



*Making music.
Changing lives.*

Youth Music Impact Report 2016/17



Youth Music is proud to be:

an Inspiring Impact Champion

Impact Champions are part of a UK-wide movement in the voluntary and social enterprise sector, aiming to promote good impact practice.

We aim to be thorough and methodical in measuring our impact, and transparent in communicating it.



a Living Wage Friendly Funder

Living Wage Friendly Funders are Living Wage Employers themselves and encourage grantholders, where possible, to become accredited employers.

Living Wage Friendly Funders are working together to end low pay in the voluntary and community sector.





The Roundhouse Trust - Roundhouse Rising Festival of Emerging Music. Photo by John Williams.



Matt Griffiths, Youth Music CEO

2016/17 marked the start of our new four-year business plan: **Towards a Musically Inclusive England**. I'm very pleased to report that we're seeing signs that music education nationwide *is* becoming more inclusive.

In 2016/17 we continued to invest in innovative and creative music-making for children and young people experiencing challenging circumstances. We awarded grants to 183 projects and continued to support around 200 more. Through our three funding streams, we incubated newer organisations and helped those more established to progress and scale-up. 42% of the organisations we gave grants to were new to Youth Music: we continue to make sure that we reach organisations doing innovative work.

But we know there's so much more to do. For England to be truly musically inclusive, we need to bring about significant national changes to the music-making on offer to children beyond the projects we support. To break down barriers. To overturn outdated views. To make sure young people's voices are heard.

Signs of change are positive. Music Education Hubs – groups of organisations working together to provide music education in and out of school – are starting to address inclusion, equality and diversity in a more strategic way. We're investing in an increasing number of hub lead organisations not just financially but also with our evaluation and impact measurement tools, best practice guides and case studies.

We are only able to support around one third of the applications we receive – demand on our grants programme continues to outstrip what we can supply in our role as a delegated distributor of National Lottery funds. That's why our fundraising activities are so essential – the more money we raise, the more grants we can award. In March 2017 we held our first ever Give a Gig Week, in which our supporters (and young people from Youth Music projects) put on 119 amazing gigs across the country. It'll be even bigger and better when we do it again in 2018!

The fifth aim in our business plan is to 'achieve organisational excellence'. For us, this means that we make sure we practise what we preach. In April 2017, we became a Living Wage Friendly Funder: the first in the arts and cultural sector. And we've also implemented an internship programme - so far we've created five long-term learning opportunities (paid at the London Living Wage of course!) for people who have, in turn, brought new skills, experiences and perspectives to the organisation.

We are extremely grateful to all the incredible trusts, foundations, companies and individuals who donate and fundraise to support our work, helping us transform the lives of children and young people nationwide. And of course special thanks must go to the National Lottery for the core funding we receive each year through Arts Council England. We really couldn't do it without you.

I hope you enjoy reading our impact report, which is a powerful testament to the fantastic work taking place across the country by the organisations we support and the eclectic, diverse music-making created every day by and with young people. Without them, there's no impact to report.





Methodology

We use a mix of data sources to analyse our impact. Each section of this report has a key to show which source was used.

Final evaluation data

- All Youth Music projects submit evaluation reports when their projects come to an end.

Final and interim evaluation data

- Longer Fund B projects also submit interim reports. 171 projects came to an end this year and 35 Fund Bs reached a midway point.

We use evaluation data to demonstrate what happened in projects which delivered music-making activities for children and young people.

Funding data

- We use information about the grants we awarded, and how we made those decisions, to demonstrate our investment. These projects may not have started delivering music-making activities yet.

Stakeholder survey

- Each year we send out a stakeholder survey to current Youth Music grantholders, as well as all applicants for funding in the past financial year (both successful and unsuccessful). In 2016/17, the survey was sent to 422 people and had a 23% response rate.

Comparative data

- We use data from other organisations to understand the impact of our work in a wider context.

Web data

- We use a variety of web-based tools to measure the impact of our communications channels.

ELIJAH was 7 when his mum encouraged him to start attending local drumming classes in North London, where he picked up the djembe, a traditional African drum.

“I did it for about a year and then stopped,” says Elijah, “but as soon as I stopped, I realised I needed to get back into it.”

Elijah was finding school really tough, and was in the process of being diagnosed with dyslexia, dyspraxia and mild autism.

“I was always in special classes, and the teachers just thought I was being lazy or stupid. When I was doing drumming, it was about the only time when I thought ‘nobody’s gonna tell me I’m doing something wrong’. I understood drumming more than I understood anything else I was doing.”

Elijah was 11 when he joined the Everyone’s Climbing Tree project. The music leaders saw that he was a natural at picking up rhythms, and helped him realise just how far he could go on his musical journey.

“I could hit the drum in the specific timing,” says Elijah, “but I didn’t know about technique, tone and slap, how to make the different sounds, the history of drumming or where it came from.

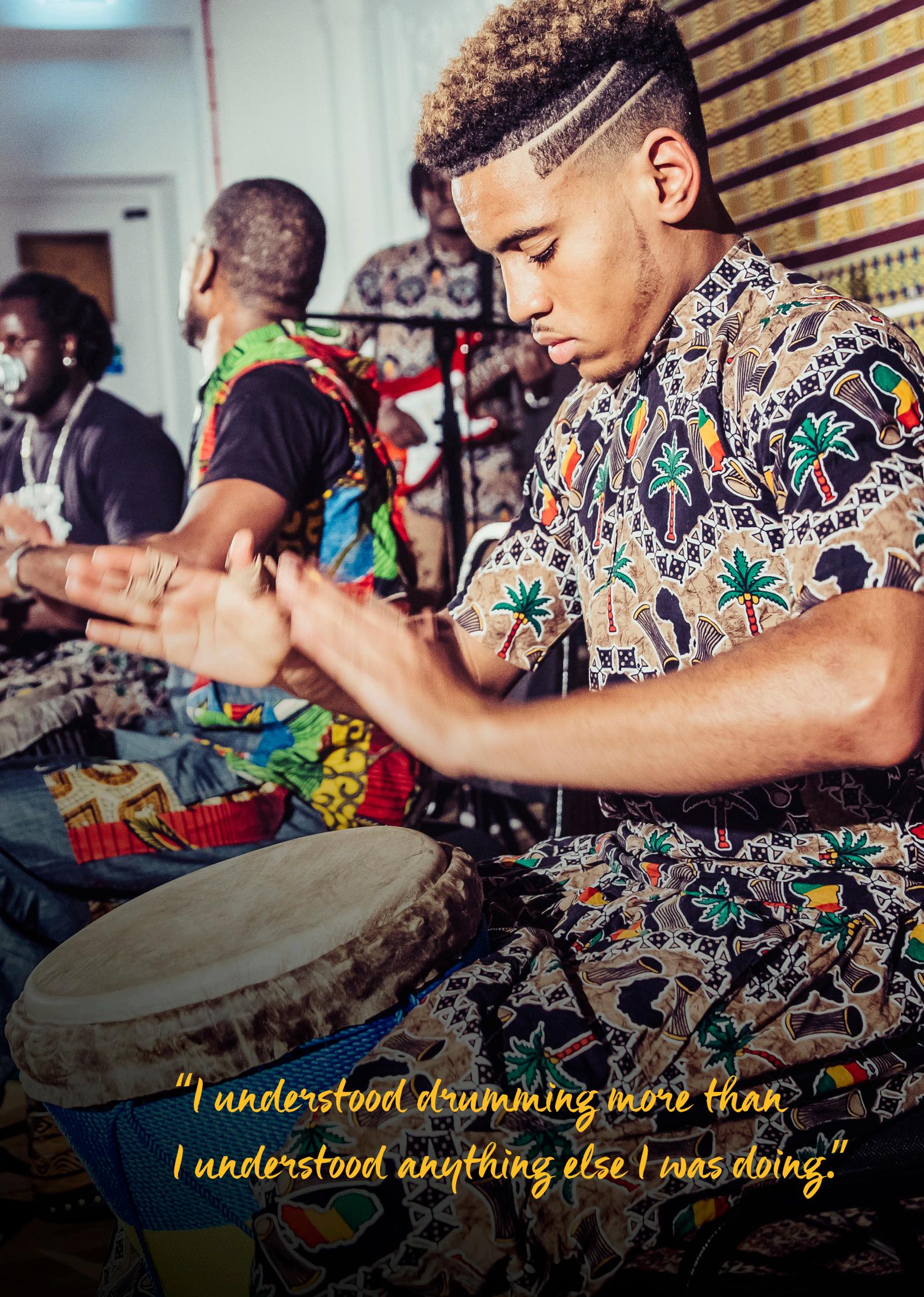
“Before, I thought there was nothing more to learn. But when I started getting deep into drumming, I realised I was just twisting the knob, I hadn’t opened the door yet.”

Over the next few years, Elijah took part in several different music projects and made amazing progress – even joining a couple of adult drumming groups as the youngest member. For the last two years he’s been captain of the advanced African drumming troupe *Gidde Bille*. This role means he has to know each piece off by heart and play musical cues (‘calls’) to guide his fellow drummers between sections.

“It’s getting me used to taking responsibility,” he says. “Everyone’s waiting on you to make the call so that you can move on with the rhythm. There are loads of small things like that which you can take from drumming and put in the outside world. It’s made me have more confidence.”

A year after he’d left school, Elijah had the opportunity to go back and perform there with *Gidde Bille*. Khalifa, who usually conducts the ensemble, was away, so Elijah took an even bigger step up in responsibility.

“I went to the front of the stage and did all the hand signals, getting everyone clapping and stuff... I would have never been able to do that before. Even though it was after I left, I feel like that was the only time in that school that I was really proud of myself and happy with what I did.”



"I understood drumming more than I understood anything else I was doing."

Participants

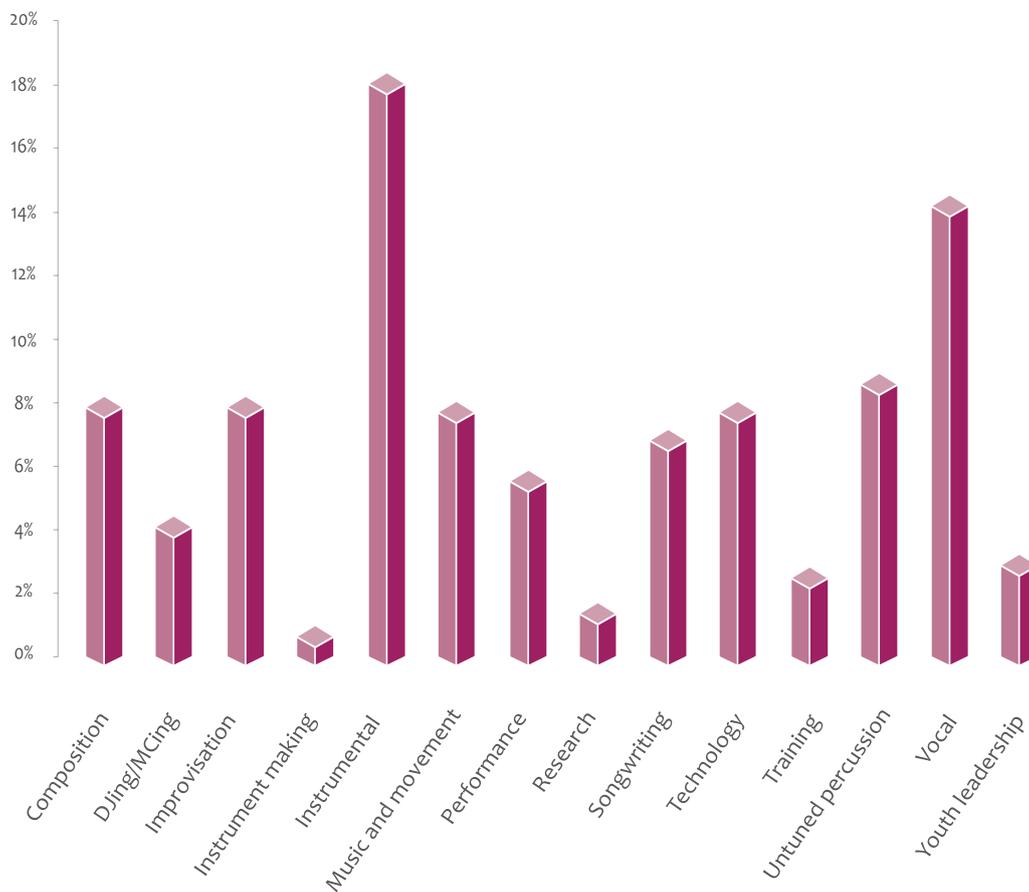
Children and young people are at the heart of Youth Music's work.

- This year **76,080** children and young people took part in music-making projects.
- **39,379** became core participants engaging in sustained music-making, coming back week after week.

Final and interim evaluation data

We are committed to offering young people practical, creative music-making of every possible style and technique.

- **36,910** music-making sessions happened last year as a result of Youth Music's investment. And many sessions involved more than one activity – projects reported that over 100,000 different activities took place.



Range of different activities delivered in sessions



"I recorded a song dedicated to my father."

SHALLISE is a 22-year-old singer and songwriter from south London. She takes part in a project run by Raw Material, a community arts organisation based in Brixton. Making music helped her cope after the loss of her dad.

“When I was 19, my father sadly passed away from bronchial pneumonia,” says Shallise. “Since then, it’s really been hard trying to get used to not having him there. I had a lot of emotions but for a long time I couldn’t find a way to release them and I just held them in.”

Shallise had always been a keen musician, but had to take a break from singing and writing for a while.

“I kind of lost confidence, and my mind was just all over the place. One day, I was just like ‘I’m gonna start making music again’. I recorded a song dedicated to my father. Luckily, when he was alive I secretly recorded him singing, because he was a singer before. And I thought ‘let me just sample my dad’s singing voice into the song’.

“I can listen to it now without crying. Before it was like ‘I can’t listen to this’. It was just such a sad thing, but it was definitely therapeutic for me.”

Shallise is currently studying for a degree in Creative Musicianship at The Institute of Contemporary Music Performance in London. Her course includes music composition, performance and production.

“I did my first EP last year and that was kind of R&B infused with hip-hop,” she says, “but right now I’m branching out to different genres. My goal is to be a successful singer, songwriter, performer, even a ghost writer – just to stay within the industry.”

As part of BBC Music Day 2017, Shallise was invited to share her story – and a clip of her music – in an interview which was broadcast to millions of listeners on Radio 1 and 1Xtra.

“I would definitely say the BBC interview is one of my proudest moments,” she says.

“It’s not always good to have bad things happen, but good things do come out of that.”

We invest in long-term, sustainable music-making activities. And when participants are ready to leave, or the project comes to an end, staff help them progress to the next step.

We used to ask projects to report on whether young people had been ‘signposted’ to new opportunities, which was open to a variety of interpretations. Last year we changed the question wording to ask specifically about progression, to improve the quality of our evidence.

‘Signposting’ is easy to do – it could be as simple as letting a young person know about job listings on a website. ‘Progression’ is much more difficult to track as it might be a job, a college course or another music-making challenge we helped a young person to follow on to further explore their chosen path.

Inevitably the switch from signposting to progression means that the reported figures have gone down since 2015/16, but we can be confident that they reflect the support on offer to young people.



of core participants re-engaged with education, employment or training as a result of taking part in a project supported by Youth Music.



progressed to new music-making opportunities - or other cultural activities - as a result of their engagement.



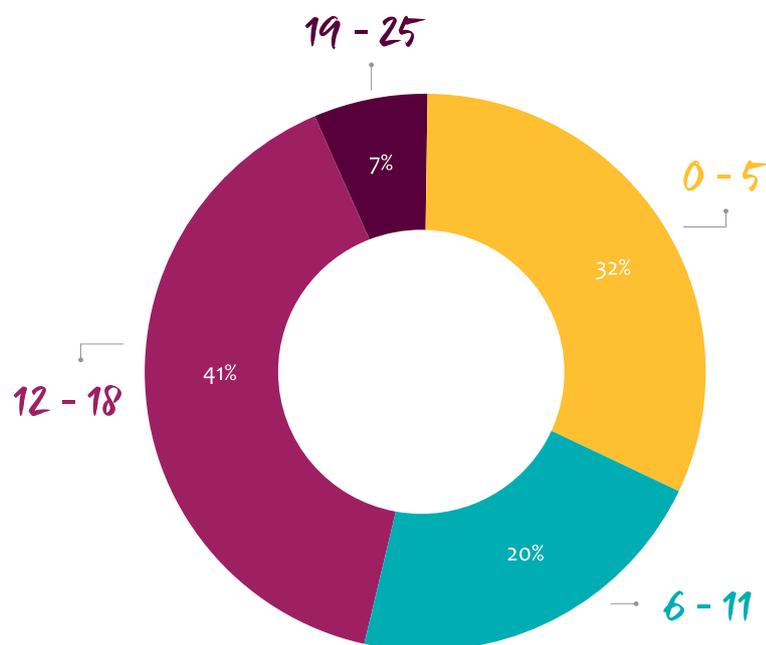
of core participants were new to music-making.

Young people achieved 3,355 accreditations through projects supported this year (an increase from 2,702 last year. 1,895 of those (56%) were Arts Awards. Other nationally recognised and accredited qualifications included AQAs (6%), Duke of Edinburgh Awards (2%), ASDAN (2%), Rock School (2%) and organisations’ own certification (19%).

Final and interim evaluation data

We believe everyone should have the chance to make music.

- 47% of participants were female and 53% were male.
- Many young people have gender identities beyond 'male' or 'female'. Last year, we changed our data collection form to reflect this. This year 0.1% of participants (33 young people) identified as transgender or non-binary. (The evaluation forms are filled out by project staff, so they may not always know a young person's gender identity or feel it appropriate to ask.)
- We work with children and young people from the moment they're born right up until the age of 25. Here's how the age ranges broke down this year:



We also asked project staff to report each participant's ethnicity where possible. The ethnicity of 28% of participants was recorded as unknown, for the same reasons as outlined above. Of the remaining participants:

- 75% were white – this is lower than the national average of 79%, reflecting our commitment to inclusion and diversity.
- All other ethnic groups (Mixed/multiple ethnic group, Black/African/Caribbean/Black British and other ethnic groups) were around the national average for 0-24 year olds, except for Asian/Asian British participants, where the number of young people we worked with was 2% below the national average.

Final evaluation data

2011 census data for 0-24 year olds

Youth Music work with children experiencing challenging circumstances. That's why we're here.

The majority of young people we work with face very difficult challenges, often experiencing multiple issues.

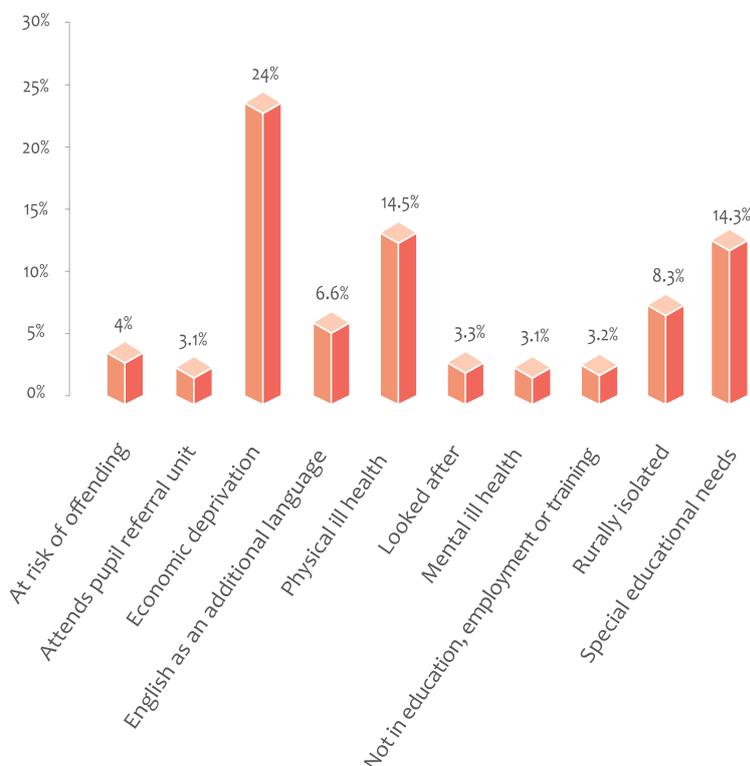
- This year 77% of core participants were recorded as experiencing challenging circumstances.

There are two reasons why this number isn't 100% of participants – and why it shouldn't be.

- 1) To be truly inclusive, many projects bring young people with different life experiences together. Others operate on a drop-in basis where anyone is welcome.
- 2) Project staff fill out the evaluation forms. Many young people might not consider themselves to be in challenging circumstances, despite facing exceptionally difficult situations. Others may choose to not disclose this information.

What we definitely do know is:

- Economic deprivation was the most frequently recorded challenging circumstance and was experienced by 24% of participants – an increase from 18% last year.
- 15% of participants were experiencing physical ill health, up from 3% in 2015/16. We've increased our investment in music-making in hospitals and other healthcare settings.



Most frequently occurring challenging circumstances experienced by participants

We target our investment where it's needed most.

Youth Music has built up a great wealth of expertise since we were founded in 1999. We understand the problems young people face, how music-making can help them, and the personal, social and musical outcomes our projects can bring about.

We allocate different amounts to these areas each year, depending on the types of projects we're already funding, and our understanding of national and local needs.

These are our priority areas for investment:

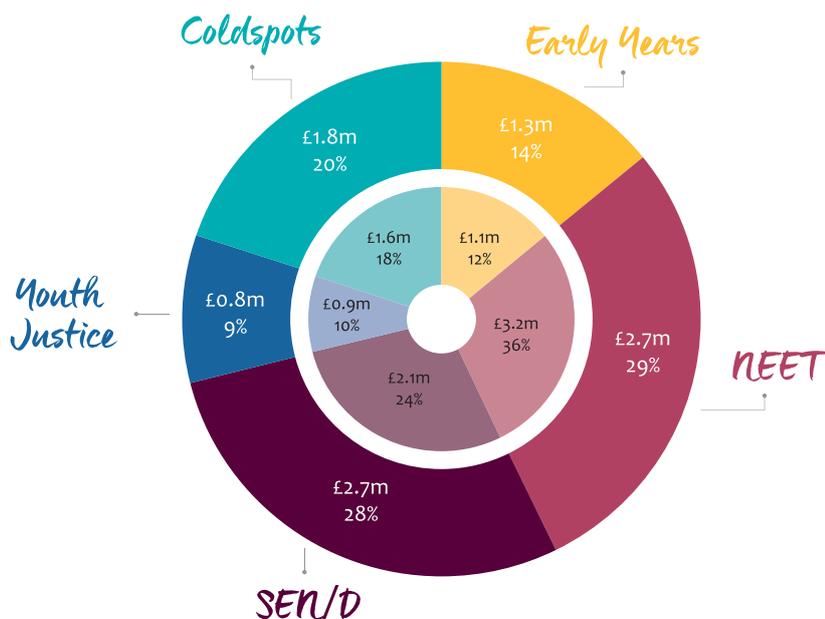
Early years - Children aged 0-5 who face barriers to accessing music-making as a result of their circumstances or where they live.

Special educational needs and/or disabilities - Young people with special educational needs, disabilities (SEN/D) and/or additional needs as a result of poor health and wellbeing.

Not in education, employment or training - Young people who are not in education, employment or training (NEET) or who are at risk of becoming NEET due to circumstances affecting their educational engagement.

Youth justice - Children and young people who have committed an offence or who are at risk of offending due to emotional or behavioural issues.

Coldspots - Projects for children and young people who face barriers to accessing music-making opportunities as a direct result of where or who they are.



2015/16 Investment (inner ring) compared with 2016/17 Investment (outer ring) by priority area

Funding data

*"This is the first place where I've
felt accepted for who I am."*

BEN attends a project at Skimstone Arts in Newcastle-upon-Tyne. It's given him a place where he's supported in dealing with his difficulties – while being recognised as a musician first and foremost.

From a young age, Ben's loved making music. He's also had to face the challenge of being labelled as a young person with autism and mental health issues.

Ben's anxiety meant he was unable to go out independently or do many of the things his peers could do. It also made coping with education difficult.

"Ben felt stigmatised and frustrated with many staff who he felt didn't fully understand him as a person along with all his complex needs," says his mum, Rosie.

One thing that helped Ben was his love of the drums. He took lessons, working his way up to Grade 8, and played in a local wind band for nine years.

But Ben's mental health problems continued, and at one point it was suggested that an adult day care centre might be his best option – something neither Ben nor his parents wanted.

A support worker who knew about Ben's drumming talent pointed him towards Skimstone Arts – just at the time when their band Reality Boots needed a new drummer.

"It was during a very difficult time in my life that I went to Skimstone and I've grown in confidence," says Ben. *"It's great place to come especially when you're going through a bad patch, because everybody is supportive. Everyone gets to contribute, everyone is included so that nobody feels left out and everybody has a voice."*

Ben's currently enjoying performing live with Reality Boots. The band took part in Youth Music's Give a Gig Week fundraising initiative in 2017 and plan to record some new songs soon. Ben also plays with a couple of different jazz bands in Newcastle, and recently completed his Bronze Arts Award qualification.

"I'd like to try experimenting with placing objects on the drums to change the texture. I'm looking at learning some basic theory on piano and learning tuned percussion like vibraphone and marimba. I'd also like to do some creative writing and improve on that."

Organisations

We're supporting organisations at every level.

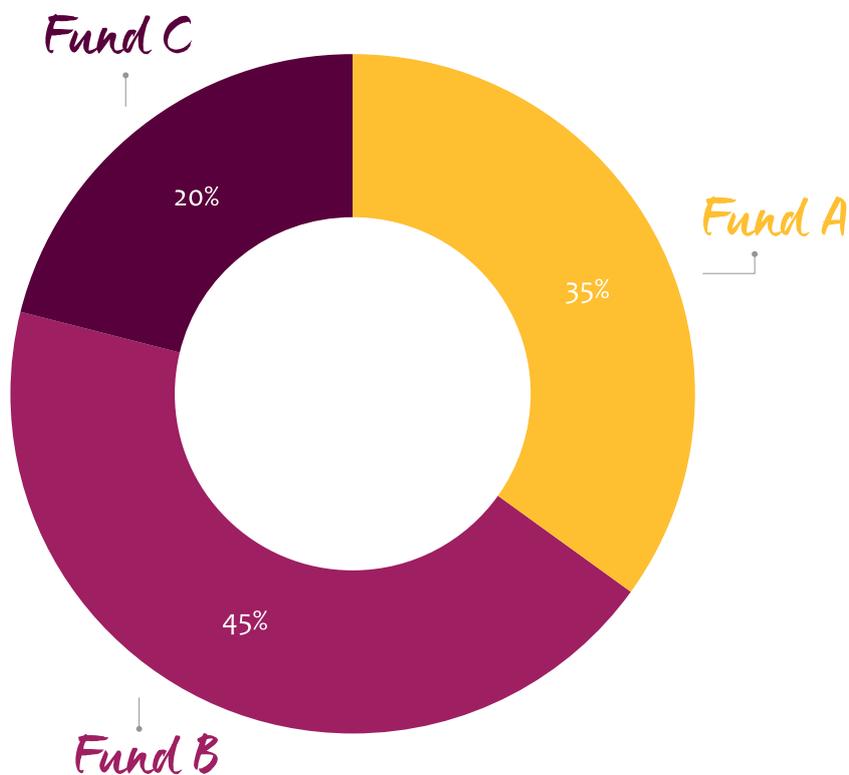
- This year we invested a total of £9.3 million into 179 organisations, supporting 183 projects. (Around another 200 projects continued from previous funding rounds.)

Youth Music offers three types of grants. They're all designed to help us achieve our goal of creating a musically inclusive England, at different entry points for different kinds of organisations and projects.

Fund A awards smaller grants of up to **£30,000**.

Fund B awards medium-sized grants of up to **£200,000**.

Fund C awards larger grants for projects with a dual role of delivery and strategic work; expanding and embedding high quality, inclusive music-making.



Proportion of funding invested in Funds A, B and C

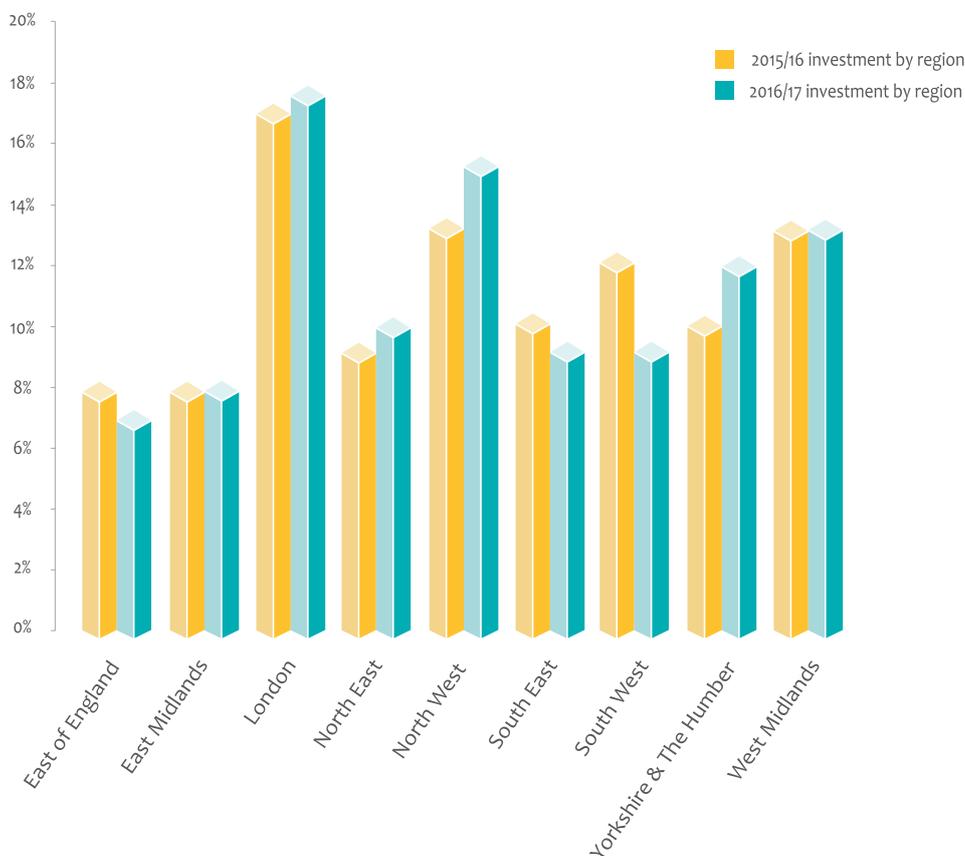
- The current grants programme was informed by feedback we received from stakeholders previously surveyed, who told us they wanted a simpler application process and shorter turnaround time for smaller grant applications.
- 78% of stakeholders think the level of detail on the application form in relation to the size of grant is ‘about right’.
- 42% of the organisations we supported in 2016/17 had not previously been supported by Youth Music. This is the same percentage as last year, showing our continuing commitment to diversifying the range and type of organisations that we support.
- For Funds A and B, we were able to fund 39% of the projects that applied for a grant.

Funding data

Stakeholder survey

We’re ensuring our investment is carefully balanced.

- 82% of funding was allocated to projects delivering outside London.

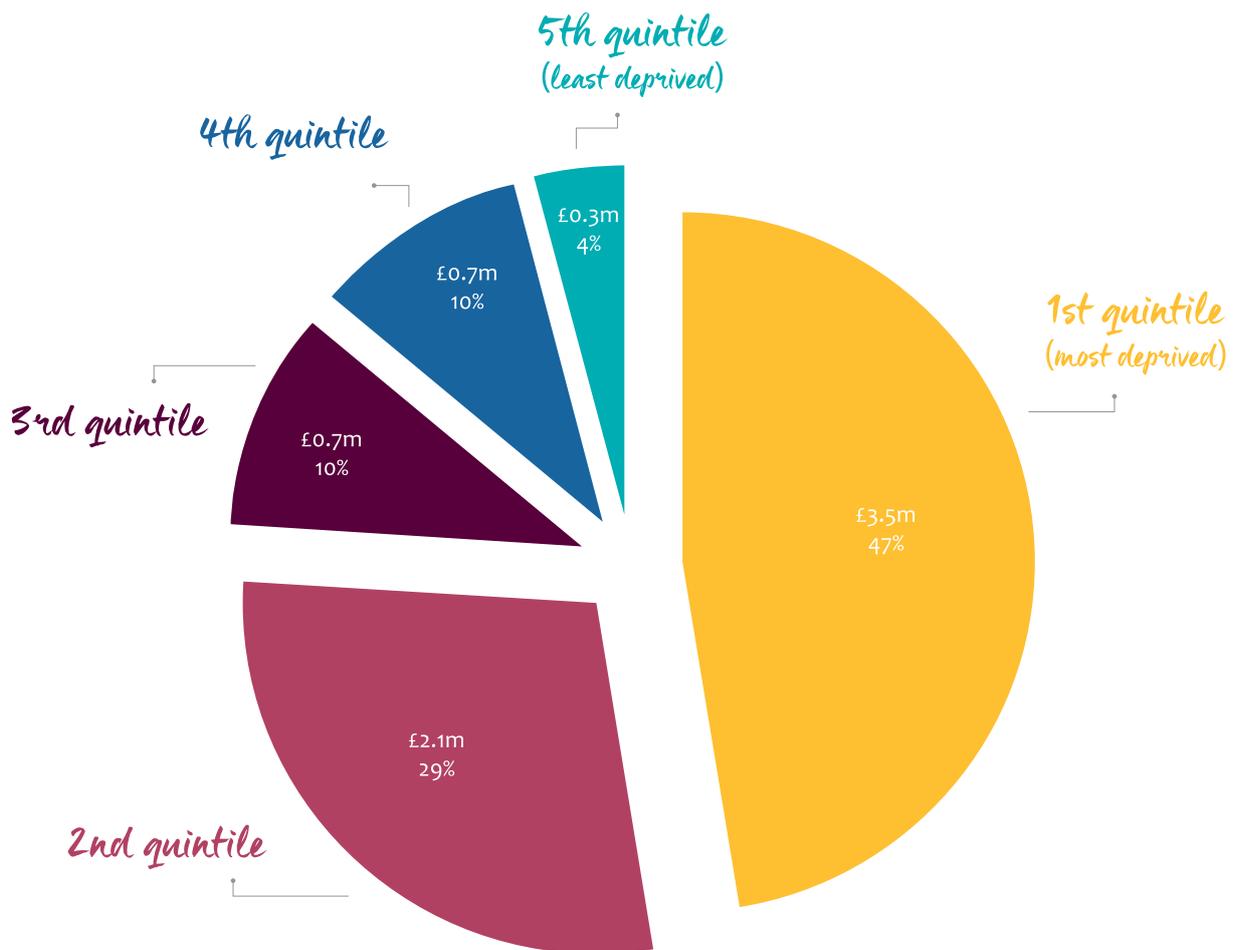


Proportion of investment by region 2014/15 vs 2015/16 (grants delivering nationally not displayed)

Funding data

Deprivation compounds the challenges young people face. We're targeting areas most in need of investment.

- 47% of new Youth Music investment in 2016/17 was allocated to local authority areas that ranked in the 20% most deprived nationally. 76% of investment went to the 40% most deprived areas.



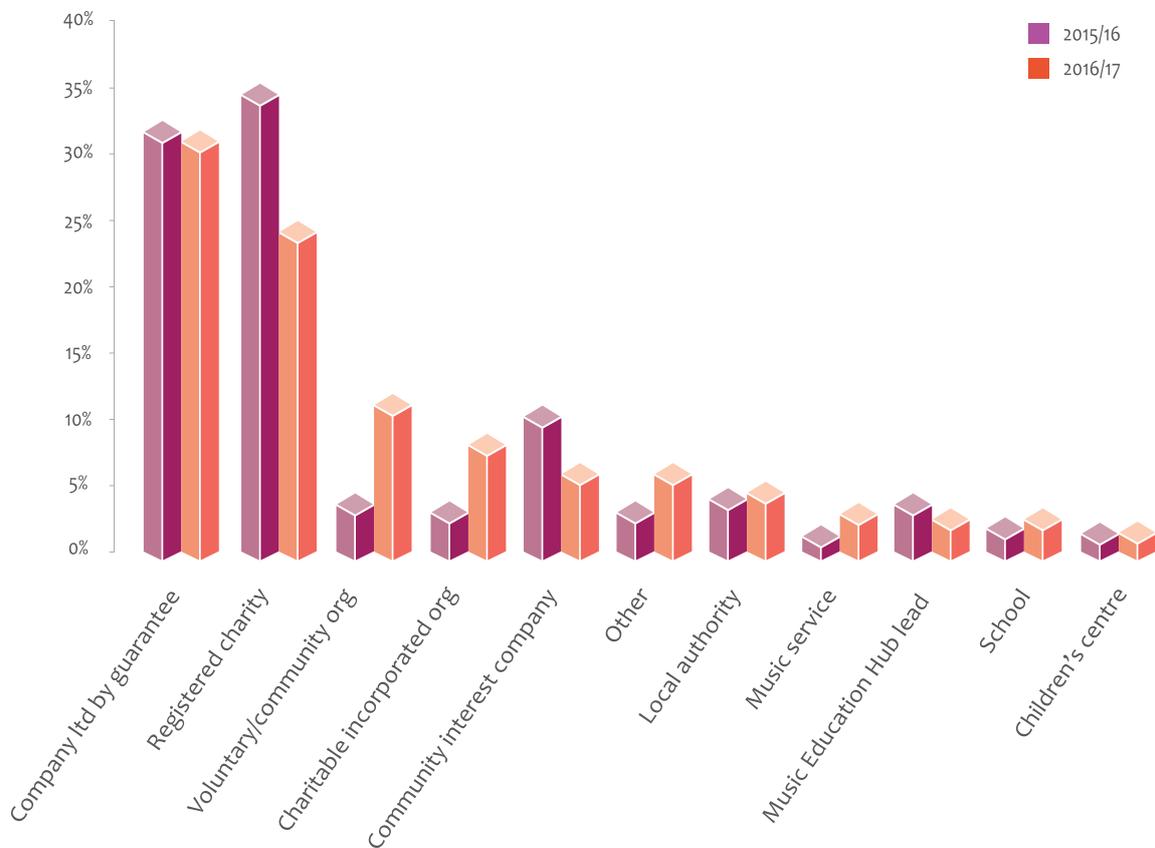
Proportion of Youth Music investment in local authorities

Funding data

Indices of Multiple Deprivation 2015

We're working towards creating a sustainable sector.

- We require each project we fund to be match-funded by other sources of income, in order to create a sustainable sector. For every £1 we invested this year, projects generated an additional 83p from other sources. This has meant an extra £7.7million raised for music-making projects.
- Youth Music grants were awarded to many different kinds of organisations, all using music-making as a way to support the personal, social and musical development of children and young people.



Proportion of funded organisation types (2015/16 vs 2016/17)

Funding data

Workforce

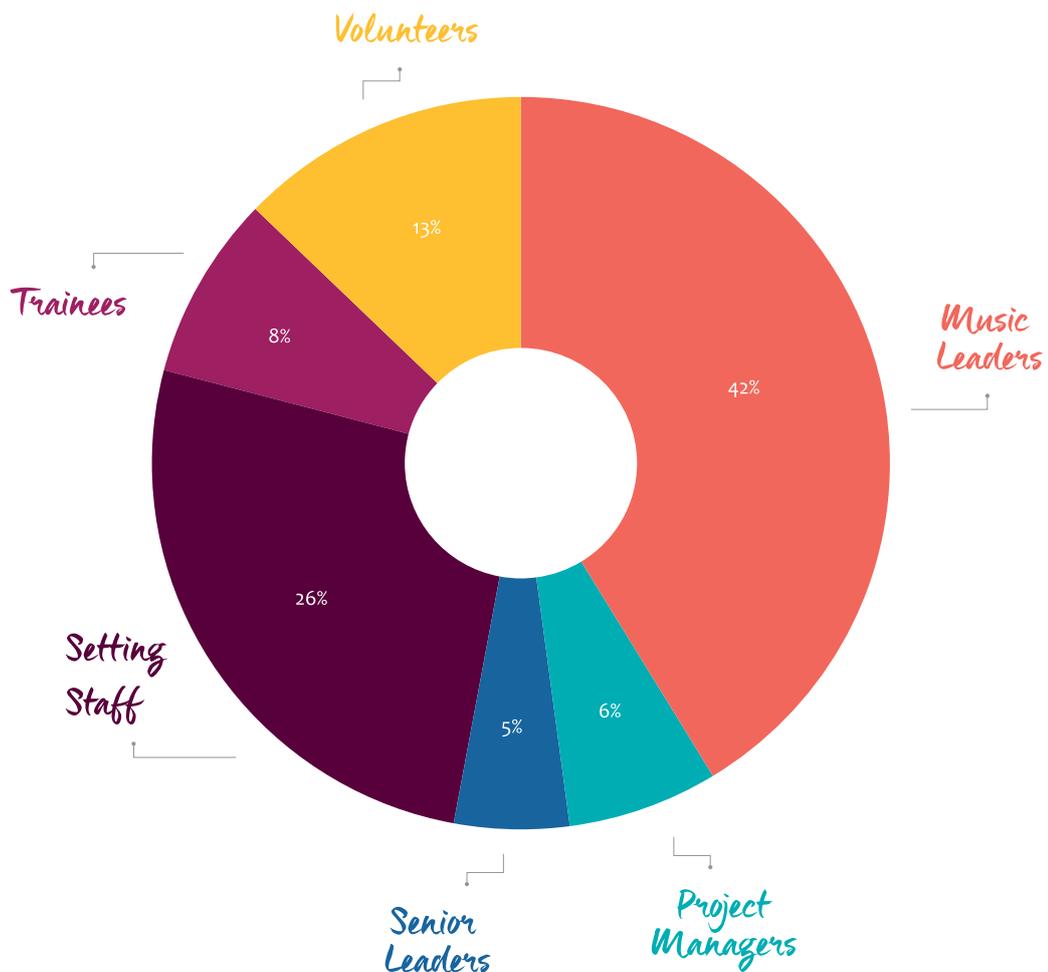
We're working in partnership to embed musically inclusive practice.

In order to make significant changes to music education nationwide, we support projects to work in partnership with others, and to share learning.

This year projects we funded:

- shared practice with 5,900 other organisations
- worked with 1,852 other partner organisations. (A third of organisations said that their projects had taken place as part of a local Music Education Hub - collectives of organisations tasked with providing activities by the government Department for Education.)

3,935 people were involved in delivering music-making activities as part of Youth Music projects:



Range of workforce involved in delivering music-making activities in 2016/17

- We provide funding for project teams to develop their skills and learn from others. This year projects reported that they provided Continuing Professional Development (CPD) opportunities for 5,008 people within and beyond their organisations.

The Youth Music Network is our online community for music education professionals, designed for sharing inclusive practice and forming nationwide networks.

- Over the course of 2016/17 the site had an average of 11,160 monthly visits, down from 13,326 the previous year. (Over time the site has developed some technical issues, and we're developing a new improved version in 2017/18).
- Youth Music Network Twitter followers grew to 7,424 from 6,304 last year.

Final evaluation data

Google Analytics and Hootsuite

We're supporting diverse leadership in the sector.

We ask projects to let us know if their organisations identify as being 'BAME-led'. This means that over half of their board and senior management team are black or from a minority ethnic background.

- 10% of grants were awarded to organisations that identified as being BAME-led, which is above the national proportion for small businesses of 6%.
- 13% of Youth Music's Fund A grants are held by BAME-led organisations.

Last year, Arts Council England updated their definition of 'diverse-led' organisations. We have updated our evaluation questions to ask projects to let us know if:

- 51% or more of the board and senior management team identify as BAME, disabled, female and/or LGBT.
- The organisation self-defines as diverse-led based on the background of key strategic decision-makers.

We hope to have data on this area in our 2017/18 Impact Report.

Funding data

2014 government survey on BAME-led small businesses.

Stakeholder perceptions of Youth Music

- 85% of respondents felt that Youth Music had an above average impact on their organisation.
- 84% of respondents rated Youth Music’s impact on their wider field of work as above average.

Respondents were asked about how Youth Music had supported their organisation in a variety of ways:

How successful was Youth Music in supporting your organisation in the following areas?

Answer options	Not at all		Average level of support				To a great extent
Enhancing your organisational sustainability	9%	2%	7%	27%	21%	21%	13%
Sharing practice with your peers	5%	4%	5%	18%	29%	29%	9%
Measuring the impact of your work	4%	0%	2%	14%	30%	39%	11%
Improving the quality of your work	4%	0%	0%	14%	30%	38%	14%
Facilitating collaboration with other organisations	7%	0%	11%	25%	20%	29%	9%

Respondents were also prompted to provide one word to describe Youth Music:



Stakeholder survey



"We're able to grow because of the initial investment from Youth Music all those years ago – it's all built on that."

OPENUP MUSIC first received Youth Music funding in 2010 to develop a range of new musical instruments that could be played by young disabled people, whatever their needs.

Barry Farrimond, OpenUp's Chief Executive and Technical Director, had previously designed and trialled an instrument called the MUSE Board, but he recalls: *"It was large, heavy, expensive, and required a dedicated music technologist to set it up."*

OpenUp realised a successful instrument would need to be three things: affordable, accessible (with an adaptable layout so anyone can play it), and expressive (giving the musician control over what and how they play). They developed a range of instrument prototypes in partnership with Cardiff Metropolitan University, technology organisation Cariad Interactive, and three special schools.

"Our partnership was really productive," says Barry, *"and the investment from Youth Music was essential in getting that off the ground."*

The instruments used technology ranging from iPads and iPhones through to brain activity sensors, eye-gaze tracking and 3D motion capture. OpenUp actively involved young disabled people in the design process, making sure the results met their needs.

In 2012, Barry recalls: *"We were working in special schools, and people were excited about the British Paraorchestra playing at the Paralympics. A teacher said 'wouldn't it be nice if we could have a school orchestra'. The minute I heard that idea, I thought 'let's do that!' We'd been looking for a context for all the instrument prototypes we'd made – now we had one."*

Over the next two years, OpenUp successfully launched six of the UK's first special school orchestras in what became the 'Open Orchestras' project. However, the instruments still needed more development to make them completely reliable and usable by a musician with no previous experience.

In 2015, OpenUp received funding from Youth Music and the Nominet Trust to develop one of the prototypes – the Clarion – into a *"really finessed, rock-solid and transferable"* musical instrument. It's an affordable, accessible and expressive musical instrument that's been crucial to the expansion of Open Orchestras.

OpenUp have also developed the award-winning South-West Open Youth Orchestra (SWOYO), the UK's first and only disabled-led regional youth orchestra. 2017 brought further rewards for OpenUp's pioneering work, as the organisation was awarded funding in Arts Council England's National Portfolio for 2018-22.

"In September 2018 we're going to launch the world's first disabled-led national youth orchestra," says Barry. *"We want to see an orchestra in every single special school, and a national open youth orchestra that's leading the way – not just in disabled-led music, let's just call it music!"*

The National Foundation for Youth Music

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