

# YOUTH MUSIC

Impact Report 2018/19

Supporting young people's lives in music



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**

*Photo by Amos Mukombero: T-Roadz, 14-year-old rapper from The Pump in Birmingham, winner of the Youth Music Award 2019 for Outstanding Act.*

**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.

# **INSPIRING IMPACT**

**a Living Wage Funder**

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

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

Youth Music received a Funding Champion Award at the 2019 Living Wage Champion Awards. CEO Matt Griffiths used the opportunity to call for an end to unpaid and low-paid work within the music industries.



## Introduction from Matt Griffiths, CEO of Youth Music



2019 marks Youth Music's 20<sup>th</sup> anniversary. And what a year it's been!

Over the past two decades, more than 2.9 million children and young people have regularly made music through the projects we invest in across England, achieving powerful personal, social and musical outcomes as a result.

We've been supported by the National Lottery via Arts Council England from our foundation in 1999, and this has been our backbone of support ever since. 2019 also celebrates 25 years since the first National Lottery draw in 1994. Without it we would simply not exist. #ThanksToYou

This report sets out our impact in the 2018/19 financial year, analysing qualitative and quantitative data gathered between April 2018 and March 2019. We invested a total of £9,041,480 in music-making projects across England. And we're contributing to the sustainability of the music education sector too - for every £1 we invested, projects generated an additional 76p of matched funding from other sources. Our Alliance for a Musically Inclusive England founder members have continued to work collectively for change, supporting Music Education Hubs to embed inclusive, diverse practice in all that they do.

Young people are at the heart of Youth Music's work, and our investment continues to focus on those who need it most. In 2018/19, 83,000 children and young people took part in music-making activities. We work particularly with those who don't get to make music because of who they are, where they live, or what they're going through. 87% of participants were recorded as experiencing barriers to participation.

We've really stepped up a gear in 2019. We started in January with the launch of our *Sound of the Next Generation* report, a comprehensive review of young people's relationship with music, produced in collaboration with Ipsos MORI. It provided ground-breaking insights about young people's lives in music and music-making, bringing to life the positive and meaningful impact it has for them. The research can be found here: [www.youthmusic.org.uk/SONG](http://www.youthmusic.org.uk/SONG).

In May we hit the headlines with our *Exchanging Notes* report, a culmination of four years of action research with our partners at Birmingham City University. Young people participating in the projects we support often comment that in school they are given less autonomy over their own learning, and that the curriculum can feel disconnected from their musical lives. *Exchanging Notes* looked at addressing this by bringing community music organisations together with secondary school music teachers to co-design innovative curricula, learning and benefitting from each other's expertise. We found that focusing on young people's existing interests in music helped to improve their view of themselves and school life, attendance among disengaged pupils, and their approach to learning. We believe it's time to reimagine the music curriculum and how it is taught in school by scaling up the *Exchanging*

Notes approach through more local partnerships. The research can be found here: [www.youthmusic.org.uk/ExchangingNotes](http://www.youthmusic.org.uk/ExchangingNotes) #StormzyANDMozart.

In August, we were delighted to announce that we've become a promoting society of People's Postcode Lottery. Players of People's Postcode Lottery have been supporting our work for the past six years through the Postcode Culture Trust. But now we're set to receive a significant increase in investment. This means we can do new things we've always dreamed of: growing the Youth Music model beyond England, working directly with young people and supporting young adults from aged 18 upwards to progress their music and careers.

October 2019 saw our first ever Youth Music Awards in association with Hal Leonard Europe, which took place in the amazing Grand Hall at Battersea Arts Centre. The Youth Music Awards celebrated the powerful musical, social and personal achievements of young people making music in the projects we fund, together with the dedicated workforce supporting them. There were 12 awards categories, more than 60 music industry judges, 300 audience members, and dozens of young musicians performing live. What a night! We're already making plans for next year's event.

The Youth Music Awards also saw the launch of our Youth Music Creatives programme, offering paid opportunities to young people to help us and, in doing so, support their own career progression. A team of 16 Youth Music Creatives worked on the night as bloggers, videographers, photographers, illustrators, production runners, and as the event hosts. As a Living Wage Funder and Employer, we want to put an end to the culture of unpaid work in the music industry and we were very proud that we were recognised as a Funding Champion at this year's Living Wage Champion Awards in June.

It's been a fantastic year but there's so much more to do. It's a time of great social, political and environmental uncertainty - even more so for young people. Communities continue to feel the significant effects of years of austerity: cuts to youth services, schools, unstable housing conditions, increases in hate crime for example. Discussions about mental health are much more high profile (a good thing of course) but this needs to lead to positive actions moving beyond the words. The music industry lacks diversity and is challenging for many young people to break into, particularly for those living outside London and with limited financial means. These are all complex, deep-rooted issues, which of course music and music-making can't solve on its own. But we know the transformative power of music-making to provide innovative solutions and this is what we will continue to fight for: on behalf of, and increasingly with, young people.

Whatever your connection to music education or the music industry, you can help us to make these changes. Join us to support young people's lives in music.

A handwritten signature in black ink, appearing to read 'Matt Griffiths', with a stylized, wavy underline.

*Photo: Matt Griffiths with Youth Music Chair Yolanda Brown at the Youth Music Awards 2019. Photo by Amos Mukombero.*

## Taz, 18

Participant in Youth Music funded projects run by Romsey Mill, Cambridge



*“Rap is me”*

The team at Romsey Mill have supported Taz to write, record and produce music in their in-house studio – helping her develop as an artist alongside her college studies in psychology, sociology and criminology.

Taz has always been a music fan. However it wasn't until she met Karl, the music leader at Romsey Mill, that she started to write and perform her own material. Taz says Karl's encouragement has been a massive influence: *“K made me realise that what I have is actually different to most people my age.”*

Taz feels comfortable at Romsey Mill with Karl, because *“he's lived [a] similar [life] to us... I used to go to youth clubs, and I didn't*

*like how a lot of youth workers, if they saw how you dress, or they'd see the area you're from – they'd sort of label you.*

*“[At Romsey Mill] we're all different ages, different genders, different cultures, yet we're all like a family.*

*“I have so much to say about the world,”* continues Taz. *“If I'm feeling something, I'll write it. It's such a good way to get things out.*

*“One, I'm a girl and I've come up in a traditionally man-dominated culture, so for me, that life is hard. Second, I grew up in Arbury – it's not the best area – and third, like, learning about it in Sociology, it opens my mind.*

*“If I was an A\* student in English, maybe I'd write a letter to the council... I see so many things that really anger me, and I just want to do something about it, but when it comes to rap you can actually just express it really easily.*

*“I think [rapping] has helped me to have a purpose, like – something to work towards. I feel satisfaction after I've just written a lyric.*

Taz's ambition is to have her own studio and producer one day. She describes Romsey Mill as a *“kick start”* for her and her peers – *“and then from a certain point we can just flourish.”*

Although Taz wants to earn a living from her music, she says, *“I don't want to be famous. If it came to it, I'd just want to travel the world and share my music, but I wouldn't necessarily want to be all over the media.*

*“I want to be the boss.”*

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Taz was interviewed for Youth Music's [Sound of the Next Generation](#) research, produced in association with Ipsos Mori. Taz was the winner of the Lyricist Award at the Youth Music Awards 2019. Listen to her track Different Perspective here: <https://soundcloud.com/youth-music-uk/taz-different-perspective/s-kX5ps>.

Photo by Blouhaus Photography.

## Methodology

We use a mix of data sources to analyse our impact.

### Evaluation data – interim and final

- 245 reports were submitted between April 2018 and March 2019, comprising 189 evaluation reports and 56 interim reports.
- Evaluation 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 and Fund C grantees on an annual basis. They contain interim reporting against outcomes and headline statistics on numbers of participants, sessions and accreditations achieved.

### 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 grantees, as well as all applicants for funding in the past financial year (both successful and unsuccessful). In 2018/19, the survey was sent to 426 people and received 116 responses (27%).

### 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

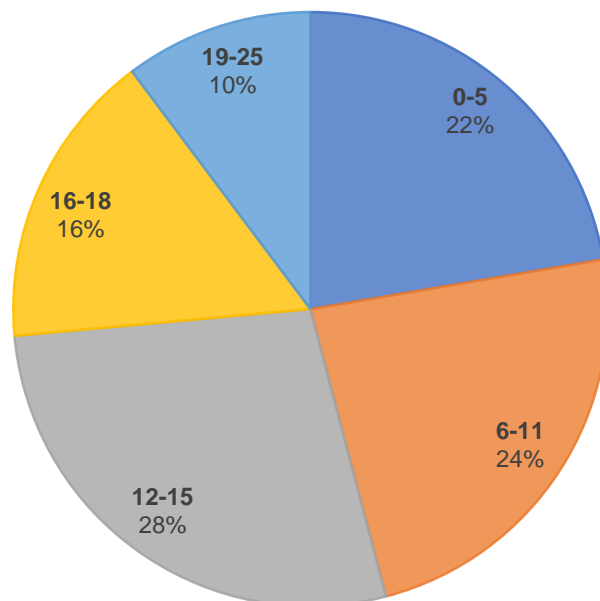
- We have included case studies of individuals and organisations in this Impact Report. These are drawn from interviews conducted by Youth Music staff. Participants have final sign-off on the stories (as well as parents or guardians of those under 16) and have given permission for Youth Music to use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

## Youth Music's reach

- Over the course of 2018/19, projects funded by Youth Music reached 83,164 children and young people.
- 53% of all participants went on to become core participants engaged in sustained music-making.
- Detailed demographic data is collected at the end of a grant. In 2018/19 this represents data from 43,867 core participants.
- Demographic data was reported by grantholders, rather than by the participants themselves. In some circumstances, it was not appropriate or possible for grantholders to collect demographic data from all participants (particularly ethnicity data).

### Age

The age range was collected for 95% of core participants recorded in evaluation reports (n=41,671).

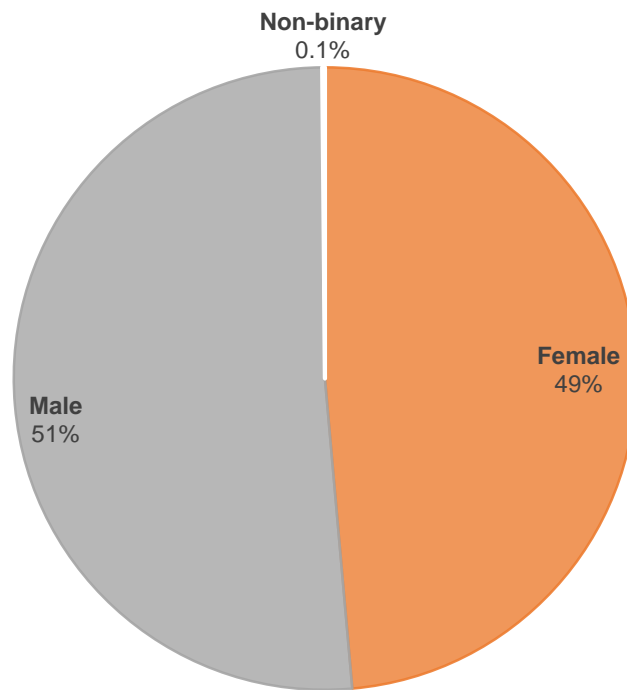


*Distribution of ages of core participants in evaluation data 2018/19*

## Gender

Just over half (51%) of all participants were male, which is consistent with previous years.

Many young people have gender identities beyond 'male' or 'female'. Three years ago we changed our data collection to reflect this. The proportion of participants reported as identifying as transgender or non-binary represented 0.1% of core participants recorded in evaluation reports (n=60).



*Gender identities of core participants 2018/19*

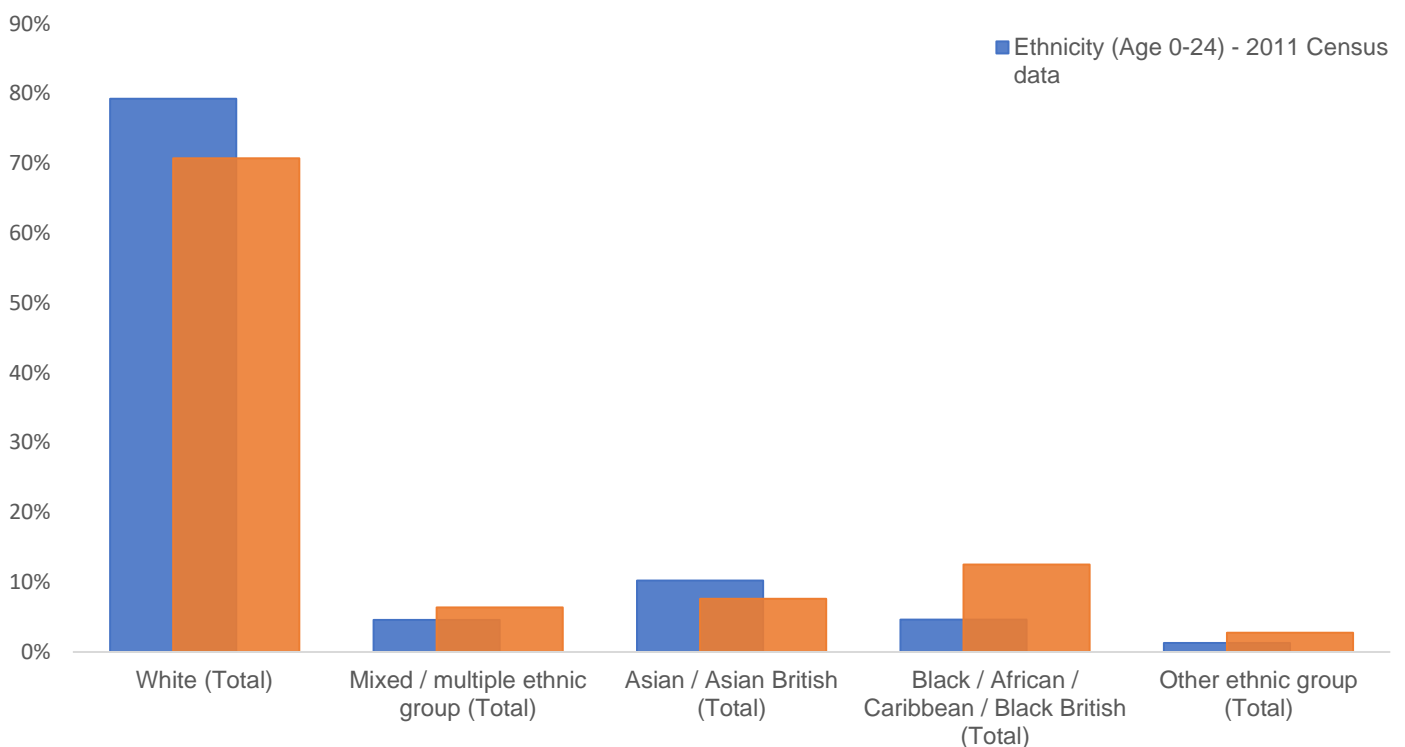


## Ethnicity

Projects reported the ethnicities of 63% of core participants. This is a significant decrease from last year, where ethnicity data was collected for 88% of participants.

While this data can be compared this to the latest census data, caution should be taken in drawing comparisons with previous years, given the significant decrease in reported data.

- 71% of participants were white, which is below than the national average (for the age range) of 79%, and a reduction from previous years (75% in 2017/18)
- All other ethnic groups were above the national average for 0-24 year olds, except for Asian/Asian British participants, where the number of core participants was around 3% below the national average.

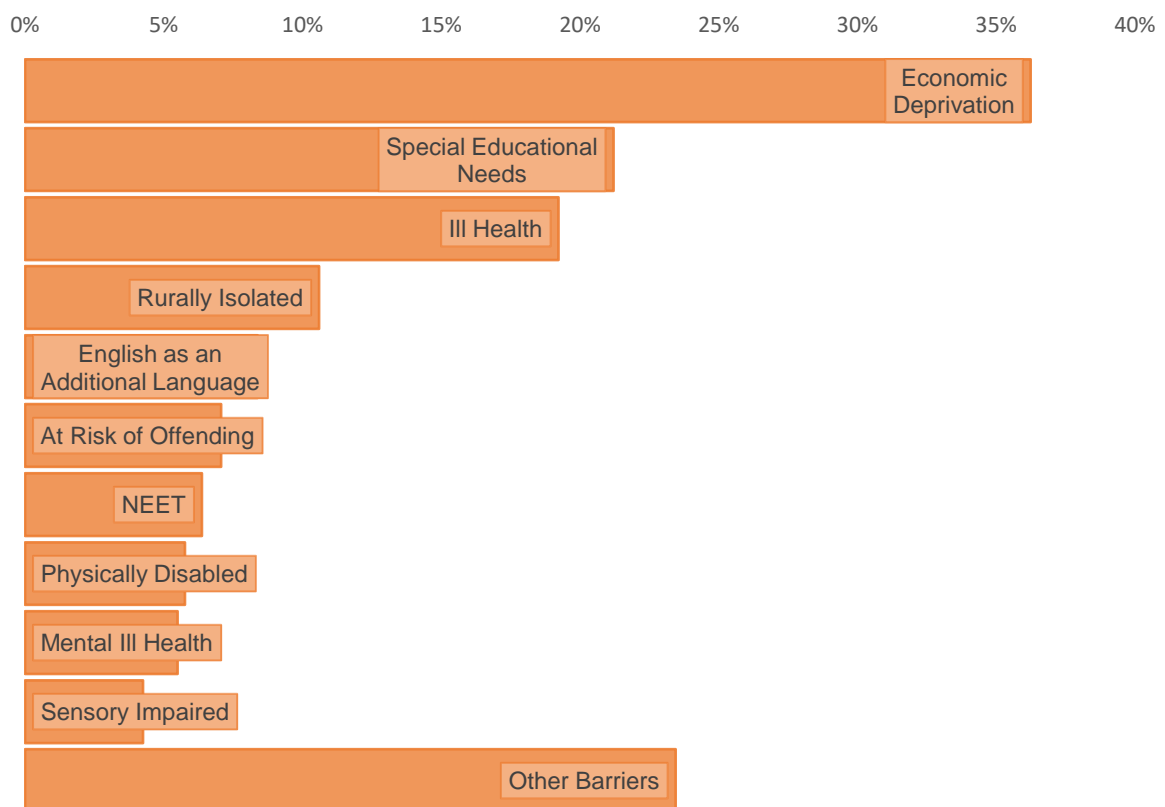


*Youth Music core participants by ethnicity plotted against national census data for 0-24 year olds*

## Barriers to participation

Youth Music's investment continues to focus on young people who need it most. This year 87% of participants were recorded as experiencing barriers to participation, an increase from the 82% recorded in 2017/18.

- Barriers tend to be multiple. If a participant was recorded as facing *any* barriers to participation, on average they were facing two different ones.
- More than 1 in 3 participants were experiencing economic deprivation and more than 1 in 5 participants were reported as having special educational needs (in line with last year's data).
- The number of core participants recorded as experiencing ill health more than trebled between 2017/18 and 2018/19. This is largely due to the scale at which projects delivering music in healthcare settings operate.
- The 'Other' bar includes barriers such as attending a pupil referral unit, having a sensory impairment, being a young offender, a young carer, a refugee, traveller/Romany, an asylum seeker, a young parent, and/or homeless.



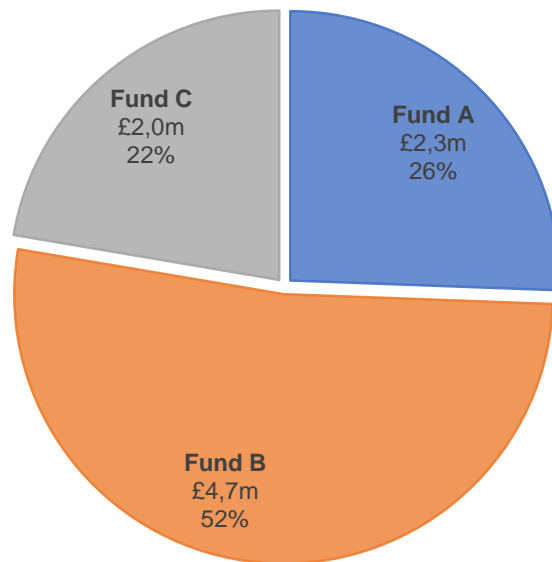
*Proportion of core participants facing barriers to participation 2018/19*

## Funding investment

### Grants by fund

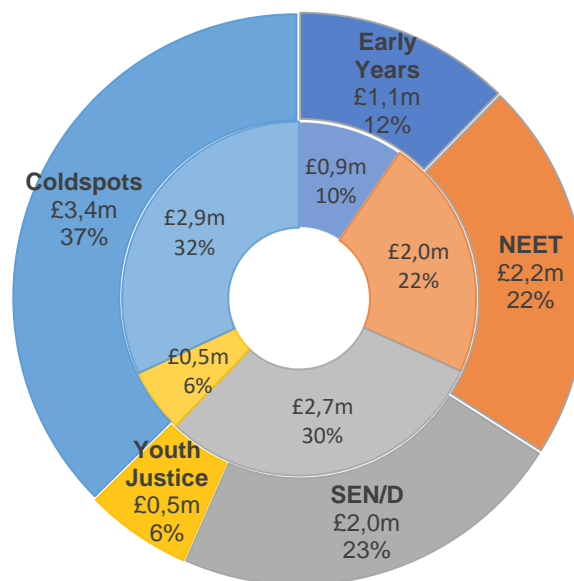
In 2018/19 Youth Music invested a total of £9,041,480 across 145 organisations, supporting 148 projects.

- 91 grant awards were made through Fund A. The average Fund A grant size was £25,416 and the average duration was 16 months.
- 44 grant awards were made through Fund B. The average grant size was £107,042 for an average duration of 31 months.
- Thirteen Fund C grant awards were made. The average annual Fund C grant award was £155,294.



*Youth Music Investment in Funds A, B and C 2018/19*

## Grants by priority area



*2017/18 investment (inner ring) compared with 2018/19 investment (outer ring) by priority area*

- 2018/19 saw a continued increase in investment in the Coldspots priority area, after we expanded the definition to include all protected characteristics two years ago.
- Investment in projects working with early years also increased, while those working with young people not in education, employment or training, and with those in youth justice settings remained approximately the same.
- Those working with young people in SEN/D settings decreased in comparison with previous years.

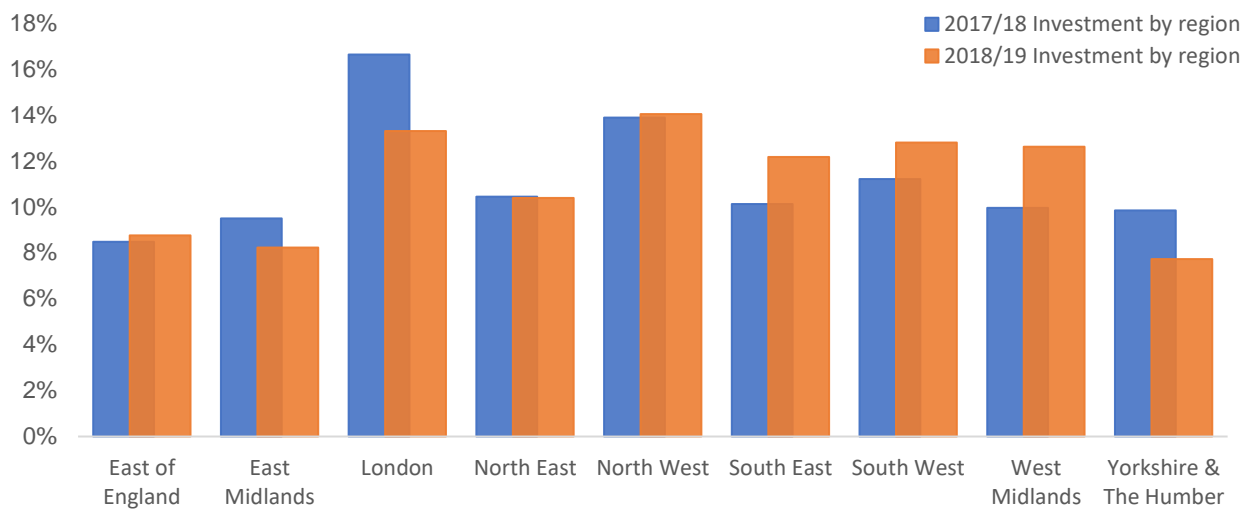
## Leverage

The organisations we supported leveraged an estimated additional £6,841,346 towards the delivery of their projects. For every £1 we invested this year, projects generated an additional 76p from other sources. This was an increase from the previous year, where on average projects leveraged 69p for every £1 we invested.

## Regional investment

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.

- More than 87% of Youth Music's investment was allocated outside of London (£7,927,284), with no region receiving less than 7% of our total investment.
- 7% of investment (£660,711) was allocated towards programmes delivering on a national level.

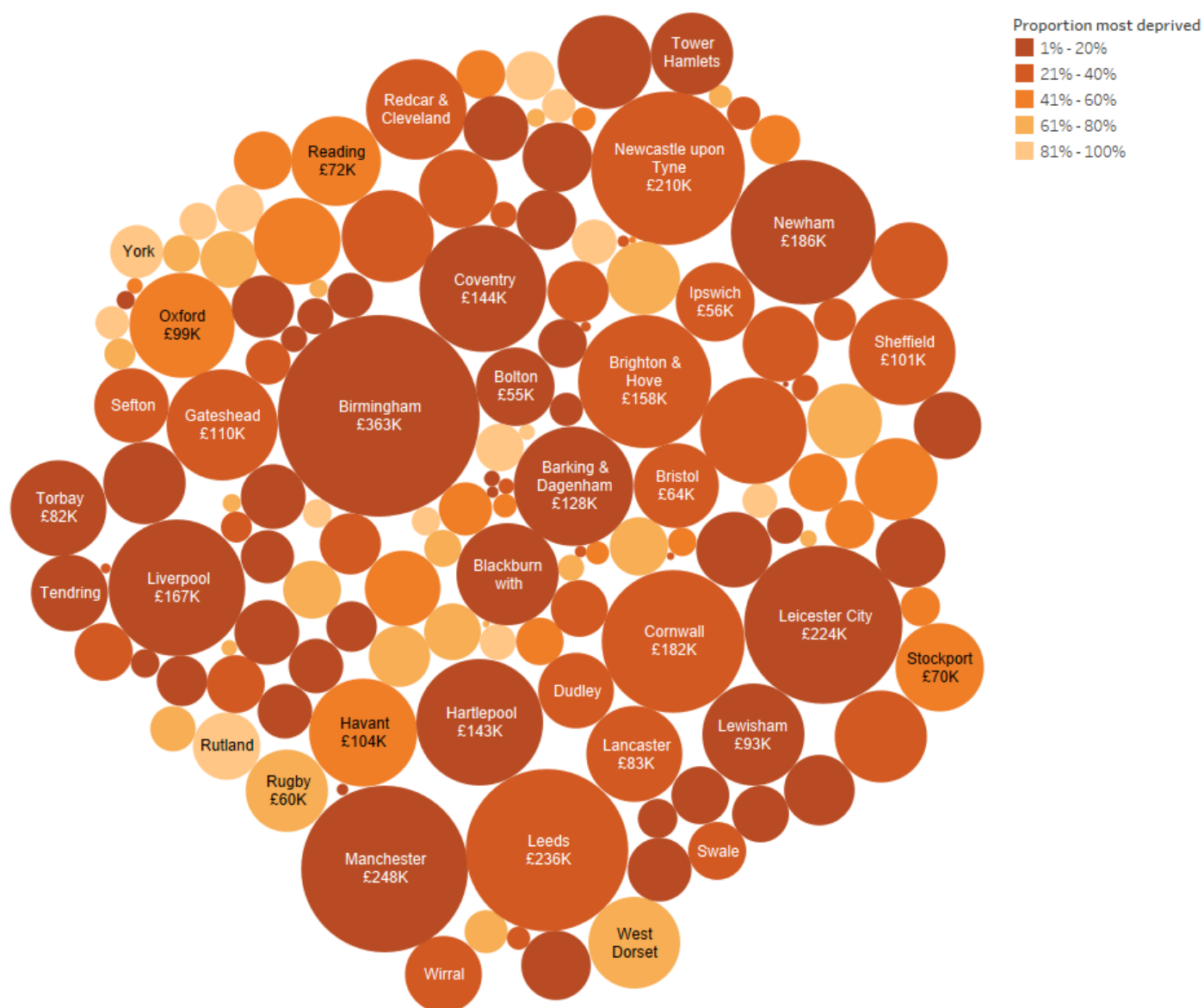


*Proportion of overall investment allocated on regional basis (excluding national grants) - 2017/18 vs 2018/19*

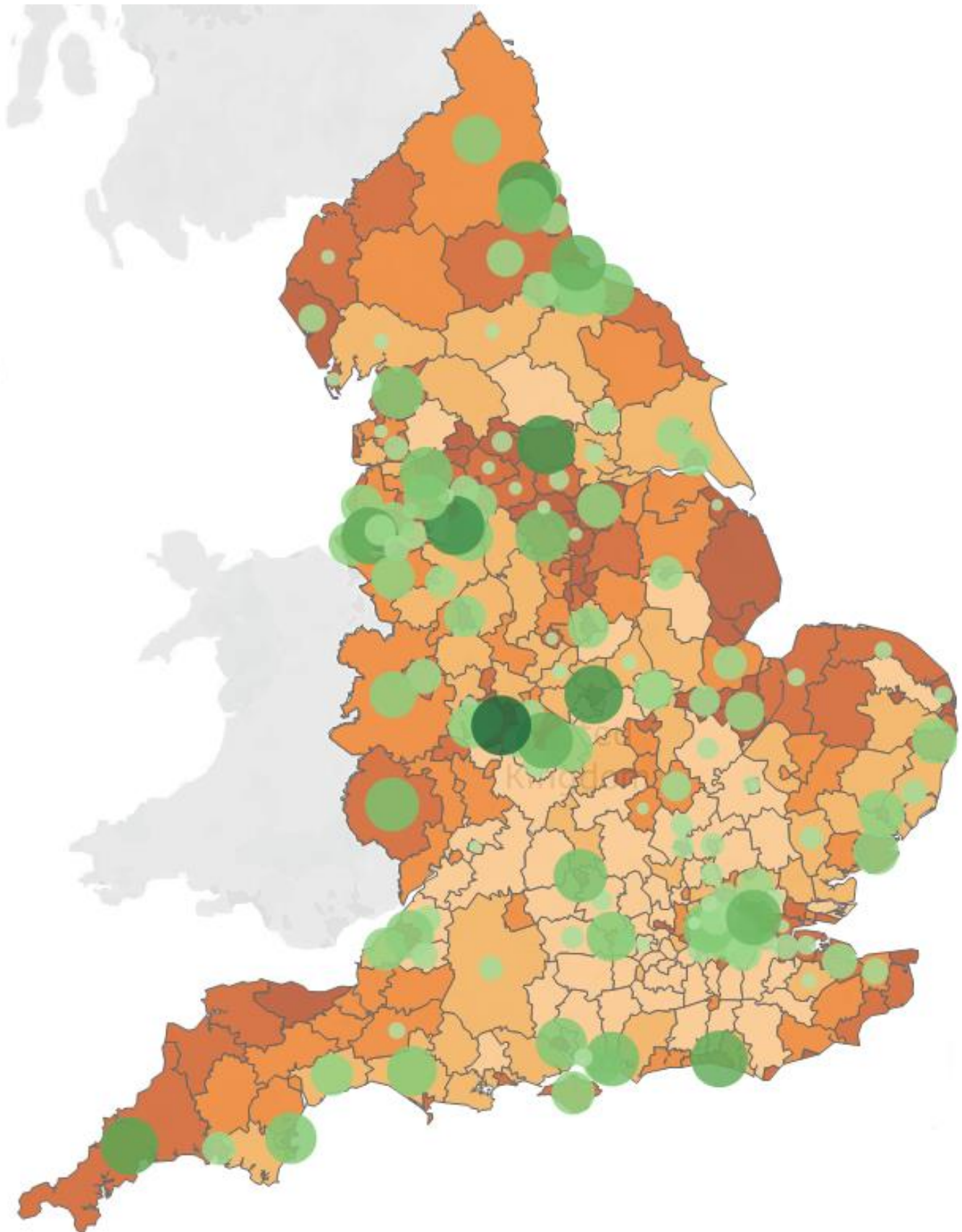
## Investment in areas of deprivation

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

- 72% of Youth Music's investment (£6.5m) supported activities targeted within a particular local authority area. The remaining 28% (£2.5m) was allocated to projects delivering activities on a county-wide, regional or national level.
- Of the locally-targeted funding, 45% was invested in the 20% most deprived local authority districts (according to the Indices of Multiple Deprivation 2015). 78% of locally-targeted investment went into the 40% most deprived local authority districts.
- The diagram below 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.



The map below shows Youth Music targeted investment across England mapped against areas of deprivation. The larger the green circles, the higher the investment. The darker red the map is, the higher the deprivation is (according to Indices of Multiple Deprivation 2015.)

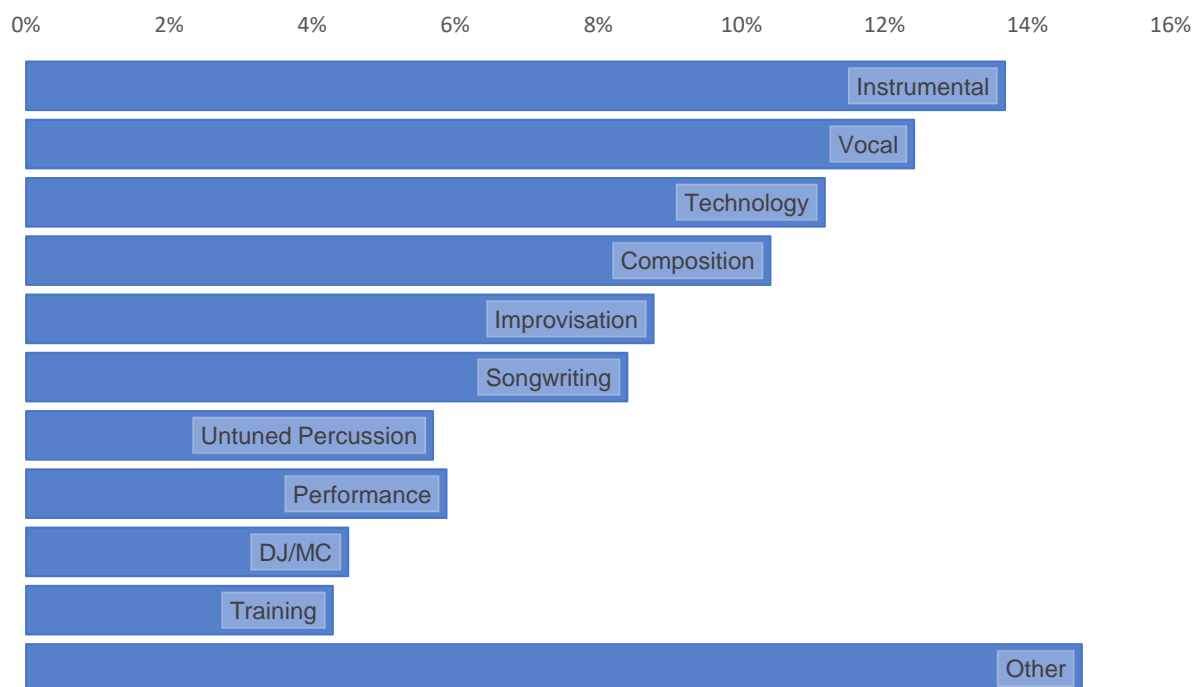


## Supporting every kind of music-making

All projects funded by Youth Music are required to use our outcomes approach to help plan and evaluate their activities. The approach helps organisations to think about the changes they want to make right 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, young person-centred approach to learning.

- Projects that closed in 2018/19 reported delivering 57,017 music-making sessions over the course of their programmes of work.
- The majority (70%) were core sessions, with the same group of young people coming back again and again to develop their skills. 24% were one-to-one sessions, which provide a more intensive and in-depth way for young people to work with a music leader. Just under 6% were taster sessions, often used to recruit and engage new participants, or in delivering large-scale projects that involve massed performances.
- Overall, 152,933 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 technology, composition and improvisation to develop musical skills.



*Proportion of different session activities recorded in 2018/19*



## Musical outcomes

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

- 37% of core participants had never made music before.
- 61% were new to the organisations delivering music activity.

Participation in a programme often leads to improved awareness of other musical opportunities available locally, giving young people the knowledge of *how* and *where* to continue their musical journey.

**8% of young people at baseline could name another organisation in the city offering musical related opportunities. At the point of exit this rose to 90%.**

- Project manager from an organisation working with young people who are not in employment, education or training in the West Midlands

**The young people's knowledge of progression routes has been advanced by the visits to [local music conservatoire]; guest speakers to [project venue]; student placements assisting teaching at sessions, and attendance at conferences.**

- Project manager from an organisation working with young people in an SEN/D setting in Yorkshire

## Developing musical skills

Projects reported positive outcomes of young people acquiring new musical skills, or improving existing ones. These included technical instrumental or vocal skills, music performance, song-writing/composing, and production/music technology:

**“I’ve always been quite academic and I didn’t think I was very talented musically, so it’s made me be a lot more self-confident and have faith in what I can do.”**

- Participant from a project in the South West for young people with mental health problems

**We began working on vocal technique as [name] wanted to strengthen her voice. She became increasingly more settled in her own singing style, making the songs her own by adding embellishments that were different to the original artists.**

- Project manager from a project in the South West working with young people with mental health problems

**"I've learnt how to use filters, sound effects, how to use inter-app audio, how to record stuff, make it go together well with other things."**

- Participant from a music technology project in the South East

## **Musical understanding and communication**

Grantholders also told us how participants had progressed in their understanding of music and the ways in which it can be used to communicate, with young people using music to express their thoughts and emotions:

**"It's helped me with a lot... It's helped me get over a lot, because when you feel really down... you can write about it."**

- Participant from a project for young people attending youth centres in the South West

Other projects observed instances of young people demonstrating an understanding of how music works, for example by recognising different musical cues:

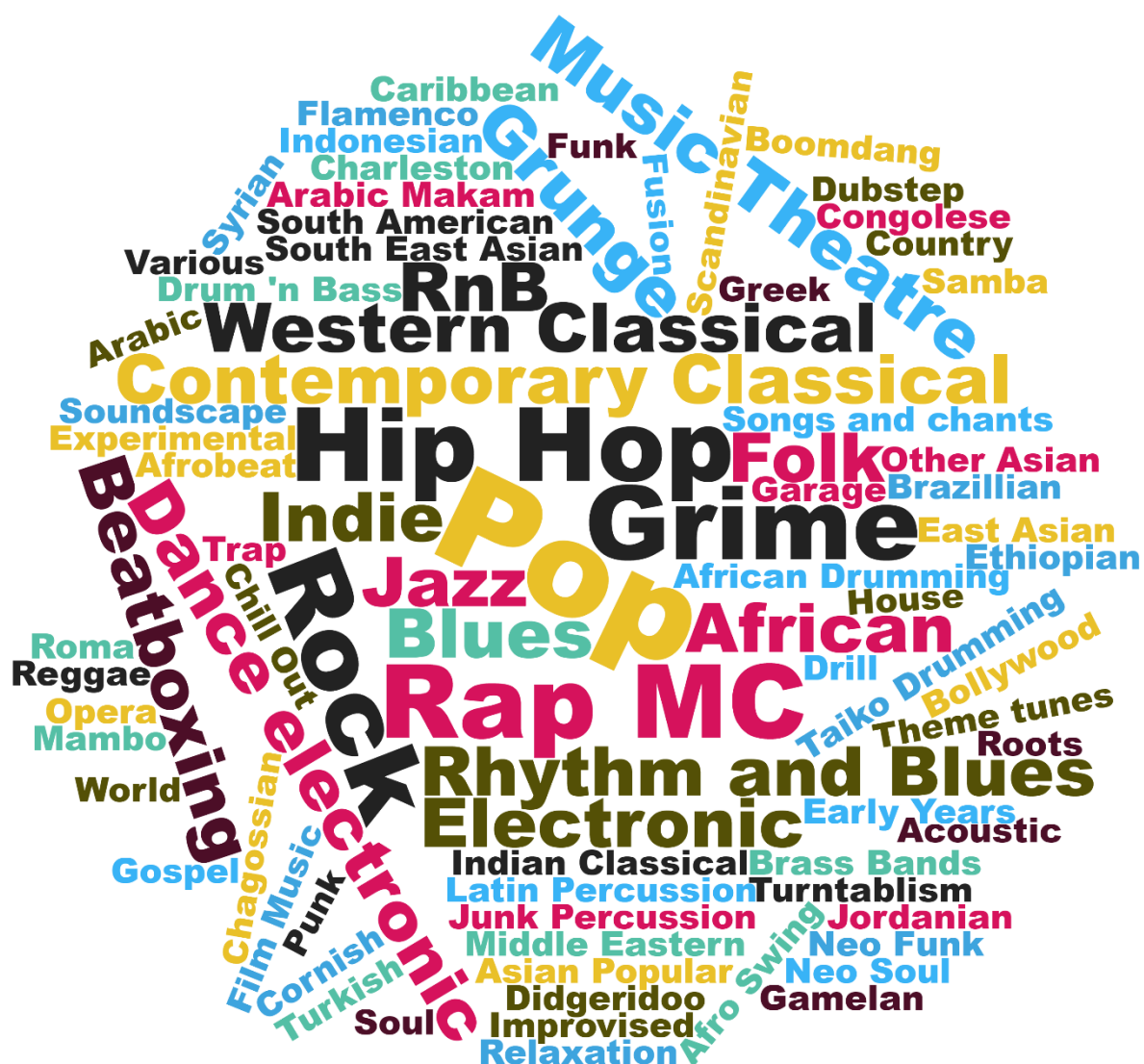
**"I noticed a little boy completely stop still when there was a change in music. The music became slower and more serious and he really sensed it."**

- Venue staff member from a project in London working with early years children

**One student has a motif that is played during intensive interaction, to which he has his own response which he made up and is the same each time - this is his signal that he is able to engage, and is a huge step forward, taking four terms to reach this point.**

- Project manager on a project in London working with children with SEN/D

## Musical diversity



Wordcloud of the range of genres used by Youth Music projects 2018-19

“We introduced lots of new styles: opera, music theatre, transferable performance skills (acting, being team player, opportunities for stand outs, leading)/ song writing skills - initiating ideas.”

- Project manager from a project working with young people experiencing economic deprivation in the East of England

## Accreditation

Different types of accreditation were often reported by grantholders, particularly when talking about evidencing the building of musical skills:

**“I’m doing GCSE Music now because of it.”**

- Participant from a project in the South West working with young people with mental health problems

**The large number of accreditations are testament that many participants have engaged at an appropriate standard as measured by the team of professional musicians and have learnt new skills.**

- Project manager from a project for young carers in the West Midlands

**One of longest serving members who has been with [organisation] since it started in 2008 has recently completed her apprenticeship with the charity and as a direct result of her experiences has been accepted to study a degree course at [local arts university].**

- Project manager from a singing project in the South East

Overall, 14% of core participants (n=6,202) received some sort of accreditation through the programme they attended. 70% of the accreditation (n=4,353) were Arts Awards:

- 2,516 Arts Award Discover
- 444 Arts Award Explore
- 1,288 Bronze Arts Award
- 70 Silver Arts Award
- 35 Gold Arts Award

## Personal outcomes (intrinsic)

Most frequently, grantholders reported on the intrinsic personal benefits of music-making for young participants. Intrinsic outcomes relate to changes driven by person's internal motivations (e.g. to seek out new challenges, explore the unfamiliar, to feel happier or more relaxed).

Many reports discussed these personal outcomes in terms of general happiness and positive changes:

Young people used three words to describe how they felt about making music. Words like “happy” and “fun” continue to be words associated with our project, but as well as offering something energetic, young people also found “calm” and “relaxation”.

- Project manager from a project working with young people in hospital in the West Midlands

Other grantholders gave more specific examples of how their projects had impacted their participants' personal wellbeing, with confidence and self-esteem, anxiety/stress management, and emotional regulation all featuring heavily throughout many reports.

### Confidence and self-esteem

“I think particularly girls, they don't want to stand out from the rest, they want to sort of like melt into the background, but ... they've all got that little bit of thing that they want to be passionate about and they can be passionate about it [on this project] without being seen to be geeky or nerdy.”

- Parent of a child from a project for young people experiencing economic deprivation in Yorkshire

The young people have displayed a sense of achievement and accomplishment which has helped boost their confidence in communicating and interacting with their peers and the youth workers.

- Project manager from a DJing/MCing project in the East Midlands

## Anxiety and stress management

Children experience improved well-being as a result of participating in [project]. They are distracted from the stressful hospital environment, and they sing, interact, play and have fun with vocal tutors, their family, other children and hospital staff. The physical act of singing in itself improves mood and well-being, increases relaxation, and reduces physical and emotional stress.

- Project manager from a project working with young people in hospital in the West Midlands

## Emotional regulation and release

“It has been a very creative experience and I express my feelings through rap music, because I love to rap in my own time and record new things, when I find new lyrics. I am very creative in lyric-writing.”

- Participant from a project in the South West working with young people with mental health problems

The grandmother of one participant, in tears watching them perform at an open mic, comment[ed that] it's the first time they've seen them happy since their father passed away.

- Project manager from an organisation working with young people who are not in employment, education or training in the West Midlands

The personal outcomes mentioned in grantholders' evaluation reports often correlate with academic theories on the various components that make up positive personal wellbeing.

Youth Music is currently undertaking research to explore the idea of personal wellbeing further - in particular, looking at how participating in music-making activity can improve the wellbeing of young people. The outcomes presented above imply that many Youth Music funded projects are indeed having a positive impact on young people's wellbeing and provide strong grounds for further exploration.

## Personal outcomes (extrinsic)

Organisations reported how their projects had also contributed to more tangible personal outcomes for their participants. Extrinsic outcomes relate to changes driven by external motivations (e.g. to earn a new job or qualification).

### Employability skills

Many reports provided evidence to suggest that young people were building up their employability skills. There were several examples of projects preparing young musicians with a good awareness of some of the non-musical skills required to work in the music industry:

Learners engage with music industry professionals by attending singing sessions with a music mentor that is active in their musical field. Learners were able to gain a real insight into the varied roles in the music industry. The singing mentor was able to share her own experiences. For example she was able to give some significant insight into the fact that singing jobs are not always performance based but also include song writing, session singing, voice overs and tour management to name a few. Participants got to discuss event and self-promotion with a music label owner, two music event promoters and two performing artists. This gave a comprehensive insight into the real-life work opportunities related to their creative interests.

- Project manager from a project in the East Midlands working with young people who are not in employment, education or training

Young people were involved in arranging and promoting live gigs in the [venue]. Booking local young bands and musicians to perform short sets. We had regular meetings discussing these gigs, deciding on the best way to put them on, logistics of having bands perform in the space and how to promote these events.

- Project manager from a project working with disadvantaged and at risk young people in the East of England



Other projects reported on the development of transferable skills needed for any professional context. These included leadership, organisational and social skills:

**“They asked me last year if I’d come and like have a go at setting up the open mic here which is really scary because I’d never like hosted one before, but I did it for a few months and it was really... it really helped me understand about something that I probably want to do, I liked being in that sort of position of control almost and being able to have that... again the responsibility thing, I got given a lot of responsibility.”**

- Participant from a project for young people experiencing economic deprivation in Yorkshire

**Young people were involved in arranging and promoting live gigs in the [venue], booking local young bands and musicians to perform short sets. We had regular meetings discussing these gigs, deciding on the best way to put them on, logistics of having bands perform in the space and how to promote these events.**

- Project manager from a project in the East of England working with young people experiencing economic disadvantage

## **Engagement with education**

**“It has been great to see students using their technical knowledge of poetry and language in a more active and creative way. Going away and learning their lyrics by heart. It was impressive to see. It’s also helped them academically as they’ve proven to themselves that they can study and learn.”**

- School teacher of young participants from a project in the North East designed to improve young people’s engagement with culture and education

**Two of the students are now doing music at the local college. They have shared their skills and knowledge with others in the group.**

- Project leader from a project in a youth centre in the West Midlands

## Social outcomes

There was a wealth of evidence to suggest the achievement of social and group outcomes. These included the forming of social relationships between participants, which in turn often led to a sense of belonging to, and engaging with, a community. There were many projects that reported on the idea of communities - both immediate ones within the project, and the wider local community in their area - benefiting from the projects. Other social outcomes included young people building interpersonal skills, improving communication skills, (including where language was a barrier) and, particularly in early years projects, strengthening family bonds between parents/carers and their children.

### Establishing relationships

During the 10-week period of the music intervention, the children's skills in making relationships advanced developmentally by 2.5 months, which is half a month quicker than would have been predicted through natural maturation. The cohort with complex needs progressed 2.5 months more quickly than the rate of progress suggested by natural maturation. Hence it appears that the musical intervention had a considerable impact.

- Project manager from a national project for early years children

“[Child's] Mum tells me about a song [name] has written in the sessions. She found it tough because the song tells of feeling lonely, but at the end of the song, [name] had written 'but I have friends' and this gave her comfort.”

External evaluator from a project in a children's hospital in the North West

## Belonging to a community

*“[Project] has provided a unique and special opportunity for our young people to engage with, share, and feel accepted within the larger UK community.”*

- Music leader from a national orchestral project for young people experiencing barriers to music making

“[School] feels a very different school and I think [project] has had a major impact on its change - the singing of the [school] anthem, sung with such verve at the final assembly, would never have happened 3 years ago. It took a lot of confidence for the choir to sing to their peers and by golly they relished it. The final assembly was a special moment, the choir's performance for school, the singing of the school song, the confidence of all the teachers and sense of pride in school expressed through song and music!”

- School teacher of pupils taking part in a singing project

There were also several examples of the local services and communities becoming more engaged with the organisations and young people taking part, with perceptions sometimes being changed:

We received complaints from the local council about the noise generated by our music programme. Eventually, by juggling busy diaries, we held a meeting with representatives from both the local police force and the council. The PC explained that when our project was running, there were significantly lower levels of anti-social behaviour in the area, likewise during the period we were forced to close, anti-social behaviour had markedly increased. Hearing this, the council were extremely supportive and re-instated our service level agreement. They also provided us with a new venue to house our back office staff, fully funded for 12 months. This really helped to alleviate the office space issues we were facing at the community centre, and was over and above the support we expected.

- Project manager from a youth justice project in the East Midlands

## Interpersonal skills

**“Not only musically, but each member has developed aspects of their personality that make them truly enjoyable to be around. They have now got the confidence to speak up, contribute ideas, as well as the belief in themselves to be seen, be heard and belong in society and the local community.”**

- Music leader from a project in the South East working with young learning disabled musicians

**The young women have developed greater empathy. Evaluation with the young women revealed that working in a diverse group, making and listening to each other’s work - which shared their stories and what they each care about - had helped them develop their understanding of the experiences of others.**

- Project manager from a songwriting project for young women in London

## Communication and language skills

**“[One] young girl was incredibly shy, but as the session went on and it came to a time of trying to be creative with a composition, she grew in confidence and managed to bring a rhythm of her own which created the foundation to a group composition.”**

- Project manager on a project for young carers in the West Midlands

**“[W]hen everyone was sharing what they thought was good, mad and sad... it just like gives you more of an insight into what people’s personalities are and like what they think is good, and what they think is bad and it kind of showed me how even though we have different hair, different bodies, different genders, we all kind of connect over certain things.”**

- Participant from a songwriting project in the North East

## Family bonds

Often parents brought siblings of the child participating in the main activity to the sessions. [Where] previously... little or no communication or interaction between siblings had occurred, during the musical activity definite improvements in these relationships were noted. This included acknowledgment of the sibling and an enjoyment in interacting, which was previously unimaginable.

- Project manager from a project working with autistic children in the North East

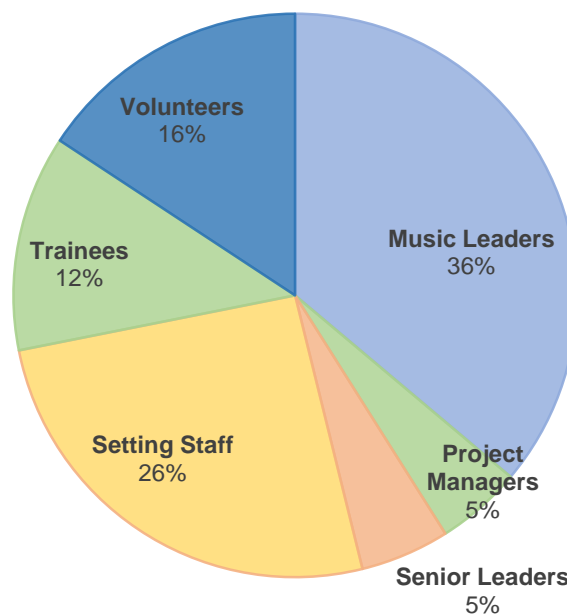
“[Parent] came in this morning and was talking about the nursery. She said O is much more confident than when he first started nursery. When he first used to come in he would scream and now he runs in and doesn't look back. She is pleased at how well he is doing and was very proud that the nursery have said how bright he is. He is very happy to go there.”

- Project manager from a project working with early years children in the South West

## Workforce outcomes

Organisations submitting evaluation reports in 2018-19 reported that over the course of their programmes of work:

- 4,849 people were involved in delivering music making activities at projects funded by Youth Music.
- 6,616 people accessed continual professional development (CPD) opportunities as a result of Youth Music investment.



*Team roles involved in delivering music-making activities in 2018/19*

Workforce outcomes focused on knowledge and skills, and often this took the form of staff members broadening their knowledge and experience of working with different target groups, or staff in non-musical settings expanding their musical knowledge and confidence. Other workforce outcomes were around the motivation and satisfaction of staff. Several projects reported that the workforce felt valued, and were grateful of the opportunity to grow musically.

## Musical skills of the workforce

**“[A]lthough I'm not confident about creating music I feel am more confident about understanding how music is produced and supporting young people to achieve their goals.”**

**“I think the music project offers staff opportunities to learn about new musical technologies, it enhances relationships with young people.”**

- Setting staff from youth centres working in partnership with a funded organisation in the South West

**"Personally I would like to say thank you for the wonderful opportunities you have provided for our school. I feel like I have learnt a lot and your visits will be greatly missed. I am actively looking for other music events to be part of."**

- School teacher of pupils taking part in a singing project in the East of England

**Survey and peer review data and staff blogs demonstrate an overall increase in the confidence of setting staff in using music technology, although there is a mixed picture, often as a result of a number of key factors. In some settings, particularly where support staff were music or technology specialists, there was a greater overall level of confidence with using mobile technology, as demonstrated in the peer review feedback.**

- Project manager from a music technology project in the South East

## Working with different target groups

Tutors have reported feeling much more confident dealing with students with varying needs, and have highlighted how the ongoing support has helped them to develop their practices in ways that are more inclusive.

- Project manager from a project in an SEN/D setting for young people in London

“Over the course of the two terms, we have developed greatly in our knowledge of working with children with autism. Taking part in the [organisation] course in autism awareness, as well as hosting the project itself has rewarded us with a deeper knowledge.”

- Music leader from a project working with autistic children in the North East

All 8 musicians talked about the transferable skills they had gained throughout the project, which were now being used in other areas of music delivery: care homes, SEN schools and pupil referral units.

- Project manager from a project in a children's hospital in the North West

## Feeling valued

“I felt that participation in regular team reflective practice meetings has really improved team working and has made me feel a part of the team as a valued member... I could share what was great and seek advice or feedback where improvements might need making. They have been a great way of ensuring everyone shares the same vision and can contribute to planning ahead for the future of the project.”

- Music leader from a project in the East Midlands working with young people who are not in employment, education or training



## **Sharing practice**

The Youth Music Network is our online community for music education professionals, designed to help them share experiences, build networks and connect with others.

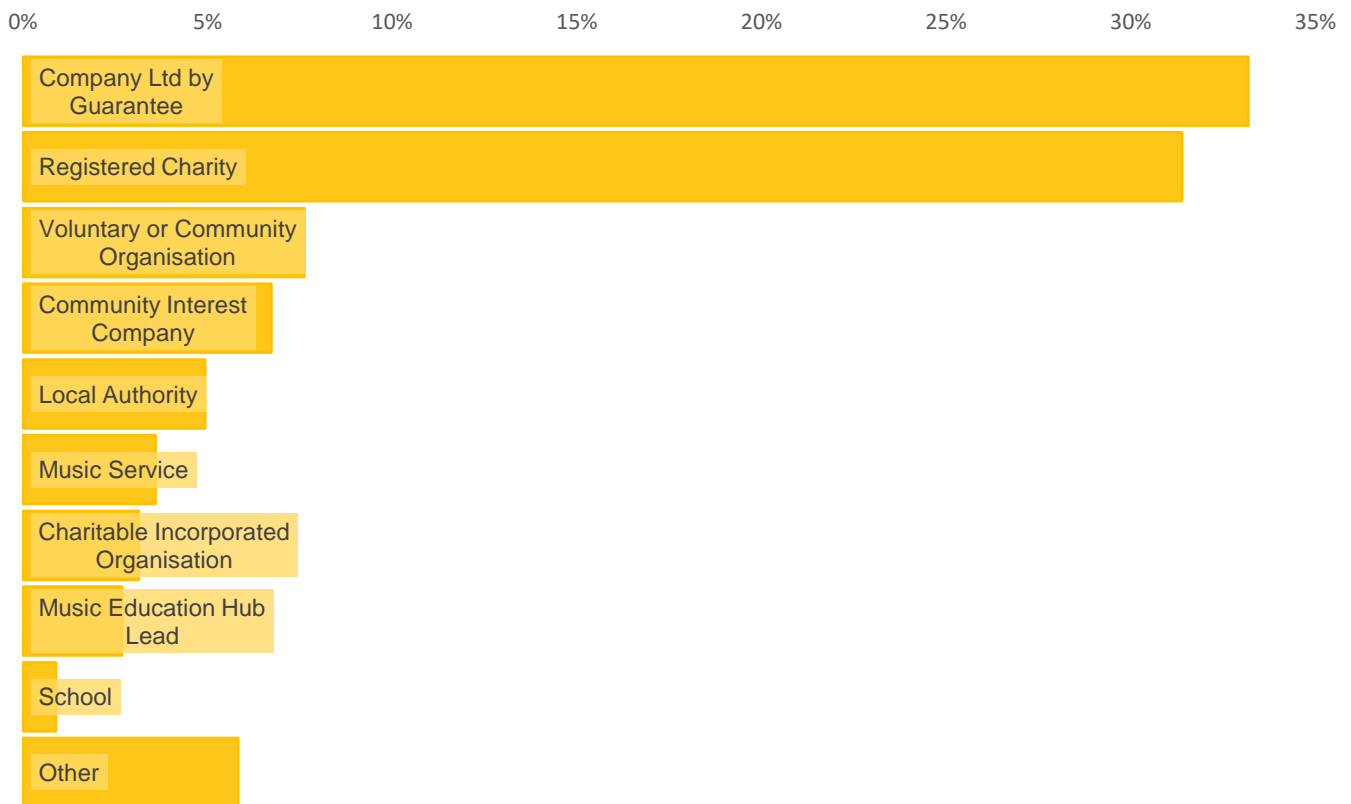
New GDPR legislation was introduced in May 2018, giving us a chance to clean our newsletter lists and ensure all those signed up for our communications still wanted to receive them.

By the end of 2018/19 the Youth Music Network had:

- 10,967 registered members (an increase of 756 since the previous year)
- 3,173 newsletter subscribers (a decrease of 4,201 since the previous year)
- An average of 28,467 monthly sessions (an increase of 10,870 since the previous year)

## Organisational outcomes

Youth Music supports a wide range of organisations - the majority are charitable or not-for-profit in nature.



*Funded organisation types – 2018/19*

### Organisational diversity

We were able to fund 40% of organisations applying to us for grants, a decrease from 43% in 2017/18.

- 36% of the organisations we provided grants to had not been previously supported by Youth Music. Over half of Fund A grants (51%) 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 - 26% of grant awards in 2018/19 went to organisations with a turnover of £100,000 or less, and 57% were made to organisations with a turnover of £500,000 or less.
- We asked funded organisations if they defined themselves as 'diverse led'. Just under half of all organisations (47%) said that they did, with more than half of Fund A organisations identifying as diverse led. (52%)
- 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, Youth Music supports 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 6,212 organisations (an increase from 4,574 organisations in 2017/18)
- Organisations worked in partnership with 2,054 organisations in 2018/19 (an increase from 1,617 in 2017/18)
- The proportion of organisations reporting that their projects had taken place as part of a local Music Education Hub decreased marginally, from 40% in 2017/18 to 36% in 2018/19.

Many projects discussed the partnerships they had formed with other organisations, reporting on how they were growing their profile and reputations in their local areas and wider fields of work.

Since beginning the project [organisation] has continued to develop new and existing working relationships with local arts and youth organisations, education establishments and has worked hard at highlighting its activities to both the business community and local government.

- Project manager from a singing project in the South East

Our work with [national initiative] has appeared in promotional [national initiative] videos, on [national initiative] social media and showcased at high profile live events with key influencers in the audience. All of this is evidence of the great relationship we have with them. The partnership has made us very visible in [city] and our projects and organisation now have a fantastic reputation for delivering innovative community arts projects. We have met the new CEO of [organisation] and discussed new projects and future collaboration. [We] will not just deliver projects but help shape creative learning in [city].

Projects also told us that they were cultivating organisational knowledge by learning from feedback, and sharing best practice with other organisations:

**The learning from this programme will influence the decisions we make in the future about how we ensure a positive and inspiring mix of facilitators and support staff working to the same outcomes. After every workshop we asked facilitators to give us feedback on the session and its positive and negative outcomes. The feedback they submitted included a valuable piece of learning around staff supporting disadvantaged children. It was not sufficient to simply have the correct number of support staff, the staff needed to be engaged and working with purpose to support young people in the session.**

- Project manager from a project in an area of low cultural engagement in the North West

**There has been a definite increase in knowledge of child-led practice among the 10 settings in areas of deprivation in which the project took place. Self reflection forms from staff showed a marked increase in understanding of how they could facilitate a music session with the child at the centre, and how their role as the adult could be to support and enable rather than 'deliver'. Advisory staff also fed back that this child-led practice in music had been noted. [Local Music Education Hubs] have shown increased support for young people-led music making through their support and funding of music opportunities where young people are facilitated to make their own music and musical decisions, e.g. band development and jamming, through their ensemble funding streams.**

- Project manager from a project in the South West working with young people experiencing economic disadvantage

## Perceptions of Youth Music

84% of stakeholders reported that Youth Music had above average impact on their organisation. When asked to rate Youth Music as a funder, 88% of respondents rated Youth Music as above average, with 53% selecting the highest point on the scale. 76% rated Youth Music's impact on their wider field of work as above average.

[Youth Music] has always been a sincere and supportive funder of music making for the many, but feels now as if it really is shaping the debate and working effectively with grantholders to change young people's lives, through music, for the better. The money it distributes seems better spent, in my opinion, and the oversight and support it provides more grounded and responsive. I see every day the seismic difference Youth Music makes to young people's lives and am proud to play a modest part in its ongoing success.

- Stakeholder survey respondent

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 improve the quality of their work, and to measure its impact. We also asked where they would like extra support – the most popular areas were around enhancing organisational stability (selected by 58% of respondents), and facilitating collaboration with other organisations (chosen by 54% of respondents).

	Not at all			Average level of support			To a great extent
Improving the quality of your work	4%	2%	1%	14%	23%	34%	20%
Measuring the impact of your work	1%	4%	6%	9%	28%	40%	11%
Sharing practice with your peers	4%	6%	2%	17%	28%	24%	19%
Facilitating collaboration with other organisations	7%	4%	8%	20%	22%	24%	15%
Enhancing your organisational sustainability	7%	12%	2%	21%	27%	17%	14%

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



## Charlotte, Dwight and Finlay (15-16)

Participants in a Youth Music funded project run by Brighter Sound, Manchester



Charlotte, Dwight and Finlay are all in Year 11 at Co-op Academy North Manchester. They took part in Youth Music's Exchanging Notes programme, in a project run by Brighter Sound. They're now all taking GCSE Music – and they say that the project has played a big role in their musical development, as well as improving their confidence and ability to express themselves.

The project featured activities ranging from workshops and masterclasses with visiting musicians, to whole-class visits to professional venues – including Manchester's famed Blueprint Studios, where the group spent a full day composing and recording their own

*"Everybody at Brighter Sound's there to do music, you're there to make a song,"* explains Finlay. He compares this to their GCSE Music classes, where sometimes not everyone takes the lessons so seriously: *"You can't really get in your element."*

The end of the project was marked by a live performance at Manchester's renowned live music venue Band on the Wall – a big highlight for all three young people. *"That was the best,"* recalls Charlotte. *"I literally just got to the stage and was like... woah!"*

*"I was proud of myself,"* adds Dwight, *"cos I'm not used to doing stuff like that, like getting up on stage and performing in front of that many people."*

Finlay says he's *"a lot different"* to how he used to be before starting to make music. *"It allows me to be myself – when I make music, I can be myself. I don't have to be, like, you know, loud and annoying and stuff. I can just play music in my own way."*

Charlotte adds: *"When I taught myself how to sing, I used to mimic the voices of what the artist would be doing, to try and be like them. But since doing Brighter Sound, I feel like I've found my own voice."*

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Charlotte, Dwight and Finlay took part in [Exchanging Notes](#) – a four-year action research programme led by Youth Music in collaboration with Birmingham City University. They were also interviewed for Youth Music's [Sound of the Next Generation](#) research.

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