

USE OF FUNDS 1 IMPACT REPORT

YOUTH MUSIC AND PLAYERS OF PEOPLE'S POSTCODE LOTTERY



Supported by players of



YOUTH MUSIC

Foreword from Matt Griffiths, Youth Music CEO

After six years of fantastic support from players of People's Postcode Lottery through the Children's and Culture Trusts, we were thrilled to be invited to become a Promoting Society in August 2019. We were encouraged to think big, and envision how the additional funding could be transformative for our organisation. Of course, at that stage, we had no idea of how unprecedentedly transformative this year would prove to be...

Our key ambition for the Promoting Society funding was that players would help us to embed young people in every part of our work. October 2019 saw our first ever Youth Music Awards in association with Hal Leonard Europe, which took place in the amazing Grand Hall at Battersea Arts Centre. The Youth Music Awards celebrated the powerful musical, social and personal achievements of young people making music in the projects we fund, together with the dedicated workforce supporting them. There were 12 awards categories, more than 60 music industry judges, 300 audience members, and dozens of young musicians performing live.

The Awards also saw the launch of Youth Music's [Next Gen programme](#), offering paid work for 18-25 year olds developing music-related careers. A team of 16 paid young freelancers worked on the night as bloggers, videographers, photographers, illustrators, production runners, and even as the event hosts.

Partnership is essential to creating and brokering opportunities. The partnerships we formed through Awards sponsorship led to money-can't-buy experiences for young artists. Breakthrough Award winner Maisie Murray won the opportunity to support singer-songwriter Jake Bugg in Manchester. Original Track Award winners VCR were featured in our #MusicShapedMe campaign on TikTok, which was viewed more than 24 million times.

We began to partner with organisations too – we collaborated with Anthem in Wales on a valuable youth consultation process and in February we announced that we would be [partnering with PRS Foundation on their Talent Development Partnerships](#) to provide more funding opportunities.

Towards the end of 2019 we made internal changes, restructuring to create a new Youth Engagement team; building capacity; and appointing two new Trustees, both in their twenties, with lived experience of issues faced by young people in our projects.

We had such exciting plans for live events in early 2020! We were set for our biggest Give a Gig Week yet, with Jake Bugg due to headline supported by Evie Gallagher, another young performer from a Youth Music project. And we were delighted that Live Performance Award winner Mae Monypenny was scheduled to perform at this year's People's Postcode Lottery Gala in March. Of course the Gala was cancelled due to the increasing pandemic crisis.

At the start of the pandemic, we were able to act swiftly to respond to the sector's needs in practical ways: in April we launched an [Emergency Fund](#) supported by players of People's Postcode Lottery, match-funded by PayPal and the Atherton Family Trust.

We had to postpone some of our plans: notably live events like Give a Gig Week, and the 2020 Youth Music Awards in (now planned for [October 2021](#), fingers firmly crossed). But interestingly, some of our planned work became even more pressing and we were still able to carry out.

In May 2020 we relaunched the [Youth Music website](#) with a new focus on supporting 18-25 year olds developing music-related careers. This group has been one of the hardest hit by the

economic and social impacts of lockdown, so we were pleased to offer some paid opportunities to create content for us through our Next Gen programme.

In June, as Black Lives Matter protests swept the globe due to devastating acts of racism and violence, we worked hard to amplify the voices of Black young people and music professionals, to continue to campaign for change within the music industries and music education, and to [reflect on and commit to further actions](#) we can take within our own organisation.

In July, our [Blueprint for the Future report](#) highlighted inequalities preventing young people from pursuing music industry careers. This was backed with our People's Postcode Lottery supported [Incubator Fund](#), offering investment for music industry organisations keen to make practical changes to support and nurture the next generation. We were particularly pleased that thanks to the support of players, we were able to make this funding available to Welsh and Scottish organisations as well as those based in England, for the first time in many years. We've just announced this [funding for 31 organisations](#), many of whom are receiving Youth Music support for the first time.

And now, with the country a long way from returning to 'normal', we all face an uncertain future. What is certain, however, is Youth Music's commitment to providing support and campaigning for change over the next year. We will continue to invest in organisations nationwide, supporting the workforce so that they are able to help the next generation of young musicians to break down barriers. We will continue to work in partnership with a variety of businesses and funders, shoring up investment so that we can support the increasing number of organisations in financial need. And we will continue to campaign for change on social justice issues, supporting young people to speak out and make change on issues that affect their day-to-day lives. Together, we want to see not just a return to pre-pandemic times, but a total transformation of the music industries and music education ecosystem, which is more inclusive, more equitable, more representative and more creative.

We knew that the support we received from players of People's Postcode Lottery this year was going to lead to big changes for Youth Music. In this most unprecedented of years, this funding has enabled us not only to handle challenges, but to provide valuable support and new opportunities for those hardest-hit by the pandemic, as well as looking to a brighter future. We are immensely grateful, and we could not have done it without you.

A handwritten signature in black ink, appearing to be 'Matt', with a long, wavy horizontal line extending to the right.

Mae Monypenny a.k.a. eam, winner of the Youth Music Live Performance Award

“Since winning the Youth Music award, it has helped me establish myself as a musician in the public eye and I’ve had many more opportunities to play gigs in Nottingham and London, including well-known venues like Rock City and Rough Trade. I was also offered to play in Edinburgh for the People’s Postcode Lottery Charity Gala and to also play in London at the Omeara supporting Josef Salvat for Give a Gig Week (both of which were sadly cancelled thanks to COVID, although the opportunities had been my biggest to date and hopefully I might be able to do these things when gigs start again).

“I am currently in the process of rebranding myself as an artist. This is with the hopes of releasing some of my own music in the near future with the vocals that I recorded in London using my prize from the Awards at the Spotify Secret Studios.”



Case study: Key Changes

Interview by Amy Mellows, Youth Music Next Gen. Read the full version at www.youthmusic.org.uk/key-changes-rosie-webb

Key Changes provides music industry-focused mental health recovery services in hospitals and the community for artists. Hainault based Singer-songwriter and Community Arts Practitioner Rosie Webb (21), spoke to me about the opportunities that Key Changes provided for her during the pandemic and the impact of music on mental health.

Amy: How did you first get involved with Key Changes?

Rosie: I've worked at St Luke's Community Centre since I was 16 and I came across Key Changes' music production course there. They saw how keen I was to make music with them and how much it was benefiting me already, and they offered me an artist music programme. I've been there ever since.

How has the pandemic impacted you and your area?

I didn't have that opportunity to physically go into Key Changes and get that release and I don't have a [studio] set up at home. I think, like a lot of people, I lost my sense of where I was going, because everything kind of just stopped. It was just a bit of a nightmare.

What work were you able to do with Key changes during lockdown?

Thankfully they contacted me and asked me if I wanted to do some studio sessions over Zoom. It worked a lot better than I thought it was going to, because of the fact that [the producer] was really open and understood my frustration in not having any professional equipment. We made two really nice tracks within the space of five Zooms.

Has it helped you personally and socially during the pandemic?

Yeah, to be able to have the hour of just making music and knowing that I had something to look forward to within the week. Not only mentally but physically my body was drained. Having something to then work on that I could look forward to bringing to the next session, that's something that I really took a lot from. I feel like it's definitely given me more confidence to do the gigs I've done this year because I haven't been out of action. For me and for my mental health it's really important to have that routine.

What do you like most about Key Changes?

I'd never stepped in a music studio before and I don't think I would have, especially at eighteen. They really changed the course of my life. I want to be a music therapist when I'm older and I want to do an MA in music therapy, because I strongly believe in how much music can be therapy.



Direct impact: How support from players has helped transform Youth Music, enabling us to do more than ever

Our first year as a Promoting Society has been transformational for Youth Music. Support from players of People's Postcode Lottery has helped us to restructure our teams and build our capacity to enable us to realise our vision of putting the creation of paid opportunities for young people across our organisation at the heart of our practice.

"The opportunities that Youth Music have given me have definitely progressed my career. They've given me a platform, a portfolio, and loads of Next Gen mates. And plenty of contacts and collaboration opportunities as well."

Kate Whitaker, Youth Music Next Gen

Capacity

Has there been an increase in the amount of activity from your organisation?

There has been a significant increase in the amount of activity from Youth Music this year. Thanks to the support of players, we've been able to launch a whole new strand of work, focusing on supporting 18-25 year olds developing music-related careers in a variety of ways.

Throughout the year we've offered opportunities paid at the London Living Wage for 61 young people, including commissioning 18 writers, filmmakers and editors to create content for our revamped website; 15 presenters, producers and music journalists to create an original podcast series 'The Higher Frequency'; 12 Freelance Advisors to make decisions on the Incubator Fund; and a team of 16 at the Youth Music Awards – our first time running such a large-scale, high-profile event.

We reached new audiences in the music industries with the launch of our report [A Blueprint for the Future: a new generation ready to transform the music industries](#). The report was downloaded 657 times, with 1,277 visits to the accompanying resources on our website, and 26 pieces of press coverage – 8 of which mentioned the support of players of People's Postcode Lottery.

We invested in three new strands of funding: the PRSF Talent Development Partnership (12 organisations receiving additional support from Youth Music via players of People's Postcode Lottery), our Emergency Fund to mitigate the coronavirus crisis (30 out of 67 organisations funded thanks to support from players) and the Incubator Fund (all 31 grants funded through People's Postcode Lottery support). See Enabled Impact for more info.

Has there been an increase in the geographical reach of your organisation?

For the first time in many years, we were able to extend our geographical reach beyond England, investing in organisations in Wales and Scotland through the Incubator Fund, PRSF Talent

Development Partners and the Emergency Fund. We also laid the groundwork to build new audiences in these nations, through youth consultation (in partnership with Anthem) in Wales; the research carried out (in partnership with Livity) for A Blueprint for the Future; paid social media promotion of the Incubator Fund; and outreach to Welsh and Scottish media titles from our PR agency, Stand.

Has your organisation improved its infrastructure (e.g. premises, leadership, staff)?

To carry out all these new strands of work, we restructured our organisation and in the process provided an number of internal progression opportunities including the new Youth Engagement Director and Programme Coordinator roles, built capacity across our research, communications and operations teams; and we appointed two new Trustees, both in their twenties, with lived experience of issues faced by young people in our projects. In addition to the young creatives employed through our Next Gen programme, we engaged a number of freelance consultants to support us on a variety of projects, including scoping research for the Youth Music Awards, Incubator Fund, planning for Give a Gig Week (sadly postponed), and running online events to accompany the Blueprint for the Future report publication.

Capability

Has your organisation improved the quality of its service or activities?

We have become more ambitious in our activities, with increased capacity enabling us to improve the quality of everything we offer. For example, we were able to make the application process for the Incubator Fund much simpler than other Youth Music funding strands, helping us to reach new audiences and increase the diversity of applications. Higher-profile events and launches, thanks to increased capacity from our PR agency Stand, has helped us achieve more media coverage and wider public recognition: in turn, this has enabled us to secure new funding, partnerships, and celebrity endorsements.

Has your organisation improved its efficiency?

At the end of 2019 we invested in a number of new IT systems, including cloud-based folder storage Egnyte, project management tool Asana, and media library Canto. We had no idea how prescient and timely these investments would be – they made our shift to working from home efficient and seamless enabling us to work effectively and efficiently during a period of growth and development.

We have also begun the process of scoping for a new CRM database, Salesforce. This will enable us to manage our rapidly-growing list of Next Gen contacts, and develop our relationships with corporate partners, supporters and donors.

Has your organisation tackled any barriers or challenges more effectively?

Our increased profile and resources have enabled us to become more outspoken on social justice issues, turning up the volume on calling for change, and giving young people a platform to advocate for themselves, rather than Youth Music speaking on their behalf. Because of this, Youth Music has started to receive more approaches from organisations keen to make change. For example, in June, when the Black Lives Matter movement rose to increasing prominence, Youth Music published a statement setting out our commitment to change, links to practical resources for our grantholders, and a letter to Next Gen participants from our Youth Engagement Officer. This

led to many music industry organisations approaching us to ask what more they could do to help. In turn, we were able to signpost them to apply for the Incubator Fund – a practical way of making real long-term change.

Has your organisation been able to innovate or be more creative in its design or delivery of solutions?

We were able to go ahead with much of our planned work in new ways: for example, a panel discussion event planned for the launch of our Blueprint for the Future report was moved online, with over 1,000 viewers and participants. The band Thrill Collins held an online house party as a Give a Gig event, raising funds in our benefit. Online events can be far more inclusive to many, including Disabled people and audiences nationwide and internationally. We plan to host more virtual events in future, even when live events are once more able to take place.

Our plan to ensure young people are involved in every part of our work has led to innovation in many of our activities. For example, decisions about Youth Music funding investment have traditionally been made by a staff panel. The Incubator Fund has at the heart of its design the involvement of young Freelance Advisors in the decision-making process. Similarly, we have collaborated with traditional market research agencies like Ipsos MORI for our past reports. However our Blueprint for the Future report was a collaboration with youth-led market research agency Livity, ensuring young people were embedded throughout the process.

Has your organisation improved techniques and channels for communicating with your beneficiaries?

The support from players of People's Postcode Lottery has helped us to reach an entirely new audience: 18-25 year olds developing careers in the music industries. As a funder charity, we previously haven't had direct contact with young people themselves, instead communicating mostly through our grantholders. This direct contact with young creatives has brought a new and refreshing energy to our organisation. We are able to better support and communicate the needs of young people. This in turn has lent us an increased credibility, putting us in a better position to fundraise and to form corporate partnerships.

We redeveloped our website in consultation with our new target age group. The new site includes opinion pieces authored by young creatives on issues which are important to them, practical resources demystifying the music industries, and an Opportunities Board signposting young people to performance opportunities, competitions, work experience, training, networking and paid internships. The site receives an average of 26,132 monthly users, 22% within the 18-24 age group. The site is supported by a fortnightly Next Gen newsletter with 768 subscribers, and an Instagram which has just passed 3,000 followers.

We are exploring new channels in order to reach this age group. Our partnership with TikTok for the Youth Music Awards led to more than 24 million views for our collaborative #MusicShapedMe campaign.

Leverage

Has your organisation gained additional resources through fundraising?

We are asking the organisations in receipt of funding questions about the impact of our funding, with a view to calculating the leverage the PPL 18-25's funding generates. In the interim as a direct result of our increased profile we estimate that to date we leveraged at least £120k in money can't buy opportunities associated with the Youth Music Awards and as a direct result of our partnership with Music Ally.

Has your organisation used PPL investment as matched funding?

In December 2019, PayPal Giving chose to support Youth Music for their Christmas campaign with Spotify: the only UK charity selected for this opportunity. We were able to match players of Peoples Postcode Lottery with £250,000 from PayPal, plus just over £50,000 from the Atherton Family Trust towards the Emergency Fund creating a total fund of £551,309.

We used £55,895 of funding from players to contribute to PRS Foundation's Talent Development Partners programme, enabling 12 organisations to expand their offers specifically focusing on young music creators aged 18 to 25 and breaking down barriers to access and progression.

Following the launch of the first round of the Incubator Fund, we have managed to secure meetings with high-profile music industry music organisations about the potential of them contributing to future rounds. Our long term goal is that these organisations will be able to match-fund investment from players of People's Postcode Lottery.

Has your organisation improved impact practice?

Support from players has helped us to engage an additional Research and Evaluation Officer, increasing our capacity to evaluate our impact. We have developed our peer research skills, and continue to progress towards further integrating young people in the research process; we've enhanced our Open Data and are sharing more information through 360 Giving Standard.

Through our Next Gen programme, we have also created paid opportunities to involve project participants directly in our research, leading to new ways of sharing our impact findings including a [long read on young people's experiences of music-making during lockdown](#) as well as co-researchers playing key roles in flagship research reports like the Blueprint and Reshape Music.

Has your organisation been better able to influence other people or organisations?

Backing up our Blueprint for the Future report with investment through the Incubator Fund has had a significant impact on our ability to influence organisations to make change.

Increased public awareness of Youth Music has also improved our ability to form relationships with celebrities and high-profile figures from the music industry – which in turn has enabled us to better reach new audiences and gain media coverage. These included project visits from Will Young (Albany, South London, August 2019) and Mel C (You Press, West London, October 2019); collaborations with electronic acts Hot Chip and Jungle (following the lead of Youth Music ambassadors BICEP); broadcaster Jamz Supernova fronting the Blueprint for the Future launch; more than 60 judges involved in the 2019 Youth Music Awards; and Jake Bugg scheduled to

headline Give a Gig Week 2020 (due to be rescheduled when it's safe for live gigs to go ahead).

Has your organisation been better able to influence public policy or become a thought leader or expert?

Our media coverage has increased significantly this year, due to the efforts of our PR agency (supported by players), our change in messaging to become more outspoken on policy and social justice issues, and an overall increase in our activities. We received 12 pieces of coverage making reference to the support of players.

As part of Next Gen programme, we have been able to support young people to become media spokespeople, helping them to develop new skills, raise awareness of their activities, and leading to higher-quality media coverage. These included several press and broadcast interviews with Youth Music Awards winners, and [in-depth features like this BBC Newsbeat piece](#) which came off the back of the Blueprint for the Future launch.

This increase in media profile has helped us position Youth Music – and particularly our CEO, Matt Griffiths – as thought leaders on music and young people.

Collaboration

Has your organisation built partnerships with other organisations?

This year we have built partnerships with many other organisations. These include PRS Foundation's Talent Development Partners programme; collaborating with youth-led market research agency Livity on Blueprint for the Future; and a wide variety of Youth Music Awards sponsors (including Hal Leonard Europe, TikTok and the Musicians' Union), prize-givers (including Spotify, Orange, Marshall and Motive Unknown and attendees (including representatives from Capitol Records, Virgin EMI, NME, Vice and Amazon Music).

We also had exciting partnerships lined up for Give a Gig Week 2020, with events due to be promoted by Marshall and Dr Martens. We hope to reschedule these in 2021.

Has your organisation shared learning and ideas with other organisations?

Although our planned partnership with Anthem in Wales didn't come together in 2020 due to their internal organisational challenges, we did collaborate on a valuable piece of research: [a consultation with a sample of young people from across Wales](#). This learning was widely shared, and will inform our own next steps in Wales, as well as those of other youth and music funders.

To support those organisations planning on applying for the Incubator Fund, we put together [a section for music businesses on our website](#), linking to our own and external resources.

Has your organisation been better able to provide a joined-up service or deliver projects together?

We have collaborated with a number of different organisations to provide joined-up opportunities for young people through our Next Gen programme.

We collaborated with music education organisation Charanga to offer free access to their VIP Studios software to participants of Youth Music projects. As part of this collaboration, we held a

competition for the best track created, judged by Youth Music ambassadors Bicep. Bicep are also planning to set up a new record label specifically to release music created by Youth Music participants which will be a subsidiary of their record label Ninja Tune – a really exciting opportunity for young musicians.

Similarly, we partnered with Music Ally to launch the Creative Entrepreneurship Programme, supported young people to learn music industry marketing skills. 100 young people were offered free places on the programme (normally \$500 per person) and accessed industry mentoring. The participant who makes most progress will receive special recognition at the next Youth Music Awards.

Youth Music became a partner on a project called Commission Mission, led by Young Guns Network and London in Stereo. The project commissioned articles by experienced and novice writers to inspire and assist those aged 18-30 in the music industry. The writers were paid for their work and the pieces were published in several places, including the Youth Music website. The project received many exciting and creative pitches, and we are hoping to replicate the model to commission future content.

Internally, we have made great progress on cross-team working this year, thanks to our new organisational structure, and a number of new roles supported by players. This has enabled us to work more efficiently and generate new ideas.

Externally, we have campaigned this year for a more joined-up ecosystem of music education and the music industries. This will continue to be a priority for us in future, leading to better progression opportunities for children and young people.

People's Postcode Lottery Use of Funds 1 - Budget Breakdown

	Budget Per Last Submission 2019		Reforecast Budget 2020		Reforecast Variance	Actuals To Sept 20	Remaining To Spend 2021
	£	%	£	%	£	£	£
Direct Impact:							
Organisational Strategic Delivery	613,441	20	588,646	20	24,795	484,767	103,879
Organisational Development	204,302	7	276,132	9	(71,830)	213,030	63,103
Campaigning & Advocacy	271,278	9	161,886	5	109,392	153,486	8,400
Total Direct Impact	1,089,021	36	1,026,664	34	62,357	851,283	175,381
Enabled Impact:							
Grants: England & Wales	1,450,000	49	1,720,000	58	(270,000)	280,877	1,439,123
Programme Development	448,690	15	241,047	8	207,643	63,835	177,212
Total Enabled Impact	1,898,690	64	1,961,047	66	(62,357)	344,712	1,616,335
Total	£ 2,987,711	100	£ 2,987,711	100	-	£1,195,994	£ 1,791,717

Note:

- Total Emergency Funds of £551,309 were granted out, £249,977 being PPL funds with £301,332 match funding
- Remaining To Spend 2021 sum of £1,791,717, is inclusive of £1,439,123 to be granted out Autumn 2020 to Spring 2021

19/20 NUMBERS

61

NEXT GEN PAID OPPORTUNITIES

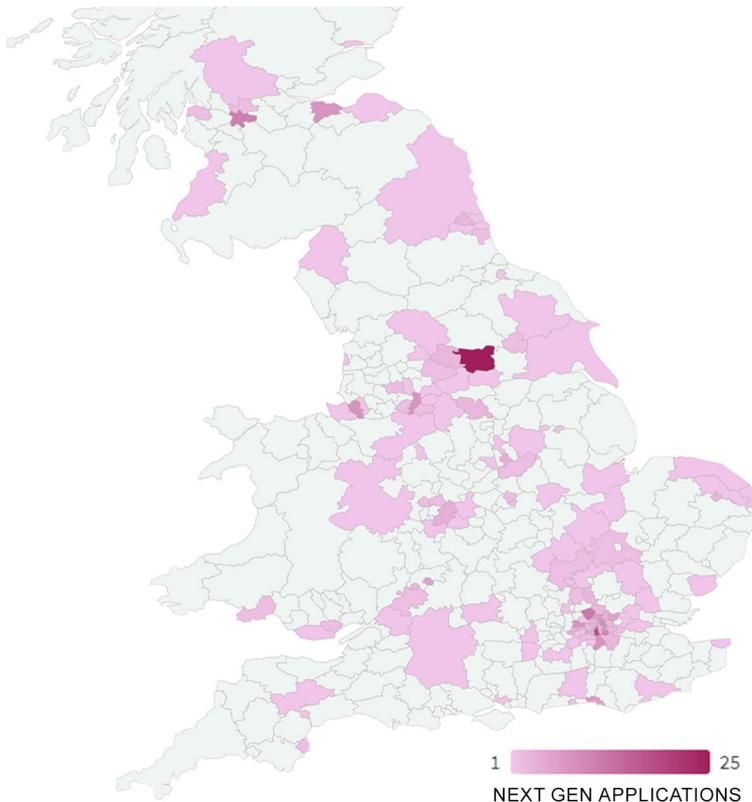
500+

NEXT GEN CONTACTS

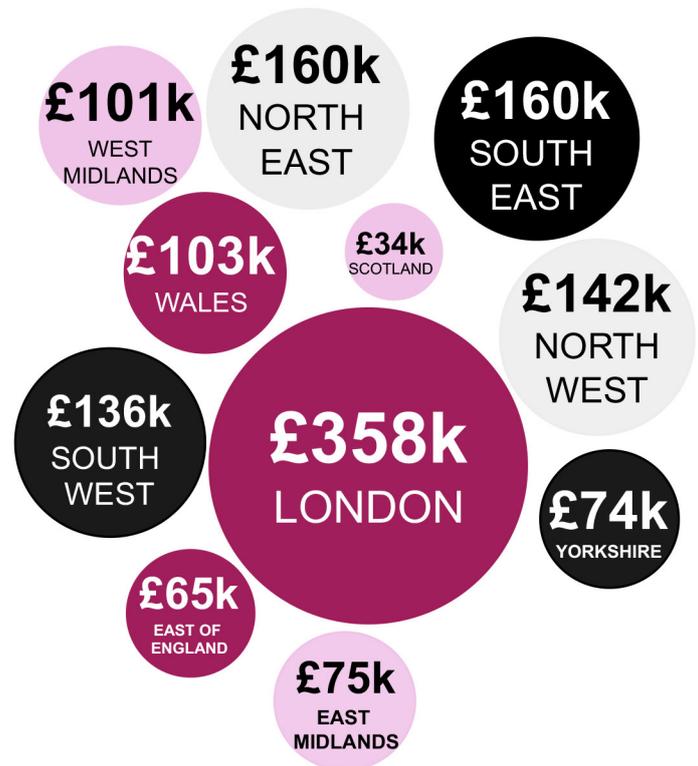
1301

NEXT GEN SURVEYED

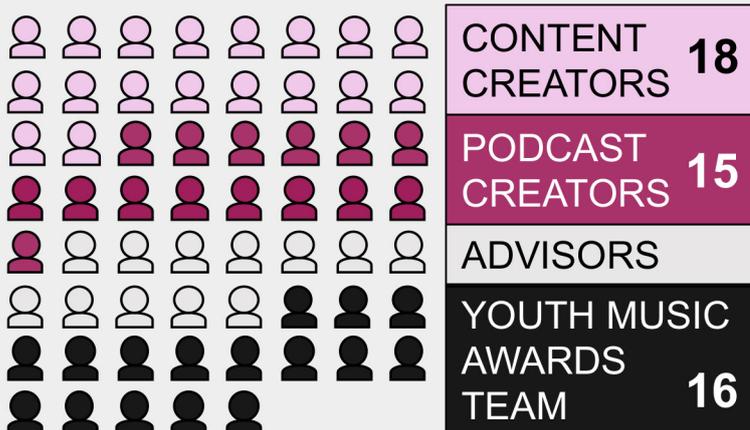
NEXT GEN CONTACTS BY REGION



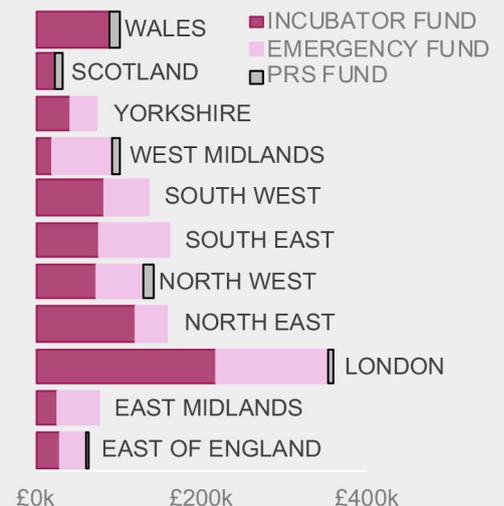
FUNDING BY REGION



NEXT GEN ROLES



INDIVIDUAL FUNDS BY REGION



Enabled impact: How players have helped us support young adults facing barriers into the music industries

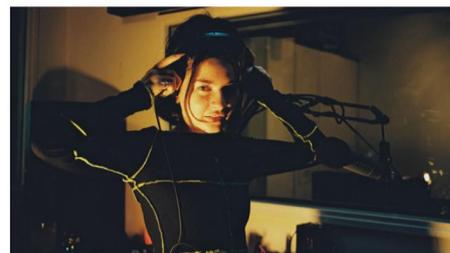
We believe that all young people should have a fair chance to progress into musical careers without facing insurmountable barriers. A year on we're proud to say we've listened, we've collaborated, and we've taken the following actions to address a variety of longstanding issues.



Jess Fisher - musician, Nottingham >



Seshie - I AM NEXT, London >



Martha Pazienti Caidan - DJ and broadcaster, London >

Partnership with PRS Foundation

PRS Foundation (PRSF) is the UK's leading funder of new music and a supporter of emerging music creators through their 49 Talent Development Partner organisations. We were delighted to formalise a partnership with PRSF in February enabling us to work together more strategically.

Thanks to players we're investing in 12 organisations supporting them to expand their offers specifically focusing on young music creators aged 18 to 25 and breaking down barriers to access and progression. We are also benefiting from partnerships with the organisations we are funding which are helping inform our own programme development. Five organisations were based in Wales and Scotland helping us make inroads and build new relationships in these nations, and several organisations went on to apply for other Youth Music funds.

PRS Foundation Talent Development Partners receiving additional funding from Youth Music thanks to players of People's Postcode Lottery

Café OTO, Drake Music Scotland, FOCUS Wales, Forté Project, Manchester Jazz Festival, Norwich Arts Centre, Psapha, Tŷ Cerdd, Jazzlines, The Tin Music and Arts, LIMF Academy and Wide Days.

"We are proud to work with so many expert organisations through our Talent Development Partner network. Over 5,000 music creators per year access the partners' programmes and crucially for us, this network offers meaningful, timely and impactful support to enable creators to fulfil their potential. I've admired Youth Music's work for a number of years and we are all excited to work together to help young people to create outstanding new music and forge long-term careers."

Joe Frankland, CEO of PRS Foundation

Emergency Fund

On 1 April 2020 Youth Music launched an Emergency Fund, aimed at providing support to music-making organisations affected by COVID-19. Understanding that there was immediate and urgent need to be prioritised, we revised our usual application process with the aim of greatly reducing the time it takes to make decisions and payments. As a result, there were six weekly application deadlines, with 34 applications on average being assessed per week.

We expected the Emergency Fund to be competitive, and it was. Sadly, we were unable to fund all applications. We received a total of 190 applications and funded 67 of them, 30 thanks to the generous support of players. We funded 35% of applications received with a total value of £551,309. The average request amount was £7,915 and the average grant amount £8,228. 54% of organisations that both applied and were funded are working towards 'Adapting and staying inclusive', with the remaining 46% dedicated to 'Organisational sustainability'.

We also wanted to make it very clear that organisations did not need to hold nor have held a grant with us to be eligible or prioritised. Over half of organisations that were awarded an Emergency Fund grant do not currently hold grants within Youth Music's main funding streams. 30% of grants were awarded to organisations that have never applied to us before.

It was essential to us that the diversity of funded organisations was consistent or higher than the applications we received. Around 60% of organisations that both applied and were funded defined themselves as diverse-led. Applications arrived from every region in the UK and at least a quarter of applications received per region were awarded. Although over a third of applications received were from London, 75% of grants were awarded to organisations outside of London.

Organisations receiving Youth Music Emergency Fund grants thanks to players of People's Postcode Lottery

Beat This CIC, Unity Radio, Reprezent, Ark-T Centre, Merseyside Youth Association, Aspire4u CIC, Coram's Fields, Niamos Radical Arts & Cultural Centre, Free 2 Talk Community Interest Company, Pulse Arts CIC, Birmingham Urban Rhythm Network (BURN), Knowle West Media Centre, MAP Charity, Copenhagen Youth Project, Nottinghamshire YMCA, London Saz School, Fairbeats Music, Creative Academies, Music Fusion, Girls Rock London, Babigloo Music for Babies CIC, BlueBoxt Productions, The Music Works, Unique Talent, AutismAble CIC, HMM Arts Ltd (The Hive Music and Media Centre), Kids On The Green (KOTG) CIC, North Tyneside District Disability Forum, Offshoots East Midlands C.I.C, Key Changes.

A Blueprint for the Future



In July, we unveiled our latest research report 'A Blueprint For The Future', which was developed with over 1,300 young people, including two young co-researchers who led the discussions with their peers, explored existing research, and analysed the data.

The report highlighted systemic issues which create barriers for young people from less advantaged socio-economic backgrounds, young women, and those living outside of the South East. We called on education and industry to join forces to tackle longstanding barriers which are resulting in an unrepresentative music industry. The report took on additional resonance released just after the resurgence of the Black Lives Matter movement and amid the coronavirus pandemic, both of which have prompted calls for radical changes to the music industry.

We aimed to set out a positive vision for change centred on the power of cultivating diverse young creatives across the music industry, and foregrounded the voices of several young professionals who are themselves working to [transform the music industries from the ground up](#).

Coverage of the report had a total reach of 91m across 26 pieces of media coverage, helping us to develop build brand awareness with key industry titles, these growing relationships have helped us reach new audiences for future campaigns we ran later this year such as ReShape Music which focused on disability and was picked up in the same industry titles.

We were really pleased to get an in-depth feature article [published on the BBC website](#) focusing on our key themes of gender, representation and the entrepreneurialism of young people. We held an [online panel](#) to explore the findings which featured the DJ Jamz Supernova alongside several young people involved in the report. Our [social media assets](#) and stats from the report were shared by [key influencers in and networks](#) in the industry enabling us to take the Youth Music message to a completely new audience.

Incubator Fund

As most music funders solely focus on the music creators we wanted our new young adults fund to be more flexible, supporting those who want to enter the industry as professionals as well as the artists. Based on our consultations and the Blueprint report we designed and launched an innovative new fund which at its core, is about increasing real and genuine collaboration between young adults, music education organisations and the music industries. The fund will embed youth voice and participation principles across the industries, empowering young people as collaborators and future leaders whilst ensuring they're paid a living wage.

The Incubator Fund enables music businesses, collectives, and not-for-profits to harness the creativity and entrepreneurialism of diverse young talent, and to use the funding to create collaborative youth-led projects. At least 50% of the grant must go directly into the pockets of the young people they work with. We were excited to announce in November the [first 31 organisations](#) who are putting power in the hands of young people to set up record labels, record music videos, train up women sound engineers, and create marketing campaigns for established acts.

We were really proud to see individuals who came through Youth Music funded organisations now designing and leading some of the Incubator Fund projects that we're funding, such as No Signal Radio (who came through Repräsent) and Ezra Collective (who trained at Tomorrow's Warriors). It's a real testament to the long-term impact of investing in grassroots music.

- Round one of Incubator Funding invested £794,691 across 31 organisations who will work intensively with a combined total of 266 young people
- 134 young people will be commissioned to undertake freelance work, 53 will be employed, and 116 will receive a grant.
- 87% of the organisations we funded were new to receiving funding from Youth Music, and 94% of the organisations we funded defined themselves as diverse-led based on the make up of their senior leadership teams.
- Using our portfolio-balancing process, we continued to ensure that investment was distributed equitably across the country. 75% of the funding was spent outside of London, a balance we were pleased to achieve given the predominance of the music industry in London, and because 45% of our applications came from the capital.

Incubator Fund grant recipients thanks to players of People's Postcode Lottery Nottingham Community Artist Network, Swell Music, Girls I Rate, Young Guns Network, Roadworks & Spiral Skills, Ezra Collective, Link Up TV, The Crib & AEI, No Signal, Tees Music Alliance, Generator, Kaleido Music UK, Thirty Pound Gentleman, Reform Radio, Sound City (Liverpool, Creative Crieff, QM Records, Palm Bay Music, Platform B, Saffron Records, The Music Works, Black Acre Records, Noods Radio, Forté Project, Swansea Music Art Digital, National Youth Arts Wales, Dontfret Media, Cafe INDIEpendent, Beats Bus Records, Young Thugs, and Sable Radio.

"The funding has provided a life-line that will enable us to launch 'BEACONS', a new bilingual suite of online resources for young people to help them develop new skills, their confidence and self-esteem, and illuminate new opportunities within the live music sector of Wales. Through BEACONS, we'll be able to provide direct access to knowledge, mentorship and crucially, networks of support for young people looking to carve out careers in the music and creative industries. Since the pandemic has put a stop to a lot of our face-to-face work, we're really excited to be able to offer valuable digital resources so we can reach and help more young people."

Forté Project, Cardiff, Incubator Fund grant recipient

"This funding means Girls I Rate can facilitate a 6 month programme that will support, train and mentor eight 18-25 year olds to create 12 radio shows for Girls I Rate radio alongside working on personal development for future employment. This brings incredible value, giving young girls a head-start in radio."

Girls I Rate, London, Incubator Fund grant recipient

Use of Funds One – ongoing activity in 2021

There are some elements from our first Use of Funds proposal that will now take place in 2021, these include:

Incubator Fund

We planned two funding rounds, the first of which took place in October 2020 and the second is scheduled for Spring 2021, at which point we envisage we will have additional monies in place from at least one other music industry partner. In the interim we are reviewing the fund application process and guidance with a view to publishing this information in December.

Youth Music Live Events

We will reinvigorate Give a Gig, providing live music opportunities in collaboration with professional musicians to showcase the music made by young people across the country, and will host the Youth Music Awards in October 2021, providing attendees and virtual viewer's with the opportunity to enjoy a live music event which celebrates and champions the achievements of young people.

Young Adults Fund – Direct funding to 18-25s

We'd planned to fund both organisations and individual young people in our first year but it has taken us a little longer to develop the direct funding for young people to ensure that we get it right in terms of our own infrastructure, raising the necessary match funding and ensuring it meets young people's needs. We will now be launching this in Spring 2021 and are really excited to have pending at least £150k towards the fund investment from a major social media platform we have worked with in the past.

We are currently working with a group of young people who are developing the application process with us, we're setting up our Salesforce CRM system which will be used as the application system for this new fund, and we'll be recruiting for a programme lead to manage this funding stream from the new year.

Case study: Youth Music Freelance Advisor

Charlotte, 21, is a student and young creative currently living in Cheltenham. Due to Coronavirus, many of the internships and work placements she had lined up had to be put on hold, however, she worked with Youth Music as a freelance Grants Advisor for the Incubator Fund. Charlotte told us about what the experience of working with Youth Music has meant for her career so far.



“We actually had a pretty big say”

“I thought it would be a great opportunity to initially get myself involved in Youth Music,” Charlotte explains, telling us about her motivations to apply for the freelance Grants Advisor role.

“Being able to say you’ve done work experience with a reputable name like Youth Music is such a big factor that you can bring into conversation in interviews.”

Charlotte told us about the advisor role, what it entailed, and the level of support that she received: “It was all very collaborative and everyone could ask questions and speak to each other, which was really helpful, because by the time we got to the stage of even starting them, we were all so confident in what we were doing.” She went on to explain how valued the input from her and her fellow young advisors felt: “Going into it, a lot of us advisors didn’t know actually how much responsibility we were going to have, but actually we had a pretty big say in it. We were constantly asked for our input, we weren’t just sort of in the background or silenced which was really nice.”

“This was the first time I’ve been paid for anything”

A big part of what made the experience meaningful to Charlotte was the inclusive nature of Youth Music’s opportunities. “I’m not able to access opportunities in London because I can’t afford to get the train, pay for accommodation, and things like that,” explains Charlotte. “Being able to have a paid role in music and do it from where I’m from is such a big thing because there aren’t paid music opportunities anywhere around where I live.”

Charlotte has quite a lot of experience working for smaller local arts organisations, but the rest of her placements have been unpaid. “This was the first time I’ve been paid for anything,” she explains. “That made it a lot more valuable. It’s all well and good doing work experience at the moment, but having to do it unpaid is a struggle, as it’s hard to justify taking time off a paid job to do something that’s unpaid. So being able to work for Youth Music, work within music and build the CV while supporting myself is such a huge thing at the moment.”

“This is a great opportunity”

Since the freelance advisor role ended, Charlotte’s kept in touch with Youth Music and is currently working on producing some content for young creatives like herself – a role which highlights her skills and supports her career progression further.

She explains, “whilst the funding advisor role was a great experience, this is a great opportunity that really links back to the degree I’m doing and the career I want. I pitched the idea of writing an article and said I wanted to talk about being a music graduate in a pandemic, and the problems that all of us have faced.”

Case study: Offshoots CIC

Written by Amy Mellows, Youth Music Next Gen. Read the full interview at www.youthmusic.org.uk/circle-of-light-interview-2020

Circle of Light gives 18-25-year-old budding musicians and creatives the opportunity to work alongside some of Nottingham's leading artists and music professionals. During a three-week programme, participants are able to learn the ropes of the industry and nurture their creativity.

I discussed what it was like to be a part of Circle of Light during the pandemic and the release of the new collaborative album Circle of Light 2, Vol.1, with creatives Poppy (19), Ethan (21), Husna (21), Adeel (24), Tiffany (24) and Adrian (25).



What's it like where you're based? How has the pandemic impacted the area?

Tiffany: When the pandemic hit I was living in Nottingham city centre. It was weird because all of a sudden it was a ghost town, quite lonely.

Ethan: I'm at Nottingham Trent Uni and I also work as a live events technician, so I've lost all of my work for the rest of the year that I had planned. I quite like the community that's come through quite strong, but there's very little financial support or any at all really.

Husna: For me during the first month of lockdown it was also Ramadan. In a way it was nice that we were away from our busy schedules so we could focus on that holy month. So there were a lot of positives that came out of lockdown that you wouldn't have expected.

I suppose another positive that has emerged is the album you've created during the pandemic this year with Circle of Light (COL). How did you all first get involved in COL?

Husna: It's my first year of being on the project. Being able to collab really got me more interested in music and made me decide that this was something that I wanted to follow.

Adeel: I first got involved in COL before it was COL, but in this recent project I was a mentor-participant. I helped produce and write tracks and I was also there to talk to people about mental health, as and when they needed it.

Poppy: I joined last year as a participant too and am now a half mentor-participant. It blew all of my expectations away, so I carried on this year too.

Would you all agree then that this album and COL has helped you personally and progressed your musical, creative, marketing skills etc. during the pandemic?

Adrian: COL, it's people in the industry that are actually nice! It did wonders for my self-confidence, when I was having a bad day telling myself I couldn't write music, someone would come along and put the confidence back in me.

Ethan: Being so desperate to talk to people after five months of isolation, meant everything about this process has really helped my confidence.

Tiffany: This year it was incredible to get out and do stuff with people physically, it was such a boost, because it's really difficult to keep the motivation to collaborate musically online. I used to have no idea where to begin even thinking about making a song, putting it out there for people to see and ask to collaborate with me. The experiences that I've had from it, I don't think I would've been able to conjure up by myself.

Do you think projects like COL have a real impact on young people?

Adeel: Projects like this definitely help young people and make a difference to their lives, 100%. It gives people the capacity to do something creative and feel like they're fulfilling a creative purpose.

Adrian: Honestly it makes such a big impact. There are so many creative and talented people out there that just need a push in the right direction. Having a good strong community like your own creative family is where it's at. It opens up doors to opportunities and helps mental health if you have a way to express yourself. The benefit is unparalleled, everything with what COL and Youth Music are doing.



Case study: Kids on the Green

Written by Amy Mellows, Youth Music Next Gen. Read the full interview online at www.youthmusic.org.uk/kotg-aiysha

Kids On The Green is an arts therapy fusion project based in West London, which was set up to support young people directly affected by the Grenfell Tower fire by providing creative classes. This year it has also been helping young people during the pandemic. They recently launched a digital community radio station from home to promote the in-house music that they produce with their young people.

I spoke to Aiysha (15) about the creative work she's been doing with Kids On The Green (KOTG) and how the project has helped her during the pandemic.

How did you first get involved with KOTG and did you do music and other creative arts before then?

I've been with them from the start. I'm part of a band so, it's just me and my friends. I recorded in the KOTG studio before lockdown with the band, I had never recorded anything in a studio before. Everything there is like, really good.

What have you been up to with KOTG during the pandemic?

I did drama workshops and me and my band also had a meeting with Andrew and Adrian from KOTG to help us with a song that we've been trying to write forever.

Would you say KOTG has helped you personally?

Definitely, when I first came to KOTG I was very shy. Now I don't think you could tell, because when anyone sees me I'm really confident and I have loads of friends there.

Has it been helpful to have that sense of community, particularly during the Pandemic?

Definitely, because I know for a fact that if I didn't have KOTG, if they didn't have any of these Zoom workshops, then I would literally just have been sitting on my phone, or doing work, talking to no one. I would've just lost all of my confidence.

Finally, what does Kids On The Green mean to you?

It's a big family and they've just helped me through so much. They can help you with anything you need help with, and there's a lot of opportunities. It means basically everything to me.



YOUTH MUSIC

The National Foundation for Youth Music
Studios 3-5, Swan Court, 9 Tanner Street, London, SE1 3LE
Registered charity number: 1075032
Limited company number: 03750674

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