ONWARDS AND UPWARDS

ENABLING AND TRACKING PROGRESSION FOR YOUNG MUSICIANS

Youth Music, November 2018

Youth Music is a national charity investing in music-making projects for children and young people experiencing challenging circumstances. The projects we fund help young people to progress musically, personally and socially. We encourage our grantholders to provide a supportive and engaging environment that nurtures young people's progression, both within their project and beyond.

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What do we mean by progression?

There is no 'catch-all' definition of progression: progression is personal to each individual, and can vary hugely depending on each young person's situation. However, there are two main ways in which we view progression at Youth Music:

1) **Progression within a project** - We collect a variety of information from Youth Music grantholders on the ways in which participants are progressing, and we know from this information that our funded work can have a huge impact on a young person's life over the course of their participation in a project.

2) **Progression beyond a project** - We also collect data on what activities young people go on to do next once a project has ended, both in terms of music-making and other cultural activities, and in terms of education, employment and training.

While we value both types of progression, this report focuses on the second kind, **progression beyond a project**. We have looked at post-project progression routes being facilitated by the organisations we fund and others in the sector, as well as their experiences of tracking young participants' progression following the end of a project.

Methodology

We looked at two main data sources for this report.

1) We conducted a short online survey completed by representatives from music organisations in the sector (including those not currently funded by Youth Music) to seek specific information around the topic of young people's progression.

2) We selected a sample of 75 final evaluation reports from Youth Music-funded projects, submitted in the 2016/17 financial year. For evaluation reports, we ask a range of questions to find out how many participants progressed onto other opportunities following the end of the project, and also how they were signposted to these opportunities.

Survey findings

We received 38 responses to the survey from a mixture of past and present Youth Music grantholders, as well as representatives from other organisations in the music education sector.

Quantitative findings

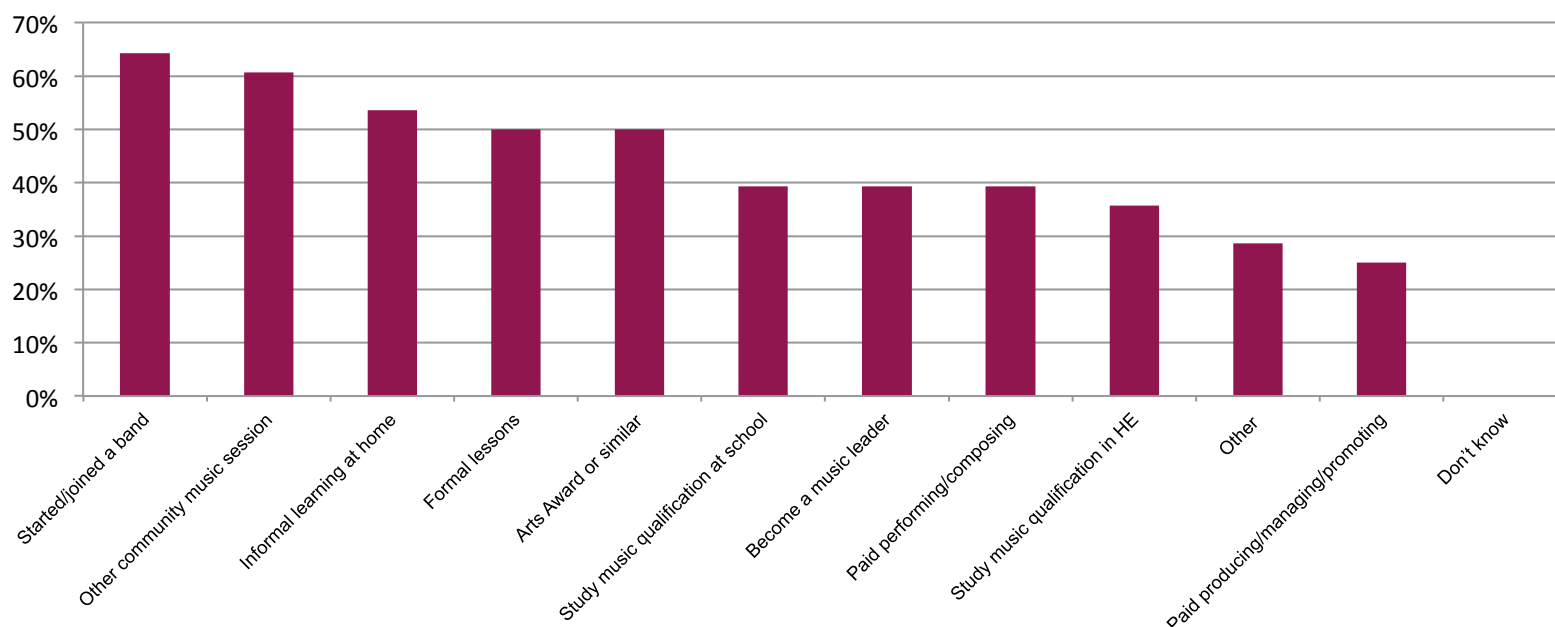**Progression to musical activities**

We asked respondents to select the kinds of musical activities[1] their project's participants had progressed to, during or after the project.

- 64% of respondents reporting that participants of their project had gone on to start or join a band.

- 61% of respondents reported that participants had engaged in another kind of community music-making session.

- Around half of the respondents stated that participants had engaged in instrumental/vocal learning, either informally at home (54%) or formally in lessons (50%).

- 50% of respondents reported that project participants had gone on to achieve an Arts Award or similar qualification.

- 39% reported instances of participants going on to study a music qualification at school (GCSE or A Level), and 36% studying a higher education music qualification.

- Becoming employed in musical careers was highlighted, with 39% of respondents reporting instances of participants becoming music leaders or being employed in a performing and/or composing capacity, while 25% reported participants being employed in areas of production, management, and/or promotion of music.

No respondents indicated that they did not know how their participants had progressed musically.

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[1] The list of options given for multiple choice questions were informed by the kinds of activities mentioned by Youth Music grantholders in their evaluation reports - see Appendix 1 for the full list of survey questions.

Respondents were given the chance to provide information about any other activities not mentioned in the list of options. These included conducting, becoming choral scholars at university or in cathedral choirs, and attending workshops and residentials.

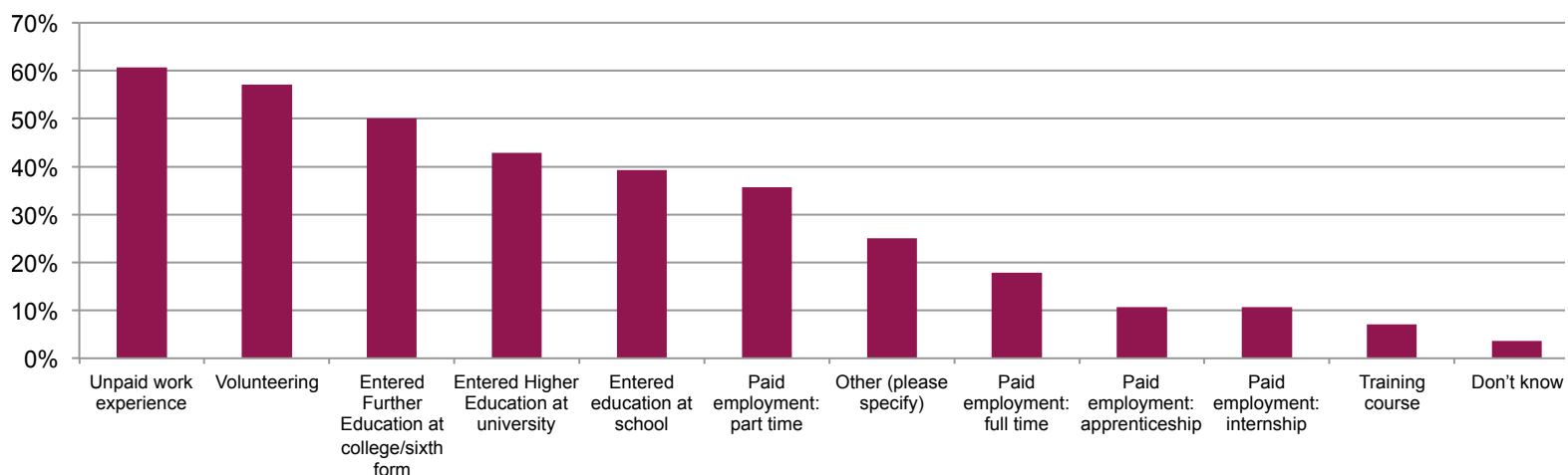*Musical activities progressed to by participants*

Progression to non-musical activities

Respondents were also asked to indicate the non-music related ways in which participants of their projects had progressed.

- Progression to work-related activities was commonly reported. Sixty-one percent of survey respondents reported participants taking up unpaid work experience, and 57% reported participants taking up volunteering.

- 36% of survey respondents reported participants progressing to paid part-time employment, and 18% to full time.

- 11% reported that they had seen participants progress to apprenticeships and internships, and 7% to training courses.

Due to the fact that most respondents worked with a large age range, it was difficult to cross-tabulate these results with the ages of the young people respondents were working with; but the relatively low numbers of young people progressing on to paid employment (particularly full time) could be due to young people under 18 being in full-time education, or that some of the respondents' projects were not designed for this outcome.

- Education-related activities were also commonly reported. 50% of organisations reported participants entering further education at college or sixth form, with 43% entering higher education at university.

- 39% reported participants entering education at school.[2]

Non-musical activities progressed to by participants

Qualitative findings

Supporting progression

We asked survey respondents to tell us about how they were supporting their participants to progress onto further opportunities. We received 20 qualitative responses to an open-ended question about the role the organisation played in supporting their participants' progression. These can be split into four broad categories:

- Creating and/or signposting to other opportunities

Most commonly, organisations discussed acting as a broker between the young people and new opportunities. Most were not specific about the activities they were referring to, but suggested that being *"well-connected"* was key – implying that these were activities and opportunities being offered by other organisations.

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[2] We were careful to word this options in order to account for participants who may have previously not been engaged in education (i.e. 'entered education' rather than 'engaged in', for example) but it is worth pointing out that these responses are likely to also encompass participants who were already engaged in education, either in mainstream or special schools.

> *"Signposting has been the biggest factor - being well connected, knowing what's out there, knowing the young people's musical interests and being able to match the two effectively."*

> *"Crucial entry point to progression in music and performing arts as well as building community and music scene in the area."*

- Providing valuable experience

Another common response was that organisations were giving young people the valuable experience they needed in order to pursue a particular goal or activity. This generally referred to the musical activities being offered as part of the project enabling *"progression in musical learning"*, and therefore preparing some young people for the prospect of further musical study, perhaps at college or university. There were also several instances of respondent organisations offering work experience to participants, in the form of training courses, volunteering opportunities, and in some cases, leading to employment:

> *"Giving students a taster of what it is like to study music and composing at HE, support on how to apply and get a portfolio together."*

> *"The main example is that of our current Managing Director, who began life as a young participant in her teens and progressed through the organisation by volunteering, taking on part time work and eventually gaining enough experience and skills to take on a leadership role when the opportunity came through."*

- Support and mentoring

Some others spoke about members of their workforce giving support to young people in the form of coaching or mentoring on specific topics, and in some cases assisting them with *"application[s] to conservatoires"* or other higher education opportunities:

> *"We have coached the young people towards their goals by discussing opportunities, supporting them as a social group."*

- Building participants' confidence/raising aspirations

Finally, several respondents discussed general *"encouragement"*, and building of confidence in the young people they worked with, as an important part of their work:

> *"Developed confidence of participants, enabling them to see themselves as musicians and broadening sense of self."*

> *"We have a strong pastoral element to what we do and try to look after and get the best out of each individual, which we believe helps them to progress into other things as they leave us."*

Several respondents offered thoughts about external factors also supporting progression, commenting that their participants *"benefit from a range of different influences across their lives"*.

Methods of tracking progression

We asked respondents to tell us about the ways in which they keep track of their participants following the end of a project.

- The most popular methods of keeping in touch with participants were email (50%), word of mouth (50%), and communication with parents/carers (50%). This was closely followed by social media (46%) and communication with partner organisations (46%).

- Other ways of tracking included follow-up surveys (25%), text messages (14%) and telephone (11%).

No method of keeping in touch was reported by any more than half the overall respondents of the survey as one they use regularly. This can be largely put down to the variety of different ages, backgrounds and circumstances of the young people involved, but it could also suggest that the majority of organisations have not yet found a fully reliable or appropriate way to stay in touch with participants once they leave a project. This is likely to be because follow up is resource intensive; however this could mean that organisations who can't keep in touch with their participants may be missing out on valuable information about the long term impact of their work.

Challenges in tracking progression

We asked respondents to tell us about the challenges they faced while trying to track participants progression.

Four main themes arose from their responses:

- Lack of resources

Organisations expressed their interest in tracking young people's progression, but said that they lacked the funding or capacity to carry out these ideas:

> *"We haven't really invested enough time in thinking this through - probably because there isn't funding to support this. If there was, we could find ways - probably it would be a combination of news, membership of a social network, and occasional events."*

> *"We would like to hold more Alumni performances to enable regular communication once our students go their own way. Difficult to find funding*

for these."

- Loss of young people's contact details

Organisations also commented on how difficult it is to stay in touch with the participants once they leave the project, especially if their contact details change:

> *"We anticipate (based on previous experience in working with young people) that one of the biggest challenges will be young people's frequent changing of social media communication channels and mobile numbers."*

- Poor communication/lack of support from partners

Some organisations mentioned that communication from their partner organisations proved to be a barrier when it came to tracking participant's progression; including partners not informing them if their referral had been taken up, delays on returning paperwork, or general lack of support.

> *"Us signposting opportunities and other organisations failing to let us know that our referral has been taken up [has been a problem]."*

> *"Working through delivery partners means that we sometimes don't always hear about progression, particularly if some time has elapsed since a young participant was involved in project activity."*

- Challenging situations for young people

Keeping in touch with young people in challenging circumstances can sometimes be even more difficult due to the unpredictability of their lives.

> *"We are quite small and so far all those who are staying with music are also staying with us. We only lose touch with a few for reasons such as: their parents insist they drop music in favour of GCSE/'proper jobs', they end up in the youth justice system/ or they never stuck at our session enough to progress in the first place."*

> *"Many of our participants face challenging circumstances that make tracking their engagement tricky let alone their progression!"*

Improving progression tracking

We asked respondents to suggest ideas to make tracking participants easier. They suggested:

- Social media/online networking

"Working through delivery partners means that we sometimes don't always hear about progression, particularly if some time has elapsed since a young participant was involved in project activity. Social media campaigns would be an effective way of approaching this."

"…participants can move away or lose their phone and number. So, social media is useful for finding how they are progressing"

- One-to-one communication (case studies, interviews etc.)

"One to one communication is best. However, group communication as a round up event works well too."

- Group communication (focus groups etc.)

"Focus groups and interviews with selected participants are probably a better way to go to get more in-depth information in a face-to-face setting."

- Incentives for young people to stay in contact.

"Difficult to track patients following discharge from hospital. We are reliant on building a strong relationship with them in order to track them. An incentive scheme might be a good idea."

How funders can support progression

Finally, we asked respondents to advise us on what more Youth Music could do to support their organisation in terms of progression for young people. Responses covered four main themes:

- Funding

While some responses contained more general requests for funding in their particular area of work (e.g. *"schools-based projects"*), others suggested that Youth Music could offer funding specifically focused on facilitating progression:

"Provide a specific fund or element of the funding for this work."

"Youth Music could enable more funding for progression of talented young musicians"

Progression isn't currently a separate area of Youth Music's grants programme (instead, it is embedded within each funding stream). However Youth Music's Grants and Learning Officers are happy to offer advice on how budget for this kind of work can be built into funding applications.

- Advocating for an inclusive definition of progression

Less commonly mentioned, but important, were comments around how Youth Music could continue to ensure young people of all backgrounds were taken into account when discussing progression.

> *"Continue to champion a broad definition of progression."*

> *"Our current project is a total delight to do, and the focus is very much on progression, only it is progression in the sense of self-actualisation, not 'moving on'. Not sure there is anywhere for our participants who have learning disabilities to progress to - we seem to be growing with them."*

- Training/resources

Others had specific examples of resources they would find useful or training that they would like to receive:

> *"An interactive progression flow chart might help. An online tool that participants could follow to find the routes / options open to them."*

> *"Training on how to track long term progression - more tool kits and evaluation methods."*

- Facilitating networking

Finally, several respondents suggested that Youth Music could facilitate further networking and discussion between organisations working in similar areas, in order to build more progression routes:

> *"If we, or a consortium of organisations, were able to bid to run a project... that would enable us to undergo a process of mapping musical provision for young people in challenging circumstances in our area, this would lead to conversations around supporting progression."*

> *"Bring us together with other singing organisations so that we can create a joined up map for young people of London."*

Evaluation report findings

Analysis of the survey data gave us a benchmark to compare against evaluation data from Youth Music funded projects, which this section explores in more detail.

Quantitative data

Youth Music gathers quantitative data on three areas of young people's progression beyond funded projects:
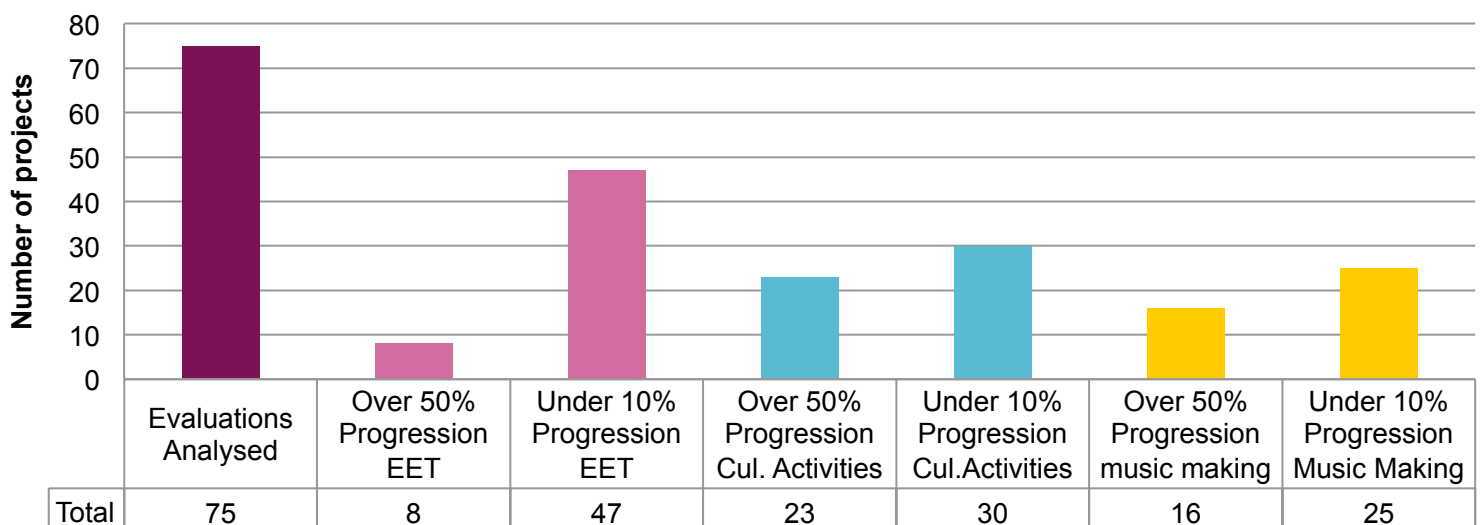
- Progression to education, employment and/or training (EET)
- Progression to other cultural activities
- Progression to further music-making activities.

Analysis

We used statistical data submitted in 75 project evaluation reports to calculate the percentages of participants progressing to each of these three areas. The findings enabled us to put projects into one of three groups to support our analysis:

- High progression rates (those that reported over 50% of their participants progressing)
- Moderate progression rates (those that reported between 10-50% of their participants progressing)
- Low progression rates (those that reported under 10% of their participants progressing).

For the purpose of this report, we decided to consider projects with high progression rates and low progression rates, so that we could compare those projects with lower numbers against those with higher numbers. The graph below records organisations' responses in each of the areas.


	Evaluations Analysed	Over 50% Progression EET	Under 10% Progression EET	Over 50% Progression Cul. Activities	Under 10% Progression Cul.Activities	Over 50% Progression music making	Under 10% Progression Music Making
Total	75	8	47	23	30	16	25

Total number of projects evaluated, plus number of projects that achieved high and low rates of progression in Youth Music's three progression areas.
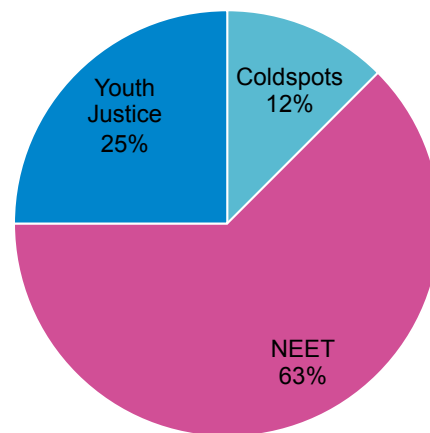
Progression by Youth Music priority area

Youth Music allocates funding in [five different priority areas](#), based on national and local needs. Unsurprisingly, the majority of projects with high levels of participants progressing to education, employment or training were NEET-focused projects (63%). Youth Justice (25%) and Coldspots[3] (12%) also had projects with over 50% progression in this area. NEET projects not only had a high percentage of progression in education, employment and training, but also other music-making opportunities (56%) and other cultural activities (50%). All priority areas had some projects with high levels of progression to other cultural activities.
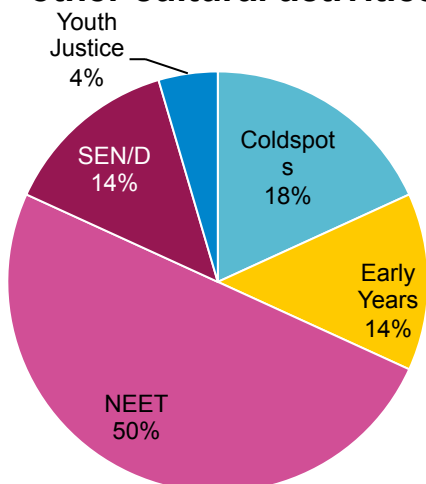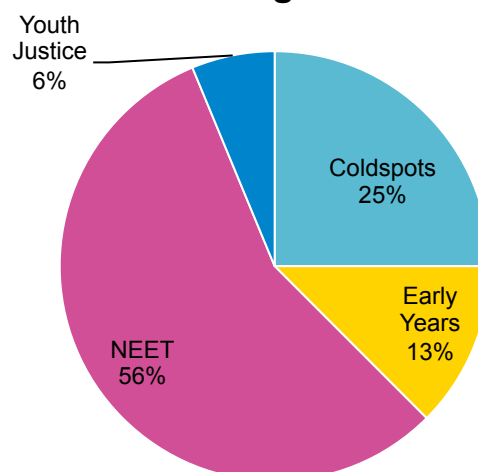
Priority Area Breakdown
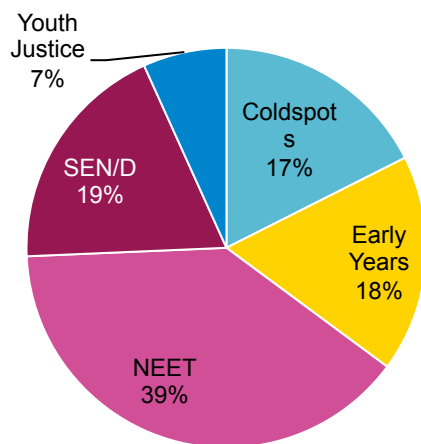
Priority area split of high levels of progression to EET

Priority area split of high levels of progression to other cultural activities

Priority area split of high levels of progression to other music-making activities

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[3] Please note that the Youth Music priority area 'Coldspots' is different to the Social Mobility Index 'coldspot' mentioned previously.

The majority of projects with low levels of progression were Early Years projects. While progression to activities associated with employment or training are obviously not relevant for this age group, progression to other musical or cultural activities was also lower than in other priority areas. Similarly, projects working in the SEN/D priority area did not report high levels of progression to other music-making opportunities, suggesting further work is needed to open up more opportunities for disabled musicians to progress. This has long been an area in need of attention, and is consistent with what we are told in grantholder reports:

> "Lack of signposting opportunities. This is regrettable and again reflects the need for the work rather than any lack of skill on our part."

> "Lack of opportunity is especially notable in [the local authority] with core social services exceptionally hard hit. […] Our previous network of social workers – so useful for referrals – is now non existent. Young SEND people in transition face even more uncertain futures, personal budgets are reflecting the situation, and the social care landscape is constantly shifting. Our young musicians, and their families, are directly affected by the uncertainty."

Multiple projects in Youth Music's portfolio are working to support the progression of young musicians with SEN/D in a number of ways. Below are some examples of the activities that young people with SEN/D are engaging in:

- **Artistic development and performing:** an organisation in the South East has supported a band made up of 3 learning disabled musicians to go on tour to 9 different venues and events around the region.

- **Leading:** the same organisation trained learning disabled musicians to lead workshops in special schools in their area, whilst a special school in Staffordshire is supporting pupils to gain accreditations in music leading following their departure from school.

- **Mentoring:** a network of 4 music organisations in and around rural Lancashire has set up peer-to-peer youth mentoring opportunities in music making – matching young producers with young disabled people.

- **Advocating:** an organisation in the South West is supporting a national cohort of committed 16-25 year-olds with SEN/D who will act as agents of change, working directly with music industry and further/higher education partners to design pathways into professional practice for themselves and those that follow.

However, it is worth highlighting some of the work currently being done by grants in Youth Music's portfolio to address this issue. Please see the box to the side of this page for more information.

Progression by Social Mobility Index
We then analysed the data against the Social Mobility Index. Social mobility is a key priority for music education hubs and a significant influencing factor in many Youth Music projects.

The Social Mobility Index ranks all 324 local authorities in England in terms of the life chances of someone born into a disadvantaged background. Those areas with most social capital are labelled 'hotspots' and those with considerably less social capital are labelled 'coldspots'. It should be noted that the social mobility ranking of an area is not necessarily directly related to the affluence of an area, and the 2017 Social Mobility

Commission report[4] found that many of the most deprived areas in England are in fact seen as hotspots in the index.

We used the local authority location data provided by our grantholders to determine whether projects' ranking on the Social Mobility Index had any correlation with their likelihood of achieving high levels of progression. The majority of the projects in this analysis were based in local authorities considered to be hotspots (60%).It should be noted that organisations sometimes operate projects in different local authorities to where they are based, and this may have some bearing on the following analysis.
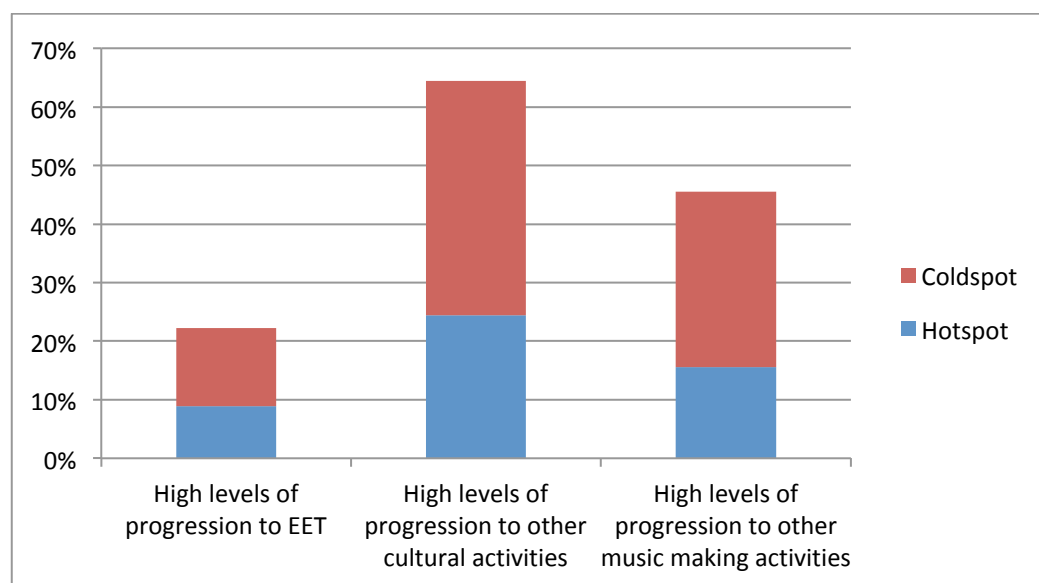
Percentage of projects in cold/hotspots with high levels of progression

- Progression to education, employment or training (EET) was overall the lowest area of progression, with 13% of projects in coldspots achieving high levels of progression in this area, compared to 9% of projects in hotspots.
- Projects operating in coldspots were almost twice as likely to achieve high levels of progression to other music-making activities (30%) than projects based in hotspots (16%)
- 40% of projects in coldspots achieved high levels of progression to other cultural activities, compared to 24% of projects in hotspots.

The Social Mobility Commission report (2017) found that opportunities for disadvantaged young people living in coldspots were 'dire', particularly in rural and coastal areas, due to fewer teachers of specialist subjects at A Level, limited outreach from employers, and inadequate public transport links to busier cities. However, our findings show that Youth Music-funded projects operating in coldspots were overall *more* likely to achieve high levels of progression – an apparent contradiction to the published research. This suggests that organisations delivering

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[4] State of the Nation 2017: Social Mobility in Great Britain. https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/662744/State_of_the_Nation_2017_-_Social_Mobility_in_Great_Britain.pdf - accessed 05/10/2018.

work with young people in these areas are aware of the need to open up more progression opportunities, and are adapting their work in response to this need. The following section of the report summarises some of the common factors found in the research that contribute to effective progression outcomes.

Qualitative data

In Youth Music evaluation reports, grantholders are asked to describe how the young people on their project have been signposted on to other opportunities. Using this evaluation data, we identified common activities amongst organisations with typically high levels of progression. These are:

- Bespoke or 1-2-1 services with the young people
- Good partnerships and strong networks that allow for signposting young people

One organisation - which had 86% of core participants progressing into education, employment or training – explained the bespoke training they offer as part of their project:

> *"By targeting this bespoke training to a focused group of 13-25 year olds, the young people were able to engage in discussions within business development sessions tailored to their age and current understanding… A great deal of time, effort, and care was put into ensuring we really listened to (and responded to) each individual's aspirations and ambitions to help tailor additional learning tasks, hands-on work shadowing invitations specific to individuals, and signposting them to new groups and networks."*

Another organisation which had a very high progression rate across all three progression areas credited this to their *"multi-agency approach"*. Methods they used to help with progression included:

- *"[Using] partner expertise to ensure that we communicate a full range of progression routes available clearly to our young people."*
- *"[Helping] participants with portfolios and CVs."*
- *"[Supporting] future application and/or interview processes."*
- *"[Ensuring] that young people have somewhere to turn if their next step breaks down."*

Having good partnerships and strong networks were also things that this organisation factored into helping young people with progression:

> *"Where we maintained close partnerships with delivery organisations and individual music leaders we have been able to observe improvements to delivery and offer continued support and IAG [information, advice and guidance] where required."*

> *"Working with [creative music charity] we have offered ongoing music leader shadow schemes for graduates from our programme."*

> *"Our team was comprised of the very best tutors and inspirational speakers in our network from an international pool."*

Many grantholders, while achieving successful progression outcomes, struggled to articulate exactly *how* they signposted or helped their participants progress onto other opportunities. Organisations were often vague in their descriptions of how progression occurred – it tended to be those projects with a lower percentage of participant progression which were able to talk in detail about individual progression routes, suggesting that grantholders are better at articulating the progression journeys of individual participants rather than multiple ones.

Some organisations didn't feel able to make a causal link between their work and young people's progression due to other interventions which were not directly linked to their projects. One organisation said:

> *"The difficulty is to be 100% sure that the progression was as a direct result of involvement in Youth Music/music making activities. However, we can say that for a significant number of those involved prior to involvement outlook was bleak with poor school attendance, little chance of academic attainment and a general disinterest in social life. At the end of involvement to have actual progression we believe is a fairly strong indicator of success."*

What makes for effective progression outcomes?

It is clear from our analysis that young participants of music-making projects are progressing on to a number of different opportunities, and that organisations are undertaking a wide variety of activities to facilitate this.

Creating valuable opportunities

A strong theme throughout all the evidence we have looked at is that organisations reporting successful progression outcomes are doing what they can to create valuable opportunities for young people, giving them access to experiences they might not otherwise come across. These include work experience, volunteering opportunities, and access to bespoke training, and in some organisations, this resulted in full time employment.

Partnerships

In addition to some projects creating opportunities for young people at their own organisation, another commonly reported activity was signposting participants to similar opportunities elsewhere, allowing young people to discover new activities and push themselves musically, personally and socially. Being *"well-connected"* and having strong partnerships with similar musical offerings in their area was reported by organisations as vital for achieving this.

Mentoring

Organisations also reported members of their workforce giving support to young people in the form of coaching or mentoring on specific topics, whilst others created bespoke learning and progression plans for their participants and worked closely with them to ensure targets were achieved.

Building participants' confidence/raising aspirations

Finally, several organisations cited that offering general confidence and aspiration building support to the young people they worked with (alongside the improvement of other personal skills) was an important part of their work, and survey respondents found that this was sometimes linked to more effective progression outcomes.

Conclusion and recommendations

Alongside the factors that contribute to successful progression outcomes as outlined above, some important themes have also emerged from the data which may require further consideration.

Longer term tracking

There were some clear challenges identified through the survey surrounding tracking ex-participants, including loss of contact details or lack of adequate communication with the organisations that participants later become involved in. As these challenges make tracking some participants' progression to other activities difficult, it is likely that the numbers from our analysis of Youth Music grantholder evaluations reflect only a proportion of those young people who do go on to other activities, and that there are more young people progressing who are not necessarily being represented in the quantitative data submitted to us. Tracking participants over a longer period of time requires resources and the immediate benefits to organisations are not always apparent. When developing their project proposals to Youth Music, organisations should consider the benefits of longer-term tracking. If they deem this to be important, then adequate resources should be factored into project budgets. Organisations could also explore relationships with universities and other institutions to explore where additional support might be available or to see if there are equivalent research data sets they can draw on rather than undertaking the tracking themselves.

Understanding and articulating good practice

While Youth Music grantholders often tell us about the kinds of activities their participating young people progress to, some grantholders were less able to articulate *how* their organisation had facilitated this progression. Further understanding of the different ways in which organisations can support young people into new opportunities is needed. Whilst we have drawn together a summary guide in this report, there may be more opportunities for Youth Music to share learning in this area, for example through case studies or at grantholder events.

Statistical tracking

The progression statistics in Early Years projects were notably lower than those in other priority areas, and organisations working with 0-5 year old children had low representation in the survey. Youth Music should consider how it can share learning about progression in the Early Years, and could adapt the reporting requirements for organisations working in this area in order to create a more accurate representation of progression for babies and young children.

Young people's progression needs and aspirations

This report has focussed on progression from the perspective of organisations. There is also work to be done around understanding the notion of progression from the perspectives of the young people themselves; in terms of how they define it, and

how Youth Music can facilitate the kinds of progression opportunities they are looking for.

Feedback and discussion

If you would like to contribute to further discussion of progression or have any case studies you would like to share, then please get in contact with Katy Robinson at katharine.robinson@youthmusic.org.uk

Appendix 1 – survey questions

Survey methodology

The survey was designed with input from Youth Music's Grants and Learning Team, with a mixture of qualitative and quantitative questions about each organisation and the kinds of activities that participating young people had progressed to, as well as how they keep in touch with participants following the end of the project.

The survey was distributed via the Youth Music Network Newsletter, which is open to anyone who wishes to subscribe, although it was made clear who the target audience for the survey was. The survey was kept open for a total of five weeks, and was also promoted on the Youth Music Network Twitter account to reach more potential respondents.

Survey questions

* 1. Which Youth Music grant(s) does your organisation currently hold, or has most recently held? *Multiple choice – required question*

- Fund A
- Fund B
- Fund C

- Exchanging Notes
- Other Youth Music grant

- My organisation has not held Youth Music funding

* 2. Which region(s) do you operate in? *Multiple choice– required question*

- London
- South East
- South West
- East of England

- East Midlands
- West Midlands
- North East
- North West

- Yorkshire
- National

* 3. Please select the option that best describes your organisation. *Single choice– required question*

- Academy
- Children's Centre
- Community Interest Company
- Company Ltd by Shares
- Company Ltd by Guarantee
- Local Authority
- Music Service
- Nursery
- Primary Care Trust

- Prison/Youth Offending Institute
- Pupil Referral Unit
- Registered Charity
- School
- University
- Voluntary or community organisation

- Other (please specify)

* 4. What age groups do you work with? *Multiple choice – required question*

- 0-2
- 3-5
- 6-8

- 9-11
- 12-15
- 16-18

- 18-21
- 21-25

5. What kinds of musical activities have your project's participants progressed to? *Multiple choice*

- Formal instrumental/vocal lessons
- Achieving Arts Award or a similar qualification
- Studying a music qualification at school (GCSE, A Level)
- Studying a music qualification in Higher Education
- Informal instrumental/vocal learning at home

- Other community music making session
- Become a music leader
- Employment in a musical career (performing/composing)
- Employment in a musical career (producing/managing/promoting)
- Started/joined a band
- Don't know

- Other (please specify)

6. In what other (non-musical) ways have your projects participants progressed? *Multiple choice*

- Entered education at school
- Entered Further Education at college/sixth form
- Entered Higher Education at university
- Unpaid work experience
- Volunteering
- Training course

- Paid employment: full time
- Paid employment: part time
- Paid employment: apprenticeship
- Paid employment: internship
- Don't know

- Other (please specify)

7. What role did your organisation play in supporting the progression you have identified above? Were there any external factors?

Open comment

8. How do you track your participants' progression following the end of their participation in a project? *Multiple choice*

- Email
- Text
- Follow up surveys
- Social media
- Telephone
- Word of mouth

- Communication with parents/carers
- Communication with partner organisations

- N/A

- Other (please specify)

9. What do you find most challenging about tracking participants' progression following the end of their participation in a project? Do you have any ideas on what could make this easier (e.g. incentives, regular mail outs, events, social media etc.)?

Open comment

10. What more could Youth Music do to support your organisation in terms of progression for young people?

Open comment

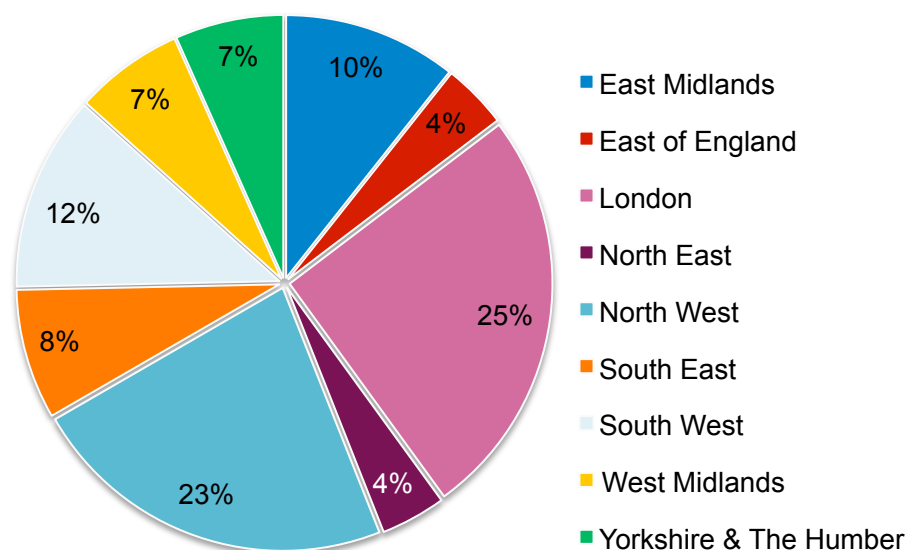**11. Is there anything else you want to tell us?**

Open comment

12. In the future, we would like to speak to respondents in more detail about this topic. If you are happy to be contacted, please leave your name, organisation and email address in the box below.

# Appendix 2 – supplementary information

Evaluation reports

Region

Out of the 75 projects analysed, the majority of projects were based in the North West (23%) and London (25%) regions. (Please note this is not indicative of the regional breakdown of Youth Music portfolio, simply the 75 projects that submitted evaluations.) All regions had projects which achieved high levels of progression in at least one of the three areas outlined above, with some projects in London, North West, North East, and South East achieving high levels of progression in all three areas.

Pie chart showing region breakdown:
- East Midlands 10%
- East of England 4%
- London 25%
- North East 4%
- North West 23%
- South East 8%
- South West 12%
- West Midlands 7%
- Yorkshire & The Humber 7%

Survey responses

Funding

The split between those who have held Youth Music funding and those who haven't was almost equal, with slightly more grantholders (53%) than not (47%). Those who held or had previously held Youth Music funding were split across Fund A (24%), Fund B (11%), Fund C (8%) and older Youth Music grants (11%).
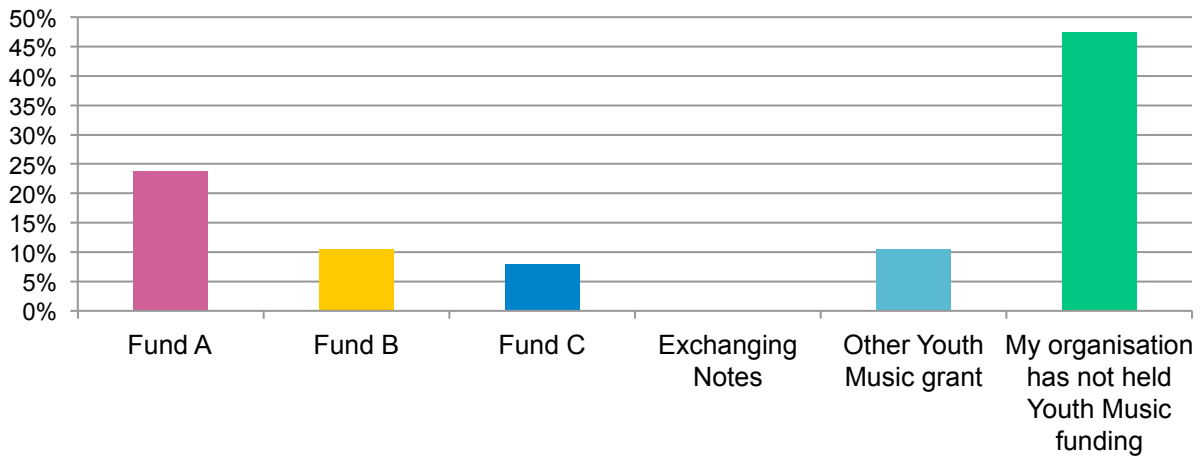
Grants held by respondents

Region

Respondent organisations operated in different parts of England, with almost every region of England being represented by at least one respondent, other than the North East, for which there is no representation in this survey. The South West and Yorkshire were the most frequently represented regions, with 18% of respondents indicating that they operated in each of these areas, closely followed by London and the North West (15%).
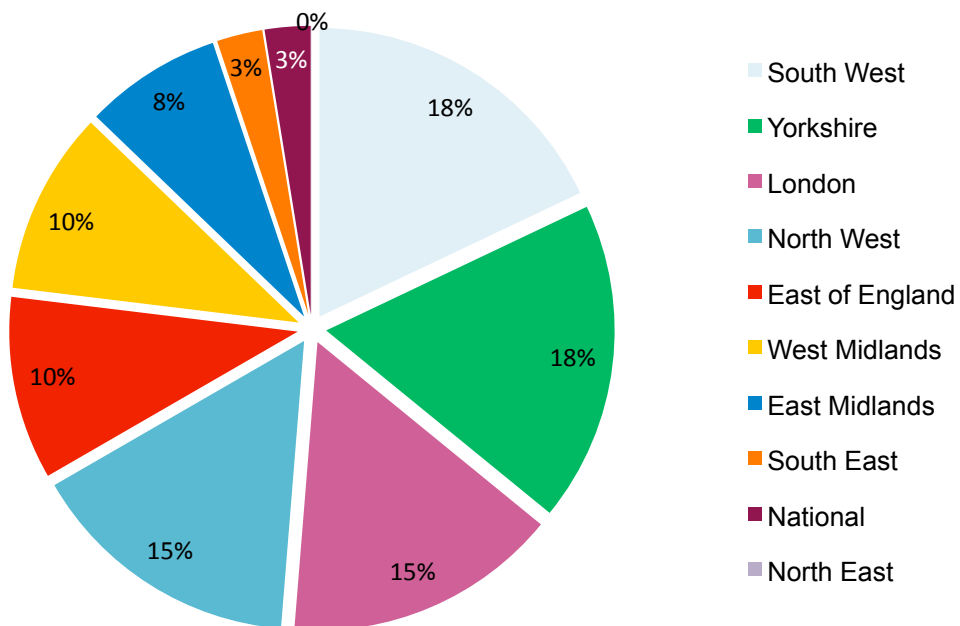

Survey respondents by geographical region.

Organisation type

Responses were mostly from registered charities (29%), music services (18%) and voluntary/community organisations (18%). Also represented were community interest companies (11%), companies limited by guarantee (5%), and academies, schools, universities, and local authorities (3% each). There were no responses from children's centres, companies limited by shares, nurseries, primary care trusts, prisons or pupil referral units.

Age range

Respondents worked with a wide range of ages from 0-25 years old, and rarely selected just one age range. The most commonly worked with age groups were 16-18 (84%) and 12-15 (82%). The least commonly worked with age group were Early Years children, with 21% of respondents working with 0-2 year olds, and 32% working with 3-5 year olds.
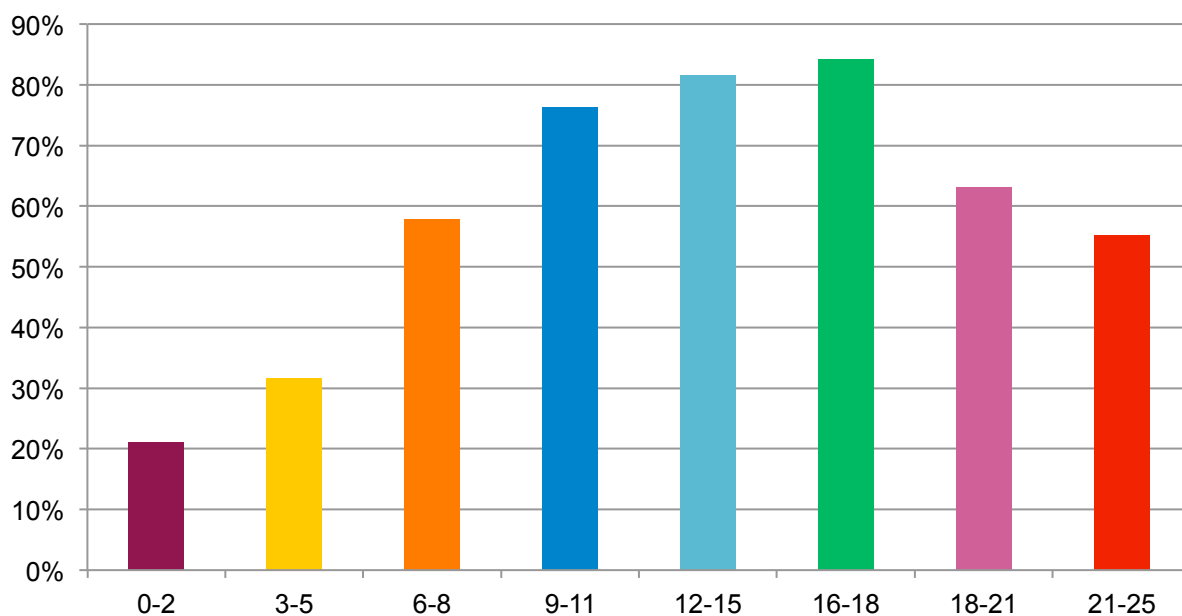
Age groups worked with by survey respondents