



Youth Music Programme

Evaluation Report

Please note this document is for reference only. All reporting requirements must be submitted via your online account.

Guidance

Youth Music asks all grantees to report against the activity report submitted in their application. The reporting requirements are governed by the size and duration of the grant

Your funding agreement contains the details of all your reporting requirements and submission details, so please refer back to it if you are unsure.

The purpose of this report is to see how you are progressing towards meeting the outcomes set at the beginning of your project, to provide an opportunity to share with Youth Music any obstacles you may have faced and your plans to overcome them.

Once you have submitted the report and the required supporting information, and it has been approved by our Grants and Learning Team, your next grant instalment will be released.

You are required to:

- Answer the questions on each page of the report (please note word limits represent a maximum, rather than an expected amount)
- Download the attachments needed (budget update, declaration) – available from the grant holders section of our website), complete them, and upload them with this form.
- You also have the option to upload photographs, video and audio. Please only upload photographs if you have the appropriate consent forms for public use, and have ticked the box on the declaration form to confirm this.

Case studies:

- Also available to download from the grant holders section of our website is a case study template – if you would like to provide us with a case study, the template should help you to write it. Unless otherwise stated, it will be assumed that the case study can be published externally.

Completing Your Form:

- Whilst completing this form, you will need to refer back to your:
- Stage One and Stage Two Application forms
- Project budget (submitted with your Stage 2 application)
- Risk Analysis form (submitted with your Stage 2 application)

Youth Music gathers this information for a number of reasons:

- To monitor our funded projects and ensure that grants are used to deliver high quality music-making projects to achieve suitable outcomes for children and young people
- To develop a body of evidence of the reach and impact of Youth Music's funded work and to prove the value of the work we do to external stakeholders
- To inform programme development. By analysing the data we receive back from our funded partners, we are able to identify gaps in the reach and impact of our work and develop appropriate modules
- To provide a baseline for more in-depth evaluation
- To support the monitoring of progress towards our organisational goals
- To identify areas of good practice that could support other organisations we fund.

Thank you for taking the time to complete this report. Once it has been submitted, we will endeavour to review the information and, if necessary, release your next payment within 20 working days. Should the process be delayed for any reason, we will be in touch to let you know why.

Payments and expenditure

Please note that prior to releasing your next payment, we expect you to have spent at least 80% of the amount you have been paid to date. If this is not the case, please contact funding.enquiries@youthmusic.org.uk to discuss your options.

Youth Music Programme – Evaluation Report

The Youth Music Evaluation Report provides an opportunity for you to reflect on what your programme of work has achieved at the end of delivery, and present evidence to Youth Music in support of your findings. We are keen to hear about both the successes and challenges you have encountered over throughout your project, and the key learning you have taken away as a result.

1. Please tell us about your experiences in meeting the intended outcomes you specified at the beginning of your programme of work (No Limit)

Please restate each of the intended outcomes you provided in your application and reflect on the extent to which you have met them. Please be sure to refer to your evaluation plan and provide any evidence you have collected that demonstrates you have met/not met your original outcomes. Youth Music recognise that projects do not always run to plan, and are just as keen to learn about unmet outcomes – as such we would encourage you to be honest about your experiences.

Further to this, please detail any unexpected outcomes, especially those that relate to musical and non-musical progression.

2. Please describe any problems or challenges in the period covered by this report, and what steps you have taken to address them (500 Words)

Please reflect on the risk analysis form you uploaded with your Stage Two Application, comment on mitigation plans that had to be followed through, and any new risks you may have identified. Please let us know what, if anything, you would do differently next time.

3. Please tell us more about how your project engaged with local services and the community (500 Words)

You might wish to consider:

- How your project complemented other projects or initiatives that exist locally
- Any local links that you have developed to help you deliver your project
- Did you take music-making into any new venues or organisations? If so does the new organisation/venue hope to continue with music-making?
- Any challenges or successes and what you would do differently next time
- How parents/carers/usual adults got involved in any of the project activities
- How the local community got involved with the project

4. What legacy has your programme created? (500 Words)

Youth Music is interested in the long-term impact of your programme of work. Please tell us about any developments in the infrastructure and culture of music-making for children and young people. You may wish to tell us about:

- How music making activities with children and young people will or might continue
- How the CPD opportunities for your project staff will support further music-making in your area
- How your project supported and directed participants on to further music-making activities

- How music resources, instruments and equipment purchased for your project will be used to continue music-making
- How you have identified, developed and shared elements of good practice (good ideas or models of practice that may be beneficial for other music projects)
- How your organisation developed networks and partnerships to support music-making in your area
- Any other long-term impacts the project may have had on the children and young people, the wider community, or your organisation

5. Please provide a list of links to audio, video and other resources you may have created in the period covered by this report. (No Limit)

Youth Music is particularly keen to see links to work that present supporting evidence to your progress so far.

6. Statistical Information

We recognise that not all programmes will be working in the same way. For this reason the standardised statistical information below will not apply to all grant holders. If there is a category that does not apply to your programme, please leave it blank. If the category could apply but the response is 0, please enter 0.

These statistics form the basis of our reporting to Arts Council England and help us track and monitor the impact of our funding. Whilst it is really important to have as specific data as possible, we also realise that some information is sensitive and difficult to obtain. Please use referral sources as appropriate to help you obtain accurate data (e.g. schools, Local Authorities, parents). Please also consult the Youth Music guide to data collection and management (available at <http://network.youthmusic.org.uk/>) for further information.

If you have concerns or problems submitting this data, please inform your Youth Music lead contact as soon as possible.

6.1 The children & young people you have been working with

	Yes	No
Did programme take place as part of a music education hub?		

Total number of participants

This section asks for information about the children and young people (CYP) who have taken part in your project activities. It is important that the totals reported in the boxes below reflect the number of individual participants who have taken part in the project, so each young person should be counted only once.

The figures you enter should reflect the total number of participants who have taken part in your project from the start to the date of this report.

Total number of taster participants	
Total number of core participants (i.e. those that took part in the core project activities, rather than just a taster session)	

Age by gender – number of core participants

Age	Female	Male
0-2 years		
3-4 years		
5-7 years		
8-9 years		
10-12 years		
13-15 years		
16-18 years		
19-25 years (with Special Educational Needs, disabilities or in detention)		

Ethnicity of participants – number of core participants

Ethnicity	Female	Male
White British		
White Irish		
Other White		
White and Black Caribbean		
White and Black African		
White and Asian		
Other Mixed Background		
Indian		
Pakistani		
Bangladeshi		
Other Asian background		
Caribbean		
African		
Other Black background		
Chinese		
Other Ethnic Group		

6.2 Children & young people in Challenging Circumstances

Number of participants in challenging circumstances

Children and young people (CYP) in challenging circumstances are those who are often marginalised by society, vulnerable, may be hard to reach, or have fewer opportunities. Please only count each young person once.

Total number of children and young people in challenging circumstances	
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Type of challenging circumstance

Please tell us how many of the CYP you have been working with fit the type of challenging circumstances that are listed below.

We expect that some young people will have multiple challenging circumstances and they should be counted in each category that applies to them.

Type of challenging circumstance	Female	Male
Asylum Seeker		
Pupil Referral Unit		
Speaks English as a second language		
Excluded from school		
Homeless		
Looked after		
Mental ill-health		
NEET (not in employment education or training)		
Physically disabled		
Refugee		
Rurally isolated		
Sensory impaired		
Special Educational Needs		
Traveller/Romany		
Young carer		
Young offender		
Young parent		

Other types of challenging circumstance

If you have been working with CYP in challenging circumstances other than those listed above (e.g. children in gangs or young people with alcohol problems), please list the category and tell us the numbers of CYP you have worked with who fall into each one.

Type of challenging circumstance	Female	Male
Other 1 - please state...		
Other 2 - please state...		
Other 3 - please state...		
Other 4 - please state...		
Other 5 - please state...		

6.3 New music-making, signposting and accreditation

Other information on core participants

We're keen to learn about CYP who have taken part in music making activity that is new to them. This can mean new genres of music, new ensembles or opportunities to work with new groups of young people. We'd also like to find out more about signposting from your project and whether young people have achieved any accreditation.

Number of children and young people taking part in music-making activity that is new to them	
Number of young people who have been signposted/referred on to other music-making activities/opportunities through the project	
Number of young people who have been signposted/referred on to other cultural activities/opportunities through the project	
Number of young people who have been signposted, referred on to employment, education, training, volunteering activities, opportunities through the project	
Number of young people who have achieved a Bronze Arts Award through the project	
Number of young people who have achieved a Silver Arts Award through the project	

Number of young people who have achieved a Gold Arts Award through the project	
Number of young people who have achieved some form of accreditation (other than the Arts Award) through the project	
If children and young people have achieved some form of accreditation other than the Arts Award, please list the type of accreditation (name of qualification, level and awarding body, if known)	
Number of young people taking part in other Hub activity	

6.4 Musical activity

Sessions, performance, celebration and sharing opportunities

This section asks for information about the sessions, performance, celebration or sharing opportunities your project has provided. This table should reflect the total number that you have held (as part of your project) from the start of your project to the date of this report.

Performances	
Number of performances, celebration or sharing opportunities	
Number of new works performed (if any)	
Sessions	
Number of taster sessions	
Number of core sessions	

Types of session activity

Please indicate the total number of sessions in which the listed musical activities took place. We recognise that sessions can involve more than one type of musical activity, and so can be counted in more than one category

Type of Session	Total Number
Composition/song writing	
DJ/MC'ing	
Improvisation	
Instrument making	
Instrumental	
Music and movement	

Performance	
Technology	
Training	
Untuned percussion	
Vocal	

If there are categories of session activity that we have missed, please state what they are, and how many you have provided.

Other type of session 1 - please describe	
How many sessions of this kind did you deliver?	

Other type of session 2 - please describe	
How many sessions of this kind did you deliver?	

Other type of session 3 - please describe	
How many sessions of this kind did you deliver?	

Other type of session 4 - please describe	
How many sessions of this kind did you deliver?	

Other type of session 6 - please describe	
How many sessions of this kind did you deliver?	

Musical Genre

Please indicate the total number of sessions in which each of the musical genres listed below were used. We recognise that sessions can involve more than one type of musical genre, and so may be counted in more than one category.

Musical Genre	Number of Sessions
African	
Asian popular	
Beatboxing	
Caribbean	
Contemporary classical	
Country	
Dance/Electronic	
East Asian	
Folk	
Garage	
Gospel	
Grime	
Hip hop	
Indian classical	
Indie/Grunge	
Jazz and Blues	
Music theatre	
Opera	
Other Asian	
Other non-western	
Pop and Rock	
Rap/MC	
Reggae	
Roots	
RnB	
South American	
Western classical	

Musical genre – other

If there is a genre that you have delivered that is not listed above, please tell us what it is, and how many sessions you delivered it in.

Other genre 1 – please describe	
Number of sessions	

Other genre 2 – please describe	
Number of sessions	

Other genre 3 – please describe	
Number of sessions	

Other genre 4 – please describe	
Number of sessions	

Other genre 5– please describe	
Number of sessions	

6.5 About your staff and their continuing professional development (CPD)

This section asks for information about your project staff and their CPD. Remember, CPD can be attending a training course, but it can also take other forms such as seminars, skills sharing, mentoring and shadowing. The figure you give below should reflect the total number of staff who have worked on your project from start to finish.

Project Staff Profile

Staff Types	Total	CPD Provided
Number of music leaders who have participated in the project		
Number of trainees who have participated in the project		

Number of volunteers who have participated in the project		
Number of staff or volunteers provided with Continuing Professional Development (CPD) as part of the project		
Please describe the CPD provided and the number of staff or volunteers completing it		

Practice Sharing

How many delivery partners did you work with on this project? (Partners can include those contributing match funding and in-kind resources)	
How many offline practice sharing opportunities did you provide?	
How many organisations did you share your practice with as a result of this funding?	

7. Attachments – Please upload your Final Budget, Declaration Form and Case Studies