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# Youth Music Recharge Fund

# Evaluation Report Template

This form template is for information only. All reporting must be completed through the online form available at [**https://grants.youthmusic.org.uk/**](https://grants.youthmusic.org.uk/)

## Guidance

All Youth Music grantholders are asked to submit an evaluation report at the end of their programme. Once the report has been submitted and approved, your final grant payment will be made and your grant will be closed.

If your report is due but you are still delivering your programme, please contact your Grants and Learning Officer to discuss rescheduling the report due date.

We use the evaluation data you submit as part of our annual impact reporting. It enables us to reflect on our impact and reach, and helps us fulfil our own reporting requirements to the People’s Postcode Lottery.

## What does this report cover?

This report has five main sections:

1. Monitoring – you tell us what activities were delivered, who you worked with and how you spent the grant.
2. Evaluation and learning – you report on the impact of the grant.
3. Diversity and inclusion – you tell us what’s changed in your organisation over the course of the grant.
4. Communications – a non-mandatory section of the report where you have the opportunity to submit photos and case studies for use in Youth Music external communications.
5. Declaration – this form must be signed off by two of your organisation’s authorised signatories.

Thank you for taking the time to submit this evaluation. We look forward to hearing about the impact of the grant.

# Section 1: Monitoring

## Activities

This section asks for information about your project delivery. It’s been designed for monitoring purposes, so we can see what you delivered against your original proposal.

1. What have you done with the funding during this reporting period?
If this is your first report, tell us what you've done since the start of the project. If you’ve already submitted a report, then tell us what you’ve done since that time. (max 500 words)

Guidance note: in your original proposal you described the key activities that would be funded. If you need a reminder of your original plans, you can access this application form in your online account.

## Budget report

Information from your application and any previous budget reports will be pre-populated in this section.

### Youth Music grant spend

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Description** | **Award** | **Previous spend** | **Current spend** | **Forecast** |
|  |  |  |  |  |
|  |  |  |  |  |

### Leveraged funding

Did this grant allow you to lever additional funding from other funders, donors, corporate sponsors or other sources?

|  |  |
| --- | --- |
| **Income source** | **Amount received** |
|  |  |
|  |  |

### Budget variances

1. Have you spent or committed the full amount of your grant award? (Yes / No)

Youth Music will consider requests to utilise underspend towards additional activity, so long as it’s in line with the original aims of the project. All underspend requests need to be approved by Youth Music and unspent funds should be spent within 3 months of the original end date of the Programme.

If No – if you have any underspend that you’d like to utilise, use this space to tell us more about your proposed activity. (max 200 words)

Tell us:

* + What will you do.
	+ Who will benefit from the activity.
	+ The time period of the proposed activity.
	+ The end date of the underspend activity (underspends must be completed within 3 months of the original project end date).
1. Please use this space to outline any significant variances to your original budget (i.e. as a result of delays, over or underspend relating to specific items). (max 250 words)

## Who did you reach?

### Staff profile

This section asks for the total number of roles that were supported (i.e. paid for or part-paid for) through the funding.

### Total number of roles supported through the funding (payroll).

### Total number of roles supported through the funding (freelance).

### Total number of young people (aged up to 25) undertaking paid work through the programme.

### Children and young people

If you worked with any children and young people through the funding, please provide us with the information here.

### Total number of children and young people you worked with over the course of your project.

### **In what ways did you involve them in this work?** (max 100 words)

# Section 2: Evaluation and learning

There are two ways you can answer this section.

* The first option is to type answers into the online form for each of the questions.
* The second option is to upload a report or provide a link to a piece of content that covers these questions. This option gives you greater flexibility about the format, for example you could do a presentation deck, video or audio format.

**Option 1**

### **What have you learned as a result of doing this work?** Are there any recommendations you would make to other organisations based on your experience? (max 350 words)

### What difference has this work made to your organisation? One of the intended outcomes of this fund was to improve capacity and capability of organisations. Tell us how this applies to your organisation. Include any measures you’ve been collecting to evidence this. (max 350 words)

### To what extent has this grant helped strengthen your organisation for the long-term? Select a number between one and five, with one being ‘not at all’ and five being ‘to a great extent’.

### What difference has this work made to people you work with? The other intended outcome of this fund was to improve the wellbeing of staff, freelancers, volunteers, and young people. Tell us how this applies in your case. Include any measures you’ve been collecting to evidence this. (max 350 words)

### How many people were involved in activities that benefited their wellbeing?

### If you received any advice and guidance from Youth Music when the grant was made, please tell us how you responded. If you did not receive any advice and guidance you can move on to the next question. (max 200 words).

### Is there anything else you want to tell us? (max 200 words)

**Option 2**

Upload a document or provide a link. (Upload)

You can upload \*.doc, \*.docx, \*.ppt, \*.pptx and \*.pdf. Maximum size is 30MB.

# Section 3: Diversity and Inclusion

## Diversity and inclusion

Through this fund we wanted to work with organisations who were committed to improving equality, diversity and inclusion.

### How has diversity and inclusion improved in your organisation over the course of the grant? (max 300 words)

## Diversity of leadership

### Organisational leadership

As part of our equality, diversity, and inclusion ambitions we use this data to track applications and success rates of diverse-led organisations. It can also inform our decision-making. [[*Read more on why we collect this data*](https://youthmusic.org.uk/how-youth-music-uses-data-collection-track-diversity)*.*](https://youthmusic.org.uk/how-youth-music-uses-data-collection-track-diversity)

If you do not currently collect this data then tick ‘not specified’.

If we ever make diversity monitoring data public, it would always be grouped, and never attributed to your organisation.

**Are 51 per cent or more of your senior management team and board made up of people who are/define as female?**

**Are 51 per cent or more of your senior management team and board made up of people who are/define as non-binary?**

**Are 51 per cent or more of your senior management team and board made up of people who are/define as LGBTQ+?**

**Are 51 per cent or more of your senior management team and board made up of people who are aged between 18 and 25?**

**Are 51 per cent or more of your senior management team and board made up of people who are/define as being from a working class background?**There are a number of ways you could define working class. We think that the definition used in the ‘Panic!’ research is the easiest to understand and most relevant for our industry. Although if you define it in a different way, that’s fine.

The ‘Panic!’ research defines “working class social origins” as the group of people that have “grown up in a household where the main income earner worked in a semi-routine or routine manual job or was long term unemployed.” [You can read the ‘Panic!’ research here.](http://createlondon.org/wp-content/uploads/2018/04/Panic-Social-Class-Taste-and-Inequalities-in-the-Creative-Industries1.pdf)

**Are 51 per cent or more of your senior management team and board made up of people who are/define as being from the global majority (term updated from Black, Asian, and Minority Ethnic)?**

By global majority we mean people who are Black, African, Asian, Brown, dual-heritage, indigenous to the global south, and or, have been racialised as 'ethnic minorities'. Globally these groups currently represent approximately eighty per cent (80%) of the world's population, making them the global majority now. [Read more about the origins of this term here.](https://www.linkedin.com/pulse/global-majority-we-need-talk-labels-bame-campbell-stephens-mbe/)

**Are 51 per cent or more of your senior management team and board made up of people who are/define as d/Deaf or Disabled (term updated from Disabled)?**

We use the term ‘disabled’ in line with the social model of disability, which states that people are disabled by barriers in society, not by their impairment or difference. Barriers can be physical, like a building not having a lift. They can also be caused by people’s attitudes to difference, for example if they assume disabled people can’t do certain things.

The social model helps us recognise barriers that make life harder for disabled people, and puts responsibility on people to remove those barriers. [Read more about the social model here.](https://www.scope.org.uk/about-us/social-model-of-disability/)

**Are 51 per cent or more of your senior management team and board made up of people who are/define as neurodivergent?**

**Are 51 per cent or more of your senior management team and board made up of people who identify across any of the above characteristics?**

### Does your organisation self-define as having a diverse leadership team?

* Yes, based on the characteristics above
* Yes, for other reasons – please outline why (50 words)
* No
* Not specified

# Section 4: Communications

The information you provide in this section may be used in our own external communications to help show the impact of Youth Music funding. All of the photos you see on our website come from Youth Music grantholders.

You’re not required to submit anything in this section of the report.

### Photographs. Please include links to or attachments of any photographs that you wish to share with Youth Music, following the specifications below.

* Send in \*.jpg, \*.tif or \*.png format.
* Include any credit you would like us to use, e.g. photographer’s name or organisation’s name.
* Include a caption if possible, e.g. ‘This photo shows young people composing their own rap lyrics at a workshop MusicBase held with professional rapper MC X’.
* Don’t provide photographs unless you have appropriate permission to share and for the photos to be used publicly (you must be able, upon request, to produce evidence of consent for filming or taking photos of children under the age of 18).

### **Case studies and quotes. If you’d like to include a case study or quotes about the impact of the funding then please do so here.** (max 300 words)

# Section 5: Declaration

Two members of your organisation should be named below, both of whom should be authorised as signatories by your organisation to certify the grant expenditure.

### Signatory 1

I am authorised to sign this form on behalf of the grant recipient. I certify that the information supplied within this report is a true and accurate representation.

Name: …………………………………………………………………………………….

Position in organisation: ………………………………………………………………..

Date of approval: ………………………………………………………………………...

### Signatory 2

I am authorised to sign this form on behalf of the grant recipient. I certify that the information supplied within this report is a true and accurate representation.

Name: …………………………………………………………………………………….

Position in organisation: ………………………………………………………………..

Date of approval: ………………………………………………………………………...



The National Foundation for Youth Music
9 Tanner Street, London, SE1 3LE
Registered charity number: 1075032
Limited company number: 3750674