ohyeah

ohyeahbelfast.com

Social Value Impact Assessment

Oh Yeah Music Centre

Undertaken by Rose Regeneration

RoseRegeneration

Assessment

This assessment of the impact of the OhYeah Music Centre has been completed using the Social Value Engine. It has been undertakenby Rose Regeneration.

Rose Regeneration

About

Rose Regeneration & Oh Yeah Music Centre

Rose Regeneration is a specialist rural and coastal evaluation business with a track record of working with voluntary and community sector organisations, and funding bodies for approaching 20 years. Ivan Annibal, the founder of the business working with Conor McGale Evaluation and Impact Manager has produced this report.

Oh Yeah is Belfast's dedicated music hub that has been providing a safe, inclusive space for people to enjoy music and develop their skills for the past 16 years.

They have welcomed almost one million visitors and developed a reputation for high-quality programming and supporting musicians.

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Introduction

The aim of Oh Yeah Music Centre

Oh Yeah have welcomed almost one million visitors and developed a reputation for high-quality programming and supporting musicians. Their initiatives include live music, talent development programmes, educational work, outreach and community work, music tourism and heritage, partnerships, and collaborations.

Oh Yeah also delivers a festival and hosts an annual music awards event. In the building Oh Yeah provides:

- A live venue
- Affordable rehearsal space
- An award winning music exhibition that documents the story of our music
- A song-writing room
- Creative and training rooms
- Affordable rental of offices to local music and creative enterprises

Aims

Oh Yeah Music Centre

The work of Oh Yeah is underpinned by four strategic aims:

Promote
Promote: through their own special events, exhibitions, talks and seminars and by working in partnership with other promoters Oh Yeah will promote the legacy, current vibrancy and future potential of the music industry in Northern Ireland. Promote the value of music to the economy, in education, the wider community, for mental health and wellbeing.

Include
Include: through an active outreach programme Oh Yeah will ensure it includes all kinds of music and all kinds of people in their work. That diversity and inclusion is key to all of their projects and that access and participation is for all.

Develop
Develop: through the provision of top of the range facilities, access to world class tuition, mentors, peer support and critical review Oh Yeah will lead on supporting in the development and strengthening of the music sector and musicians in NI.

Sustain
Sustain: Oh Yeah will aim to become a self-sustaining, resilient organisation, an example of best practice in music and arts and will work with others to promote music as a business and increase the overall sustainability the creative industries.

The Social Value Engine

by Rose Regeneration

Introduction

What is Social Value?

Measuring the tangible costs and outputs of an activity is relatively straightforward. We may know what our inputs are (e.g., the funding, equipment, or volunteers we need to run our activity) and the outputs expected of us (e.g., a target for the number of people participating in our activity); the greater challenge is quantifying the wider social, economic, and environmental outcomes we are delivering. This is what social value does. It asks the question 'if £x is spent on delivering an activity, what is the value of that same £x in terms of wider benefits for the local community?'

Examples of social value might be the value community members experience from increasing their confidence or living near green space; or it could be the value of the time the community group has spent collaborating with other organisations to improve health services in a local area.

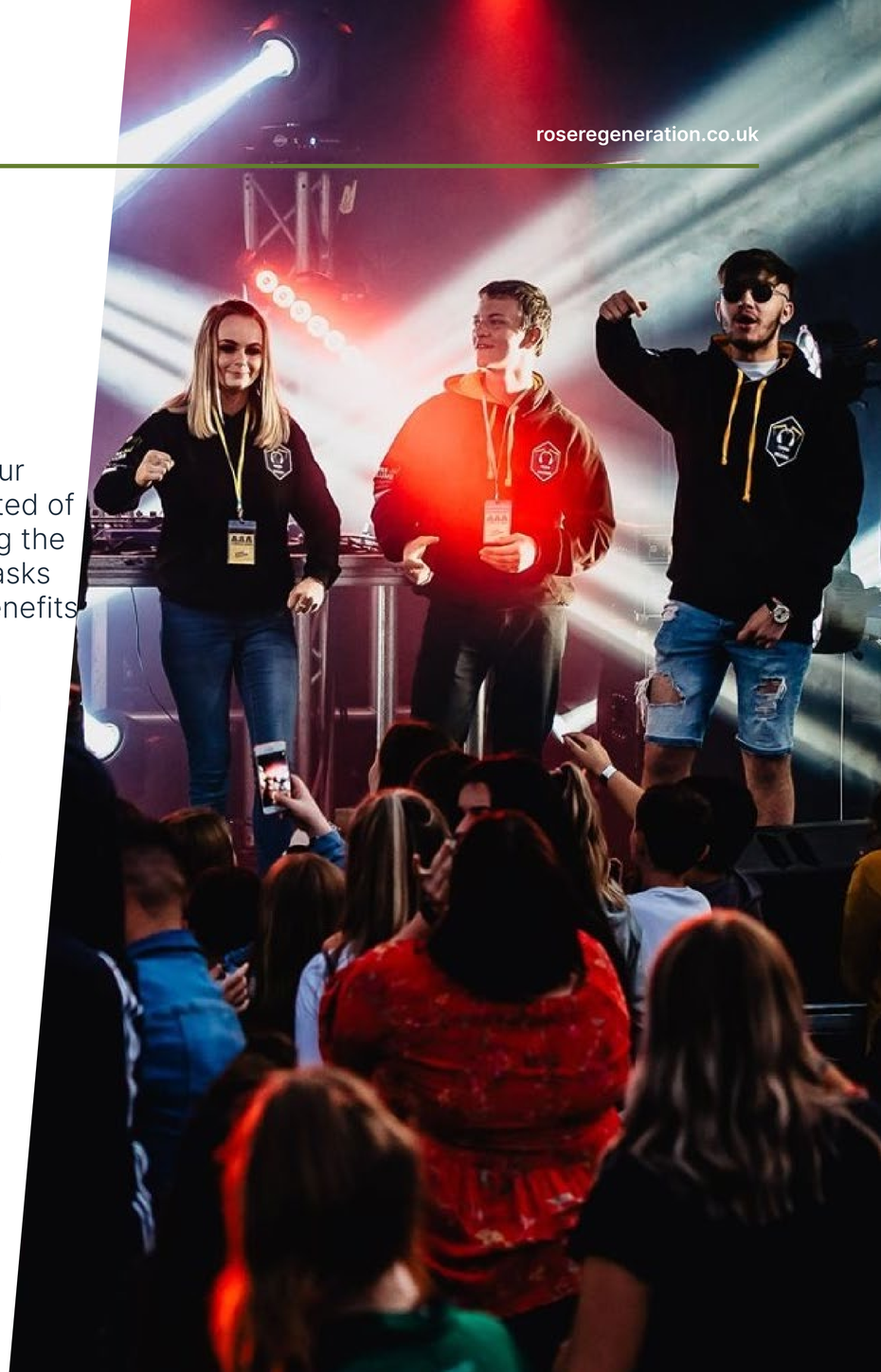
The Social Value Engine (https://www.socialvalueengine.com/) helps organisations identify and measure the social value of the outcomes achieved by their activity.

This information can then be used to:

- understand where an organisation is having the most impact.
- make decisions about where to invest resources internally or externally.
- demonstrate the value of an activity to funders and other stakeholders.

Whilst Social Value has been embedded in legislation in England & Wales since 2013, and Scotland in 2014, that has not been the case in Northern Ireland. However, from 1 June 2022 public sector tenders must include a minimum of 10% of the total award criteria to score social value. This minimum will apply to contracts for services and works above the threshold where the Procurement Regulations apply (i.e. service contracts valued above £122,976 and consultation contracts valued above £4,733,252). Where appropriate, Government Departments can also score for Social Value on contracts outside of these thresholds. They can also give greater weight to social value than the 10% minimum.

It is expected that Social Value will become a key component for service delivery contracts and funding arrangements for many groups in the Community, Voluntary & Social Enterprise sector in Northern Ireland going forward.



Introduction

Social Value Principles

Social Value UK (SVUK), the national network for organisations working in social value & impact, have developed 8 principles of social value. These are the basic building blocks for anyone wanting to take social value into account, and to be embedded into any methodology used to calculate the work of a project or organisation.

1. **Involve stakeholders** – people and organisations involved in your work can help you to identify outcomes and determine if change has occurred.
2. **Understand what changes** – understanding the links between your context, activity, outputs, inputs, outcomes and impact you are making.
3. **Value the things that matter** – capturing what matters most from the perspective of your stakeholders.
4. **Only include what is materia**l – only include what is relevant and significant within your analysis.
5. **Do not overclaim** – you will need to take account of five factors, what are called 'deflators' to understand your unique contribution to the outcomes you are measuring.
6. **Be transparent** – be clear about the scope of your calculation including duration and timeframe.
7. **Verify the result** – check your data and analysis with stakeholders, peers, and a third-party verification provider.
8. **Be Responsive** - Pursue optimum Social Value based on decision making that is timely and supported by appropriate accounting and reporting.

These 8 principles are inherent in all Social Value analysis that Rose Regeneration carries out and were adhered to during this analysis.

Approach to Social Value

The Social Value Engine (http://socialvalueengine.com) has been used to undertake the Social Value analysis for Community Finance Ireland.

There are six steps to the standard SROI process namely:

1. Establishing scope and identifying key stakeholders to identify impacts.
2. Mapping project outcomes with stakeholders.
3. Evidencing project outcomes and giving them a financial value.
4. Establishing project impact – accounting for leakage, attribution, deadweight, displacement and drop off.
5. Calculating the SROI.
6. Reporting the findings from the assessment process.

Additionally, this analysis has focused on how Oh Yeah's outcomes relate to the local place, a sustainable community where people want to live, work, and invest. To do this, our approach involves relating each of the organisation's impacts to improvements in the sustainability of local areas.

We do this by cross referencing each of the proxies/valuations within the Engine into the 17 themes of the Sustainable Development Goals. This approach enables us, not just to offer a financial Social Value of this work, but to set out the contribution that it has made to the relative sustainability of the area where the organisation operates in and are based.

This approach is particularly powerful in supporting a narrative element to social value reporting which brings a local context to the Social Value process to accompany a financial value.

Summary

Sustainable Development Goals

For this analysis and with the agreement of Oh Yeah, we analysed the Social Value of the organisation's outcomes against the UN Sustainable Development Goals framework.

On September 25, 2015, global leaders adopted the 17 Sustainable Development Goals (SDGs) to protect the planet, fight against, and attempt to eradicate poverty to build a more prosperous world for future generations. These goals were established as part of the 2030 Agenda for Sustainable Development.

The 17 SDGs aimed to engage governments, companies, civil society, and individuals. Each goal includes a series of targets, each with their own indicators to determine whether the objective has been achieved.

The complete list of Sustainable Development Goals (SDGs) is as follows.

Methodology

Oh Yeah Music Centre

Rose Regeneration has worked with staff within Oh Yeah to identify the social and economic values which can be applied to their work This has been undertaken using a Social Return on Investment (SROI) methodology based around the use of the Social Value Engine.

For the project, the approach to analysis involved:

1. Discussion with the Oh Yeah staff involved in project delivery and/or project monitoring.
2. Analysis of available monitoring information (i.e., Business Plan, Market Research, Project Data, etc)
3. Identifying the outcomes achieved by the organisation over a particular time period.
4. Assigning a gross £ value to each of these outcomes, using the range of over 350 valuations/proxies contained within the Engine.
5. Via external research and staff conversations, applying a range of 'deflators' to produce a net £ value:
    - Leakage: How much of an outcome might have delivered an impact outside of the area that the project originally intended.
    - Deadweight: How much of the outcome might have been achieved without the project's intervention.
    - Attribution: What proportion of an individual's outcome might be attributed to others because their activity contributed to it.
    - Drop-Off: What proportion of the outcome will diminish over time.
    - Displacement: How much of the outcome has displaced other outcomes.
6. Calculating the input costs – i.e. the organisation's operating costs that it takes to deliver all the activities that are subject to this analysis, as well as any other costs that may be involved.
7. Producing a Social Value figure for the project by dividing the net value of the outcomes by the input costs.

This SVE approach is based on the methodology (and the accreditation it has achieved assessed against) contained within the HM Treasury Green Book

We identified the outputs delivered by Oh Yeah through analysis of their core documentation including their annual reports, and review of the type of project data that they normally capture. This enabled us to develop a Theory of Change which we were able to discuss and validate with key staff involved with the organisation and delivery of services. A copy of the Theory of Change is set out overleaf:

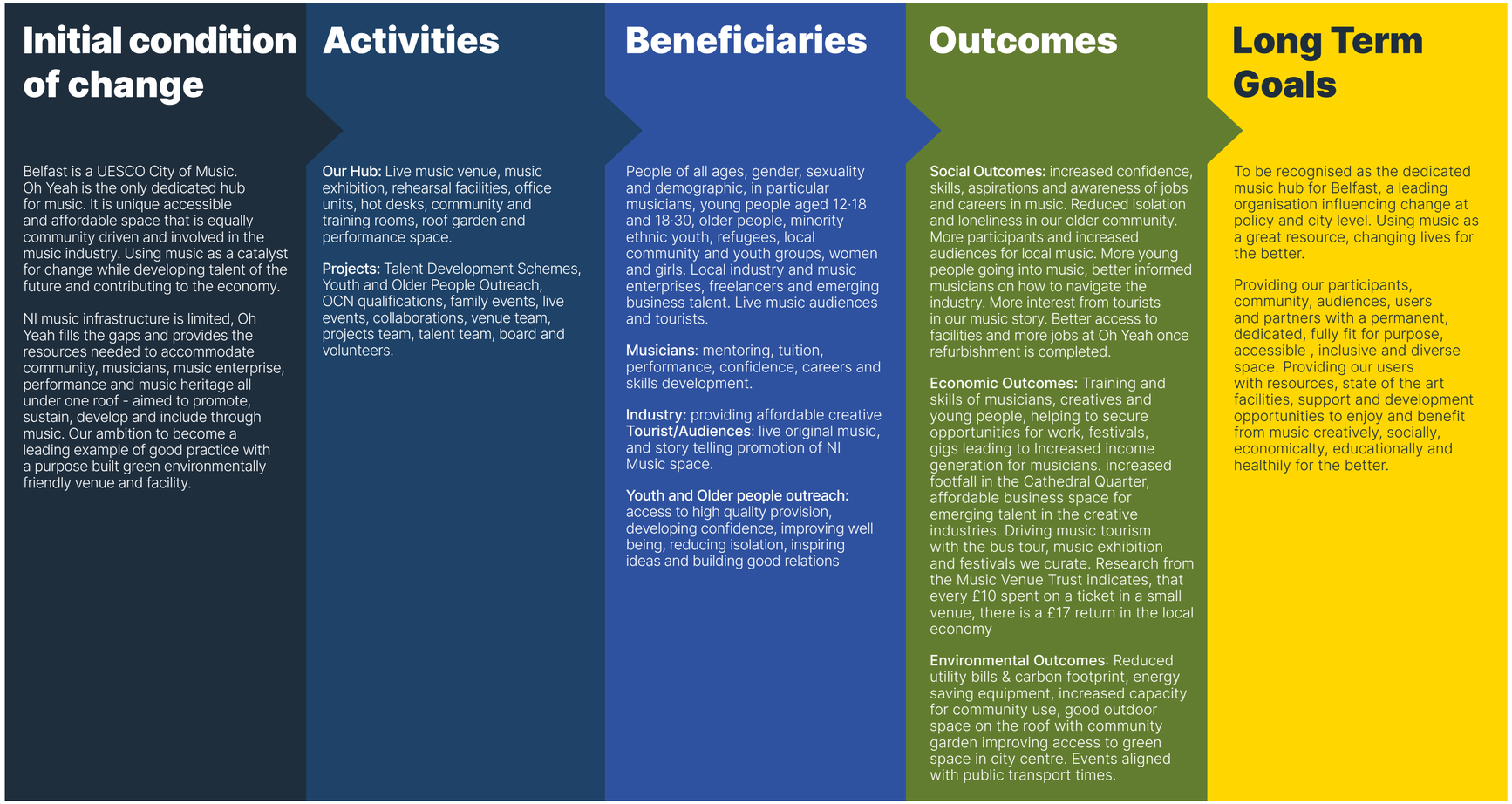
Outputs

Oh Yeah Music Centre

We identified the outputs delivered by Oh Yeah music centre through analysis of their core documentation including their annual reports, loan portfolio, credit documentation etc. This enabled us to develop a Theory of Change which we were able to discuss and validate with key staff and trustees involved with the organisation.

A copy of the Theory of Change is set out opposite.

This process then allowed us to use the Social Value Engine to identify financial proxies to give a value to the outcomes arising from the approach set out in the Theory of Change.



Analysis

Oh Yeah Music Centre

For this report, we analysed the impact of the work carried out by Oh Yeah over 2023.

Key elements of this analysis include:

Identifying a series of credible financial valuations/proxies which can be applied to the impacts identified with Oh Yeah – the Social Value Engine has approaching 400 curated financial valuations which provide a nationally relevant suite of measures in this context.

Assessing the impact achieved by applying volumes to the relevant financial proxies and deflating them to take account of external factors namely: deadweight, attribution, displacement and drop off and dividing it by the cost of the intervention to give a social value and a social return on investment figure. The deflator figures for each activity were derived from discussions we had with Oh Yeah, reviewing official documents provided to us by the organisation (including a survey carried out with Oh Yeah Visitors, Users and programme participants).

Reporting the impact in its wider context: the Social Value Engine aligns the impact achieved against the UN Sustainable Development Goals to provide international comparability.

The table overleaf sets out the financial valuations/proxies that we believe are a good fit for the overall outcomes that Oh Yeah have achieved in 2023, the data collected by the organisation and the deflation percentages that we have made which are used to ascribe an annual final value to each of the outcomes.

Analysis

Oh Yeah Music Centre

Leakage **(L)** / Attribution **(At)** / Deadweight **(DWT)** / Displacement **(DISP)** / Drop Off **(DOFF)**

Output Title	SVE Outcome	Valuation/Proxy	Quantity	Years	Value	Leakage (%)	Attribution (%)	Deadweight (%)	Displacement (%)	Drop-Off (%)	Impact £
Gig Attendees	Improved wellbeing through arts, culture and sport	Average cost of attending a live music performance	22460 Attendees	1	£55.00	20	25	40	0	25	£444,708
Outreach-Older People's Project	Improved mental health	Reduced levels of anxiety and stress	60 People	1	£395.04	0	10	15	0	15	£18,132.34
Talent Development	Young people supported to do well in education	Cost of mentor training supporting young people	1200 Mentor Hours	1	£258.75	0	20	20	0	10	£198,720
Outreach-Young People	Increased development employment opportunities and skills levels	Improved wellbeing resulting from participation in vocational training and employment training	167 Young People	1	£1,123.86	0	20	20	0	20	£120,118.16
Music, Tourism & Heritage (City Tours/ Walking Tours	Improved and supported visitor economy (tourism)	Tourism value of heritage	14500 Visitors	1	£379.84	50	25	50	0	50	£1,032,690.00
Performance Opportunities offered to Young People	Improved wellbeing through arts, culture and sport	Value of sports arts engagement	250 Young People	1	£2,911.46	0	20	30	0	25	£407,604.40
Volunteer Hours	Increased volunteering and community participation	Value placed by a local authority on volunteering	1600 Volunteer Hours	1	£15.19	0	20	25	0	20	£14,582.40
Includes venues, artists and promoters involved in Sound of Belfast, youth and outreach partners, strategic partners etc	Greater sense of cohesion and cooperation across different sectors	Cost of time spent collaborating	55 Organisations	1	£9,501.49	0	0	40	0	0	£313,549.17
Total											**£2,550,104.47**

Analysis

Oh Yeah Music Centre

The Source for each financial proxy is set out below:

Proxy	Source
Average cost of attending a live music performance	(Average Ticket) https://www.royalalberthall.com/tickets/series/royal-philharmonic-orchestra/
Reduced levels of anxiety and stress	https://www.family-action.org.uk/content/uploads/2014/07/ESCAPE-SROI-Assured-Report.pdf
Cost of mentor training supporting young people	https://social-value-engine.co.uk/calculator/Mentoring%20-%20A%20Cost-Effective%20Intervention.pdf
Improved wellbeing resulting from participation in vocational training and employment training	https://socialvalueuk.org/wp-content/uploads/2017/10/Impacts-of-education-pdf.pdf
Tourism value of heritage	https://www.heritagefund.org.uk/sites/default/files/media/research/20160927_-_the_impact_of_heritage_tourism_on_the_uk_economy_-_final_repo.pdf
Value of sports arts engagement	https://social-value-engine.co.uk/calculator/Quantifying_and_valuing_the_wellbeing_impacts_of_sport_and_culture.pdf
Value placed by a local authority on volunteering	https://www.powertochange.org.uk/wp-content/uploads/2020/06/Value_of_Volunteering_Working_Paper_Final.pdf
Cost of time spent collaborating	https://www.talk-business.co.uk/2017/06/20/inefficient-communications-and-collaboration-costs-uk-companies-8000-per-employee-per-year/

Delivery

The Social Value Engine

As stipulated previously, all of the outcomes achieved by Oh Yeah are linked back to one of the 17 UN Sustainable Development goals.

The table below outlines the total value of the activities carried out by Oh Yeah's impact against several of the SDG's.

UN SDG / Impact Area	Value (£/€)
Good Health and Well-Being	£462,840.34
Quality Education	£318,838.16
Industry, Innovation and Infrastructure	£1,032,690.00
Reduced Inequalities	£407,604.40
Sustainable Cities and Communities	£14,582.40
Peace, Justice and Strong Institutions	£313,549.17
Total	**£2,550,104.47**

The table below outlines the total project value of its outcomes, along with the operating costs to deliver Oh Yeah's work.

Activities Value	£
Project Benefits	£2,550,104.47
Costs of Project Delivery	£588,854.00
Social Value SROI	£4.18 for every £1 spent

By going through this process, Oh Yeah are demonstrating an impressive social value of **£4.18 for every £1 spent**. This demonstrates a very credible level of achievement on the part of the project.

In terms of this figure, it is worth noting that the Department of Levelling Up, Housing and Communities in England have recently updated their Appraisal Guide which is used by government departments and local authorities as a means of helping to deliver better evidenced-based policy making. https://www.gov.uk/government/publications/dluhc-appraisal-guide/dluhc-appraisal-guide

In the guide, it provides information and guidance for Departments in outlining what funded projects are seen as a good "value for money" based on their Benefit Cost Ratio. You can see this in the table below.

VfM Category	Implied by...
Very High BCR greater than or equal to 4	BCR greater than or equal to 4
High ___ BCR greater than or equal to 2 and less than 4	BCR greater than or equal to 2 and less than 4
Medium BCR greater than or equal to 1.5 and less than 2	BCR greater than or equal to 1.5 and less than 2
Acceptable BCR greater than or equal to 1 and less than 1.5	BCR greater than or equal to 1 and less than 1.5
Poor BCR greater than or equal to O and less than 1	BCR greater than or equal to O and less than 1
Very Poor	BCR below 0

In summary anything over a value of £4 would be demonstrating a very high value for money return on any potential investment. So the work that Oh Yeah carries out would be clearly demonstrating that.

The overall impact of Oh Yeah in 2023 can be illustrated in the Impact Map overleaf.

Impact Map

The Social Value Engine

We have set out the overall impact of the project can be illustrated in the Impact Map overleaf associated with the social value assessment opposite:

Social Value Impact Assessment

Case Studies.

Case Study One

Older People Outreach

John

‘When I first met John in a residential care home he did not say very much. Care staff told me that all he kept mentioning was a ‘Hawaiian guitar’. I managed to chat with him and asked if he played pedal steel guitar? He had and we began a long conversation about his amp, instrument and the gigs he played in the Plaza. I just happened to have a lap steel and brought this in for John to play. Staff were amazed when John put on the little finger picks and started playing a Hank Williams song! After this he was seen in a different light, we had connected as musicians and he got to play a long lost instrument and gained someone who knew what he was talking about. I am so glad I had the knowledge to recognise what a Hawaiian guitar was.’

Thomas

‘Thomas was born in Dublin & moved to Belfast a few years ago. He was a singer in his youth and really got into a reminiscence session about Transport. He recalled his first car (a Vauxhall Viva) and told a great story about a character named Gunner who travelled on most of the buses in Dublin just for the fun of it. He really enjoyed the live music sessions too and came up to compliment me after one session. He said it was one of the first times something touched him, from the photos of buses and cars to the songs we were singing. Normally he still felt out of place coming from Dublin, but not today.’

‘Just before Christmas in 2023 I did a music workshop in a clinical setting. I always try and speak with a manager before starting to ask about participants or anything I should know. I was told there was one lady who screamed a lot but that I was just to carry on. Sure enough, after a few songs the lady began to scream. My first thought was; is she in distress? Then, am I causing this? I carried on playing and caught the lady’s eye. I realised she was screaming in tune with the song I was playing. Further into the song she changed to scream in a Major 3rd and then in a Major 5th – these are the building blocks of a chord. Given more time I might have worked out what the lady was trying to tell me? But all I know is that we connected. I could only imagine her frustration in people continually telling her to be quiet when she was simply trying the only way she knew to communicate…’

Mary

‘Mary has been part of several projects over the years with the day centre her husband attends. We wanted to start a parallel project that was aimed at older people with dementia or a disability and for their Carers. Attending the day centre meant that with loved ones Carers could know that if there were any issues then they were only a room away. This meant that carers could engage in their own projects from singing, song writing to making Podcasts. Mary said that it’s the best two hours of her week also “The lovely thing is when I go down to the club I get my youth back. I feel I am somebody again. When you come out of work you can feel like a nobody sometimes.” Mary has become part of a group who meet outside of workshops, she has gained real friends, many of who are also Carers. The fact that Mary has continued to be part of groups over the years speaks volumes. She also brings a real sense of joy to all that she is involved in.’

Case Study Two

Young People Outreach

John
‘John had engaged with Oh Yeah over the last number of years via the TBUC Summer Camps held in 2020 & 2021

He told Oh Yeah how desperate he was to meet other young people who liked the same music as him as well as finding other creative people interested in writing and composing. He had lost a year of socialising due to lockdowns and was incredibly enthusiastic and keen to just play music and jam.

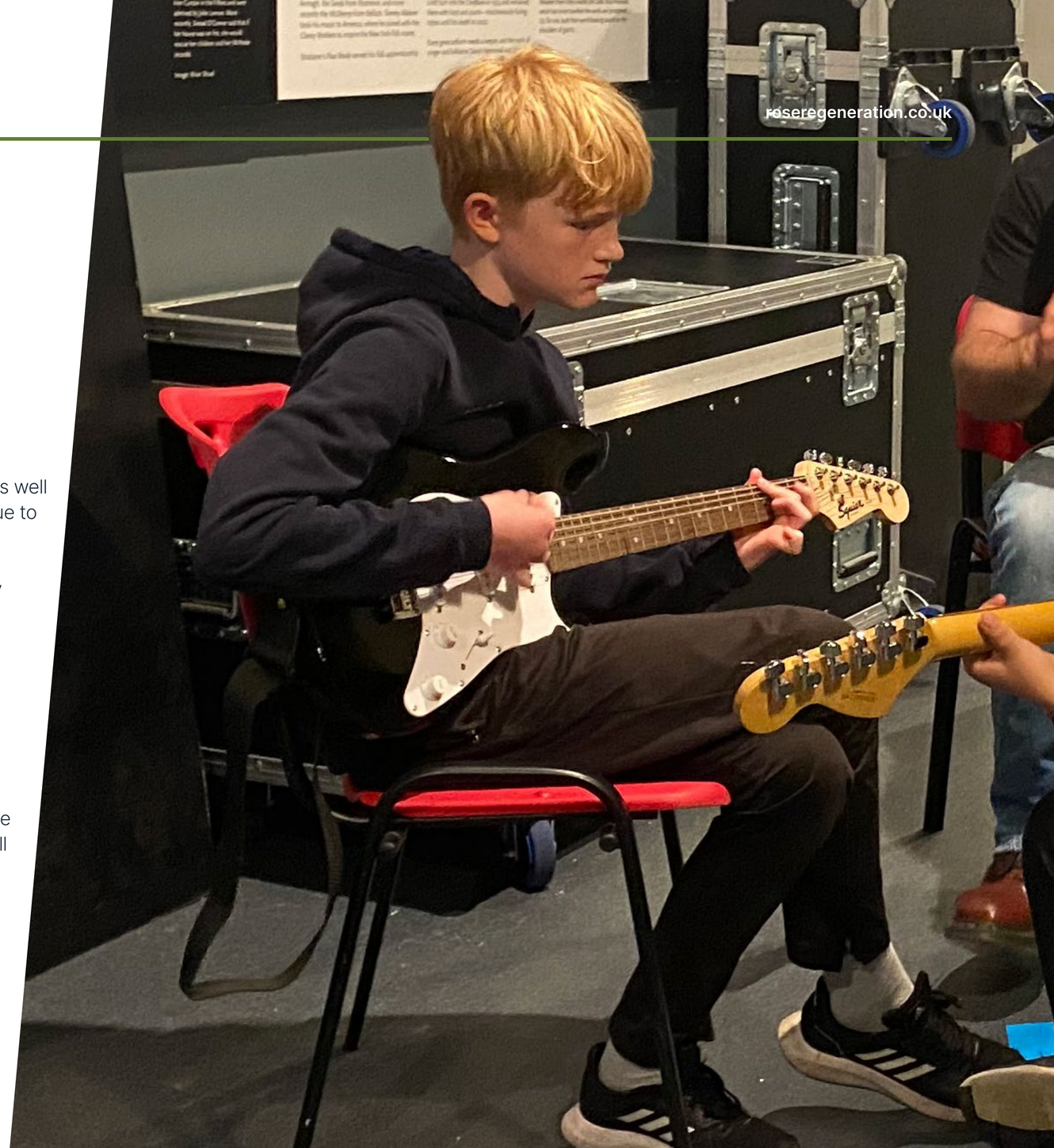
He then engaged in the Elevate project - the music youth club / songwriting project. He attended every week until eventually he had several original songs that he had written during this time. He was ready to take them to the stage where he promptly signed up for the Youth Open Mic as one of the very first performers.
He became a regular at Open Mic until 2023 when he felt he was ready to progress again in 2023.

John has been submitting his music for consideration to several scholarships and competitions over the last 12 months and recently was shortlisted for the “Unchartered Sounds” scholarship. Which he won!

As a result, he receives a scholarship that gives him a songwriting session to perfect his song, having the song professionally recorded and mastered and then a promoted scheduled release of the track with full support of al the professional bodies involved in the process.

John is a shining example of a young person engaging with Oh Yeah’s services at a young age and working their way up through the 'ranks' of their projects until he earned his place as the table among the professional musicians in the city. We can’t wait to see what is next for him.

John recently said to staff "Imagine if I had never discovered Oh Yeah....”



Case Study Two

Young People Outreach

Pete

‘Pete came to Oh Yeah through a distressed mother who was at her wits end trying to find something meaningful for her son to engage in. Pete has a range of challenges both physical and emotional. He has been refused access from some other youth clubs due to difficult behaviour.

Pete has a keen interest in death metal and all of the themes around this genre. He likes talking about death, decay and the circle of life in this regard. He presented to Oh Yeah with full face covering and took no part in the activities for the first few weeks. He would sit with his back to the group, he would not speak or play music BUT he did continue to return week on week. Slowly, with trust and patience, he began to feel comfortable enough to lower his face covering so that we could see his eyes. He began to engage with other young people and we had a breakthrough when Pete met some other young people who were into Metal music like him. Pete had found those who were into the same things as him - long hair, death metal, leather jackets and 'being real'.

Pete would often get upset with his friends and want to leave the group. He gets easily frustrated and can be sensitive to feedback, he also has a very clear vision on how he wants his music creation to go and at the beginning would struggle when his friends did not share his vision. What we quickly realised was that words of affirmation work incredibly well with Pete. For example when he wanted to leave due to a disagreement, saying something as simple as "You can leave if you want, I will never force you to stay, but I do love having you here and I know the other young people love you being here too." and that would be enough to make him want to stay.

Pete can now be found smiling (even laughing sometimes), screaming into the mic while thrashing on his guitar with his mates. He is growing his hair so that he can thrash it forward and back and he is writing his own original music with our music mentor Susie.

Pete's mum is incredibly supportive of him and the Elevate project and she has told me on more than one occasion "This has saved my son"’

Case Study Two

Young People Outreach

Sharon

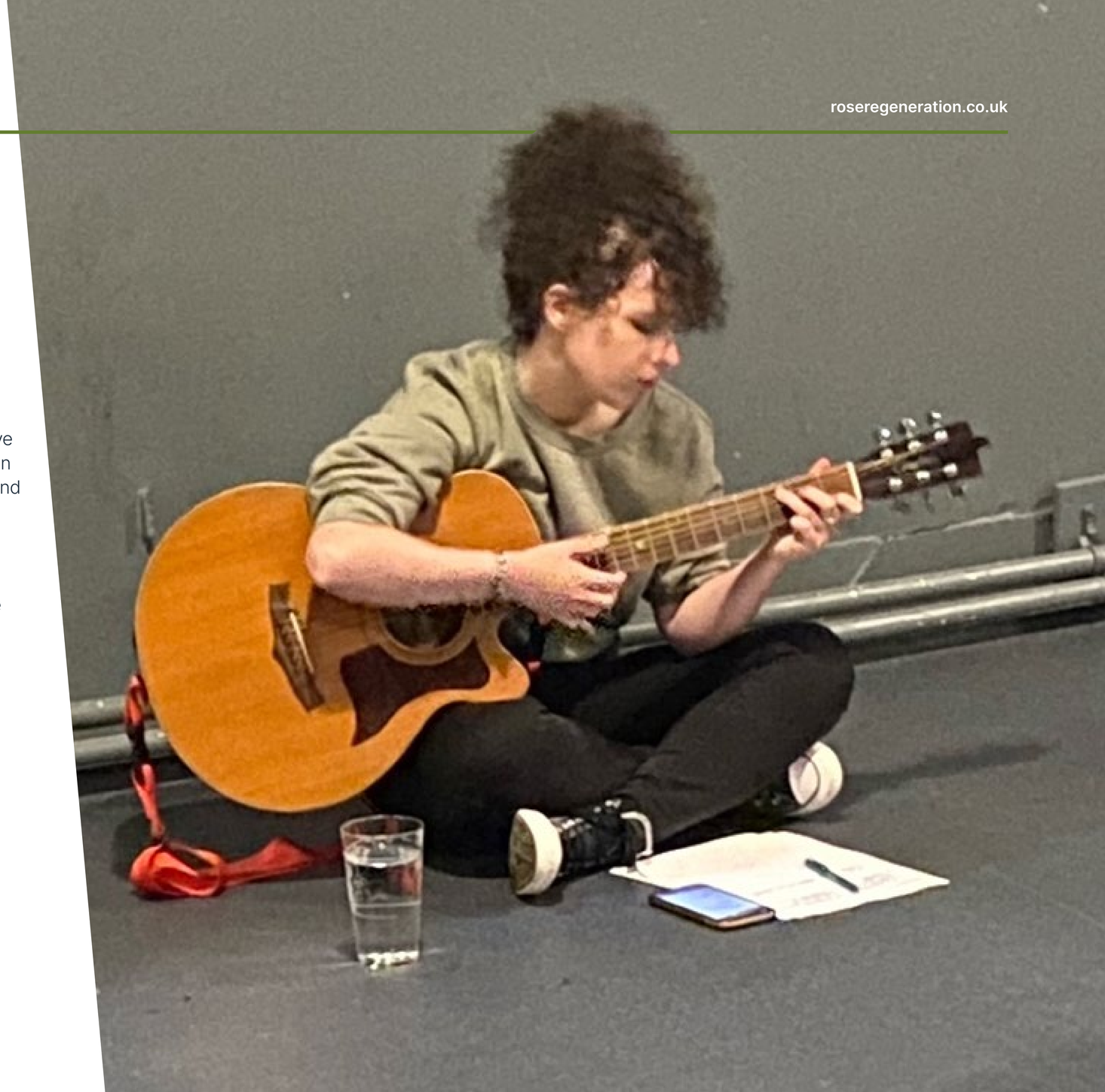
‘Sharon took part in one of our outreach projects called “More Volume”. It involved us working within communities of lower socio-economic opportunities and engaging young people in the music industry. It aimed to give access to those who would otherwise not have the opportunity to even discover who Oh Yeah were, never mind come to the centre. Sharon shone through as someone who was passionate about music, eager to make new friends and short of opportunities to explore her creativity. She engaged with the project in a massive way and immediately wanted to remain connected to the Oh Yeah youth provisions in any way that she could.

Sharon started to come along to “Elevate” youth music club on a Wednesday night. Despite not having played guitar before, she attended every week and started to learn the basics. She then began to work on some lyrics. She signed up to our “Find Your Voice” project that focused on young women's songwriting over a number of weeks. By the end of this project Sharon had written a full original song with both chords and lyrics and was gaining confidence in her performance.

She promptly signed up to our youth open mic and performed her song in front of an audience for the first time in Oh Yeah in January of this year.

Sharon also now runs the Oh Yeah Youth Instagram page where she documents the creative activities of her peers while they are in Oh Yeah. She also volunteers at the venue's other gigs and has applied to be of the 2025 “Volume Control” team - our youth mentorship scheme.

Sharon is a prime example of the importance of outreach in the community and how there can be a diamond sitting there waiting to be discovered.’



Case Study Three

Talent Development

“Scratch is one of the most rewarding and exciting things we’ve ever been a part of!
It covers all the basics of being a musician in a way that just makes sense..."

Problem Patterns
Genre: Punk
County Antrim, Northern Ireland

When Problem Pattens started on Scratch;
Problem Patterns needed some help to reach the next stage of their career - they felt they had plateaued. They had done everything completely DIY before that and felt they needed some extra industry help and knowledge. They had played no shows outside of Ireland. They had played no festivals. They had no national radio plays. They hadn’t had major coverage on influential media (blogs, print outlets, radio stations, nor any funding

Since joining Scratch My Progress, Problem Patterns have;

- been awarded PRSF Women Make Music Fund
- been awarded significant financial support from Arts Council Northern Ireland
- have played their first festival, Output Belfast [2022]
- have been nominated 3 times for the NI Music Prize + WON NI Music Prize for ‘Best Video’ in November 2023
- offered main support to Bikini Kill in Glasgow [by Kathleen Hanna herself]
- have signed to Alcopop! - a successful indie record label based in England
- cover stars on Dig With It - April 2023
- played their first and second export festival(s) -
  The Great Escape 2023 and Ireland Music Week 2023
- Supported Le Tigre in June 2023
- daytime BBC 6 Music play via Amy Lame - June 2023
- daytime BBC 6 Music play via Lauren Laverne - July 2023
- live in Session on BBC 6 Music - July / August 2023
- released their debut album ‘Blouse Club’ in October 2023 to critical acclaim - DORK, NME, THE GUARDIAN
- cover stars on The Thin Air - October 2023
- ones to watch ‘The Guardian’ - October 2023
- supported ‘Dream Wife’ on Irish Tour - Oct 2023
- playlist cover on ‘The Punk List’ Spotify Editorial Playlist - November 2024
- played Other Voices Dingle - Dec 2023
- have enjoyed more gig bookings than ever before, have toured the UK, Ireland and have a busy 2024 summer festival schedule upcoming

Case Study Three

Talent Development

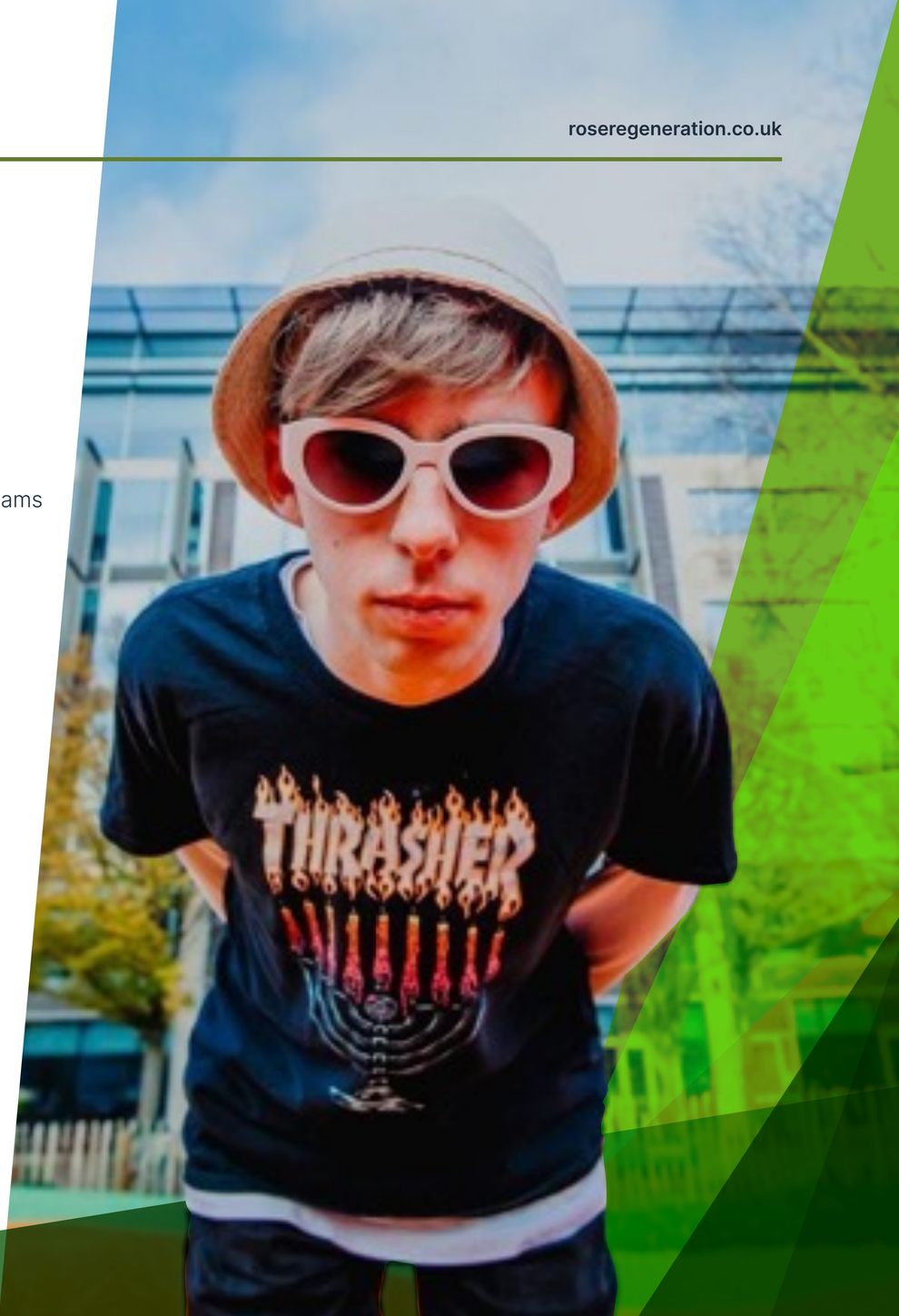
"This mentorship gave so much valuable information about the music industry, and pushed me to have my first and single release - and on the year anniversary of releasing it I was playing a show in Mexico City with Yungblud, so the Moon is the limit w/ Scratch"

Lemonade Shoelace
Genre: Psych/Pop
County Down, Northern Ireland

When Lemonade Shoelace started on Scratch;
He didn't have a band
He didn't have a release
He didn't have an Instagram, Spotify or YouTube account
But he did have a hard drive of the most incredible demos.

Since joining the 'Scratch My Progress' talent development programme, LS has;

- released his debut single on all major platforms (60k+ streams on Spotify alone)
- built a 5-piece live performance band
- gained BBC Introducing 'Best Song In The World' support for debut single
- released his first music video on YouTube and premiered it via Hotpress
- gained international support via spins on KEXP (Seattle)
- gained his first 'sync' on Made In Chelsea
- plus blog/radio support via Golden Plec, Charlie Ashcroft, RTE 2FM, Joe.ie, Chordblossom, Nialler 9, The Thin Air
- WON the Vans Musicians Wanted competition
- gained a support slot with Yung Blud in 2022 in South America
- ATL Contender Award nomination @ NI Music Prize (finalist)
- WON the Player Plus Studio Sessions powered by Fender
- gained professional management.
- signed a global publishing deal with BDi
- showcased at SXS23 and TGE 2023 plus The Road To The Great Escape Tour
- shortlisted for the Joe Cassidy Award [Nov 2023]



Quality Assurance

Oh Yeah Music Centre

We have considered materiality and sensitivity as part of this analysis. All the outcomes chosen make both a reasonable contribution to the overall total value (i.e., none is disproportionately large or small) and we have good third party (i.e., by the beneficiaries themselves) validation of their materiality.

As part of the Social Value process, the final calculation stage undergoes rigorous scrutiny to ensure that each project is not “overclaiming”. When calculating deflator percentages, not only do we take into consideration the data captured/ survey responses information we receive, but we also benchmark these figures with other similar social value analysis that we have carried out over the last number of years.

This is done by several members within the Rose Regeneration & SVE consultant team not directly involved with the analysis and involves a detailed “deep dive” into the data capture to ensure that there is no double counting. It also ensures that the deflator percentages are accurate in terms of the nature of the activity being carried out, the age/gender of the project participants, and the duration of the activity.

This rigorous approach ensures that a robust and accurate Social Value figure for the projects we analyse are appropriately calculated.

Furthermore, the Social Value Engine has internal safeguards which ensure that project values are not over inflated, double counted, and unrealistic. Using a “traffic light” system when an overall figure may be seen as overly high, the Engine will flag this immediately enabling the user to review all the data inputted to ensure consistency. Again, this adds another layer of scrutiny and robustness to the overall final figures.

Conclusions

Oh Yeah Music Centre

When considered through the lens of this work taking place at a time when Oh Yeah was still emerging from the damaging effects that the COVID 19 pandemic had on the NI Music industry, and the difficult operating environment that this caused, this analysis represents a highly credible achievement by the organisation in delivering £4.18 of social value for each £1 of expenditure during 2023

The impact the organisation has on its beneficiaries can clearly be seen in terms of health & wellbeing, social interaction, talent development, volunteering, education & training, collaborative working, supporting the local tourism economy etc.

Going forward, we recommend that Oh Yeah investigates the following steps: -

- Carry our regular surveys, focus groups, or other appropriate methods of data collection to ascertain the impact of the programmes they offer to their beneficiaries, volunteers, centre users and other relevant stakeholders. By doing this, it would ensure the organisation is capturing relevant information that can feed in to the “deflator ”discussion that is part of the process, in a more tangible way.
- Establish a data recording method that captures the “journey travelled” by many of their visitors volunteers, programme participants which records the difference that being involved in Oh Yeah’s programmes has made on themselves individually.
- That Oh Yeah should investigate purchasing the Social Value Engine. This would allow them to analyse their impact and effectiveness internally, as well as being able to do this type of analysis and impact reporting on a more regular basis.
- That Oh Yeah conducts a Social Value analysis of the work it does either on an annual or biannual basis, to help illustrate the impact of its work with its wide stakeholder audience, to the local music industry and to Belfast.

Social Value Impact Assessment
OhYeah Music Centre

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