



From the Sub Urban Orchestra project run by Bird College (Bexley Music Service)

*Making music.
Changing lives.*

Youth Music Impact Report 2015/16





Making music. Changing lives.

I'm very pleased to present Youth Music's Impact Report for 2015/16. It's a great opportunity to reflect on the difference our investment has made for children and young people in challenging circumstances, and the dedicated workforce supporting them.

We believe everyone should have the chance to make music. Some young people grow up with a safe home, a supportive family, and enough money to get by. Doing ok at school. Free from prejudice. Healthy and happy. Chances are, if these young people want to make music, they'll be able to. And that's brilliant. Right now, they don't need our help.

Unfortunately many children face challenges in their lives. Music is one of the many things they miss out on.

We know that those facing difficulties are often the ones who get the most out of music-making. The problems young people face can be very complicated, and often interrelated. Sometimes a problem is temporary, and sometimes it's something that will stay with them throughout their lives.

These are the young people who need Youth Music most.

Our projects help young people to develop musically, of course, but they also have personal and social outcomes too. We support young people to build their confidence, resilience, and self-esteem. To meet different kinds of people, learn to trust each other, and make friends. To develop vital skills they need, get support to be able to face the world, and take control of their own lives.

Each year more than **350** Youth Music projects are happening across England. That's around **75,000** children and young people taking part in practical, creative music-making of every possible style and technique. But we know there's so much more to do.

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

Matt Griffiths, Youth Music CEO

Youth Music

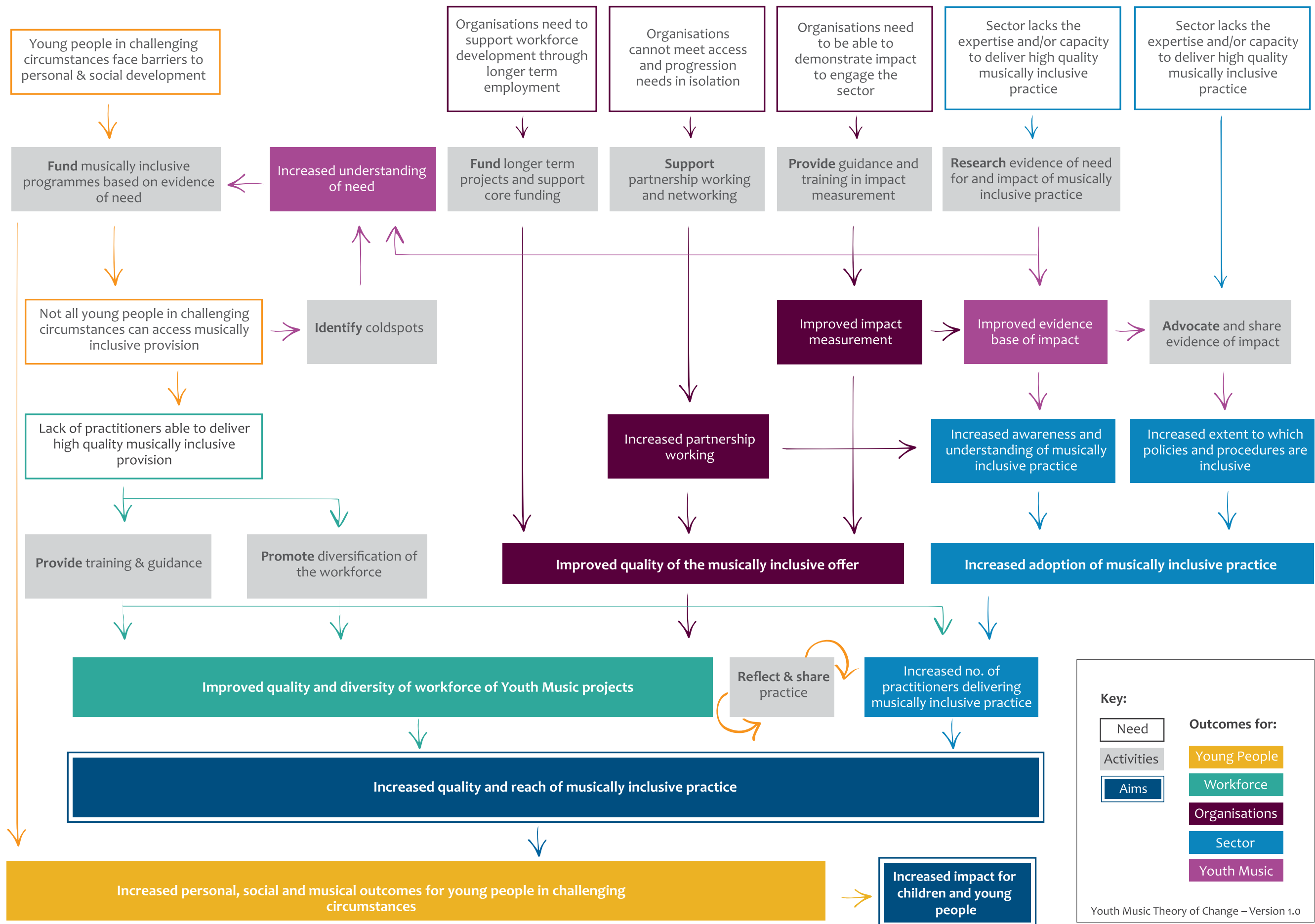
is proud to be an Inspiring Impact Champion.

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.



Youth Music's Theory of Change





Investing based on need

Overall, we have a portfolio of around **350** projects taking place at any time.

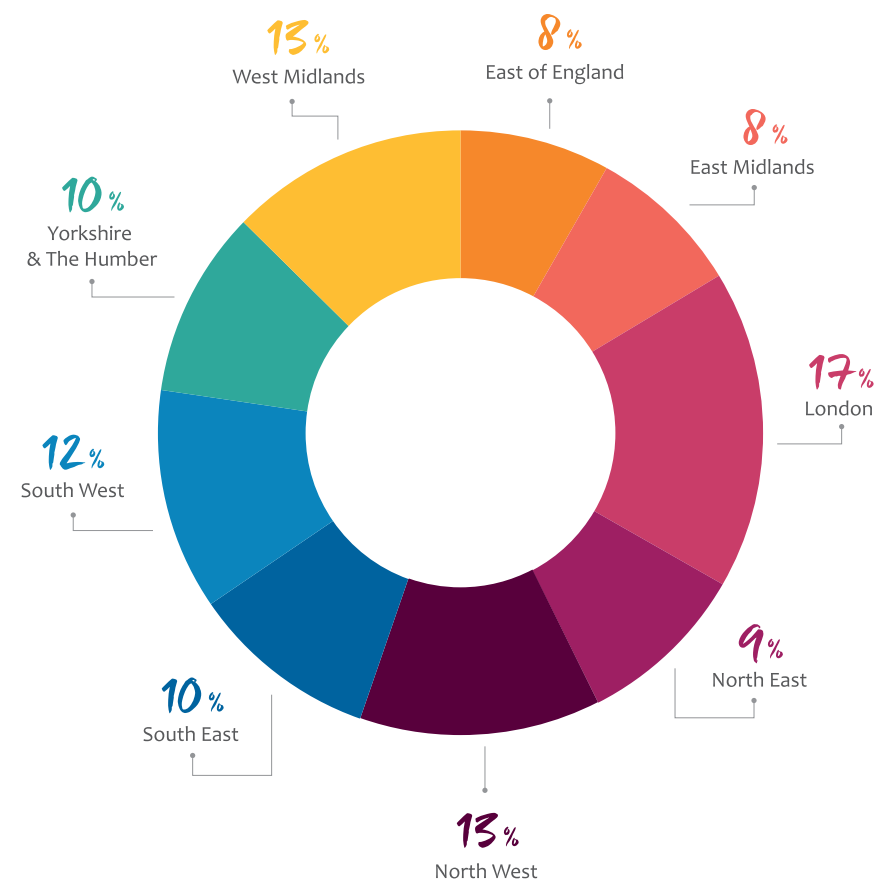
We had five funding rounds this year.

We invested a total of £8.9m into 143 organisations, supporting 147 projects. (Around another 200 projects continued from previous funding rounds.)

We require each project we fund to be match-funded by other sources of income, in order to create a sustainable sector. For every £1 we invested this year, projects generated an additional 85p from other sources.

Forty-two percent of the organisations we awarded grants to in 2015/16 had not previously been supported by Youth Music.

Regional investment was evenly balanced with 83% of funding allocated to projects delivering outside London.



Explore our project portfolio here: www.youthmusic.org.uk/our-projects

Data source: information from the funding applications Youth Music received in 2015/16, and the grants we awarded.

Supporting progression

203 projects came to an end this year.

We asked them how many children and young people they reached.

72,917 children and young people took part.

43,093 became core participants, coming back week after week.

(Of course, thousands more children took part in projects which haven't ended yet!)



20% of core participants re-engaged with education, employment or training as a result of taking part in a project supported by Youth Music.



34% progressed to new music-making opportunities - or other cultural activities - as a result of their engagement.



84% of core participants were new to music-making.

Young people achieved 2,702 accreditations through projects supported this year. 1,610 of those (60%) were Arts Awards. Other nationally recognised and accredited qualifications included AQAs (16%), BTEC, NCFE, OCN (2% each), NOCN (1%) and organisations' own certification (7%).

Data source: information from the evaluation forms Youth Music received from projects which closed in 2015/16.

Breaking down barriers to inclusion

100% of projects supported by Youth Music work with children experiencing challenging circumstances. That's why we're here.

However, we don't have all the data we might want on these challenges. For many young people, music-making projects are a sanctuary from their problems, so they might not want to talk about it. And many might not consider themselves to be in challenging circumstances, despite facing exceptionally difficult situations.

What we definitely do know is:



of core participants were recorded as experiencing challenging circumstances, many with multiple issues.



of participants were experiencing economic deprivation - the most frequently recorded challenging circumstance.



of participants had special educational needs.



of participants were looked after in care or in foster homes.

Find out more about what we mean by challenging circumstances, and how music helps, here: www.youthmusic.org.uk/what-we-do/challenging-circumstances

Data source: information from the evaluation forms Youth Music received from projects which closed in 2015/16.

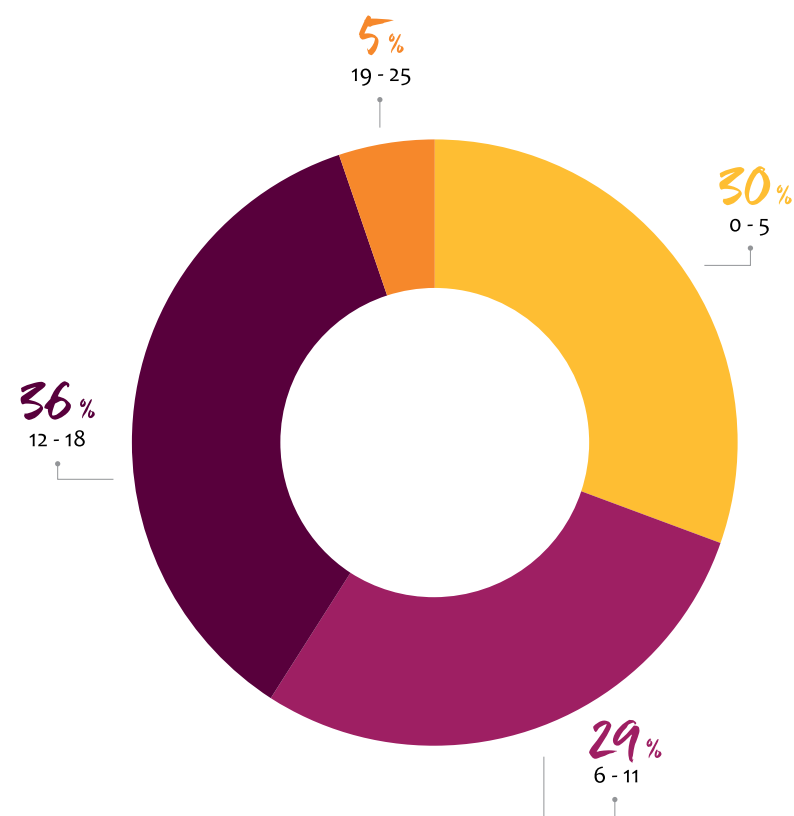


Promoting diversity

47% of participants were female and 53% were male.

(We know that many young people have gender identities beyond 'male' or 'female'. This year, we changed our data collection form to reflect that. In future, our reporting on this will be more inclusive.)

Projects continued to work with a variety of age ranges of children and young people.



- Sixty percent of core participants were reported to be white British.
- Thirty-two percent of participants were reported as having ethnicities other than white British. This is higher than the national average of 21%.
- (The ethnicity of 8% of participants was reported as unknown.)

Data source: information from the evaluation forms Youth Music received from projects which closed in 2015/16.

In line with guidance from Arts Council England, we've asked projects to let us know if their organisations identify as being 'BAME-led'. This means that over half of their board and senior management team are black or from a minority ethnic background.

- In 2015/16, 12% of grants were awarded to organisations that identified as being BAME-led, which is five percentage points higher than the national average.

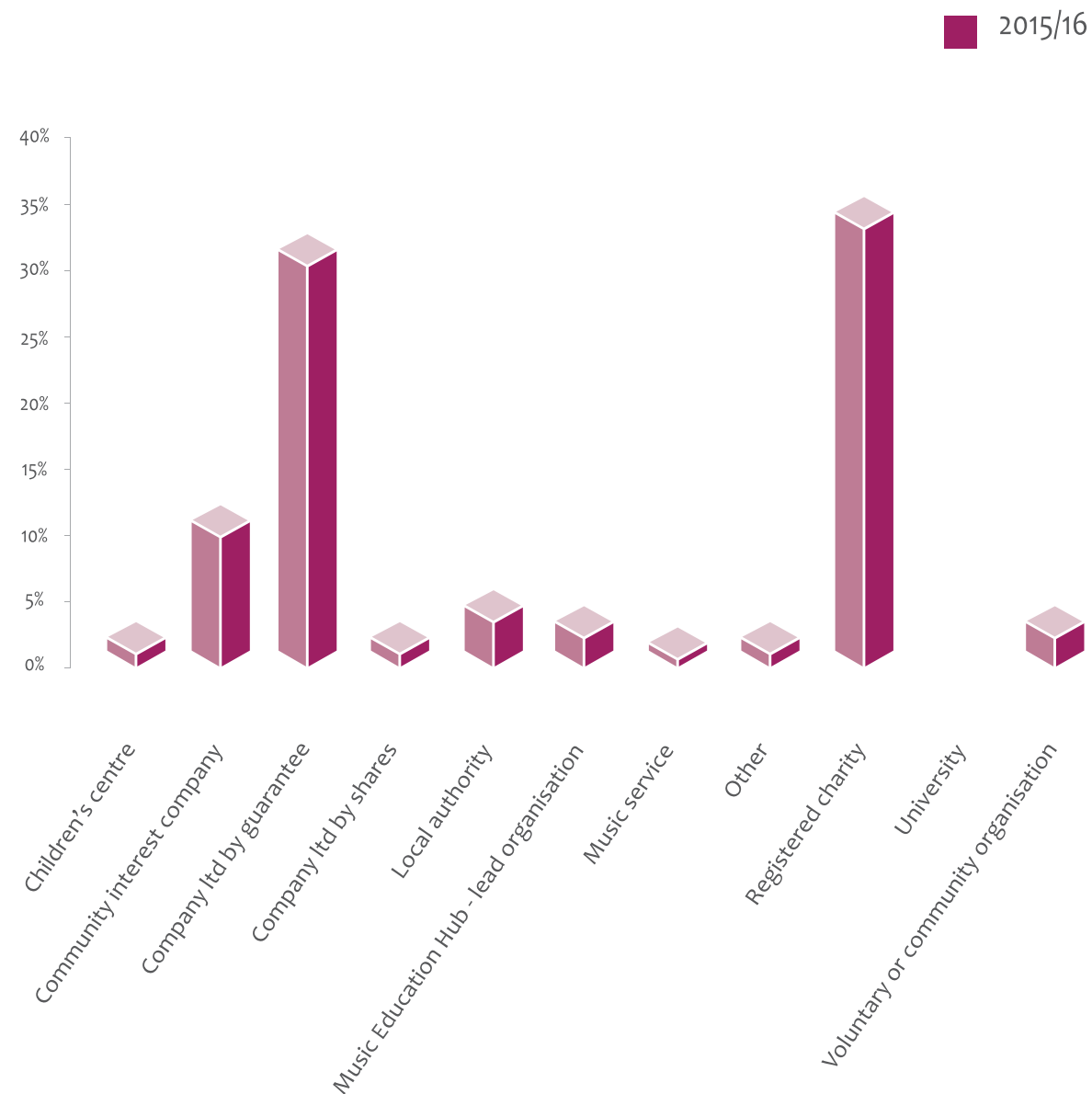
This year, Arts Council England updated their definition of 'diverse-led' organisations. In future we will ask projects to tell us if either:

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

Data source: information from the funding applications Youth Music received in 2015/16, and the grants we awarded.

Developing the workforce

Youth Music grants were awarded to many different kinds of organisations, all using music-making as a way to support the personal, social and musical development of children and young people.



Data source: information from the funding applications Youth Music received in 2015/16, and the grants we awarded.

In 2015/16, projects supported by Youth Music were delivered by

2,041 music leaders, project managers and youth workers.

723 music leader, project manager and youth worker trainees.

1,342 local volunteers.

We provide funding for project teams to develop their skills and learn from others. This year, 75% of project staff, 96% of trainees and 60% of volunteers benefited from professional development opportunities.

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

- Over the course of 2015/16 the site had an average of 13,326 monthly visitors, up from 10,528 the previous year.
- Youth Music Network Twitter followers grew to 6,304.

Data source: information from the evaluation forms Youth Music received from projects which closed in 2015/16. Youth Music Network information from Google Analytics and Hootsuite.



"I decided I needed to do something better with my life"

Mollie, a talented singer from Derby, has faced many difficulties in her 17 years. Living in care. Running away. Being arrested. Becoming a mum. It's no wonder that getting an education has been a challenge at times. A music-making project run by Baby People offered her a path back into learning.

"I never really went to school because I suffer with anxiety, so big groups aren't very good for me," says Mollie. She was taken into care aged 12 when family arguments – especially clashes with her dad – made things difficult at home. Things got worse when two girls who lived in care with Mollie began to bully her. She decided to run away to Birmingham – no-one knew where she was for a week.

"I stayed at a friend's house, but the people I was hanging around with were stealing cars and selling drugs. Because I was the little innocent girl they'd get me to go and drop drugs off... it wasn't a good environment to be around."

Mollie was arrested for car theft and drug possession but was let off with a warning. *"It was kind of a wake-up call. I didn't want to be one of those kids that grow up in care, being angry, getting in fights, wrecking my whole future because of a stupid criminal record. So that's why I started getting involved with music."*

Mollie first encountered Baby People when they visited her care home offering music-making activities for the young residents. She's always loved music, especially R&B.

"When I was growing up I didn't really express myself a lot at home," she says. *"I couldn't really tell people how I felt. I started writing songs to put down my thoughts. I like writing – it can take a lot of things off your mind."*

Baby People have been there to support Mollie throughout her journey, including when she became pregnant aged 15. Through the project, she's gained Arts Awards, four C-grade GCSEs including Maths and English, and is working on a college-level qualification which will enable her to start a foundation course in music and performing arts at university next year.

"Baby People is my second home," says Mollie. *"The tutors are there for you no matter who you are. We know that we can just be ourselves here. We're all different but because we all love music, it's just one big family."*



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