



Youth Music
Stakeholder Survey 2017 Findings

Contents

| | |
|---|----|
| Contents | 2 |
| Executive Summary | 3 |
| Introduction | 6 |
| Results..... | 8 |
| 1. Applying for funding..... | 8 |
| 2. Youth Music’s grant management | 9 |
| 3. Youth Music’s impact..... | 12 |
| 4. The Youth Music Network..... | 13 |
| 5. Consultation questions | 14 |
| 6. Final ratings and comments | 21 |
| 7. Recommendations | 23 |

Executive Summary

Youth Music carries out an annual stakeholder survey to inform our grant-making processes and strategy. In the summer of 2017 we gathered anonymous feedback (via an online survey) from current Youth Music grantholders, as well as all those who applied for Youth Music funding during the 2016/17 financial year. Analysis of these responses helps Youth Music to shape and adapt our work in response to present needs, and provides a consistent baseline against which to analyse changes to stakeholder satisfaction over time

The full report begins with an overview of the methodology and respondent information and is then broken down into seven sections (summarised below).

1. Applying for funding

Respondents were asked a series of questions about their experiences of applying for funding from Youth Music. We found that the majority of respondents deemed the level of detail on the application form to be appropriate to the amount of money requested.

The majority also rated the quality of support received from Youth Music during the application process as above average. Almost three quarters of responding unsuccessful applicants were happy with the feedback provided.

2. Youth Music's grant management

Responses from past or current grantholders regarding feeling aware of, and supported in Youth Music evaluation processes was overwhelmingly positive, and an improvement on last year's survey. Similarly, responses relating to Youth Music staff and relationship management were broadly positive, with a significant majority reporting feeling comfortable approaching staff with a problem.

Suggestions of improvements to Youth Music's grantmaking processes included requests for a shorter application turnaround time, as well as more opportunities to meet face-to-face with staff.

3. Youth Music's impact

Respondents reported feeling particularly well-supported by Youth Music in improving the quality of their work, as well as measuring the impact of their work. Consistent with previous years, stakeholders reported needing more support in enhancing organisational sustainability and facilitating collaboration with other organisations.

The majority of respondents rated Youth Music's impact on their organisation as above average, as well as on their wider fields of work. Youth Music's understanding of the fields in which stakeholders work also scored highly, and one fifth of respondents regarded Youth Music as experts in their field.

4. The Youth Music Network

Commonly reported uses of the Youth Music Network included downloading

resources such as the Quality Framework, reading blogs authored by Youth Music staff and grantholders, and downloading research reports. The majority of respondents reported feeling that the Youth Music Network was a valuable tool, but there were also some constructive comments about how it could be used more effectively by grantholders.

5. Consultation questions

We used part of the Stakeholder Survey to consult with respondents about particular areas of practice:

- **Living Wage:**

In preparation for signing up as a Living Wage friendly funder, Youth Music consulted stakeholders on their involvement with the Living Wage scheme. A significant majority of respondents reported paying their staff the Living Wage or above. The majority were not registered as accredited Living Wage Employers with the Living Wage Foundation, mostly due to additional administration or financial commitments.

- **Music Education Hubs:**

Over a third of respondents reported not being directly involved with their local Music Education Hub (MEH). There was an improvement from last year's survey in respondents' ratings of their local MEH's ability to cater to the needs of children in challenging circumstances. Suggestions of how MEHs could strengthen this further included improved communication with organisations such as their own, and MEHs adapting their offer to the specific needs of children in challenging circumstances.

- **Progression into the music industry:**

Suggestions of the kind of support young people require to progress into the music industry included professional mentoring, access to venues and equipment, and work experience. The majority of respondents believed the music industry was not doing enough to open up entry routes for young people, and suggestions for how this could be improved included having a greater awareness of the needs of children in challenging circumstances, pro-active outreach to support progression, and attributing greater value to young people's potential.

- **Youth voice and participation:**

We asked respondents to tell us how their organisation supports youth voice and participation. The majority reported including youth-led music making opportunities in their work, and the most commonly requested area of further support from Youth Music was the creation of more progression opportunities for young people.

6. Closing comments

As a funder overall, Youth Music received an average rating of 6.23 out of 7, with 89% rating Youth Music as above average, and almost two thirds selecting the highest point of the Likert scale. Common words used to

describe Youth Music included 'supportive', 'vital' and 'inclusive'.

7. Recommendations

A series of recommendations have been provided based on the findings of the survey.

Introduction

This report presents the findings of Youth Music's 2017 stakeholder survey. It is structured broadly in the same order as the survey itself.

Method and respondent information

An online survey consisting of a mixture of 46 questions (both open and closed) was distributed to 422 organisations, comprising all current grantholders as well as applicants who had been declined in the last financial year. Ninety nine respondents completed the survey – a response rate of 23% (a significant decrease from the 32% response rate of the 2016 survey, which can be attributed to the questions being distributed over the summer period of 2017). It was not compulsory for respondents to answer every question.

Respondents were asked to select one option that best described the geographical area in which they 'usually' operated. Responses have been gathered from across the country (Figure 1), meaning that the findings from this survey are unlikely to present a significant regional bias. This was fairly representative of those awarded funding in the 2016-17 financial year, with slight over-representation of London and South West-based grants and slight under-representation of West Midlands and North East-based grants.

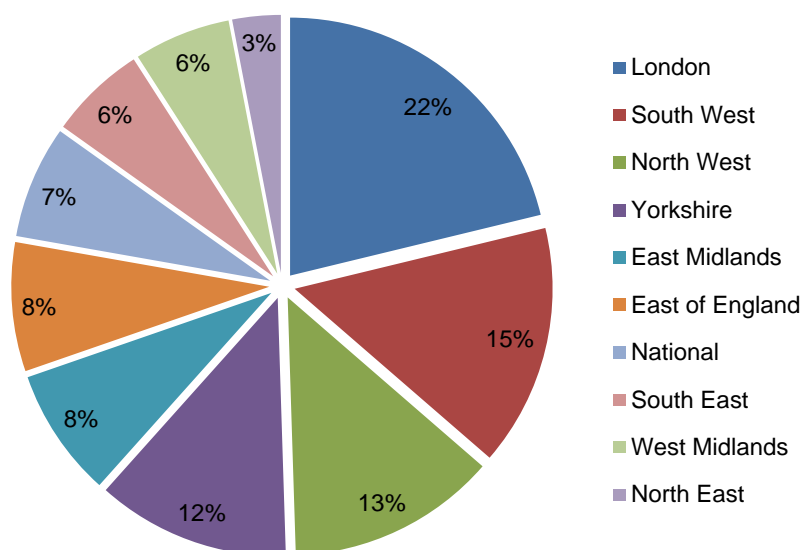


Figure 1. Respondents' usual area of operation

Figure 2 shows the range of turnover of organisations that completed the survey, demonstrating a wide range of organisation sizes amongst respondents. Almost two thirds of total respondents have an annual turnover of less than £500,000, and over one quarter of less than £100,000.

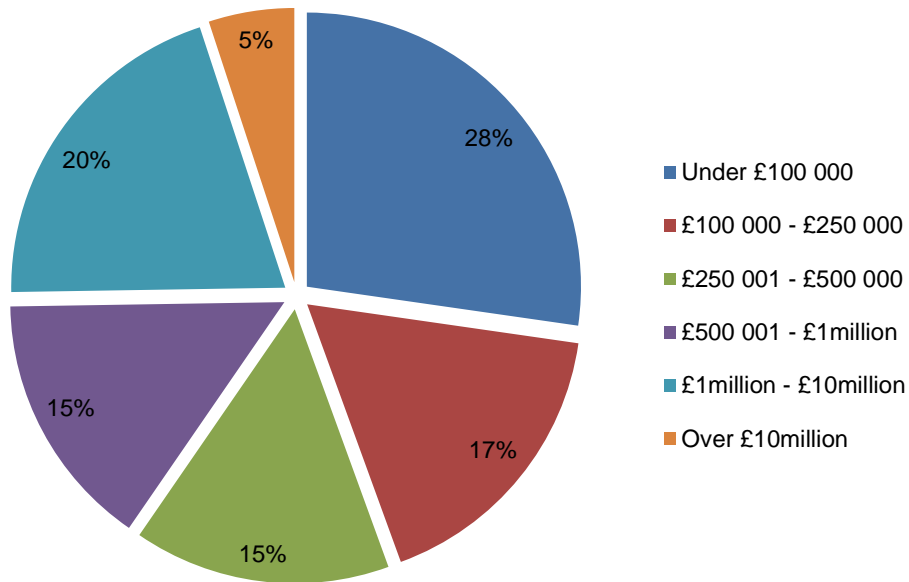


Figure 2. Respondents by organisation turnover

Figure 3 shows that a significant proportion of respondents were from not-for-profit organisations, with 51% of respondents representing registered charities, 16% from voluntary or community organisations, and 13% from community interest companies. Six percent of respondents were from companies limited by guarantee, and music services and local authorities made up a further 10% of respondents. The remaining 3% of responses came from primary care trusts, children’s centres, and schools, with no representation from academies, nurseries, prisons/YOIs, PRUs, universities, or companies limited by shares.

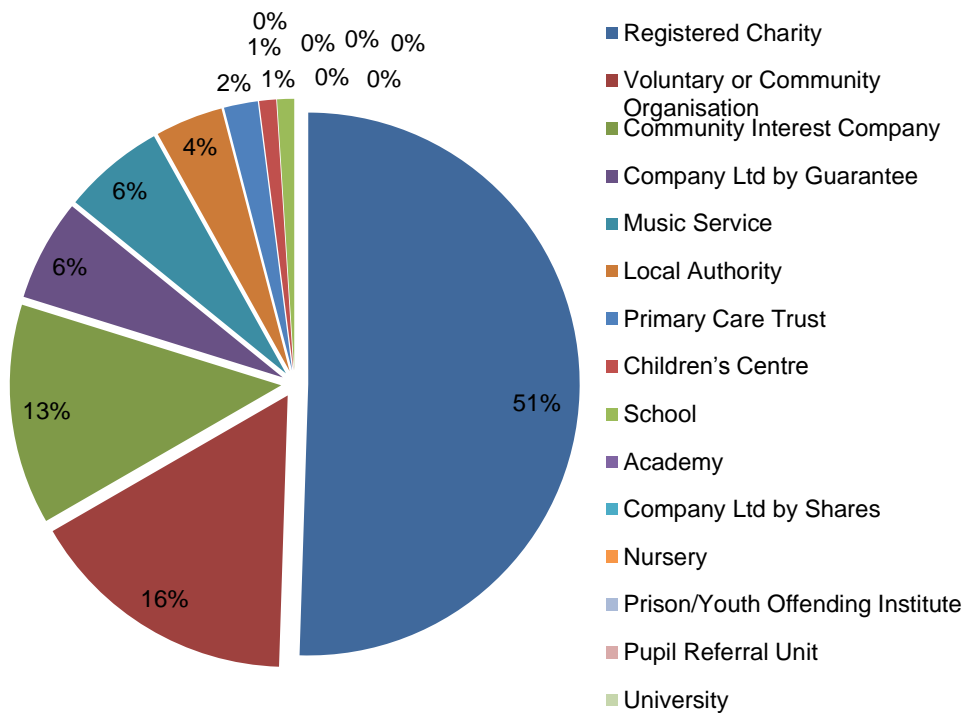


Figure 3. Respondents by organisation type

Results

The remainder of this report will present the survey findings, along with some recommendations for how Youth Music can respond to these.

1. Applying for funding

Respondents were asked how they felt about the level of detail in the application form in relation to the size of the grant they were applying for (Figure 4). A significant majority (78%) felt the level of detail was 'about right'. This is in line with last year's survey, and indicates that the introduction of different funds for different sizes of grant (with proportional levels of application requirements for each fund) in 2015 is suitable for the majority of stakeholders.

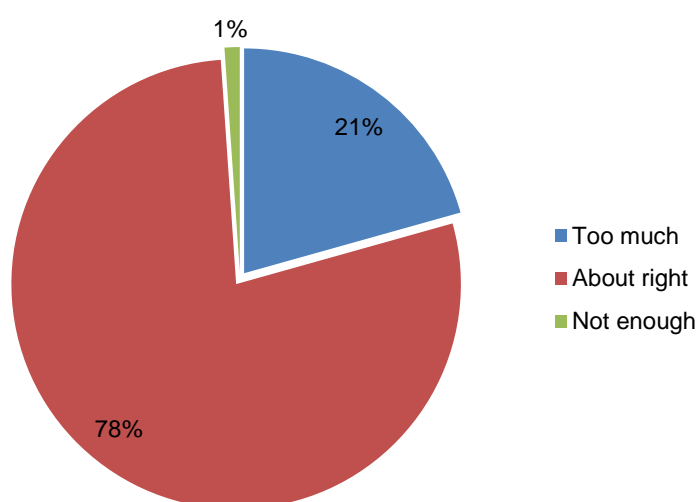


Figure 4: "What do you think about the level of detail on the application form in relation to the size of grant?"

Respondents were asked to rate the quality of support that they received on a Likert scale from 1 to 7 (1 = very poor, 4 = average and 7 = excellent). The majority of respondents rated the quality of support received as above average (81% - an increase of 10 percentage points from last year's survey), 12% rated it average, and 7% below average. An additional 26 respondents chose to leave comments about the support they received during the application stage, most of which were broadly positive, with a small number of neutral or less satisfied remarks, which tended to be from respondents who had not been aware that support with an application was available:

We've found the support before, during and after the application process to be great, the staff are very knowledgeable and take time to understand the questions that are being asked.

We didn't know any support was available!

Youth Music provides feedback on all applications received, aiming to highlight strengths and areas for development. Of 29 respondents who had previously been unsuccessful in an application to Youth Music, 52% agreed or strongly agreed that this feedback had been useful, whilst 20% were neutral, and 28% disagreed or strongly disagreed. Although this is a relatively small number of unsuccessful

applications (n=8), it is worth noting that the proportion of those unsatisfied with this feedback is over a quarter. There were very few comments left elsewhere in the survey relating to Youth Music’s feedback on unsuccessful applications, and those that did appear were broadly positive, with respondents claiming they found it “detailed” and “useful” (**Recommendation 1**).

2. Youth Music’s grant management

Eighty-five percent of the survey respondents indicated that they were a current grantholder, and 67% indicated that they’d previously held a Youth Music grant which had since been closed. Fifty-two percent indicated that they were both current *and* previous grantholders. It is worth noting, however, that there appeared to be some confusion amongst several respondents, as, upon examining the numbers shown in Figure 6, we found that the number of those who selected that they had previously held a Fund B grant was greater than the number of closed Fund B grants at the time that this survey was open. For this reason, cross-analysis of responses to this question and other questions later on in the survey may not be entirely accurate and therefore will not be included in the report.

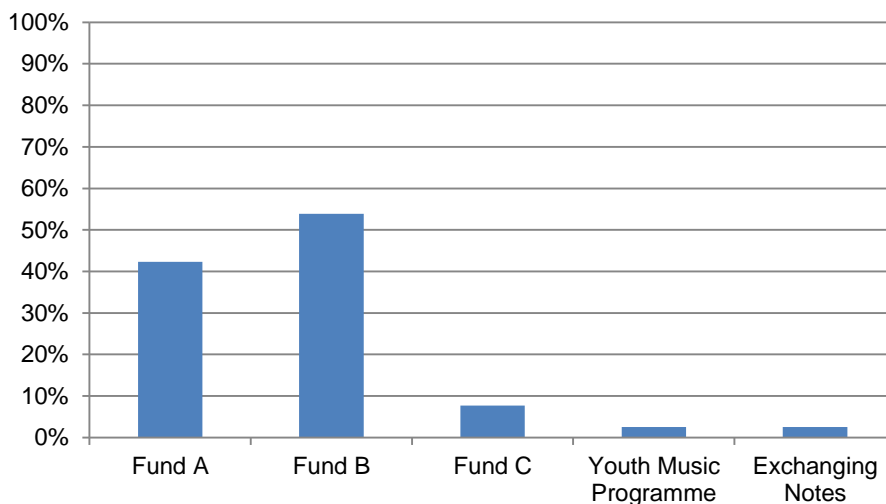


Figure 5: Grants currently held by respondents

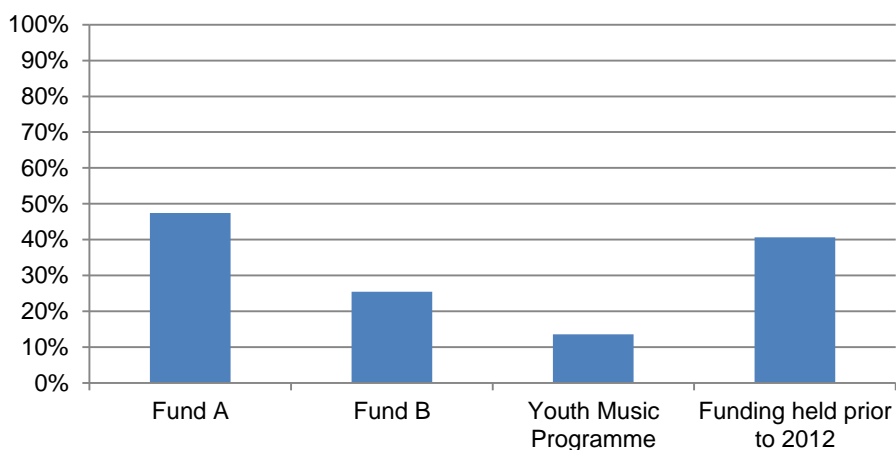


Figure 6: Grants previously held by respondents

All grantholders (past or present) were asked a series of questions about their experiences of being a Youth Music grantholder.

2.1 Grant requirements and Youth Music resources

Of 57 respondents, 82% said the proportion of reporting and monitoring requirements relating to the size of their grant was about right, with the remaining 18% saying they were 'too much'. In last year's survey, the majority of those who felt the requirements were 'too much' were Fund A grantholders, but the analysis of this year's responses to the same question showed a more balanced representation of the various grant types.

Eighty-three percent of respondents agreed or strongly agreed that they had felt well supported in their evaluation by Youth Music staff and resources, which is a significant increase from last year's response (65%). Furthermore, 89% agreed or strongly agreed that the process of evaluation was useful for strengthening their organisation, and 76% felt their evaluation skills had improved as a result of reporting to Youth Music. These results suggest that, whilst the proportion of grantholders who feel the requirements are too demanding remains similar to last year, Youth Music's efforts to offer more evaluation support have been felt, and grantholders understand the value of the evaluation reporting process.

Youth Music uses the evaluation data submitted by grantholders to produce a range of publications and resources. Ninety-five percent agreed or strongly agreed that they were aware of this fact, and 82% agreed or strongly agreed that these publications had informed their work. Ninety-three percent agreed or strongly agreed that they had made use of Youth Music's Quality Framework, and 79% agreed or strongly agreed that they had read some or all of Youth Music's latest Impact Report.

When asked what other kinds of resources Youth Music should produce, 20 respondents provided answers which were broadly categorised into themes. The majority asked for more research reports and/or evidence reviews to use as "advocacy tools" for their work, whilst others wished for more practical project management tools and resources, including examples of other organisations' documents. Also popular were evaluation tools for specific audiences.

Reports that relate to specific national agendas that would help us to argue for the value of our work. Reports with good quantitative data.

Project Management support documents such as sample budgets, evaluation docs etc.

more reflective and reactive opportunities for individualised evaluation approaches. Self-assessment is not always not efficient with SEN/D young musicians - or non SEN/D come to that!

2.2 Relationship management

When asked about their relationships with Youth Music staff, 93% of current or previous grantholders agreed/strongly agreed that they felt comfortable approaching Youth Music staff with a problem, whilst 79% agreed/strongly agreed that Youth Music staff members are flexible with the requirements of their grant. In addition, 91% agreed/strongly agreed that Youth Music staff respond to their queries efficiently.

Eight respondents opted to leave additional comments about their relationship with Youth Music staff, with most comments showing broadly positive opinions; although two respondents expressed their frustration with the staffing changes at Youth Music in 2016 and the effects this had had on their experience:

I have valued the opportunity to have discussions and make changes as the projects have progressed

It is also difficult that there are very frequent changes in staffing, making it hard to build up a strong and positive relationship with a named person at Youth Music.

Due to various changes in staffing amongst the Grants & Learning team in 2016, last year's survey included several more comments, similar to the one presented above, from respondents expressing their frustrations at their allocated Grants & Learning Officers changing. However, there was a notable decrease in comments about this particular issue in this year's survey, and this could be attributable, at least in part, to the increased staff capacity and consistency of the Grants & Learning team in 2017. Since the closing of the 2017 survey, there have been one change of Grants and Learning Officer in the team and it is important that for the 2018 Stakeholder Survey, we monitor the results around relationship management in particular.

2.3 Improvements on grant-making processes

When asked, 'what is the one thing we could do to improve our grant-making processes?' 23 respondents provided an answer. These answers were coded into broad categories, with the most frequently occurring themes showing a demand for both faster turnaround times on application decisions, and less rigorous application or evaluation requirements:

More deadlines and a faster turnaround. The timescales involved in a YM are too long (e.g. when compared to ACE) and make planning and contingency planning very difficult. Simplify the budget forms and improve the guidance on the level of detail expected.

The technical aspects of the application process lead me to think that applications are successful on the basis of the quality of the application (the capacity of the organisation to frame the project within the format of the application process) rather than on the quality/ need / capacity of the organisation to deliver the actual project.

Other suggestions included increased face-to-face support and/or contact during the application process:

Hold more face-to-face sessions regionally, prior to funding deadlines, to enable organisations to discuss potential applications.

Visit organisation if in the final stages of decision making i.e. if the Awards are closely contested as a visit would help to understand how the organisation works with young people

These responses showed some similarities with responses from last year, in particular, the requests for a shorter application turnaround time.

(Recommendation 2). However, one major difference to the suggestions from last year's survey was the absence of suggestions to improve the technological aspects around the application forms, suggesting that the initial teething problems associated with Youth Music's migration to a new online grants system were less noticeable for a number of grantholders.

3. Youth Music's impact

Using a seven-point Likert scale, we asked respondents to rate Youth Music's success in supporting grantholder organisations in a number of specific areas. Respondents rated 'Improving the quality of your work' as the most successful aspect, with 82% rating the level of support given by Youth Music as above average, closely followed by 80% rating support in 'Measuring the impact of your work' as above average.

Respondents were asked to select the aspect for which they would most like further support from Youth Music (Figure 7). Sixty-three percent of respondents requested more support in facilitating collaboration with other organisations, again, closely followed by support in enhancing organisational sustainability (61%). These two most popular areas for further support are consistent with responses from last year, suggesting further thought is needed on how Youth Music can support these areas of organisational development (Recommendations 3 and 4).

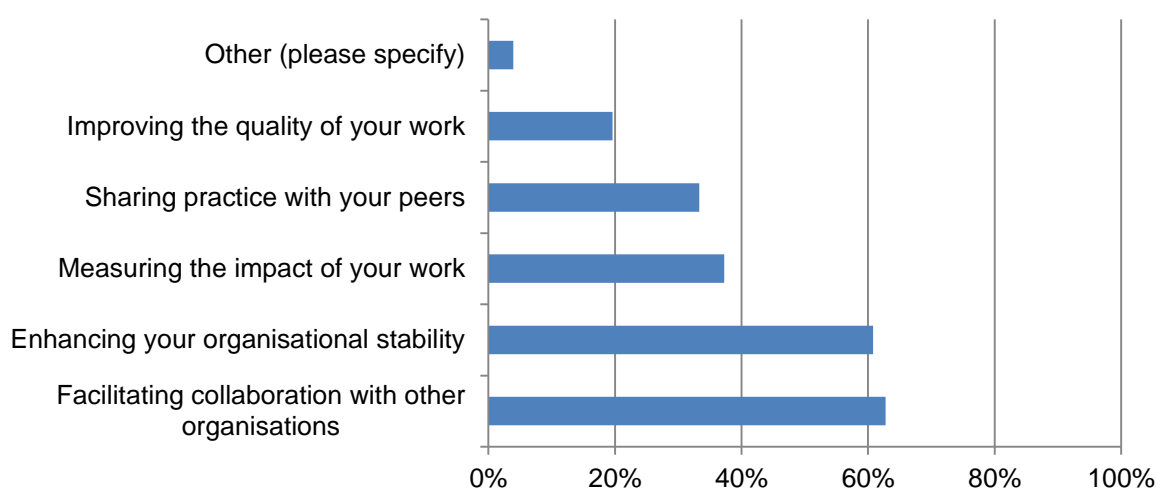


Figure 7. Aspects where grantholders would like further support from Youth Music.

In response to last year's survey, which reflected a similar need for support on enhancing organisational sustainability, we asked respondents for their thoughts on how Youth Music could provide such support in order to gain further understanding of organisations' needs (**Recommendation 3**). Thirty people shared their suggestions, which were again broadly coded into themes:

- **Longer term/continuation funding for dedicated projects:**

I think that the goal of 'a more musically inclusive England' is good because it is clear and long term. To fulfil it we need to look forward and build things from the ground up. I think that sustainability is often about funding. It would be interesting to see how to maintain our work both with and without further funding from Youth Music. Due to Youth Music we have new teams and equipment. We need to keep using these things going forward and that is about finding new opportunities that have long term goals.

- **Developmental/core funding not for dedicated projects:**

The sort of support that would help our charity improve sustainability would be core funding that allowed us to grow our music work without being linked to delivering a specific project, e.g. funding for core music staff, training for music staff, a small pot of money to allow us to develop new

partnerships and projects; essentially money that allows us to grow and strengthen the work we do in this area. The nature of the funding landscape is such that as a charity we must always apply for funding for a 'project', however so much of our music work is organic - working with young people to see where music takes them. A grant that let us freely develop our music work would be amazing! The impact on sustainability would be a stronger offering, more collaboration/partnerships, and therefore, greater scope to attract financial backing.

- **Case studies of other organisations' experiences:**

Perhaps some information or case studies on organisations that have found ways to become sustainable following the end of their Youth Music funding.

- **Training/consultation:**

Courses specifically for Hub Leads regarding funding opportunities and potential for regional collaboration

More meetings and open dialogue - there's a feeling that people are not collaborating or sharing, perhaps reflecting more difficult times

- **Signposting to alternative sources of funding:**

Support to find alternative sources of funding to maintain projects beyond Youth Music grant - e.g. connecting with potential corporate sponsors or high level donors/other foundations, or supporting relationship building with music education hubs (Youth Music have done some of this already and it has been really helpful)

Using a seven-point Likert scale, we asked respondents how they would rate Youth Music's overall impact on their organisation. Fifty-five people responded to this question, giving an overall rating average of 6 out of 7. Eighty-five percent of respondents rated Youth Music's impact on their organisation as above average. On the same scale, we then asked respondents to rate Youth Music's overall impact on their wider field of work. Eighty-four percent of respondents rated Youth Music's impact on their wider field of work as above average – an increase of ten percentage points from responses to the same question in last year's survey.

Additionally, we asked respondents how well they thought Youth Music understands the field in which they work. Eighty-four percent rated Youth Music's understanding of the field as above average, with 1 out of every 5 respondents selecting the highest rating, labelled '*regarded as an expert in the field*'.

4. The Youth Music Network

All respondents (current and previous grantholders and non grantholders) were asked to rate their agreement with statements about the Youth Music Network, on a four-point Likert scale. Of 81 respondents to this question, 88% agreed or strongly agreed that they would recommend the Youth Music Network to other music education professionals, and 85% agreed or strongly agreed that the Youth Music Network is a useful resource, even for those who are not applying for funding. Eighty-four percent agreed or strongly agreed that the Youth Music Network newsletter is useful and relevant to their work. These findings are broadly

consistent with last year's survey.

When asked to select how they use the Youth Music Network, 79% of respondents told us that they use it to download resources such as the Quality Framework. Sixty-eight percent also told us that they use the Youth Music Network to read blogs, and 66% to download research reports. Also common was searching for Youth Music funded projects (58%) and writing blogs (55%). Less common uses of the Youth Music Network included searching for jobs (12%), advertising job vacancies (18%) and participating in discussion groups (21%).

17 respondents left additional comments about the Youth Music Network. Themes included:

- **Youth Music Network is a useful resource:**

Extremely helpful and well structured.

- **Youth Music Network is difficult to use (Recommendation 5):**

Sadly I find it difficult to navigate

- **Youth Music Network needs to be used more:**

I think more could still be done to promote it across music education, particularly to instrumental teachers in Hubs, many of whom are still not aware of it.

- **Making it a requirement to post on the Youth Music results in uninspiring content:**

I think by making [posting] a requirement of funding people use it to rock the box. I'd hoped there would be lots of active debate, meeting of minds, opportunity to discuss, collaborate, develop practise - but it doesn't seem to happen

I think we all have a tendency to post only positive things. The network is public and this is understandable.

5. Consultation questions

While the Stakeholder Survey is a chance for all respondents to give their opinions on a number of Youth Music's processes and ways of working, it is also useful for gauging stakeholders' opinions and experiences of a number of other matters of interest either internal or external to Youth Music. These opinions may form recommendations for Youth Music, or may be used to inform additional studies or reports. This year we consulted grantholders about the following areas:

5.1 Living Wage

As part of our research into becoming a Living Wage friendly funder, Youth Music consulted stakeholders on their involvement with the Living Wage scheme. Of 54 respondents who answered, 96% told us they currently pay the Living Wage (£8.45 per hour or £9.75 per hour in London) to all their employees, and 93% told us they

pay the Living Wage to all of their contracted staff (freelancers, security and maintenance staff, etc.).

We also asked organisations to tell us if they were accredited as a Living Wage Employer with the Living Wage Foundation. The majority (88%) were not, with 8% saying they were, and the remaining 4% telling us they were in the process of applying. Of those who were not accredited, 41% said they would consider becoming accredited, and 41% were unsure. The remaining 18% said they would not consider this. We asked those who would not consider it, and those who were unsure, what their reasons were for their response. These answers were coded into three broad themes:

- **Additional costs and fees**

We aren't able to commit to paying living wage to casual staff due to budget constraints

We have always paid all staff the regional (Arts Council-based) hourly, half day or full day rates for artists; and an agreed figure for emerging artists which is above the Living Wage. Why pay an Admin charge for this??

- **Additional admin**

Admin. We pay above the living wage

- **Unsure**

I am not in a position within my organisation to comment on this.

When given the opportunity to offer up any additional comments on the Living Wage, several respondents were keen to tell us that they pay above and beyond the Living Wage.

Youth Music subsequently became an affiliated Living Wage friendly funder. As part of this, there was an offer of a grant uplift to increase the wages of staff on projects currently funded by Youth Music – however, this offer was not taken up, suggesting the additional admin of become an accredited Living Wage employer was more of an issue than the additional costs.

5.2 Music Education Hubs

We asked respondents to tell us about their relationships with their local Music Education Hub (MEH). Eleven percent of were the lead organisation of their MEH, whilst a further 8% were a member of the steering committee. The majority were either associate organisations (38%) or aware of their local MEH but not actively involved (34%). A final 9% were not aware of their local MEH. There were no significant regional trends amongst those unaware of their local MEH.

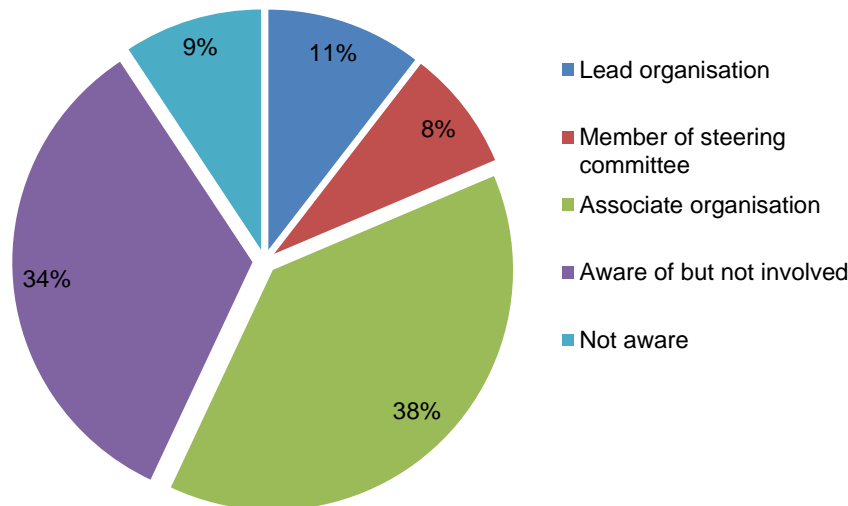


Figure 8. Respondents' relationship to their local Music Education Hub.

When asked how many MEHs their organisation was related to, the majority (90%) told us they were related to 0-4 hubs (with 10% of this cohort stating they were related to zero), and the remaining 10% related to more than 5 MEHs.

On a 7-point Likert scale, respondents were then asked to rate how well their MEH caters for the needs of children in challenging circumstances (1 = not at all, 7 = very well). There was a weighted average of 4.27/7, with 43% rating their MEH as above average, 30% as average, and 27% as below average. Those who weren't directly associated with their local MEH were less likely to score the MEH highly, with responses from these organisations giving a weighted average of 3.38/7 as opposed to the weighted average of 4.71/7 from associated organisations.

All responses considered, this is a significant improvement from last year's findings, in which 32% rated their MEH's accommodation of the needs of children in challenging circumstances as above average, and 35% as below average.

When asked what their local MEH could do better to cater for the needs of children in challenging circumstances, 56 respondents left comments. Four main themes were identified:

- **Improved communication with organisations working with children in challenging circumstances (CCC):**

Better communication and involvement with other organisations. We have tried to get involved/support their work but we don't get invited to any partnership meetings nor sent any information.

We feel our local hub has a significant lack of representation from organisations that support vulnerable young people (disability/deprivation/geographic isolation etc) and we feel that it has been a consistent challenge to get the Hub to engage with those types of organisations such as ours. (Recommendation 4)

- **Improved organisational processes (including leadership, strategy, training and mission):**

Whilst well-intentioned and willing to fund musical inclusion, the reach and coherence of the work would benefit from a longer-term strategy, rather than a scatter-gun approach. Supporting long-term progression routes [...] requires a more integrated approach, rather than supporting isolated and disparate projects.

Increase their awareness, look at the accessibility of their resources, train their staff

- **Support with costs (cash or in kind):**

Allocate more funding to this area of work

Easier access to bursaries

- **Adapting their delivery content and target groups:**

Develop a wider range of opportunities beyond classical music. Consult with families and children in challenging circumstances to better understand the barriers faced and the action needed to promote engagement.

Offer more focused support and targeted work. We have campaigned for this but currently there is a general offer to all YP with subsidies for the most challenged. We do not feel this reaches or is appropriate for the children in the most challenging circumstances.

5.3 Music industry progression

We asked respondents a series of questions about their organisational links with, and opinions of, the music industry, and how young people can be supported to progress into opportunities in the music industry. When asked about the kinds of opportunities young people need more of in order to support their progression into the music industry, 70 respondents gave an answer, and these were coded into seven categories:

- **Professional mentoring:**

I think that professional mentoring for gifted youngsters and support for organising peer events - networking ...

- **Performance and promotion opportunities:**

Platforms for release and how to market themselves digitally

Opportunities to just do it - play, put on gigs, work with established musicians/ venues etc

- **Access to venues and equipment:**

Studio access, rehearsal time, access to resources

Open spaces for creativity and support with studio work.

- **Opportunities for collaboration:**

Opportunities to co-create with professionals and learn to become creative producers in local venues.

- **Help accessing existing opportunities:**

Opportunities from a young age for children and parents from disadvantaged backgrounds to have musical experiences so that they know what opportunities there are. Otherwise what they don't know about they will never aspire to.

When we learned, tuition and instrument hire was free. The cost now excludes many young people and would have excluded us. Access to music education should be free or at a very low cost to enable inclusion.

- **Work experience:**

Work experience opportunities for young people wanting to get into the industry - we struggle to find these. Could there be a directory that the music industry signs up to, specifically to support disadvantaged young people?

Work experience opportunities: the chance to find out those un-teachable aspects of professional life, from managing working relationships, to taking initiative, to working in a team, and much more. The chance to be actively involved in whatever area of work they wish to pursue and, vitally, to receive feedback or mentoring from someone experienced and qualified to support them.

When asked whether they thought the music industry was doing enough to open up entry routes for young people, 5% answered 'yes', 40% answered 'don't know' and 55% answered 'no'. Of those who didn't think the music industry was doing enough, 37 respondents left comments about what needed to change in order to facilitate these entry routes for young people. The comments revealed four main themes:

- **Greater awareness of the needs of children in challenging circumstances:**

Music industry seems to be searching for finished product rather than investing. This means that young people in challenging circumstances are discriminated against.

More of an awareness about disability and how some people remain excluded because of a disability or learning difficulty.

- **Pro-active outreach activities to enable progression:**

Demystify the music industry, provide education on practical routes into the industry with skills, qualifications that are helpful to give young people a clearer pathway to follow.

Music industry could link up with organisations like ours to help support pathways and career advice

- **Attributing greater value to young people's potential:**

Fostering a greater respect among professionals, in a range of industry fields, for the value of young people's work and potential.

give young people a chance to work and to gain confidence

- **Greater awareness of the importance of music and the arts in a young person's life:**

It's not the industry - it's the attitudes of Govt and wider community who seem to think that celebrities are wonderful but that there is no point supporting beginners.

The industry needs to campaign for music and the arts to have a higher profile in schools' curriculum

We also asked respondents to give details of any music industry partners they currently worked with, including the nature of their relationship with them. Many did not work with any, but other answers ranged from technology companies who provide equipment, local recording studios, record labels and publishers, management companies and marketing and PR firms, as well as some individual industry specialists.

When asked what they usually do with music created by a project's participants, 71 people gave responses, all which fell into one of five categories:

- **Live performances:**

Provide platforms for performance and share it via social media

- **Publishing digitally:**

Depending on the project it could go on our organisation's sound cloud page or be released as an album. It might be played on our radio station

- **Producing a CD:**

We continue to produce celebration CDs for end of term or project end, however there is less demand for these now.

- **Sharing with other interested parties:**

Share with parents, use for tracking the development of young children, and use in staff training

- **Leave the decision up to the young people:**

Encourage them to upload it to sharing sites such as soundcloud, band camp, hear this but ultimately let them have complete ownership

5.4 Youth Voice and Participation

We asked respondents to tell us how their organisation supports youth voice and participation by selecting from a list of different youth voice and participation activities¹. Of 74 respondents, the most commonly selected option was Leadership (youth led music-making, peer learning, and/or mentoring activities), selected by 78% of respondents. Least commonly selected was Enterprise, which focuses on activities where young people create their own entrepreneurial projects – with 16% of respondents selecting this.

¹ Categories taken from Sound Connections' Rewired Project – more information can be found at: <http://www.sound-connections.org.uk/rewired/>

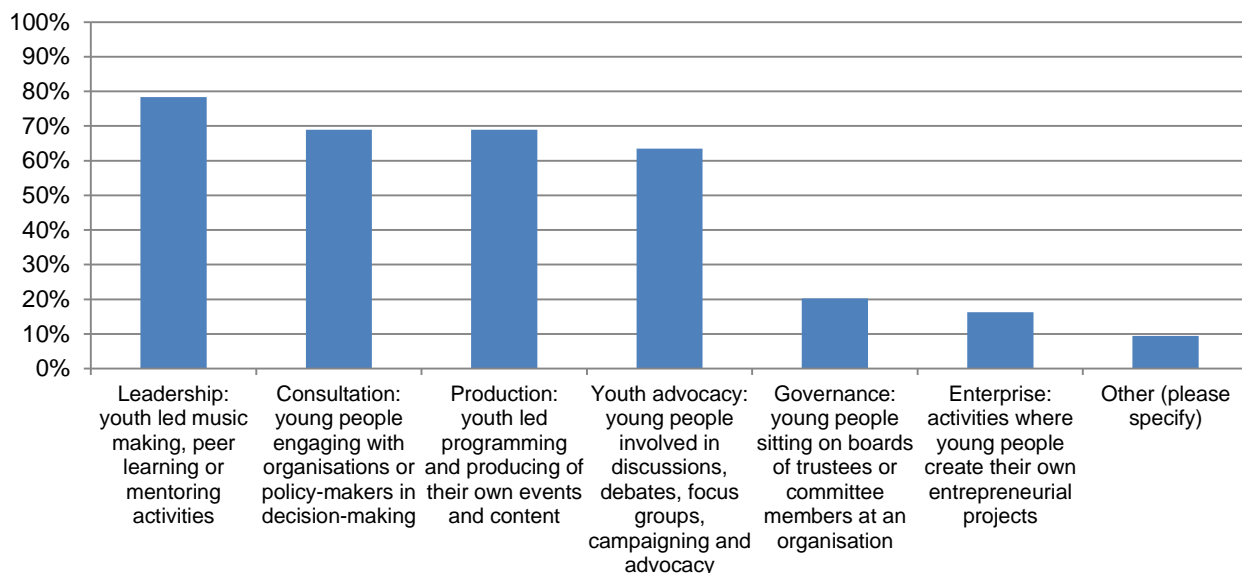


Figure 9. Supporting Youth Voice and Participation in organisations

A further 7 participants (9%) gave a comment under ‘other’, all of which could loosely fit into one of the given categories.

Respondents were then asked to rank a list of six ways in which Youth Music could further support youth voice and participation through its work, in order of priority.

The overall top priority was offering progression opportunities to participants of Youth Music funded projects (**Recommendation 6**), with 35% of respondents choosing it as their top priority option. The least important option to respondents was the idea that Youth Music could tighten its application criteria in relation to youth voice and participation, with just 1% marking this as their most preferred option.

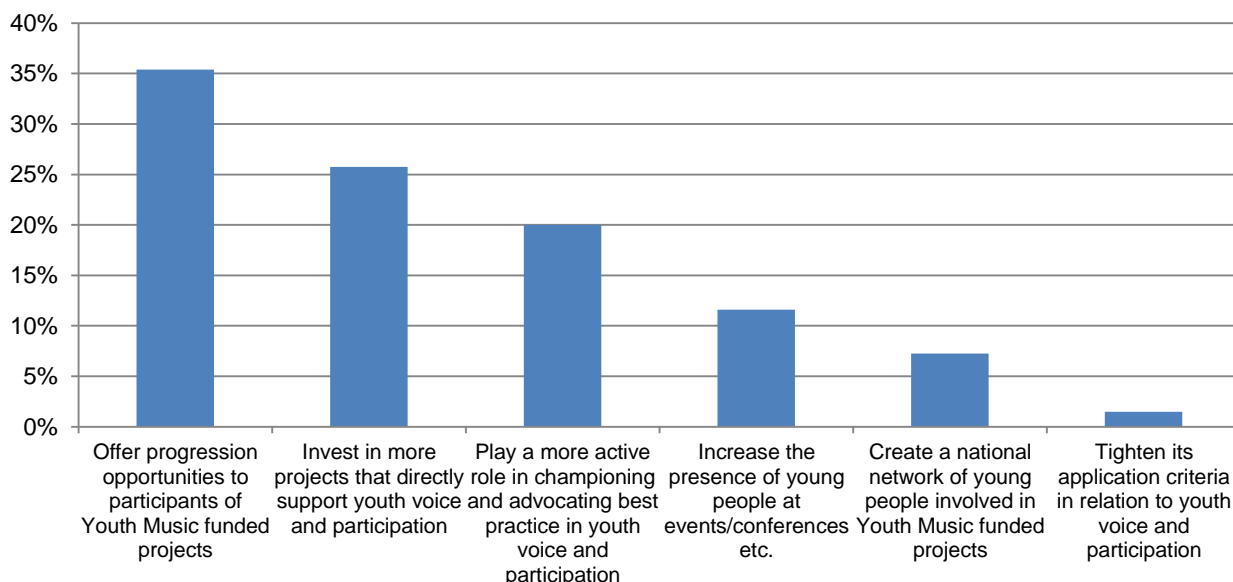


Figure 10. Options where Youth Music could further support youth voice and participation, represented by % of respondents ranking as top priority

Respondents were also asked if there was anything not listed in the options above that Youth Music could do to further support youth voice and participation. Eight comments were given, and ideas amongst these included providing further guidance materials to organisations about how to develop these ideas, safe ways for young people to communicate with one another, and providing young people with support (both financial and guidance on understanding how to build ownership).

6. Final ratings and comments

In the final section of the survey, we asked respondents how they would rate Youth Music overall as a funder, on a seven-point Likert scale. Eighty-one respondents chose to answer this question, and the weighted rating average for this question was 6.23 out of 7.

Eighty-nine percent rated Youth Music above average, with 59% selecting the highest point of the scale (labelled 'very good'). This is a slight improvement from last year's rating of 86% selecting above average, and a significant increase in the percentage of respondents choosing the highest rating (47% selected the highest point last year).

Seven percent of respondents rated Youth Music as below average – with one person (1%) choosing the bottom point of the scale, labelled 'very poor' – and the remaining 4 respondents rated Youth Music as 'average'.

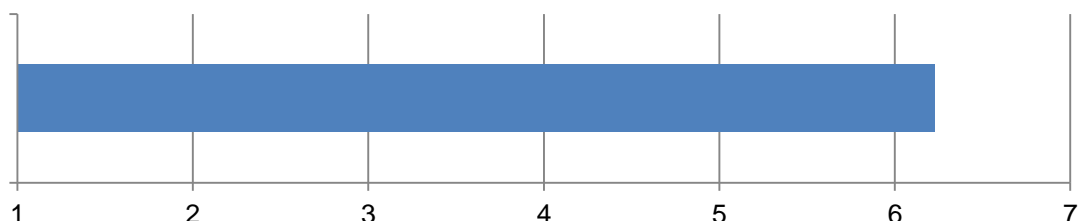


Figure 11. Rating average of Youth Music as a funder overall (6.23/7).

We also asked respondents to tell us the one word they would use to describe Youth Music. The most commonly cited word was 'supportive' (consistent with the most common word in last year's survey), followed by 'vital', 'inclusive', and 'engaged'.



Figure 12 ‘What one word would you use to describe Youth Music?’: word cloud.

Finally, 23 respondents took up the opportunity to leave additional comments, which were categorised into themes:

- **Comments about relationships with Youth Music as a funder, and staff:**

Unlike many funders, our relationship with Youth Music (as a funded organisation) feels more like a partnership where we strive for the same goals than a traditional funder-funded relationship. This is very healthy for ensuring that project challenges can be overcome and programmes have the best chance of meeting their intended outcomes and aims.

Youth Music has had a significant impact on the strategic development of our organisation. It has helped us to improve the depth and quality of our projects and become more aware of our impact. Staff are thoughtful, informed and positive.

- **Comments about Youth Music’s commitment to musical inclusion:**

In an area where music participation is low amongst state school pupils, Youth Music provides hope - an opportunity for young people to get involved in music who wouldn't otherwise, hope for local music organisations (such as us) that music doesn't have to be for the privileged only.

Youth Music funding is an amazing asset, long may it continue. - in particular, to fund work that really and truly does fall outside the remit of music hubs and statutory provision.

- **Comments about application/evaluation requirements:**

Youth music applications often feel like an exercise in 'guessing what Youth Music want' rather than proposing what you want to do. Youth music funding is in danger of becoming too time-consuming and difficult to attain.

I've been involved in Youth Music-funded work for over 10 years and in that time Youth Music's adapted its funding model and its approach to evaluation in response to feedback from grantholders, as well as in response to changes in the Music Education and funding landscapes.

7. Recommendations

Recommendation 1: Youth Music provides feedback to all unsuccessful applicants. Whilst many appear to be happy with the feedback received, Youth Music could strengthen this process further by ensuring unsuccessful applicants are made aware that they can discuss this feedback with Youth Music should they need further clarification.

Recommendation 2: If Youth Music is unable to shorten application and notification turnaround times, it should provide further clarification to applicants to increase their understanding of the timescales associated with the assessment and decision-making process.

Recommendation 3: Youth Music should give further consideration to how it can help its grantholders increase their organisational sustainability.

Recommendation 4: Youth Music should consider how it can further facilitate the development of partnership working amongst its grantholders and with other key organisations, including (but not limited to) Music Education Hubs and Bridge Organisations.

Recommendation 5: Since the 2017 Stakeholder Survey, the Youth Music Network has been redesigned and it is hoped this will address issues around navigation. Youth Music should carefully monitor users' responses to the new Youth Music Network and consider removing the requirement for grantholders to upload content as part of their grant requirements.

Recommendation 6: Youth Music should consider how it can play a more active role in enabling progression opportunities to young people participating in Youth Music-funded work, paying particular attention to how young musicians can be supported to progress into the music industry.