

IMPACT REPORT ON THE YOUTH MUSIC INITIATIVE

2017/18

October 2018

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KEY FINDINGS

PARTICIPANT NUMBERS

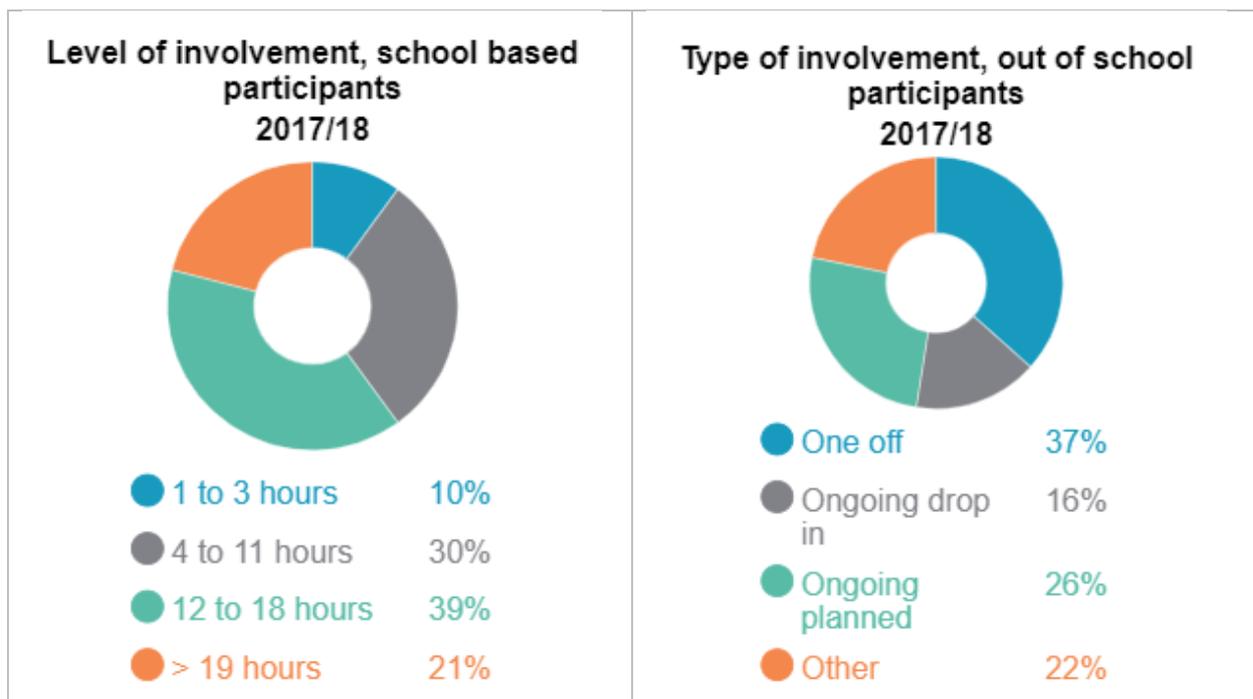
The Scottish Government Youth Music Initiative (YMI) programme is administered by Creative Scotland, and aims to put music at the heart of young people’s lives and learning, contributing to Scotland becoming an international leader in youth arts.

In 2017/18, at least **240,000** young people took part in YMI activity. This includes at least **195,000** in school based activity, and at least **45,000** in out of school activity.

The number of participants in Access to Music Making activity in 2017/18 is slightly higher than in 2016/17. This is likely to be due to a change in monitoring arrangements, to more accurately reflect annual participant numbers. The number of participants in school based activity in 2017/18 is slightly lower than participants in 2016/17 – a 3% reduction. All local authorities have maintained the delivery of the primary target, that every pupil receives a year of free music tuition before the end of primary school. In 2017/18, there was a 10% reduction in funding available for school based activity.

NATURE OF INVOLVEMENT

Most school based participants were involved in YMI activity for between four and 18 hours in 2017/18. There was a slight reduction from 2016/17 in the proportion of pupils involved for 12 or more hours. Out of school participants were involved in a mix of one-off and ongoing activity. Almost all of the participants (93%) who were involved in ongoing planned activity completed their planned level of involvement.



It is worth noting that the figures above for out of school participants exclude Bookbug activity. Bookbug accounts for almost two thirds of out of school participants and is primarily ongoing drop in activity for very young children and their parents.

IMPACT OF THE FUND

Overall, there is strong evidence that the YMI is achieving its intended outcomes in relation to:

- young people enjoying the opportunities, which are high quality;
- young people being able to take part when they would not normally have the chance;
- young people developing their music and music making skills;
- young people developing their skills for life and learning – including skills which contribute to attainment around literacy, health and wellbeing, attendance and engagement with learning;
- young people developing their awareness of music and culture;
- people delivering youth music developing their skills and confidence; and
- organisations working together to strengthen youth music.

There is some evidence that YMI is contributing towards:

- developing skills for work – through specific projects targeted on this area of work; and
- young people having their voice heard in design and delivery.

In 2017/18 the quality of evidence supporting the link between skills for learning, attainment and YMI has greatly improved. There is now good evidence of the contribution that YMI can make to engaging young people positively in learning, and supporting the development of skills to enable learning across subjects. This year there is also excellent evidence about the involvement of young people who would not normally have the chance to take part in music making opportunities.

This year, the YMI budget was reduced by 10% across the programme, including school based work. While YMI leads worked to absorb cuts through efficiencies, the reductions do appear to have had some impact on opportunities. Participant numbers decreased by 3% and the number of hours participants were involved in YMI activity decreased slightly. YMI leads highlighted very limited capacity to make further cuts without significant impact on participants.

Each outcome is explored in turn below. The evidence around each outcome is rich and engaging, often in the words of young people, and is worth reading in depth across this executive summary.

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

There was strong evidence that young people enjoyed YMI activities greatly, both in and out of school. This was supported by pupil and teacher feedback, and video evidence of pupils enjoying their YMI activity, and talking about what they enjoyed.

“I loved EVERYTHING!”

“I loved it all.”

“I’ve enjoyed it, just working in a relaxed style, no judgement.”

“It makes me feel excited. I feel like I’ve never felt before.”

“It’s mental and magic. I would never even have thought of doing it and can’t think where else I could with so much freedom and creativity.”

YMI participants

“The joy and excitement the children felt during the sessions was infectious and on a Thursday, everyone looked forward to the visit.”

Teacher

Pupils, parents and teachers were positive about the quality of activity, the skills of the deliverers and the opportunity to access specialist equipment.

This recording with pupils talking about their experiences in Dumfries and Galloway highlights their enjoyment:



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

Most local authorities proactively targeted certain groups of young people through their YMI activity. Most commonly, local authorities targeted YMI activity towards young people living in deprived areas, and young people with additional support needs – **26** of the **32** local authorities targeted these groups.



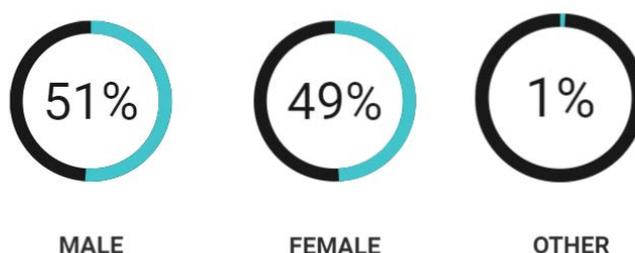
In addition, 14 local authorities targeted others such as pre-school children, looked after children and young people at risk of offending.

Outwith targeted activity, YMI activity was designed to be inclusive and involve everyone. There was good evidence that YMI activity was able to engage pupils who did not normally take part in other school activities.

“(Pupil) often likes to stay in corners but she comes out to play Allan’s drum, with both sticks in her hands. She also danced, again away from her corner.”

Teacher

Out of school projects were asked for more detail on their participants. Approximately half of participants were male, and half were female, with a small proportion selecting another gender identity.



The out of school project with the largest participant numbers was Bookbug, working with early years children and their parents. Excluding these children (as the numbers dominate out of school participants), out of school YMI participants had very varied characteristics:

- **57%** were living in deprived areas;
- **12%** were from minority ethnic backgrounds;
- **10%** were disabled or had additional support needs;
- **4%** were looked after children; and
- **4%** were at risk of offending or had previously offended.

Out of school YMI projects also worked with young people in children’s hospices or hospitals; in a young offender’s institute; in secure residential bases; who are homeless or at risk of homelessness; with mental health needs, psychosis or at risk of self-harm; who are not in education, employment or training; and who cannot afford to pay for music lessons.

These projects held a strong belief that otherwise these young people could not have accessed quality, enjoyable music making opportunities because of the barriers they face to accessing services, the environment in which they live, or their chaotic lifestyles.

An example of Tinderbox engaging with young people through a hospital setting is available here, in Ryan’s story:



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

The main ways in which music making skills had developed, across both in school and out of school project, included:

Rhythm and beat	Pitch and singing
Reading music	Music theory
Playing and using instruments	Composition and improvisation
Music technology	Performance

“We know all about codas now.”

“We have been doing songs and learning new chords and tunes and strumming.”

“I can play the drums better than I used to be able to and my guitar skills have got better.”

YMI participants

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

Skills for life

There is strong evidence that both in school and out of school YMI projects are supporting the development of life skills including social, practical, expressive, self-development and planning skills, as well as supporting development of responsibility, leadership and positive behaviours.

“Performing on stage made me feel like I had more in me than I thought I did – I could be more musical, and I felt proud in myself.”

“I learned so much not only about music but about myself as well.”

YMI participants

Skills for learning and attainment

All school based YMI leads were asked for information about how their work was contributing towards attainment specifically, as well as reporting on outcomes in relation to skills for life, work and learning. This highlighted that YMI projects were contributing to:

Literacy and numeracy – YMI projects were deliberately being used to improve literacy, phonetical awareness and to explore language. As an example, three quarters of teachers surveyed in both Edinburgh and North Lanarkshire felt that involvement in YMI had benefits relating to literacy, numeracy or listening. In one area there was evidence it had helped pupils with fine motor skills development to improve their handwriting. Some teachers involved in YMI activity said they would use musical methods in teaching maths and language more broadly.

“Many of the sessions touch on other aspects of the curriculum such as numeracy, literacy and health and wellbeing which enhances and supports the children’s learning and continued progress.”

Headteacher

Health, wellbeing and engagement with learning – YMI projects provided evidence that through fun and inclusive activity, young people were engaging well both within the YMI session and beyond. Teachers pointed to improved concentration, active listening and improved behaviour in the classroom, which lasted beyond the YMI sessions. Feelings of achievement, confidence and positivity were felt to feed into wider learning.

“YMI is great for raising attainment... I have seen pupils’ confidence and concentration grow within the classroom, in other curricular areas.”

“There has been an improved level of focus, engagement and concentration with some pupils who usually find this challenging in class.”

Teachers

“He’s kind of helping us take our anger out. If we’re a little sad sometimes. He turns anger into fun, through music.”

YMI participant

Attendance and timekeeping – In some areas, there was evidence that YMI activity had supported improved timekeeping and school attendance. Feedback from teachers indicated that pupils enjoyed and looked forward to the YMI sessions, which improved school attendance among some.

“Some of these pupils initially had poor attendance, but having the weekly incentive to work with (the tutor) has improved this.”

Depute headteacher

Parental engagement – A small number of YMI projects also highlighted the impact of their work on parental engagement. This was both through parents being involved in homework and practice at home, and through parents and families attending musical events to see their children perform.

“The biggest impact on attainment and achievement is the engagement and commitment of the parents on the children’s learning. This is homework that is always completed. Most of the children are practicing every night.”

Headteacher

Skills for work

There was some evidence of school based participants developing their tutoring skills, and learning more about pursuing music as a career. This was more evident in out of school projects, with some specifically aiming to raise awareness and understanding of the music industry.

“The skills I have learned through doing this has given me an insight into how everything works in a live show and has given me interest in pursuing this as a career.”

YMI participant

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

School based YMI projects highlighted ways in which young people had increased their awareness of music and culture through:

- exploring different types of Scottish and wider music, songs, rhythms, instruments and traditions;
- exploring people’s ways of lives through music – including dancing, art, storytelling and written word;
- exploring language through music – including Scots, Gaelic, Doric, Italian, Polish and African; and
- learning how tunes can pass from generation to generation, through learning tuned by ear.

YMI out of school projects described how young people heard and learned about music from around the world. This included exploring rhythms, emulating production techniques, attending performances, events and carnivals, and learning traditional instruments.

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

Both in school and out of school YMI projects gave examples of ways in which school based YMI activity was driven by the voices of young people. This included:

- involving young people in designing YMI projects;
- gathering feedback from young people to inform future development;
- involving students and young people in tutoring and leading YMI projects;
- young people taking responsibility for leading sections of the band;
- young people choosing what to learn at each session;
- young people agreeing behaviour management techniques for the sessions;
- young people choosing the music to focus on;
- young people composing their own music; and
- young people planning and delivering events and performances.

“It was cooperative learning at its very, very best.”

Teacher

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

In 2017/18, over **1,500** jobs were supported by YMI. This is an increase from almost 1,300 in 2016/17. Most jobs were temporary, part time positions.

More than **5,000** teachers were involved in supporting YMI delivery, almost **500** people were involved as volunteers and over **300** were involved as trainees. A total of **5,826** people benefited from continuing professional development opportunities. This compares with just over 4,500 in 2016/17.

Feedback from teachers, gathered by YMI leads, highlighted that they believed their skills had developed, and that this had resulted in more music making activity within the classroom. YMI leads also indicated that delivery of CPD activity enabled the extension of projects outside of planned delivery time, for the benefit of young people.

“Enabled me to embed music into my daily teaching.”

Teacher

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

School based music projects gave numerous examples of working together with other organisations within the music sector. Some out of school projects also gave examples of developing networks and links across the music, youth, community and equality sectors. This joint working has helped to strengthen the music sector for the benefit of young people through:

- sharing good practice – relating to music and working with young people;
- developing progression pathways for young people;
- enhancing the quality of provision;
- embedding music within schools; and
- enabling and supporting targeted activity.

“Each one of these partners has a specialism in working with marginalised or those young people described as ‘hard to reach’... Each community organisation has a unique approach to working with young people... We work hard on strengthening a network of partners.”

YMI lead, out of school activity

1. INTRODUCTION

About this report

- 1.1 This report sets out findings from an impact evaluation of the Scottish Government Youth Music Initiative (YMI) programme during 2017/18. 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.
- 1.2 Creative Scotland appointed us – Research Scotland – to evaluate the impact of the YMI over 2017/18. The main aim of this report was to explore the impact of the YMI programme.

Context

YMI aims

- 1.3 The YMI has three core aims:
 - to create access to high quality music making opportunities for young people aged 0 to 25 years, particularly for those who would not normally have the chance to participate;
 - to enable young people to achieve their potential in or through music making; and
 - to support the development of the youth music sector, for the benefit of young people.

YMI funding strands

- 1.4 There are two distinct strands within the YMI:
 - School based music making – This is activity planned and delivered by local authorities. Local authorities apply to the YMI Formula Fund for this activity.
 - Out of school music making – This is activity planned and delivered by third sector organisations outwith school time. There are two informal sector funding routes - Access to Music Making and Strengthening Youth Music. These funding routes prioritise projects working with specific target groups. These are looked after children, young people living in areas of deprivation (as defined by the Scottish Index of Multiple Deprivation), young people from minority ethnic backgrounds, young people who are disabled or have additional support needs, young people at risk of offending or who have previously offended, young carers, young parents and children in the early years of their lives.
- 1.5 Overall, 97% of YMI funding is allocated to grants, 2% to Creative Scotland overheads and 1% to development. Over the life of the YMI, the balance of

funding has remained 80% towards local authorities through the Formula Fund, and 17% towards out of school activities through the Informal Fund.

1.6 In 2017/18:

- almost £7.2 million was provided for school based music making through the YMI Formula Fund;
- almost £1.56 million was provided for Access to Music Making; and
- just over £40,000 was provided for Strengthening Youth Music.

1.7 A summary of YMI funded activity in 2017/18 is included as Appendix One.

YMI logic model

1.8 The YMI logic model sets out the changes that the YMI programme aims to bring about in the short, medium and long term. The logic model was developed through consultation with Creative Scotland, the Scottish Government, Education Scotland, local authority YMI leads, projects funded through the Access to Music Making and Strengthening Youth Music routes and the YMI Research Advisory Group.

1.9 The logic model focuses on changes in relation to:

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

1.10 The logic model sets out the aims of the YMI programme as a whole, and aims to encompass the schools based, Access to Music Making and Strengthening Youth Music strands of the work. The outcomes within the logic model link clearly with wider Scottish Government priorities – including its strong focus on closing the attainment gap between young people living in the most and least deprived parts of Scotland.

1.11 A copy of the YMI logic model used in 2017/18 is included as Appendix Two.

Method

1.12 The 2017/18 impact evaluation involved a mix of primary and secondary research. The work involved:

- **Reviewing end of project forms – school based activity** – Each local authority (and Jordanhill School) receives funding through the YMI ‘Formula Fund’ – which makes up 80% of the YMI budget. Each YMI lead was asked to complete the updated YMI end of project form, providing information on the activity and outcomes achieved during the 2017/18 academic year. Responses were received from all 33 Formula Fund programmes.

- **End of project and update forms – out of school activity** – Creative Scotland issued either an update or end of project form to organisations delivering YMI out of school activity during 2017/18. Those who completed their project in 17/18 were asked to submit an end of project form. Others were asked to submit a shorter update form. A total of 50 Access to Music Making organisations submitted a YMI end of project form and 32 submitted an update form. In addition, two Strengthening Youth Music organisations submitted update forms. It is worth noting that the end of project form asks for more detail than the update form. Where relevant, we have highlighted this throughout the report, to assist with interpreting the findings.
 - **Project case studies** – A series of seven case studies were developed, profiling YMI activity across Scotland. Each case study focused on a key theme. The case studies involved a total of 75 interviews, of which 40 were with young people. The case studies are provided at Appendix Four.
 - **Individual case studies** – A series of four case studies were developed, exploring the story of four young people’s journeys through YMI. These case studies focused on impact on skills for life, learning and work. These case studies are included as Appendix Four.
- 1.13 The qualitative and quantitative information was gathered together for analysis and reporting. Quantitative information was analysed using Excel. The qualitative information was analysed using a process of ‘manual thematic coding’. This involves carefully reading the information, highlighting key themes, and then collating and analysing all of the information about that theme together. This provides a systematic and robust approach to analysing rich, varied and complex qualitative information. Verbatim quotes from interviews and surveys are used to demonstrate key points.

Wider activity

- 1.14 This research ran alongside ongoing support for projects adapting to the new monitoring and evaluation system. This included sessions at YMI Learning Days, and ad-hoc support in response to enquiries from funded projects. Written guidance was produced specifically on using case studies and digital evidence within the End of Project Form. A ‘question bank’ was also produced, for YMI projects to use when developing surveys or discussion guides to explore their impact.

Note on 2017/18

- 1.15 This year, 2017/18, was the second year in which all schools based YMI projects applied for funding in line with new logic model outcomes, and then reported on these at the end of the year.
- 1.16 Most out of school YMI projects also applied for funding in line with the new logic model. However, as the out of school projects operate on a rolling basis,

with phased timescales for application throughout each year and varied timescales for project delivery, there remained a small number of out of school projects in 2017/18 which applied for YMI funding before the new logic model was developed. These projects were asked to shape their reporting to the new framework where possible.

1.17 The main focus of the impact report for 2017/18 is on the short-term outcomes within the logic model. This is because most of the projects are funded over the short term, and are most likely to be able to achieve short-term outcomes within the lifetime of the project.

1.18 The short-term outcomes are:

Tackling inequalities

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

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

Learning and working

Young people develop their music and music making skills

Young people develop their skills for life, learning and work

Cultural and strong communities

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

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

Building skills and practice

People delivering youth music develop their skills and confidence

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

1.19 For Access to Music Making projects, one outcome is central to the purpose of the fund and is mandatory. This is “young people develop their music and music making skills”. For Strengthening Youth Music projects, another outcome is central to the fund and has been made mandatory – “people delivering youth music develop their skills and confidence”. There are no mandatory outcomes for the school based activity.

Note on terminology

- 1.20 Throughout this report the term 'musical instrument' is used to include the voice. Each time we refer to musical instrument, it should be assumed that this includes the voice.
- 1.21 The term 'additional support needs' is used to apply to children or young people who needed additional support to help them make the most of their school education and be fully involved in their learning.
- 1.22 Throughout this report the term 'school based activity' is used to refer to local authority YMI activity, funded through the YMI Formula Fund. This includes the 32 local authorities plus Jordanhill School, funded through this route for historic reasons. The term 'out of school activity' is used to refer to activity funded through the Access to Music Making and Strengthening Youth Music YMI funds. This activity is delivered largely by third sector organisations. A small proportion of this activity does take place in schools, where a project is working with a YMI priority group such as young people with additional support needs.

2. YMI PARTICIPANTS

Introduction

2.1 This chapter sets out information on the total number of young people participating in 2017/18 and the level and nature of the activities they were involved in. It is based on the end of project monitoring forms and update forms submitted by funded projects.

Total participants

- 2.2 At least **240,000** young people took part in YMI activity in 2017/18.
- 2.3 This includes at least **195,000** in school based activity, and at least **45,000** in out of school activity.
- 2.4 This figure is based on monitoring forms from 32 local authorities and Jordanhill School, 79 Access to Music Making projects and 2 Strengthening Youth Music projects¹.

Strand	2017/18		2016/17 comparison	2015/16 comparison
	Young people	Forms received		
School based	195,296	33	202,210	215,219
Access to Music Making	45,357	79	40,604	41,235
Strengthening Youth Music	86	2	0	9,078
Total	240,739	114	242,814	265,532

- 2.5 For context, there were approximately 400,000 primary school pupils in Scotland in 2017/18.
- 2.6 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.
- 2.7 The number of participants in Access to Music Making activity in 2017/18 is slightly higher than in 2016/17. This is likely to be because of a change in monitoring arrangements for these projects. From 2017/18 onwards, almost all Access to Music Making projects running over more than one year will be

¹ A total of 82 forms were received from Access to Music Making projects in 2017/18. However, three did not include participant numbers. One had just started recruiting participants, and two had submitted generic Creative Scotland reporting forms (which used to be used for YMI reporting) which did not gather this information.

asked to submit an update form in June each year. The participant figures for 2017/18 therefore include not just reports from 49 projects which completed their activity during 2017/18, but an additional 30 reports from projects which were running during 2017/18, and beyond.

- 2.8 The number of participants in school based activity in 2017/18 is slightly lower than participants in 2016/17. There was a reduction of 3% in participant numbers for school based activity. In 2017/18, there was a 10% reduction in funding available for school based activity.
- 2.9 Participant numbers also decreased between 2015/16 and 2016/17 for school based activity. It is anticipated that this was due to the shift to the new monitoring system, and YMI teams becoming more accurate in measuring individual participant numbers over this year.

Participant range

- 2.10 For the school based activity, most authorities had between 1,000 and 5,000 participants. The average number of participants across all local authorities (including Jordanhill School) was 5,918 and the median was 3,310. The total participants ranged from 55 in Jordanhill School to 29,350 in Fife.

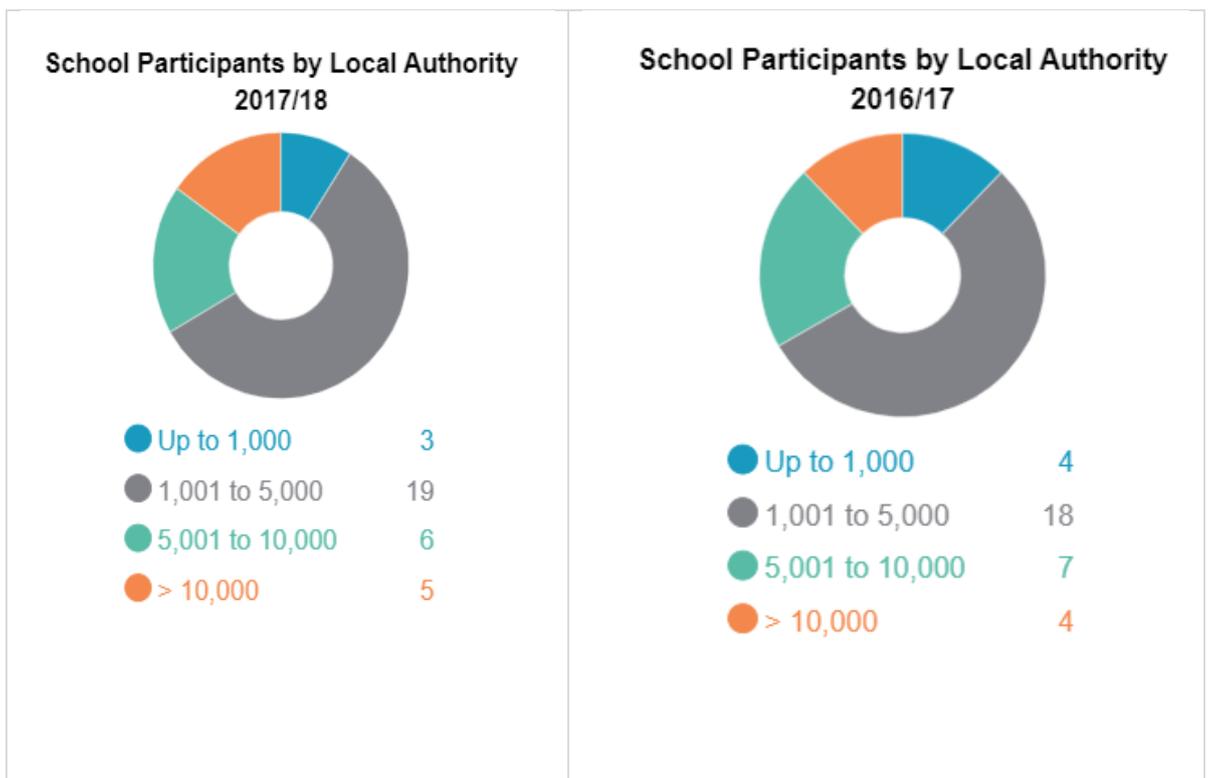


Figure 2.1: School participants by local authority

2.11 For the Access to Music Making strand, the total participants ranged from 2 to over 29,000. The Scottish Book Trust programme participants made up the majority of all Access to Music Making participants, at 29,052.

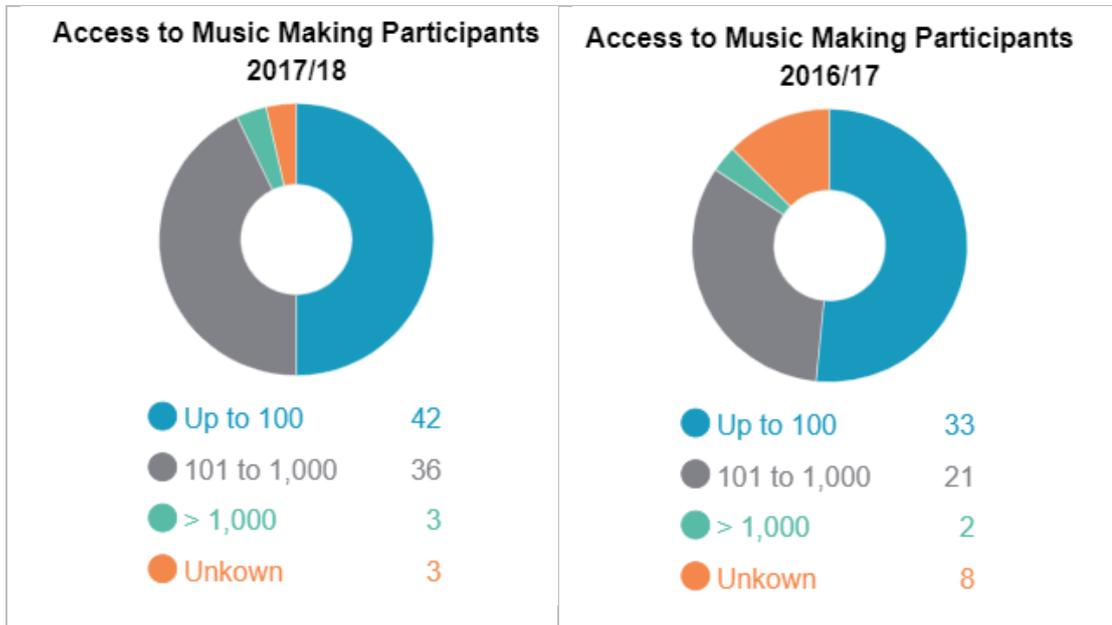


Figure 2.2: Access to Music Making participants

Activity delivered

2.12 The end of project forms asked funding recipients to confirm whether they delivered the activity they aimed to deliver during 2017/18. Most delivered their activity as planned, or delivered more than planned. Few delivered less activity than planned.

	Local authorities*		Out of school projects		Total		16/17	15/16
	No.	%	No.	%	No.	%	%	%
Yes	26	79%	32	62%	57	69%	68%	50%
No, more than planned	4	12%	15	29%	18	22%	21%	25%
No, less than planned	3	9%	5	10%	8	10%	11%	25%

*Note: 32 of the 33 authorities answered this question, and one authority gave two answers. This was not a question in the update form and was only covered in the end of project and interim forms – with 52 projects responding.

Level of involvement

2.13 Information on the level of involvement was gathered in slightly different ways for the school based activity and those funded through Access to Music Making and Strengthening Youth Music. This was to suit the reporting format for each strand of YMI.

Schools based activity

2.14 For school based activity, the end of project form focused on the number of hours of involvement.

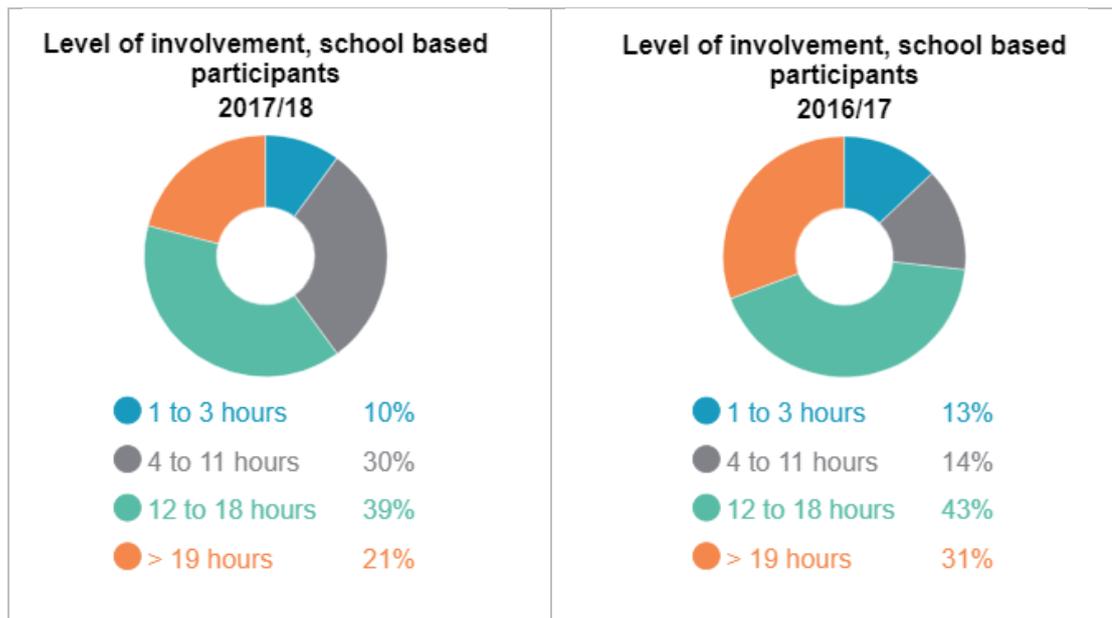


Figure 2.3: Level of involvement, school based participants

2.15 Evidence from the end of project forms submitted highlights that 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.

Out of school activity

2.16 For projects funded through Access to Music Making, the end of project form focused on the nature of involvement rather than the number of hours' participants were involved for. It explored involvement in one-off activity, drop in, ongoing involvement and other types of participation.

Nature of involvement	No of participants	%
One-off activity	6,373	14%
Ongoing drop in	31,736	68%
Ongoing planned involvement	4,579	10%
Other	3,758	8%
Total	46,446	100%

Note: The total number of participants is more than 45,357 as some young people took part in more than one type of involvement.

- 2.17 The Scottish Book Trust accounts for 29,052 of the 45,357 Access to Music Making participants. The majority of this participation involved 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. Over 29,000 participants were involved in this way.
- 2.18 Analysis of the remaining Access to Music Making projects highlights that the highest proportion of participants (37%) were involved in one-off activity, followed by a quarter (26%) involved in ongoing planned activity. A smaller proportion of participants (16%) were involved in ongoing drop in activity.

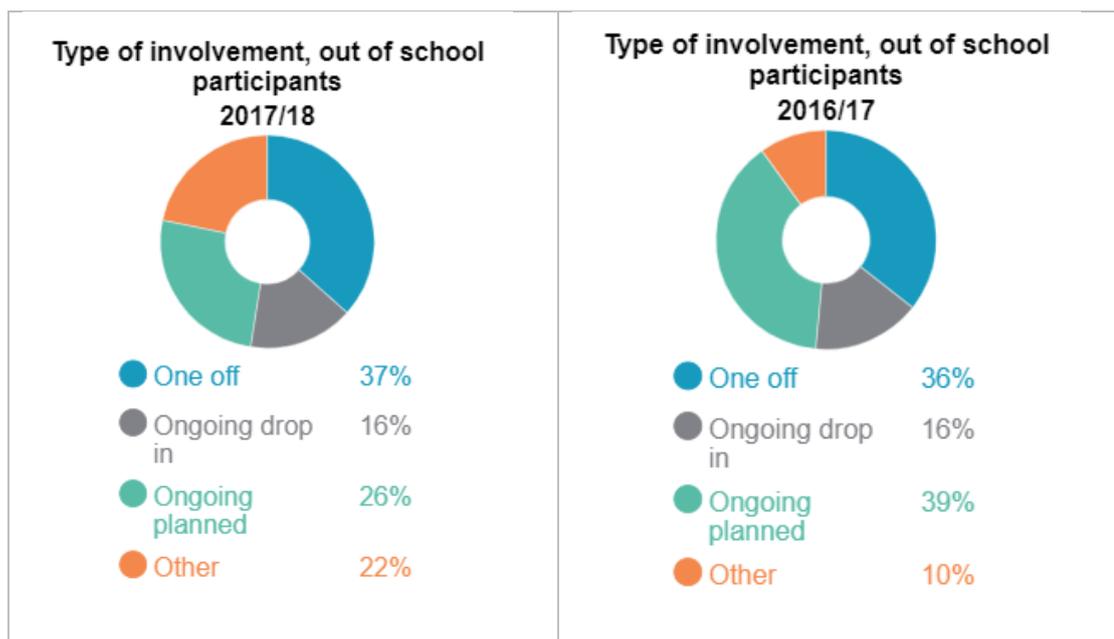


Figure 2.4: Type of involvement, out of school participants

Note: This table excludes Scottish Book Trust Bookbug (Ongoing drop in activity) participants in all years – 29,021 in 2017/18. A small number of Scottish Book Trust participants were involved in other one-off activity (31) and this participation is included in the table above.

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

- 2.20 Access to Music Making organisations were also asked to provide more information on the individuals who were involved in ongoing planned activity (a total of 4,579 individuals). The end of project form asked how many young people completed their planned course of involvement. From the information provided, 93% of those involved in ongoing planned activity completed this.
- 2.21 Figures ranged from 54% to 100%. The small number of projects with slightly 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.

Summary

- 2.22 At least **240,000** young people took part in YMI activity in 2017/18. This includes at least **195,000** in school based activity, and at least **45,000** in out of school activity.
- 2.23 Participation in school based activity was slightly lower (by 3%) than 2016/17, and participation in Access to Music Making projects was slightly higher (by 12%). All local authorities achieved the target of offering all pupils a year's free music tuition by the end of primary school.
- 2.24 It is important to take care when comparing participation figures for the Access to Music Making strand year on year, due to the rolling nature of this fund, crossing academic and financial years, and the changing profile of the projects funded through this route.
- 2.25 Access to Music Making activity involved a mix of one-off activity and ongoing activity. Most participants involved in ongoing planned activity (93%) completed this.

3. IMPACT OF YMI ACTIVITIES

Introduction

- 3.1 This chapter explores the difference that the YMI has made in 2017/18. 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:
- analysis of interim and end of project forms; and
 - case studies exploring the impact and outcomes of YMI within funded initiatives.
- 3.2 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 submitted for each:
- **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

3.3 This section focuses on evidence around enjoyment and quality of YMI activities.

Enjoyment

3.4 Across school based projects, there was very strong evidence that young people enjoyed the YMI activities. Every end of project report included feedback forms, quotes or video evidence showing that young people hugely enjoyed their YMI activities.

“I loved EVERYTHING!”

“It is great fun.”

“I love the beat.”

“Fun, musical, educational.”

“It was epic!”

“Cool, cool, cool.”

“It was amazing.”

“So so so good!”

“Fun, happy, amazing.”

“Fun learning an instrument.”

Young people, school based activity

Example: High levels of enjoyment

In South Ayrshire, teachers have said that the YMI project increased pupil happiness, engaged and motivated pupils, and increased their enthusiasm and love of music. Discussions were held with 22 children involved in a project in an attainment challenge school, and the pupils are among the most disadvantaged in Scotland. Over 80% of the participants said they look forward to their YMI session each week, enjoy playing, and know what they need to work on to make their playing better. Pupils also felt they could listen to their friends play, and give them tips on how to make it better.

“It makes me feel excited. I feel like I’ve never felt before.”

Young person, in school activity

Example: High levels of enjoyment

In Angus, the YMI team gathered evidence from pupils across four projects through group interviews. Young people were asked to rate their involvement from 0 to 10, with level 10 described as ‘fantastic’. The young people taking part in these projects rated their enjoyment highly – an average of 9.5 out of 10.

- 3.5 Pupils particularly enjoyed working as a group, in an inclusive and relaxed environment.

“I’ve enjoyed it, just working in a relaxed style, no judgement.”

Young person, school based activity

“I like learning chanter because when I play something really well I like seeing the smile on people’s faces when they listen to good music”

Young person, school based activity

- 3.6 Teachers also felt that pupils greatly enjoyed YMI activities and were engaged by them within the classroom.

“I think my highlight was seeing the whole class fully engaged in every lesson, priceless.”

Teacher

“The joy and excitement the children felt during the sessions was infectious and on a Thursday everyone looked forward to the visit.”

Teacher

“Beats of Brazil is the highlight of the week for Room 9. The children all love taking part.”

Teacher

Example: Recorded evidence of enjoyment

YMI projects across the country provided excellent evidence which recorded the young people enjoying their activities. Just a couple of examples include:

This recording with pupils talking about their experiences in Dumfries and Galloway highlights their enjoyment:



This one minute recording shows young people enjoying singing activity in North Ayrshire:



- 3.7 There was also clear evidence that young people were enjoying their out of school music making activity. Many projects emphasised that their focus was on building a supportive, informal and nurturing environment, with a focus on fun and social outcomes, as well as musical skills development.

"The musicians followed the children and picked up on their interests and suggestions which generated enthusiasm and participation. There was a spontaneity and excitement. They enjoyed all the instruments."

Early years teacher

"It's mental and magic. I would never even have thought of doing it and can't think where else I could with so much freedom and creativity."

Young person, out of school activity

"I loved it all."

"It was awesome!"

Young people, out of school music making

Example: High levels of enjoyment

In Rothesay and District Pipe Band, there were high levels of enjoyment of taster sessions. Almost all (95%) said that they wanted to continue with lessons after the taster sessions finished, and registers show that almost two thirds of participants (64%) went on to take part in after school or evening sessions.

Example: See young people enjoying their singing

The Love Music Junior Choir focuses on enjoyment and is open to everyone regardless of ability. There are no auditions, and children don't need any prior experience. [These two films show them enjoying their singing](#) – it is worth listening to the young people talking about what they like at the beginning of the 'Snow' video.

Quality

- 3.8 School based projects measured quality in a range of different ways, including through lesson observations and diaries, encouraging deliverers to embrace a culture of self-evaluation and reflection, and research and surveys. YMI leads also pointed to the skills, experience and qualifications of those delivering YMI activities.
- 3.9 Teacher feedback about quality of deliverers was positive. Teachers valued that the tutors were knowledgeable, the lessons were well planned and the resources needed for the lessons were provided. For example, research in Falkirk found that almost all teachers (89%) were satisfied with the quality of the programme.

“Lessons are well planned, organised and with all necessary resources being brought to each class. The lessons I have been part of this year have been excellent.”

Teacher

“Well prepared and resourced tutors.”

Teacher

“It was great for me to have someone so knowledgeable about music to teach music across the curriculum.”

Teacher

3.10 Pupils and parents were also positive about those delivering YMI activity, and the opportunity to access specialist equipment.

“I got the chance to use different equipment and gained studio knowledge and experience.”

Young person, school based activity

“Very pleased with quality of teaching.”

Parent, school based activity

3.11 Out of school projects also emphasised that their projects were delivered by people who were experienced, passionate and nurturing.

Example: Sistema – The Big Noise

The Big Noise sessions were delivered by a team of highly skilled and inspirational musicians. Many of the musicians are freelancers with Scotland’s professional orchestras, and they are experienced teachers with a commitment to social change. The team has a wide skillset around teaching, musicianship and expertise in music therapy, early years, composing and arranging, and community music making. Staff engage in a range of continuing professional development including eight to ten training days per year. In 2017, Education Scotland published a report based on a two-week review of three Big Noise centres, finding examples of ‘outstanding teaching’ and recognising the ‘quality and commitment of staff’.

Example: Huntly Summer School

Huntly Summer School ensured that it hired talented, skilled and inspirational tutors. This included tutors with specific musical skills – teaching at leading music schools – and qualified teachers. It focuses on ensuring that tutors are experienced and passionate educators who deliver a high quality and enjoyable experience.

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

School based music making

- 3.12 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 living in deprived or disadvantaged areas, and young people with additional support needs.

Table 3.1: School based targeted activity by local authority and project 17/18

	Local authorities that proactively targeted	Projects	Projects in 16/17	Projects in 15/16
Young people in deprived areas	26	109	88	96
Young people with additional support needs	26	63	57	58
Ethnic minority young people	5	12	4	3
Other target	14	23	21	25
Did not target any	4	-	6	5

- 3.13 Almost half of all local authorities (42%) also indicated that they proactively targeted other groups. The most commonly targeted groups were young children in their early years (9) and looked after children (3). Local authorities also highlighted projects working with refugees, young people at risk of offending, young people with social, emotional and behavioural needs, and young people in need of pupil support at school.

Example: Targeting YMI activity

In West Lothian, schools in the 20% most deprived areas (based on the Scottish Index of Multiple Deprivation) were specifically targeted. Many pupils had additional support needs related to behavioural issues and learning needs. The focus in the first term of the project was therefore on improving concentration and building self-esteem.

Example: Targeting YMI activity

In Stirling, most YMI projects are either targeted completely towards children and young people who would not normally have the chance to participate in music making opportunities, or have an outreach element to encourage young people who experience barriers to become involved.

Example: Targeting YMI activity

In Scottish Borders, the Creative Recording project worked specifically with young people who had disengaged with learning. The project was delivered in a centre and a secondary school which work with pupils from across the authority with behaviour

difficulties. The young people who participated in the project were not engaging with school in general, and were not attending any other music input at school.

Example: Targeting young people less likely to access music tuition

In Clackmannanshire, the Brass, Violin/ Viola and Traditional Music Projects were targeted at young people from schools with very low uptake of tuition from the council's Music Tuition Scheme. These schools also had a high percentage of pupils from the most disadvantaged areas². Some activity was run with the whole class, but activity run in slightly smaller groups of 12 to 15 was found to have more positive results. Some children were then able and confident enough to start attending county ensembles, with this number increasing over time.

- 3.14 Some school based YMI leads emphasised that even outwith targeted activity, those accessing projects had a wide range of characteristics and experiences, including additional support needs, looked after children, young people experiencing disadvantage and young people exhibiting aggressive behaviour. Evidence from teachers and parents highlighted the importance of this inclusive approach, enabling everyone to participate together.

“It’s really suited my class in particular, with different needs, so that everybody can join, it’s totally inclusive.”

Teacher

“We have a lot of children learning English as an additional language as well, and with this kind of music that doesn’t matter at all – everybody’s been able to join in and have a good time.”

Teacher

“The programme is amazing. My son has autism and it is the most inclusive, welcoming and engaging activity he does.”

Parent, school based activity

- 3.15 Many YMI projects also provided evidence showing that YMI activity was able to engage pupils who did not normally take part in other school activities, or had not engaged positively in other musical activities.

“One of our pupils was happy to try to make music when in the past she would only listen. Another pupil, who would not engage in any musical activities, took part in and enjoyed her session.”

Teacher

“(Pupil) often likes to stay in corners but she comes out to play Allan’s drum, with both sticks in her hands. She also danced, again away from her corner.”

Teacher

² A high percentage of pupils were in Scottish Index of Multiple Deprivation (SIMD) deciles 1 and 2, and a large majority of the remainder were in deciles 3 to 6.

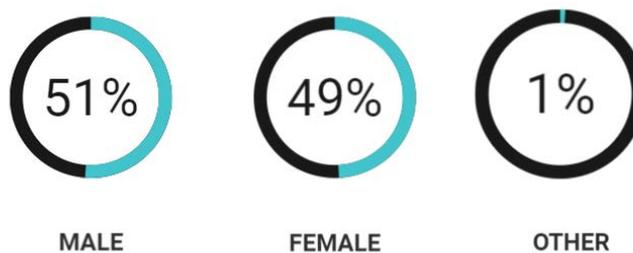
Example: Inclusive YMI activities

At one school for children with additional support needs, the YMI project supported a pupil who was previously in a state of “constant meltdown and withdrawal from class”. He began to join in and participate in a small group, then took part in a Samba workshop with obvious enjoyment, and then was able to play with the band.

Out of school music making

3.16 Organisations receiving funding through Access to Music Making were asked for a bit more information about the profile of their participants.

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



	Number	%	% in 16/17
Male	6,860	51%	52%
Female	6,667	49%	48%
Other	22	<i>Less than 1%</i>	<i>Less than 1%</i>

*Excludes Scottish Book Trust.

3.18 The end of project form also asked whether out of school projects proactively targeted certain groups and asked for the number of young people involved from each of these groups. Excluding more than 29,000 Scottish Book Trust Bookbug participants, who were all in their early years, analysis of out of school activity shows that:

- **57%** were living in deprived areas;
- **12%** were from minority ethnic backgrounds;
- **10%** were disabled or had additional support needs;
- **4%** were looked after children; and
- **4%** were at risk of offending or had previously offended.

	Out of school projects that proactively targeted	Number of young people	%	16/17
Children in the early years (0 to 5 years) of their life	8	620	11%	8%
Young people living in deprived areas	63	3,158	57%	53%
Young people from minority ethnic backgrounds	29	690	12%	11%
Young people who are disabled or with additional support needs	37	564	10%	18%
Young people at risk of offending/ previously offended	18	233	4%	2%
Young carers or young parents	12	88	2%	2%
Looked after children	32	216	4%	5%
Total participants	-	5,569	-	

- 3.19 Feedback from out of school YMI leads indicates that young people do not always disclose these factors when engaging with a project, meaning that the above figures will not fully capture the range of participants involved.
- 3.20 Including the Bookbug participants in this analysis shows a slightly different picture, with a strong focus on early years.

	Projects that proactively targeted	Number of young people	%	16/17
Children in the early years (0 to 5 years) of their life	9	29,641*	68%	83%
Young people living in deprived areas	64	12,037*	28%	35%
Young people from minority ethnic backgrounds	29	690	2%	2%
Young people who are disabled or with additional support needs	37	564	1%	3%
Young people at risk of offending/ previously offended	18	233	1%	>1%
Young carers or young parents	13	119	<1%	>1%
Looked after children	32	216	<1%	1%
Total participants	-	43,500		

*Includes 29,021 Bookbug participants in the early years, and 8,879 Bookbug participants in deprived areas.

- 3.21 Detailed analysis of the evidence submitted by out of school projects confirms that activities were very clearly targeted at young people who would otherwise not have the opportunity to participate in music making opportunities. This included activity targeted at young people in the groups highlighted above, as well as young people in children's hospices or hospitals; in a young offender institution; in secure residential bases; who are homeless or at risk of homelessness; with mental health needs, psychosis or at risk of self-harm; who are not in education, employment or training; and who cannot afford to pay for music lessons.
- 3.22 These projects held a strong belief that otherwise these young people could not have accessed quality, enjoyable music making opportunities because of the barriers they face to accessing services, the environment in which they live, or their chaotic lifestyles. Projects working with people who would not normally participate were most often working with a wide range of partners to support involvement.

Example: Varied profile of participants at Hot Chocolate

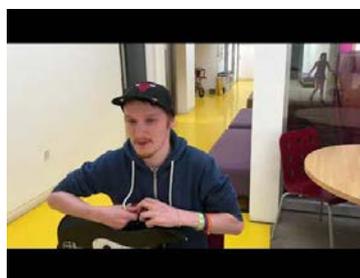
Hot Chocolate research into the profile of its participants highlighted that:

- 46% of young people had been excluded from school
- 24% of young people are not in education, employment, education or training
- 8% of young people were at risk of becoming homeless
- 70% of young people self-harmed
- 32% of young people had run away from home
- 82% of young people have been involved with the criminal justice system

Example: Tinderbox Collective work with vulnerable young people

Through work at the Rock Trust, Tinderbox has engaged and worked regularly with young people who are at a particularly vulnerable time in their lives struggling with homelessness. The project offers them a chance to make music in a place that they already go to rather than having to seek it out.

Matt's video explains a bit more about the project and the impact it had on him:



Another example of Tinderbox engaging with young people through a hospital setting is available here, in Ryan's story:



Example: Loretto Care working with homeless young people

Loretto Care organised one-off taster sessions bringing professional musicians on-site at its homelessness and young person outreach service. This provided an exciting and accessible opportunity to engage in music making. The taster sessions have provided a unique opportunity to engage in creative activity, explore emotions and build social connections. Verbal feedback from participants was very positive. For example, a young woman experiencing homelessness and dealing with mental health issues said the song writing sessions enabled her to breathe again. The taster sessions were delivered in the very early stages of the project, and ongoing activity will involve a regular ensemble and ongoing song writing activity.

Example: Common Wheel work with young people with mental health issues

Common Wheel has worked with 28 young people with mental health issues, over two years. All participants are referred by NHS Esteem, a service for the early intervention of psychosis. The project believes that this group of young people would have found it very difficult to engage in music making opportunities, and access the range of instruments and expertise of staff that this project has enabled

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

3.23 Since 2016, this was a mandatory outcome for Access to Music Making projects (although a small number of projects reporting in 2017/18 received their funding before this outcome became mandatory).

3.24 The main ways in which music making skills have developed, across both in school and out of school project, included:

- **Rhythm and beat** – recognising beat, showing the beat through movement, understanding the relationship between beat and rhythm, echoing rhythms, clapping rhythms from flashcards, experimenting with rhythm, understanding speeds.
- **Pitch and singing** - recognising and demonstrating high, middle and low pitch, singing melody with more precision, pitching the pentatonic scale accurately from hand signs, singing in canon, using call and response techniques.

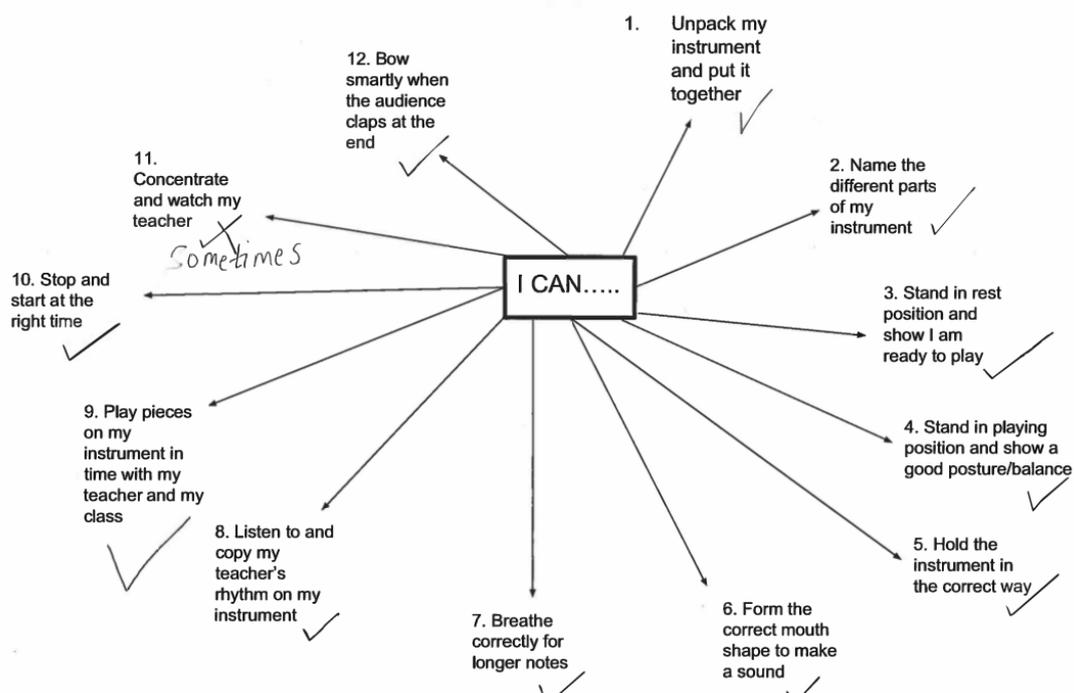
- **Reading music** – understanding note values, reading from a five-line stave, sight-reading, understanding Italian terms, recognising key and time signatures.
- **Music theory** – identifying scales, memorising scales, identifying major and minor, using musical language and exploring different musical genres.
- **Instruments** – naming instruments, naming the parts of instruments, putting instruments together, playing instruments, progressing to more difficult pieces.
- **Composition and improvisation** – understanding how a song is put together, learning what sounds go together.
- **Music technology** – using technology – for example the ThumbJam app, Soundbeam, switches and modular synthesisers, learning how to record music, using a modular synthesiser, developing sound design and mixing skills, and learning how to put different sections of music together using editing software.
- **Performance** – playing together as a class, performing from memory, being aware of peers, taking turns and leading.

Evidence from school based projects

3.25 School based projects provided a wide range of evidence about musical skills development. In many cases, this was based on surveys exploring pupil, teacher and parent perspectives.

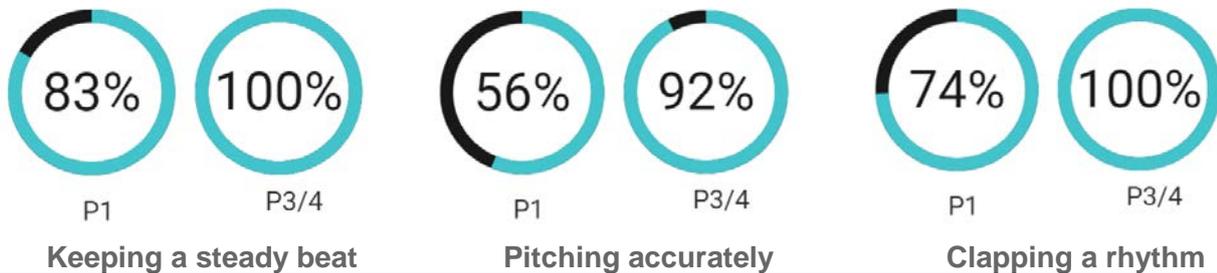
Example: Music Skills development in Aberdeen

For the whole class instrumental and vocal project in Aberdeen, pupils completed 'I Can' worksheets at the start of each project, and throughout the project. These sheets measured skills in relation to playing and performance. Analysis of 62 of these worksheets found that by the end of the project almost all (58) had at least 10 of 12 statements ticked.



Example: Development of musical skills

In Glasgow, a cross section of children from P1 to P4 were surveyed. All the children who participated in the survey felt their musical skills had improved during the year. Over time, clear improvements were seen between P1 and P4.



3.26 Pupils were also able to talk about how their skills had developed, and this was supported by feedback from teachers.

“We know all about codas now.”

Young person, in school activity

“We have been doing songs and learning new chords and tunes and strumming.”

Young person, in school activity

“Let’s make our dynamics loud and my ostinato pattern brighter.”

Young person, in school activity

“Pupils experienced using instruments that they are not familiar with, learned about the associated vocabulary for music, developed a sense of beat and rhythm and learned about the music industry.”

Teacher

3.27 There was also positive evidence specifically about music development of children with additional support needs. For example, in Aberdeen, the YMI team used ‘landmark moments’ to measure progress. One example was a group of young people with additional support needs who learned different pieces with increasing difficulty and independence, leading to a landmark moment of managing to play a song on keyboards and sing the melody at the same time. Other YMI teams also provided evidence of skills development for children with additional support needs.

“By the last session she was able to play a simple melody with accompaniment. For any child of six that is excellent but for one who is also profoundly deaf it is amazing.”

YMI tutor

Example: Inclusive YMI activities

At the start of the first YMI session at a school for pupils with very individual behavioural needs, one boy was shy. His body language was hunched with his head held low. He enjoyed the first session but did not volunteer to play an instrument. By session four, he

had created his own bass ostinato on the piano using Figurenotes and kept a very steady rhythm independently. In the group performance at the end of the programme, he was holding the piece together with his ostinato pattern and cueing his peers.

- 3.28 Some YMI teams also provided evidence of pupils sitting musical exams and gaining musical medals or other accreditation. For example, in Renfrewshire 39 young people involved in one of the YMI projects gained piping qualifications, ranging from SCQF 2 to SCQF 5.

Evidence from out of school projects

- 3.29 Out of school projects also undertook surveys and discussion groups to explore development of musical skills. Projects also gave examples of young people progressing onto further music and development opportunities, within their organisation, or with partner organisations.

“I can play the drums better than I used to be able to and my guitar skills have got better.”

Young person, out of school activity

Example: Wee Sing musical skills development

The Wee Sing project undertook a baseline assessment at the beginning of the 2017/18 session, followed by another assessment in April 2018. While in October 2017, around a third of young people (29%) were pitch matching accurately, this had increased to almost half (46%) by April 2018. A quarter (26%) were able to keep a steady beat in December 2017, and this had increased to all (100%) by May 2018, during a performance for parents and carers.

Example: Tynecastle Youth Community Pipe Band

A survey of students explored how they felt they had progressed over the past year. All thought they had made good progress. They rated their skills on a five-point scale and reported:

- an increase in their playing ability by 1.0 points (from 2.7 to 3.7);
- an increase in their music reading ability by 0.6 points (from 2.5 to 3.1); and
- an increase in their ability to play as part of a band by 1.2 points (from 2.3 to 3.5).

Parents also felt that students had made good progress and reported similar increases in their child's skills. Interestingly, parents rated their child's skills consistently higher than their child.

Most young people (60%) said that taking part in the activity made them think about possibly studying music in the future, and almost half (47%) wanted to go on to gain a music qualification.

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

Skills for life

3.30 There is strong evidence that both in school and out of school YMI projects are supporting the development of life skills including:

- **social skills** – including making friendships, communicating, working as a team and supporting peers;
- **practical skills** – including organisation, timekeeping, memory and meeting deadlines;
- **expressive skills** – exploring emotions, understanding feelings, personal relationships, feeling valued and listened to, creative expression 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.

“I think I’ve improved on my social skills. I think I’ve grown confidence. I think I’ve matured a bit.”

Young person

“YMI activity has helped pupils gain skills in team building, listening, enquiring, concentration.”

Teacher

“Our young people learn so many skills. The obvious musical skills they develop but also their ability to communicate with others and to express themselves in a way they don’t get the opportunity to do.”

Headteacher

3.31 Many young people said that their confidence had improved as a result of participating in YMI activities. In some cases, this was through taking part in group activity, while in others it was through seeing that they could be good at doing something, and doing it well. Many emphasised the importance of performance in building confidence.

“Performing on stage made me feel like I had more in me than I thought I did – I could be more musical and I felt proud in myself.”

Young person, in school activity

“This hits so many different experiences and outcomes for children and builds their confidence and performance skills like nothing else I’ve seen previously.”

Headteacher

“The confidence that our pupils develop through performance is then applied in other aspects of their lives.”

Teacher

Example: Skills development in Stirling

In one school, the leadership team was delighted at the development of pupils' life skills over a six-week project. The ability of pupils to focus increased significantly, with some able to focus for two hours on the development of a music score for their performance. Their resilience increased with pupils making mistakes and trying again. One pupil who rarely speaks in class took on the vocal part for the performance. Certain pupils were able to work together as part of the music project, when they previously could not work jointly.

- 3.32 Out of school projects often had a very strong focus on skills for life, with projects designed primarily to support the development of life skills. Many projects reported substantial improvements in confidence among the young people they worked with. Some out of school projects felt that music helped young people to work through their emotions and circumstances.

“I don't like myself, which has been a long-term thing... At (YMI project) I've had the chance to play instruments in front of people. It's made me more confident in thinking I'm no half bad. I've learned more about guitar techniques and how to record so now I have more knowledge and feel happy because I like music.”

Young person, out of school activity

“I learned so much not only about music but about myself as well.”

Young person, out of school activity

Example: Skills development at Reeltime Music

Reeltime Music focuses on first building personal confidence, to enable creative skills to flourish. The tutors designed activities specifically to build confidence, ranging from group challenges through to offering Youth Achievement Accreditation. Over two thirds of the group received a bronze Youth Achievement Award for participation. Of the 28 young people who completed the project, 21 progressed to volunteer with Reeltime Music.

Skills for learning and attainment

- 3.33 All school based YMI leads were asked for information about how their work was contributing towards attainment specifically, as well as reporting on outcomes in relation to skills for life, work and learning. This generated a range of useful evidence. For 2017/18, there is significantly more evidence about the links between YMI, skills for learning and attainment than there has been in previous years. The evidence highlighted that YMI projects were contributing to:

- literacy and numeracy;
- health, wellbeing and engagement with learning;
- attendance and timekeeping; and
- parental engagement.

3.34 Each area is explored below. This section draws mainly on the school based YMI activity, with out of school activity generally focusing more on skills for life and work.

Literacy and numeracy

3.35 Many YMI projects provided evidence from teachers that YMI work was contributing to literacy and numeracy in the classroom. For example:

- In Edinburgh, three quarters (77%) of surveyed teachers felt that involvement in YMI had cross-curricular benefits including literacy, listening, co-operation and team work. Some teachers also highlighted the relationship of music to maths, keeping time, rhythm and counting.
- In North Lanarkshire, three quarters (79%) of surveyed teachers felt that Kodaly music lessons impacted on pupils' "experiences and development of literacy and numeracy skills".

3.36 Teachers provided positive feedback on the impact of YMI on literacy and numeracy skills.

“The sense of rhythm is particularly good for the children for spelling and for understanding patterns in maths.”

Teacher

“The rhythm lessons help children with syllabification, building on their spelling skills. Many of the rhymes and songs also encourage children to use descriptive language, which contributes to their story writing.”

Teacher

“In counting the grouping of beats is very important, the oral repetition also helps to develop their recall skills which help with learning times tables etc. In language the clapping of rhythms can help with the fluency and expression when reading.”

Teacher

“The activities especially support literacy - rhyme, syllables, vocabulary etc.”

Teacher

“Many of the sessions touch on other aspects of the curriculum such as numeracy, literacy and health and wellbeing which enhances and supports the children’s learning and continued progress.”

Headteacher

“We are seeing children who can barely read or write learning all the words of a 30-minute choral work and performing with confidence and passion – quite amazing.”

Teacher

3.37 These results meant that some teachers proactively said that they would use musical methods in teaching maths and language more broadly.

“I use methods within maths and language in teaching various concepts. For example, breaking words up into syllables i.e. beats. Times tables beats etc.”

Teacher

Example: Music and handwriting

One YMI project enabled 14 pupils on a very remote island location to be supplied with a fiddle and an afternoon of music tuition every week during the school term. These pupils would not previously have had access to music making opportunities, due to their remote location. The children with development needs with their fine motor skills have all improved their handwriting since involvement in the project, particularly at primary four where this was a significant development need.

Example: Phonological awareness in East Lothian

In one primary school in East Lothian, Sound Stories was targeted for the first time at specific Primary 1, 2, and 3 pupils with additional support needs. The aim was to help support social skills and group work, but also specifically to work with small groups on the development of specific aspects of phonological awareness:

- auditory discrimination and memory;
- recognising word boundaries;
- rhyme awareness and detection;
- syllable detection and blending;
- onset-rime;
- phoneme discrimination, blending and segmentation; and
- sequencing.

This was delivered through a series of sound stories, echo games, rhyming and rhythm games and imaginative play, intended to engage the young pupils while at the same time afford opportunities to learn and rehearse these essential reading and communication skills.

For some pupils with speech difficulties, call and response echo games helped to develop their articulation of syllable sounds. One pupil was able to articulate consonant sounds in call and response drumming games, which she had not managed before. For some Primary 3 children, using puppets enabled the improvisation of story narratives which then gave rise to musical expressions and greatly developed listening skills. Group playing also had a positive effect on behaviour which was noticed and commented upon by class teachers.

The initial eight-week project was considered successful enough for it to be extended.

Example: Music and language

In one Fife YMI project, pupils chose a traditional Scots melody after singing a few through with the project leader, and then wrote, recorded and performed a new song with their own words.

“The project allowed the children to explore language, and led to great ideas from them in other areas of their schoolwork.”

Teacher

Health, wellbeing and engagement with learning

3.38 YMI projects provided evidence that their activities were supporting engagement with learning. Through providing fun and inclusive activity, young people were engaging both within the YMI lesson and beyond. Teachers pointed to improved concentration, active listening, and improved behaviour in the classroom, which lasted beyond the YMI sessions.

“I’ve seen pupils be more engaged than they ever have been before in class.”

Teacher

“If we have that level of engagement with children, then there’s learning going on.”

Headteacher

“Kids are getting along a lot better and getting along with their work better.”

Young person

“There has been an improved level of focus, engagement and concentration with some pupils who usually find this challenging in class.”

Teacher

3.39 Teachers felt that involvement in YMI activity gave pupils a feeling of enjoyment, achievement and doing well at something, and that this confidence and positivity fed into wider learning.

“YMI is great for raising attainment. All of my pupils are fully engaged and are disappointed when it’s the week we don’t have them in. I have seen pupils’ confidence and concentration grow within the classroom, in other curricular areas.”

Teacher

“The feeling of positivity was felt throughout all their other subjects.”

Teacher

3.40 In some projects, tutors linked to existing school project work as a springboard for discussion and song writing – for example singing songs in French, and creating work inspired by the Apollo moon landings. In a small number of cases, teachers said that they used the techniques learned through YMI to apply to other areas of learning for the class.

“I use some of the games to improve concentration and encourage active listening.”

Teacher

3.41 Pupils and teachers felt that YMI activity also helped with managing emotions and contributed to wider health and wellbeing.

“He’s very good for the rest of the day, he’s excited, he’s playing with his peers. There are no incidents. He’s just a happier boy.”

Teacher

“He’s kind of helping us take our anger out. If we’re a little sad sometimes. He turns anger into fun, through music.”

Pupil

Example: Attainment and YMI in Comhairle nan Eilean Siar

A primary school pupil was regularly getting into trouble in class. He took up guitar through YMI, and his structured and disciplined music practice with the YMI tutor had a positive effect on his behaviour in general while at school. He is dedicated to working hard on his music activities and performs at school concerts and events.

Example: Attainment and YMI in East Lothian

In East Lothian, two classes involved in the song writing project responded to a survey about how the music project helped them.



63%

of pupils said that they had got better at listening and doing things as a group

Among other themes, teachers also saw improvements relating to:

75% improvement in listening

58% improvement in engagement with classroom activity

Credit: flaticon

Attendance and timekeeping

3.42 In some areas, there was evidence that YMI activity had supported improved timekeeping and school attendance. Feedback from teachers indicated that pupils enjoyed and looked forward to the YMI sessions, which improved school attendance among some with previously lower levels of attendance.

“(The YMI tutor) has been working with some of our more vulnerable pupils (many in SIMD bracket 1&2). Some of these pupils initially had poor attendance, but having the weekly incentive to work with (the tutor) has improved this.”

Depute headteacher

“We certainly had a few pupils with attendance issues, a few pupils who were coming in late quite regularly, and I’ve noticed that becoming a lot less frequent on Tuesday mornings – (they are) keen to get in before the bell to make sure they don’t miss anything.”

Teacher

“Pupils were keen to be part of the project so their timekeeping was good for getting to the bus on time.”

Teacher

Example: Supporting attendance

In one area, YMI sessions have been used to support a young primary school boy with ADHD and aggressive and disruptive behaviour. To encourage timekeeping and attendance, the young boy arrives at the school at 8.50am one day a week, and helps the tutor unload the instruments. He then has a 20-minute session before the first group of YMI participants arrives. After three weeks the pupil began arriving on time. The pupil has also shown an exceptional talent in music, and the tutor has rarely seen such natural talent for rhythm coupled with a rapid and effective learning speed.

Example: Supporting attendance and achievement

Several young people with poor school attendance took part in the Renfrewshire Looked After Children project.

For example, one young person was not attending school when he joined the project. He learned to play drums and his confidence improved significantly. At the end of the term he took part in a school talent show, which made him realise that he could achieve and excel in something. He is now attending school with enhanced support. Without access to this project, not only would the young person have been unable to learn to play the drums, but the further improvements in his confidence, school attendance and general wellbeing would not have happened.

Another young woman also improved her school attendance. A parent said “Before she started the music group she wasn’t attending school. Now she is attending full time. There were other contributing factors, but the group definitely helped.”

Parental involvement and engagement

3.43 A small number of YMI projects also highlighted the impact of their work on parental engagement. This was both through parents being involved in homework and practice at home, and through parents and families attending musical events to see their children perform.

“The biggest impact on attainment and achievement is the engagement and commitment of the parents on the children’s learning. This is homework that is always completed. Most of the children are practicing every night. The feelings of achievement and the obvious progress in a real motivator.”

Headteacher

3.44 In a few cases, a real sense of community developed through YMI activity. Young people discovered a link to their place and their past through music and had the chance to share experiences – such as performances and workshops – with their families. Young people enjoyed when people with a range of abilities were involved in activities. Some felt that YMI performances

provided a positive opportunity for families and communities to see what young people are capable of.

“There’s a real sense of togetherness.”

Young person

- 3.45 There is wider evidence that parental engagement is both a key priority, and a real challenge, for schools and these positive developments around parental engagement could be explored further and developed in future years.

Example: Supporting parental involvement and engagement with school

In one area, one pupil had been subject to adverse childhood experiences and his mother did not engage with the school at all. The pupil was vulnerable, tired, hungry and out late at night. He was not inspired by school. He chose to start learning the baritone as part of his YMI activities. As a result:

- attendance improved from 94% to 97% and up to 100%;
- he is working collaboratively with others, and thriving as part of a team;
- he has gone from well below expected levels in writing to almost achieving them;
- he practices at home and is no longer out late at night; and
- his mother has brought his instrument to school when he forgot it, called the school to alert them to an absence, and attended team meetings.

“I feel better. I’m doing more work and I’ve got more ideas.”

Young person, in school activity

Skills for work

- 3.46 A small number of school based projects provided evidence of development of skills for work. For these projects, the focus was more often more broadly on wider skills for life and learning - as explored above – which could transfer into the world of work.

- 3.47 However, in some cases there was evidence of young people learning more about pursuing music as a career and developing their tutoring and leadership skills through working with young people.

“The skills I have learned through doing this has given me an insight into how everything works in a live show and has given me interest in pursuing this as a career.”

Young person, school based activity

“It was inspirational – one child was amazed that it was a possibility to get involved with music in that way. She didn’t know it was an option.”

Teacher

“Some young people went on to attend further career opportunities within the music industry, something they wouldn’t have done had they not attended this

project. One young person continued as a volunteer in the next block of the project to build and experience.”

YMI lead, school based activity

Example: Tutoring skills in Edinburgh

A young skilled bagpiper has been a member of the YMI Piping Hot! Performance Band for two years. During this time, he has developed his playing ability, confidence in performing, and more recently his leadership skills - often taking on the role of Pipe Major. He has been tutoring pupils in the chanter class individually, leading them in scale warm ups, enhancing fingering technique and honing performance pieces. He is very capable in acquiring the attention of the group, commanding respect and facilitating lessons with the group.

Example: Supporting skills for work

In one area, a former trad project musician volunteers with the YMI team to gain teaching experience. She returns to the project to support young people and is looking to go on to forge a career in music performance and teaching. Her time with the trad project helped to inspire her in this direction.

Example: Long-term outcomes in Western Isles

“My name is Katie Macinnes. I am 18 years old and am at Glasgow University doing a degree in Gàidhlig. Attending Stornoway Primary, I was fortunate enough to be a part of the YMI movement where I received three years of free tuition on the fiddle. This opportunity has opened many doors for me such as competing at both local and national Mòd competitions and attending different Fèisean across Scotland. When I was in my first year of high school I joined the musical group Faram, run by Fèis Eilean an Fhraoich, which allowed me opportunities such as playing a set at the Hebridean Celtic Festival, The Trad Awards, Celtic Connections and a parliamentary visit to the islands.

Starting from September 2018 several other Gàidhlig speaking musicians, who are fellow students in the Central Belt, have been given the opportunity from Fèisean na Gaidheal to go out to schools to teach Gàidhlig through music and song, giving the same chance to children that I received in school.

Without the YMI initiative I would not have had the skills and knowledge to take on all these fantastic opportunities over the years. It is also fantastic to be able to gain employment, whilst studying, from what started with YMI instruction”.



- 3.48 Some out of school YMI projects specifically aimed to support career development and skills for work. Some specifically focused on developing confidence in entering the music industry.

"At the time we were a very new band coming off of the back of our debut EP and Hit the Road was by far the best thing we had, and have ever, done... Hit the Road gave us further motivation to try harder to hopefully go on another tour of our own in the near future."

Young person, out of school activity

Example: Building skills for work at Born to be Wide

As a result of the Off The Record project

97% said they now felt more confident about entering the music industry;

69% of participants said they definitely felt more confident;

87% said they had definitely developed new skills; and

84% said they definitely felt more inspired to continue with music.

"Off The Record has helped me gain essential skills in forwarding my career. It has also provided me with a core knowledge base about areas of the music industry I did not know much about."

Young person, out of school music making

Example: Increasing knowledge of the music industry at JAM project

Almost all participants (94%) said that their confidence had grown as a result of the JAM project. Most (80%) said their knowledge of the music industry had improved.

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

- 3.49 School based YMI projects highlighted ways in which young people had increased their awareness of music and culture through:

- exploring different types of Scottish music like Celtic rock and folk;
- understanding the main Scottish rhythms and traditions of music;
- singing local songs and ballads, travellers' songs and shanties;
- learning traditional instruments – including piping and drumming;
- exploring people's ways of lives through music – including dancing, art, storytelling and written word;
- exploring language through music – including Scots, Gaelic, Doric, Italian, Polish and African;
- learning different rhythms like jazz and Burundi rhythms in vocal and percussion work; and
- learning how tunes can pass from generation to generation, through learning tunes by ear.

“The class left with a knowledge of not only the history of the music they were playing but a real passion for playing.”

Teacher

“She does a bit of Gaelic with them as well... and they remember them, which I think is fantastic.”

Teacher

“Liked singing in Scots, it reminded me of going to nana and grandad and he would play his guitar and sing like that.”

Young person, in school activity

Example: Syrian New Scots Trad

This project, exploring traditional music of Scotland, was delivered in Aberdeenshire as a pilot, with some very young Syrian children including nursery pupils. Some of the children had only been in the country for a few weeks, and it was a valuable introduction to learning some basic English language skills through song. Tutors reported that the children loved the workshop and were very engaged.

Example: Gaelic language in Western Isles

The pupils in the English medium part of the school have been taught basic words in Gàidhlig. If a pupil forgets his instrument and music, the tutor will ask “Carson nach eil am feadan agus an ceòl agad” and they understand. If they need to go to the toilet during the lesson, pupils are asked to ask in Gaidhlig “Am faod mi a dhol dhan taigh bheag.”

- 3.50 YMI out of school projects described how young people heard and learned about music from around the world. This included exploring rhythms, emulating production techniques, attending performances, events and carnivals, and learning traditional instruments.

SambaYaBamba

In July 2018, SambaYaBamba hosted the first ever Encontro Street Band Festival, in partnership with Oi Musica and Merchant City Festival. This two day event gave young people the opportunity to experience a wide range of street bands from Scotland, the UK and beyond. This included influences and inspirations from modern Rio carnival, reggae, New Orleans and Brazil. It also included opportunities for the SambaYaBamba youth Street Band to perform alongside and collaboratively with other bands from around the world.

Music for Youth

Exchange is a national programme bringing young people together from across Scotland, to share music and increase awareness of music and culture from across Scotland, the UK and the world. Feedback from participants found that most (80%) said Exchange had helped increase their awareness of music and culture; two thirds (65%) said it had given them a greater awareness of music making in different genres; and most (88%) said the event had opened them up to new creative ideas.

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

3.51 Both in school and out of school YMI projects gave examples of ways in which school based YMI activity was driven by the voices of young people. This included:

- involving young people in designing YMI projects;
- gathering feedback from young people to inform future development;
- involving students and young people in tutoring and leading YMI projects;
- young people taking responsibility for leading sections of the band, both in practice and performance;
- young people choosing what to learn at each session;
- young people developing behaviour management techniques for the sessions;
- young people choosing the music to focus on;
- young people composing their own music; and
- young people planning and delivering events and performances;

“It was cooperative learning at its very, very best.”

Teacher

3.52 A small number of out of school YMI projects had youth committees, steering groups or youth ambassadors who were involved in decision making about the project.

Example: Involving young people in Clackmannanshire

In Clackmannanshire, the music tech project allowed pupils to make choices about the creation of their own individual products. Different roles were established within the small groups that they were working in and very different ideas emerged. One group did a remix of the school song and this has been adopted by the school.

Example: Involving young people in Western Isles

In the Western Isles, discussions regularly take place with young people about the learning programme they will follow through the academic year. Choices are given regarding the material they will learn. Young people have expressed more enjoyment in learning when they have had an input into the chosen material. For one concert, the young performers designed a running order and varied programme.

Example: Involving young people in East Glasgow Arts Co

East Glasgow Arts Co worked to involve young people in the project. Participants were offered the opportunity to review each session, and shape the next ones. This meant that young people were able to make decisions about the design of the programme, as well as events and performances.

“There were different activities taking place which meant you could choose one you actually wanted to instead of everyone being made to do the same thing.”

Young person

Throughout the project, participants also had opportunities to teach their peers. The project often taught one young person an activity, and then asked them to show the next person – reinforcing their own learning and building confidence. Young participants also taught their youth workers. Feedback found that 100% of respondents felt involved in the planning and direction of the project.

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

3.53 In 2017/18, over **1,500** jobs were supported by YMI. This is an increase from almost 1,300 in 2016/17. Most jobs were temporary, part time positions.

	School based activity	Out of school activity	Total	Total in 16/17
Permanent full time	53	24	77	92
Permanent part time	135	63	198	135
Temporary full time	16	42	58	48
Temporary part time	705	544	1,249	1,012
Total	909	673	1,582	1,287

3.54 More than **5,000** teachers were involved in supporting YMI delivery, almost **500** people were involved as volunteers and over **300** were involved as trainees.

- 3.55 A total of **5,826** people benefited from continuing professional development opportunities. This compares with just over 4,500 in 2016/17.

	School based activity	Out of school activity	Total	Total in 16/17
Volunteers	70	431	501	252
Trainees	-	336	336	313
Teachers/ support staff	5,143	-	5,031	3,222
Continuing professional development	3,857	2,019	5,826	4,528

Opportunities for teachers

- 3.56 Feedback from teachers, gathered by YMI leads, highlighted that they believed their skills had developed, and that this had resulted in more music making activity within the classroom. This included how to teach children about rhythm, increased confidence in using the correct terminology, increased confidence in reading music and understanding key teaching points. YMI leads also indicated that delivery of CPD activity enabled the extension of projects outside of planned delivery time, for the benefit of young people – with more music making activity happening in schools on a daily basis.

“I’m not very musical myself, so it gives me a lot more confidence to teach it.”
Teacher

“This has been a great workshop. I have learned lots of new skills/ideas. I have never been confident with music, but now feel I could confidently take a lesson in music”
Early years teacher

“I’m not a musician by any stretch of the imagination, but I’ve been able to take what I’ve been learning, and we’ve been able to do in class.”
Teacher

“Helped to improve my confidence when delivering session ON MY own. The CLPL training gave me resources and ideas to take forward in my class.”
Teacher

- 3.57 Teachers often indicated that they had gained skills which enabled them to deliver music making activity independently, or with minimal support from the YMI tutor. Some teachers also indicated that they planned to use the skills they had learned to use music in other areas of the curriculum. For example, a few teachers said that they would use the strategies they had learned to use music to help with maths, language or pupil engagement with learning.

“Enabled me to embed music into my daily teaching.”
Teacher

3.58 Young people also indicated that they enjoyed teachers learning alongside them.

“I prefer it when there are other adults joining in. They’re learning something at the same time as me and we’re making the same mistakes!”

Young person

Example: CPD in Argyll and Bute

Prior to attending training, the majority of teachers rated their skills and confidence in delivering creative music lessons in the classroom as poor or not confident. After taking part in the training, the majority rated their skills/confidence as good, very good or very confident.

Example: CPD in North Lanarkshire

Evaluation of CPD Kodaly training in North Lanarkshire found that:

- **98%** of teachers found the training gave them more confidence to deliver music in their classroom;
 - **91%** found the training very relevant to their learning needs; and
 - **48%** planned to use the Kodaly material not only in music making but in other areas of the curriculum too.
-

Example: Recorded evidence

The end of project reports submitted by YMI leads included video evidence of class teachers enthusiastically leading music activities, and talking about their skills development.

A [video exploring all five YMI projects](#) offered in Aberdeenshire gives a good idea of school based activity in the area, and includes feedback from teachers involved in delivery.

Opportunities for out of school deliverers

3.59 Out of school YMI projects also gave examples of a wide range of activity to help develop skills of deliverers. This included workshops, training, learning festivals, continuing professional development opportunities, work shadowing and developing links with colleagues to share practice. For out of school projects, many deliverers were young people themselves, and there was a strong focus on peer to peer tuition and development of skills of young people as leaders.

“It was a great new experience to be taught by people not much older than me, which shows that you don’t have to be old to be a good player.”

Young person

“Great tips and advice given. Learned lots of new songs and rhymes and different ways of implementing existing ones.”

Deliverer

"I feel able and excited to take what I've learned today back into the workplace."

Teacher

National Youth Orchestras Scotland

Through YMI, NYOS created paid opportunities for NYOS Associate Tutors and Jazz Ambassadors. These are trainees who have progressed along the NYOS pathway – playing in orchestras at different levels - and are on the cusp of a professional career. Trainees were involved in coaching, delivering workshops, pastoral care and arranging music for young musicians.

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

3.60 School based music projects gave numerous examples of working together with other organisations within the music sector. This helped to strengthen the music sector for the benefit of young people through:

- sharing good educational practice and understanding of different musical genres;
- providing progression pathways – through linking with groups and ensembles, creating new groups, supporting involvement in competitions – with many highlighting a growth in local groups, an increase in applications for wider activities such as summer schools or instrumental tuition, and an increase in involvement in competitions at local and national level;
- enhancing the quality of provision – through support from a range of professional and amateur musicians with different skills, accessing quality live music performances through partners, and ensuring partners work together in a more joined-up way;
- embedding music within schools - linking schools with musicians and providing development opportunities for teachers so that they can continue to integrate music within the school beyond YMI;
- encouraging joint school activities – with some indicating that this supported the transition to secondary school for upper primary pupils;
- enabling targeted activity – for example through working with trusted partners with good relations and links with young people with complex or challenging needs; and
- building skills beyond music – including training and sharing of good practice in working with young people with challenging needs.

3.61 YMI activity has also helped to create links between schools, communities and musicians, which have naturally resulted in more musical activity taking place. For example, one primary school decided to extend a YMI project to make it longer, and to focus specifically on the literacy benefits that could be

brought about for young pupils. In another primary school, after an initial four-week programme, the parents decided they would like to hire the musician leading this project to lead a similar project for the local community in the village hall.

Example: Working in partnership to identify project participants

One YMI project involved working closely with the Social Work team, which helped to identify a target area for the project. The Social Work team supported musicians and participants at every session, including taking part in the sessions along with participants, offering insight on participant experiences so that sessions could be tailored, and supporting with providing transport for participants. The project also involved a training session delivered by the Educational Psychology team, to better equip the musicians when working with young people with complex backgrounds.

- 3.62 Some out of school music projects provided examples of a focus on joint working. For those focused strongly on strengthening the youth music sector, activities included developing networks of music industry professionals, venues, festivals, organisers, music makers, workshop leaders and artists. Projects also developed links with schools, equality organisations, community organisations and others working with potential participants – and each with their own approach to working with different young people. Working closely with others helped to attract participants to the project, and to offer relevant progression opportunities in terms of learning, skills development, volunteering or employment.

“Each one of these partners has a specialism in working with marginalised or those young people described as ‘hard to reach’... Each community organisation has a unique approach to working with young people... We work hard on strengthening a network of partners.”

YMI lead, out of school activity

Example: Strengthening youth music

Drake Music hosted a Symposium in May 2018, enabling practitioners to hear directly from disabled composers, music leaders and performance about their experience of music. The aim was to better inform practice across the youth music sector. There were 50 attendees from across music, education, research and disability sectors, with representatives from across Scotland, the UK and Europe. This event strengthened connections between disabled musicians, and encouraged further discussions about practice. The confidence of presenters at the session increased, and musicians have gone on to present their experience at other events across the UK.

Example: Strengthening youth music

Feis Rois has strengthened youth music networks in Highland through managing and maintaining the Highland Youth Music Forum. Regional and national forum members regularly submit opportunities and events, and these are regularly uploaded to the Forum website. Over 60 days the site had 309 visits and 495 page views.

Example: Working in partnership across sectors

In Dundee, Gardyne Theatre worked with partners to support and contribute to the Dundee music strategy – [Music To Our Ears](#). This is the city's first music strategy, and was led by Leisure and Culture Dundee, and prepared by Dundee's Place Partnership team in conjunction with many other partners. It involved a year long process of consultation, conversation and consideration. Over 650 people took part, and influenced the development of three key commitments and an accompanying action plan.

“This is a shared strategy and it's only together that we can strengthen the sector and address the issues that music in Dundee is facing today.”

4. ISSUES FOR CONSIDERATION

The monitoring and evaluation system

- 4.1 The new monitoring and evaluation system for YMI has now been in place for three years. The YMI is now able to report effectively on the difference it makes, and who it makes this difference for. This is a significant shift from the previous focus on activities.
- 4.2 Based on the feedback gathered each year on monitoring and evaluation processes, the system is now working well. YMI leads understand and welcome the focus on outcomes and impact. There is growing confidence in completing end of project forms, and reporting on outcomes. The introduction of the update form to provide an annual report for out of school projects running over more than one year worked well, strengthening the evidence available over the year. The quality of information submitted through end of project forms has increased each year, with YMI leads responding very well to guidance about areas to focus on and improve each year.

Key issue: The monitoring and evaluation system appears to be working well, and generating outcomes focused information which enables reporting on impact. The system should continue to be developed and tweaked, to allow for continuous improvement, but a period of stability around reporting forms and guidance may be welcomed.

Contribution to attainment

- 4.3 In 2017/18, there was a clear focus on gathering evidence about the contribution that YMI makes to attainment – in relation to literacy, numeracy, health and wellbeing and engagement with learning. Within the end of project forms, there is now a bank of good examples of links with attainment, which can be shared between YMI leads (with their permission). The evidence is strong and it would be useful to share this with teachers and others, to highlight the contribution to attainment.

Key issue: The evidence about contribution to attainment was strong in 2017/18. There is scope to share examples with YMI leads to further strengthen reporting in future years, and to share the evidence with teachers and others, to highlight the contribution YMI can make to attainment.

Strengthening young people's voices

- 4.4 Despite a focus in 2017/18 on encouraging YMI leads to report on outcomes around involving young people in planning, designing and delivering YMI activity, the evidence in this area remained light. A case study on young people's voices was developed in 2017/18 to provide evidence of engagement,

which highlighted that young people are involved in many different ways in taking decisions about YMI activity. It would be useful to explore with YMI leads the reasons that it is challenging to report effectively on this outcome within the end of project form, and work to strengthen the evidence for 2018/19 in this field.

Key issue: In 2018/19, more work should be done to ensure that projects are able to report on how they involve young people in planning, designing and delivering their YMI activity.

Use of video evidence

- 4.5 In 2017/18, a large number of YMI leads used video evidence to successfully demonstrate the impact that their project is having. The most effective video evidence showed young people participating in activities, supplemented by interviews with young people, teachers, YMI deliverers and leads and others, describing the difference that YMI made to them.
- 4.6 This video evidence is very powerful. There is scope to raise awareness among YMI leads of the positive examples of video evidence, and how this can be used within the end of project form. There are good examples which can be shared, and YMI leads with experience of developing video evidence who can share how they approached it, what worked well and what they learned along the way.
- 4.7 It would also be useful to work with YMI leads to ensure that there is a clear understanding of the consents required to record young people participating in YMI activities, involve them in interviews and discussions, and use this in YMI reporting at local or national level. It would also be worth working with YMI leads to explore how these videos could be more effectively shared between leads, and with local and national stakeholders, as appropriate.

Key issue: The use of video evidence was powerful in 2017/18. There is scope to share good practice around use of video evidence, building on the experiences of YMI leads to date.

APPENDIX 1: YMI ACTIVITIES IN 2017/18

INTRODUCTION

This appendix explores the administration of the YMI and the nature of YMI funded activities in 2017/18. It sets out the number and type of organisations funded through 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

School based music making

In 2017/18, just over £7.1 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 2017/18 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 2017/18, 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 2017/18, 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 2017/18, just over £40,000 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.

APPLICATIONS

In 2017/18:

- 33 organisations received funding through the Formula Fund;
- 45 funding awards were made through Access to Music Making;
- Creative Scotland made three funding awards through Strengthening Youth Music.

2017/18	Number of applications	Successful applications	Funding granted
Formula Fund	33	33	£7,188,456
Access to Music Making	103	45	£1,558,250
Strengthening Youth Music	10	3	£40,613

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.

Formula Fund

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

Aberdeen City Council	£191,499
Aberdeenshire Council	£527,836
Angus Council	£197,736
Argyll & Bute Council	£195,748
City of Edinburgh Council	£361,629
Clackmannanshire Council	£61,119
Comhairle nan Eilean Siar	£87,110
Dumfries and Galloway	£333,567
Dundee City Council	£154,330
East Ayrshire Council	£170,352
East Dunbartonshire Council	£145,344
East Lothian Council	£135,113
East Renfrewshire Council	£126,103
Falkirk Community Trust	£175,599
Fife Council	£465,300

Glasgow City Council	£540,644
Highland Council	£487,157
Inverclyde Council	£97,571
Jordanhill Scholl	£11,501
Midlothian Council	£112,832
Moray Council	£159,443
North Ayrshire Council	£190,347
North Lanarkshire Council	£400,155
Orkney islands Council	£61,008
Perth & Kinross Council	£245,208
Renfrewshire Council	£208,853
Scottish Borders Council	£221,861
Shetland Islands Council	£75,024
South Ayrshire Council	£161,112
South Lanarkshire Council	£409,901
Stirling Council	£144,483
West Dunbartonshire Council	£112,075
West Lothian Council	£220,896

A 10% budget reduction was applied across the YMI programme, including the Formula Fund. Listed in order of frequency, local authorities indicated that they made this saving through:

- 16 authorities offered fewer hours of activity for young people – for example shortening the YMI year or running projects for fewer weeks;
- 15 authorities introduced project efficiencies – for example through reducing the quality of musical instruments purchased; shifting to centrally located opportunities, rather than school or locality based opportunities; or moving to lighter touch evaluation work;
- 10 authorities offered a smaller range of activities for young people - ending some existing projects and offering targeted projects in a smaller number of schools;
- 9 authorities cut or reduced posts – of which four cut posts, and five reduced posts;
- 3 authorities brought work in house, with less external specialist involvement;
- 3 authorities sought or secured other sources of funding – for example through Pupil Equity Funding or local authority funding; and
- 3 authorities reduced overhead or administration costs – with a few indicating that they had made use of in-kind administrative support from the local authority.

In addition, one area highlighted that it made more use of digital learning opportunities to make the required savings.

YMI teams had worked hard to ensure minimal impact on participant experience. A few relied on the goodwill and professional commitment of tutors to continue delivery

at the same level as before. However, it can be seen from monitoring figures that in 2017/18 there appeared to be a reduction of 3% in participant numbers, and a reduction in the hours of activity offered to young people compared with 2016/17.

A few YMI teams highlighted in their end of project reports that further cuts would be harder to absorb. A few said that their teams were already stretched, and that they had begun to see an impact on the quality of delivery and equipment, the pace at which young people were expected to learn, and access to opportunities – as some moved from being local to centrally provided.

Access to Music Making

With 45 awards relating to Access to Music Making in 2017/18, the activities funded were many and varied. The awards made in 2017/18 are outlined below. It is important to note that these are the **awards made** in 2017/18, and not all of the organisations would have been delivering activity during 2017/18.

Organisation	Granted
Scottish Music Centre	£90,000
NYOS	£90,000
Scottish Book Trust	£90,000
National Piping Centre	£90,000
Sistema	£89,387
Scottish Brass Band	£89,245
Glasgow Music Studios	£40,000
Tinderbox Collective	£40,000
Scottish Music Centre	£40,000
Impact Arts	£40,000
Samba Ya Bamba	£40,000
Artsplay Highland	£39,722
Sense Scotland	£39,600
Canongate Youth	£39,347
ARTS Afternoon	£37,044
Loretta Care	£36,849
The BIG Project	£36,844
Software Training	£36,831
Born to Be Wide	£34,744
NYCoS	£32,000
Sound Waves	£31,000
Doghouse Studios	£30,100
Children's Classic Concerts	£30,000
Whitburn	£29,500
Reel Youth Media/ Edinburgh Council	£28,281
YCSA	£25,000
Gael Music	£24,000
Templar Arts and Leisure Centre (talc.)	£23,838
Scottish Culture and Traditions	£22,436

The Glad Foundation	£22,122
Escape Youth Services	£20,500
Kibble Education	£20,493
Outer Hebrides Music Trust	£20,000
Organised Noise	£20,000
Cambuslang Universal Connections	£18,096
Chem19 Recording Ltd	£17,500
Colston Milton Parish Church	£17,220
Lamphouse Music	£16,000
Love Music Productions	£13,744
musicALL	£12,210
Laura Mandleberg	£11,088
Absolute Classics	£10,000
Eildon West Youth Hub	£9,661
Ruth Morris	£8,858
Hands on Studio	£4,990

Over 2017/18, six organisations received awards of over £40,000 through the targeted route within this fund. Over £538,000 was distributed through the targeted route, which was approximately a third (35%) of all Access to Music Making funding.

Organisation	Funding
Scottish Music Centre	£90,000
National Piping Centre	£90,000
Scottish Book Trust	£90,000
National Youth Orchestras of Scotland	£90,000
Scottish Brass Band Association	£89,245
Sistema	£89,387
Total	£538,632

Most activity took place at local or regional level, but some operated on a Scotland wide level. In addition, Scottish Music Centre received a further award of £40,000 to support delivery of Hit the Road, a touring project for young musicians and songwriters aged 14 to 19. National Youth Choir of Scotland (NYCOS) also received an award of £32,000.

Strengthening Youth Music

Creative Scotland made three awards within the Strengthening Youth Music strand in 2017/18. These awards were made to Drake Music Scotland, Enterprise Music Scotland and Feis Rois. Creative Scotland also provided £45,000 to Scottish Music Centre to run the continuing professional development (CPD) fund.

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 a desire to learn – whether in music or in other fields	Our young people are successful learners, confident individuals and effective contributors	Improve the life experience and life chances of young people	Services fit for the future – the best place in the world to grow up
	Young people develop their skills for life, learning and work (CfE links effective contributors and confident individuals)	Young people progress their musical talent and enjoyment through ongoing participation, learning, training and employment in the field of music	Children in all parts of Scotland have a fair chance to develop and achieve their potential		
	Young people increase their awareness of music and culture across Scotland, the UK and the world (CfE link responsible citizens) Young people influence or lead youth music opportunities, and have their voice heard in design and delivery (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 Our young people are responsible citizens	Support the Culture Strategy's principles of access, equity and excellence	A confident, outward-looking nation – culture for all 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 INTENDED OUTCOMES IN 2017/18

This Appendix explores the intended impact of the YMI in 2017/18.

LOCAL AUTHORITY INTENDED OUTCOMES

In 2017/18, each local authority was asked to apply for funding and select the intended outcomes for each of their YMI projects. They were then asked to report on their progress towards these outcomes. The outcomes that local authorities specified that they were reporting on are outlined below.

Formula Fund outcomes reporting for 2017/18			
Intended outcome	Detailed reporting on outcome 17/18	Wider contribution to the outcome in 17/18	Total
Young people have more opportunities to take part in enjoyable and quality music making opportunities	91%	3%	94%
Young people who would not normally have the chance to participate take part in music making opportunities	61%	18%	79%
Young people develop their music and music making skills	88%	3%	91%
Young people develop their skills for life, learning and work	36%	18%	54%
Young people increase their awareness of music and culture across Scotland, the UK and the world	39%	33%	72%
Young people influence or lead youth music opportunities and have their voice heard in design and delivery	9%	42%	51%
People delivering youth music develop their skills and confidence	36%	18%	54%
Organisations in the music sector and beyond work together to strengthen the youth music sector for the benefit of young people	27%	21%	48%

In completing their end of project forms for 2017/18, local authorities most commonly provided detailed evidence about how they had contributed to:

- providing more opportunities to take part in music making;
- developing music and music making skills; and
- supporting young people who would not normally have the chance to participate in music making opportunities.

It is worth noting that often local authorities included evidence about a wider range of outcomes than they said they were reporting on. For example, outcomes around skills for life, learning and work were often covered when reporting on other outcomes.

INTENDED OUTCOMES FOR OUT OF SCHOOL YMI ACTIVITY

The Informal Fund is a rolling programme, with a series of application phases throughout the year. Projects are funded for varying lengths of time.

Access to Music Making intended outcomes

Creative Scotland received 84 end of project, update or interim forms for Access to Music Making and Strengthening Youth Music projects running in 2017/18. Almost all (82) were for Access to Music Making activity.

Analysis of the outcomes that Access to Music Making projects reported on shows that most (89%) contributed to the mandatory outcome, of young people developing their music and music making skills. Those who did not report on this outcome had either been funded before the introduction of the logic model or filled in the wrong style of form. After this, the most common intended outcomes were:

- Young people who would not normally have the chance to participate take part in music making opportunities.
- Young people develop their skills for life, learning and work.
- Young people have more opportunities to take part in enjoyable and quality music.

Access to Music Making outcomes reporting for 2017/18	
Outcome	Projects selecting or contributing to that outcome in 17/18
<i>Young people develop their music and music making skills (mandatory)</i>	89%
Young people who would not normally have the chance to participate take part in music making opportunities	49%
Young people develop their skills for life, learning and work	34%
Young people have more opportunities to take part in enjoyable and quality music making opportunities	33%
People delivering youth music develop their skills and confidence	15%
Young people increase their awareness of music and culture across Scotland, the UK and the world	15%
Organisations in the music sector and beyond work together to strengthen the youth music sector for the benefit of young people	12%
Young people influence or lead youth music opportunities and have their voice heard in design and delivery	12%

Strengthening Youth Music intended outcomes

Two Strengthening Youth Music projects submitted update forms. Only one of these projects reported against outcomes, and focused on:

- young people develop their music and music making skills;
- people delivering youth music develop their skills and confidence; and
- organisations in the music sector and beyond work together to strengthen the youth music sector for the benefit of young people.