YOUTH MAKES MUSIC MAKES

Impact Report 2014-15

Undertaken on behalf of Youth Music by BOP Consulting

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Executive summary

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 2014/15, Youth Music received a total of 394 funding applications. Of these, 144 applications were successful (across 132 organisations), representing a 38% success rate with a total grant investment amount of £9.2 million.

• Thirty-nine percent of organisations receiving grants had not been funded by Youth Music previously. This is higher than in 2013/14 (36%).

• Regional investment was evenly balanced, with 83% of funding outside London.

• In a survey of Youth Music grantholders, 96% said that they were aware of and/or working with their local Music Education Hub (compared to 89% in 2013/14).

• Seven percent of successful applications came from BAME-led organisations. This is consistent with previous years (8% in 2013/14 and 7% in 2012/13) and with the national proportion of organisations that are BAME-led (7%).

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

• In total, 194 projects reported working with 75,772 children and young people (this includes core and taster participants).

• Seventy percent of all participants were recorded as experiencing challenging circumstances, which is lower than the 80% reported in 2013/14, but higher than in previous years.

• Twenty-four percent of participants had special educational needs, 14% were experiencing rural isolation, 14% had English as an additional language and 14% were experiencing poor health.

• Fifty-five percent of participants were male and 45% were female.

• Projects continued to focus on a broad age range of children and young people, with 27% aged 0-5 and 37% aged 13-18.

• Twenty-eight percent of participants were reported as having

ethnicities other than white British. This is a higher proportion than in previous years, and is higher than the national average of 21%.

• Ninety-two percent of participants were taking part in music activity that was new to them, 59% were signposted to other music-making activity as a result of their participation, 38% were signposted to other cultural activity they could take part in in as a result of their participation, and 20% took steps to re-engage in education, employment or training as a result of taking part in their project.

• Thirty-seven percent of projects that closed in 2014/15 offered Arts Award, a significant rise from 22% in 2013/14. The number of Arts Awards achieved across all projects rose by 46%.

• Twenty-six per cent of participants achieved accreditation other than Arts Award in projects where it was offered: a significant increase on 2013/14 where the figure was 7%.

Outcome 3

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

• Youth Music invested 67% of its funding in the most deprived local authorities. This is slightly higher than in 2012/13 (64%) and in 2013/14 (63%) indicating that the targeted approach is continuing to allocate funding to the poorest areas of England.

• Eighty-eight percent of organisations supported by Youth Music used multiple music genres in their projects, guided by the interests of young people. As in previous years, the most popular genres used in Youth Music projects were pop and rock (63%), hip-hop (48%), rap/MCing (47%) and dance/electronic music (45%).

• The highest numbers of sessions reported by type were vocal (20%), followed by instrumental (18%) composition/song writing (11%) and untuned percussion (11%). This is broadly consistent with previous years.

• There were 3,664 new creative compositions produced by young people as a result of Youth Music funding in 2014/15, this is over 700 more than in 2013/14. There were a total of 33,440 core sessions and 2,786

taster sessions, around 5,000 more than in 2013/14.

• There were 3,213 performances (including concerts and sharing sessions where young people performed for each other) within projects closing in 2014/15.

Outcome 4

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

• In 2014/15 there were 3,095 music leaders working on projects, of whom 78% received CPD; 1,326 trainees, of whom 73% received CPD; and 964 volunteers, of whom 56% received CPD.

• The number of opportunities for practice-sharing offered and attended by Youth Music project staff and volunteers has grown significantly in recent years. In 2014/15 there were 12,171 practice-sharing opportunities provided, up from 3,744 in 2013/14. All Youth Music funded projects ending in 2014/15 shared their practice in some way.

• Eighty-four percent of Youth Music stakeholders agreed or strongly agreed that Youth Music's evidence-based publications and quality framework had informed their work.

• There are now more registered users of the Youth Music Network than at any time previously: 6,541 up from 5,394 in 2013/14. The numbers of unique page views (319,786) and unique visitors (126,336) have increased significantly from 2013/14 indicating that the site continues to grow in popularity.

• Ninety-two percent of survey respondents agreed or strongly agreed that the Youth Music Network is useful for their work even if they were not going to apply for funding.

Outcome 5

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

• Youth Music was able to not only reach, but exceed its fundraising target of £533,750, raising £571,320 (8% over target). This was an increase of 159% year-on-year, with £220,421 raised in 2013/14.

• There has been significant growth in every fundraising strand particularly from trusts and foundations (91.6% growth), corporate (739.3%), and in tribute (259%).

• Seventy percent of survey respondents (including grantholders and unsuccessful applicants) said they find Youth Music funding vital or very important to meet their organisational aims.

• The amount of match funding generated in 2014/15 was £3.5 million on top of the £9.2m invested by Youth Music. This means that every £1 Youth Music invested raised an additional 38p in match funding.

Foreword from Youth Music

"I write a lot about my own experiences: family, friends, how I feel, if I'm ill, if I'm sad. When I'm fighting with my family it's quite nice that I can sit there and get my feelings out in a song instead of just angry screaming like everyone else does... Music takes me into another world. I can just relax and feel like I'm actually me."

Rianne, participant in a project at The Garage, Norwich

We are delighted to publish our latest Impact Report, which is an important opportunity to set out and reflect on the difference we have made for children and young people in challenging circumstances and the workforce who support them. This report analyses our progress in achieving our goal of a musically inclusive England in partnership with Arts Council England and the projects we invest in nationwide.

Youth Music is at the heart of music-making in England. We are currently funding around 350 projects - representing £20million of investment - working with 112,000 children and young people, 67,000 of whom are participating in long-term music-making. In 2014/15 we invested £9.2million in 144 new music-making projects around the country. But we

know there's more to do: the number of applications we receive significantly outstrips the number we are able to support. This is why we continue to remain committed to growing our fundraising, which increased from £220,421 in 2013/14 to £571,320 in 2014/15.

2014/15 was a significant year for us. In July 2014 we refreshed our grants programme and simplified our application process (you can read more about this on page 18). In October 2014 we received confirmation from Arts Council England (ACE) that National Lottery funding to Youth Music for the three-year period from April 2015 to March 2018 would continue at current levels. This followed a comprehensive independent review of Youth Music carried out by Professor Derek Aviss and Anna Jobson on behalf of ACE. The review noted that since restructuring in 2011, we have successfully sharpened our focus on investing in music-making opportunities for disadvantaged children and young people through diverse and musically inclusive practice. Furthermore, it acknowledged,

"Youth Music's national overview and specialist expertise are perceived to be unique. The action research it supports is seen to

support innovation and move forward thinking about pedagogy. The resources it generates, its grant-making process, and the community it has created are seen to have professionalised the non-formal music sector as well as having brought it into the mainstream."

The review recommended that Youth Music should continue to be funded by the same level of National Lottery investment for specific areas of work and in greater strategic alignment with Arts Council England. We have already implemented new funding priorities to address specific areas of need and we will develop this further as we prepare our new business plan - 'Towards a Musically Inclusive England' - for the period April 2016 to March 2020.

This Impact Report reinforces many of the findings of the ACE review. We commissioned BOP Consulting to analyse and measure our performance in 2014/15, highlight our successes and enhance our evidence base regarding the personal, social and musical outcomes for children and young people as a result of sustained participation in music-making.

I was particularly pleased to see evidence in the report that our regional portfolio-balancing process - proactively targeting areas of need based on the knowledge and data we compile for each of the regions in England - continues to drive change. One of our key beliefs is the importance of enabling young people in challenging circumstances to take part in music-making across a wide range of styles and genres wherever they live. Targeting investment using this process is essential to making sure that opportunities continue to be available where they're needed most.

As a result of our outcomes approach and robust grants application process, we can be confident that our investment develops a skilled workforce with the ability to inspire young people through musically inclusive practice. I want to say a huge thank you to every passionate and dedicated individual working hard to transform young lives through music-making.

I hope you find the report an insightful and enjoyable read.

Matt Griffiths
Chief Executive Officer
February 2016

Introduction from BOP Consulting

The following report summarises the impact of the £9.2m investment in sustained music-making for children and young people in challenging circumstances by the National Foundation for Youth Music (Youth Music) in the financial year April 2014 - March 2015. This was the third year of Youth Music's current business plan (in place to the end of March 2016), which focuses on five key outcomes to be achieved. 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
This report follows the structure of Youth Music's intended outcomes. The first section lists the main data sources and methodology used to report into this outcomes structure.

This report follows the structure of Youth Music's intended outcomes. The first section lists the main data sources and methodology used to report into this outcomes structure.

BOP Consulting were delighted to work with Youth Music on the production of this year's impact report. We independently reviewed and analysed the application, grants and monitoring data collected by Youth Music in 2014/15 to produce the analyses and charts presented throughout the report. This work has been complemented by Youth Music providing further context about some of its activities over the year, and providing case study examples as an introduction to each section. Any further enquiries about the methodology or data reported can be directed to BOP Consulting via Youth Music.

Data sources and methodology

The main data sources used in this report to establish progress and impact are as follows.

Core data from projects

• Grant and application data received and generated by Youth Music in its investment processes

Information from all applications for Youth Music funding received in 2014/15, at both stages 1 and 2 of the process. Applicants are asked to provide information about the need for their project, estimated numbers of participants and intended outcomes.

There were 394 grant applications in 2014/15.

This information includes additional details about project activities and budgets provided by organisations after they had been awarded Youth Music funding.

There were 144 grants awarded to 132 organisations in 2014/15. (233 applications were declined and 17 were ineligible).

• Monitoring and evaluation data reported by projects which closed in 2014/15

All organisations supported by Youth Music are required to produce a final evaluation report at the end of their project, which contains quantitative monitoring data (on numbers of participants, sessions etc.) and qualitative evaluation data (on outcomes and learning).

194 projects funded by Youth Music closed in 2014/15.

• Continuing projects in 2014/15

Youth Music projects are funded for time periods from six months to three years (with the exception of Exchanging Notes which is a four-year programme). This means that there are many projects which neither began nor finished in 2014/15. These projects keep in regular contact with Youth Music throughout the year, but they do not submit any data which is formally analysed in the Impact Report. In the Youth Music portfolio there are usually between 320 and 400 active grants at any one time.

Additional data from projects

• Annual 'stakeholder survey'

This online survey was sent to 429 organisations, made up of current

grantholders and unsuccessful applicants (who had applied and been declined since the previous survey in April 2014). 111 respondents completed the survey – a response rate of 26%. Opinions were gathered on a variety of subject areas, including Youth Music's application and reporting processes, the Youth Music Network, Arts Award and the role of Youth Music funding in organisations and the local economy.

• Youth Music Network user data

Quantitative data on membership of the Youth Music Network was drawn from the site's database. User behavior (e.g. most popular pages) was measured using Google Analytics

Findings from external evaluators

• The final evaluation of Youth Music's Musical Inclusion programme

Musical Inclusion was a programme funded by Youth Music, running from April 2012 to March 2015. Youth Music invested in 26 Musical Inclusion projects, tasked with ensuring that all children and young people in their local areas were able to access music-making opportunities, by working in and through the (new at the point of award) Music Education Hubs.

The organisations holding Musical Inclusion grants were:

- Brighter Sound Ltd
- Bristol Music Trust
- CYMAZ Music
- Daisi
- Hereford Arts In Action Ltd T/A The Music Pool
- Hertfordshire Music Service
- HMM Arts Ltd (The Hive Music and Media Centre)
- Make Some Noise West Midlands Ltd
- Middlesbrough Council
- Midlands Arts Centre (mac birmingham)
- More Music
- National Centre for Early Music
- North Music Trust
- Northamptonshire Music & Performing Arts Trust (NMPAT)
- Nottingham City Music Development
- NYMAZ
- Oxfordshire County Music Service
- Rhythmix
- SoCo Music Project
- Sound Connections
- soundLINCS
- SoundStorm
- SoundWave
- The Garage Trust
- Yorkshire Youth and Music

Projects carried out music education work with children in challenging circumstances; workforce development to ensure the quality of the provision; and strategic working to ensure integration of musically inclusive practice in hubs across England.

Sound Sense led the Musical Inclusion Evaluation and Networking team. Their final report was published by Youth Music in October 2015 and is available at http://network.youthmusic.org.uk/learning/research/power-equality-2-final-evaluation-youth-musics-musical-inclusion-programme-2012-20

• **The initial evaluation of Youth Music's Exchanging Notes programme**

Youth Music is supporting 10 Exchanging Notes projects across England. Each project (a partnership between a school and specialist music provider) is working with young people at risk of low attainment, disengagement or educational exclusion to see how participation in regular music-making activities can enable achievement of musical, educational and wider outcomes.

The organisations holding Exchanging Notes grants are:

- Accent Warrington & Halton Music Education Hub
- Brighter Sound
- Hartlepool Borough Council
- Derbyshire Music Education Hub
- SoCo Music Project
- Music Cornwall, Cornwall Learning (Cornwall Council)
- Kinetika Bloco
- Drake Music
- The Barbican Centre Trust
- Opera North

Over a four year period, Birmingham City University is undertaking a longitudinal evaluation of the work and supporting the projects using an action research approach. This evaluation reports key learning found during the first year of the evaluation.

• **'What do you think we should do?' Exploring self-efficacy in Youth Music projects**

Young people in challenging circumstances may be more likely to have a reduced belief in their ability to influence the events that affect their lives, and consequently show poorer resilience to adversity.

One of the intended outcomes of Youth Music's Elevated Risk module (a previous funding stream committed to projects working with looked after children, those in the youth justice system, or those not in education, employment or training) was 'to improve children and young people's self-efficacy and resilience to challenging circumstances'. In line with this, the paper explores whether and how projects supported by Youth Music have aimed to achieve this outcome, with a particular focus on processes that support improvements in self-efficacy.

Esther Goodwin Brown researched and wrote this report during a paid internship at Youth Music, September - October 2014.It can be downloaded from http://network. youthmusic.org.uk/learning/ research/what-do-you-think-we-should-do-exploring-self-efficacy-youth-music-projects

• **Arts Council England Review of the National Foundation for Youth Music**

The review, led by Professor Derek Aviss OBE and Anna Jobson between March and July 2014,

sought to evaluate the value, impact and efficiency of Youth Music's operations and funding programme in a changed music education landscape.

Derek and Anna spoke to 60 individuals from across the music education sector and beyond. The majority of those consulted recognised Youth Music's national overview and specialist expertise and the fact that the action research undertaken by Youth Music supports innovation and forward thinking on pedagogy.

As a result of the review, Arts Council England confirmed that funding for Youth Music for 2016-18 will continue at current levels.

The full report and Youth Music's submission to the review are both available at http://www.youthmusic. org.uk/news/joint-statement-from-youth-music-and-arts-council-england.html

These sources of data have also been compared to the findings of previous Youth Music Impact Reports in order to track progress and identify trends over time.

2013/14: http://network.youthmusic.org.uk/learning/research/youth-music-impact-and-learning-reports-2013-14

2012/13: http://network.youthmusic.org.uk/learning/research/youth-music-impact-report-2013

Outcome 1: To be an intelligent investor in high quality music-making for children and young people who would not otherwise have the opportunity

"Youth Music is a significant funder that is absolutely vital for funding major education, community and participation programmes. Many funders are focused on social outcomes with music as a side-product, however Youth Music values both equally, which enables more creativity. The scale of the grants also supports ambition and wider impact."

Respondent to Youth Music stakeholder survey 2015

Background from Youth Music

Refreshed grants programme

In July 2014, Youth Music simplified its grants programme application process, with a continued focus on supporting music-making projects for children and young people in challenging circumstances. This programme refresh followed an internal evaluation of the previous programme and a review of the external landscape. The upper age limit for participants was extended from 18 to 25, recognising this critical period for young people as they move into adulthood and in response to stubborn and persistent rates of young people not in education, employment or training across the country.

One of the aims of the refreshed programme was to simplify the application process and to make it less time-consuming for those applying for lower amounts of funding. As a result, the funding programme is now made up of three separate funds:

Fund A: offers small grants of £2,000 to £30,000 for high quality music-making projects and involves a one-stage application process

Fund B: offers medium-sized grants of £30,001 to £200,000 for larger programmes of work

Fund C: offers grants of £50,000 to £180,000 for strategic programmes to help embed sustainable, inclusive music-making across a local area.

The internal evaluation of the previous programme found that a greater degree of autonomy for applicants to set their own outcomes enabled better achievement and reporting. Therefore, a flexible outcomes framework was developed that asks projects to consider the musical, personal and social changes their activities will bring about for children and young people, as well as benefits to organisations and the workforce.

For the first time in the main grants programme, organisations were able to apply for up to three years of funding. Thirteen organisations nationwide were successful in their application to become a Fund C strategic partner of Youth Music, with grants awarded in January 2015. These are:

- Brighter Sound
- Bristol Plays Music
- Drake Music
- Hertfordshire Music Service - Music Net East
- Mac Birmingham - Mac makes music

- More Music
- Musinc
- NYMAZ
- Sage Gateshead
- Sound Connections
- SoundLincs
- Telford & Wrekin Music
- The Garage

The first Fund A and Fund B awards were made in March and April 2015.

1.1 Youth Music investment

Data source: applications received and grants awarded

In 2014/15, Youth Music received a total of 394 funding applications. Of these, 144 applications were successful (across 132 organisations), representing a 38% success rate with a total grant investment amount of £9.2 million. Among the 233 applications that were declined, 62% of them were declined at stage 1: only 4% were declined at stage 2. Seventeen applications were declined

before assessment as they did not meet the criteria.

Thirty-nine percent of organisations receiving grants had not been funded by Youth Music previously (51 of 132 organisations). This is higher than in 2013/14 (36%) and consistent with 2012/13 (40%) when Youth Music first altered its funding programme to enable equitable access to funding.

1.2 Grants awarded by region

Data source: applications received and grants awarded

Regional investment was evenly balanced, with 83% of funding outside London. Fifteen percent was invested in the North West (£1.4m), 11% in the North East (£991,030) and 11% in the South West (£999,450). The other regions each received 8-10% of funding. This broadly replicates the funding invested in 2013/14 and indicates the effectiveness of Youth Music's regional balancing approach which seeks to allocate funds according to existing investment and need based on local authority Indices of Multiple Deprivation and other cultural investment data. A full breakdown of Youth Music's investment can be seen in figure 1.

1.3 Organisation types

Data source: applications received and grants awarded

In 2014/15, the largest number of applications for Youth Music funding came from registered charities and companies limited by guarantee. Applications from these two groups had a higher than average success rate of 45% and 40% respectively. Charitable incorporated organisations, Children's Centres, universities, nurseries and companies limited by shares were the least likely to apply for funding (five or fewer applications from each category). Schools (11 applications), academies (eight applications) and charitable incorporated organisations (five applications) were not successful in receiving funding in 2014/15. The types of organisation funded by Youth Music are consistent with previous years.

The continued focus of funding on charitable organisations is not surprising given the focus of Youth Music's charitable aims, but also comes at a time when grants to voluntary sector organisations from central and local government sources are shrinking[1].

1.4 Supporting BAME leadership teams

Data source: applications received and grants awarded

Youth Music is committed to supporting organisations with

Black and Minority Ethnic (BAME) leadership teams, and asks applicants to indicate if 50% or more of their teams are from BAME backgrounds. Nine percent of applications were from BAME-led organisations: 7% of the total of applications successfully receiving

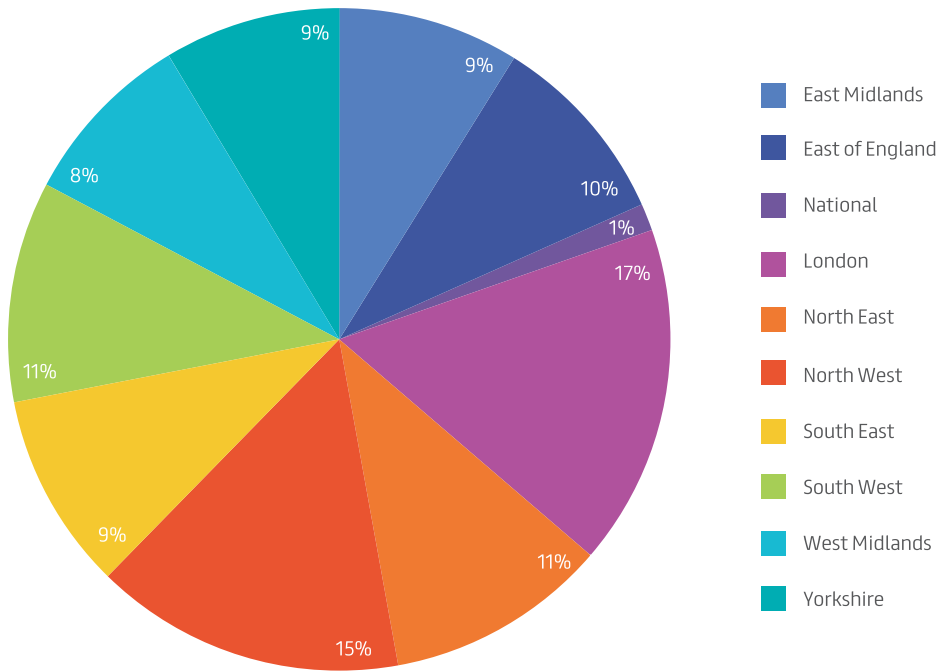

Figure 1 - Investment by region

Legend:
- East Midlands
- East of England
- National
- London
- North East
- North West
- South East
- South West
- West Midlands
- Yorkshire

Pie chart values: 9%, 9%, 10%, 1%, 17%, 11%, 15%, 9%, 11%, 8%, 9%

funding came from BAME-led organisations. This is consistent with previous years (8% in 2013/14 and 7% in 2012/13) and with the national proportion of organisations that are BAME-led (7%)[2].

1.5 Application process

Data source: stakeholder survey

Ninety-four percent agreed or strongly agreed that they know who to get in touch with at Youth Music, 87% agreed or strongly agreed that they receive helpful and friendly advice when emailing, and 85% agreed or strongly agreed that they receive helpful and friendly advice when phoning Youth Music. These results are consistent with those reported in 2013/14.

Previous stakeholder surveys and the Arts Council Review both indicated that some applicants found Youth Music's application process complex. A key aim of the programme refresh was therefore to simplify the process and in particular make the amount of information required for an application more proportionate to the level of money applied for. Eighty percent of respondents agreed or strongly agreed that the amount of information required for a Youth Music funding application is proportionate to the level of funding requested. This is 11% higher than when the question was asked in 2013, indicating that positive improvements have been made to the application process.

Youth Music invests considerable time and effort providing feedback to unsuccessful applicants, to support organisational learning and in recognition of the time and resource spent in developing a Youth Music proposal. Feedback from this year's stakeholder survey indicated 79% of those receiving feedback found this useful (compared to 84% the previous year and 26% in 2013).

"Feedback was thorough and helpful. The content of the application was addressed in detail with clear indications as to why the application had been declined."

1.6 Supporting the wider sector

Data source: stakeholder survey

A strategic focus of Youth Music within its current business plan has been to align with and complement the work of Arts Council England and the National Plan for Music Education. This year's stakeholder

survey findings show grantholders are more likely to be aware of and/or working with their local Music Education Hub than in previous years (96% in 2014/15 compared to 89% in 2013/14). More respondents came from associate organisations (usually implying that the organisation is a hub partner) than in the previous year (44% of respondents against 35% in 2012/13) although the proportion aware of their local hub but not directly involved has risen (33% compared to 26% in 2013/14). A smaller proportion of respondents worked for hub lead organisations in 2014/15 than in the previous year (10% compared to 15% in 2013/14). These findings indicate that many Youth Music grantholders are working with their hubs, but also that a significant proportion still operate separately from Music Education Hubs despite being aware of them.

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

"I was in a really bad situation, really low. I was living in hostels and it was miserable but I had no choice. I never saw my family and only had two friends. People would kick my door, and punch me when I was walking to the toilet or kitchen. I just used to stay in my room all day. No-one even said hello.

"I didn't have any interest in playing music then. In school we did music lessons but they didn't let me play an instrument, so I didn't know I'd like it.

"If it wasn't for the project, I'd still be depressed, on my own, on Jobseekers and going to the job centre, I'd just be really bad, I wouldn't be as happy as I am now. I couldn't believe that my life could change for the better like this… I feel like a different person."

Darren, participant in a project run by Skimstone Arts, Newcastle

Background from Youth Music

Youth Music has always invested in music-making for children with least opportunity, particularly those in challenging circumstances. In 2014/15, Youth Music's revised outcomes framework and refreshed programme clearly set out the meaning of this term, and positioned children in challenging circumstances right at the heart of the organisation's work.

*Youth Music is focused on supporting children and young people who face **barriers to music-making** as a result of the circumstances they are in. These circumstances might 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 exclusion.*

Credit: Sound Connections' Challenging Circumstances Network (2014), supported by Youth Music

NB This is not intended to be an exhaustive list of challenges that young people can face, and they often experience many challenges at the same time.

2.1 Participant profiles

This section uses data from Youth Music-funded projects that closed in 2014/15, which provide a detailed breakdown of participant profiles. In total, 194 projects reported working with 75,772 children and young people (this includes core (n=48,314) and taster (n=27,458) participants).

2.1.1 Challenging circumstances

Data source: monitoring and evaluation data from closed projects

All Youth Music projects worked with children experiencing challenging circumstances. However, as many projects are open access (and in pursuit of inclusive ways of working), some children without recorded challenges also take part.

Seventy percent of all participants were recorded as experiencing challenging circumstances. The range of challenging circumstances recorded is exceptionally broad, with many participants experiencing multiple issues. Twenty-four percent of

participants had special educational needs, 14% were experiencing rural isolation, 14% had English as an additional language and 14% were experiencing poor health. This indicates a lower proportion experiencing rural isolation than in previous years (22% in 2013/14), and a higher proportion experiencing poor health and with English as an additional language. Other categories are broadly consistent with the proportions of children in challenging circumstances reported in previous years.

2.1.2 Age and gender

Data source: monitoring and evaluation data from closed projects

Consistent with previous years, 55% of participants were male and 45% were female. Youth Music projects continued to focus on a broad age range of children and young people, with 27% aged 0-5 and 37% aged 13-18. Figure 2 provides a full breakdown of age categories.
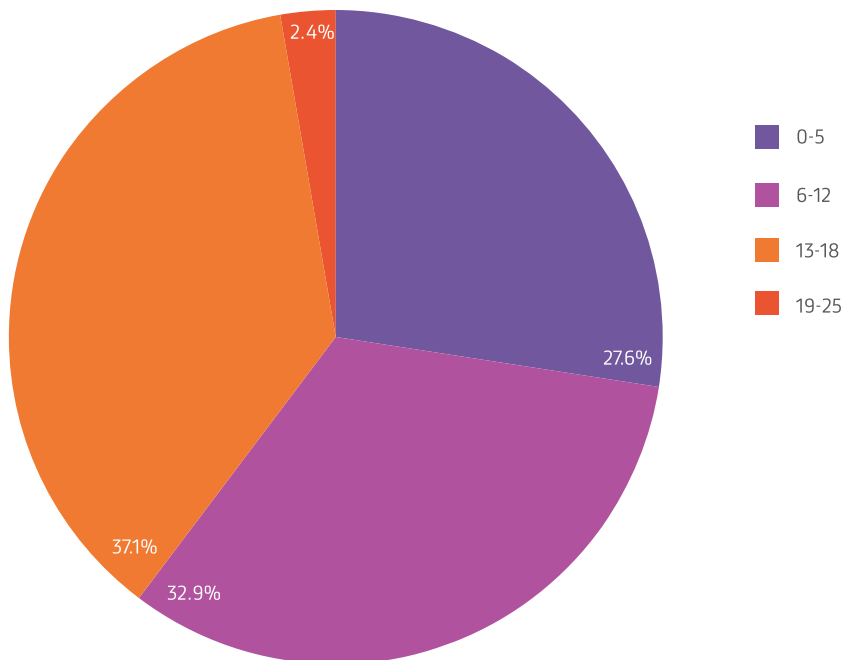

Legend:
- 0-5
- 6-12
- 13-18
- 19-25

2.4%
27.6%
37.1%
32.9%

Figure 2 - Participant age

2.1.3 Ethnicity

Data source: monitoring and evaluation data from closed projects

Twenty-eight percent of participants were reported as having ethnicities other than white British. This is a higher proportion than in previous years, and is higher than the national average of 21%[3] of 0-24 year olds. The regional breakdown of non-white British participants can be seen in figure 3. In every region except Yorkshire and the North West, projects funded by Youth Music worked with a far higher proportion of participants with a non-white British ethnicity than the population average. This was particularly marked in London (where 74% of participants were not white British compared to 51% of the general population) and the West Midlands (where 45% of participants were not white British compared to 25% of the general population).
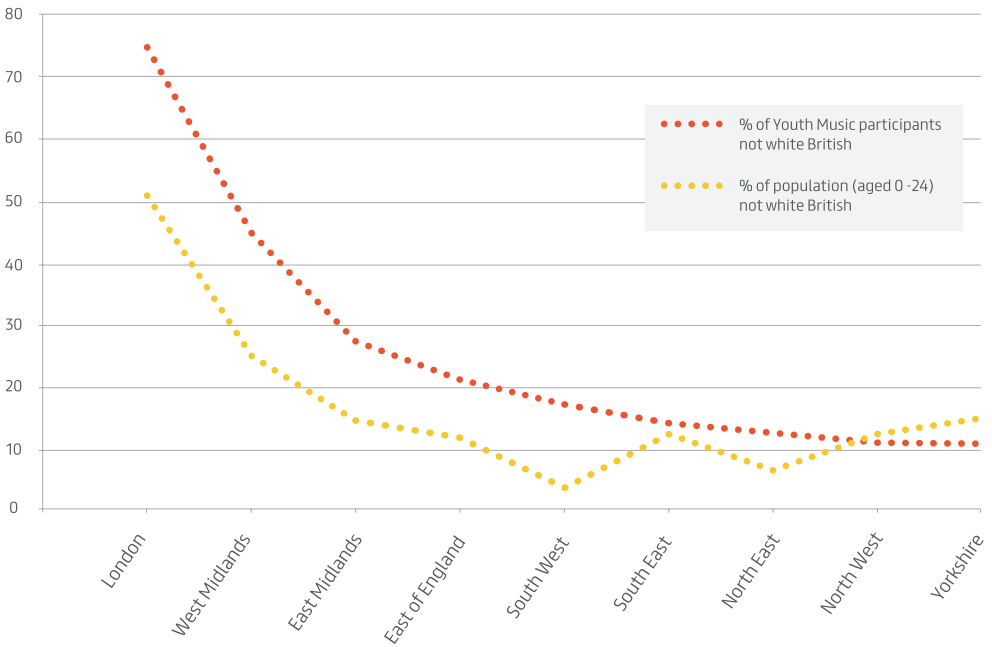

Figure 3 – Percentage by region of participants identifying as other than white British.

Legend:
- % of Youth Music participants not white British
- % of population (aged 0 -24) not white British

2.2 Participant outcomes

2.2.1 Progression

Data source: monitoring and evaluation data from closed projects

Ninety-two percent of participants were taking part in music activity that was new to them, 59% were signposted to other music-making activity as a result of their participation, 38% were signposted to other cultural activity they could take part in as a result of their participation, and 20% took steps to re-engage in education, employment or training as a result of taking part in their project. Signposting and progression to other music and cultural opportunities has increased significantly compared to previous years, as illustrated in figure 4. This may reflect the increasingly 'joined-up' nature of the music education and cultural education sectors in line with national initiatives funded by Arts Council England and/or the Department for Education such as Music Education Hubs and Bridge Organisations.
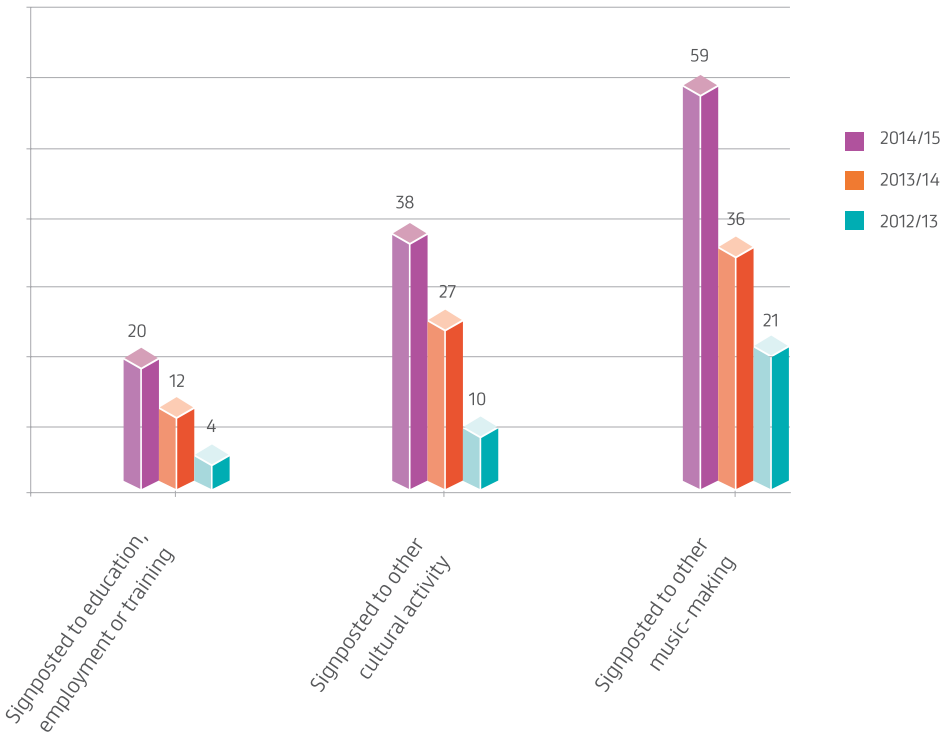

Figure 4 - Progression and signposting of participants (%)

2.2.2 Arts Award and other accreditations

Data source: monitoring and evaluation data from closed projects

Thirty-seven percent of projects that closed in 2014/15 offered Arts Award, a significant rise from 22% in 2013/14. The number of Arts Awards achieved across all projects rose by 46% (866 compared to 627 last year). As a proportion of overall participants taking part in these projects 20% achieved an Arts Award, which is slightly lower than the 23% achieving an Arts Award in 2013/14.

Twenty-six per cent of participants (n=969) achieved accreditation other than Arts Award in projects where it was offered, including awards from ASDAN, NOCN, Duke of Edinburgh and Rock School. This was a significant increase on 2013/14 where the figure was 7%.

2.3 Musical Inclusion

Data source: Musical Inclusion final evaluation

2014/15 saw the conclusion of Youth Music's flagship Musical Inclusion programme. Musical Inclusion ran from April 2012 to March 2015. Musical Inclusion projects were tasked with ensuring that all children and young people in their local areas were able to access music-making opportunities, by working in and through the (new at that point) Music Education Hubs.

The grants were held by 26 organisations around England who each offered a set of activities that included direct work with children and young people experiencing a range of challenges, workforce development for working with children and young people in challenging circumstances, and strategic support for the emerging Music Education Hubs. Within Musical Inclusion grants 92% of participants were experiencing challenging circumstances.

2.4 Exchanging Notes

Data source: Exchanging Notes initial evaluation

Ten organisations around England hold Exchanging Notes grants; each a collaboration between a school and a non-formal music provider to complement the school music curriculum by providing additional participatory music opportunities for children who are disengaged from, or otherwise limited in access to, school and out-of-school music. Researchers at Birmingham City University have completed the first (of a four year) evaluation of the programme and have reported on progress so far. In relation to the engagement of pupils in the programme they report the following:

The results from the measure of engagement highlights that the majority of the young people not only view the project as worthwhile, but also enjoy the sessions. These

results correlate well against the music providers' aims for the project for developing enjoyment in the initial stages of the project. The young people's involvement and effort in the sessions is developing and this is represented in the results with 44% of pupils trying hard in sessions. This is a significant result in relation to the high percentage of students who were disengaged with school prior to the project.

Social, communication and independent learning skills are progressing. Music providers have documented that in the initial stages of the project their aim was to set up trusting environments where collaboration, working with peers and making decisions became an embedded learning process. The development of such skills takes time and therefore the results for 'joins in with peers', 'makes friends easily' and 'makes decisions confidently' are progressing. (Birmingham City University, 2015, unpublished interim report to Youth Music)

These findings highlight that, in order to have a genuine sense of distance travelled and progression within music projects, it is crucial to have a realistic understanding of the starting point of participants; particularly those experiencing additional challenges. While the baseline findings for collaborative working and agency among young people taking part in these projects are low, practitioners and projects have clearly designed approaches to engage participants further in the project and work on different outcome areas at an appropriate rate and structure. As with much other work of this nature, longevity of participation and very clear progression and sustainability frameworks are the main factors linked to potential positive outcomes for participants.

Outcome 3: To support and embed high quality music making in areas of greatest need

Background from Youth Music

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 portfolio-balancing

Youth Music's regional portfolio-balancing process was designed to enable the organisation to directly address patchy provision as originally identified by the National Plan for Music Education. It is a robust process that provides Youth Music with the mechanism to inform decisions, ensuring that investment is targeted in areas of greatest need.

Youth Music determines the priority status of each region at each funding round, taking into account published data (Indices of Multiple Deprivation data, Music Education Hub investment, Sport England's Active People data and cultural education partnerships) and Youth Music's current investment per head.

Youth Music then weights the regional success rates by 20% either side of the average for that round according to the priority status of each region. Success rates are used (rather than working to pre-determined investment amounts) to ensure that all regions have a minimum level of investment at every round. Applications are mapped and those in areas of low cultural engagement are highlighted in the recommendation process.

As a direct result of Youth Music's regional balancing process the organisation identified the East of England, East Midlands, West Midlands, North East and Yorkshire as priority areas in 2014/15 and increased investment in those areas accordingly.

3.1 Funding in areas of deprivation

Data source: grants awarded

Youth Music continues to respond to need by applying its regional portfolio-balancing approach to ensure that investment is targeted in areas with lower levels of existing funding and higher levels of deprivation. As in previous years, 2014/15's investment data shows that Youth Music funding is allocated mainly in areas of greatest deprivation (table 3 and figure 5). Youth Music invested 41% of its funding in the 20% most deprived local authorities and 67% of its funding in the 40% most deprived local authorities based on the latest index of multiple deprivation. This is slightly higher than in 2012/13 (64%) and in 2013/14 (63%) indicating that the targeted approach is continuing to support music-making in the poorest areas of England.
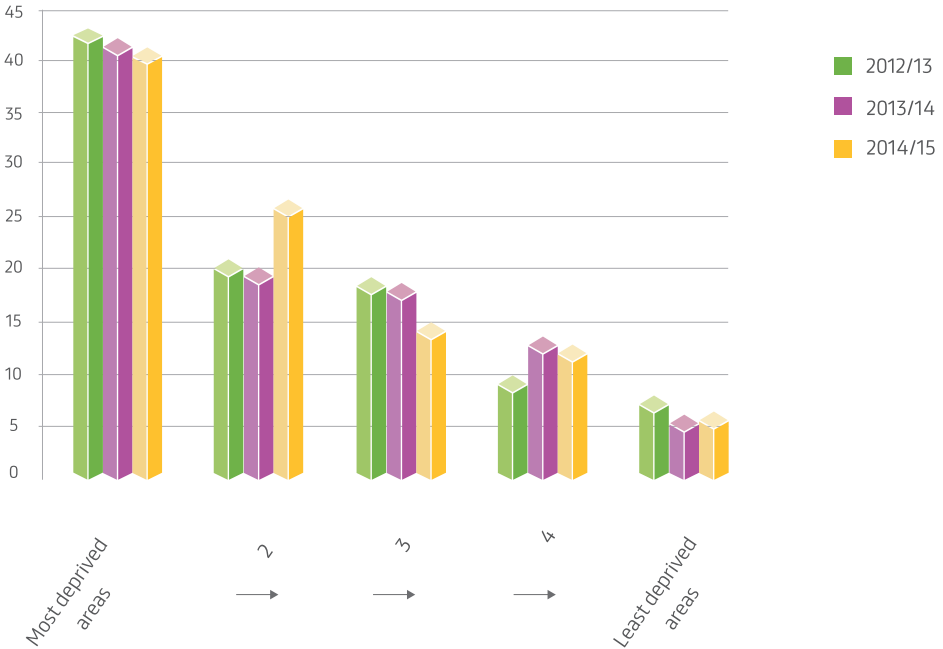
Figure 5 - Distribution of Youth Music funding by Local Authority Index of Multiple Deprivation

3.2 Genre and session type

Data source: monitoring and evaluation data from closed projects

Eighty-eight percent of organisations supported by Youth Music used multiple music genres in their projects, guided by the interests of young people. As in previous years, the most popular genres used in Youth Music projects were pop and rock (63%), hip-hop (48%), rap/MCing (47%) and dance/electronic music (45%). The variety of genres being used by projects was very broad, with 6% of projects reporting using opera and 6% using East Asian styles. Other common genres reported in the 'other genres' section included dubstep (3% of projects) and nursery rhymes/children's songs (3% of projects). The full breakdown of genres used in Youth Music projects can be seen in figure 6.

Figure 6 - Proportion of projects using genre

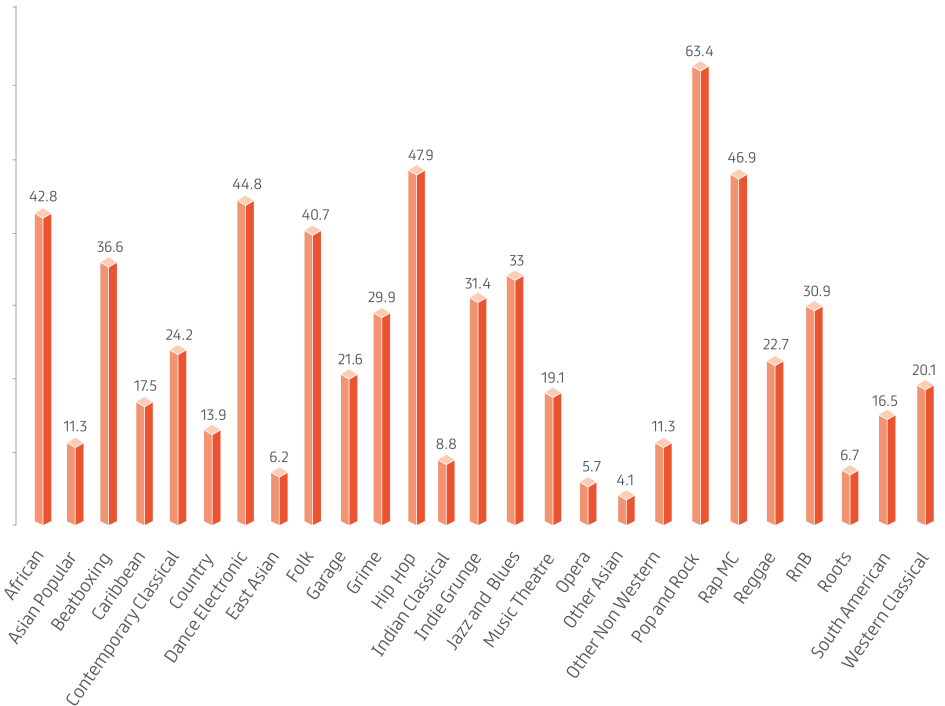The highest numbers of sessions reported by type were vocal (20%), followed by instrumental (18%) composition/song writing (11%) and untuned percussion (11%). This is broadly consistent with previous years.

3.3 Musical outputs

Data source: monitoring and evaluation data from closed projects

There were 3,664 new creative compositions produced by young people as a result of Youth Music

funding in 2014/15, this is over 700 more than in 2013/14. There were a total of 33,440 core sessions and 2,786 taster sessions, around 5,000 more than in 2013/14.

There were 3,213 performances (including concerts and sharing sessions where young people performed for each other) within projects closing in 2014/15. This is fewer than in 2013/14 (around 4,000) but shows that performances are still a key feature of most Youth Music programmes.

Legend:
- Coposition and Songwriting
- Dj/Mc
- Improvisation
- Instrument making
- Instrumental
- Music and Movement
- Performance
- Technology
- Training
- Untuned Percussion
- Vocal

Pie chart values: 10.9%, 4.2%, 7.8%, 0.2%, 17.9%, 9.2%, 6.5%, 9.1%, 4.3%, 10.5%, 19.5%
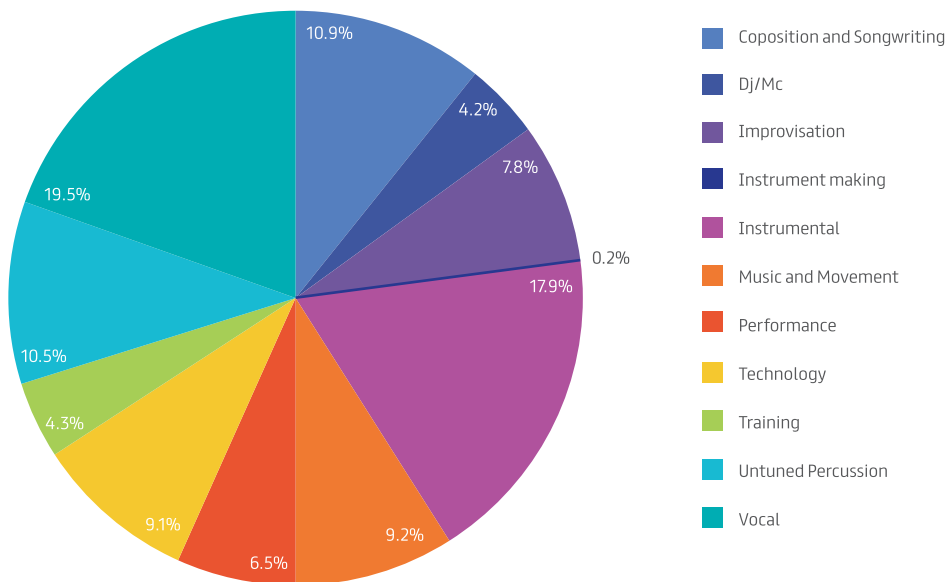
Figure 7 - Session Type

Outcome 4: To improve the quality and standards of music-making provision through the facilitation of online and offline networking and practice-sharing

"I think the national [Musical Inclusion] network is brilliant - this kind of work needs a real body of people that understand what you are talking about. It is a great strength to talk about what is going on in other places."

"I have really enjoyed the gatherings [...] they are structured, there is debate/discussion, the benefit is in the meeting - you can choose [who to talk to] …within 40 seconds I had found someone with similar issues."

Feedback from projects in The Power of Equality 2: Final evaluation of Youth Music's Musical Inclusion programme 2012-2015

Background from Youth Music

Youth Music invests in organisations that commit to sharing their learning and experiences with others, both online and offline, through evaluation, research, training and networking.

The Youth Music Network

In 2014/15, it became a requirement for all Youth Music grantholders to share their practice on the Youth Music Network.

The Youth Music Network is Youth Music's online community for those working with young people and music-making (whether they're funded by Youth Music or not) to share their experiences, access information about news, events and jobs, and access all the information required to apply for Youth Music funding.

The Youth Music Network is helping to address some of the barriers that music education professionals have traditionally faced such as isolation, lack of professional development opportunities or access to affordable and up to date resources. The active online community with a focus on user-generated content is a powerful tool for developing and maintaining relationships with

and between busy practitioners, supporting capacity building.

Ensuring quality

Youth Music understands quality both in terms of the young participants' experience and in terms of the workforce ensuring that experience. Throughout 2014/15, Youth Music continued to promote the use of its quality framework, Do, Review, Improve. The framework comprises 23 criteria which are markers of 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, and can be used for self-assessment.

Evaluation and learning

Youth Music continued to support grantholders and other stakeholders through its evaluation and learning work. In 2014/15 this included:

• Providing free training in outcomes and evaluation in September and October 2014 at seven locations across the country (attended by 140 people).

• Presenting research and evaluation findings at academic and sector conferences including the European MERYC (Music Educators and Researchers of Young Children) Conference, Music Mark, the Music Education Expo, and a keynote speech at an international conference on intersections between youth work and music education hosted by Cork University.

• Publication of 'The Power of Equality' [4] – the interim evaluation of the Musical Inclusion programme in August 2014 and 'What do you think we should do? Exploring self-efficacy in Youth Music projects' [5] in November 2014. (The final evaluation of the Musical Inclusion programme was published in November 2015.)

4.1 Workforce development

Data source: monitoring and evaluation data from closed projects

Youth Music is committed to ensuring a skilled workforce. All grantholders are encouraged to provide music leaders, trainees and volunteers with opportunities to engage in continuing professional development (CPD). In 2014/15 there were 3,095 music leaders working on projects, of whom 78% received CPD; 1,326 trainees, of whom 73% received CPD; and 964 volunteers, of whom 56% received CPD. These figures are broadly similar to last year, although fewer music leaders received CPD (83% in 2013/14) and fewer volunteers received CPD (down from 66% in 2013/14).

Data source: Musical Inclusion final evaluation

Within the Musical Inclusion programme there was an explicit focus on how the workforce can best be supported to develop in their practice, whether through traditional training opportunities, or less formal reflective practice opportunities built into project delivery. While we cannot be certain that these approaches are being adopted across all Youth Music projects, the findings of the Musical Inclusion report do indicate a shift in approaches to workforce development that appears to be having a positive impact:

There was evidence… that there have been substantial steps taken in the development of a reflective practice culture both within individual projects and across the programme. These include:

• a project manager and a senior musician spending considerable time deconstructing an ongoing group music project and using 'theory' to critically analyse ways of maximising benefit

• reports of an evaluation of a band making project which demonstrated high level analytical and theory building skills and the ability to use these to raise the level of interpersonal communication and promote personal development in the workers and personal growth in the young people

• the reflective blogs of a number of musicians, posted on the Musical Inclusion group on the Youth Music Network.

The report suggests that considerable progress has been

*made and we might claim that
this progress has enhanced both
the quality of practice and the self
concept and professional identity
of the profession. (Sound Sense
2015:98)*

This account is provided to highlight
how workforce development can and
should be considered as coming in
a variety of formats, and that those
running projects should remain open-
minded when providing professional
development for their staff.

4.2 Practice-sharing

Data source: monitoring and evaluation data from closed projects

Another key aspect of Youth Music's
commitment to workforce development
is practice-sharing for professionals
and organisations. The number of
opportunities for practice-sharing
offered and attended by Youth Music
project staff and volunteers has grown
significantly in recent years. In 2014/15
there were 12,171 practice-sharing
opportunities provided, up from 3,744
in 2013/14. Indeed, all Youth Music
funded projects that ended in 2014/15
shared their practice in one way or
another.

Data source: Musical Inclusion final and interim evaluation reports

The Musical Inclusion evaluation
described some key findings around
the efficacy of practice-sharing in
Musical Inclusion projects that may be
of value to broader projects:

*As a form of workforce development
[practice-sharing] is particularly
relevant to the way non-formal
musicians, especially, learn and
develop: experientially, and from
each other… Online practice-
sharing is particularly relevant to
this programme because it allowed
for the 26 individual local projects
to interact as a single national
programme.*

*Online practice-sharing worked
extremely well with many benefits,
but only for a small minority of users
– though participation did increase
significantly over the course of the
programme. For the majority, online
practice-sharing was not much
used, and a range of reasons were
given for why this was so. Face
to face sharing was much better
favoured.*

*Central [to the success of
online practice-sharing is] a
knowledgeable person to curate
and generate content and debate;
a clear reason for the activity
(as part of a written workforce
development strategy); and clearly
delineated audiences ("segmented
communities"). (Sound Sense 2015:14)*

These are important findings indicating that the provision of practice-sharing opportunities, whether online or face-to-face, is not enough in itself to achieve positive workforce development outcomes. Instead, there must be a clear approach to why it is needed, how it will be carried out and what it is aiming to achieve.

Data source: Exchanging Notes initial evaluation

The Exchanging Notes interim report also discussed how reflection and practice-sharing has been central to the early successes of the programme (which seeks to encourage better working between formal and non-formal music education providers):

> *A key aspect of exploring different delivery methods is through reflection between music providers and teachers. Reflection has enabled both music provider and teacher to reflect in and on sessions, where practice is adapted to suit the needs of the young people. The identification of new and modified approaches by both the music provider and teacher for many projects has become an enabling process which is improving teaching and learning. (Birmingham City University, 2015)*

As with the Musical Inclusion report, the evaluation of Exchanging Notes highlights that it is important for practitioners from different backgrounds and environments to remain open to learning from each other in order to best meet the needs of participants, and to develop professionally themselves. Future data and analysis will highlight the impact this is having on the experiences of participants and the quality of delivery.

Data source: stakeholder survey and Arts Council Review of the National Foundation for Youth Music

Eighty-four percent of Youth Music stakeholders agreed or strongly agreed that Youth Music's evidence-based publications and quality framework had informed their work; nearly all respondents (97%) were aware that Youth Music produces publications based on evidence from project evaluation reports, and 75% agreed or strongly agreed that they have read some or all of Youth Music's 2013/14 Impact Report. These figures are an improvement on 2013/14. Although the figures support the assertion in the Arts Council England review of Youth Music that there is "more evidence of respect for Youth Music's research outputs than active use", both figures are very high, showing that Youth Music's resources are valued and widely used.

4.3 The Youth Music Network

Data source: Youth Music Network user data

There are now more registered users of the Youth Music Network than at any time previously: 6,541 up from 5,394 in 2013/14, although there has been a slight dip in the number of active users (i.e. those that have contributed to the site in the previous year) with 553 in 2014/15 down from 689 the year before. The numbers of unique page views (319,786) and unique visitors (126,336) have increased significantly from 2013/14indicating that the site continues to grow in popularity, and the number of blogs contributed by users has also risen slightly, indicating that users are keen to contribute and share their experiences with the network.

The most visited pages in 2014/15 are largely similar to previous years and are dominated by jobs, events, and information about Youth Music's funding programme. Visits to the 'near you' project search have increased significantly, and a blog (about Music Education Hubs) has made it into this year's most visited pages for the first time.

Unique visits to the Youth Music 'Evaluation Builder' function (i.e. the evaluation toolkit that allows users to design evaluation packs based on the most common outcomes measured across Youth Music projects) have increased slightly and the number of people downloading bespoke toolkits has increased significantly. The number of people visiting the 'Evaluation and Outcomes' section of the website has declined, although the outcomes guidance and framework are now part the funding section of the site, and reading these documents is a requisite of applying for grants.

	2014-2015	2013-2014	2012-2013
Total number of users by the end of the year	6,541	5,394	3,761
Number of sign-ups throughout the year	1,138	1,642	1,908
Number of active users throughout the year	553	689	575
Unique page views	319,786	241,589	379,194
Unique visitors	126,336	79,905	66,696
Number of blogs uploaded by users	318	310	261

Table 1 - Youth Music Network user statistics

| 2014-2015	2013-2014	2012-2013
Jobs - 54,011	Jobs - 46,554	Homepage - 34,336
Homepage - 22,382	Homepage - 22,679	Jobs - 30,111
Near you postcode search - 18,406	About Youth Music's grants programme - 14,903	Funding - 22,795
About Youth Music's grants programme - 17,433	Funding - 12,152	About Youth Music's grants programme - 9,585
Choose your fund - 11,815	Apply for funding - 7,619	Who can apply for funding - 8,437
Music in schools: what hubs must do, the challenging conversation with schools - 7,693	Existing grantholders - 5,854	Existing grantholders - 7,224
About Youth Music funding - 7,196	Near you postcode search - 5,854	Music Leader redirect page - 7,054
Login page - 6,482	Who can apply for funding - 5,186	Events - 4,388
Events - 5,415	Funding modules - 3,700	Login page - 3,904
Start your Fund A application - 5,329	Login page - 3,610	Eligibility checklist - 1,919

Table 2 - Top visited pages on Youth Music Network

	2014-2015	2013-2014	2012-2013
Unique page views of Evaluation and Outcomes section of the Network	3,700	4,846	6,015
Unique page views of the Evaluation Builder	763	619	615
Downloads of bespoke evaluation plans from the Evaluation Builder	807	164	168

Table 3 - Views and downloads of the Youth Music Evaluation Builder

Data source: stakeholder survey

The stakeholder survey indicated that the Youth Music Network remains popular and useful for those working in the sector. 92% of respondents agreed or strongly agreed that the Youth Music Network is useful for their work even if they were not going to apply for funding. 88% agreed or strongly agreed that they would recommend the website to a colleague working in music education, and 83% found the monthly newsletter useful to their work. These responses are each higher than in 2013/14 indicating that people are valuing the Youth Music Network more in their work. There may, however, be some work to do on making the site easier to navigate as 30% either disagreed or strongly disagreed that they found the site easy to navigate.

Figure 8 - Stakeholder perceptions of the Youth Music Network
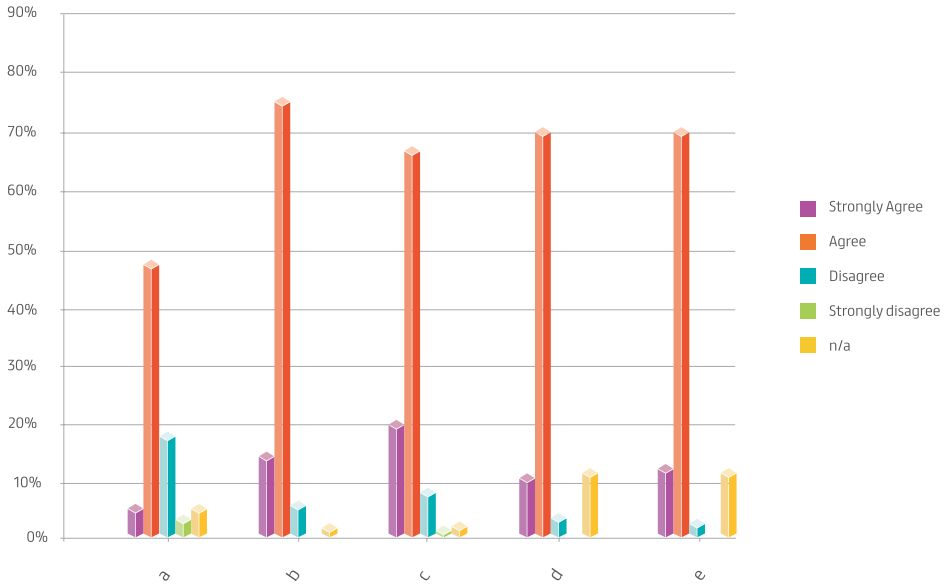
a - I find the Youth Music Network easy to navigate
b - I think the Youth Music Network is a useful resource even if I were not going to apply for funding
c - I would recommend the Youth Music Network to other music education professionals
d - The Youth Music Network newsletter email is useful and relevant to my work
e - The Youth Music grantholder newsletter is useful and relevant to my work

Figure 8 - Stakeholder perceptions of the Youth Music Network

This is slightly lower than last year (36%), but still quite high in relation to the other questions asked. Youth Music is aware of this and continues to invest in the development of the Youth Music Network. The full graph of responses can be seen in Figure 8.

4.1 Quality

Data source: stakeholder survey

The grants programme refresh made it mandatory for all projects funded by Youth Music to use Youth Music's quality framework Do, Review, Improve. The framework was rated an average 4.07 out of 5 (where 1 = poor and 5 = excellent) by stakeholder survey respondents, with many discussing the adaptability of the framework, and its usefulness in supporting quality improvement:

> "The quality framework is a really useful tool for assessing delivery, both in a quick manner - is it meeting these, how many is it

meeting? - but also to support programme development, where particular criteria might be a focus for developments in approach, pedagogy, team training, etc."

Data source: Musical Inclusion final evaluation

The Musical Inclusion evaluation team observed sessions run by all 26 projects, and identified factors which indicate quality in music-making delivery.

- An environment conducive to group working

- The engagement of the participants

- Shared ownership

- What the participant brings: developing their own voice

- Peer working and independent learning

- The importance of creativity

- Non-musical qualities of the musician: flexibility, reflexivity, attending and responding

- Diagnostic working - reading the individual and the group (Sound Sense, 2015:79)

The report also identified important pedagogic approaches for working with children in challenging circumstances.

- Responsiveness of the musician to participant's musicality and their particular interests, and being able to draw those out to help a young person find their musical voice.

- Coaching and feedback skills, to enable young people to develop greater understanding of their learning, and enable them to lead their own learning in other areas of their lives.

- Building trust particularly important in work with the most vulnerable young people.

- Addressing social and personal outcomes seeing these as central (alongside musical outcomes) to young people's engagement and development.

- Ability to reflect and adapt in response to their own experiences of teaching, and young people/ other people's feedback (Sound Sense, 2015:84)

These factors correspond closely to the criteria from Youth Music's quality framework, reinforcing their importance in high-quality music-making.

Outcome 5: To be a sustainable organisation, able to diversify and expand music-making opportunities for children and young people

"I always had a figure of £100,000 in mind so I'm aiming to continue these fundraising efforts and won't rest until I've at least achieved my target. Youth Music does such great work reaching out to young people in challenging circumstances and I know Alice would have been delighted that others were given music-making opportunities they might otherwise have missed out on through the money raised in her name."

Ros Hodgkiss, fundraiser for Youth Music. Ros set up Alice's Youth Music Memorial Fund in October 2014 in memory of her daughter Alice Gross.

Background from Youth Music

Applications for Youth Music funding greatly exceed the amount the charity is able to support with the success rate continues to be around 38%. Our long-term goal is to increase the total grant investment amount to enable us to increase the success rate to enable us to invest in more music making projects for young people in challenging circumstances across England.

2014/15 saw the merger of Youth Music's Fundraising and Communications teams to create a joined-up Development team working more effectively across the organisation.

5.1 Youth Music's sustainability

5.1.1 Fundraising income

In 2014/15 Youth Music refreshed its fundraising strategy and was able to not only reach, but exceed its fundraising target of £533,750, raising £571,320 (8% over target). This was an increase of 159% year on year, with £220,421 raised in 2013/14.

Highlights in the fundraising calendar included:

- Founding Alice's Youth Music Memorial Fund in memory of Alice Gross in October

- Doubling annual grant amount from People's Postcode Lottery

- Being selected as a Charity Day partner by corporate ICAP

- Securing new support from two

trusts and foundations: J Paul Getty Jnr Charitable Trust and the Hutton Foundation

• Receiving an anonymous donation from high-profile musician

• Launching community fundraising initiative Give a Gig in June.

5.1.2 Communications

Key communications highlights in the restructured team include:

• 'About Youth Music' fundraising document

• Refreshed website content

• Reinstated supporter newsletter

• Refreshed Communications Strategy

• 18 case studies of children and young people from Youth Music projects

5.2 Youth Music's impact on sustainability of the sector

Data source: stakeholder survey

Seventy percent of survey respondents (including grantholders and unsuccessful applicants) said they find Youth Music funding vital or very important to meet their organisational aims. Only 1% did not find Youth Music funding important to meet their organisational aims. This is the same result as last year.

Data source: Musical Inclusion final evaluation

The report highlighted the significance of sustainability in order to achieve 'transformative' change for children and young people in challenging circumstances. The following quotes from Musical Inclusion project managers indicate how they have changed their understanding of sustainability through the context of this work:

"One thing I've completely changed my mind on is in the past I'd have said that you need a long term project. Even a year goes really fast – doing a short term project is a complete waste of time, setting young people up to fail if they've got nowhere to go in the end.

"But what I've seen in Musical Inclusion is that short term projects can work really well – if they're in

the context of an overall framework; if at the end of it there's a next step for the young person and all the pieces are there. That frees us up from thinking if you start a project with this service are we going to be able to continue it – because if we thought like that we'd have all our resources tied up in a very short space of time.

"It's completely changed my thinking – it's not the project or the activity that needs sustaining, it's the opportunity for the young person." (Sound Sense, 2015:112)

These quotes illustrate successes of the Musical Inclusion. Not only do they illustrate how the very notion of sustainability should be considered, particularly when working with children with additional needs, but also how the responsibility for a sustainable, progressive, experience rests with the individual participant, the practitioner, the project manager and the funder. This is a very important consideration when the frameworks for sustainability are developed in any project, at any scale, with children and young people in the most challenging circumstances.

5.2.1 Match funding

Data source: grants awarded and stakeholder survey

The match funding figure is calculated by looking at the proportion of grant funding received from Youth Music in relation to the total budget for each project. The amount of match funding generated in 2014/15 was £3.5 million on top of the £9.2m invested by Youth Music. This means that every £1 Youth Music invested raised an additional 38p in match funding, an increase from 37p in 2013/14.

Next steps

In 2014/15 we continued to invest in exemplary music-making projects nationwide, supporting young people experiencing challenging circumstances in their musical, personal and social development.

We were very pleased with the positive outcome of the independent review of Youth Music (leading to confirmation of our funding from Arts Council England for the next three years) and with exceeding our fundraising target. We successfully refreshed and simplified our application process, leading to increased opportunities for small organisations with Funds A and B, and strengthened our efforts working towards a musically inclusive England with our strategic partnerships through Fund C.

We have put a partnership agreement in place with Trinity to support us to continue to improve Arts Award achievement rates across the Youth Music portfolio. We have also committed to working alongside Arts Council England (ACE) as a key strategic partner embracing the principles of the Cultural Education Challenge: access, reach, diversity, quality, impact/accountability and voice of young people.

The music education landscape in England continues to change, and we know organisations helping children and young people are facing many new challenges. Our goal is to use our expertise in musical inclusion to support the sector by providing leadership and expertise to embed high quality musical inclusion practice, particularly within Music Education Hubs.

Since April 2015 we have introduced five funding priorities, refining our regional portfolio-balancing process and responding to nationwide need.

Funding priorities from September 2015

We have aligned with the work of our colleagues at Arts Council England and the Bridge Organisations to pool expertise, address gaps in provision and avoid duplication.

1. Early years

Children aged 0-5 who face barriers to accessing music-making as a result of their circumstances or where they live.

2. Special educational needs and/or disabilities

Young people with special educational needs, disabilities (SEND) and/or additional needs as a result of poor health and wellbeing.

This includes children and young people who have:

- moderate to profound and multiple learning difficulties
- sensory impairments
- a disability
- additional educational needs as a result of issues affecting their health and wellbeing.

3. Not in education, employment or training

Young people who are not in education, employment or training (NEET) or who are at risk of becoming NEET due to circumstances affecting their educational engagement.
This includes children and young people who:

- are aged 16 – 24 and not in education, employment or training
- experience disruption in their education due to family related difficulties (e.g. young people who are looked after, are young carers, or are suffering from neglect or domestic violence)
- experience disruption in their education due to issues around transience (e.g. young people who attend a PRU, are

travellers, asylum seekers, refugees, or who have English as an additional language).

4. Youth justice

Children and young people who have committed an offence or who are at risk of offending due to emotional or behavioural issues. This includes children and young people who:

- are in or leaving young offender institutions
- are in contact with the Youth Offending Team
- are at risk of offending as a result of emotional and behavioural difficulties (e.g. drug and alcohol misuse; involvement in gangs).

5. Coldspots

Projects for children and young people who face barriers to accessing diverse music-making opportunities as a direct result of where they live in England. This may be as a result of:

- socio-economic factors preventing participation
- physical accessibility (e.g. in rural areas)
- low activity, low engagement or low investment in their area.

For more information about applying for funding from Youth Music visit:
http://network.youthmusic.org.uk

References

[1] Grants from government to voluntary sector organisations has declined from £6billion in 2003/4 to £2.2billion in 2012/13 http://www.acf.org.uk/uploadedFiles/Publications_and_resources/Giving%20Trends%20Top%20300%20Foundation%20Grant-Makers%202015.pdf

[2] Based on the national proportion of small businesses who are BAME-led according to the most recent survey https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/193555/bis-13-p74-small-business-survey-2012-sme-employers.pdf

[3] https://www.nomisweb.co.uk/census/2011/DC2101EW/view/2092957699?rows=c_age&cols=c_ethpuk11

[4] Sound Sense (2014) http://network.youthmusic.org.uk/learning/research/power-equality-interim-evaluation-musical-inclusion

[5] Goodwin-Brown, E. (2014) http://network.youthmusic.org.uk/learning/research/what-do-you-think-we-should-do-exploring-self-efficacy-youth-music-projects