

**Youth Music**

**Statistical Reporting**

|  |  |
| --- | --- |
| **URN** |  |
| **Organisation name** |  |
| **Project title** |  |
| **Project start date (dd/mm/yyyy)** |  |
| **Project end date (dd/mm/yyyy)** |  |
| **Report author (name, job title)** |  |
| **Email address** |  |
| **Date submitted** |  |

**Statistical reporting**

We recognise that not all programmes will be working in the same way. For this reason the standardised statistical information below will not apply to all grant holders. If there is a category that does not apply to your project or where you do not have the relevant data, please leave it blank. For mandatory fields, please enter 0 in all categories that do not apply. These statistics help us track and monitor the impact of our funding, and they also form the basis of our reporting to Arts Council England. Whilst it is really important to have as specific data as possible, we also realise that some information is sensitive and difficult to obtain. Please use referral sources as appropriate to help you obtain accurate data (e.g. schools, Local Authorities, parents). Please also consult the Youth Music guide to data collection and management (available on the Youth Music Network <http://network/youthmusic.org.uk>) for further information.

If you have concerns or problems submitting this data, please inform your Youth Music lead contact as soon as possible.

Youth Music appreciates that in order to be responsive to need, many projects change over the course of delivery. Where application information is presented below it should be considered to serve as a prompt for reflection, rather than a demand to deliver outputs. We would expect to see significant deviation from application data (both decreases and increases) discussed in the narrative body of your evaluation report.

**Participants**

This section asks for information about the children and young people who have taken part in your project activities. It is important that the totals reported in the boxes below reflect the number of individual participants who have taken part in the project, so each young person should be counted only once. The figures you enter should reflect the total number of participants who have taken part in your project from the start to the date of this report.

The total number of children and young people you worked with should reflect the total number of individuals who have engaged in your programme of work at any point. Core participants are those who attended your activities for a sustained period of time (for at least 3 sessions).

|  |  |  |
| --- | --- | --- |
|  | **Since your last report** | **Total (Evaluation)** |
| **Total number of children & young people you worked with[[1]](#footnote-1)** | 0 | 0 |
| **Number of core participants taking part in activities[[2]](#footnote-2)** | 0 | 0 |
| **Number of core participants in challenging circumstances[[3]](#footnote-3)** | 0 | 0 |

**Age range of core participants**

Please enter the number of core participants in each age bracket. The total number of individuals counted here should be equal to the total number of core participants above. If there are core participants whose age is unknown, please account for them in the ‘unknown age’ field.

|  |  |  |  |
| --- | --- | --- | --- |
| **Age Range** | **Female** | **Male** |  **Trans\*** |
| **0-5** | 0 | 0 | 0 |
| **6-11** | 0 | 0 | 0 |
| **12-15** | 0 | 0 | 0 |
| **16-18** | 0 | 0 | 0 |
| **19-25** | 0 | 0 | 0 |
| **Adults (Workforce)** | 0 | 0 | 0 |
| **Unknown Age** | 0 | 0 | 0 |

**Challenging circumstances faced by core participants**

Please tell us how many of the children and young people you have been working with fit the types of challenging circumstances that are listed below. We expect that some participants will face multiple challenging circumstances, and they should be counted in each category that applies to them.

|  |  |  |  |
| --- | --- | --- | --- |
| **Challenging Circumstance** | **Female** | **Male** | **Trans\*** |
| Asylum Seeker[[4]](#footnote-4) | 0 | 0 | 0 |
| Attends Pupil Referral Unit | 0 | 0 | 0 |
| At risk of offending | 0 | 0 | 0 |
| Economic Deprivation | 0 | 0 | 0 |
| English as an additional language | 0 | 0 | 0 |
| Excluded from school | 0 | 0 | 0 |
| Homeless | 0 | 0 | 0 |
| Ill health  | 0 | 0 | 0 |
| Looked after | 0 | 0 | 0 |
| Mental ill health | 0 | 0 | 0 |
| Not in Education, Employment or Training (NEET)[[5]](#footnote-5) | 0 | 0 | 0 |
| Physically disabled | 0 | 0 | 0 |
| Refugee | 0 | 0 | 0 |
| Rurally Isolated[[6]](#footnote-6) | 0 | 0 | 0 |
| Sensory impaired | 0 | 0 | 0 |
| Special Educational Needs[[7]](#footnote-7) | 0 | 0 | 0 |
| Traveller/Romany | 0 | 0 | 0 |
| Young Carer | 0 | 0 | 0 |
| Young Offender | 0 | 0 | 0 |
| Other (please specify) | 0 | 0 | 0 |

**Ethnicity of core participants**

Please enter the ethnicity recorded for each core participant, this should equal the total number of core participants listed above. If there are participants whose ethnicity was not recorded please account for them in the ‘unknown ethnicity’ field.

|  |  |  |  |
| --- | --- | --- | --- |
|   | Female | Male | Trans\*  |
| **White** |
| English/Welsh/Scottish/Northern Irish/British | 0 | 0 | 0 |
| Irish | 0 | 0 | 0 |
| Gypsy or Irish Traveller | 0 | 0 | 0 |
| Other White Background | 0 | 0 | 0 |
| **Mixed/multiple ethnic groups** |
| White and Black Caribbean | 0 | 0 | 0 |
| White and Black African | 0 | 0 | 0 |
| White and Asian | 0 | 0 | 0 |
| Other Mixed / Multiple ethnic background | 0 | 0 | 0 |
| **Asian/Asian British** |
| Indian | 0 | 0 | 0 |
| Pakistani | 0 | 0 | 0 |
| Bangladeshi | 0 | 0 | 0 |
| Chinese | 0 | 0 | 0 |
| Other Asian background | 0 | 0 | 0 |
| **Black/African/Caribbean/Black British** |
| African | 0 | 0 | 0 |
| Caribbean | 0 | 0 | 0 |
| Other Black / African / Caribbean / Black British | 0 | 0 | 0 |
| **Other ethnic group** |
| Arab | 0 | 0 | 0 |
| Other ethnic group | 0 | 0 | 0 |
| Unknown Ethnicity | 0 | 0 | 0 |

**Progression**

|  |  |
| --- | --- |
| **Total number of core participants who have progressed to other music-making activities/opportunities as a result of participation in the project** | 0 |
| **Total number of core participants who have progressed on to employment, education, training, volunteering activities or opportunities through the project** | 0 |
| **Total number of core participants who have attended other cultural activities / opportunities that are new them as a result of the project** | 0 |
| **Total number of core participants who are new to your organisation** | 0 |
| **Total number of core participants new to music-making** | 0 |

|  |
| --- |
| **How have participants in this project been signposted to progression opportunities, and what opportunities have they accessed?** You may wish to consider both musical and non-musical progression routes.*(300 words)* |
|  |

**Accreditation**

|  |  |
| --- | --- |
| **Accreditation** | **Number Achieved** |
| Arts Award Discover |  |
| Arts Award Explore |  |
| Arts Award Bronze |  |
| Arts Award Silver |  |
| Arts Award Gold |  |
| ABRSM Grades |  |
| ASDAN |  |
| Certificate for Music Educators |  |
| NOCN |  |
| Rock School Accreditation |  |
| Trinity College Accreditation |  |
| Other (please specify): ………………………………….. |  |

|  |
| --- |
| **With reference to your original plans, please comment on any major differences in what accreditation you intended to achieve and what you actually achieved, the successes or challenges you faced***(300 words)* |
|  |

**Sessions**

How many sessions have you delivered?

|  |  |  |
| --- | --- | --- |
|   | **Since your last report** | **Total (Evaluation)** |
|
| **Taster Sessions[[8]](#footnote-8)** | 0 | 0 |
| **Core Sessions[[9]](#footnote-9)** | 0 | 0 |
| **Core 121 Sessions[[10]](#footnote-10)** | 0 | 0 |

**Types of session activity**

Please indicate the total number of sessions in which the listed musical activities took place. We recognise that sessions can involve more than one type of musical activity, and so can be counted in more than one category.

|  |  |
| --- | --- |
| **Session Type** | **Number of sessions that involved this type of musical activity** |
| **Composition** | 0 |
| **DJ/MC** | 0 |
| **Improvisation** | 0 |
| **Instrument Making** | 0 |
| **Instrumental** | 0 |
| **Music and movement** | 0 |
| **Performance** | 0 |
| **Research** | 0 |
| **Songwriting** | 0 |
| **Technology** | 0 |
| **Training** | 0 |
| **Untuned percussion** | 0 |
| **Vocal** | 0 |
| **Youth Leadership** | 0 |
| **Other (Please Specify)**  | 0 |

**Session category**

|  |  |
| --- | --- |
| **Functional type/category** | **Number of core sessions that involved this type of music** |
| **European classical traditions:** *Music arising out of the use of European instruments and based on an understanding of conventional (European) notation; the European classical traditions tend to elevate music for its own sake, and place emphasis on ensemble activities and reading over oral traditions, memory and extemporisation.* |
| Contemporary Classical | 0 |
| Music Theatre | 0 |
| Opera | 0 |
| Western Classical | 0 |
| Other European Classical Traditions (please specify) | 0 |
| **Jazz/Latin/rock traditions:** *Deriving from a strong oral/improvising starting point, though overlapping European classical traditions in terms of instruments and (increasingly) use of notation. With several generations of development now evident, educational orthodoxies have begun to adopt these traditions, codifying and analysing the music into teachable units suitable for mass education purposes.* |
| Blues | 0 |
| Country | 0 |
| Folk | 0 |
| Jazz | 0 |
| Pop | 0 |
| Reggae | 0 |
| Rhythm and Blues | 0 |
| Rock | 0 |
| Other Jazz/Latin/rock traditions (please specify) | 0 |
| **Current popular styles:** *Often technology-originated but with vocal, percussion and guitar elements; rarely requiring a high level knowledge of written notation (or indeed any wider musical context), but does require competency in music technology and an interest in all aspects of current popular fashions and personalities.* |
| Beatboxing | 0 |
| Dance electronic | 0 |
| Garage | 0 |
| Grime | 0 |
| Hip Hop | 0 |
| Indie | 0 |
| Grunge | 0 |
| Rap MC | 0 |
| RnB | 0 |
| Other Current Popular Style (please specify) | 0 |
| **World popular styles:** *Mainstream non-European styles which have broken free of cultural boundaries and asserted a definable influence on the world mass musical market.* |
| Caribbean | 0 |
| Gospel | 0 |
| Roots | 0 |
| South American | 0 |
| Other World popular style (please specify) | 0 |
| **Culturally specific traditions:** *Music which originates almost exclusively within specific communities. Some genres might also be subject to popular fashion, while others will be virtually inaudible beyond their cultural boundaries.* |
| African | 0 |
| Asian Popular | 0 |
| East Asian | 0 |
| Indian Classical | 0 |
| Other culturally specific (please specify) | 0 |
| **Other** |  |
| Other Asian | 0 |
| Other Non-Western | 0 |
| Other (please specify) | 0 |

**Workforce**

This section asks for information about your project staff and their CPD. CPD can be attending a training course, but it can also take other forms such as seminars, skills sharing, internal reflection or sharing sessions, mentoring and shadowing. The figure you give below should reflect the total numbers who have worked on your project from start to finish.

**Project staff profile**

|  |  |  |  |
| --- | --- | --- | --- |
|  | **Number who have delivered music-making activities on the programme** | **Number who have delivered other activities**  | **Number who have participated in the project who had CPD** |
| **Music leaders** | 0 | 0 | 0 |
| **Setting Staff [[11]](#footnote-11)** | 0 | 0 | 0 |
| **Senior Leaders** | 0 | 0 | 0 |
| **Project management & administrative staff** | 0 | 0 | 0 |
| **Trainees** | 0 | 0 | 0 |
| **Volunteers** | 0 | 0 | 0 |

**Practice sharing and partnerships**

|  |  |
| --- | --- |
| **How many partners did you work with on this project?**  | 0 |
| **How many organisations did you share your practice with as a result of this funding?** | 0 |
| **Did this project take place as part of a Music Education Hub?** | YES/NO/UNSURE(Delete as appropriate) |

1. The total number of children and young people you have worked with over the course of your programme of work. This should include taster participants as well as core participants, but each individual should only be accounted for once. [↑](#footnote-ref-1)
2. Youth Music consider participants who attended your activities for a sustained period of time for at least 3 sessions to be core participants [↑](#footnote-ref-2)
3. Please only count each individual once. Youth Music recognise that many participants will face more than one challenging circumstance, but this will be accounted for in the breakdown of challenging circumstances below. [↑](#footnote-ref-3)
4. Children or young people who are eligible for pupil premium, in the 25% most deprived LSOA on the economic index in IMD, or those that meet the definition of being in child poverty. [↑](#footnote-ref-4)
5. Young people aged 16-24 who are not in education, employment or training. [↑](#footnote-ref-5)
6. Rural isolation refers to limited access to public services, transport, education, jobs, or recreational activities due to geographic, economic or social limitations that are unique to rural areas. It is frequently described as a negative 'feeling' experienced as a result of living in a rural location, and should be noted that living in a rural location need not necessarily be synonymous with being rurally isolated. [↑](#footnote-ref-6)
7. Special Educational Needs (SEN) refers to children or young people who have learning difficulties or disabilities that make it harder for them to learn. It may refer conditions that affect an individual's ability to learn, read or write, their behaviour or ability to socialise, their ability to understand things, or their concentration levels. [↑](#footnote-ref-7)
8. Taster sessions are one of sessions that serve to engage new participants in music-making activities. It is expected that not all taster participants will go on to become core participants. [↑](#footnote-ref-8)
9. Core sessions are the sustained music-making activities that make up the main body of your programme of work. [↑](#footnote-ref-9)
10. 121 sessions where a core participant receives individual support in a session in which they are the only beneficiary. [↑](#footnote-ref-10)
11. Staff who did not regularly deliver music-making activities before the project (e.g. those offering pastoral support, youth workers, or early years practitioners) [↑](#footnote-ref-11)