



Towards a Musically Inclusive England

Youth Music Business Plan 2016-2020



National Foundation for
Youth Music



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**ARTS COUNCIL
ENGLAND**

LOTTERY FUNDED

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About Youth Music

Our mission

We're a national charity investing in music-making projects for children and young people in challenging circumstances to transform their lives.

Our vision

Music-making is central to young people's lives whatever their background or circumstances.

What we do

We believe all children and young people should have the chance to make music.

Our projects help young people develop musically, of course, but they have personal and social outcomes too.

We know that those facing difficulties - economic problems, lifelong conditions, tough circumstances or behavioural issues - are often the ones who get the most out of music-making.

We invest in projects where they're really needed. We believe in practical, creative music-making of every possible style and technique. Sessions are collaborative and inclusive. Music leaders encourage and inspire young people to learn at their own pace and in a way that best suits them.

Every Youth Music project measures its impact, helping us build a unique national overview about the music that's being made, where it's taking place, who is making it and the difference it's making.

We're lean and efficient. Our money is spent where it's needed most: invested directly in over 350 projects across England. That's around 75,000 children and young people regularly making music each year. But currently, we're only able to fund around 30% of the projects that need our help.

We're both a funder and a fundraiser. This means that money we raise directly increases our reach and impact, helping us make a genuine difference to many more young lives.

Our values

Change, Creativity, Equality, Excellence, Knowledge

Introduction from Matt Griffiths, CEO of Youth Music

Young people's relationship with music in this country is passionate, eclectic, rebellious and constant. Music is being made and listened to in ways that would have been inconceivable just twenty years ago. The pace of change is rapid and will continue to be so.

But so many children and young people - particularly those experiencing challenges in their lives - miss out on opportunities to regularly make music, to progress and fulfill their potential. We want to address this imbalance and tackle it head-on.

In putting this plan together we have reflected on our achievements and challenges, particularly those of the past four years. It has been a time of change: we've sharpened our core purpose, we've restructured, we've rebranded, we've simplified our grants programme, and we've implemented a fit-for-purpose fundraising strategy.

We successfully underwent a review of our role and purpose with Arts Council England (ACE) in 2014, leading to recognition of our expertise and confirmation of our National Lottery funding of £28.95m for the period April 2015 to March 2018.

Youth Music is committed to working alongside ACE as a key strategic partner, helping to achieve their 10-year strategy: Great Art and Culture for Everyone. We embrace the principles of the Cultural Education Challenge: access, reach, diversity, quality, impact/accountability and voice of young people. And we believe strongly in ACE's Creative Case, which states that *"diversity and equality are crucial to the arts because they sustain, refresh, replenish and release the true potential of England's artistic talent, regardless of people's background."*

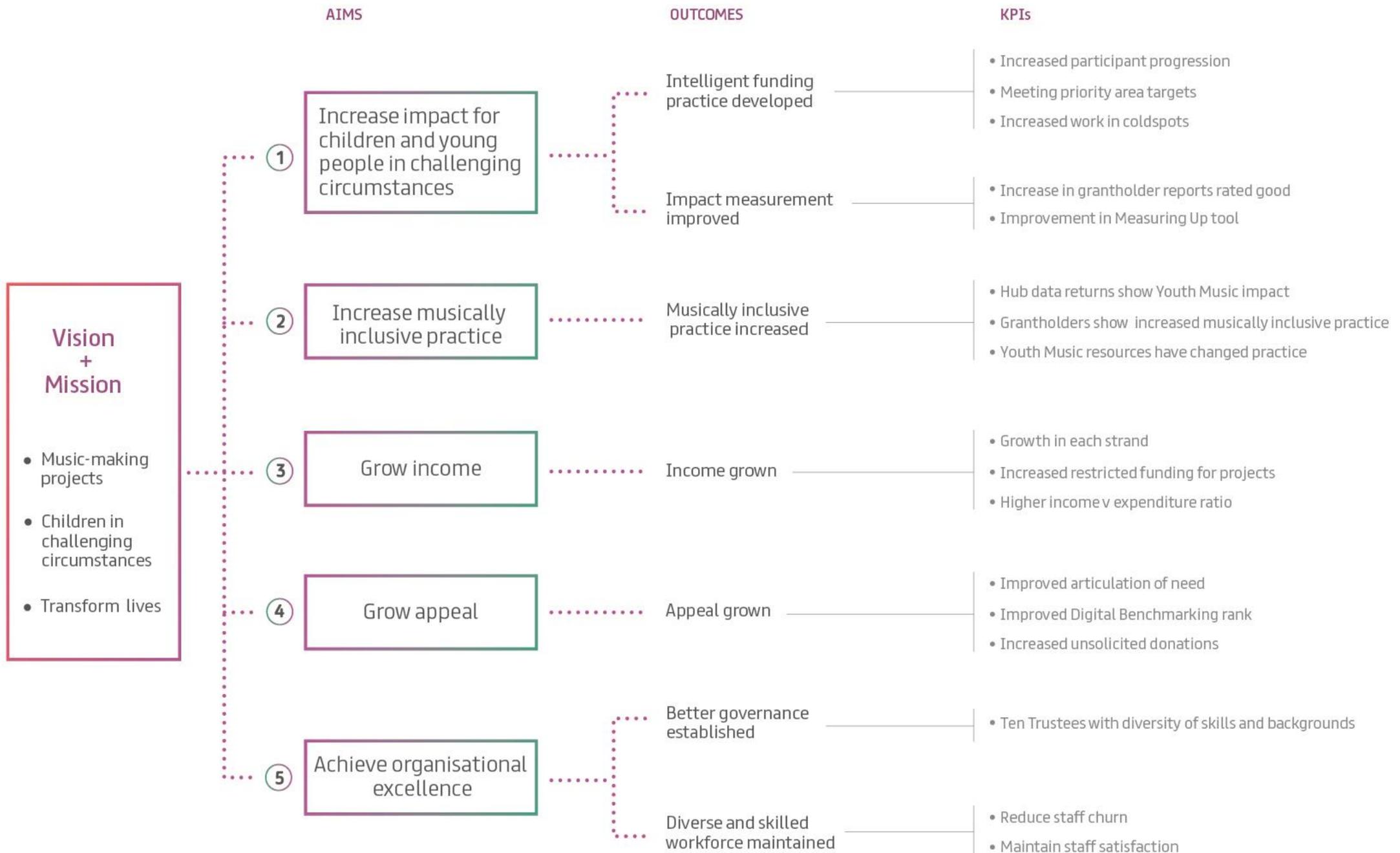
In the next four years we intend to play a greater role in driving change to achieve the ambitions set out in the government's National Plan for Music Education. Published in 2011, the plan signalled significant changes in the structure of the music education sector. A central tenet was the formation of Music Education Hubs across England. These were intended to be collections of organisations working together - led by 123 lead organisations - to strategically plan and deliver music education activities in and out of school.

Our goal is to use our expertise to support the sector by providing leadership and expertise to embed high quality musical inclusion practice, particularly within Music Education Hubs.

We will continue to implement and refine our regional portfolio-balancing process - proactively targeting areas of need based on the data we compile for each of the regions in England - to address geographic funding imbalances. Targeting investment using this process is essential to ensure that opportunities continue to be available where they're needed most.

Put simply, our ambition is to achieve a musically inclusive England.

Overview of Youth Music's aims, outcomes and KPIs



Context

The music education landscape

The music education landscape in England has and continues to change, and organisations are facing many new challenges.

Within our portfolio of over 350 projects around the country, we have thirteen strategic partner organisations. Their role is particularly important in influencing and driving change locally within Music Education Hubs to ensure inclusive practice becomes standard. These strategic partnerships evolved from our flagship Musical Inclusion programme, building upon the successes of that work and the evaluation report carried out by Sound Sense.

Four years in, while there have been examples of innovative new practice within some Music Education Hubs, the envisaged changes have not been consistently achieved. The evidence so far shows that the demographics of children and young people taking part in hub provision have been relatively narrow: the greatest proportion being primary aged, and with limited diversity both in terms of the backgrounds of the children and young people involved and the types of activities being offered.

Cuts to local authorities and arts organisations mean the need for funding and support is growing. However, many of the projects we support are demonstrating their entrepreneurial abilities to leverage match-funding from other sources of income locally. This multiplier effect enables Youth Music investment to go further.

The charity landscape

Despite the 2008 financial crash and increasing government cuts since 2010, the estimated total amount donated to charity by adults in the UK remains largely consistent (£10.6 billion in 2014). However, there are currently 160,000 charities in England and Wales registered with the Charity Commission, and competition for funds is fierce.

Following a number of high-profile cases recently highlighting issues of governance, fundraising methods and impact measurement, the charity sector is under increased scrutiny. Donors want to know - in practical, straightforward terms - how their donations are used and the impact the charity has on beneficiaries. We will continue to ensure our transparency and integrity. In recent years we have refined our communications and clarified our fundraising proposition, explaining how we use evidence to measure and report our impact.

We invest £8.9m annually in music-making projects across England (predominately in community, youth and health settings). The need for our support outstrips what we are currently able to meet.

The upward trajectory of our fundraising over the last few years has been significant and our goal is for this to continue. This means that in future we will be able to grant out more to projects nationwide.

Our focus

Challenging circumstances

All the projects we invest in support children and young people in challenging circumstances. By 'challenging circumstances' we mean any barriers which could cause someone to miss out on music-making.

These barriers might be economic (meaning music-making is unaffordable or inaccessible), relating to a life condition (such as a disability or sensory impairment), relating to a life circumstance (such as looked-after children, young carers or those living in rural isolation), or connected to behavioural issues (including young offenders or young people at risk of exclusion from school).

Priority areas

To further inform our business planning process we commissioned a detailed needs analysis, helping us contextualise where Youth Music's funding and expertise could have most impact, creating change for individuals as well as strategically. (The research was carried out by both BOP Consulting and Perfect Moment.)

These findings further helped to inform the establishment of our five priority areas (agreed in collaboration with Arts Council England) which are at the core of our grant-making strategy.

1. Early years

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

2. Special educational needs and/or disabilities

Young people with special educational needs, disabilities (SEND) and/or additional needs as a result of poor health and wellbeing. This includes children and young people who have:

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

3. Not in education, employment or training

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

This includes children and young people who:

- are aged 16 – 24 and not in education, employment or training

- experience disruption in their education due to family-related difficulties (e.g. young people who are looked after, are young carers, or are suffering from neglect or domestic violence)
- experience disruption in their education due to issues around transience (e.g. young people who attend a PRU, are travellers, asylum seekers, refugees, or who have English as an additional language).

4. Youth justice

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

This includes children and young people who:

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

5. Coldspots

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

This may be as a result of:

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

Our funding programme

Outcomes

Children and young people are at the heart of all our work, and we strive to ensure the best possible musical, personal and social outcomes for participants in projects of the highest quality. In order to do this, a skilled workforce is essential, and therefore we are committed to developing the organisations we invest in nationwide.

We are an outcomes-based funder with a strong culture of impact measurement. Our outcomes approach underpins everything we do as a charity and grant-maker, with five areas: musical, personal and social outcomes for young people, plus outcomes for organisations and the workforce. Applicants for Youth Music funding have the flexibility to define their own outcomes, indicators and activities, helping us to respond to local need and of-the-minute issues.

Quality

We understand quality both in terms of the young participants' experience and in terms of the workforce ensuring that experience. We developed *Do, Review, Improve*: a quality framework designed to support musically inclusive practice. The framework comprises criteria which are markers of a high quality music-making session. These criteria are aligned with ACE's Quality Principles, which aim to raise the standard of work being produced by, with and for children and young people.

Internally, we work to ensure the quality of our own practice too. We are members of London Funders and a number of peer-related networks, enabling us to share practice, benchmark with others and ensure we are delivering excellence in our funding practice. We are an 'Inspiring Impact' Champion Organisation, improving our own impact practice and that of others. We are also members of Charity Comms, developing our knowledge and striving for excellence in our communications, fundraising and digital practice.

Progression

Progression opportunities for young people are vital, both within each project and beyond. We work to join up the sector, ensuring that opportunities exist in the first place, that young people have somewhere to go next once they finish participating in projects, and that staff are aware of and connected to other cultural activities locally. Our strategic partner organisations take the lead in making connections and sharing practice, particularly with Music Education Hubs. Routes into education and employment are supported and encouraged: often young people from projects funded by Youth Music go on to become skilled music-making practitioners themselves.

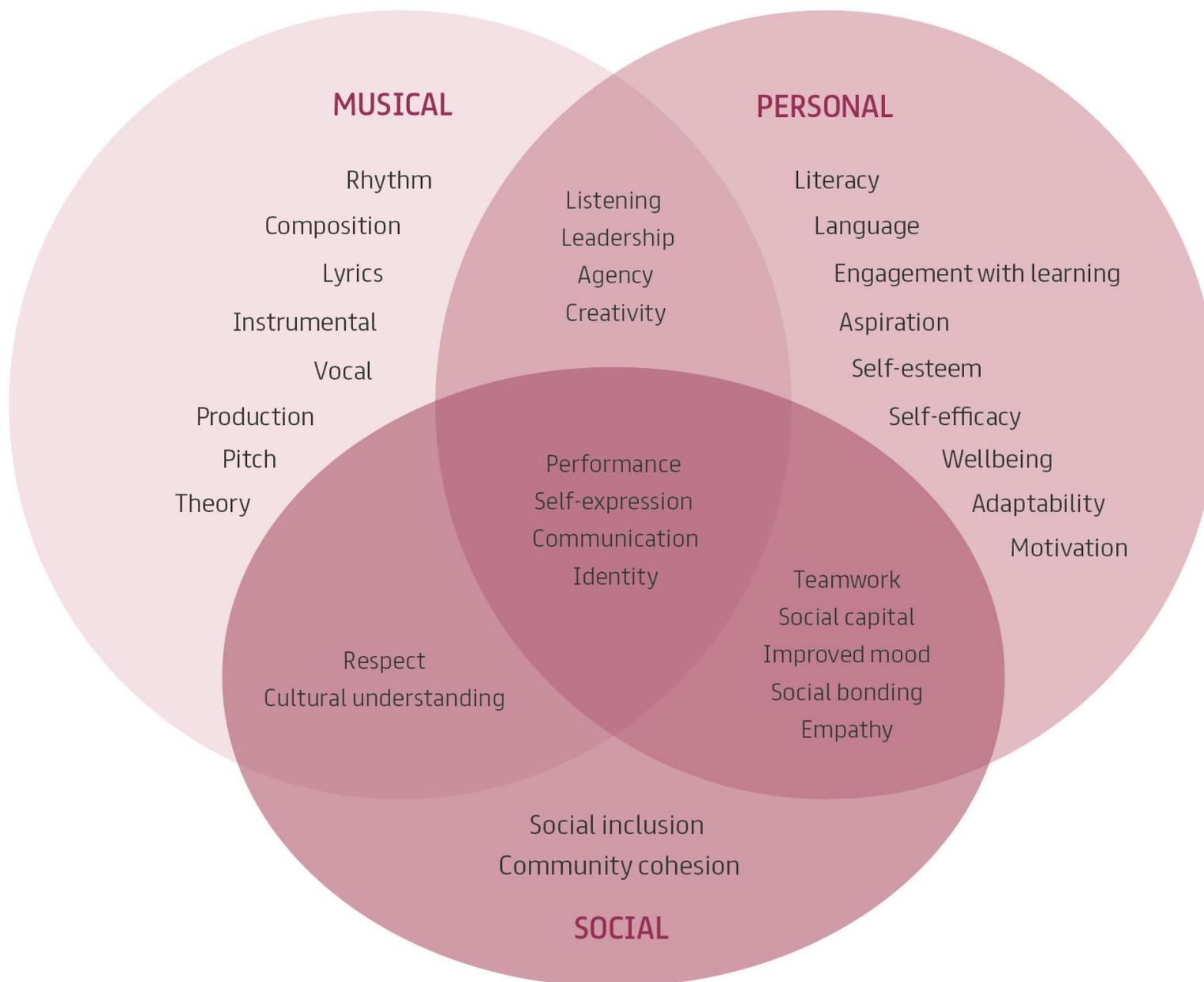
Impact

The way we work is cyclical, meaning the design of our programme and our evaluation work are intrinsically linked. Our evidence-based approach means that investment decisions are informed by data we receive from projects in the grants portfolio, factoring in environmental changes across the youth, arts and funding sectors.

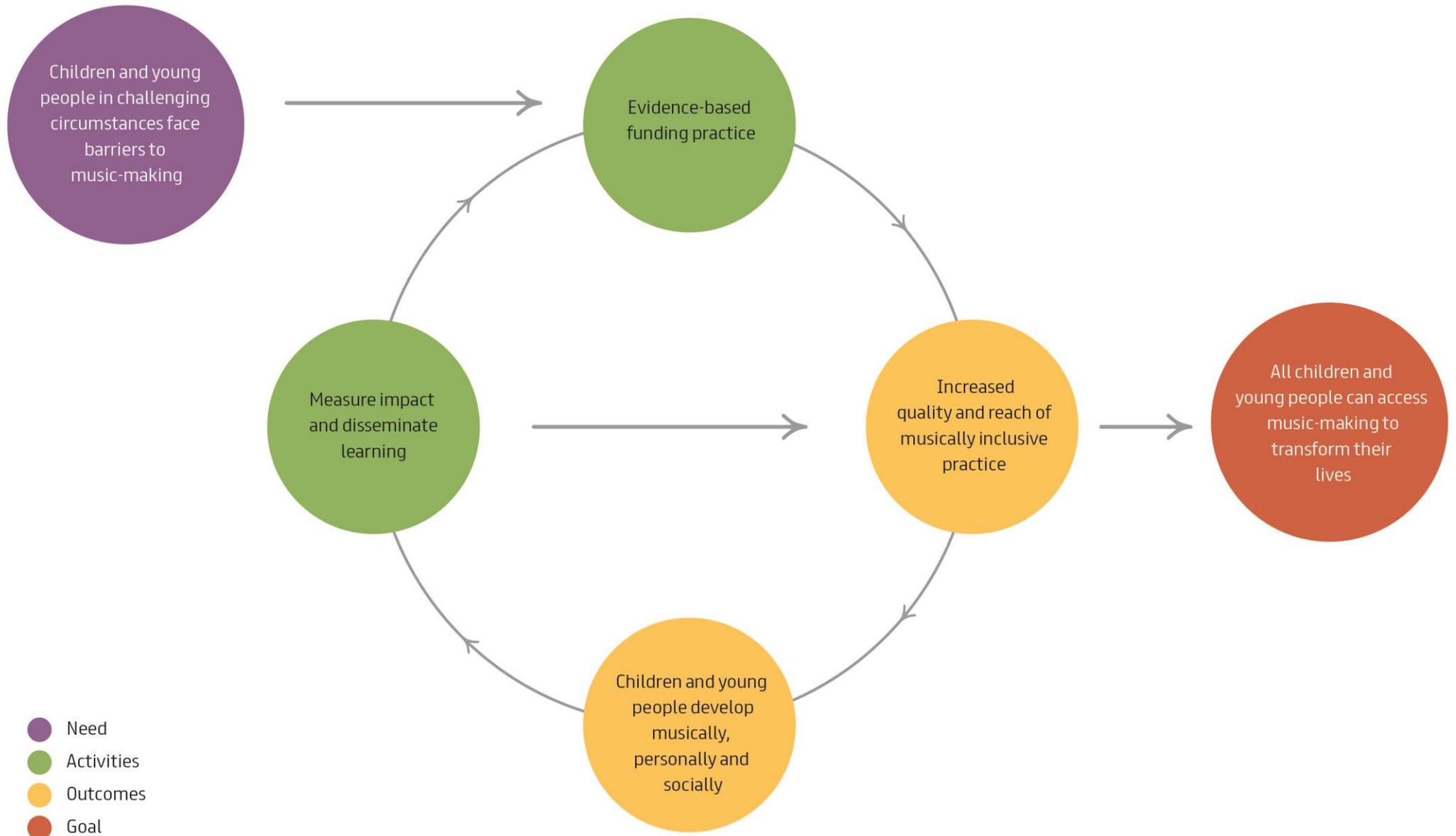
All organisations supported by Youth Music are required to produce reports which contain quantitative monitoring data (on numbers of participants, sessions, etc.) and qualitative evaluation data (on outcomes and learning). We use this information to understand best practice, demonstrate our impact to supporters and donors, and to drive change.

We build strong relationships with grantholders, supporting them to share practice and network, both online through the Youth Music Network and face-to-face. We recognise that our grantholders are our biggest asset and regularly review the evaluation data (submitted as part of their grant requirements) to take stock of what is being learned so we can share this with others.

Outcomes for children and young people reported by Youth Music grantholders



Our grants and learning cycle



Operations

Governance and management

The Board of Trustees meets four times a year. In addition, there is an annual Trustee away day, which is an opportunity to focus on matters of strategic significance to inform future planning.

The primary focus of the Board includes the following: strategy and policy, governance, finance and operations.

With a view to focusing on effective governance and optimising the specialised skills and areas of expertise of individual Trustees, the Board has delegated specific responsibilities to the Finance and Audit sub-committee.

Trustee appointment, induction and training

Trustees are appointed by the Board. New Trustees receive an induction where they meet the rest of the Board and staff team, and are briefed on their legal obligations.

The Business Plan is the principal document approved by the Board from which annual operating plans and budgets are developed. The Board monitors progress and achievement of results against the plan. This on-going review process ensures that the focus remains on the public benefit derived from the funding received.

The Senior Leadership Team works under the guidance of the Trustees, to whom they are ultimately responsible.

Equality and diversity

Youth Music is committed to equality. Organisationally we are working to ensure the diversity of our staff team and Trustees, as well as the Ambassadors who represent us. Being inclusive, making sure many different voices and experiences are heard, and giving young people inspirational role models they can identify with are all essential.

Inclusion is central to our work: ensuring that children and young people in challenging circumstances can regularly make music, and that they're able to do this locally in a genre or style that appeals to them. We constantly measure and report on the diversity (in every sense) of beneficiaries and projects, and use this information to inform our decision-making process.

Other plans and reports referenced in this document are available on request.

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