



*Making music.
Changing lives.*

Youth Music Impact Report 2017/18



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.

Youth Music was shortlisted in the Friendly Funder category at the 2018 Living Wage Champion Awards.



Foreword from Matt Griffiths, CEO

It's been a busy twelve months for us at Youth Music – effecting change in the music education sector, and working towards achieving our ambition of a musically inclusive England.

Award-winning saxophonist and presenter YolanDa Brown came on board as our Chair, and Arts Council England's National Council confirmed our funding at the current level until March 2022 (big thanks to players of the National Lottery who make this possible).

We launched our Alliance for a Musically Inclusive England – a collective formed of the 13 organisations we support through our Fund C grants, working together to promote equity in music education. Partnerships at local and national levels are central to the work of the Alliance – with the aim of giving all children and young people the opportunity for a musical life, defined by their interests and identities.

We invested a total of £8,983,637 this year, and 82% of our funding went to projects outside London. Projects generated an additional £6,159,941 in match-funding from local sources (69p leveraged for each £1 we invested). The second annual Give a Gig Week saw more than 100 music-making and fundraising events taking place across the country and beyond (including Newton Faulkner's collaboration with a London project and a live gig from Craig David in LA). We were the charity partners for both the AIM and NME awards, and we launched the new and improved Youth Music Network, our online community for everyone working in music education.

We're working to nurture a sustainable sector, helping to ensure that young people don't miss out on music-making opportunities because of who they are, where they live, or what they're going through. As local authority arts cuts continue, we'll be building upon our work in areas that need opportunities the most, supporting musical, personal and social outcomes for young people, as well as workforce and organisational outcomes for those we invest in. We'll carry on supporting Music Education Hubs and their partners to identify and respond to need, provide inclusive opportunities and develop their practice. And we'll be opening up progression routes for 18-25 year olds.

We'll be creating more opportunities for young people to contribute directly and meaningfully to our work, and are looking to appoint two young Trustees in the near future as part of our organisational commitment to equality, diversity and inclusion. Fair pay is essential to an inclusive and equitable sector, and we support grant applicants to pay their staff the real Living Wage. We were proud to be nominated as a Friendly Funder at this year's Living Wage Champion Awards.

It's Youth Music's 20th Anniversary in 2019. As we look ahead, we and the wider music education sector need to be open to change, exploring how we can enrich and develop young people's involvement in music, rather than preserving the ways it's always been done. Yes, there are challenges. But I firmly believe they can only be overcome if music education refreshes its purpose, narrative and business model and, of course, the music curriculum in school is backed and supported by school leaders and government. I'd like to see the curriculum in schools delivered through new partnerships between school teachers and music education organisations making best use of each other's expertise – a new 'sweet spot' as I've called it.

And what of the music industry? We know from our work that there's a whole range of young people making music in a variety of genres, creating new styles and scenes - but they face barriers to entering the music industry. Concerted action needs to be taken to diversify and expand this talent pool. And at Youth Music, we're ready to take a lead on this with industry players.

But we know there's more to do. Right now, we can only invest in about 40% of the projects applying to us for funding. We're very grateful to Arts Council England and the National Lottery, People's Postcode Lottery and the other trusts, foundations, companies and individuals who donate and fundraise to help us provide even more music-making opportunities.

Methodology

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

Evaluation data – interim and final

- 145 final and 76 interim reports were submitted between April 2017 and March 2018.
- Final reports are submitted at the end of a project and contain a full breakdown of participant demographics, accreditation, workforce statistics and activity content. Grantholders also report against each of their outcomes, usually drawing on a mixture of quantitative and qualitative data. The data from these reports can span periods of up to three years of work. Fund Cs report to this format on an annual basis.
- Interim reports are submitted by Fund B grantholders on an annual basis. They contain interim reporting against outcomes and headline statistics on numbers of participants, sessions and accreditations achieved.
- All final evaluation reports are included within statistical reporting, with 54 (37%) also included in the qualitative analysis. These were coded against Youth Music's outcomes framework (musical, personal, social, workforce and organisational outcomes). Quotes from reports have been anonymised and referenced with a four-digit number.

Funding and application data

- We use information about applications received and grants awarded to analyse our investment, and to review and reflect on our funding priorities.
- 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 2017/18, the survey was sent to 421 people and received 135 responses (32%).

Web data

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

Comparative data

- We use existing datasets and other published evidence to understand the impact of our work in a wider context.

Case studies

- We have included case studies of individuals and organisations in this Impact Report. These are drawn from interviews conducted by Youth Music staff. Participants have final sign-off on the stories (as well as parents or guardians of those under 16) and have given permission for Youth Music to use the stories in our communications for three years.



“I want to inspire people with my lyrics and talk about important issues.” Angeline, 19, Rochdale

Angeline is an R&B singer, campaigner and aspiring journalist. A Youth Music project has helped her educate and inspire other young people by opening up about her past.

A project run by local charity NESTAC, brought together young people – including many who came to the UK as asylum seekers or refugees – to share their diverse cultural experiences through music-making and explore the issues they’ve faced in their lives.

Angeline comes from a Congolese community where female genital mutilation (FGM) was practised. With NESTAC’s support, she’s spoken out about her own experience and become a passionate advocate for gender equality and women’s rights. She first got involved with the charity when they held a series of events combining FGM awareness with open mic performances.

I started out when I was about 13 because some of my friends used to go along. One year I was in the crowd and everyone was like ‘you should go up and sing!’ I was mostly interested in the musical aspect, but in the following years, I learned about FGM a lot more profoundly and that’s where my interest came from.”

Angeline’s now been volunteering with NESTAC for several years, and they’ve supported her to train as a youth leader mentoring younger group members. She balanced her involvement in the project with her first year of studying broadcast journalism at university in Leeds.

“It was a lot of stress at uni, and coming back to the project was kind of a relief, because everyone was expressing themselves and having fun. Even though we were talking about a sensitive topic, it was a really fun project to take part in.

“I think music helps people to communicate because it’s not so direct, and you don’t have to say ‘this is what I’ve been through’. People will sort of get the vibes from whatever you write and they can relate to that. You can keep certain things to yourself so you don’t feel too vulnerable.

“It helps me to talk about my personal experiences, but I can hide behind the music in a way, even though I’m still talking about what I was going through.

“Working with professional musicians through Hopes and Dreams has had a really big influence on my writing and composing skills. It’s helped me learn to write from my own perspective and talk about things that people can relate to in music.

“Music kind of takes you away from reality and you have this moment for yourself. Sometimes if you write or sing about something, it helps you to cope. It’s slow but it’s a healing process. I don’t think I can go a day without listening to music!”

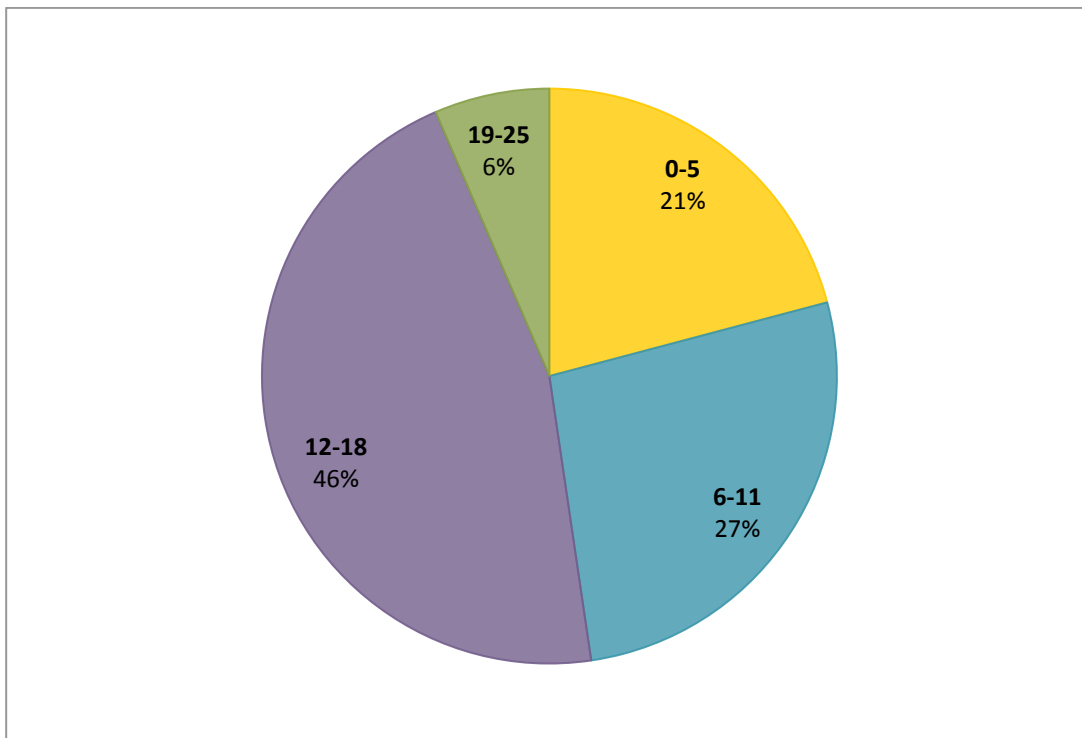
Youth Music's reach

Participant demographics¹

- Over the course of 2017/18, projects funded by Youth Music reported working with 88,997 children and young people².
- 49% of all participants went on to become core participants engaged in sustained music-making.

Age³

The age range was collected for 96% of core participants.



Distribution of ages of core participants 2017/18

¹ Source = Interim and final evaluation data

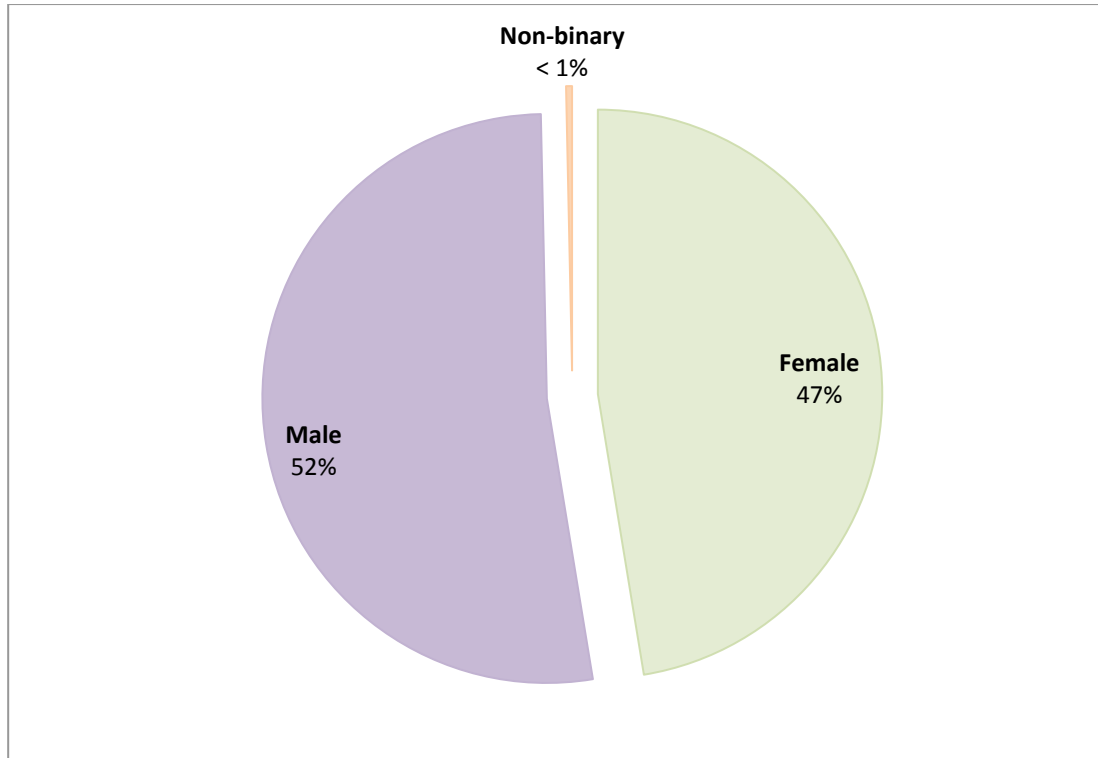
² 47,103 of these participants took part in projects that ended this year, with 41,894 participants recorded in interim reports from longer-term programmes of work.

³ Source = final evaluation data

Gender⁴

Just over half (52%) of all participants were male, which is consistent with previous years.

Many young people have gender identities beyond 'male' or 'female'. Two years ago we changed our data collection to reflect this. The proportion of participants being reported as identifying as transgender or non-binary increased from 0.1% in 2016/17 to 0.3% in 2017/18 (33 and 89 participants respectively).



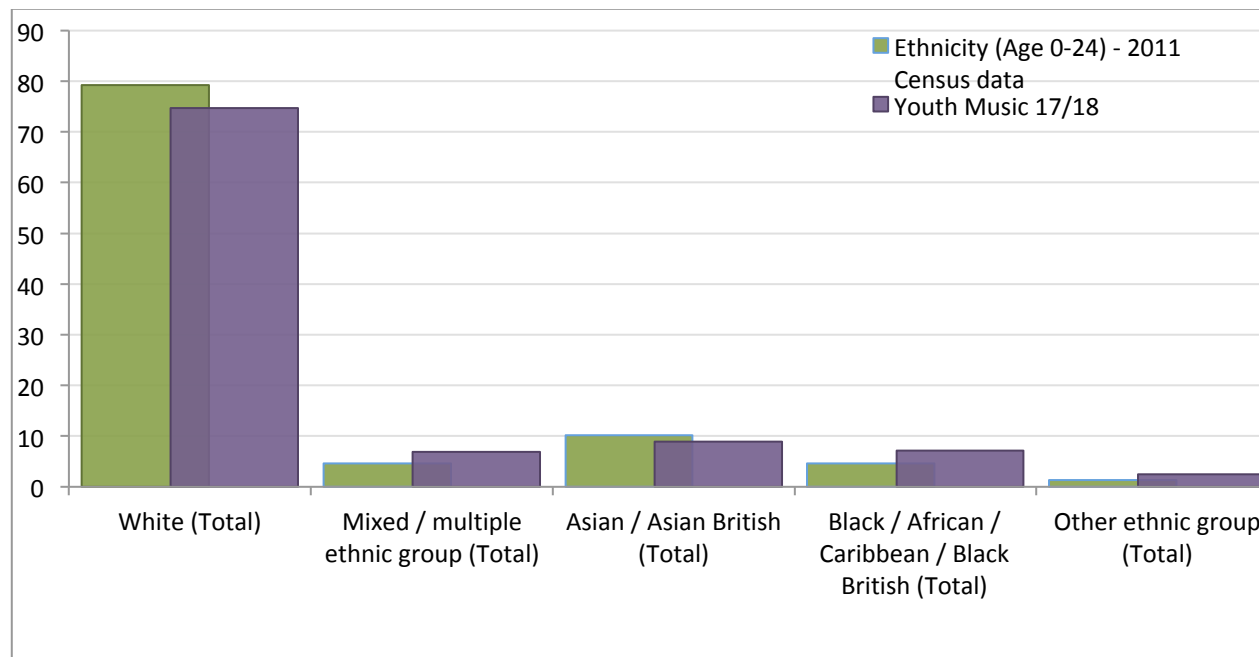
Gender identities of core participants 2017/18

⁴ Source = final evaluation data

Ethnicity⁵

Projects reported the ethnicities of 88% of core participants, showing a diverse mix. We compared this to the latest census data⁶ and found that:

- 75% of participants were white, which is lower than the national average (for the age range) of 79%, and consistent with data from 2016/17.
- All other ethnic groups were above the national average for 0-24⁷ year olds, except for Asian/Asian British participants, where the number of core participants was around 1% below the national average.



Youth Music core participants by ethnicity plotted against national census data for 0-24 year olds

⁵ Source = final evaluation data

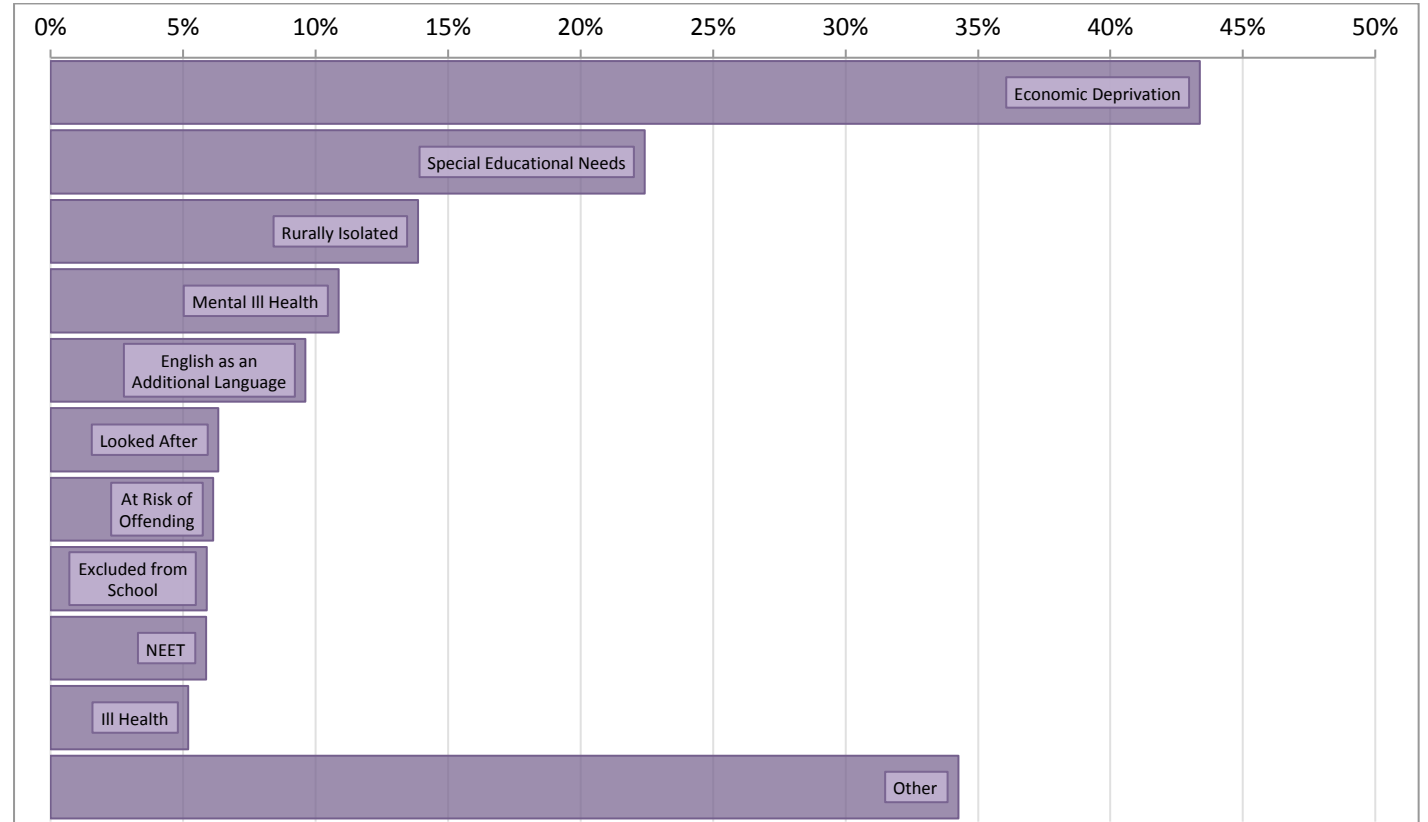
⁶ <https://www.ons.gov.uk/peoplepopulationandcommunity/populationandmigration/populationestimates/datasets/2011censuspopulationestimatesbysingleyearofageandsexforlocalauthoritiesintheunitedkingdom>

⁷ The age range for census data runs from 0 - 24, whereas Youth Music data runs from 0 – 25.

Challenging circumstances⁸

This year 82% of participants were recorded as experiencing challenging circumstances. The chart on the right shows the most frequently reported.

- On average, each participant in challenging circumstances was recorded as experiencing two different barriers to participation.
- More than two in every five participants were experiencing economic deprivation. More than one in every five participants was reported as having special educational needs.
- 'Other' includes physically disabled, attends pupil referral unit, sensory impairment, young offender, young carer, refugee, traveller/Romany, asylum seeker, young parent, homeless.



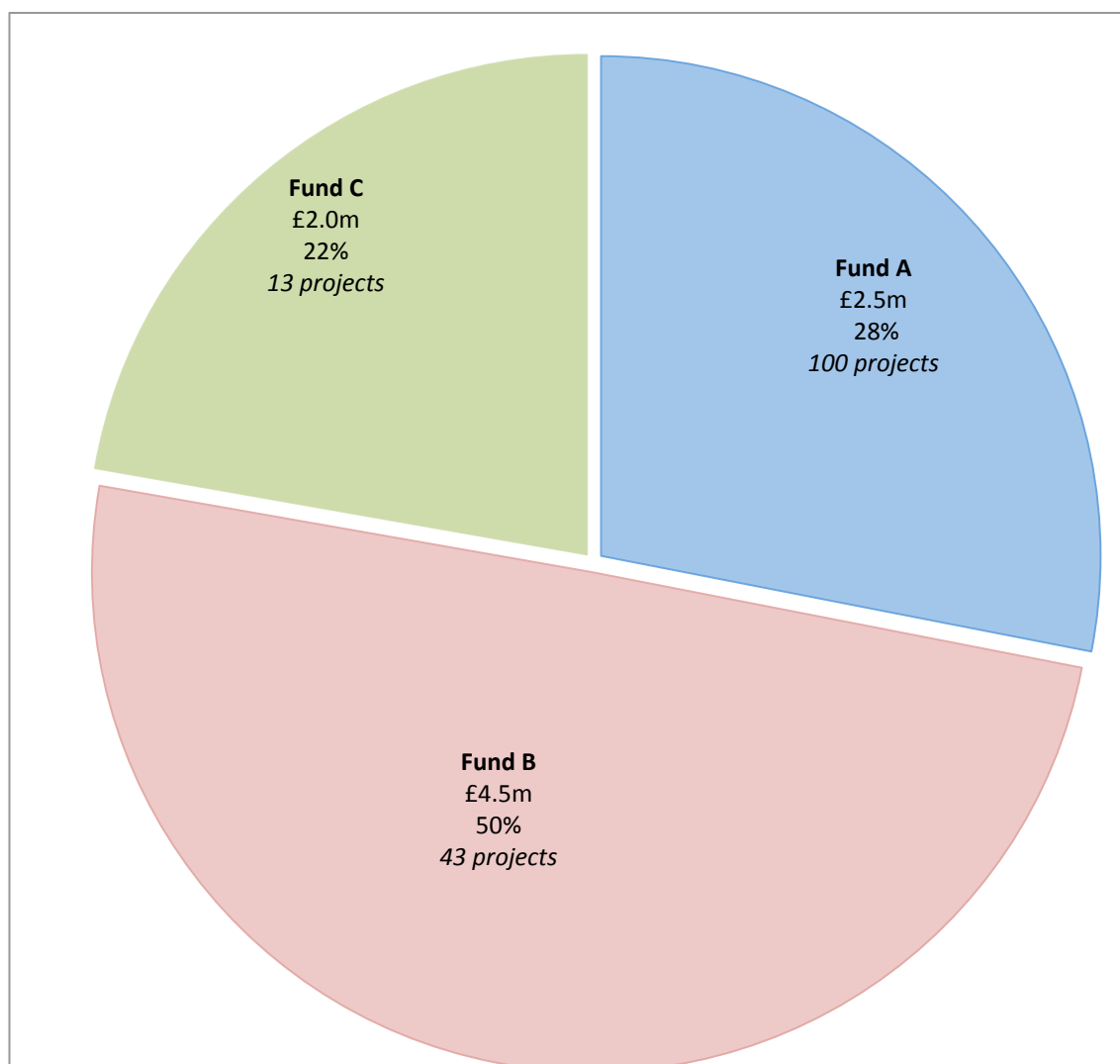
Challenging circumstances faced by proportion of core participants 2017/18

⁸ Source = final evaluation data

Funding investment⁹

We invested a total of £8,983,637 across 151 organisations, supporting 156 projects. Around 150 projects continued from earlier funding rounds.

- 100 grant awards were made through Fund A. The average Fund A grant size was £25,213 and the average duration was 16 months.
- 43 grant awards were made through Fund B. The average grant size was £104,602 for an average duration of 29 months.
- Thirteen Fund C grant awards were made. The average annual Fund C grant award was £159,567.

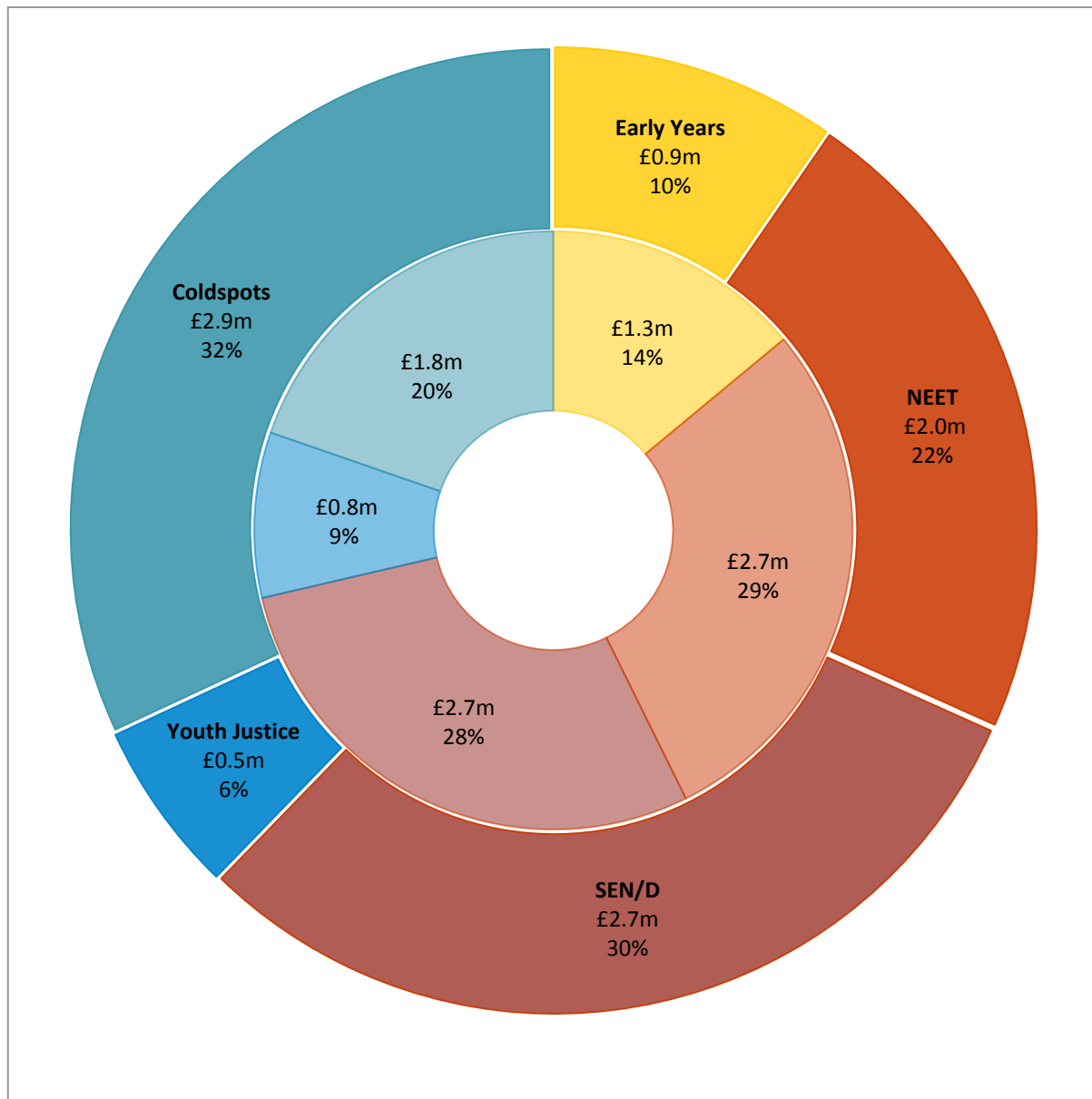


Proportion of investment in Fund A, B and C respectively

⁹ Source = funding and application data

Priority areas¹⁰

2017/18 saw an increased investment in the Coldspots priority area, after we expanded the definition to include all protected characteristics¹¹. Investment in projects working with disabled young people also increased, while Youth Justice, Early Years and projects working with young people Not in Employment, Education or Training decreased from previous years.



2016/17 investment (inner ring) compared with 2017/18 investment (outer ring) by priority area

¹⁰ Source = funding and application data

¹¹ <https://www.legislation.gov.uk/ukpga/2010/15/section/4>

Leverage¹²

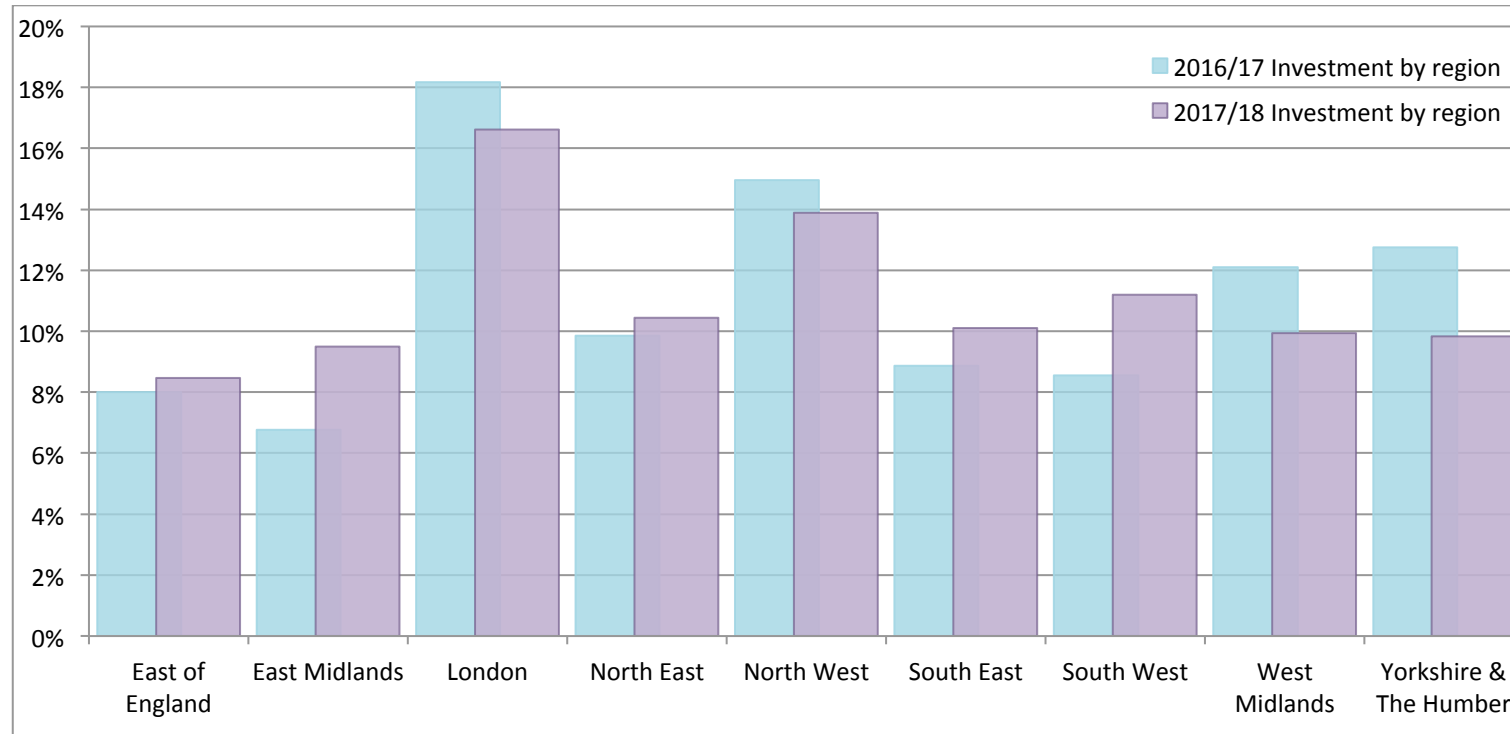
The organisations we supported leveraged an estimated additional **£6,159,941** towards the delivery of their projects. For every £1 we invested this year, projects generated an additional 69p from other sources. This was a decrease from the previous year and we analysed a sample (28) of grant applications to try and identify reasons why. The analysis suggested that the continued squeeze on local authority budgets and fact that organisations are operating in a crowded funding environment are significant influencing factors on the decrease in match funding. This is likely to affect the leverage that projects are able to achieve going forwards.

- Trusts and Foundations were by far the largest cash match funding contributor, accounting for 32% of all cash match funding reported. This was followed by Music Education Hubs (19%), Local Authorities (12%) and charity reserves (10%).
- Partner organisations were the most significant contributor to in-kind match funding, making up 40% of all in-kind match funding reported. The second largest contributor was charity reserves (likely to be towards staffing or overheads) at 16%, followed by Local Authorities at 15%.

¹² As above

Regional investment¹³

Using our portfolio-balancing process, we continued to ensure that investment was distributed equitably across the country taking into account the demographics, Indices of Multiple Deprivation and existing arts investment in each region. 83% of our investment was allocated outside of London (£7,539,667) which is consistent with 2016/17.



Proportion of overall investment allocated on regional basis (excluding national grants to the value of £294,860) - 2016/17 vs 2017/18

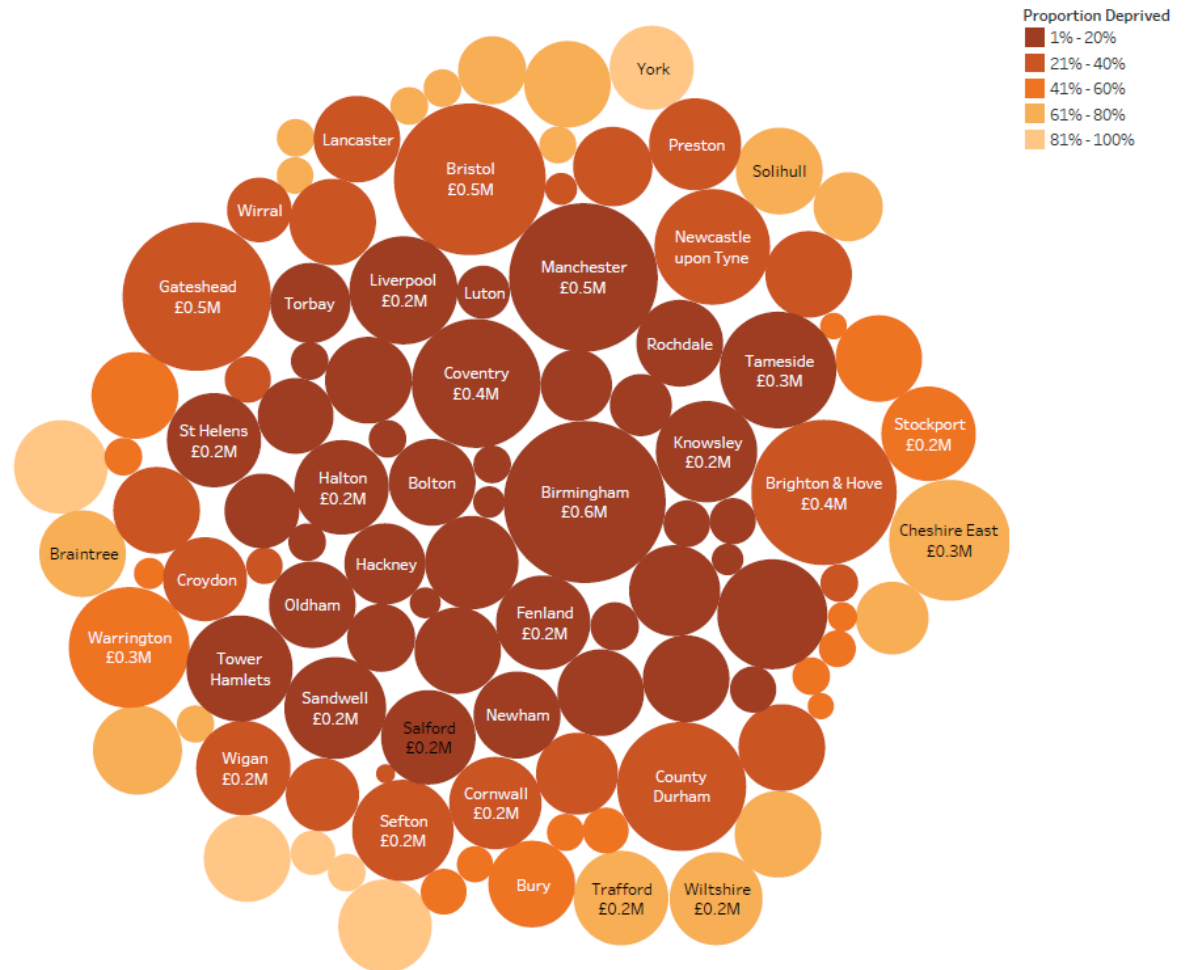
¹³ Source = funding and application data

Investment in areas of deprivation¹⁴

Our portfolio-balancing process also enabled us to direct our funding in areas where it's most needed.

- 73% of Youth Music's investment (£6.53m) went to work targeted within a Local Authority area. The remaining 27% (£2.44m) was allocated to projects delivering on county-wide or regional level.
- Of the locally-targeted funding, 44% was invested in the 20% most deprived Local Authority Districts (according to the Indices of Multiple Deprivation 2015). 76% of locally-targeted investment went into the 40% most deprived Local Authority Districts.
- The diagram on the right relates to locally-targeted funding and shows where the most significant investments have been made. The size of circle is proportionate to the size of investment; and the darker the red, the more deprived the local authority.

Investment at Local Authority District Level 2017/18



¹⁴ Source = funding and application data; IMD 2015

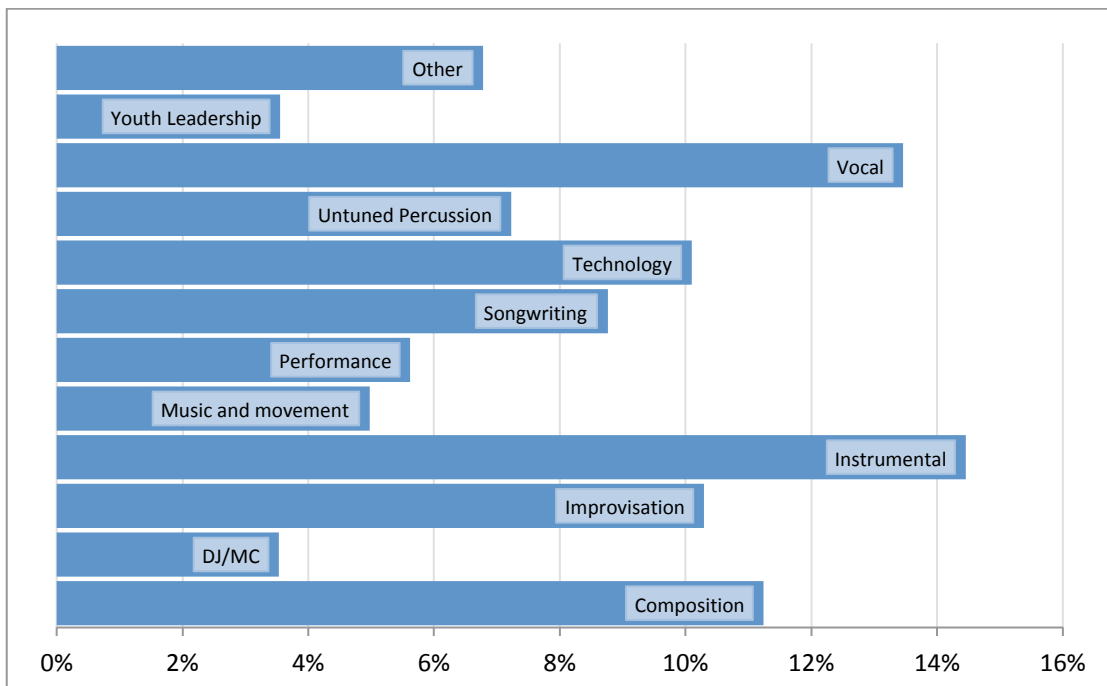
The impact of music-making¹⁵

All projects we fund are required to use Youth Music's outcomes approach to help plan and evaluate their activities. The approach helps organisations to think about the changes they want to effect from the beginning of their project, and to put suitable activities in place to ensure the best chance of achieving these positive outcomes. The outcomes approach provides the framework for Youth Music's application and reporting processes, enabling us to develop a rich data-set for evaluating the impact of our investment.

Projects are also expected to use Youth Music's quality framework - [Do, Review, Improve](#) - to plan and reflect on their practice. The framework is designed to support music-making sessions that foster personal and social, as well as musical, outcomes. It values young people's existing musical identities and promotes a creative and young person-centred approach to learning.

Scale and scope of activities

- Projects that closed in 2017/18 reported delivering 35,717 music-making sessions.
- The majority (76%) were core sessions, with the same group of young people coming back again and again to develop their skills. 19% were one-to-one sessions, which provide a more intensive and in-depth way for young people to work with a music leader. 5% were taster sessions, often used to recruit and engage new participants or when delivering large-scale projects that involve massed performances.
- Overall, 90,663 activities were delivered by projects (this is larger than the total number of sessions as most sessions involve multiple types of activities). Instrumental and vocal sessions occurred most frequently, followed by sessions that used composition, improvisation and technology to develop musical skills.



Proportion of different session activities recorded in 2017/18

¹⁵ Source = final evaluation data

Musical outcomes

For many participants of Youth Music projects, this was the first time they had ever taken part in any kind of musical activity.

- 46% of core participants had never made music before
- 63% were new to the organisations delivering the music activity

The distance travelled by the end of the project is often significant:

“From a starting point of a group with almost no musical/technical or performance skills, the recordings showed that they had all come a long way and learned a lot over the course of the year. Comments from audiences after the final performance included [one from a parent] who said, ‘I can’t believe they learned all that in less than a year. It’s amazing.’”¹⁶

Project manager working with young people excluded from school, South East

Learning and developing musical skills

By far the most commonly mentioned musical outcomes for children and young people were those around learning and developing specific musical skills. Many reflected on improvements in their technical abilities, with participants reporting that they have “learnt to play the right notes on the keyboard in time”¹⁷ or that their “rhythm and timing on the drums”¹⁸ got better.

Others reported developing skills in production, learning how to use software to make their own music:

“My skills of looping and arrangement have improved and I have become a lot more secure on everything else... I learnt how to mix music, and I know how to use Logic Pro.”¹⁹

Participant from a city centre project in Leicester, East Midlands

Creative learning is at the heart of Youth Music’s projects. Composition and songwriting featured in over three-quarters of all programmes, with participants saying they have “learnt loads about writing songs and how to put them together”²⁰, and that they’ve developed the ability to “compose a decent instrumental on the keyboard”²¹. Many young people developed their performance skills, proactively seeking feedback from music leaders to become “confident on stage”²² with a view to developing their “stage presence”.²³

Young people are treated as musicians rather than pupils and learn skills relevant to their ambitions:

¹⁶ 5555

¹⁷ 4943

¹⁸ 5529

¹⁹ 5194

²⁰ 5539

²¹ 5539

²² 5553

²³ 5553

“I learnt more about music and who I am as a musician in those two days of recording the single and b-side, than I ever have in GCSE Music, that I’ve been involved with for two years now.”²⁴

Participant from a music production project in the North West

Musical understanding and communication

The quality framework encourages music leaders to provide a safe environment for young people to reflect on their own and other people’s music. Projects reported young people critiquing their own work, and providing constructive feedback to others, “recognising areas that were good and [those that] needed improvement”²⁵. This reflection could happen afterwards (e.g. looking back on their progress over a term) or during the activity. For example, one young person remarked “*nah that’s not right, I’ll do it again better*”²⁶ after listening back to a vocal take they had completed for a recording.

Projects reported that participants learnt to express themselves through music, including disabled young people using “non-verbal communications and prompts”²⁷ and young people with health issues using music to communicate with others.

“Music gives children tools through which they can express joy or frustration. They can choose what and how they play which helps them feel in control. They can tell us through words or responses what they like and dislike which reveals an important part of who they are.”²⁸

Project manager in a hospital setting, South East

Musical expression

There were numerous examples of how young people were able to use music to support them to deal with their emotions about challenging situations. In such instances, musical development and personal development are inextricably linked.

“We observed a real change in [participant] over the two years we worked with him. He was more positive in sessions, smiling more and being keen to suggest his own ideas. He was able to manage his anger and frustration better; he was able to 'move on' better after a disappointment or a reprimand. He started expressing his feelings through his rapping - his song 'My Mum' was particularly emotive.”²⁹

Music leader from a project working with young disabled and deaf musicians, North West

Progression to other musical activities

Projects funded by Youth Music regularly support participants to take the next step in their musical development.

²⁴ 5563

²⁵ 5256

²⁶ 5540

²⁷ 5799

²⁸ 5146

²⁹ 4943

- 25% of core participants progressed to new music-making opportunities as a result of their engagement, and 22% engaged with other cultural activities.

Some reported that young people had expressed an interest in “building future careers in music or related arts”³⁰ when they had not previously considered this.

“Almost all participants – well over 80% - expressed a desire to continue with music activity as they moved elsewhere. Four participants expressed a desire to work in the music industry, with two developing concrete plans on what training they needed.”³¹

Project manager in a youth justice setting, Yorkshire

This outcome was reported even in projects where access to progression routes was more challenging, as with this example from a project based in a secure children’s home.

“Although our young people have no access to the internet, and therefore require support for their research, they have been able to find out about possibilities and courses, with one young person going to study Music Production at a college in London shortly after his release, and at least one other applying to do a B-TEC Diploma in Music. Other young people have found about other options, such as guitar groups in their home towns, local choirs and music organisations.”³²

Project manager working with young people in the criminal justice system, East Midlands

Musical diversity

Youth Music projects engage young people through a diverse range of music-making opportunities. The quality framework outlines the importance of reflecting young people’s interests and recognising their existing musical identities.

Project leaders actively introduce participants to new genres of music and new instruments they have not encountered before. Grantholders reported encouraging their participants to “listen and have a group discussion about different music genres”³³ considering what elements they liked or disliked, and how they might be able to take inspiration from them in their own work.

This results in a wide variety of musical genres being made.

³⁰ 4961

³¹ 5009

³² 5046

³³ 5006

Personal outcomes

Music-making supports young people's personal development in a variety of ways, including changes in how they see themselves and how they feel. It promotes growth in confidence, self-esteem and happiness, and helps develop transferable skills that young people can draw on in other areas of their lives.

Confidence and self-esteem

Music leaders observed changes in young people's confidence to speak up during sessions. Often this is carried through to other areas of learning, for example one leader saw improvements which were "evidenced in the way [the participant] was asking questions and taking part more readily in verbal tasks in other lessons".³⁴

Developments in confidence and self-esteem can often be seen clearly when young people reflect on the process of preparing for a live performance. For example, one participant mentioned that learning about performing and stage presence helped to build their self-esteem once they overcame nerves, having "nearly bottled it at first".³⁵ Some projects mentioned that many of the young people are still on a journey working towards performing.

Emotional wellbeing and mental health

Taking part in music-making activities was often reported to lead to improvements in general mental health. In some cases projects said that the process of music-making had helped to "lower emotional distress and anxiety"³⁶, while others observed instances of young people feeling able to trust the people working with them, and "feeling comfortable enough to share very personal information about their lives and mental health situation".³⁷ Projects are encouraged to use baseline and follow-up evaluation measures to track distance travelled:

After the analysis of pre and post intervention outcome measures, there is evidence to suggest an improvement in 91% (n=58) of children and young people's difficulties and emotional wellbeing after completing the programme. Benefits included: lower emotional distress and anxiety, increased confidence and positive self-esteem as well as an increased engagement with music and learning of new skills.³⁸

Project manager working with young people with anxiety and low self-esteem, East of England

³⁴ 5539

³⁵ 5299

³⁶ 5562

³⁷ 5146

³⁸ 5562

Intrinsic motivation

Intrinsic motivation is when someone chooses to do something (seek out new challenges, explore the unfamiliar, to learn or make something) in order to please themselves, as opposed to extrinsic motivation (where they're driven by a reward, or fear of getting in trouble).

Projects funded by Youth Music reported seeing improvements in young people's intrinsic motivation, both in making music and in wider aspects of their lives. A parent noted that their child "comes home buzzing with ideas, telling us what he has done" and that he "concentrates better now".³⁹ Some young people were aware of the change in themselves, with one participant saying:

"Taking part in this programme has made me realise I can do things I didn't think I could. I'm going to try and keep drumming and maybe find a band to play in. It's been amazing."⁴⁰

Participant from project working with young people excluded from school, South East

Projects reported that participants who had previously found school challenging "became more open and receptive to tuition, which speeded up the learning process for them"⁴¹. 8% of core participants re-engaged with employment, education or training as a result of taking part.

Transferable skills

Many projects said that young people developed general personal skills that would benefit them in other areas of their lives. Participants reported developing the ability to "speak in front of people who [they] don't really speak to", as well as learning about "communication and what type of tone we should use with different people" and that "communication can affect other people's feelings".⁴²

Other young people felt their attitudes towards their own professional development had changed. One participant said that they were now "a hell of a lot more proactive [...] through the coaching, career podcasts, keeping an ear open for opportunities, work or training, [I] have a clearer understanding of my skills and areas for development".⁴³

Music-making supported aspects of language development and numeracy, commonly reported by projects working with very young children. One Early Years project reported that "some children became more skilled and confident in counting skills – both forwards and backwards"⁴⁴, while another project recorded language development in a child speaking English as an additional language (EAL):

"Her initial understanding of English was very limited and this reflected in her Communication and Language data... Her language skills have improved considerably – her Understanding and Speaking show considerable progress."⁴⁵

Project manager from an early years project, East Midlands

³⁹ 5301

⁴⁰ 5555

⁴¹ 5256

⁴² 4938

⁴³ 5896

⁴⁴ 5888

⁴⁵ 5268

Enjoyment and fun

The most immediate outcomes of music-making shouldn't be overlooked. Enjoyment is central to young people returning to projects session after session.

"Coming here has made me be happier. Life at home was a bit rubbish, and coming here I could forget about it and be happy – it's all good"⁴⁶

Participant from a project working with young people with additional needs, East of England

When talking about how music-making made them feel, one project reported that "78% [of participants] said they felt less stress[ed] and happier after a music session"⁴⁷. Parents can see the impact too, with one remarking that everything the organisation does "enhances the quality of life of the children" in the group, and that they have "never seen more contented, confident, [or] happy children and young adults".⁴⁸

Accreditation

Many projects supported participants to achieved qualifications. 4,413 participants (1 in 6) received some form of accreditation as a result of their involvement in music-making projects. This is an increase from 3,355 in 2016/17.

83% of accreditations achieved were Arts Awards. The qualification is a good fit with Youth Music projects as it promotes artistic as well as personal development, and can be integrated into the structure of music-making projects at different levels.

"All of the young musicians that attended achieved an Arts Award qualification. In order to achieve these awards they had to show evidence of their participation in the music project and performance".⁴⁹

Music leader from a project working with young disabled musicians, North West

The portfolios submitted by young people as part of the Arts Awards process gave them opportunities to reflect on their development. One young person said:

"My skills in time-keeping, recording with a full live band instead of tracking, and I believe my ability to come up with and record spontaneous parts for the songs improved"⁵⁰

Participant from an artist development project working in Liverpool, North West

The remaining 17% of accreditations were split across a wide variety of different types, the most commonly reported being ASDAN (1%), Rock School (1%), ABRSM (1%) and Trinity College (<1%). Other accreditations included AQA Awards, Duke of Edinburgh and organisations' own bespoke awards.

However, some projects struggled to engage participants in accreditations because it was too much "like school"⁵¹. Some projects report that it isn't always appropriate to encourage young people to undertake qualifications, particularly if this could lead to their disengagement:

⁴⁶ 5769

⁴⁷ 5301

⁴⁸ 4961

⁴⁹ 4943

⁵⁰ 5563

“[...] Groups were generally not interested in or in a position to focus on an accreditation; they were typically very low income and educational attainment, and with health, housing and other challenges and were under scrutiny by social services. It was not for them.”⁵²

Project manager from a project working with women in difficult circumstances, Yorkshire

⁵¹ 5256
⁵² 5009



“This place, and music, is basically my anti-depressant.” Louis, 17, Plymouth

Louis is a skilled guitarist, pianist, drummer and singer. When he started at Plymouth Music Zone he was struggling with severe anxiety and was unable to speak to anyone. Making music has helped him find his voice.

Louis was 11 when he first attended one of Plymouth Music Zone’s open jam sessions for young musicians. *“I was just starting piano and I hadn’t done much music-making. I was very nervous, but everyone was so nice.”*

He’s been along every week since, and developed his musical skills on a wide variety of instruments. The project has been central to Louis’s teenage years while he’s dealt with some really tough challenges.

“School was hard,” says Louis, *“all they cared for was exams and grades. They just kept pushing me, and I couldn’t do it. They didn’t know about my talents in music, and they didn’t care really. I didn’t do any music at school.”*

Louis found school especially difficult because he struggled to deal with big groups of people. When he was younger, he was diagnosed with autism spectrum disorder.

Louis had shown an interest in music, and a support worker suggested trying out Plymouth Music Zone. Louis’s confidence grew slowly but steadily, and a huge moment came when he played onstage for the first time in front of around 60 people at a concert.

“I love performing in front of people and the feeling I get while playing,” he says. *“I’ve recently started doing open mic events. It’s made me feel more confident and I can’t wait to perform onstage again.”*

Largely self-taught with support from the Plymouth Music Zone staff, Louis has made amazing progress on the guitar since picking it up two years ago.

“This place has taught me a lot about how music works and how to write music as well,” Louis continues. *“I’m a big fan of blues, but I like nearly all genres. My first introduction to the guitar was Dire Straits.”*

“I write ambient music. When I was having a really bad stage in my life, [music leader] Karl showed me this setting on the amplifier called delay. Basically it’s a massive echo, and you can create really beautiful music with it.”

“I took that back home and started writing music like that, and it really helped because it got my feelings out.”

“I’m not really a crying person. When people sometimes cry, that’s how they get their feelings out – when I play ambient music, that’s how I get my feelings out.”

Social outcomes

Social outcomes relate to changes in a person or group of people that can have broader benefits for people and society.

Forming friendships

Many projects reported instances of participants making friends with one another:

“The young people have come so far in their musical development, but also in their friendships and bonds with each other as creative beings – and that’s down to the support, freedom and space this project has given them.”⁵³

Project manager from a project working with young people with English as an additional language, East of England

Interactions between the whole group could create “a lovely support network”⁵⁴ among young people, often of different ages and backgrounds. These developments were noted by the participants themselves, with one young person saying:

“I’ve made some of my best friends since I’ve been coming here. It’s like a family.”⁵⁵

Participant from a project working with young people excluded from school, South East

Improving social skills

Music-making can lead to significant progress in social skills - improvements in team working, turn taking, or in some cases simply engaging in the activity:

“[Participant] who tried to hide inside her bag in the first two sessions, said at the end ‘My favourite thing was working with other people on the first song. It’s made me think I could be involved in things.’”⁵⁶

Music leader from a project in a pupil referral unit, East Midlands

An early years project surveyed parents and carers and demonstrated that “59% reported that their child/ren listened to other people more [and] 36% reported that their child/ren listened to them more”.⁵⁷ Another project watched the group to observe changes in the way young people interacted – for example complimenting others (“you’re so much better at guitar than you were the last time we performed”) or asking for help (“teach me how to do that”⁵⁸) showed evidence of progress.

One project described the progress of a young person who had been excluded from school:

“[The participant] arrived... with very challenging and emotional needs that created extreme behavioural issues. [He] struggled to focus on his subjects and his behaviour became more disruptive. That was until [he]

⁵³ 5540

⁵⁴ 5539

⁵⁵ 5555

⁵⁶ 5074

⁵⁷ 5127

⁵⁸ 5301

began to explore the [music-making] programme. Our music teachers were able to offer him a safe space to explore his feelings whilst mastering an instrument... [His] behaviour improved so much that he returned back to mainstream education”⁵⁹

Project manager working in a pupil referral unit, London

Sense of belonging and community engagement

There were also positive outcomes related to young people interacting with their communities.

Projects reported that participants became comfortable in their surroundings, developing a “sense of ownership and belonging” to the extent that they were “on first name terms with catering staff, facilities staff and project leaders, managers and directors”.⁶⁰ A project working with disabled young people reflected that participants had acquired a “sense now of being connected to others, and being part of a group of others who share identity as ‘having a disability’ and also achieving music!”⁶¹

In some instances, projects reported seeing changes in perception from the communities around the participants.

“[T]he unprompted comments from public, school staff, and council agencies indicate that the project has been a success in raising aspirations and challenging expectations for what young disabled musicians can achieve.”⁶²

Project manager working with young disabled musicians, South West

Musical inclusion

We have seen a growing number of projects designed to counteract the underrepresentation of girls and young women in the music industry - particularly in the areas of electronic music and production, and the music education workforce. These projects create a safe space for young women, are mostly delivered by female musicians, and promote confidence, musical development and a range of social outcomes. One project reported that:

“By building positive relationships with each other and project staff the young women grew in trust and as a result of this safe environment the young women started to feel a sense of belonging and were able to discuss their own support needs and share these through creative techniques including songwriting”.⁶³

Project manager working with young women from BAME communities, Yorkshire

Another, working with women with English as an additional language, found that “they gradually spoke more English, expressed opinions, took ownership of the spaces, and understood that musicianship is not ‘just for boys’”. In turn, “young men from the local community began to respect them as musicians”.⁶⁴

⁵⁹ 5517

⁶⁰ 5891

⁶¹ 5624

⁶² 5799

⁶³ 5561

⁶⁴ 5256

More information about Youth Music funded projects for [girls and young women](#) is available on our website.



“The funding has really enabled us to be an integral part of the team in hospital,” Nick, Co-founder, OPUS Music

East Midlands-based arts organisation OPUS Music is one of the leading UK providers of music-making in healthcare settings. OPUS’s musicians are experts at engaging patients, visitors and hospital staff in music-making.

OPUS began as a community music organisation without a special focus on health. *“I got interested in what was happening to young people in hospital, and what educational, musical and cultural opportunities were available to them,”* recalls Nick. *“There was very little practice of music in healthcare in the UK at the time.”*

OPUS’s musicians work in pairs, singing and playing instruments on the wards and in communal areas of hospitals. Patients can simply listen and enjoy, or get involved with the music-making.

“We’re always making sure we’re in sympathy with the patient and not trying to push them to go somewhere else,” says Nick. *“One young lad picked up the ukulele, and within half an hour he was playing chords and singing songs with us. Later we walked past his ward and he was sat teaching a doctor how to play. To see the doctor taking the time to sit there with this young patient – that says a lot about what this practice can do.”*

OPUS first received Youth Music funding in 2010, and established its first programme of weekly music-making sessions at Derbyshire Children’s Hospital.

“As we built partnerships with people across the hospital and they talked to others, there was a real interest in what we were doing,” says Nick.

These connections enabled OPUS to develop partnerships with several other East Midlands hospitals over the following years, with the help of further Youth Music grants.

“We see the hospitals get huge benefits from us being there,” Nick continues. *“Everywhere we go, staff say to us: ‘can you work with this patient?’, ‘it’s nice to see you’, ‘thank you for being here’. Music can change the atmosphere and the way people relate to each other. Rather than doctors, patients or nurses, people can just be human beings”*

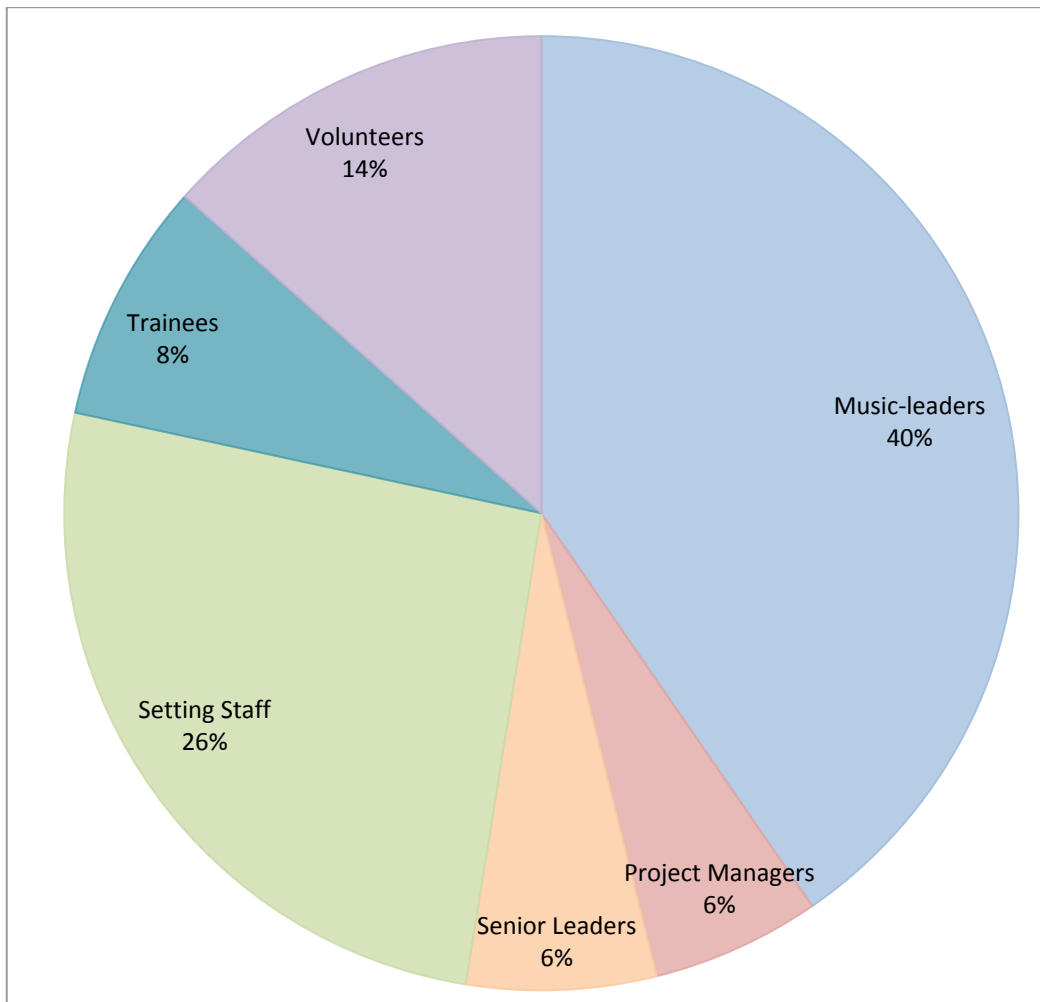
OPUS also runs an apprenticeship scheme and delivers training courses for musicians and healthcare professionals. Today, OPUS is one of several organisations nationwide working in music in healthcare.

“One of our biggest roles in the last few years has been sharing practice and getting more happening,” says Nick. OPUS do this both by exchanging ideas with their fellow musicians working in healthcare settings, and by engaging directly with key people in the healthcare system.

“Keeping the practice going, and continuing to share it as widely as we can, is critical right now. It’s an exciting time to be involved in this work.”

Workforce outcomes

While children and young people are the primary focus of Youth Music funding, our investment also supports a significant number of people in the workforce. In total, 3,095 people were involved in delivering music-making activities for children and young people across the duration of the projects evaluated in 2017/18.



Team roles involved in delivering music-making activities in 2017/18

Youth Music provides funding for project teams to develop their skills and learn from others. This year, projects reported that they provided continual professional development (CPD) opportunities for 4,278 people within and beyond their organisations.

Workforce outcomes were recorded around the building of knowledge and skills in specific areas relating to music leader practice – for example musical skills, session planning and delivery, pastoral support, and improved awareness of the issues faced by young people.

Developing musical skills

Trainee musicians attending CPD events reported acquiring musical skills including “a different outlook on improvising and listening to one another”, changes in “confidence in [their] ability to improvise” and “how to use [their] musical skills in different ways”.⁶⁵ Often simply having the

⁶⁵ 5017

dedicated time to consider their own musical skills provided “lots of things to reflect on about listening, relational space, timing [and] contribution”⁶⁶.

Others learned through a combination of training and on-the-job experimentation with different approaches. One music leader noted:

“This project has quite honestly taught me more than I can ever imagine about my practice. I’ve learnt new types of approach, new ways to build effective positive group dynamic and a huge array of varied engagement tools specific to participant needs. Not to mention how much I’ve learnt culturally/musically working with such a diverse group of young people with such varied backgrounds.”⁶⁷

Music leader working with young people with English as an additional language, North East

Many Youth Music projects offer both formal and informal training to develop other organisation’s inclusive practice. In one project - where a music leader worked closely with a teacher (who wasn’t a music specialist) in a special school - the teacher reflected:

“I have a much better understanding of terminology, how to structure a lesson that I produce and more understanding of musical concepts. The support [the music leader] offered and the feedback she provided have been really useful and she gave me a much better understanding of how I can plan topics of work so it is more accessible to the staff and in turn the children. I have gained more confidence in teaching music and some ideas as to how to make the most of music lessons... It has given me more confidence to use instruments and has enabled the children to create some wonderful compositions.”⁶⁸

Teacher from project working with participants with special educational needs, North West

A teacher who had accessed a similar opportunity with another organisation fed back that the process not only gave them lots of ideas, but also the “confidence to be much more creative when planning.”⁶⁹

This kind of collaboration can help those who are less experienced in inclusive working to support the young people they work with:

“I have a pupil with a hearing impairment. Until your session I didn’t know the difference between a cochlear implant and hearing aids, and I haven’t had the confidence before to ask my pupil what she can hear”.⁷⁰

Music service tutor, Yorkshire

⁶⁶ ibid

⁶⁷ 5256

⁶⁸ 4742

⁶⁹ 5888

⁷⁰ 5009

Improving wider knowledge

For one programme manager joining an external Action Learning Set⁷¹, the opportunity to meet every six weeks supported her reflective practice and problem-solving which had “a big influence on her management of the programme, giving her a new way to identify and address challenges”.⁷²

Some of the wider training delivered to entire staff teams had organisation-wide implications:

“Training for all staff surrounding emotions revealed during the most testing of sessions has enabled most of the team to recognise the stresses and triggers that arise, to talk about that and use the different strategies that were offered. This has resulted in a more confident workforce although inevitably there are times when it becomes overwhelming for some. Line managers are better equipped to recognise stress and upset in staff which allows for effective support leading to improved understanding of participants and their families.”⁷³

Project manager from a project working in health and social care settings, South West

Intrinsic motivation

Just as intrinsic motivation can be seen to play a role in the personal development of participants in Youth Music projects, it also has value for the workforce. Projects often reported outcomes around staff members feeling motivated and excited about their work. There were a number of different causes for this, such as being given the opportunity to work with different groups of young people, or working with young people with additional needs, as well as training in musical inclusion.

Undergraduate students who received the opportunity to shadow projects described how valuable the experience was for them. One student commented that “[i]t was so great to see the young people flourish and see how the power of music as brought them together as well as boost[ing] their confidence.”⁷⁴ A trainee on a different project said:

“[The project] has profoundly affected me – and simply makes me a better person for being part of it. I am involved in several musical spheres, but [the project] has brought the biggest smile...its benefits are profound in bringing fun and confidence and inclusion to everyone.”⁷⁵

Trainee working on project with participants facing a range of physical and mental barriers to participation, North West

⁷¹ https://en.wikipedia.org/wiki/Action_learning

⁷² 5146

⁷³ 5301

⁷⁴ 4838

⁷⁵ 5529

Networking opportunities

There were also several mentions of networking opportunities, giving members of the workforce a chance they might not otherwise have to share practice, meet people working in similar fields, and discuss common challenges:

“...endlessly useful! Gathering more warm-up ideas and seeing different styles of leadership has been hugely insightful and informative.”⁷⁶

Music leader attending training day about working with young musicians with special educational needs, South West

Others used online platforms in order to connect beyond the project:

“Facebook was used on a weekly basis to support engagement of all participants and to share activity updates, also supporting contact with other [Early Years] providers.”⁷⁷

Project manager working with early years children, West Midlands

The Youth Music Network⁷⁸ is our online community for music education professionals, designed to help them share experiences build networks and connect with others; to create original content and to find resources, job opportunities and training. Throughout 2017/18 we worked on developing the Youth Music Network, improving usability – the new site went live in April 2018. By the end of 2017/18 the Youth Music Network had:

- 10,211 registered members (an increase of 1,835 since the previous year).
- 7,194 newsletter subscribers (an increase of 207 since the previous year).
- An average of 17,579 monthly sessions (an increase of 6,419 since the previous year).

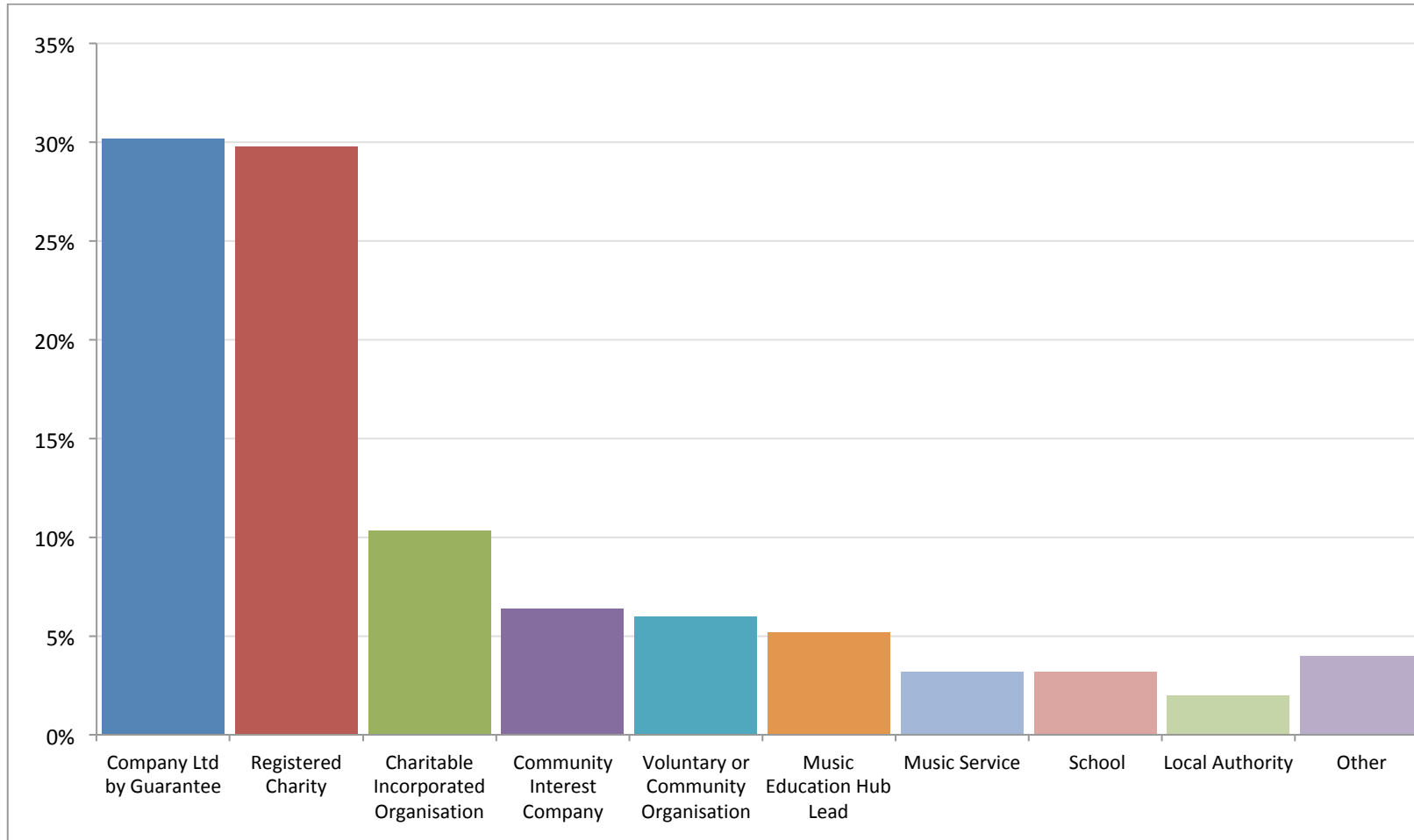
⁷⁶ 5017

⁷⁷ 5035

⁷⁸ Source = Google analytics

Organisational outcomes

Youth Music supports a wide range of organisations - the majority are charitable or not-for-profit in nature. 'Other' in the chart below includes Nurseries, Children's Centres, Pupil Referral Units and Academies.



Funded organisation types 2017/18

Organisational diversity

Overall, we were able to fund 43% of grant applications, an increase from 39% in 2016/17.

- 38% of the organisations we provided grants to had not been previously supported by Youth Music. Over half of Fund A grants (53%) went to those we hadn't funded before, demonstrating our continued commitment to diversify the range and types of organisations we support.
- Small to medium-sized organisations make up the majority of the portfolio - 23% of grant awards in 2017/18 went to organisations with a turnover of £100,000 or less, and 63% were made to organisations with a turnover of £500,000 or less.
- For the last three funding rounds of 2017/18 we asked funded organisations if they defined themselves as 'diverse led'⁷⁹. Of the 53 respondents, more than half (53%) said that they did.
- Fund A has a higher proportion of small, emerging and diverse-led organisations.

Partnership working

In order to make significant changes to music education nationwide, we support projects to work in partnership with others, and to share learning. In the final evaluations submitted by organisations this year, they reported that:

- They had shared practice with 4,574 organisations.
- They had worked with 1,617 other partner organisations.
- The proportion of organisations reporting that their projects had taken place as part of a local Music Education Hub increased from 33% in 2016/17 to 40% in 2017/18.

The scale of partnership working - in terms of the numbers of organisations involved and the amount of match funding it brings in - indicates that there is a good amount of joined-up working taking place at the local level. The cash match funding contributed by Music Education Hub lead organisations is also a positive indication of their commitment to inclusion.

In 2017/18 Youth Music collaborated with a number of organisations to produce [Guidance for Music Education Hubs: an inclusive approach to the core and extension roles](#) which was sent to all Music Education Hubs:

"It really gives excellent, practical examples which are useful for Hubs whatever stage they are at on their inclusion journey. I certainly found out [about] lots of initiatives I wasn't aware about and am inspired by".

Music Education Hub Leader

⁷⁹ We use the same definition as Arts Council for 'diverse led', which is organisations where 51% or more of the board and senior management team are BME, disabled, female or LGBT; as well as organisations that self-define as 'diverse led' based on key strategic decision makers.

Perceptions of Youth Music⁸⁰

87% of stakeholders reported that Youth Music had above average impact on their organisation. When asked to rate Youth Music as a funder, 92% of respondents rated Youth Music as above average, with 57% selecting the highest point on the scale. 80% rated Youth Music’s impact on their wider field of work as above average.

“As a funder, Youth Music has demonstrated that they wish to support the real issues that exist with people at grassroots levels and that even the smallest of changes are huge for individuals... [A]s an organisation, being given the autonomy to deliver the work in the way we know best and to the needs of the people makes a huge difference. By receiving funding for staffing, we can build capacity and strengthen our offer for people in the future and ensure our project continues and is a consistent resource for people who may not have any other support.”⁸¹

We asked organisations to assess our impact against a number of standard measures that are used across the funding sector. Youth Music was seen to be most impactful in supporting organisations to measure the impact of their work, and improve its quality. We also asked where they would like extra support – the most popular areas were around facilitating collaboration with other organisations (selected by 67% of respondents), and enhancing organisational sustainability (chosen by 58% of respondents).

Answer Options	Not at all		Average			To a great extent	
Measuring the impact of your work	3%	2%	6%	12%	23%	38%	16%
Improving the quality of your work	5%	0%	11%	14%	27%	30%	14%
Sharing practice with your peers	3%	3%	6%	23%	24%	30%	12%
Enhancing your organisational sustainability	8%	5%	6%	23%	21%	19%	18%
Facilitating collaboration with other organisations	4%	7%	6%	29%	26%	18%	10%

⁸⁰ Source = Stakeholder Survey 2017/18

⁸¹ Youth Music stakeholder survey 2017/18

We asked respondents what word they would use to describe Youth Music. As in the previous two years, 'supportive' was the most frequently occurring.





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