

MAKES YOUTH MAKES
MUSIC

National Foundation for Youth Music

Impact Report 2013-14



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Executive summary

Youth Music is committed to measuring, evaluating and reporting the impact of our work. This is a year-round enterprise rather than an annual event, which strengthens the ability of the organisation to use and share the information we have gathered and analysed.

We explore our impact at two levels.

- Firstly, we examine the effects of our investment and support for music-making projects as a funder, which is discussed in this **Impact Report**.
- Secondly, we look at the outcomes reported by the projects in which we invest, both for the children and young people taking part, and for the organisations and their workforce. This information is shared in the associated **Learning Report**.

The Impact Report is structured around the five intended outcomes from our business plan. This summary explores Youth Music's key achievements in 2013-14, and the development opportunities identified under each of our outcome areas.

Outcome 1:

To be an intelligent investor in high quality music-making for children and young people who would not otherwise have the opportunity

- In 2013-14 we invested £9,286,622 in 165 organisations by awarding 182 grants.
- These organisations leveraged a further 37% of match funding (from non-ACE and non-Lottery sources) meaning that every £1 invested by Youth Music was worth £1.37 spent locally.
- The investment was split across projects focusing on challenging circumstances (£6,705,400), inclusive progression (£1,817,261), and early years (£763,961).
- The proportion of grantholders who are new to Youth Music has remained broadly similar in 2013-14 at 36%, from 40% in 2012-13.
- 63% of respondents agreed or strongly agreed that the feedback they received about unsuccessful applications has been useful to their organisation. This is a strong increase on an equivalent question from 2012-

13 where just 50% reported that they found the feedback useful.

- When asked how important Youth Music funding is for organisations to meet their aims, 72% said it was either very important or crucial. This is despite 69% of grantholders reporting that Youth Music investment makes up less than one fifth of their annual organisational turnover.
- The proportion of grantholder organisations which are BAME-led (by staff who consider themselves to be Black, Asian or Minority Ethnic) has risen from 7.4% in 2012-13 to 8.2% in 2013-14. This is above the national average of 7%.
- Youth Music continued to invest in organisations advising and supporting the wider music education sector to ensure that no child is excluded from music-making opportunities. These 26 organisations across England hold grants under the Musical Inclusion module.

Outcome 2:

To support organisations which transform the lives of children and young people in the most challenging circumstances, developing in and through high quality music-making

- 80% of participants taking part in work funded by Youth Music were recorded as experiencing challenging circumstances.
- Children experiencing rural isolation continued to be the most frequent category of challenging circumstances reported at 22.4%, followed by children with special educational needs at 15.4% and those with English as an additional language at 7.4%.
- Other commonly reported challenges were financial difficulties, substance abuse (either of children themselves, or their parents or carers), physical health issues, and mental health or other psychological issues.
- 22% of projects offered Arts Award. Within these projects 23.4% of participants achieved at least a Bronze level award, a significant increase since 2012-13 when 16% of participants achieved an award in projects where it was offered.
- 27% of participants were signposted to a new cultural opportunity as a result of taking part in funding, and 36.4% were signposted into new music-making opportunities beyond the project in which they participated. These are both much higher than the proportions reported in 2012-13 (9.6% and 20.5% respectively).
- 54.1% of participants were male, 45.9% female: this gender ratio has reversed from a slightly larger female percentage in 2012-13.
- 21.5% of participants in Youth Music projects do not identify as white British, consistent with previous years and above the national average of 17%. The largest proportions of participants who do not identify as white British were white other (3.4%), African (2.2%), and Pakistani (2%).
- 25.6% of all participants were aged 0-5: an increase compared with 15% in 2012-13. This has also created a shift to 53% of Youth Music participants being aged 10-25 in 2013-14 compared to 69% in 2012-13, with around 20% of Youth Music participants being in Key Stages 1 and 2 (ages 5-11).

Outcome 3:

To support and embed high quality music-making in areas of greatest need

- 42% of Youth Music funding goes into the 20% most deprived local authorities, and 63% into the 40% most deprived local authorities. This is consistent with the figures from 2012-13.
- There were 25,820 music-making sessions taking place throughout the year (the equivalent to 70 every day across England), 4,168 performances (or 80 a week), and nearly 3,000 new compositions produced.
- The largest proportion of sessions types were vocal (18%), followed by instrumental (14%) and composition/songwriting (14%).
- The most common genre category reported was pop, rock and urban with the associated genres of pop and rock (73%), rap/MCing and hip-hop (both used in 58% of projects), and dance (54%). Other popular genres were African (50%), folk (49%) and jazz/blues (46%). A comparison with 2010-11 indicates a greater level of diversity of genre within and across projects.

Outcome 4:

To improve the quality and standards of music-making provision through the facilitation of online and offline networking and practice sharing

- The total number of registered members on the Youth Music Network has risen by 1,642 to 5,394, with 79,905 unique visitors throughout the year (an average of 6,659 visitors each month).
- There has been an increase in the number of blogs being posted on the site, from 261 last year to 310 this year. This equates to around six different blogs posted by users every week.
- The most popular page in 2013-14 was the music education job listings, with almost 10,000 more page views than last year. Information relating to applying for Youth Music funding remained very popular on the site, with an increase of nearly 5,000 page views.
- There has been a consistent engagement with the evaluation resources on the Youth Music Network, with 619 page views of the evaluation builder tool, and 164 downloads of bespoke evaluation toolkits.
- The 2014 stakeholder survey indicates that people find the Network relevant and useful (77% agreeing or strongly agreeing), that users find it useful beyond just accessing information for funding (80%), and that they would recommend it to other music education professionals (81%).

- The overall numbers of music leaders, trainees and volunteers were much higher than those reported in 2012-13, with 2,455 paid music leaders employed across 163 projects, supported by 1,677 paid trainees and 1,281 volunteers. (In 2012-13 there were 916 music leaders across 155 projects, 493 trainees and 1,036 volunteers.)
- 83% of music leaders, 69% of trainees, and 66% of volunteers took part in continuing professional development activities (all higher percentages than in 2012-13).
- The *Engaging 'hard to reach' parents in early years music-making* report was published in September 2013, researched by IPSE. These findings have been widely shared, and are being adapted into a practical toolkit.
- In November 2013 we launched a practical tool to help organisations assess the quality of music-making sessions, and identify areas for development: Youth Music's Quality Framework.
- In February 2013 we launched *Exchanging Notes*: 10 new projects fostering partnerships between schools and non-formal providers, underpinned by an action research project.

Outcome 5:

To be a sustainable organisation, able to diversify and expand music-making opportunities for children and young people

- Youth Music secured £220k from a variety of sources, outside of Arts Council England funding.
- While we did not reach our original target of 3.8% of total income, we have begun to secure funding partnerships which will enable us to meet our goal of generating income to be invested in even more music-making projects via our grants programme.

Introduction:

Youth Music's commitment to a musically inclusive England

2013-14 marks the second year of Youth Music's 2012-2016 business plan, as well as the second year of our current three-year funding agreement with Arts Council England (ACE). We have continued to focus our funding and strategic activities on ensuring that those children and young people with least opportunity - often those in very difficult circumstances - are supported through sustained participation in music-making: creating music, not just experiencing it.

Towards a musically inclusive England

Youth Music's vision is that the opportunity to take part in, and progress through, life-changing music-making is available to all children and young people. We believe the right to creative musicality begins at birth and lasts throughout life. Musical expression and progression helps people develop in all sorts of other ways, understanding themselves and the world around them on a deeper level and learning to communicate musically, making their own music and exploring music made by others.

We believe that true **musical inclusion** can only happen if there are opportunities for children and young people to be supported as musicians across all genres and styles, by practitioners who understand their needs and worldviews and who

are equipped to help them on their individual learning journeys.

We work particularly with children and young people whose **challenging circumstances** act as barriers to accessing music-making.

Youth Music's organisational outcomes

This report is split into sections corresponding to the five organisational outcomes that guide Youth Music's work. These are:

- Outcome 1: To be an intelligent investor in high quality music-making for children and young people who would not otherwise have the opportunity
- Outcome 2: To support organisations which transform the lives of children and young people in the most challenging circumstances, developing in and through high quality music-making
- Outcome 3: To support and embed high quality music-making in areas of greatest need
- Outcome 4: To improve the quality and standards of music-making provision through the facilitation of online and offline networking and practice sharing
- Outcome 5: To be a sustainable organisation, able to diversify and expand music-making opportunities for children and young people

Impact Report and Learning Report

Youth Music investment requires organisations to work towards intended outcomes for their young participants, with an explicit focus on personal and social development as well as musical progression, going beyond 'access' to embed a culture of musical inclusion. Some projects have a focus on strengthening the music education sector with intended outcomes for their workforce and organisations. At the end of each project, organisations submit evaluation reports giving evidence of how far they have achieved their intended outcomes. These reports form the basis of our annual impact report.

In previous years we have presented evidence of Youth Music's impact as a funder together with the impact of the projects we fund. This year, we have decided to separate these out into two documents: the Impact Report and the Learning Report.

The **Impact Report** explores Youth Music's impact as a funder: investing in a strategic and intelligent manner to ensure projects are located in areas of greatest need; supporting the workforce (both online and offline) to deliver music-making projects of the highest quality; working in partnership to develop a stronger music education sector; and building a robust evidence base to demonstrate the value of

music-making for young people. Top-level summaries of the types of outcomes being achieved by projects are included, but detailed analysis of these can be found in the Learning Report.

The **Learning Report** is drawn from final evaluation reports submitted by projects which closed between 1 April 2013 and 31 March 2014, and from milestone evaluation reports submitted by continuing projects within this period. It examines the musical, personal and social outcomes for young people.

This year, the resultant findings helped inform the basis of our new outcomes framework, the core of our refreshed funding programme.

Evaluation of Youth Music's funding programme

In Spring 2014 Youth Music undertook a full evaluation of our funding programme, as scheduled in our business plan and Arts Council England funding agreement. The aim of the evaluation was to establish whether the model of modular and open-access funding was having a positive impact on the sector and the practitioners, and the children and young people taking part in projects. This involved reviewing all interim and final evaluation reports (n=240) that had been submitted since the changes to the programme, using findings from the 2012-13 Impact Report

and stakeholder feedback, and a benchmarking exercise with other funders.

The evidence suggested that the overall aim of the funding programme was meeting the needs of applicants and grantholders, but that the modular system was overly complex in both applying for and managing funds. Similarly, analysis of the interim and final evaluation reports showed that grantholders were not consistent in providing robust and reliable evidence relating to the Youth Music-set outcomes associated with each module. Higher quality evidence was provided within the Open Modules where applicants had greater freedom to set their own intended outcomes, along with associated indicators and evaluation approaches.

Taken alongside the interim findings of the Sound Sense evaluation¹ of the Musical Inclusion module which indicated that outcomes and suggested activities set at a national level were not always appropriate for widely varying local contexts, the funding programme was updated².

One of the biggest changes was a shift from module-specific outcomes

to an outcomes framework³ which highlights the areas of change Youth Music seeks to support within the projects we fund: musical, personal, social, workforce and organisational development. This framework has been devised based on the reports and evidence submitted to Youth Music by thousands of projects over the past 15 years, as well as considering the place of Youth Music funding in the current cultural, children's, and social welfare sectors. The first application deadlines for this refreshed programme were in September 2014 for grants beginning in April 2015. The first formative evaluation of the updated programme will take place in September 2015, with summative findings and any updates emerging in summer 2017.

The programme evaluation also allowed us to update our monitoring and evaluation processes, meaning that all data submitted to Youth Music is fully analysed and feedback is provided to grantholders, to improve both the quality of projects and the quality of reporting. This also allows for a live and active dataset on all projects funded (as well as those recently closed), creating far greater potential for learning across the sector.

Outcome 1:

To be an intelligent investor in high quality music-making for children and young people who would not otherwise have the opportunity

Grants awarded

In 2013-14 Youth Music invested £9,286,622 in 165 organisations by awarding 182 grants, (encompassing 192 different modules). The average grant size was £51,025. These organisations leveraged a further 37% of match-funding (from non-ACE and non-Lottery sources) meaning that every £1 invested by Youth Music was worth £1.37 when spent within projects. This is consistent with last year (38%) and reassuring given the ongoing reductions in public sector spending

and slow economic growth nationally.

The investment has been split across projects focusing on **challenging circumstances** (£6,705,400), **inclusive progression** (£1,817,261), and **early years** (£763,961). Due to increasing need and demand, as well as an ongoing strategic focus on those most in need, we have seen an increase in projects focusing on challenging circumstances when compared to previous years:

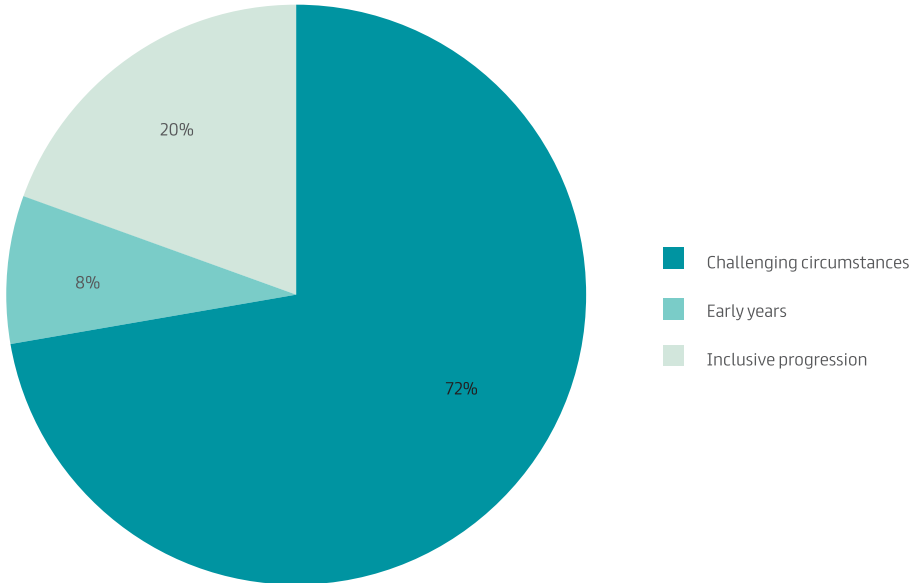


Figure 1 - Proportion of investment according to focus area (£9,286,622)

The number of different modules funded in 2013-14 are presented in figure 2. The Open Module, where applicants construct their own outcomes and have no restrictions on activities, continued to be the largest module, followed by Elevated Risk (focusing on looked after children and young people, those in the youth justice system, or those not in education, employment or training),

and the extension of the Musical Inclusion module to March 2015 (discussed in more detail on page 18). There were three Spotlighting and seven Networking grants awarded. These are strategic grants seeking to support practitioners and the wider sector to understand and share best practice and improve the quality of young people's experiences across projects.

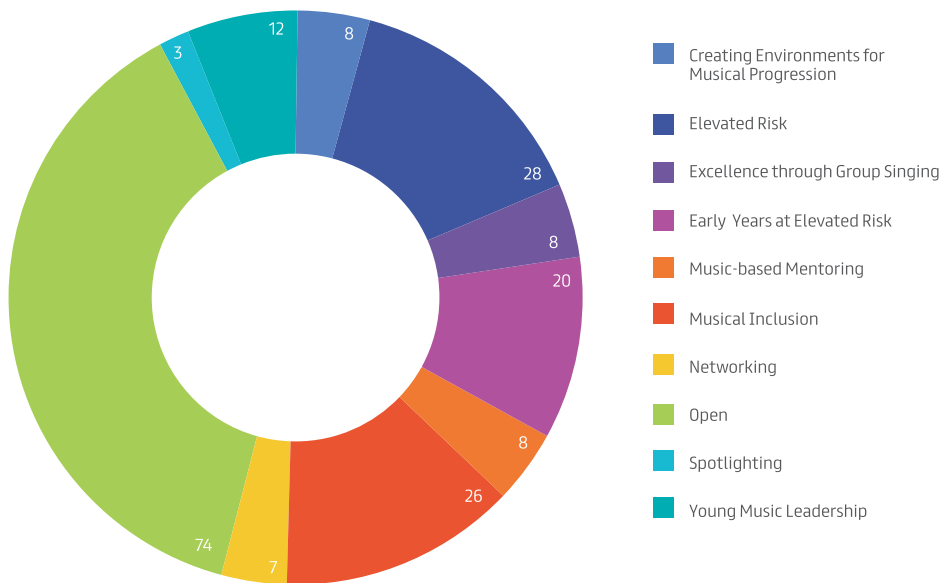


Figure 2 – Number of modules funded in 2013-14

Grantholders

The proportion of grantholder organisations which are led by staff who consider themselves to be Black, Asian or Minority Ethnic, (BAME-led) has risen from 7.4% in 2012-13 to 8.2% in 2013-14, indicating that the efforts of Youth Music to increase the diversity of organisations it funds are showing some success. This is also likely to be a consequence of the open

access funding system (BAME-led organisations made up just 3% of the portfolio in 2011-12 when the majority of grants were solicited). The 8.2% figure is higher than the proportion of BAME-led small and medium sized enterprises nationally at 7%⁴. Figure 3 and table 1 compare the types of organisation funded over the past three years.

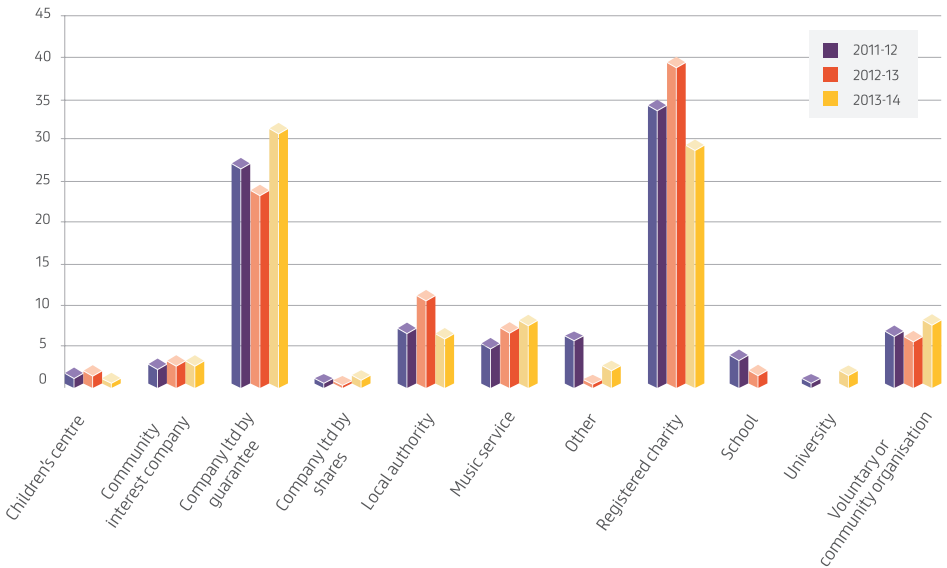


Figure 3 - Organisation type in receipt of Youth Music funding (2011-2014)

	2011-12(n=183)	2012-13 (n=214)	2013-14 (n=182)
Academy	0	0.5	1.1
Children's centre	2	2.3	1.1
Community interest company	3	3.3	3.3
Company ltd by guarantee	27.1	24.7	32.4
Company ltd by shares	1	0.9	1.6
Local authority	8	11.2	7.7
Music service	5	7	8.8
Other	6	0.5	2.7
Registered charity	34.7	40	30.8
School	4.5	2.3	0
University	0.5	0	1.6
Voluntary or community organisation	8	7.4	8.8

Table 1 - Organisation type in receipt of Youth Music funding (2011-2014)

There are no significant differences in the types of organisations being funded since 2011-12. By far the largest proportion of Youth Music grantholders are registered charities and companies limited by guarantee⁵ at 60-65% of all grantholders over the past three years. However some minor trends are emerging. The proportion of grants going to music services has increased from 5% to 8.8%, which, while still low, may indicate a growing synergy between their aims and those of Youth Music (and may also indicate a more inclusive approach being adopted amongst Music Education Hubs⁶). While the small increase in the proportion of grants going to local authorities in 2012-13 implied a growing need for non-governmental

funding, this has decreased again, which indicates instability across local authority funding, especially when considered alongside the findings from our annual stakeholder survey (discussed more fully on page 22).

The proportion of grantholders who are new to Youth Music has remained consistent in 2013-14 at 36% (compared to 40% of grantees who were new to Youth Music after the changes to the programme from mostly solicited to open access in 2012). This large proportion may be because Youth Music encourages applications from organisations who have not previously applied, supporting them through the process with online guidance materials, as well as offering

outcomes training sessions around the country free of charge. As our portfolio-balancing process considers areas of greatest need in each funding round, organisations which have not previously received Youth Music investment may be ideally placed to offer music-making provision where little or none currently exists.

The proportion of funding being awarded to each region in 2013-14 can be seen in figure 4.

The largest proportion of funding was awarded to London (17%, £1,555,482),

followed by the North West (15%, £1,375,115) and the South West (13%, £1,217,276). Youth Music continues to apply a regional weighting system to each funding round in order to ensure that there is greater equity of funding across the regions, and that investment is targeted towards areas of greatest need. This system has shown a far more even spread in regional distributions since being introduced in 2012. More information on Youth Music's regional weighting and portfolio-balancing system is detailed under Outcome 3.

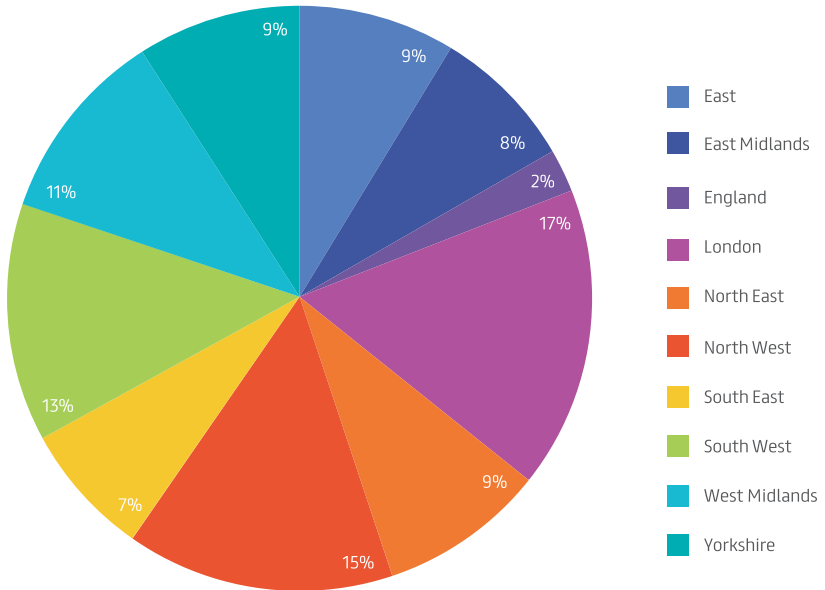


Figure 4 - Proportion of funding by region

Strategic investment in Musical Inclusion

In 2013-14 Youth Music continued to invest in the 26 organisations across England holding grants under the Musical Inclusion module. The aim of Musical Inclusion is to ensure 'that opportunities exist for children and young people in challenging circumstances to access and progress through high quality music-making in England'. The external evaluation indicated that this strategic aim may have been too broad to be concisely interpreted by organisations. However, the operation of Musical Inclusion projects is underpinned by five further intended outcomes:

1. To increase the number of sustained, high quality music-making opportunities for children and young people, in particular those in challenging circumstances within their defined geographic area.
2. To extend the expertise, knowledge and skills of people and organisations to strengthen and develop music provision for children and young people in challenging circumstances.
3. To support the development of progression environments that

encourage children in challenging circumstances to realise their full musical talent and potential.

4. To increase awareness of the value that high quality music-making opportunities can have on improving the life chances of children and young people in challenging circumstances.
5. To embed learning and effective practice in host and partner organisations and share practice beyond these organisations.

The Sound Sense team evaluating the module reported that there is still a wide range of ways in which people understand 'Musical Inclusion' (both as a term in itself and as a strand of work). This has restricted the ability of individuals and organisations to operate according to the aim and intended outcomes described above.

There is an ongoing need for Youth Music, the organisations we support and the wider music education sector to deliver, promote and expand musically inclusive practice. There have been several key achievements in the first two years of the Musical Inclusion module.

The Sound Sense report suggests the following:

- Musical Inclusion can ensure that issues of musical inclusivity are successfully addressed in Music Education Hubs.
- Projects that are most successful are run by individuals with high levels of strategic and negotiating skills.
- Practice – whether musical or managerial – needs to be documented and shared more. Too much practice at present is inefficiently being reinvented.
- Programmes of work that are delivered by multiple individual projects need managing and supporting so that the project staff understand clearly what the job to be done is and why it needs doing. Shared purpose and understandings between each project and the funder result in a more effective and efficient programme.
- There is further progress that the programme can make, even in its final few months⁷.

Since this module launched in October 2011, there has been a great deal of

change across Youth Music funded organisations and the wider music education sector. It has become clear that there is still a great (if not greater) need to focus on inclusive music education, as the evidence base grows of its positive effects for individuals and society.

29% of projects that ended in 2013-14 reported that their activity was considered part of a local Music Education Hub: a figure which is lower than anticipated. However, the responses from our 2014 stakeholder survey suggest that the more organisations are starting to work with hub leads (see more on page 22). We have now changed the monitoring processes so that this information is collected at application stage in order to give a more up-to-date picture.

While there have been some advances in the activity and outcomes of Music Education Hubs - some working very strategically and inclusively with Musical Inclusion grantholders providing expertise and services - the hub data returns are still showing below-average participation of children from poorer backgrounds, and limited access to provision beyond traditional instrumental tuition⁸.

Declined applications 2011-2013

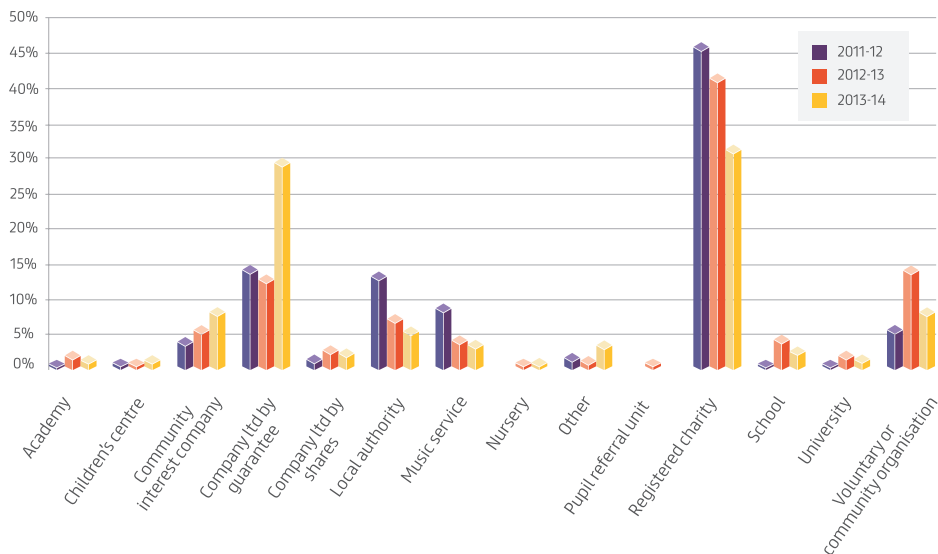


Figure 5 - Organisation type declined funding (2011-2014)

As with the organisations who have successfully applied for funding, there are no statistically significant differences across the types of organisation unsuccessfully applying for funding over the past three years. The increase in community interest companies indicates the larger proportion of applications coming from these organisations in general. Considering both successful and unsuccessful applicants, there appears to be a trend emerging in how organisations are defining

themselves, with more using 'company limited by guarantee' than 'registered charity' as their principle identifier. This may indicate that organisations are diversifying their income streams and presenting themselves as small businesses rather than philanthropic organisations, although further research would be required to substantiate this.

The mean request amount for those declined in 2013-14 was £47,811, similar to that of those who were

	2011-12 (n=245)	2012-13 (n=299)	2013-14 (n=244)
Academy	0.4%	2.0%	1.2%
Children's centre	0.8%	0.7%	1.2%
Community interest company	4.5%	5.7%	8.2%
Company ltd by guarantee	15.1%	12.7%	29.9%
Company ltd by shares	1.6%	2.7%	2.5%
Local authority	13.5%	6.7%	5.3%
Music service	8.6%	4.3%	3.7%
Nursery	0.0%	0.3%	0.4%
Other	1.2%	1.0%	3.7%
Pupil referral unit	0.0%	0.3%	0.0%
Registered charity	46.9%	41.8%	31.1%
School	0.4%	5.0%	2.5%
University	0.4%	2.0%	1.6%
Voluntary or community organisation	6.5%	14.7%	8.6%

Table 2 - Organisation type declined funding (2011-2014)

successful (£51,025) and has remained broadly consistent over the past three years, although it was slightly higher at the launch of the open access programme (£63,237 in 2011-12, £45,199 in 2012-13).

As can be seen in figure 6 (overleaf), the amount of funding declined across the regions has been relatively consistent over the past three years, with the exception of the North West and the West Midlands where the number of projects declined in 2013-14 was far smaller than in the previous year. Ideally

we would like to see a flattening of this line so that the amounts being applied for (and declined) from each region is in line with the expected amount of funding available. While we are unlikely to see a total flattening, the graph does indicate a stabilising trend (seen most clearly in the lower 2013-14 peaks for London, the North West and the South West). The lower figures for the East and Yorkshire indicate how the regional weighting system is allowing for greater proportions of funding to be invested in these areas.

Stakeholder survey results

Every year since 2010 Youth Music has distributed a survey, providing the opportunity for grantholders and unsuccessful applicants to give their opinions of our performance as a funder, and to share their needs and perceptions. In April 2014 a distribution list of 391 organisations received the survey, comprising 273 current grantholders and 118 unsuccessful applicants. 165

respondents completed the survey providing a response rate of 42%: the highest ever achieved. This is widely considered to be a representative sample, large enough to make reliable inferences from the total population invited to take part.

Figure 7 shows the responding organisations' relationship to their local Music Education Hub. The

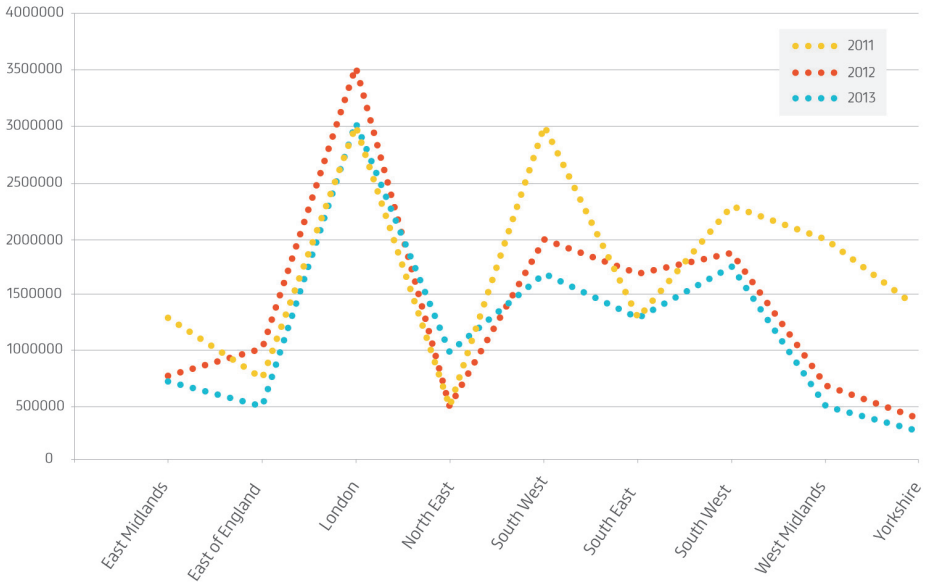


Figure 6 - Amount of funding declined by region (2011-2013)

percentage of those who reported that they are involved with their hub in some way is much higher than the 29% reported by projects which closed in 2013-14. Sixty-three percent of survey respondents reported that they are involved with the hub in some way, 26% considered themselves 'aware but not involved', while 11% defined themselves as 'not aware' of

the Music Education Hub at all. This – along with only 5% of respondents directly representing music services – shows that Youth Music is working with a spectrum of organisations from across the music education sector wider than those actively engaging in the system of Music Education Hubs, but that the majority of respondents are aware of the hubs and their work.

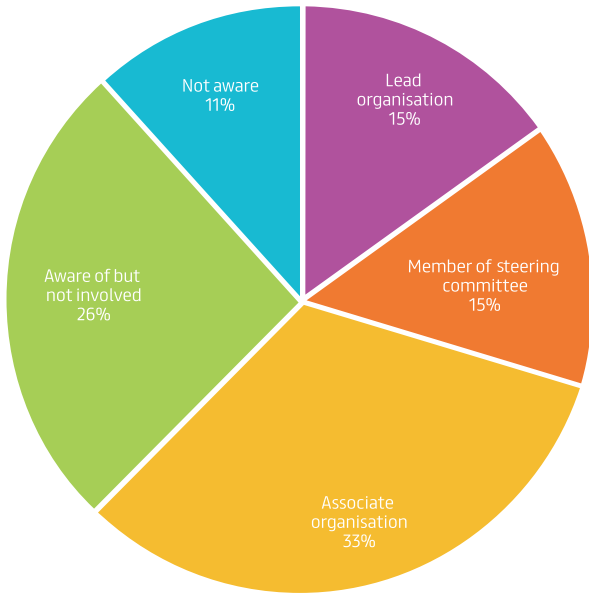


Figure 7 - Respondents' relationship with local Music Education Hub (n=165)

Grantholders generally agreed that they know who to contact at Youth Music and have received a positive service when contacting us (figure 8). Sixty-three percent of respondents agreed or strongly agreed that the feedback they received about unsuccessful applications has been useful to their organisation. This is a strong increase on an equivalent question from 2012-13 where just 50% reported that they found the feedback useful, and indicates that the improved assessment and feedback process adopted in the past year by Youth Music is potentially valuable to most applicants.

When asked to rate how important different aspects of Youth Music funding are to organisations (figure 9), respondents indicated that all aspects were considered important, with learning and participation considered most important (58% crucial and 28% very important), followed by core costs (52% crucial and 23% very important) and continuation funding (44% crucial and 35% very important). Early years funding was considered the least important, but this most likely reflects the much smaller proportion of respondents who work in this more specialist field (around 10% of the sample).

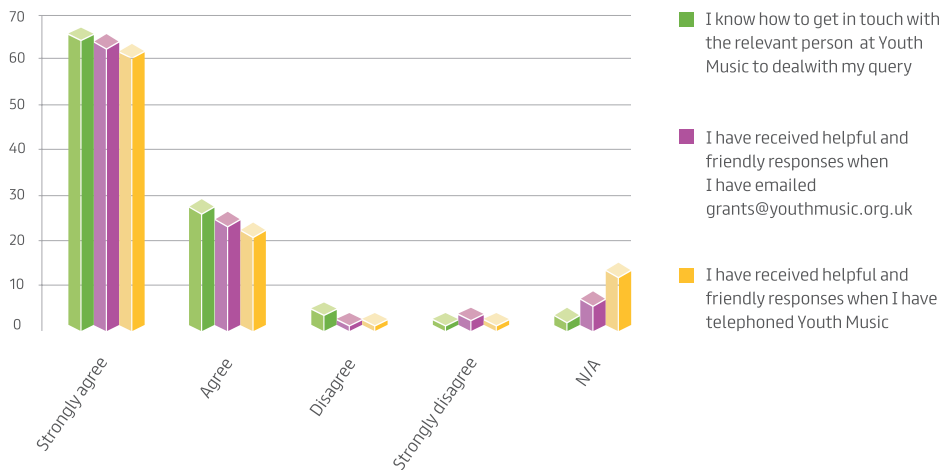


Figure 8 - Stakeholder perceptions of contacting Youth Music

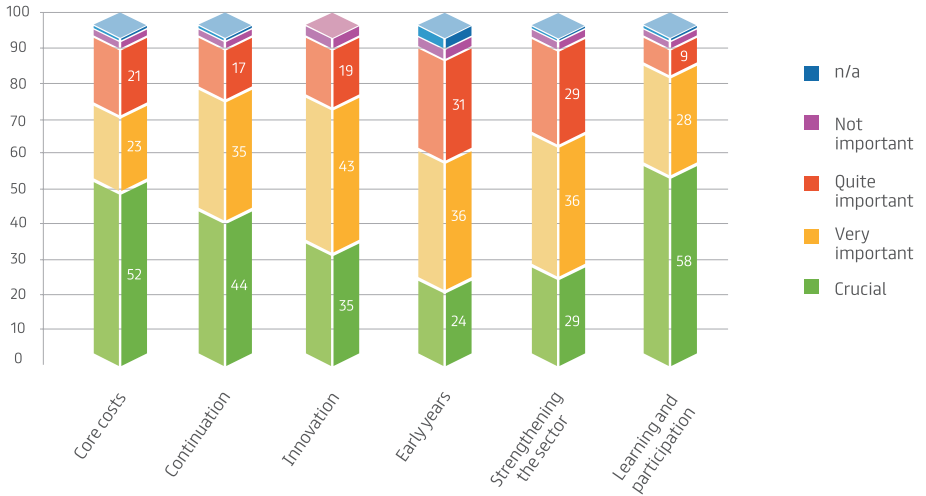


Figure 9 - Importance of various aspects of Youth Music funding

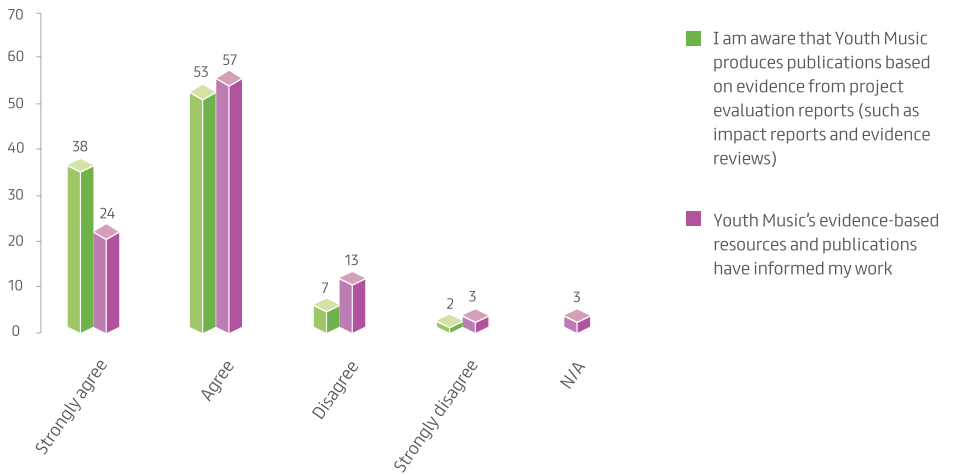


Figure 10 - Knowledge of how grantholder data is used by Youth Music

Previous surveys have indicated that stakeholders do not always have a clear understanding of how Youth Music uses the data and evidence provided by projects. This has improved, with 91% of respondents indicating that they are aware that Youth Music produces publications based on this evidence, and a further 81% stating that these publications have informed their work (figure 10).

Figures 11 and 12 show that for the majority of grantholders (69%) Youth Music grants make up less than 20% of their annual organisational

turnover. However, when asked how important Youth Music funding is for the organisation to meet their aims, 72% said it was either very important or crucial. This implies that that Youth Music funding remains one stream amongst many, potentially indicating a healthy funding portfolio, but also that the targeted funds made available from Youth Music are meeting a real need in the voluntary sector.

In addition to their perspectives on and experiences of accessing and managing Youth Music funds, respondents were asked about the

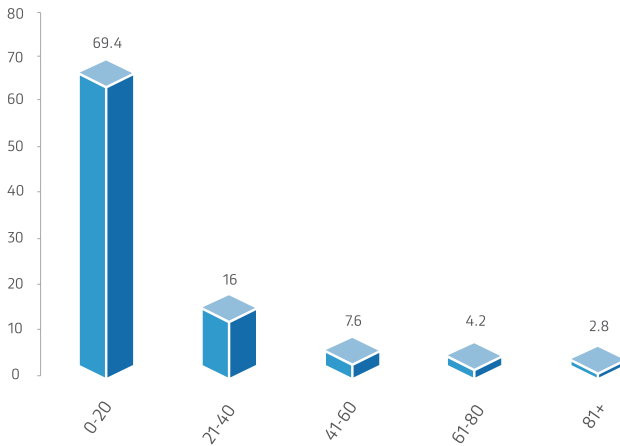


Figure 11 - Proportion of organisational turnover that comes from Youth Music (n=144)

effects of local authority cuts. The full analysis can be read on the Youth Music Network⁹, but the main findings were:

- The effects of cuts are widespread, and are mostly having a negative or neutral impact. Cuts are affecting staffing levels, staff morale, and quality of service delivery.
- A more competitive environment is making partnership-working more difficult, with some evidence that organisations are prioritising their own survival over the needs of the communities they are serving.

- Some worrying signs emerged to suggest that the poorest people and communities were being hardest hit.
- The organisations that showed least sign of being affected by the cuts were agile and flexible, adapting their business models and ways of working to suit the changing environment.

This suggests that Youth Music should further explore the impact of local authority cuts using available data, and potentially partner with other organisations in order to shore up resilience for those organisations most likely to be negatively affected.

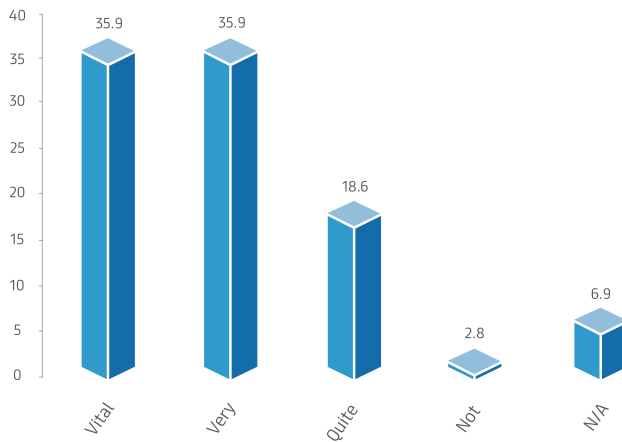


Figure 12 - Importance of Youth Music funding to meet organisational aims (n=145)

Outcome 2:

To support organisations which transform the lives of children and young people in the most challenging circumstances, developing in and through high quality music-making

Challenging circumstances

Eighty percent of participants taking part in Youth Music funded work were recorded as experiencing challenging circumstances. This is a significant increase on 2012-13 where 57% of participants were recorded as experiencing challenging circumstances. There are several potential reasons for this:

a) The NYMO fund began to be administered by Arts Council England in April 2013; these participants do not tend to have additional challenges.

b) Youth Music strategically invested in projects which focus on children and young people in challenging circumstances, e.g. prioritising challenging circumstances projects in portfolio-balancing assessment panels.

c) This year's statistics include the Musical Inclusion grantholders who were tasked specifically to work with children and young people in challenging circumstances.

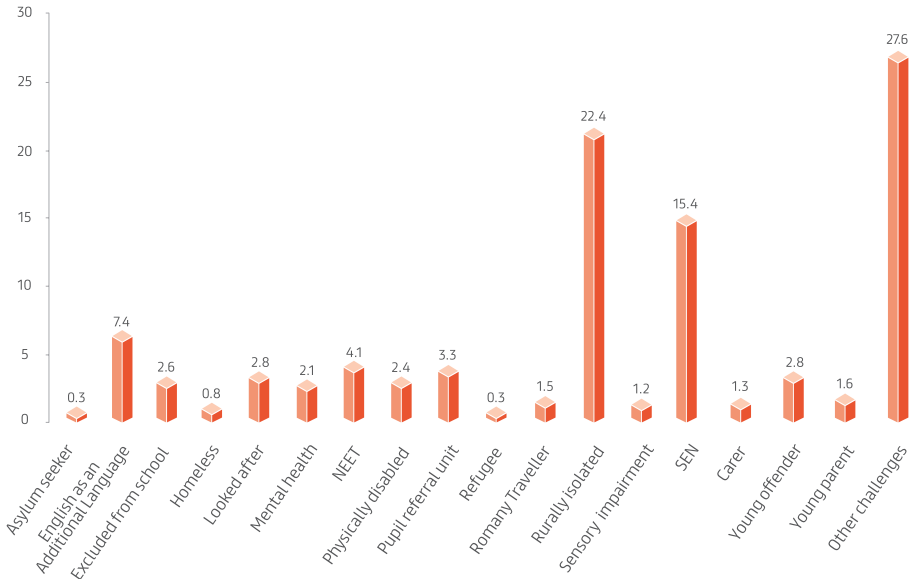


Figure 13 - Proportions of recorded challenging circumstances of participants

d) It is also possible that projects are more precisely targeting young people with additional challenges, or that there is increasing need among the youth populations with whom organisations are working.

Figure 13 indicates the categories of challenging circumstances reported by grantholders. Grantholders can select several categories, recognising the complex and multiple nature of challenging circumstances. Children experiencing rural isolation continues to be the most frequent category reported (22.4%), followed by children with special educational needs at 15.4% and those with English as an additional language at 7.4% (although this latter category has halved since 2012-13).

Figure 14 shows the breakdown of categories reported in the open ended 'other' field in reports (27% of challenges reported). These categories are thematically coded (e.g. 'children in hospital' will be coded as 'physical health'). The largest proportion of 'other' challenges are those relating to behavioural or social challenges, such as those at risk of exclusion from school. Other commonly reported categories are financial challenges (25%), substance abuse - either of children themselves, or their parents or

carers - (11%), physical health issues (10%), and mental health or other psychological issues (6%).

The focus on challenging circumstances remains core to Youth Music's funding programme, with applicants now being asked to consider challenges according to a framework (designed by Sound Connections as part of their Musical Inclusion grant):

We will prioritise applications that help young people whose challenging circumstances act as a barrier to accessing music-making. These challenges may be:

- *economic – children and young people whose family income restricts or prevents their participation in music-making, because it is unaffordable or inaccessible.*
- *relating to a life condition – children and young people with a condition which makes their participation in music-making more expensive or complex, such as a disability or sensory impairment.*
- *relating to a life circumstance – children and young people who are living in situations which makes their participation in music-making more expensive or complex, such as looked-*

after children, young carers or those living in rural isolation.

- behavioural – children and young people whose behaviour means they need additional support or specialist services in order to be able to participate in music-making, such as young offenders or young people at risk of exclusion¹⁰.

We hope that this helps applicants and grantholders to think about designing programmes and projects that will help children to deal with their challenges.

We believe this is preferable to a target-driven outputs approach seeking specific numbers of children in particular categories.

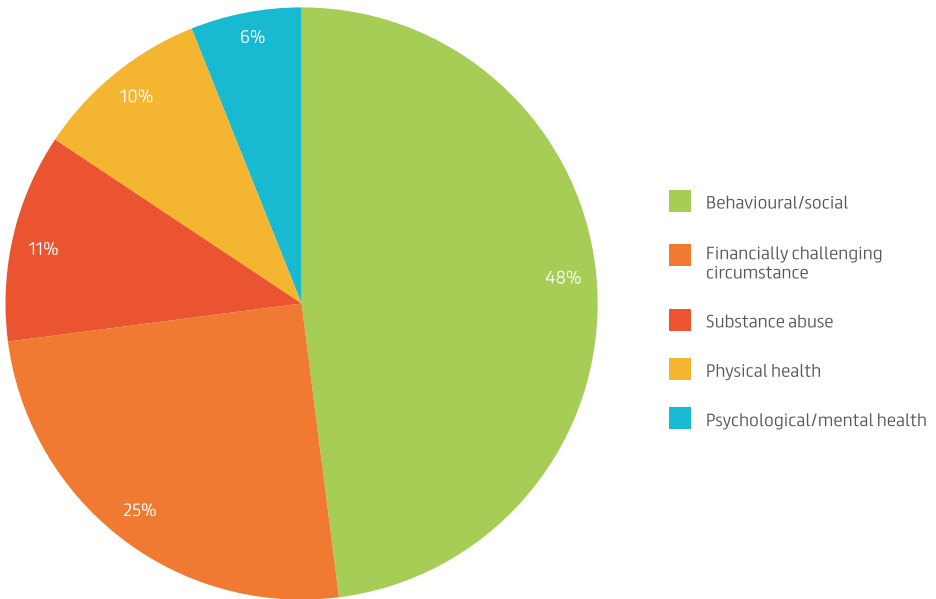


Figure 14 - Other challenging circumstances recorded by grantholders (n=152)

Outcomes within projects

Figure 15 shows the top-level outcome themes which were coded in the evaluation reports submitted by all projects closing in 2013-14. It is important to remember that this does not imply that outcomes have been coded are always wholly positive: it simply represents the proportion of project reports that are dedicated to discussing these outcome themes.

Figure 16 (p33) shows how the coding framework is correlated with Youth

Music's three main focus areas: children in challenging circumstances, early years, and inclusive progression. The strongest associations in the coding framework are between musical development in progression-focused projects, and personal and musical development in challenging circumstances projects. The most coded outcome area in early years projects is professional development (for the adults involved in the projects), followed by personal, social and musical development.

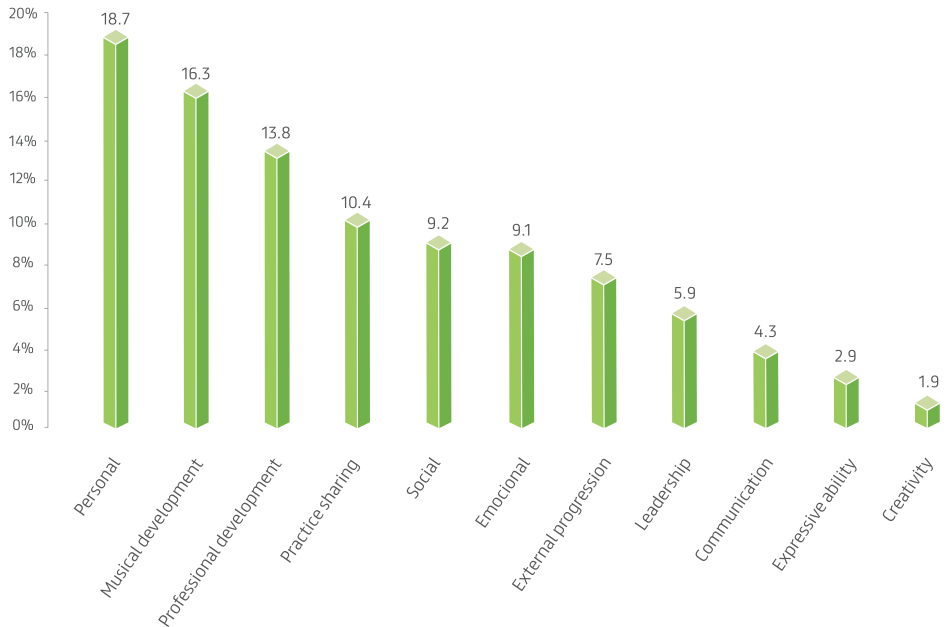


Figure 15 - Most coded outcomes across all projects

Figure 17 (p34) presents outcomes coding associated with the main 'entities' that reports discuss (i.e. the most commonly discussed people, environments, or aspects within Youth Music projects). It shows that there are strong associations between where projects discuss social outcomes and parents, as well as pedagogy. Professional development is often discussed in projects alongside project management and volunteering. Interestingly, personal development seems to be associated with performance and recruitment, and musical development seems to be strongly associated with performance and technology.

This type of analysis allows us to look at how aspects of projects may be related to positive or negative outcomes, by exploring the connections that emerge from coding at this level. While examining project outcomes at this aggregated level does not give a full picture of each project's impact, this kind of analysis gives us an overall view which is then deepened by further thematic analysis of reports using the outcomes framework. The strongest themes of this further analysis are presented in the associated 2013-14 Learning Report¹¹.

Participants in Youth Music funded projects

In order to maintain consistency with previous years and ensure that output numbers are as accurate as possible, the data reported in the following section relates to the 163 projects that ended in 2013-14.

The total number of participants taking part in Youth Music funded projects that closed in 2013-14 was 75,788 (49,149 core participants and 26,639 taking part in taster or drop-in sessions). This is consistent with the total number from 2012-13 (around 74,000 from 155 closed projects). However, last year's figures included around 25,000 participants who had taken part in NYMO¹² activity. 2012-13 also included the YMAZ extension outputs which were operational across 19 organisations. The 2013-14 data included reports from the 26 organisations running Musical Inclusion modules which were not reported in 2012-13 as they were part of a two-year funding agreement: this is likely to have increased all output figures this year compared to last year (to counter this, where appropriate, proportions are presented instead).

The gender of participants has reversed from a slight female bias in 2012-13 to a slight male bias in 2013-14 (see figure 18, p35).

The age range of participants is broadly consistent with previous years (see figure 19, p36), although we have seen an increase in the proportion of early years participants in 2013-14: 25.6% of all participants in 2013-14 compared with 15% in 2012-13. This has also created

a shift to 53% of Youth Music participants being aged 10-25 in 2013-14 compared to 69% in 2012-13, with around 20% of Youth Music participants being in Key Stages 1 and 2 (ages 5-11). We are also seeing a larger proportion of teenage males participating in projects than females.

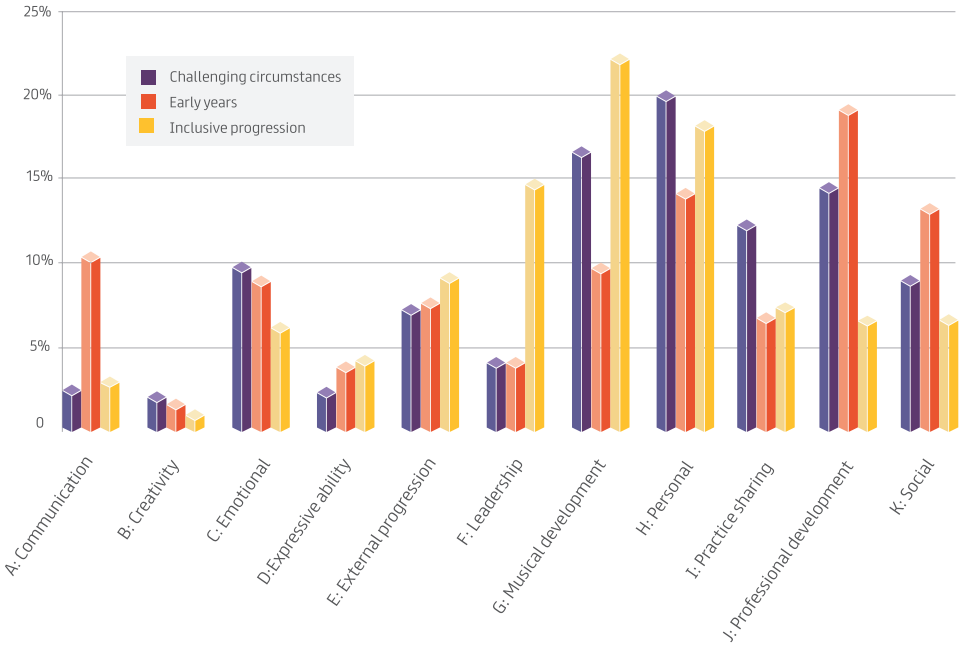


Figure 16 - Outcomes coded by focus area

These are quite different demographics from those children and young people reported as taking part in Music Education Hub core activities¹³.

Figure 20 (p37) shows the ethnicity of project participants and indicates that 78.5% of participants were white British. The largest proportions of participants

who did not identify as white British were white other (3.4%), African (2.2%), and Pakistani (2%). The ethnicity figures are consistent with previous years (78% white British in 2012-13 and 81% in 2011-12). The percentage of participants who do not identify as white British in Youth Music projects (21.5%) is higher than the national average of 17%.

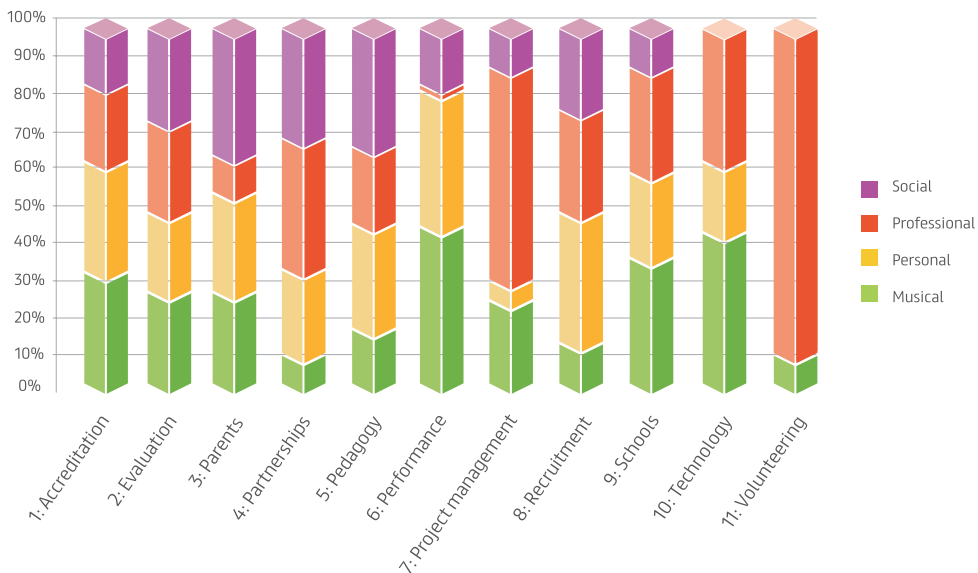


Figure 17 - Outcomes coded by main project entities

The ethnic background of participants differs greatly around the country and can be seen in figure 21 (p38) where the proportions of non-white British participants are compared to the regional mean of the population aged 0-19¹⁴.

The diagram shows that across all regions, Youth Music projects are working with a higher than average proportion of participants who do not identify as white British. This is most marked in London and the North West.

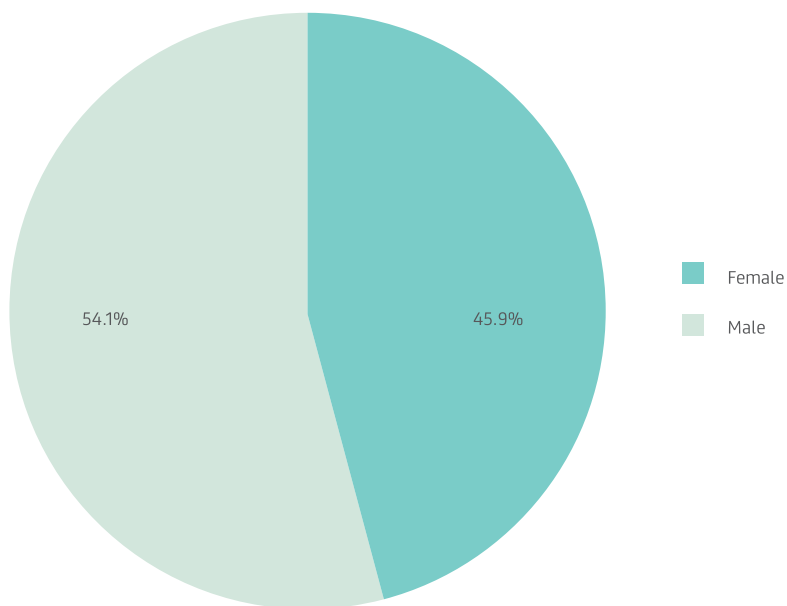


Figure 18 - Gender of participants (n=44,485)

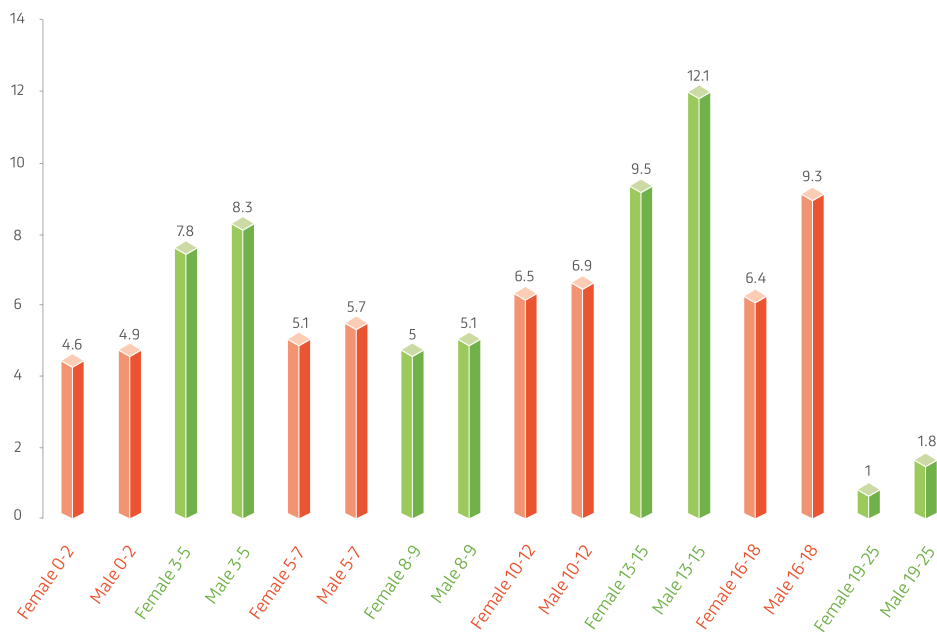


Figure 19 - Age distribution of participants (n=44,485)

Arts Award, other accreditations, and signposting progression opportunities

Of 180 projects ending in 2013-14, 40 (22%) offered Arts Award. Within these projects 23.4% of participants (n=627) achieved at least a Bronze level award, an increase since 2012-13 when 16% of participants achieved an award in projects where it was offered.

The growing popularity of Arts Award is particularly interesting as in 2013-14 just 7% of participants received an accreditation other than Arts Award in projects where accreditation was offered (ranging from OCN, Rockschoo, ABRSM grades and

others). This is lower than the 19% of participants who received accreditation other than Arts Award in 2012-13, and is likely to signify the shift from projects using a range of accreditation towards the greater adoption of Arts Award.

Since establishing the single Youth Music funding programme we have more closely monitored the intention of organisations to offer Arts Award. In 2012-13 23% of organisations reported that they intended to provide Arts Award, rising to 48% in 2013-14. This is likely to reflect the growing

popularity of and investment in the award at a national level, as well as the strategic partnership between Youth Music and Trinity College London that has sought to encourage uptake amongst projects. Youth Music has become an official Arts Award supporter and provides detail on embedding Arts Award in projects across its guidance materials.

Twenty-seven percent of participants were signposted to a new cultural opportunity as a result of taking part in funding, and 36.4% were

signposted into new music-making opportunities beyond the project in which they participated. These are both much higher than the proportions reported in 2012-13 (9.6% and 20.5% respectively) and may be the result of both an explicit focus on progression across the large-scale Musical Inclusion module, as well as a potential consequence of the emerging Music Education Hub model and a better joined up sector. The distinction in these outcomes over the past three years is presented graphically in figure 22 (overleaf).

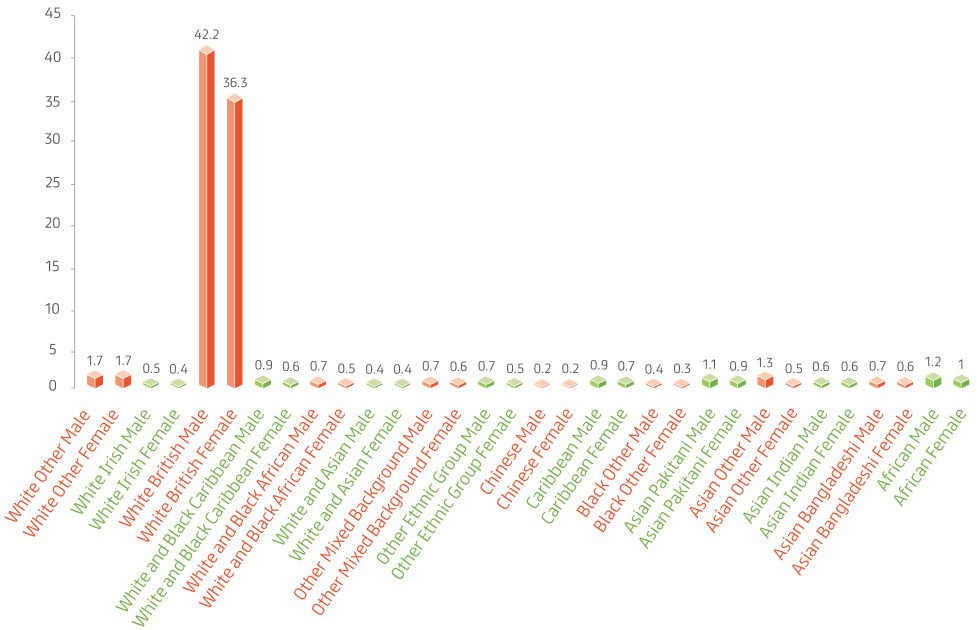


Figure 20 - Participant ethnicity by gender (n=40,915)

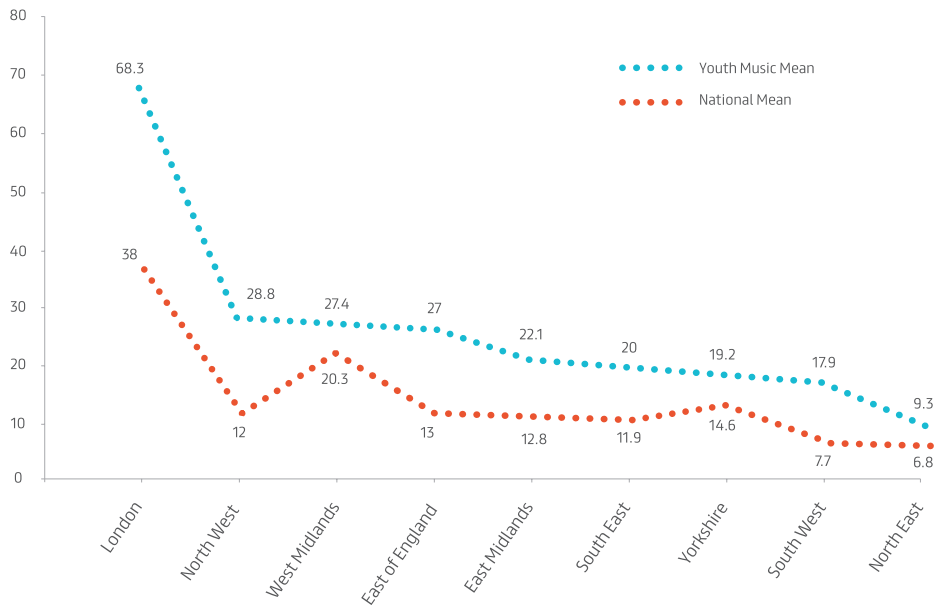


Figure 21 - Participants who do not identify as white British - Youth Music participants vs regional means

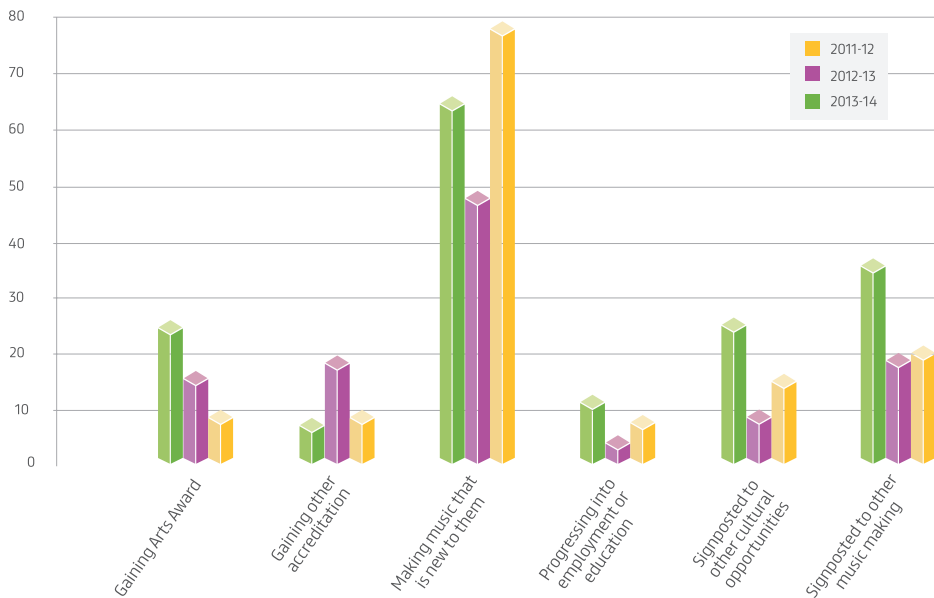


Figure 22 - Participant progression levels (2011-2014)

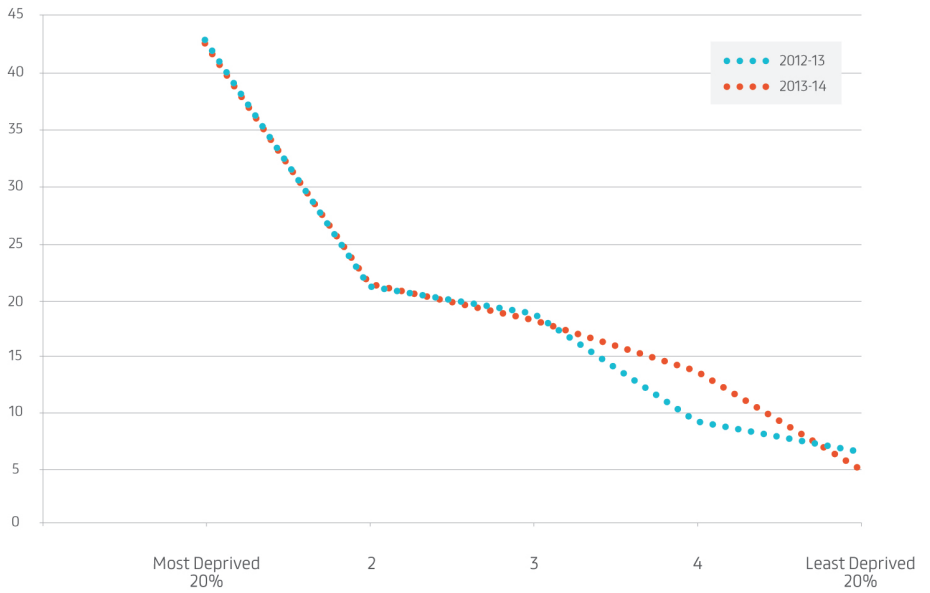


Figure 23 - Proportion of Youth Music funding invested by Local Authority Index of Multiple Deprivation

Outcome 3:

To support and embed high quality music-making in areas of greatest need

Youth Music views areas of greatest need in two key ways:

- geographical - from regional differences down to specific ‘cold spots’ in particular areas, understanding challenges at a local level.
- musical – offering activities and opportunities which otherwise wouldn’t be available to young people, supporting all genres, styles and techniques.

Regional weighting system and the Index of Multiple Deprivation

While London continues to be the region for which the greatest amount of

funding applications are received and declined, the weighting system applied at each round takes into account the amount requested from each region, current levels of Youth Music and Arts Council England funding, and need according to the Index of Multiple Deprivation (IMD), rather than a per-head formula.

A full discussion of the regional weighting system and rationale can be found on the Youth Music Network¹⁵ but it exists to ensure that there is a proportionate level of funding to each region and so that areas where infrastructure is less well developed have a better chance of becoming stronger.

The funding formula also allows for the areas that are experiencing the greatest levels of multiple deprivation

	2012-2013	2013-2014
Most Deprived 20%	42.5	42.2
2	21.1	21.0
3	18.9	18.4
4	9.7	12.9
Least Deprived 20%	7.7	5.6
Total funding	£7,390,217	£8,513,361

Table 3 - Proportion of funding by Local Authority Index of Multiple Deprivation

(and specifically the indicators relating to education engagement and performance) to be prioritised.

This can be seen in figure 23 (p39) showing investment according to the quintiles of multiple deprivation. This shows that consistently across 2012-13 and 2013-14 around 42% of Youth Music funding goes into the 20% most deprived local authorities, and 63% into the 40% most deprived local authorities.

While regional differences in arts participation are not hugely significant

(there is a 10% disparity between participation in arts and culture in the previous 12 months between the West Midlands at 74% and the South West at 84%), there is a more marked division between participation amongst those living in the 20% most deprived and 20% least deprived areas (67% against 84%)¹⁶.

This highlights a further imperative for Youth Music to continue to use IMD data in determining the allocation of funding at each round and ensure that areas with lower cultural engagement are prioritised for funding.

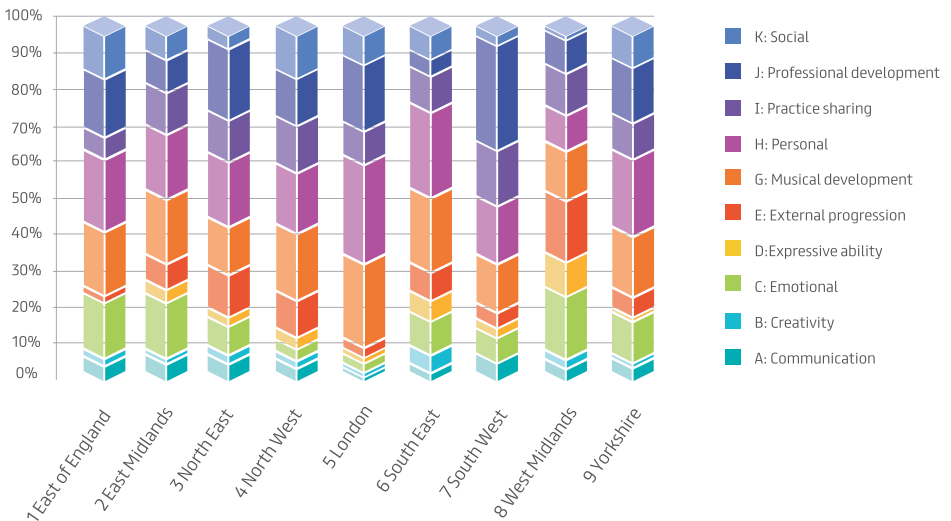


Figure 24 – Outcomes coded by region

Analysing the needs of particular regions

Figure 24 (p41) shows the number of times outcome themes were coded across each region. It indicates that the North West has the largest proportion of coding relating to social development. The South West has the greatest proportion of coding relating to professional development and practice sharing, and personal and musical outcomes are more frequently discussed in projects in London than in other regions.

Exploring the data in this way allows us to consider whether there is a focus on particular types of outcomes in a particular region, and to back-up or challenge what we think we know. For example, we know that there is a very

strong professional infrastructure in the South West, which means that they would be likely to discuss professional development and practice sharing, as well as engaging more often in this type of work and achieving associated outcomes, so we would expect to see evidence of this within the data. As the qualitative dataset from projects develops, we will increasingly be able to identify if there are particular outcomes associated with particular areas around the country, and to build this information into our organisational strategy (e.g. focusing training, support, and funding on regions that are showing low levels of coding relating to professional development: this year the East Midlands and the South East).

Outputs	2013-14 (n=163)		2012-13 (n=155)	
	N	Mean	N	Mean
Sessions	25,820	158	16,963	118
Performances	4,168	26	2,034	13
New works	2,956	18	2,249	15
Delivery partners	1,802	11	672	5
Practice sharing opportunities	3,744	23		

Table 4 - Project outputs

Session type, genre and other outputs

There has been an increase in all outputs since 2012-13: some of the numbers are higher due to reports from the Musical Inclusion projects. There were 25,820 sessions (the equivalent to 70 every day across England), 4,168 performances (or 80 a week), and nearly 3,000 new compositions produced.

The number of delivery partners has increased significantly, although this figure is also likely to be affected by the Musical Inclusion projects which have an associated key objective relating to partnership working. It is also possible that the Music Education Hub model has increased partnership working among organisations.

This is the first year we have asked projects to measure practice-sharing opportunities, as part of the generic outcome in the application and evaluation requirements relating to sharing and embedding good practice. The average number of practice-sharing opportunities per project was 23. Further work is required to evaluate the impact of these opportunities on organisations and practitioners, and should be considered as the refreshed funding programme progresses (as the required generic outcomes have now been removed).

Table 5 (overleaf) shows the range of genres used by projects. These are

presented as the proportion of projects using these forms of music at any stage in their sessions. The findings are consistent with previous years and continue to show that the most common genre category was pop, rock and urban with the associated genres of pop and rock (73%), rap/MCing and hip-hop (both used in 58% of projects), and dance (54%). Other popular genres were African (50%), folk (49%) and jazz/blues (46%). The resurgence in projects using folk music (49%) is significant compared to just three years ago when 30% of projects were using it. A comparison with 2010-11 indicates a strong increase in projects using all the genres we asked them about, indicating a greater level of diversity of genre within and across projects¹⁷.

The proportion of projects using pop, rock and urban music has increased from 36% in 2012-13 to 47% in 2013-14, potentially indicating a response to the lack of these genres being offered through core hub funding. The proportion of projects using classical music is comparable to previous years; 32% using western classical and 35% using contemporary classical. Diversity of genre is a key component of Youth Music's vision of musical inclusion and these findings demonstrate a clear difference to the provision being funded through the core roles of Music Education Hubs¹⁸.

	n	%
Classical		29%
Contemporary	49	35%
Musical Theatre	44	31%
Opera	22	16%
Western Classical	46	32%
Culturally Diverse		28%
African	71	50%
Caribbean	41	29%
East Asian	29	20%
Indian Classical	29	20%
Other Asian	20	14%
Reggae	50	35%
South American	36	25%
Traditional and Roots		30%
Country	18	13%
Folk	70	49%
Gospel	36	25%
Jazz/Blues	65	46%
Roots	27	19%
Urban, Pop and Rock		47%
Asian Popular	33	23%
Beatboxing	65	46%
Dance	77	54%
Garage	50	35%
Grime	51	36%
Hip-Hop	82	58%
Indie/Grunge	61	43%
Pop and Rock	104	73%
Rap/MCing	82	58%
R'n'B	58	41%

Table 5 - Genres used in projects

The same is true for session type, which can be seen in figure 25. This is also consistent with previous years with the

largest proportion of sessions being vocal (18%), followed by instrumental (14%) and composition/songwriting (14%).

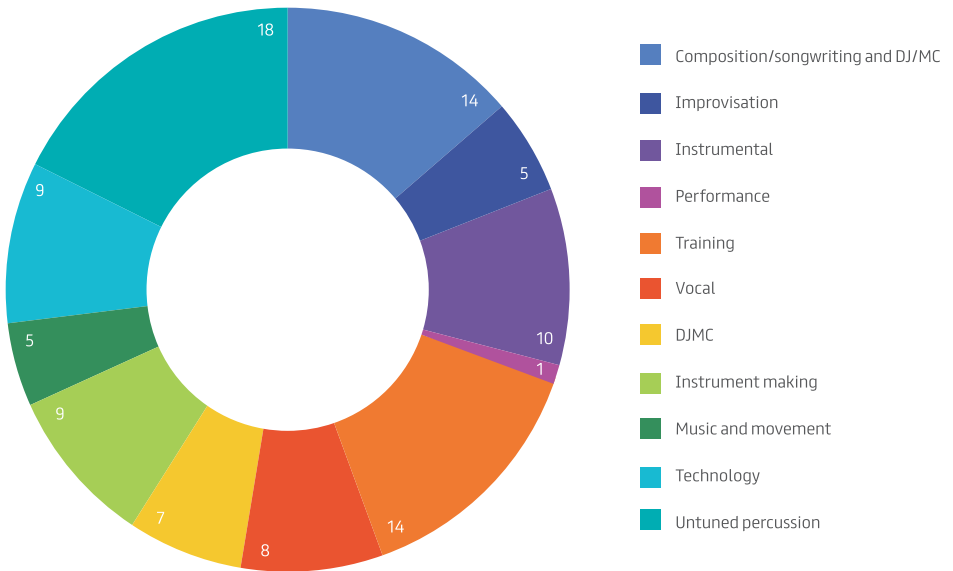


Figure 25 - Session type

Outcome 4:

To improve the quality and standards of music-making provision through the facilitation of online and offline networking and practice sharing

Youth Music Network users

Youth Music's research, guidance, outcomes training, quality framework, publications and evaluation tools are all underpinned by the Youth Music Network, our online community for music education professionals, launched in November 2011. It is also our online gateway for funding applications and supports people in this process.

Our 2014 stakeholder survey asked about perspectives on the Youth Music Network (figure 26). The responses indicated that people find the Network relevant and useful (77% agreeing or strongly agreeing), that users find it useful beyond just accessing information for funding (80%), and that they would recommend it to other music education professionals (81%). While the majority of users thought that the Network was easy to navigate, 36% of users disagreed, indicating that this should remain a priority for the future development of the Youth Music Network. These overall positive findings indicate the relevance of – and affection for – the Youth Music Network as a tool for supporting quality across and beyond Youth Music funded projects.

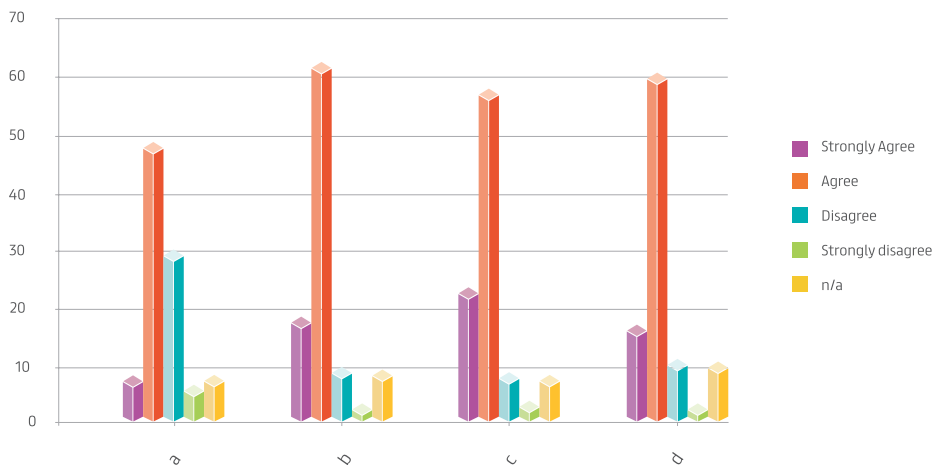
The Youth Music Network continues to grow and establish itself as a useful

tool for practitioners and projects (including those not funded by Youth Music) to improve the quality of their work through accessing and sharing information with others.

Table 6 shows that the total number of registered members has risen by 1,642 to 5,394, with 79,905 unique visitors throughout the year (an average of 6,659 visitors each month). The number of active registered members (i.e. those who have logged-in again since signing up) is lower than total registrations, but has also increased from 575 to 689 in 2014-15. There has also been an increase of 13,000 in the total number of unique visitors in 2013-14 (total n=79,905).

Youth Music's research is disseminated and repackaged in a number of ways in order to reach as many people as possible. In addition to providing traditional research reports, findings are often shared through blogs, resource packs, infographics and social media.

Fewer pages have been viewed since last year, but this may be a result of the ongoing development of the site to ensure that information is



- a = I find the Youth Music Network easy to navigate
- b = I think the Youth Music Network is a useful resource, even if I were not going to apply for funding
- c = I would recommend the Youth Music Network to other music education professionals
- d = The Youth Music Network newsletter email is useful and relevant to my work

Figure 26 - Stakeholder perceptions of the Youth Music Network

	2013-14	2012-13
Total number of users by the end of the year	5,394	3,761
Number of sign-ups throughout the year	1,642	1,908
Number of active users throughout the year	689	575
Unique page views	241,589	379,194
Unique visitors	79,905	66,696
Number of blogs uploaded by users	310	261

Table 6 - Youth Music Network user figures

presented concisely, and the need for users to click through multiple pages to find it is limited as much as possible. Engagement with the site increased, with significant growth in the number of blogs being posted on the site, from 261 last year to 310 this year. This equates to around six different blogs posted by users every week, with ensuing discussion in the comments below the blogs.

The most popular page in 2013-14 was the job listings, with almost 10,000 more page views than last year. Information relating to applying for Youth Music funding remained very popular on the site, with an increase

of nearly 5,000 page views, and the search page for other projects and organisations became more popular. This may indicate that there is an appetite for greater networking amongst users, which is a positive development.

Supporting stronger evaluation and an outcomes approach

There has been consistent engagement with the evaluation resources on the Youth Music Network, with 619 page views of the evaluation builder tool, and 164 downloads of bespoke evaluation toolkits. However there have been fewer pageviews of

2013-2014	2012-2013
Jobs – 46,554	Homepage – 34,336
Homepage – 22,679	Jobs – 30,111
About Youth Music’s grants programme – 14,093	Funding – 22,795
Funding – 12,152	About Youth Music’s grants programme - 9,585
Apply for funding – 7,619	Who can apply for funding? - 8,437
Existing grant holders – 5,854	Existing grant holders - 7,224
Near you postcode search – 5,854	Music Leader redirect page – 7,054
Who can apply for funding – 5,186	Events – 4,388
Funding modules – 3,700	Login page – 3,904
Login page – 3,610	Eligibility checklist – 1,919

Table 7 - Most visited pages on Youth Music Network

the evaluation section of the Youth Music Network than in 2012-13.

In order to make the evaluation information on the Network as easy as possible to find, when the evaluation guidance was updated as part of the programme refresh, it was attached to the same document as the outcomes framework that applicants must adhere to in order to successfully apply for funding. This means there are fewer documents for applicants to access and read, and ensures that an outcomes-focused approach to project planning is encouraged throughout the application and funding stages, as well as in reporting. Grantholder training on advanced evaluation methods and using shared measurement tools is scheduled for Autumn 2014 which should increase use of and engagement with the

evaluation builder, supporting stronger evaluations from projects.

Supporting the workforce and promoting professional development

Youth Music continues to support projects that are committed to professional development as another means of ensuring high-quality experiences for children and young people. The overall numbers of music leaders, trainees and volunteers are much higher than those reported in 2012-13, with 2,455 paid music leaders employed across 163 projects, supported by 1,677 paid trainees and 1,281 volunteers (see table 9, overleaf). A larger proportion of these groups were provided with CPD opportunities than last year, with 83% of music leaders, 69% of trainees, and 66% of volunteers engaging in workforce development.

	2013-14	2012-13
Unique page views of Evaluation and Outcomes section of the Network	4,846	6,015
Unique page views of the Evaluation Builder	619	615
Downloads of bespoke evaluation plans from the Evaluation Builder	164	168

Table 8 - Outcomes and evaluation web users

Outputs	2013-14 (n=163)		2012-13 (n=155)	
	N	Mean	N	Mean
Music Leaders	2,455	15	916	7
Music leaders (CPD)	2,042	13	661	5
Trainees	1,677	10	493	4
Trainees (CPD)	1,150	7	308	2
Volunteers	1,281	8	1,036	8
Volunteers (CPD)	849	5	517	4

Table 9 - Workforce and CPD outputs

Research on 'hard to reach' parents and early-years music-making

In September 2013 Youth Music published the report *Engaging 'hard to reach' parents in early years music-making*, conducted by a research team from the Institute for Policy Studies in Education (IPSE) at London Metropolitan University. The report questioned the labelling of groups as 'hard to reach', and instead recommended practical ways in which those working in early years music-making could understand and address the needs of parents. It also discussed helping early years staff and parents to view themselves as experts, and to explore musical genres outside the traditional nursery rhyme canon.

Early years has continued to be a focus for the organisation and findings based on this research have been presented at national and international conferences. The research team from IPSE have also

published the findings in a number of journals and publications.

Following consultation with a number of early years practitioners, a toolkit helping practitioners to engage 'hard to reach' parents in provision is due to be published in Autumn 2014.

Developing Youth Music's Quality Framework

In November 2013 we launched our Quality Framework, a tool to help practitioners to evaluate the quality of music-making sessions, improving the outcomes for the young people involved in projects.

The framework comprises the key criteria that Youth Music considers desirable for a high quality music-making session. It is designed to be an active document

which music leaders, project managers and other observers can use to pass constructive comment on any particular session within a project. The framework is intended to help identify training needs or particular areas for development within an individual music leader's practice.

As well as a tool for peer observation, the framework can be used for self-reflection by individual music leaders, allowing them to cross-reference their practice against broader principles and to identify areas in which they may wish to develop.

"The Youth Music Quality Framework is a great tool for peer observation, which can be used for self-reflection by individual music leaders as well as being an active document which music leaders, project managers and other observers can use to pass constructive comment. So much of what we do as music educators can be in isolation, employing practices we have developed personally during our own learning experiences. This tool enables us to reflect on our own practice and to share effective practice with each other".

Dick Hallam, Chair, Music Education Council

The framework will be further introduced at the Youth Music training sessions scheduled for Autumn 2014. All organisations applying for funding are required to adopt the Quality Framework and describe how they will use it in their work. The first evaluation of the Quality Framework will take place in the summer of 2015.

Partnerships between non-formal providers and schools

The Exchanging Notes initiative was launched in February 2014 with the stated aim:

"to ensure that young people at risk of low attainment, disengagement or educational exclusion achieve the best musical, educational and wider outcomes through participation in a pioneering music education project; and to develop new models of effective partnership working between schools and out of school music providers."

A key objective of the project is to explore and measure the effects of non-formal music pedagogy for children at risk of exclusion or under-achievement, and is the first project of this type and scale globally.

Fifty applications were received and ten projects were awarded funding of £120,000 each over four years¹⁹. The project includes an external evaluation team from Birmingham City University (awarded £220,000) who will oversee an action research and mixed-methods evaluation seeking to support emerging good practice, and at the same time to explore the impact on pupils taking part in the Exchanging Notes projects compared to their peers (i.e. their musical development, wider attainment, engagement and emotional development over four years). Projects begin delivery in September 2014, with the first interim evaluation report due at the end of the summer term 2015.

Outcome 5:

To be a sustainable organisation, able to diversify and expand music-making opportunities for children and young people

As a learning and evidence based charity, our development role and investment programme are inextricably linked. Our research and evaluation enables us to make informed investment decisions and support our fundraising strategy.

As a direct result of implementing our revised fundraising strategy, we secured £220k, from a variety of sources. While we did not achieve our original target of 3.8% of total income, we have begun to secure funding partnerships which will enable us to meet our goal of generating income to be invested in even more music-making projects via our grants programme. These partnerships have resulted from publishing our Case for Support and launching Exchanging Notes. At present, applications for funding greatly exceed the number we can afford to support.

We developed Give a Gig (www.giveagig.org.uk): our new community fundraising product, which supports the music industry and music fans to support Youth Music through

live music events. We are piloting the initiative by building support at a grassroots level and engaging influential ambassadors to help us publicise it, prior to undertaking a formal launch in 2015.

The music education landscape in England has changed (and continues to change) rapidly, with many organisations - including our charity and those in which we invest - facing funding challenges.

Next steps

- Provide leadership and expertise to embed high-quality musical inclusion practice across England.
- Build and widen the profile of our funding programme in the music education sector, particularly to organisations who have not previously applied to us.
- Establish greater coherence and co-ordination between in and out of school music education.
- Continue to build the evidence base to demonstrate how music helps children and young people, particularly those in challenging circumstances.
- Develop further 'learning by doing' action research models to test new ideas, and encourage ongoing evaluation and reflective practice amongst the workforce.
- Develop and grow the Youth Music Network to be the online community for professionals across the whole music education sector.
- Grow Arts Award year-on-year in line with ACE goals.
- Secure additional resources to extend our investment and support.

Youth Music's independence as a national charity enables us to embrace broader opportunities for partnership-working. We aim take the lead to bring clarity and coherence to the music education sector, in order to work together towards a musically inclusive England.

References

¹ <http://network.youthmusic.org.uk/learning/research/power-equality-interim-evaluation-musical-inclusion>

² <http://network.youthmusic.org.uk/learning/blogs/carol-reid/youth-music-grants-programme-refresh-whats-changed-and-why>

³ http://network.youthmusic.org.uk/sites/default/files/users/Funding_docs/Taking_an_outcomes_approach.pdf

⁴ <https://www.gov.uk/government/publications/small-business-survey-2012-sme-employers>

⁵ 'In British and Irish company law, a private company limited by guarantee is an alternative type of corporation used primarily for non-profit organisations that require legal personality. A company limited by guarantee does not usually have a share capital or shareholders, but instead has members who act as guarantors. The guarantors give an undertaking to contribute a nominal amount (typically very small) in the event of the winding up of the company'.
(from http://en.wikipedia.org/wiki/Private_company_limited_by_guarantee (accessed 08/09/2014))

⁶ Music Education Hubs include schools - from primary to further education institutions - professional music organisations and arts organisations. They work in local areas to bring people together to create joined up music education provision for children and young people. The hubs are a new way of organising music education, and have now been in place for two school years.
(from <http://www.artscouncil.org.uk/funding/apply-funding/funding-programmes/music-education-hubs/>)

⁷ Sound Sense, 'The Power of Equality' (2014:6)
http://network.youthmusic.org.uk/sites/default/files/research/The_power_of_equality_musical_inclusion.pdf

⁸ http://www.artscouncil.org.uk/media/uploads/pdf/MEH_key_data_final_report_28_02_14.pdf

⁹ <http://network.youthmusic.org.uk/learning/blogs/carol-reid/%E2%80%9Cdepletion-referral-agencies-increase-demand-and-expectation-less-income-d>

¹⁰ <http://network.youthmusic.org.uk/Funding/what-we-fund>

¹¹ Insert link to learning report

¹² National Youth Music Organisations offer invaluable opportunities and support for talented young musicians to develop their performance skills across a range of musical genres, regardless of their background.
(from <http://www.artscouncil.org.uk/funding/apply-funding/funding-programmes/national-youth-music-organisations/>)

¹³ http://www.artscouncil.org.uk/media/uploads/pdf/MEH_key_data_final_report_28_02_14.pdf

¹⁴ <http://www.ons.gov.uk/ons/taxonomy/index.html?nscl=Population+Estimates+by+Ethnic+Group#tab-data-tables>

¹⁵ <http://network.youthmusic.org.uk/learning/blogs/carol-reid/fairer-funding-all-how-youth-music-ensures-equitable-funding-spread-across>

¹⁶ <https://www.gov.uk/government/collections/taking-part>

¹⁷ <http://www.youthmusic.org.uk/assets/files/mip/YouthMusicImpactReport2010-2011.pdf>

¹⁸ http://www.artscouncil.org.uk/media/uploads/pdf/MEH_key_data_final_report_28_02_14.pdf

¹⁹ Further information is available here
<http://network.youthmusic.org.uk/exchangingnotes>

