

Arts Council England Review of the National Foundation for Youth Music

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1 Executive Summary

In December 2013, Arts Council England informed the National Foundation for Youth Music (Youth Music) that it intended to review:

- the value and impact of Youth Music, programmes, funding modules and grants; and
- the efficiency and value for money of Youth Music's operation and model.

The review was conducted between March and July 2014 by Professor Derek Avis, OBE, and Anna Jobson. A mixed methods approach was adopted, with detailed analysis of over seventy written sources undertaken at the same time as a focused but extensive stakeholder consultation exercise, involving over fifty people. This report is the output of the review.

Summary findings of the review are:

1. Youth Music was founded in a different landscape, to address a specific need;
2. The need still exists and is recognised in the form of a National Plan for Music Education (NPME);
3. The publication of the plan coincided with the creation of a new infrastructure for addressing it, in the form of the Music education hubs (Music education hubs). These are meant to deliver musically inclusive communities, which is also Youth Music's purpose. A reasonable question is why both continue to be needed;
4. All commentators have recently observed that, despite some brilliant examples of Hubs embracing the principles of partnership, equality and diversity, there remains inconsistent evidence of the kind of high quality universal offer imaged by the NPME;
5. Since 2011, Youth Music's funding has been focused on providing music making opportunities for the most disadvantaged, and promoting musical inclusion and diversity. The charity has provided a mainstay of support for a diverse group of organisations and practitioners working in the community and non-formal music sector, whose continuing health is important to the successful delivery of the NPME;
6. It also has a strong track record of working in territory that is not explicitly addressed by the NPME (in early years settings, for example, or with young people not in employment and education). Some of this work is outside of the scope of the Music education hubs;
7. Youth Music's national overview and specialist expertise are perceived to be unique. The action research it supports is seen to support innovation and move forward thinking about pedagogy. The resources it generates, its grant-making process, and the community it has created are seen to have professionalized the non-formal music sector as well as having brought it into the mainstream.
8. There is lack of connection between the work that Youth Music has been doing and that of the Arts Council, and sometimes an overlap. Most of those consulted felt that the two funders could be better aligned, and that Youth Music's strengths could be better deployed by the Arts Council, particularly in supporting the Music education hubs;

9. Youth Music proposes to make important changes to its funding programme, and these need to be worked through with the Arts Council. Care needs to be taken not to replace one of Youth Music's main sources of operational complexity (its modular funding programme) with another (a three-tier funding programme with different funding cycles for each tier);
10. Other operational issues also exist and need to be addressed. A review of Youth Music's organisational model is overdue. The charity is currently working with a structural deficit and needs to fast-track its thinking about different ways in which it might become more sustainable.

The review offers a number of options, but recommends that the Arts Council and Youth Music work together to ensure that greater focus is achieved over the next three years, and that Youth Music's expertise is deployed to maximum effect in supporting the Music education hubs to grow into their role.

2 Introduction

2.1 Scope of review

In December 2013, as part of a review of its entire portfolio of investments, the Arts Council informed the National Foundation for Youth Music (Youth Music) that it would be considering its investment in the charity, and Youth Music's future as a delegated lottery distributor. This would involve a "fundamental appraisal of Youth Music... in a changed social and political environment"; a review of:

- the **value** and **impact** of Youth Music, its **programme, funding modules** and **grants**; and
- the **efficiency** and **value for money** of **Youth Music's operation and model**.

Youth Music's current funding agreement comes to an end in March 2015, and as part of the inception of the review, a decision was taken to roll over the charity's grant for 14/15 for a further year. The aim of the review was therefore to produce a set of options concerning Arts Council's investment beyond 15/16. Terms of reference are attached at Appendix A.

2.2 Review team

The review was conducted independently of Arts Council England and Youth Music, although teams in both organisations provided information, opinion and administrative assistance, and regular meetings were held with both. Professor Derek Aviss, OBE, was appointed to lead the review, with Anna Jobson in support. Biographies of Professor Derek Aviss, OBE, and Anna Jobson are attached at Appendix B.

2.3 Review methodology and evidence base

The review took place between March and July 2014. A mixed methods approach was adopted to address the review's aim rigorously.

Detailed analysis of over seventy written sources was conducted, with a list provided at Appendix C. Types of sources included:

- material related to the funding relationship between Arts Council England and Youth Music, including current and historic funding agreements and the correspondence framing the review
- Youth Music outputs: annual reports and financial statements, impact reports, research outputs, resource packs and a range of bespoke outputs produced to inform the review
- Documents related to the operation of Youth Music, including its founding documents and Board papers for the last three financial years
- Funding data related to Arts Council England, Youth Music and other charitable trusts and foundations
- Policy documents and reports related to the changing music education infrastructure, including those authored by Arts Council England in enacting some of these changes
- Broader policy documents considered relevant to the review.

Concurrently, interviews were conducted with 56 stakeholders; a list of those consulted is provided at Appendix D. The majority of stakeholder consultations followed a consistent format, whereby stakeholders were interviewed without previously seeing of a mix of open and closed questions that formed the structure for every conversation; the questions asked of stakeholders is provided at Appendix E. The same questions were then sent to stakeholders following the interviews in case they had any further reflections. 13 stakeholders returned written submissions or offered more informal further reflections in writing.

A different process was conducted for a handful of stakeholders:

- Four stakeholders were interviewed on a more open basis (although two of these returned responses to the questions posed to other stakeholders)
- One person made a written submission and was not interviewed, as she no longer lives in the UK
- One or two stakeholders had sight of the questions prior to their interviews.

The findings of both exercises were regularly triangulated to test credibility and validity and to inform further investigation as appropriate, whether through desk research or consultation. In all of the following sections, the findings of the consultation and the desk research are aggregated; key themes emerging from the consultation, by question, are also provided at Appendix F.

For reasons explained below, a decision was taken quite early into the process of desk research and consultation to focus the review on the period after 2011.

3 Introduction to Youth Music

Youth Music was incorporated on 8 April 1999. The object of the charity, as defined in its Memorandum and Articles of Association is “to advance the education of the public (especially young people) in the art and science of music”. 25 powers were granted to the charity, among them the promotion of musical activities and the teaching and leadership of music. Carrying out research, publishing and distributing information and providing advice were also explicitly listed within the powers of the new charity, as were a number of measures related to raising funds, borrowing money, supporting, administering and setting up other charities. Youth Music’s status as an independent charity was an important feature of its original design, according to the stakeholder consultation, and continues to be seen as a strength.

In the Youth Music 2012-16 Business Plan, the charity characterises the first twelve years of its operation as “largely about unearthing need, helping to demonstrate solutions and starting to show impact”. It progressed three roles – that of funder, development agent and advocate, and had a focus on support for music provision for children and young people with the least opportunity, outside of the formal education sector. It created new national programmes, notably the Youth Music Action Zones, Power Play, Youth Music Mentors and Music Leader, achieving national reach, mobilizing music leaders at the grassroots and strengthening the non-formal music education sector. Working with singing specialists, Youth Music also initiated and partnered in the consortium that produced Sing Up.

The stakeholders consulted largely concurred with this description of Youth Music’s early achievements, also underlining the diverse genres and styles of music making that Youth Music has supported. Many used very emotive language to describe how the charity has served as “a beacon of hope”, whose programmes have “touch[ed] the untouched” and “irrigated places other funders don’t reach”. Stakeholders felt that the outcome of this work had been to bring non-formal music

into the mainstream, catalyzing the current debate about inclusion; they also stressed Youth Music’s role in developing a cohort of organisations and individuals around the country who are experts in inclusion.

However, some stakeholders also commented that, beyond its first decade in operation, Youth Music had lost its focus, “stray[ing] into the world of celebrity and advocacy at the expense of its grass-roots work”. Others observed that the charity hadn’t always been clear about the purpose and function of its work and the relationship between its different elements. Concerns about the charity were raised more formally in 2011 as part of Darren Henley’s *Review of Music Education*; his report made a number of recommendations regarding Youth Music, principally that it should operate to a set of tightly targeted objectives, it should reduce its administration costs and that it should not use its funding for public affairs lobbying purposes. Youth Music’s Board papers for 2011 show that these concerns were shared by, and discussed at, Arts Council England’s National Council. In April 2011, Youth Music was asked to clarify the focus of its work and to reduce its cost base.

A major restructure of the charity and of its funding programme followed. A comparison of Youth Music's Annual Reports and Financial Statements for the last five years is included in this report, at Appendix G. Its metrics suggest Youth Music has undergone radical change since 2011. In summary:

- The team was restructured and reduced, from around 55-60 FTEs to 20
- A new leadership was put in place, with Matt Griffiths beginning as Youth Music's new CEO in June 2012 and Andy Parfitt beginning as Youth Music's new Chair in January 2013
- Among other measures to reduce the charity's cost base beyond its staffing overheads, Youth Music moved offices
- A deliberate policy of spending down reserves built up over previous years was pursued (the Arts Council Lottery programme reserves were indeed invested by 31 March 2013 as planned)
- A new modular, open access, funding programme was conceived and launched and Youth Music went from largely soliciting grantees to awarding grants on an open basis
- A number of Youth Music's previous responsibilities were shed. Some were moved out of the organisation to rationalise the relative responsibilities of Arts Council England and Youth Music (removal of the NYMOs). Others were spun off to secure the legacy of projects that had come to an end (Sing Up).

A consistent piece of feedback from the stakeholder consultation was that the 2011 restructure Youth Music has transformed the charity's impact; that it is, in effect, a new organisation. Consultation themes included how effectively the transition had been handled, and how the restructure had been a 'game changer'. The new administration was felt to have successfully addressed previously shortcomings and the team of Andy Parfitt and Matt Griffiths was frequently praised. While the loss of regional expertise was mourned by a few, who also described the current team as 'distant', just as many

were impressed by the team's perceived deep and well-informed local knowledge, its openness and its perceived willingness to listen. Most importantly, the consultation showed that Youth Music is now observed to be very focused.

Youth Music itself has argued that it now provides a clear complementary role to that of Arts Council England's other music education investments: in its submission to the 2014 Culture, Media and Sport Select Committee inquiry into the work of the Arts Council, it suggested that Youth Music's focus on early years, young people most in need and the non-formal music education infrastructure gives it a unique role in the ecology. Given this, and other written evidence analysed, a view was taken that the focus of the review should be on the period from the launch of the new funding programme, late 2011. In other words, the review would test the claims of the current team and stakeholders' perceptions about Youth Music in its current form.

An examination of the landscape, the purpose, value and impact of Youth Music's activity and the efficiency and value for money of Youth Music's operation and model therefore focuses predominantly on the period December 2011 to end March 2014. Youth Music's view of the future, and its future plans, are also covered. A submission made to the review team on Youth Music's role in the music education sector and its desired future contribution to the delivery of the NPME is also appended to this report (Appendix H).

4 The changed landscape

A detailed examination of the changes to the broader social and political landscape between 1999 and 2014 was outside of the scope of the review. In brief, however:

	1999: Youth Music's creation	Context now
Political context	Blair Government (Chris Smith culture secretary, with focus on Creative Britain)	Coalition Government (Savid Javid culture secretary, whose opening message to the arts was titled 'Culture for All')
Economic context	15 years of continuous economic growth combined with low inflation; unemployment at historically low levels	UK economy entered a recession in mid-2008 and suffered six consecutive quarters of negative growth. Subsequent recovery has been slow, although the outlook has been improving since 2013
Social context	New Labour's pursuit of economic prosperity was combined with a focus on social justice. Public spending increased generally and major initiatives like Sure Start were created. A return to Government funding for music services in 2001 followed the creation of YM	Big Society has been a key driver – in essence, the pursuit of a smaller government and a more engaged, and socially mobile, citizenry. Programme of austerity was initiated in 2010: a series of sustained reductions in public spending. There remains a social policy focus on the very poor and young people, galvanized in part by widespread riots in England's cities in summer 2011
Arts policy context	National Lottery relatively young (established by Major in 1994), and had doubled the amount of money available to the arts (GIA £184.6m in 1998-9, compared with lottery at £240.3m in the same year). Arts lottery spending in the 1990s largely focused on capital, although DCMS had amended the lottery policy directions in 1996 to allow for revenue funding (Arts for Everyone introduced in May 1997 to encourage developing interest and participation in the arts, especially among the young). Regional Arts Boards still existed and 30% of funding was delegated to them for distribution – delegation was the norm	Arts Council England has seen reductions to GIA of 36% since 2010; in 2012/13, GIA stood at £469m, including £54m for the Music education hubs; the majority of GIA (£300m+) is invested in National portfolio organisations and MPMs. A small portion of lottery funding was used in 2012-15 to supplement this investment in National portfolio organisations, with the remainder being used for Grants for the Arts and various strategic funds (£317m in 2012/13). In the spending period 2012-15, Youth Music was not the only body to whom arts lottery funding was delegated, although delegation is increasingly anomalous. Achieving Great Art for Everyone, 2011, was the first strategic framework for Arts Council England, setting the expectation that grantees should work together to achieve common goals. Greater connectedness between grantees has been pursued since, and it is expected that an even more vivid contribution towards Arts Council England's strategy will be required from grantees in 2015-18

A more focused context for the Review has been the changes to the music education landscape, prompted most recently by Darren Henley's *Review of Music Education in England* and subsequent *National Plan for Music Education* (NPME), both published in 2011. The establishment of a group of 123 Music education hubs (Music education hubs), from August 2012, has represented a marked reconfiguration of the way in which music education is structured and organized, demanding a new relationship between non-formal and formal music education, as well as a new partnership approach between music organisations, music education organisations and schools.

The new philosophical and ideological framework for music education both within and beyond school as set out in the NPME was codified by Arts Council England in its prospectus for applicants. Published alongside the NPME in November 2011, it set out the roles and expectations of the Music education hubs and instructions on how to apply for funding. Core roles expected of the Music education hubs were: ensuring that every child, 5-18, has the opportunity to learn an instrument; providing opportunities to perform/play in ensembles; ensuring clear progression routes are available; developing a singing strategy to ensure every pupil is singing regularly. Extension roles were: offering

CPD to school staff; providing an instrument loan service; providing access to large-scale and/or high quality music experiences.

In addition, the prospectus outlined a number of outcomes expected as a result of the Hubs' work: effective first access; effective progression; development of talent; improved quality and consistency of offer; coherent coordination of music education; alignment of local, regional and national resources; value for money; other funding levered in; children's and workforce's horizons broadened; wider community needs are met. Significantly, diversity and inclusion did not explicitly feature in this list, and some observers have commented on the exclusion implicit in the NPME's promotion of a relatively limited way of musical knowing.

Diversity and inclusion are clear elements of Arts Council England's overall strategy, however, and the prospectus for applicants explicitly locates the expected work of the Music education hubs within Arts Council England's overall investment in music and cultural education. Indeed, as is discussed above, a feature of Arts Council England's strategy since 2011 has been to require a greater connectedness between the different players in the ecology, which in the case of music education could be represented as:

Arts Council England music/music education investment April 2012 – March 2015					
Music National portfolio organisations (86) – £213m <i>Not just music education</i>	Music education hubs (123) – £171m	Bridge Organisations (10) – £30m <i>Not just music</i>	Youth Music (which in turn has supported 411 organisations to date) – £30m	In Harmony (6 projects) – £3m	NYMOs (8) – £3m

A key question is: to what extent has the creation of the Music education hubs actually changed the landscape? Two years in, most observers, including Ofsted, the National Foundation for Education Research, Arts Council England and the Paul Hamlyn Foundation comment that the Music education hubs are still on a journey towards consistently achieving the vision behind the NPME. The detail of recent reports authored by all of these players shows that, despite some brilliant examples of Hubs embracing the principles of partnership, equality and diversity, there remains inconsistent evidence of the kind of high quality universal offer imagined by the NPME. Across the network, there is a continuing focus on primary provision and Key Stage 2, as well as a bias towards classical music, and little consensus around what constitutes quality. Arts Council England's unpublished Annual Report on the Music education hubs (produced for the DfE) shows a clear understanding of these issues, together with its strategy for addressing them.

The next question then becomes: what role, if any, can Youth Music play towards supporting the delivery of the NPME? An assessment of the value and impact of YM's programme and activity, below, is at the heart of this question. However, there is clear appetite on Youth Music's part for it to deploy its strengths to greater effect in support of the NPME. And a clear theme of the consultation was the perception that Youth Music could do more, especially in supporting the Music education hubs. Another clear finding, both from the written evidence and the stakeholder feedback, was that there is a lack of connection between the work of Youth Music and that of the Arts Council, and in some cases an overlap. These issues are explored in more detail below. In a sector characterized by fragmentation, with all players calling for greater collaboration, a key recommendation is that, whatever option is favoured by Arts Council England, there is closer strategic alignment between the work of the two funders in future.

In fact, the issues being targeted by Arts Council England and Youth Music remain just as compelling. One in four children in the UK are living in poverty and the proportion is rising. 20% of young people experience a mental health problem in any given year and 20% of 16-24 year olds are unemployed. Young people's charities face public funding cuts of almost £405m from 2011/12 and 2015/16 and the arts have been disproportionately hit by local authority cuts. The beneficial personal, social and economic outcomes of a high quality, universally available, music education make it all the more imperative that the increasingly scarce funding is used purposefully and strategically.

5 Youth Music in the changed landscape: findings of the review

5.1 Value and impact of YM, its programme, funding modules and grants

Youth Music's current stated vision is "that life-changing music-making is available to all children and young people". Its mission is "to be at the heart of children and young people's music-making, identifying and investing in learning activities for those with least opportunity". In addition, it seeks to use its "unique intelligence to drive fresh thinking across music education". It lists its values currently as: Creativity, Intelligence, Excellence, Equality, Change.

The charity recently began working on a business plan for April 2016 to March 2020 under the overall banner of: "Towards a musically inclusive England"; early thinking towards Youth Music's future work was submitted to the review and is appended to this report (Appendix H). A musically inclusive sector is defined as one in which:

- Any child or young person can participate in, inform and progress through their music learning despite all exclusionary challenges
- The practitioners supporting young people's music-making are fully equipped to do so
- Musical diversity is celebrated and explored.

In terms of how it currently works, Youth Music sees itself as providing three related functions:

- Identifying solutions to address musical need in England
- Securing further investment
- Acting as a catalyst for change.

In fulfills these functions through three activities:

- Grant-making
- Research and evaluation
- The Youth Music Network.

In terms of value and impact, these three activities are explored separately below (with a final section reviewing Youth Music's performance against its funding agreement). However, it is worth stressing that Youth Music – and its stakeholders – sees these activities as contingent on each other, and each equally important to the organisation's identity as a learning and evidence based charity. The research and evaluation provides the evidence base through which Youth Music makes its investment decisions and the Network holds the research as well as functioning as a portal through which grantees enter the investment process. As a consultee put it: "Projects, research, online community. These are the three pillars of Youth Music's work – specific, targeted, well-executed and evaluated projects".

While, for the purpose of this report, the three activities are explored separately, that Youth Music sees them as interconnected is an important feature of the operation. This is discussed further in section 5.2.3.

5.1.1 Youth Music grant-making

Introducing the Youth Music Funding Programme

As described above, the current Youth Music funding programme was conceived and launched in 2011. Decisions taken recently, in March 2014, mark the end of the programme in its current form, as the Youth Music team is currently in the process of a planned 'refresh' to the programme. The 'refreshed' programme will be launched at the end of July 2014 and is discussed below.

Characterised as single programme, in fact the Youth Music Funding Programme currently consists of eleven modules, two thirds of which are broadly connected with learning and participation and the remaining modules meant to strengthen the sector. A twelfth component of the programme, 'Exchanging Notes' was recently launched, in April 2014.

Two funding rounds are offered per year in a two-stage process; applicants can apply for up to five modules to a maximum total value of £250,000. The same type of exclusions apply to the programme as exist for Grants for the Arts (organisations have to be based in the UK, their activities have to benefit people in England and so on). To date, rules have also been in place to ensure that the funding does not support activity which might duplicate state funded education.

Current modules are:		
Learning and participation	Elevated risk	Focuses on young people in the youth justice system, looked after young people and those not in education, employment or training. Aims to use music making to build their resilience
	Music-based mentoring	Targets young people in need of additional support or on the cusp of exclusion, offering them the chance to develop musically, personally, socially and emotionally through a music mentoring relationship
	Open module	An open programme, with an emphasis on innovation and sustaining effective practice
	Youth music leadership	Aims to encourage young people to lead, facilitate and run music-making themselves, developing their skills and supporting their transition to adulthood
	Creating environments for musical progression	Aims to support children and young people's individual progression journeys in and around music
	Excellence through group singing	Legacy to YM's Olympic singing project, Youth Music Voices. Aims to bring together children and young people who have an interest in singing with high quality leaders
	Early years at elevated risk	Targets children, aged 0-5, at greater risk of development delay, using music to improve their communication and expression and promote learning

Current modules are: (cont)		
Strengthening the sector	Spotlighting: Enabling the Sharing of Effective Practice	Aims to document and capture specific pieces of music-based work, evaluate the impact and benefits and share it more widely
	Networking: Building and Maintaining Networks	Aims to build and maintain networks of people, organisations and skills, with particular specialisms and geographical areas specified and targeted
	Musical Inclusion	YM's 'flagship programme' and a legacy to YMAZs and MusicLeader. 26 grants to organisations with the capability to stimulate musical inclusion by: working with local hubs, targeting cold spots, and nurturing and developing emerging practitioners
	Musical Inclusion evaluation and networking	Aims to enable networking of Musical Inclusion grantees and evaluation of their work
	Exchanging Notes	Recently launched four-year action research project aiming to establish effective models of partnership working between schools and specialist (non-formal) music education providers

Detailed applicant guidance notes show the modules to be carefully researched, evidence-based and highly targeted. Feedback from the consultation regarding the programme underlines this finding, and there was a general perception that Youth Music meets a gap in provision not covered by others, whether because the gap is outside of their scope (early years and young people not in employment or education) or because their offer is not appropriate: "Youth Music's role is to fund young people who are overlooked by the mainstream and for whom mainstream provision is not relevant".

While the consultation did offer criticisms of Youth Music's funding programme, this tended to be focused on process rather than the purpose of the funding. Although the modular structure of the programme was seen to be quite complex and still bedding down, consultees liked its targeting and

local responsiveness, and the criticisms attracted by the complexity of the application process ("probably the most convoluted of any known funder") were often tempered by an admiration of Youth Music's rigour or an appreciation of the support provided to organisations during the process. Similar feedback is contained within Youth Music's recent stakeholder surveys.

Youth Music Funding Programme in action

In terms of programme beneficiaries, data from the first five rounds of the programme was reviewed (round 1: December 2011, round 2: April 2012, round 3: October 2012, round 4: April 2013, round 5: October 2013). Across these five rounds, 1,238 organisations applied for funding and 1673 modules were applied to. The success rate at round one was relatively low (mean 35.8%); at stage two it was relatively high (mean 84.4%). The total

number of awards (organisations) was 439 (mean 88) for 512 modules (mean 102), totalling £20m. The average grant size was £56k, with the average project length being 12 months.

In terms of split between Learning and participation and Strengthening the sector, ratios varied per funding round, with some disproportionately weighted towards one or the other. Overall the split has been 68%: 32%, as envisaged in the 2012/16 Business Plan, with the majority of funding directed towards the delivery of direct benefits for children and young people. Within this, 69% is targeted at children in challenging circumstances, 12% at music-making in early years settings and 19% supporting progression (always from the angle of musical inclusion).

Numbers of beneficiaries are included in the comparison of annual reports and financial statements (Appendix F) and have been reducing, although this has not been in proportion to Youth Music's reduction in funding. Youth Music frequently cites a figure of 90,000 beneficiaries per year, as well as providing (in all recent impact and annual reports) information about the types of challenging circumstances 80% of these young people face. An extensive range of circumstances is detailed, with relatively larger proportions of beneficiaries experiencing rural isolation (22%), having special educational needs (15%) or facing 'other challenges' (27%). That such a large proportion of beneficiaries is contained within a data set that is not completely explicit has been a matter of discussion between Youth Music and their current Lead Officer, and he observes that Youth Music should be moving towards a more child-centred format, in line with the NPME.

A feature of the funding programme is Youth Music's regional allocation formula, which was introduced in 2011 to achieve, over time, a more equitable balance of funding across the country. Youth Music has emphasized this as a strength in response to recent debate about the ethics of distributing public funding equitably. A two step

process is followed at every funding round which results in regions' success rates being weighted according to their relative priority (based on a range of data). In an article in the Arts Professional in March 2014, Carol Reid, Youth Music's Programme Manager, argued that, since introducing this approach in 2011, Youth Music has started to see greater equity across all regions, with investment in the 20% most deprived local authority areas having increased by 8%.

Another feature of the work funded by Youth Music is its diversity. The charity describes itself as 'genre agnostic', "respecting all styles of music [and] promoting 'music without hierarchy'". Recent impact reports support this claim, showing that the young people benefitting from Youth Music's funding have engaged with a wide variety of genres and styles (summary: 22% classical music genres, 24% traditional and roots genres, 18% culturally diverse genres, and 36% urban, pop and rock genres). All aspects of music making are supported by Youth Music, from improvisation, composition and songwriting, DJing and MCing, instrument making and playing and music technology.

In terms of the value and impact of Youth Music's funding programme, the consultation revealed that stakeholders felt positively about the following:

- Youth Music's focus on the parts of the sector that others don't reach
- The critical contribution that YM's programmes make to the diversity of the music education landscape, and to an understanding of progression that embraces many genres and styles of music
- Its starting point as a social justice funder, and the wider personal, social and emotional benefits that young people gain from this, alongside their musical development
- The research and evaluation that underpins Youth Music's programmes, and the fact that they are then highly targeted and locally responsive: devised in partnership from the bottom up

- Youth Music’s interest in continuing to professionalise the individuals and organisations with which it works; its encouragement of best practice around project management as well as its pursuit of the best outcomes for disadvantaged young people.

As is indicated above, negative feedback tended to be focused on the process of applying for Youth Music’s funds rather than the value and impact of the funding itself. However, there were suggestions that more funding could be directed to the front line, funding terms could be longer to encourage progression, and more flexible. It was also suggested that Youth Music could usefully refresh its long-term partners on a regular basis, both to ensure the maximum impact of these long-standing relationships and to allow others to enter the fold.

There was mixed feedback as to the effect of the music education hubs on the value and impact of Youth Music’s funding programme. Some stakeholders stated an explicit view that Youth Music’s role had been superseded by the changes to the infrastructure and that the work of the charity was all but done. A stronger view was that the Music education hubs might be expected to take over the work of Youth Music in time, but that this was not the case currently. Just under half of those consulted argued that there was an important short-term role for Youth Music to

support the Music education hubs fully to grasp the inclusion and diversity agendas at the heart of the NPME. Others suggested that, even then, there remained a long-term role for Youth Music to continue to fund the territory not covered by the Music education hubs, such as music making in early years settings or with young people not in employment and education. A relatively strong theme was that any cessation to the Youth Music funding programme at this stage would be greatly detrimental (“catastrophic”, “adding to the meltdown”), leading to the funding being lost.

Whichever position is taken, it seems reasonable that an assessment of the added value of Youth Music’s funding programme should test the claims of its advocates. In particular, it is worth considering whether the funding programme is, as is suggested:

- Irrigating parts of the ecology that other funders don’t reach
- Enabling activity which is materially different to that enabled by other funders.

From the evidence reviewed, the position was not clear.

Youth Music’s current presence across the country certainly shows that, compared with Arts Council England’s investment in music National portfolio organisations, it is occupying different territory:

Map of music National portfolio organisations 2012-15 Youth Music presence in England



However, with G4A added, and the Music education hubs, the picture is less clear. The statistics for Grants for the Arts show its reach to be greater than that of Youth Music, and its success rates higher. By way of comparison to the 196 Youth Music's grantees in the financial year 2012/3, for example, G4A awarded roughly 300 awards to music organisations in the same period. The value of YM's 196 awards was £8.6m, compared with G4A music grants of £5.7m. The success rate for G4A was 44%, compared with 36% making it through the first round of Youth Music's grant process.

Moreover, some of the same organisations are being funded by both Arts Council England and Youth Music. Three groups of grantees were sampled in terms of crossover between Arts Council England funding and Youth Music Funding: the Musical Inclusion grantees (funded since April 2012, and considered to be strategic partners of Youth Music), the group of Exchanging Notes grantees (on the basis that this is Youth Music's most recent programme and a critical piece of action research), and the successful grantees in the most recent funding round, March 2014. The results are contained within Appendix I. Youth Music's own analysis, and its explanation as to 'How Youth Music funding differs from Arts Council England funding' is contained within *Towards a musically inclusive England* (Appendix H)

In summary, of the 26 Musical Inclusion grantees, seven are also MEH lead organisations, four are National portfolio organisations and a further six have a recent G4A relationship with Arts Council England. Nine, or just over one third, have no apparent funding relationship with Arts Council England. Of the ten Exchanging Notes grantees, three are also MEH lead organisations, three are National portfolio organisations and a further two have a recent G4A relationship with Arts Council England. Two have no apparent funding relationship with Arts Council England. With the March 2014 Funding Programme grantees, Youth

Music is working in more differentiated territory: of 69 grantees, six are MEH lead organisations, seven National portfolio organisations and a further 16 are assumed to have a funding relationship with Arts Council England (in the main from website logo credits rather than having been identified on any of the grantee lists reviewed). 40 of the grantees have no recent funding relationship with Arts Council England (58%).

In terms of enabling different activity and different outcomes to other funders, the review found Youth Music's programme to be undoubtedly highly targeted, making it sometimes difficult to compare with the wider funding streams that Arts Council England offers. With at least one Arts Council England relationship manager consulted, it found that there was a clear understanding of what the different funders could offer to organisations, and that some signposting was in place to point potential grantees one way or the other. The review also found positive collaborative relationships between Youth Music and other funders in areas of mutual interest – a partnership with the Walcot Foundation on *Exchanging Notes*, and a burgeoning conversation with the Paul Hamlyn Foundation about possible future co-funding opportunities.

But in one or two instances, the review found that Arts Council England and Youth Music appeared to be funding the same organisations for similar purposes. Arts Council England's *Annual Report for the Music education hubs*, describes how Arts Council financed and supported the development of action learning across a particular region; the same region appears to have benefitted from a Youth Music networking grant in the same period. A member of Arts Council England staff consulted also questioned the purpose of a Spotighting grant to In Harmony.

What can be deduced from all of this?

- First, it represents a snapshot now. No deductions about trends are assumed. It may have always been the case that individual organisations were funded by Arts Council England and Youth Music. A report by BOP Consulting reviewing the contribution of Arts Council England funding to music education, commissioned by Arts Council England in February 2010, made the same observation in fact
- that many of these organisations show other trusts and foundations' logos on their websites may simply point to the fact that these established organisations – some of them former Youth Music Action Zones – are, not surprisingly, adept at sourcing funding from multiple sources. From the websites reviewed, there is as much crossover between the Big Lottery Fund and Youth Music as there is between Arts Council England and Youth Music
- Youth Music's funding rules do not allow organisations to use Arts Council or other lottery funding as a match, thereby ensuring that organisations apply to Youth Music for different reasons: "the purpose of the investment is different and targeted". That some modules do not require match funding may obscure potential areas of overlap
- Youth Music argues that it has deliberately pursued a policy of working with Arts Council England grantees over the last two years at the explicit request of Arts Council England; it also points to the fact that, over the same period, it has worked hard, in addition, to attract a new constituency of grantees (with 40% of projects funded in 2012/13 being delivered by organisations new to Youth Music, and 36% in 2013/14).
- Irrespective of their multiple funding streams, it is clear that Youth Music's funding has been the mainstay of support for the non-formal sector, and for a diverse range of music, and that the continuing health of both is important to the effective delivery of the NPME. The BOP

Consulting finding of 2010, that "the work of Youth Music is recognised as being absolutely necessary" remains true in a context in which the Music education hubs are not consistently delivering

- And without Youth Music, some aspects of music making for children and young people could look very vulnerable indeed: early years and young people not in employment and education (Youth Music's 2013/14 Impact Report data show that 25% of its beneficiaries in this period were aged 0-5, and 40% were aged 13-25, both age groups not the current focus of the Music education hubs).

On the other hand, irrespective of history, in an environment where public funding is scarce:

- The review did not find compelling evidence that Arts Council England and Youth Music are now tackling materially different issues; in fact, with the NPME, both are working towards the same ends
- It should follow that the funding distributed by Arts Council England and Youth Music is strategically aligned, but this is not currently the case
- Having funding from the same source distributed through two funders to the same organisations creates a false picture of a mixed funding model for these organisations and it is not efficient
- It could distort the real cost of addressing particular needs (the cost of an effective network of Music education hubs, funded by DfE via Arts Council England, could be distorted by the addition of lottery funding, from DCMS via Arts Council England and Youth Music, for example)
- A more effective partnership needs to be developed in the short-term.

Future of Youth Music Funding Programme

As mentioned above, Youth Music is currently refreshing the Funding Programme, for launch in July 2014. The planned refresh has been informed

by 2013/14 Impact Report data, as well as by a recent stakeholder survey. Within an overall aim of 'towards a musically inclusive England', the new programme will:

- no longer contain any specific modules
- continue to support projects under two overall headings: 'Strengthening the sector' and 'Learning and participation'; continue to prioritise projects that target early years and challenging circumstances and that support progression. Significantly, it will allow greater flexibility around activity that takes place in school time, with the purpose of building further connections between formal and non-formal learning
- further embed an evidence and outcomes-based approach by allowing five key outcomes ('musical, personal, social, organisations, workforce') to form a key part of the programme's structure
- be open access
- contain three tiers:
- A 'large grants' programme (£50k+) meant to attract strategic partners capable of delivering to all five outcomes; these will have three-year funding agreements, reviewed annually
- A 'main grants' programme (£30k+), focused on any combination of outcomes. This will be delivered as currently, with two funding rounds per year. Two-year funding agreements are expected to be the norm within this programme
- A 'small grants' programme (<£30k), again focused on any combination of outcomes. This will be delivered through a programme of rolling funding rounds, and will have a simple one-stage process.

The refresh is clearly meant to simplify the current funding programme (of which there is more discussion below, under section 5.2.4), and the team at Youth Music state that the clearer definition of musical inclusion will ensure that the programme remains tightly targeted.

It is unclear how these changes to the programme will play out in the sector. The proposals clearly address some of the criticisms that came up in the consultation. But they also bring change, when some consultees pleaded for no further changes while the modular structure bedded down further. For those wanting to see even greater focus, it is not yet evident how a broad definition of musical inclusion or five conceptual outcomes will drive targeted choice. Furthermore, points made later in this report – Youth Music's evaluation framework changing from year to year; the desirability of introducing a new funding programme prior to doing a detailed strategic review; the complexity of Youth Music's grant-making processes; and the high cost of its operation – all offer conflicting perspectives as to whether or not the charity should proceed with the proposed refresh.

At the very least, plans for the new programme should be tested and worked through with Arts Council England to determine answers to the following questions:

- How can the new programme work most purposefully to support Arts Council England in the delivery of the NPME?
- How do the YM main grantees sit alongside Arts Council England's National portfolio organisations or Music education hubs?
- How do the YM small grantees sit alongside Arts Council England's G4A grantees?
- To what extent is it desirable for both funders to work with the same organisations? What are the circumstances in which this would be appropriate?
- What is the timeframe for this refreshed programme, and how does it sit alongside the development of a new business plan for Youth Music?

5.1.2 Youth Music research and evaluation

As indicated above, carrying out research, publishing and distributing information were originally cast as one of the core roles of Youth Music, and included in the charity's original powers. Specific and dedicated evaluation expertise was not added to the team until 2008, however. Following a swift review of systems and processes, a consistent outcomes framework was established for Youth Music's funding, and internal and external training in it took place from 2010. In 2012, the grants and research teams were merged, and Youth Music's research and evaluation now sits as an integral component of its evidence-based approach to grant-making.

The outputs range, and are all available publicly on the Youth Music Network:

- A series of tools supporting grantees in considering and measuring the impact of their intended and actual work: Youth Music's 'how to' guides, its evaluation builder, its quality framework
- A series of impact reports providing statistically robust summaries of Youth Music funded activity profile statistics on a regular basis
- Evidence Reviews, which systematically gather together all the published research on a given topic (music making with young offenders, for example, or in early years settings) to inform updates of the charity's strategic focus in that area
- Evaluations of particular programmes – Youth Music authored and externally commissioned
- Best practice case studies within particular programmes – ditto
- Articles in academic journals, drawing on some of the above – ditto, and co-authored
- Outputs from conferences covering aspects of some of the above – ditto.

François Matarasso has distinguished between the different types of exercise that the arts sector tends to conflate when it thinks of evaluation:

- Monitoring – assessing whether intended outcomes have been achieved
- Impact measurement – assessing what changes were brought about
- Evaluation – considering which elements succeeded and which failed, and what could be done differently
- Advocacy – promoting successes externally.

The review found that the majority of Youth Music's research and evaluation fell into the second and third categories, and that this is genuinely applied research, generated for the purposes of advancing pedagogical thinking. Criticisms of the previous administration – that it engaged in research for advocacy purposes – were not found to be true of the current team. In fact, a relatively strong theme in the consultation was that, given the strength and quality of Youth Music's intellectual leadership, the charity was not visible enough.

As well as the physical, intellectual, outputs of Youth Music's research and evaluation, Youth Music's engagement in action research is an important component of its work. In an article in *Emotion, Space and Society*, Youth Music discusses how it "encourages those organisations it funds to adopt critical action research approaches intended to produce appropriate knowledges that are reflexive of the expressed views of children and young people as core stakeholders" so that it can then synthesise this evidence "a means of guiding further charitable interventions that respond to these views 'on the ground'." The review found numerous examples of Youth Music practising what it preaches, with an impressive track record of supporting innovative approaches and using the learning from these to scale up and embed the benefits more widely. Exchanging Notes was cited several times in the consultation as an example of such an approach, but so too were various networking grants. Generally, stakeholders spoke highly of Youth Music's action research, and its role in driving innovation.

There is, however, more evidence of respect for Youth Music's research outputs than active use. While the programme is clearly of benefit to the charity, and an integral part of its work, recent stakeholder surveys reveal a higher proportion of awareness of Youth Music's research than of it having informed respondents' work; this second statistic, at 69%, was nevertheless still high. And later questions in the survey about the Youth Music Network (see below) revealed that the bulk of users (76% of 80 respondents) used the site to download research. Youth Music also stresses that its research is disseminated and communicated in a number of other ways – blogs, social media etc – to ensure that it reaches as many people as possible.

Looking at website usage, between 1 July 2013 and 1 July 2014, there were 24,642 page views of the research section of Youth Music's main charity site. Download statistics are not visible on the site, and a sample was requested; the number of shares on social media is publicly visible, however. Taking a sample of research papers:

- *Youth Music Impact Report 2013* was shared 9 times (downloaded 501 times)
- *Early Years Evidence Review* was shared 6 times (downloaded 146 times)
- *Young Offenders Evidence Review* was shared 6 times (downloaded 145 times)
- *Engaging 'hard to reach parents in Early Years music-making* was shared on twitter 9 times, on facebook 8 times, by email 10 times, and through other means 59 times (downloaded 133 times on the main charity site and 129 times on the Youth Music Network)

Taking a sample of resource packs:

- *What's the best way for my child to learn music?* was shared 6 times (downloaded 1006 times)
- *Do, Review, Improve: a quality framework for music education* was tweeted three times, shared on facebook twice, emailed twice and shared through other means 125 times (downloaded 375 times)

- *Planning and evaluation: an outcomes approach* was shared once on Facebook, three times by email and 562 times by other means (downloaded 453 times).

One theme of the stakeholder consultation conducted for this review was disquiet at the duplication between Youth Music's research programme and that of the Arts Council. Several people mentioned the quality framework in this respect and the fact that there should be one, not two. Youth Music's quality framework does indeed represent a clear example of Arts Council England and Youth Music operating in the same territory, at the same time, without apparent collaboration. Even though they are different, and relatively complementary, it is not clear whose quality framework clients of both funders are supposed to use.

A stronger theme prevailed, however, which was that the national intelligence generated by, and specialist expertise within the team at, Youth Music was of real benefit to the sector. The charity was described as a national resource, a centre of excellence and a repository of good practice. Many shared the view expressed bluntly by one stakeholder that "Arts Council England needs to recognize the value and potential of YM and draw on it more", and the charity's deep expertise in creating musically inclusive communities was felt to be of great potential benefit to the music education hubs in particular. Among its strongest advocates in this respect were consultees from the network of hubs themselves: "what is missing [for the Music education hubs] is the equivalent at the national level – a strategic overview, and a body able to join the dots and look across practice nationally". Arts Council England was seen as too stretched to fulfill this role, and Youth Music's independence and focus on music were seen to drive a depth of expertise that didn't exist elsewhere.

5.1.3 Youth Music network

The Youth Music Network was launched in November 2012 to provide an online community supporting music education professionals. It is a website, which sits separately to that of the main Youth Music brochure site, although links connect the two.

It describes itself as “an online community for people who work in and around music education projects in the UK”. It serves two functions: it is a space for professionals to access and share a large range of music education resources, including but not limited to Youth Music’s own and commissioned research and evaluation (see above). It is also the main gateway for accessing Youth Music’s funding programme.

As well as the outputs of Youth Music’s research and evaluation programme, as described above, it contains a variety of content types for information, networking, discussion, and practice-sharing:

- Blogs
- Discussion groups
- Event listings
- Job adverts
- Personal profiles
- Organisation profiles
- Project profiles.

At July 2014, the Network had 5600 members, 8,340 newsletter subscribers, 10,904 monthly visitors (average) and 3,334 twitter followers. This compares favourably with comparators:

- Engage (advocacy and support organization for those involved in visual arts education): 779 members (members pay to access member-only rich-content sections of the website, including job listings)
- Music Teachers’ Network (created as part of the PHF Musical Futures initiative): 545 members.

Consultation with stakeholders received mixed feedback about the Network, with some speaking very positively about how it enables connections

across the sector and others observing that it is not good enough yet. There was a tendency among those consulted to express generally positive views about the Network, but when pressed on points of detail to confess that they weren’t active users (but they knew their colleagues were). This echoes findings of Youth Music’s own recent stakeholder satisfaction surveys. In 2013, despite having all applied for funding through the website, only 40% of respondents considered themselves to be ‘active users’. Almost 40% of respondents reported that they found navigating the site difficult and there was reported to be more passive than active use of the network (downloading information rather than contributing content). Nevertheless, 71% agreed that ‘the Youth Music Network is a useful resource even if I were not going to apply for funding’.

5.1.4 Youth Music’s funding agreement with the Arts Council

Another test of the value and impact of Youth Music is the extent to which it has fulfilled the conditions of its funding agreement with Arts Council England. An analysis of performance against the funding agreement is included as Appendix J. On paper, there has been a high degree of performance against plan, with significant variations in only two (albeit significant) areas: target output numbers of beneficiaries (discussed above) and income raised (discussed below). It is stressed that the funding agreement is relatively unspecific and talks of the NPME only in the most general terms. No specific role for Youth Music is required.

It is recommended that a much tighter agreement forms the basis of a partnership between Arts Council England and YM in future.

5.2 The efficiency and value for money of YM’s operation and model

The efficiency and value for money of Youth Music’s operation and model have been the subject of some scrutiny, and led to the significant

restructuring of the organization described previously in this report. The review team therefore focused its work on an examination of what Youth Music has been doing since 2011, and its place in the ecology, rather than on how it has gone about its work. Key aspects of Youth Music's current operation and model emerged as issues during this process, nevertheless, and these are considered below, under four sections:

- Youth Music's strategic framework
- The charity's organizational model
- Its operating costs
- Its grant-making processes.

5.2.1 Youth Music strategic framework

The charity is currently working to a business plan for the period 2012-16, written before the National Plan for Music Education was published and the new senior management team was appointed. Given a rapidly shifting landscape, the first page of the document acknowledges that "reshaping of the plan may be required...". The review found no evidence of any such reshaping, in spite of regular strategy reviews by the Board and budget setting exercises by the senior management team. In the current environment, a more regular formal planning process, with a refreshed business plan, may have served a useful purpose.

Although Youth Music is working on a successor to the current business plan, it is not clear how this fits within its overall strategic framework, particularly as a reframed funding programme – Youth Music's principal strategic tool – will precede the new plan. A review of Youth Music's impact reports from 2009-10 to 2012-13 muddies the picture even further. Although these reveal the robust systems Youth Music has in place for evaluating the impact of its funding, the different frameworks – and terminology – from year to year mean that it is difficult to understand impact over time. Moreover, the later reports don't connect obviously with the business plan.

- 2009-10: shows outcome and impact against the four externally-facing strategic goals (early

years; children in challenging circumstances; encouraging talent; and workforce development)

- 2010-11: six outcomes used here (to increase provision in places and for children in the most challenging circumstances; to increase provision in early years settings; to support participants' progression; to develop the workforce; to strengthen relationships between formal and non-formal sectors; to develop a programme of networking and best practice sharing).
- 2011-12: four outcomes (increasing effective provision in places and for children in disadvantage; increasing effective provision in early years settings; supporting participants' progression; and developing the workforce)
- 2012-13: five outcomes (to offer music-making opportunities to 650k children who wouldn't otherwise have the opportunity; to transform the lives of 50k children in the most challenging circumstances; to support and embed high quality music making in areas of greatest need; to improve quality and standards through networking and practice sharing; to be a sustainable organisation)
- summary of the full impact report contains a number of 'aims up to 2015', which don't appear to be related to the goals in the business plan or the outcomes. Neither does the content in 'coming up in 2014' relate to what has come before in the report, or to the aims up to 2015.

The simple point is that Youth Music's strategic framework is extremely complex. Various documents reviewed detail Youth Music's mission, vision and values; its goals, aims, priorities, areas of focus; delivery mechanisms; funding programme, its modules, their impact and outcomes (at the micro level, medium and macro levels) – without always convincingly demonstrating the connection between these. Although the different reporting structures each year appear to be settling, the operation could still do with a clearer articulation of these different components of Youth Music's strategic architecture, and the relationship between them.

Stakeholder consultation revealed mainly admiration for the current team and its clarity of purpose, as discussed above. A future of even greater focus for Youth Music might usefully start with a simplification of the charity's strategy, and it is recommended that the next business plan is a logical place to begin.

5.2.2 Youth Music's organisational model

Radical changes to Youth Music's organisational model were made in 2011/12, as has been previously discussed. From the evidence reviewed, no formal review of the new structure appears to have taken place since, although the minutes of the Finance and Audit Committee in November 2012 note that Angela Linton would "continue to assess the effectiveness of the new structure over the coming months". It was subsequently noted, in the minutes of the Board Awayday of May 2013, that a "full organisational staff structure and remuneration review" would be undertaken in 2014 to coincide with the development of the new business plan. It was reported to the Board in May 2014 that a planned restructure was on hold due the departure of the Development Director and the Arts Council England review.

Stakeholder consultation revealed mixed feedback about Youth Music's organisational model post 2012. Although, there was great admiration for the new leadership and the way in which the transition had been handled, a notable minority of those consulted mourned the loss of regional staff and observed that Youth Music had become more 'distant'. On the other hand, some commented that the remaining staff were surprisingly well-informed and always receptive, and others discussed the opportunity created by the restructure for Arts Council England and Youth Music to work together more effectively on the ground through Arts Council England's relationship manager network. While the review found some evidence of this, it is recommended both that:

- a review of Youth Music's structure is overdue and would be helpful; and

- a consideration of the future partnership between Arts Council England and YM should consider how the staff of each can help one another: how can the Arts Council England relationship management network continue to limit duplication by signposting potential applicants? How can Youth Music's expertise support Arts Council England thinking, locally and nationally?

5.2.3 Operating costs

A few issues emerged here.

In April 2011, discussions between Arts Council England and Youth Music resulted in two key targets being set: that Youth Music should reduce its lottery reserves and that it should limit its running costs by 2014/15 to within 8% of its lottery grant (Arts Council minutes of a meeting with the charity included in Youth Music's May 2011 Board papers, reveal a slightly different view of this deadline: "AE stressed the need to move as quickly as possible on reducing admin costs"). An undated Youth Music discussion paper included in the same set of Board papers proposed the following in response:

"It is proposed that the Arts Council England reserves are spent down over two years (2011/12 and 2012/13) and that Youth Music realigns its cost base to achieve the 8%... in the 2012/13 budget so that the largest possible amount of Arts Council England reserves is spent on making grants". The subsequent reorganization – both of the programme and of the team – have already been covered in this report.

The financial strategy underpinning these proposals, and included in the 2012-16 Business Plan, was predicated on the charity diversifying its income streams. To quote from the business plan:

- "Youth Music will develop a range of projects and products for sustainable income generation
- Income generation from 2012 will be supported from a mix of both fundraising and business development/social enterprise opportunities

- Funds will be generated from both commercial and philanthropic audiences
- Builds on recent targeted development work leveraging innovation, research and collaboration to find solutions outside of Lottery funding”.

The review found that Youth Music is still at an early stage of delivering these ambitions. Since late 2011, there has been a rapid turnover of staff heading up Youth Music’s fundraising operation, with Glenn Whitehead being the longest in post, from late summer 2012 to April 2014; a new Development Director started in June 2014. There also appears to have been turnover in the support staff.

In his fundraising update to the Board of Trustees, in February 2013, Glen Whitehead described the strategy as “to continue focusing on three main areas of fundraising activity: Trusts and Foundations’ Corporates; and Major donors” on the basis that establishing a sustained effort in these areas represented the best return on investment

in the short-term. However, he also observed that “potential exists for a dedicated low-level individual giving programme and a dedicated Community Events programme in the future”. Considerable recent effort seems to have been expended on the development of a proposed new fundraising product, *Give a Gig*, launched in June 2014, which allows artists, promoters, venues or ticket sellers to donate a proportion of the proceeds of their gig to Youth Music.

The challenges were explicitly articulated by Glenn Whitehead in his report to the Board in December 2013. Youth Music’s fundraising operation has, in effect, been started entirely from scratch with previous windfalls not built upon. “The substantial and necessary work involved in resetting online donations processes, coupled with a lack of a pre-existing robust prospect pipeline, has delayed our fundraising progress”. Progress has indeed been disappointing, compared with the ambitions set out in the business plan:

Business plan		
2010/11		£149k actual, of which £100k was a one-off donation from HSBC leveraged by an external fundraising consultant
2011/12		£260k actual of which £83k was a one-off legacy, and £10k was a one-off piece of earned income from the sale of Music Box. A further £44k contributed to the salary of the Director of Fundraising
2012/13	Budget £420k, revised to £150k in April 2013	£167k actual, including a grant of £50k towards the salary of the Development Director
2013/14	Budget £516k, revised to £375k in April 2013	£220k actual, including a grant of £100k from the People’s Postcode Lottery and £50k towards the salary of the Development Director
2014/15	Budget £600k, revised to £513k in April 2013	407k raised to date, including £175k from the People’s Postcode Lottery and £50k towards the salary of the Development Director

The results are twofold. First, because Youth Music has struggled to raise the levels of contributed income expected, its operational costs are higher than the 8% of Arts Council England's grant that they are allowed to apply (costs as a proportion of lottery grant were estimated at 13.4% in 2013/14). Second, Youth Music has been funding this discrepancy from its unrestricted reserves. In effect, Youth Music is running a structural deficit of the gap between the targeted other income and what it has been able to achieve (in 2013/14 roughly £300k).

The strategy for dealing with this remains to continue to hope that the fundraising effort will take off. Youth Music continues to see its fundraising markets as corporates, trusts and foundations and major donors and the team has recently developed a 'Case for support', which is described as "a national proposition majoring on young people, disadvantage and music-making". Youth Music continues to stress that its status as an independent charity provides an important basis for it to leverage additional funding from other charitable sources and run fundraising products such as *Give a Gig*. Some of those consulted shared this view, stressing the potential for additional resources for music education.

The reality is that a relatively uneven history of fundraising success since YM's inception does not support these arguments. Moreover, the review found that thinking about different ways of scaling the operation, or conducting some activities on a more commercial basis was at an early stage. In response to the direct question "has YM modelled a reduction in expenditure to cover the structural deficit [in the event of fundraising continuing to underperform]?", the team gave the following answer: "We have a contingency in place if fundraising doesn't work. We have a 'runway' currently from April 2012 to March 2016 and we are monitoring closely. In terms of scenario planning, we are acutely aware that if fundraising doesn't work, the charity would have to look different. But it's not yet been fully tested – that's what the runway is there for".

At the moment, there is an unbridgeable gap between Arts Council England's view that "there is not enough money in the 8% admin for [YM] to also act as a development agency" and Youth Music's view – and that of some stakeholders – that its grant-making, research and online community are interconnected activities of equal value, none of which can be scaled down, without impacting the others. It is therefore recommended that a review of Youth Music's operating model, together with some real scenario planning as to future sustainability, would be timely. Building alliances with other funders on specific programmes could well be the key to future success, as could running some aspects of the operation on a more commercial basis. But across all of this, thinking is at an early stage and needs to be fast-tracked now: the so-called 'runway' is already short.

5.2.4 Grant-making processes

The final area of Youth Music's operation that attracted a lot of comment, particularly in the consultation feedback, was the grant-making process. The modular funding programme, described above, is undoubtedly complex conceptually and operationally. Feedback in the consultation – that the process is too complex and rigid – is underlined by similar feedback in recent Youth Music stakeholder survey.

This is one area where Youth Music has demonstrably acted, and the proposed new programme, described above, simplifies in key ways:

- By allowing organisations to apply for funding for projects that deliver to the outcomes set by Youth Music, rather than trying to fit their projects to specific modules (the difficulty grantees had with this resulted in many more applications to the Open module than to others)
- By allowing Youth Music to draw up funding agreements with grantees by project rather than by module (one funding agreement rather than multiple funding agreements)
- By eliminating a two-stage process for small applicants.

The aim of these proposals has been to simplify without losing rigour. The plans shared with the review team were not yet worked up, and it is recommended that Youth Music does this in conjunction with Arts Council England (as observed in section 5.1.1). An area of concern, operationally, was that the team was not yet able to confirm whether there were any cost implications to the proposed changes to the programme (for example, of introducing a new rolling programme for small grants). The review of Youth Music's operating model and costs, suggested above, needs to encompass this before the new programme can be implemented.

6 Options and recommendations

What conclusions can be drawn from all of this?

1. Youth Music was founded in a very different landscape, to address a specific need. Notwithstanding the important reasons for establishing it as an independent charity, and the arguments about the freedoms still offered by this, it is undoubtedly the case that, although the need is still there (and is arguably greater) this model now looks anomalous. In short, it is questionable whether Youth Music would be created in today's environment: Arts Council England would instead most likely use its other investments to achieve the same aims, or it would supplement its other investments with a programme like Creative People and Places.
2. There is now a National Plan for Music Education, which recognizes many of the issues that Youth Music has championed over the last fifteen years. With the creation of the Music education hubs it is true, in theory, that some of Youth Music's purpose has been subsumed within a new national infrastructure meant to deliver musically inclusive communities.
3. The infrastructure is new, however, and its long-term viability is not yet assured. All commentators observe that, despite some brilliant examples of Hubs embracing the principles of partnership, equality and diversity, there remains inconsistent evidence of the kind of high quality universal offer imagined by the NPME.
4. And Youth Music exists. The charity has an impressive track record and has been at its most focused and purposeful when promoting musical inclusion and diversity. The current administration is widely admired and seen to have refocused Youth Music to great effect.
5. Youth Music has traditionally provided a mainstay of support for a diverse group of organisations and practitioners working in the community and non-formal music sector, whose continuing health is important to the successful delivery of the National Plan for Music Education.
6. It also has a strong track record of working in territory that is not explicitly addressed by the NPME (in early years settings, for example, or with young people not in employment and education). Some of this work is outside of the scope of the Music education hubs.
7. Youth Music's work is greatly admired and seen as essential by many stakeholders. Its national overview and specialist expertise are perceived to be unique. The action research it supports is seen to support innovation and move forward thinking about pedagogy. The resources it generates and its grant-making approach are seen to have professionalized the non-formal music sector as well as having brought it into the mainstream.
8. There is lack of connection between the work that Youth Music has been doing and that of the Arts Council, and sometimes an overlap. Many stakeholders consulted felt that the two funders could be better aligned, and that Youth Music's strengths could be better deployed by the Arts Council. Giving Youth Music an explicit role in supporting the Music education hubs was suggested frequently.
9. Youth Music proposes to make important changes to its funding programme, and these need to be worked through with the Arts Council. Care needs to be taken not to replace one of Youth Music's main sources of operational complexity (its modular funding programme) with another (a three-tier funding programme with different funding cycles for each tier).
10. Other operational issues also exist and need to be addressed. A review of Youth Music's organisational model is overdue. The charity is currently working with a structural deficit and needs to fast-track its thinking about different ways in which it might become more sustainable.

Given all of this, options for the Arts Council might be:

Option 1: Remove all funding from Youth Music

This option would see Arts Council England assuming that the Music education hubs can step up to the challenge of delivering a musically inclusive England in the short-term. Youth Music's funding could be distributed among the hubs either to augment their own funds (with specific conditions) or to distribute further. It is not clear how the further distribution might work, or whether the Music education hubs could handle this role or even want it. Hubs consulted felt that too much would be lost in such a scenario and others felt it would be catastrophic. Some areas of Youth Music's work are outside of the remit of the Music education hubs and could suffer disproportionately. For all of these reasons, this option is not recommended.

Option 2: Focus Youth Music on specific areas of work (and limit its funding proportionally)

This option would see Arts Council England assuming that the Music education hubs can step up to the challenge of delivering a musically inclusive England in the short-term. Youth Music would still be funded to fill the gaps, with its funding limited proportionally. Two scenarios might be possible:

- One would be to remove responsibility from Youth Music for its 'learning and participation' funding, and limit its role to 'strengthening the sector'. This would give Youth Music an explicit brief to embed the knowledge and practices it has developed regarding inclusion and diversity over a limited time period, and could divert funds to the Music education hubs to transform their performance. The same caveats apply as for option 1, and Youth Music would be likely to reject this scenario as unworkable on the basis that their efforts to transform the sector are connected with the on-the-ground knowledge they continue to build as a result of their learning and participation work.

- Another would be to assume that the Music education hubs can deliver a musically inclusive England for children aged 5-18 and to limit Youth Music to early years and/or to young people not in employment and education. As a short-term option, there could be implications for the disadvantaged young people aged 5-16 reached by Youth Music who are not yet being reached by the Music education hubs. It would be a missed opportunity for the Hubs not to harness the knowledge and expertise that Youth Music has developed regarding musical inclusion from 0-25. And Youth Music would almost certainly point to the unworkability of progressing music making for these two age ranges without considering the period in the middle.

This option is more realistic in the medium- to long-term.

Option 3: Focus Youth Music on specific areas of work within the same funding envelope

Youth Music itself has proposed an even more purposeful and determined focus on musical inclusion over the next three years, and has outlined how it will use its strengths to go about this. So this option would see Arts Council England accepting this proposal and working hand in glove with Youth Music to eliminate duplication and to ensure that the two funders' activities are strategically aligned (without this commitment from Arts Council England, this option is the same as option four).

Option 4: Maintain the status quo for now

This option would see Arts Council England extending the current arrangement for a further three years. This option is not recommended on the basis that there needs to be greater strategic alignment between Arts Council England and Youth Music, which means working through a number of issues:

- Youth Music's specific and agreed contribution to the NPME
- A tight, and targeted, funding agreement
- The protocols surrounding joint or co-funding

- How the outputs of what Youth Music describes as its “intellectual leadership” will be of benefit more widely
- How Youth Music will address the operational issues identified in this report.

Option 5: Enhance Youth Music’s role in certain areas

This option would see Arts Council England giving Youth Music specific additional responsibilities, perhaps for a time-limited period. Arts Council England could take up the suggestion that Youth Music could play a role in using its knowledge and expertise to empower the Music education hubs, and Youth Music could even play a similar role in supporting the portfolio of National portfolio organisations make an even more vivid contribution to Arts Council England’s children and young people goal. This option would require some thinking as to how Youth Music could best connect with the network of Bridge organisations, and some careful boundary setting. If this could be achieved, there is considerable upside in terms of Arts Council England aligning and deploying all of its resources in the delivery of the NPME and being seen to deploy what stakeholders perceive as Youth Music’s strengths.

This option is not incompatible with option three.

Option 6: Outsource the delivery of the National Plan for Music Education to Youth Music

This option would see Arts Council England consolidating all of its music education tools and delegating their management to Youth Music. Youth Music would become, as has been suggested by stakeholders, the fund holder for the Music education hubs, and it would take over the six In Harmony projects. As the NYMOs are entering Arts Council England’s National portfolio, these organisations would remain with Arts Council England.

This option is not recommended, not least because it could weaken the connection between Arts Council England’s music National portfolio organisations and Bridge organisations and the Music education hubs. Greater collaboration is what is needed, not further fragmentation.

In conclusion, the review team recommends a combination of options three and five in the short-term. By the middle of the next spending period, there may be greater certainty as to the long-term future of the Music education hubs and the extent to which this network is capable of delivering the vision imagined in the NPME. At this point, and only then, it may be possible to consider the longer-term future for Youth Music and what that future might hold. Until then, it seems like a missed opportunity for Arts Council England not to harness Youth Music’s strengths.

Appendices

Appendix A

Terms of Reference for Review of the National Foundation for Youth Music

Arts Council England is commissioning Derek Avis to undertake an independent review and report on the National Foundation for Youth Music – Youth Music. The purpose of the review is to consider the value and impact of Youth Music, its programme, funding modules and grants, in the new landscape of Music education hubs; the review will also assess the efficiency and value for money of the Youth Music's operation and model.

The review and report will inform future funding decisions about Youth Music – Youth Music has been assured of funding for the period to April 2016.

We anticipate that the review will comment on the effectiveness of our investment in Youth Music given the wider music education landscape and, if appropriate, include recommendations and a detailed options analysis for alternative ways in which some or all of the current funding could be invested to ensure good music education outcomes for disadvantaged children and young people

This review of Youth Music is congruent with the review of all investments, programmes and funding streams that Arts Council England is currently undertaking.

1. The review of Youth Music will be conducted independently and will take the form of a written report and relevant data/financial analysis, to be submitted to the Arts Council no later than 1st August 2014.
2. The review process will comprise consultation with key stakeholders, including Youth Music and Arts Council England, as well as representatives of the broader music education sector – Music education hubs, Arts Council funded Bridge organisations, independent music charities, arts organisations, schools, local authorities, Youth Music grant recipients

and applicants for funding, and others (to be agreed).

3. The project and report will take account of government policies and sector developments determining the wider landscape and impacting the delivery of music education.
4. Arts Council England will be regularly updated throughout the project, with monthly scheduled meetings (dates to be agreed).
5. The Arts Council project group will comprise Althea Efunshile, Deputy Chief Executive, Helen Sprott, Director of Music, and Milica Robson, Senior Relationship Manager, Music.
6. Arts Council England will provide technical support as required.
7. Derek Avis will receive a fee/honorarium (to be agreed); Arts Council England will cover reasonable associated expenses.

Arts Council England April 2014

Appendix B: Review team

Professor Derek Avis OBE

Derek Avis was educated at a local state Grammar School, where he also received 'Cello lessons, funded by the Local Education Authority.

Four years of training at Trinity College of Music, London, prepared him for a career in the music profession which, for the first 15 years, consisted of performing and teaching in equal measure.

In his late 20's a request from his Alma Mater to join the teaching staff led to a very long association with Trinity College of Music (now Trinity Laban Conservatoire of Music and Dance).

Derek Avis held many and various positions at the College, including those of; Senior and Principal lecturer, Head of the String Department. Head of Performance Studies, Deputy Principal, Principal, and, lastly, Joint Principal followed by Executive Director of Trinity Laban Conservatoire of Music and Dance.

Derek Aviss was created an honorary Fellow of his College in the mid 1980's and was awarded a visiting Professorship of City University in 2009. He was made an Emeritus Professor of Higher Education at Trinity Laban in 2013 and was also awarded an OBE for services to Music and Higher Education in the 2013 New Year's honours list.

Anna Jobson

Anna Jobson is an arts professional specializing in strategy and policy development, and change management.

Following a fifteen year career in the museum sector, including over a decade at Tate, Anna worked at Arts Council England between 2007 and late 2011. As Director, Strategy, she designed, coordinated and delivered the two-year programme of research and policy development behind Arts Council England's first ten-year strategic framework, Achieving Great Art for Everyone. In 2011, she was seconded to lead the integration of museums and libraries into Arts Council England's remit following the abolition of the MLA.

Early in 2012, Anna moved to Australia for two years where she undertook major consulting assignments for the Museum of Contemporary Art, Australia, and the Sydney Opera House, before joining the team at MCA Australia in an interim leadership role. Since moving back to London at the beginning of 2014, Anna has been working in a freelance capacity for a number of clients.

Anna was educated at Cambridge University and the Courtauld Institute of Art and she also holds a Postgraduate Certificate in Professional Development (Cultural Leadership) from City University.

Appendix C: List of sources consulted

Material related to the funding relationship between Arts Council England and Youth Music, including current and historic funding agreements and the correspondence framing the review

- Arts Council England (April 2014) 'Terms of Reference: Review of the National Foundation for Youth Music'
- Arts Council England and Youth Music (unpublished, December 2013) Exchange of letters regarding the review of Youth Music
- Arts Council England (undated: late 2013/early 2014) Joint letter from Arts Council England and Youth Music to stakeholders informing them about the review
- Arts Council England (unpublished and undated: late 2013/early 2014) Q&A related to the Review
- BOP Consulting (February 2010) 'Review of the contribution of Arts Council funded organisations to music opportunities for children and young people: summary report' BOP Consulting/Arts Council England
- Youth Music (February 2014) 'Written evidence submitted by the National Foundation for Youth Music' [to the 2014 Select Committee Review of Arts Council England]
- Arts Council England (various) Annual offer letters for awards to Youth Music from 2007 to date
- Arts Council England (April 2013) Youth Music KPIs

Youth Music outputs: annual reports and financial statements, impact reports, research outputs, resource packs and a range of bespoke outputs produced to inform the review

Key information about Youth Music's operation and programmes:

- Youth Music Impact reports from 2009 to the present (2009-10, 2010-11, 2011-12, 2012-13, Our Impact 2013)
- Youth Music Annual reports and financial statements from 2009 to the present (2009-10, 2010-11, 2011-12, 2012-13)

- Youth Music Business Plan 2012-16
- Youth Music Stakeholders Satisfaction Survey Findings (2013 and 2014, in draft form)
- Youth Music (Spring 2014) 'Youth Music Grants programme: applicants guidance (stage 1)'
- Youth Music (Autumn 2013) 'Youth Music Grants programme: applicants guidance (stage 2)'
- Reid, C. (March 2014) 'Fairer Funding for All' Arts Professional

Youth Music research papers:

- Lonie, D. and Dickens, L. (in press 2014) 'Becoming Musicians: Situating young people's experience of musical learning between formal, informal and non-formal spheres', *Cultural Geographies, Special Issues 'Cultural Geographies of Education'*, Autumn 2014
- Lonie, D. and Dickens, L. (in press 2014) 'Better musicians or better people? The aim and function of non-formal music education with children and young people in 'challenging circumstances'', *Research Studies in Music Education, Special Issue*, 2014
- Dickens, L. and Lonie, D. (2014) 'Rehearsal Spaces as Children's Spaces? Considering the place of Non-Formal Music Education in Mills, S. and Kraftl, P. (eds.) *Informal Education, Childhood and Youth: Geographies, Histories and Practices*, Palgrave Macmillan: London
- Dickens, L. and Lonie D. (2012 online, 2013 print) 'Rap, rhythm and recognition: Lyrical practices and the politics of voice on a community music project for young people experiencing challenging circumstances' *Emotion, Space and Society*, 9 (59-71) DOI: 10.1016/j.emospa.2012.11.003
- Lonie, D. and Sandbrook, B. (2011) 'Ingredients for encouraging the talent and potential of young musicians' in *Foundations for Excellence* (Conference Publication 2011), South West Music School/Department for Education
- Lonie, D. (2011) 'Attuned to Engagement: The effects of a music mentoring programme on the

agency and musical ability of children and young people, Papers 1 & 2' Youth Music: London

- Lonie, D. (2010) 'Early Years Evidence Review: Assessing the outcomes of early years music making' Youth Music: London

Youth Music Commissioned research:

- Osgood, J., Allen, K., Hollingworth, S., Albon, D. (2013) 'Engaging 'Hard to Reach' Parents in Early Years Music Making' Youth Music/Institute of Policy Studies in Education, London Metropolitan University
- Saunders, J., Welch, G. (2012) 'Communities of Music Education' Youth Music/Institute of Education, ISBN 978-1905351206
- Farrimond, B., Gillard, D., Bott, D., Lonie, D. (2011) 'Engagement in Technology in Special Educational Needs and Disabled Music Settings' Youth Music
- Daykin, N., Moriarty, Y., de Vigianni, N., Pilkinton, P. (2011) 'Evidence Review: Music Making with Young Offenders and Young People at Risk of Offending' Youth Music/University of West of England
- Deane, K., Hunter, R., Mullen, P., 'Move on Up: An Evaluation of Youth Music Mentors' Youth Music

Youth Music resources:

- Youth Music (undated) 'Taking an outcomes approach'
- Youth Music (undated) 'My evaluation plan
- Youth Music (November 2013) 'Do, Review, Improve'
- Youth Music (November 2013) 'Examples to support Do, Review, Improve'

Bespoke outputs developed to support review:

- Youth Music (March 2014) 'Presentation for Professor Derek Aiviss'
- Youth Music (April 2014) 'Presentation on Youth Music Programme and Research and Evaluation'

- Youth Music (May 2014) 'Presentation on Youth Music Network'
- Youth Music (June 2014) 'Presentation on Youth Music Programme Evaluation and Impact June 2014'
- Youth Music (July 2014) 'Towards a musically inclusive England: submission to Professor Derek Avis and Anna Jobson'
- Youth Music (June 2014) 'A note on Youth Music's Outreach approach'
- Youth Music (July 2014) 'Youth Music Research'
- Various Youth Music case studies

Documents related to the operation of Youth Music, including its founding documents and Board papers for the last three financial years

- Withers, on behalf of the Charity's initial body of subscribers (1999) 'Memorandum and Articles of Association of the National Foundation for Youth Music' Companies House
- Youth Music Board papers: May, July, September, December 2011, March, July September, December 2012, February, September, December 2013, May 2014

Funding data related to Arts Council England, Youth Music and other charitable trusts and foundations

- Youth Music grantee lists from 2011 to present
- Youth Music (June 2014) 'Comparison of applications to the Youth Music Programme by Funding Round'
- Youth Music (June 2014) 'Links between Music education hubs and Youth Music active grants'
- Youth Music (July 2014) 'Breakdown of funded organisations by Hub, In Harmony and NPO status'
- Arts Council England list of National portfolio organisations 2012-15
- Arts Council England list of G4A awards to music organisations from 2011 to present

- Websites of Arts Council England, Youth Music, Paul Hamlyn Foundation, Esmée Fairbairn Foundation

Policy documents and reports related to the changing music education infrastructure, including those authored by Arts Council England in enacting some of these changes

- Henley, D. (February 2011) 'Music Education in England: A Review by Darren Henley for the DfE and the DCMS' DfE
- Henley, D. (November 2011) 'The Importance of Music: A National Plan for Music Education' DfE
- Arts Council England (November 2011) 'Music education hubs: prospectus for applicants'
- Sharp, C. and Sims, D. (February 2014) 'Key Data on Music education hubs' National Foundation for Educational Research
- Hallam, R. (unpublished report, March 2014) 'Trends in Music Education 2010-13: Interim Report'
- Sharp, C. (unpublished briefing, March 2014) 'Notes on Trends in Music Education'
- Ofsted (November 2013) 'Music in schools: what hubs must do' Ofsted
- Arts Council England (unpublished report, April 2014) 'Music education hubs: Annual Report'
- Arts Council England (April 2014) 'Music education hubs School Music Education Plans Guidance'
- Zeserson, K. (April 2014) 'Inspiring Music for All: Next Steps in Innovation, Improvement and Integration' Paul Hamlyn Foundation/Institute of Education/Sage Gateshead

Broader policy documents considered relevant to the review

- Stark, P., Gordon, C., Powell, D. (October 2013) 'Rebalancing our Cultural Capital'
- Stark, P., Gordon, C., Powell, D. (April 2014) 'The Place Report'

Appendix D: List of stakeholders consulted

As indicated in the report, the review benefited from the input of teams at both Arts Council England and Youth Music:

Althea Efunshile, Deputy Chief Executive, Arts Council England

Daniel Fabris, Assistant, Music, Arts Council England

Milica Robson, Senior Relationship Manager, Arts Council England

Helen Sprott, Director of Music, Arts Council England

Matt Griffiths, Executive Director, Youth Music

Angela Linton, Operations Director, Youth Music

Dr Douglas Lonie, Research and Evaluation Manager, Youth Music

Andy Parfitt, Chair, Youth Music

Carol Reid, Programme Manager, Youth Music

Sophie Scott, Acting Communications Manager, Youth Music

Rose Villosio, PA to Executive Director and Trustees, Youth Music

In addition, the following stakeholders were interviewed formally as part of the review, as described in the report:

Lincoln Abbotts, Director of Strategic Development, ABRSM

Deborah Annetts, Chief Executive, Incorporated Society of Musicians

Ian Anstee, CEO, South West Music School

Jillian Barker, Director of Learning and Participation, Royal Opera House

Nick Beach, Director of Performance Examinations, Trinity College London

Hilary Boulding, Principal, Royal Welsh College of Music and Drama

Karen Brock, Head, Tower Hamlets Arts and Music Education Services

Tim Brown, CEO, Raw Material

Peter Chivers, Head, Brighton and Hove Music and Arts Service

Regis Cochefert, Arts Programme Manager, Paul Hamlyn Foundation

Hester Cockcroft, Director, Awards for Young Musicians

Nick Cutts, Director, Opus

Kathryn Deane, Director, Sound Sense

James Dickinson, Head, Hertfordshire Music Service

Anita Dinham, Relationship Manager, Arts Council England

Rob Elkington, Director, Arts Connect West Midlands

Althea Efunshile, Deputy Chief Executive, Arts Council England

Laura Gander-Howe, Director, Learning, Arts Council England

Peter Garden, Executive Director, Learning, Royal Liverpool Philharmonic Orchestra

Sean Gregory, Director of Creative Learning, Barbican Centre and Guildhall School of Music & Drama

Richard Hallam, MBE, Music Education Consultant

Susan Hallam, Professor, Institute of Education

Fran Hanley, MU Education Official

Darren Henley, OBE, Managing Director, Classic FM

Karen Irwin, Strategic Director, Special Educational Needs, Live Music Now

Michelle James, CEO, Sing Up

Adam Jeanes, Senior Relationship Manager, Arts Council England

Adam Joolia, Director, Audio Active

Mike Kilroy, Chair, British Federation of Brass Bands

Debra King, Director, Brighter Sound

Penny King, Independent arts professional

Rebecca Ledgard, Director of Education, Ex Cathedra

Henry Little, CEO, Orchestras Live
 Lucy Lowe, Head of Education, Glyndebourne
 Kate Maines-Beasley, Early years Music Leader
 Tony Mealings, Head, Oxfordshire Music Service
 Carien Meijer, Chief Executive, Drake Music
 Helen Meixner, Trustee, Sir John Cass Foundation
 Steve Moffitt, CEO, A New Direction
 Liz Muge, Programme and Business Management
 Director, Nottingham Music Service
 Alok Nayak, Director of Development, Milapfest
 Ben Parry, Director, National Youth Choirs of
 Great Britain
 Steve Pickett, Education Director, Hallé Orchestra
 Paul Roberts, OBE, Chair, Nottingham Music
 Education Hub
 The Lord (Chris) Smith of Finsbury
 Martin Stephenson, Chief Executive, Unitas
 David Sulkin, OBE, Executive Director,
 Help Musicians UK
 Graeme Surtees, Head of Learning and
 Participation, The Stables
 Nigel Taylor, Chair, Music Mark
 Ian Thomas, Music Education Manager,
 Telford & Wrekin Music
 Josephine Thornton, Deputy CEO, Generator
 Delma Tomlin, Director, National Centre for
 Early Music
 Surya Turner, Director, Kuumba Youth Music
 Tim Yealland, Artistic Associate, Education,
 English Touring Opera
 Veronica Wadley, Chair, Arts Council London
 Katherine Zeserson, Director of Learning and
 Participation, Sage Gateshead.

Appendix E: Consultation interview format/ questionnaire sent to stakeholders

Name

- 1 In what context have you experienced YM?
- 2 How would you define the role of YM? What needs does it meet?
- 3 In your view, where has it addressed those needs most effectively? Why?
- 4 In your view, where has it addressed those needs least effectively? Why?
- 5 Given a music education landscape that is changing dramatically, what impact do you perceive on the role of YM? Would you refine/reduce/increase the scope of its role in any way?
- 6 What need is YM uniquely placed to address in the immediate and medium-term future?
- 7 Do you have any other observations about YM you'd like to share?
- 8 Should we have asked you any other questions? If so, what?
- 9 Are you happy for us to include your name in our list of consultees?

Appendix F: Consultation findings

56 stakeholders participated formally in the consultation. 16 of these interviews were initiated by Youth Music (YM) and the remainder were initiated by Arts Council England (Arts Council England).

All but four stakeholders were interviewed to a consistent set of questions, and all but a handful were given the opportunity to respond to these questions in writing after the interview. 13 made subsequent full written responses or offered further particular points in writing. One stakeholder was not interviewed, but submitted a written response.

The findings of the consultation are woven into the main report, but are also provided here for the sake of completeness on a question-by-question basis.

1. In what context have you experienced Youth Music?

Many stakeholders had experienced YM in multiple contexts and each of these was noted.

Three stakeholders talked about their role in the founding of YM. 36 consultees were YM funded organisations, many of long standing (9 identified with former Youth Music Action Zones). Several referred to the collaborative nature of their funding relationship with YM, describing themselves as one of YM's "strategic partners" (n. 6). 9 stakeholders identified with organisations who "work alongside" YM or its team, either as co-funders or as fellow experts on steering groups/decision-making bodies. Nine stakeholders work or worked for Arts Council England, including four current/previous Lead Officers for YM. One stakeholder was a YM Trustee and a further two were previous employees. Two had been personally supported by YM. Finally, 5 of the 56 people consulted stated that they had no first hand experience of YM.

2. How would you define the role of Youth Music? What needs does it meet?

Many stakeholders discussed a number of roles in response to this question. Again, each distinct point made was noted.

The vast majority of consultees discussed YM's role in creating music-making opportunities for disadvantaged children and young people (n. 41). Some mentioned YM's focus on children and young people with the least opportunity, others raised other, specific, challenging circumstances; many discussed YM's focus on organisations working outside of formal learning environments, and others discussed the diverse genres and styles of music making that YM supports. Many stakeholders used very emotive language to describe how YM functions as a "beacon of hope" and "touches the untouched".

A subtle variation on this theme was the perception that YM met a gap in provision not covered by others, with four stakeholders explicitly making this point: "Youth Music's role is to fund young people who are overlooked by the mainstream and for whom mainstream provision is not relevant". YM's focus on early years was also seen in this light, and mentioned by five people.

Some stakeholders discussed the benefits to young people. Five described how YM's work connects these excluded young people to others, offering opportunities for their inclusion which wouldn't otherwise be available. The same theme cropped up more frequently (n. 9) in relation to YM's role as the enabler of a network, connecting different players and specifically forging links between non-formal and formal music education.

A common theme in response to this question centred around YM's role as a proactive funder (n. 15). Many discussed how YM uses its funding in a very focused way: 10 people mentioned YM's promotion of musical inclusion in this context, three its development of progression across all genres. Eight discussed how its processes have professionalized the non-formal music sector, giving the individuals and organisations in this field a voice and bringing their work into the mainstream.

Another strong theme was YM's role in driving new thinking. 11 people interviewed focused on the national overview held by YM, its intelligence and the role this plays in setting standards. One or

two people felt that its independence allowed it a depth of focus that could not be achieved by other funders, and many discussed the expertise on YM's team. Three mentioned its role in championing music.

Finally, there was a theme about how YM's role has changed. One stakeholder described the recent restructuring as a 'game changer', but 5 others amplified this point, discussed the greater focus of the new administration.

3. In your view, where has it addressed those needs most effectively? Why?

The strongest theme in response to this question (n. 32) was a discussion of YM's highly targeted and locally responsive funding programmes, which stakeholders perceive have "irrigated places other funders don't reach". These consultees generally perceived that YM has been most effective in places and with people with the greatest challenges, and that the outcome of this work has been to catalyse the current debate about inclusion, as well as to develop a cohort of organisations and individuals around the country who are experts in this kind of work. YM's genuine partnership approach, its ability to offer tailored support for organisations and its role in professionalizing music educators in the non-formal sector was mentioned by 11 stakeholders.

Other strong themes centred on YM's expertise, and the quality of the research feeding this (n. 12), as well as the network enabled by the charity, including though its online community (n. 5). Several consultees drew a connection between these three activities (funding, evaluating/research and network enabling) and saw them as interconnected elements of YM's model: "Projects, research, online community. These are the three pillars of Youth Music's work – specific, targeted, well-executed and evaluated projects".

Three cited advocacy as one of YM's strengths, although this came up more frequently as a weakness (see below). Two mentioned YM's independence and how this gave it greater

flexibility to respond to opportunities and to evolve appropriate (including commercial) legacies to projects.

A handful of those consulted didn't feel qualified to respond to this question.

4. In your view, where has it addressed those needs least effectively? Why?

There was a much less consensus in response to this question, and more contradictory messages.

A handful of stakeholders (n. 7) felt that, in the past, the charity had moved away from its core purpose (albeit with the caveat, from one, that "...looking back, I think that was more a sign of the times"). A subtly different point, two of those consulted felt that YM hadn't always been clear about what functions it provided – whether it was principally a funder, a development agency or an advocate. A consistent message (n. 11) was that the current administration had addressed these previous shortcomings and was now very effective and focused. Two stakeholders felt that this focus could be even more honed around a sharper definition of deprivation, which was best arrived at in discussion from the bottom up. YM's ability to convene such discussions was called into question by some, however, who observed that a smaller organization with fewer regional staff had resulted in a less connected organization (n. 7). Many others disagreed with this point (see responses to question 5).

The most commonly cited issue in response to this question (n. 12) was that YM's application process is too complex and rigid ("probably the most convoluted of any known funder"), although again, stakeholders offered caveats in relation to this point, mostly that the process is perceived to be very rigorous and less frequently that organisations are highly supported though it. Many of YM's perceived weaknesses were attributed to too little funding (mentioned by 6), and responses to this question often focused on the things that YM could do more of (focus on talent, provide more purposeful management of large-scale initiatives,

take a more active role in skilling up the Music education hubs, disseminate more research). Few people mentioned the purpose of YM's funding in response to this question: where this came up, the point was that the modular structure is still bedding down (although shows great promise). 3 people mentioned the length of funding terms, and felt they could be longer better to support progression. A couple of people suggested that YM could review its strategic partners. 3 felt that YM could be more effective at fundraising from different sources.

There were some contradictory messages about YM's profile. A relatively consistent theme (n. 9) was that the charity is not sufficiently visible as an expert advocate for excluded children and young people, that somehow it has "dropped off the radar" in the last couple of years. Conversely, a few others – all connected with Arts Council England – perceived that YM continues to engage in inappropriate advocacy activity. One other felt that, as a funder, the charity demands too high a profile. One commentator observed that YM's website does not provide adequate explanation for its work.

One of the stronger themes in response to this question was that YM is too disconnected. 10 of those consulted called for a more explicit connection between the work of YM, Arts Council England and the Music education hubs, and a clearer definition of their respective remits. Some were keen to emphasise that this was not necessarily a shortcoming of YM: "Arts Council England needs to recognize the value and potential of YM and draw on it more"; and: "YM needs to ensure that its role and position is recognised and valued and that they simply do not 'fall out of fashion'. Despite the new initiatives in music education, YM is doing a good job. Will Arts Council England continue to value YM and the distinctive contribution that they make to the sector?"

Eight of those consulted either didn't feel qualified to respond to this question or could not perceive any areas where YM had not been effective.

5. Given a music education landscape that is changing dramatically, what impact do you perceive on the role of YM/ Would you refine/reduce/increase the scope of its role in any way?

Two of those consulted did not feel able to answer this question.

Two felt that Youth Music's role has been superseded by the creation of the Music education hubs and that there was no further need for the charity.

More (n. 13) argued that it remained just as important, and that it should continue to focus on its core constituency of disadvantaged young people to ensure that music education does not become the exclusive domain of the wealthy. One stakeholder observed that: "the ongoing reduction in funding to Music education hubs is going to impact on the hardest to reach first as this activity is more costly per participant and more difficult to manage. Therefore reliance on Youth Music's funding for this kind of activity to continue is going to be even greater". Several of these stakeholders discussed how important it was that YM should avoid duplication with other players, and should focus on the non-formal community organisations who could possibly find it difficult to access funding without YM.

Just under half of those consulted (n. 25) argued that YM's role should be increased. Most of these saw an important role for the charity in supporting the Music education hubs fully to embrace the vision behind the National Plan for Music Education and to bridge the gap between the formal and non-formal sectors. It was argued that YM could be "instrumental in the effective structural change that's needed". A few also saw a role for YM in working with Bridge organisations and National portfolio organisations around the musical inclusion agenda: "YM can influence the quality agenda positively and facilitate more creative, imaginative and inclusive planning within these communities". One or two argued for an increased remit for YM

around progression. A handful suggested that YM was better placed than Arts Council England to act as fund manager for In Harmony (n. 2) and the Music education hubs (n. 3).

Some of these stakeholders reflected that the picture may be different in future (n. 6), and that a smaller network of effective music education hubs could be expected, in the long-term, to take up YM's current role. However, most of these observed that this was not the case currently, and others dwelled on the risks to early years provision (n. 7) and to ensuring that the NPME genuinely reaches the most needy. A relatively strong theme (n. 10) was that taking the money away from Youth Music at this stage would be detrimental ("catastrophic", "add[ing] to the meltdown"). There was a clear fear that the resource would disappear and some activity would be lost. Indeed, even those reflecting on the long-term position for Youth Music felt that there may be an ongoing role for the charity in specific areas, such as music making in early years settings.

Nineteen of those consulted discussed YM's expertise and the great value of this to the sector. The charity was described as a national resource, a centre of excellence, a repository of good practice. Among its strongest advocates in this respect were consultees from the Music Education Hub network: "what is missing [for the Music education hubs] is the equivalent at the national level – a strategic overview, and a body able to join the dots and look across practice nationally'. Partnership working across the sector was generally seen to be an important key to YM's future success (n. 7), and several stakeholders (n. 4) used this question to argue for a better relationship between YM, Arts Council England and the other players in the music education sector, and the carving out of more distinct roles.

6. What needs is YM uniquely placed to address in the immediate and medium-term future?

Two respondents felt that there were no needs that remained uniquely within the domain of YM given the new network of Music education hubs. Many others disagreed.

Fifteen stakeholders felt that meeting the needs of disadvantaged children and young people remained an imperative focus for Youth Music, and it was stressed that this group was getting bigger, not smaller. Youth Music having the opportunity to follow through on its current portfolio of projects was felt to be very important: "they represent a geographical breadth and a depth of integrity that should continue". Championing music making out of schools was also cited as crucial ongoing business for Youth Music (n. 8), and some stakeholders suggested that the beneficiaries (such as children in hospital) would suffer if YM ceased to operate. Several others mentioned Youth Music's promotion of music making across genres and how this critically contributed to the diversity of the music education landscape.

The largest number of responses to this question (n. 16) amplified a theme emerging in response to questions four and five: the perception that Youth Music has an important role to play in supporting the Music education hubs. YM's "outstanding success" with embedding Sing Up in schools was cited as a useful body of experience, as was the charity's long track record and deep expertise in building musically inclusive communities. Five stakeholders felt that YM could help bridge the gap between formal and non-formal music making to great effect, while 3 felt that YM had an important role in contributing to the progression agenda. Eight respondents pointed to the sector-wide benefit of YM's approach to action research and its promotion of innovation. And 10 expressed surprise that YM's value is not better understood by Arts Council England, or commented that its expertise could be more effectively harnessed.

Five people pointed to YM's important and unique place in supporting music making in early years settings, although one of these suggested that early years could be spun off rather like Sing Up. A couple of stakeholders suggested that there might be an future important role for YM in promoting music making for elderly people. Several stakeholders believed that Youth Music had important business still to do in promoting workforce development for music leaders (n. 3), in bringing people together (n. 3) and in using its knowledge and expertise to advocate for music education (n. 3).

Finally, one or two people used this question to discuss their view of the virtues of YM's independence and how this left the charity well placed to fundraise, bringing additional resources into music education.

7. Do you have any other observations about Youth Music that you'd like to share?

A wide range of points was made in response to this question, and many themes were repeated from previous questions. Some stakeholders chose to amplify points they had previously made. Others chose to make very detailed comments about aspects of Youth Music's strategy or operation, which resulted in some contradictory messages.

Relatively strong themes included a discussion of the transformation of Youth Music over the last two years, and many stakeholders felt that the transition had been handled extremely well (n. 8). By contrast, one or two felt that the restructure had had a negative impact, and three commented on how they find the current team to be 'distant'. More consultees (n. 11) perceived the current team to be very impressive. There was a call for Youth Music to stop feeling it needed to reinvent itself and focus on its strengths; good governance was stressed as very important to Youth Music's future health.

Many stakeholders used the opportunity of this question to reflect further on Youth Music's strengths. Several felt that the charity was in a strong position to stimulate change, given its

relationships across the county and the trust it was seen to inspire. It was described as "one of few organisations that could nudge the sector towards embracing shared responsibility and a different way of behaving". Youth Music's role in relation to the network of music education hubs was raised again relatively frequently, with a perception that it could use its knowledge and leadership related to inclusion to great effect. A new theme was that YM's focus on the music industry and young people's progression towards it could be developed, with another stakeholder commenting that the charity had much to continue to offer to the NYMOs.

Other appreciated aspects of Youth Music's work were raised. Several consultees discussed the importance of its research to a sector in which evidence-based research was unusual, and several others advocated its strength in promoting innovation. The inherent reflectiveness of Youth Music was seen in positive terms – a source of the charity's strength in promoting innovation. 'Exchanging Notes' was cited several times as an example of pioneering best practice. Youth Music's supportiveness as a funder and its rigour was raised 7 times. The point was made that Youth Music funding allows recipients to lever funds from others.

Other stakeholders reflected on their perception of Youth Music's weaknesses, with the detailed points below made generally by one or two consultees. There was specific feedback about the Youth Music funding programme: the application process is too complex, the rules about ratios of activity taking place in and out of school too rigid; there was a feeling that the current modules do not support progression, and there should be a stream for small grants. There was feedback about the recipients of Youth Music's funding: the charity could do with refreshing its strategic partners, it needed partners with a sharper grasp on technology, its funding should be more accessible. And there was more substantive feedback on the Youth Music Network (not good enough yet, according to three people) and the charity's profile (too low, according to six).

Four people responded to this question by reflecting further on how it might be hard to continue to justify Youth Music once the Music education hubs had developed into a more effective network. But a stronger response (n. 9) called for a clarification of the respective roles of Arts Council England and Youth Music within the assumption that Youth Music would continue to exist. One stakeholder exhorted Arts Council England to maintain Youth Music as a “beacon of experience, specialism and stability during troubled times”, another described it as “part of the solution, not part of the problem”.

8. Should we have asked you any other questions? If so, what?

Most people said no to this question, or amplified points they had already made (covered above). Those offering additional questions suggested the following (with the review team’s annotations):

Questions about YM’s current and future fit in the landscape (covered by the review)

- ‘What kind of music education do we want in this country?’...“everything else flows from there”
- You could have asked what the children and young people in my area need and how YM can help
- Is there a long term need for YM and these other diverse music National portfolio organisations now that the Hubs should be encompassing all of this work?
- Does YM provide good value for money? Would other providers be able to fill the gaps? Would hubs be able to utilize lottery money directly to fill the gaps in local hub provision?
- What if YM had never existed? How would the sector look now? “...predominantly made up of those who could afford to pay”
- How do we make YM fit for purpose for the next 5-10 years? How does this agenda apply to the rest of the sector?

- Where would we like to see the Bridges, Hubs and YM in 10 years’ time?

Questions about Youth Music’s funding programme (covered by the review):

- You could explore whether there is a way of getting resources more quickly to the frontline. Whoever the funders are, they choke you with process
- Perhaps you could have asked about the length/ term of funding support

Questions about Youth Music’s model and operation (covered by the review)

- A question regarding the performance of the new team may have been helpful

Questions about other players in the music education landscape (out of scope of the review)

- You could explore what percentage of Hub funding comes from Arts Council England and what is raised/accessed elsewhere (covered by the NFER Analysis)
- The strategic role and purpose of the NYMOs could have formed a part of this review

Questions about other music education needs (out of scope of the review)

- You could have asked whether there is any other group of beneficiaries that should receive funding to the order of YM’s. To which I would have replied “...not at the expense of YM’s own funding – but...we seriously need to fund the National Foundation for Elders’ Music”
- Something around accreditation
- Perhaps a question around the quality agenda

9. Are you happy for us to include your name in our list of consultees?

All those consulted indicated that they were happy to be included.

Appendix G: Comparison of Youth Music Annual Reports and Financial Statements 2009/10-2013/14

	Strategic headlines	Programmes	Reach	Income	Expenditure	Reserves at year end	FTEs
2009/10	5 goals: Early Years Children in challenging circumstances Encouraging talent and potential Workforce development An effective, efficient YM	1 Open programme 5 solicited programmes: (YMAZs, MusicLeader; NYMOs; Power Play; Passport to Music) 3 partnership programmes: Sing Up; Youth Music Mentors; Voltage Other programmes: Youth Music Voices; Youth Music Council	130,869 participants	£20.6m (of which £10m came from Arts Council England, £9m came from the DCSF for Sing Up and donations, grants and investment income totalled £1.6m)	£20.8m (3.5m on open programmes, £16.3m on solicited programmes, £260k on direct initiatives, £330k on advocacy)	£3.6m	FTEs 60.2 Cost £1.2m permanent; £670k consultancy and temp staff; £520k 'staff related'
2010/11	4 goal areas specified (as above, omitting an effective, efficient YM 7 outcomes	As above, without Youth Music Council	267 projects 177,796 participants	£19.2m (£10m Arts Council England, £8m DCSF for Sing Up, and £1.2m other)	£17.8m (£2.5m open programmes, £13.2 solicited programmes, £1.2m direct initiatives, £310k advocacy)	£6m	FTEs 58.3 Cost £327k permanent; £146k consultancy an temp staff; £141k 'staff related'

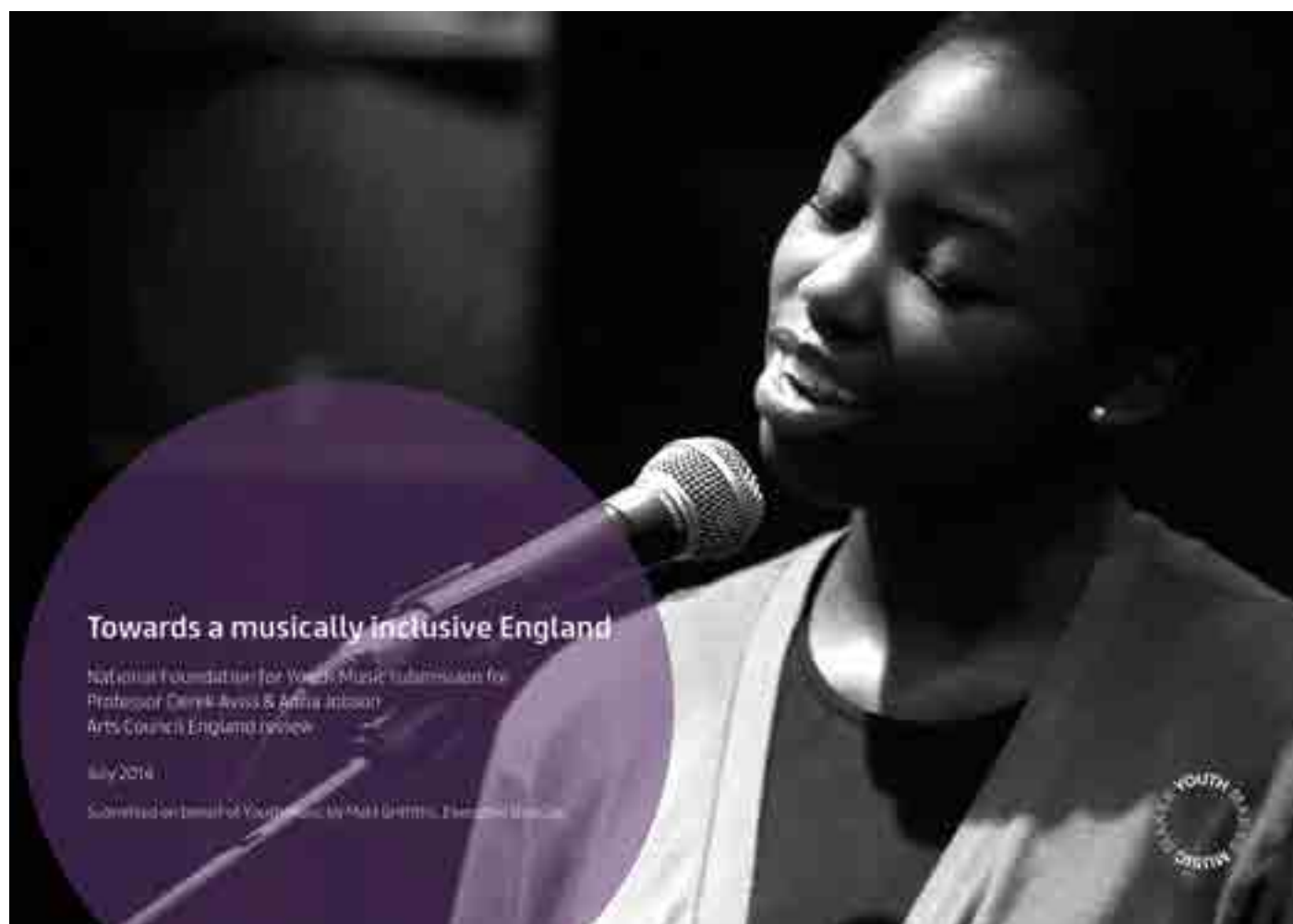
Appendix G: Comparison of Youth Music Annual Reports and Financial Statements 2009/10-2013/14 (cont)

	Strategic headlines	Programmes	Reach	Income	Expenditure	Reserves at year end	FTEs
2011/12	5 goal areas: To fund music making for 650k cyp To reach 50k cyp in challenging circumstances To support and embed music making in places of greatest need To improve quality To be a sustainable organisation. 4 outcomes	One modular programme	386 projects 111, 361 participants	£14.9m (£1m Arts Council England, £4m DfE for Sing Up, £900k other)	£17.3m (£8.3m open programmes, £7m solicited programmes, £1m direct initiatives, £340k advocacy)		FTEs 54.6
2012/13	5 'key objectives' for the year: Deliver the new programme Establish the YM Network Implement new organisation Extend our reach through fundraising Produce and share our research and evaluation Report also mentions goals, three priority areas and outcomes	One modular funding programme. A further 24 Musical Inclusion grants were awarded	411 projects, 352 organisations, "over 90,000" beneficiaries (figure shown as 74k in financial statement). 3757 subscribers to Youth Music Network	£10.2m (£10m Arts Council England, £200k other)	£12.2m (£11.2m open programmes, £642k direct initiatives)	£1.6m	FTEs 19.9
2013/14*	Information not yet available	See above	Information not yet available. 5600 subscribers to the Youth Music Network at May 2014	£10m (of which all but £220k is from Arts Council England)	£10.3m (detail not yet available)	£1.3m	Information not available

*no annual report yet available so inputs drawn from YM Board papers

Appendix H: Towards a musically inclusive England: Youth Music submission for Professor Derek Aviss and Anna Jobson, Arts Council England review, 30 June 2011

See PDF submitted by Youth Music
<http://bit.ly/1z2gN7e>



Appendix I: Analysis of overlap between Arts Council England and Youth Music Funding

Musical Inclusion programme grantees (April 2012 to present)	
Brighter Sound Ltd	G4A grant in March 2014 (£130k)
Bristol Music Trust	G4A grant in December 2013 (£75k)
CYMAZ	
Daisi	
Hereford Arts in Action Ltd TA/The Music Pool	Principal partner in Herefordshire Music Education Hub
Hertfordshire Music Service	Lead partner for Hertfordshire Music Education Hub
HMM Arts Ltd (The Hive Music and Media Centre)	
Make Some Noise West Midlands Ltd	
Middlesbrough Council	G4A grant in November 2012 (£53,616) and August 2013 (£51,571)
Midlands Arts Centre	
More Music	National Portfolio Organisation 2012-15
National Centre for Early Music	National Portfolio Organisation 2012-15
North Music Trust	National Portfolio Organisation 2012-15
Northamptonshire Music and Performing Arts Trust (NMPAT)	Lead partner in Northamptonshire Music Education Hub
Nottingham City Music Development	Lead partner in Nottingham Music Education Hub
NYMAZ	G4A grant in March 2014 (£9,800)
Oxfordshire County Music Service	Music Education Hub; also the recipient of a G4A grant in January 2014 (£10,000)
Rhythmix	
SoCo Music Project	
Sound Connections	
soundLINGS	National Portfolio Organisation 2012-15

Appendix I: Analysis of overlap between Arts Council England and Youth Music Funding (cont)

Musical Inclusion programme grantees (April 2012 to present)	
SoundStorm	Music Education Hub
SoundWave	G4A grant in April 2013 (£30,892)
The Garage Trust Ltd	G4A recipient
Wiltshire Music Service	Lead Partner in Wiltshire Music Education Hub
Yorkshire Youth and Music	

Exchanging Notes programme grantees (March 2014 – present)	
Accent Warrington & Halton Music Education Hub	Music Education Hub
Brighter Sound	G4A recipient, as above
Hartlepool Borough Council	
Derbyshire Music Education Hub	Music Education Hub
SoCo Music Project	
Music Cornwall, Cornwall Learning	Music Education Hub
Kinetika Bloco	G4A recipient
Opera North Ltd	National Portfolio Organisation 2012-15
Drake Music	National Portfolio Organisation 2012-15, G4A recipient
The Barbican Centre Trust	National Portfolio Organisation 2012-15

Appendix I: Analysis of overlap between Arts Council England and Youth Music Funding (cont)

Youth Music Programme grantees (March 2014)	
East of England	
The Garage	G4A recipient
Future Projects	
Grand Union Orchestra	G4A recipient
Southend YMCA	
Hertfordshire County Council	Music Education Hub
Norwich & Norfolk Community Arts Ltd	
London	
Tomorrow's Warriors	National Portfolio Organisation
Urban Development	National Portfolio Organisation
Woodlands Park Children's Centre and Nursery School	
Pan Intercultural Arts	Website credits Arts Council (not found in lists reviewed)
Community Links	
London Symphony Orchestra	National Portfolio Organisation
Sound Connections	
Soundcastle	G4A grantee (£14,750 in Nov 13)
Bollo Brook Youth Centre	Music Education Hub
Newham Music Trust	
Music House for Children	
Artsdepot	National Portfolio organisation
Mytime Active	
Kinetika Bloco	G4A recipient

Appendix I: Analysis of overlap between Arts Council England and Youth Music Funding (cont)

Youth Music Programme grantees (March 2014)	
North West	
Merseyside Youth Association	
Liverpool Lighthouse	
Un-convention	G4A grantee (£9,500 in Oct 2012)
all fm	Website credits Arts Council (not found in lists reviewed)
Cheshire West, Halton and Warrington Youth Offending Service	
Seashell Trust	
Music Unlimited	
WIRED Young Carers	
Blackburn with Darwen Music Education Hub	Music Education Hub
Kendal Brewery Arts Centre	National Portfolio organisation
The Boom Dang Foundation	
Yorkshire	
Accessible Arts & Media Limited or AAM	Website credits Arts Council (not found in lists reviewed)
DECAT	
Music in the Round	
NYMAZ	G4A recipient, as detailed above
JADE	

Appendix I: Analysis of overlap between Arts Council England and Youth Music Funding (cont)

Youth Music Programme grantees (March 2014)	
South West	
Plymouth Music Zone Ltd	Website credits Arts Council (not found in lists reviewed)
Somerset Rural Youth Project	
Take Art Limited	National Portfolio organisation
AIMCommunity FYT	
Kandu Arts for Sustainable Development	
South Gloucestershire Music Hub	Music Education Hub
Gloucestershire Music Makers	
North East	
Newcastle City Council	
Northumberland, Tyne and Wear NHS Foundation	
Barnardo's	
North Music Trust	National Portfolio Organisation
South East	
Fusion Plus	
The Urban Vocal Group	Website credits Arts Council (not found in lists reviewed)
Brighton & Hove City Council (Youth Offending team)	
Youth Network MK	
Readipop	Website credits Arts Council (not found in lists reviewed)

Appendix I: Analysis of overlap between Arts Council England and Youth Music Funding (cont)

Youth Music Programme grantees (March 2014)	
East Midlands	
OPUS Music CIC	
Baby People	G4A grantee (£60,580 in Aug 2012)
Pedestrian Limited	
Surtal Arts	Website credits Arts Council (not found in lists reviewed)
Kainé Management Limited	
Fleet Arts	
CfBT Education Trust	
Sir John Moore Schools and Exhibition Foundation	
West Midlands	
Birmingham Youth Offending Service	
HMM Arts Ltd (The Hive Music and Media Centre)	
The Music Pool	Music Education Hub
Wolverhampton Music Education Hub	Music Education Hub
xplorARTS	
Cross-regional	
Unitas	
Live Music Now	G4A grantee (£80,238 in Dec 2012)
Musicians without Borders	G4A grantee (£10k in April 2013)
Key Changes	

Appendix J: Analysis of Youth Music's performance against funding agreement with Arts Council England, dated 5 April 2012

Schedule 1: Agreed programme		
During the funding period, Youth Music will:		
Goal 1	Manage grants to the NYMOs in 2012-13 and support a smooth transition of the NYMO Fund to Arts Council England	This was achieved
	Deliver Youth Music Voices as a major project within the Cultural Olympiad	This was achieved, and the project's legacy secured through the current funding programme (Excellence through Group Singing module)
Goal 2	Work within the strategic context of the NPME to support and embed locally responsive music provision for cyp in geographic areas of need	This was achieved and is ongoing, both through the geographic weighting of the main programme and through the targeted of specific geographic areas through the Musical Inclusion programme
Goal 3	Work within the strategic context of the NPME to encourage and support activity which draws together organisations to pool resources and collaborate effectively	This was achieved and is ongoing – stage two applicant guidance requires grantees to demonstrate how they will partner and collaborate: "we encourage organisations to work together to consider how they can best support young people's music making and bring about long-term and sustainable change for the whole sector"
Goal 4	Build a network of arts leaders who value sharing their knowledge and skills	This was achieved and is ongoing both through the Youth Music Network and through the Youth Music funding programme which is a key input into the charity's programme of research and evaluation. Several modules within the 'Strengthening the sector' stream are explicitly focused on this
	Working with others, promote focused opportunities for continuing professional development, knowledge and skills sharing by individuals and organisations	This was achieved and is ongoing – through the Youth Music Network, though training programmes organized by Youth Music and through modules within the 'Strengthening the sector' stream

Appendix J: Analysis of Youth Music's performance against funding agreement with Arts Council England, dated 5 April 2012 (cont)

Schedule 1: Agreed programme (cont)		
During the funding period, Youth Music will:		
Goal 5	Fund music making for 650,000 children and young people who would not otherwise have the opportunity	It is unlikely that Youth Music will achieve this output target
	Develop the Summer Arts College programme, exploring its integration into the wider Youth Music programme and working with Unitas and others to sustain its learning and impact	Youth Music is an ongoing partner in the programme. The charity also introduced, in 2012, a funding module targeting work with cyp in the youth justice system (Elevated Risk)
	Establish and support the development of an independent Sing Up	This was achieved
	Actively promote Arts Award	This was achieved and is ongoing, with good results – 50% of grantees contained within the 2013/14 impact report data are offering Arts Award
	Improve the quality and standards of music provision for children and young people through the facilitation of networking and practice sharing	This was achieved and is ongoing though the Youth Music Network, as well as through the modules within the 'Strengthening the sector' stream. A quality framework was developed in 2012
	Contribute to the development of definitions of quality, linking with the Arts Council's emerging quality principles	Youth Music developed a quality framework, unrelated to Arts Council England's
	Contribute to the development of the new qualifications for musicians working with cyp being developed by Arts Council England and CCSkills	No evidence was found related to this element of the programme

Appendix J: Analysis of Youth Music's performance against funding agreement with Arts Council England, dated 5 April 2012 (cont)

Schedule 2: Activity (simplified slightly)		
Delivery of 2 rounds of funding		
2012/13	Introduction of new modules linked to legacy of Youth Music Voices and young people in the youth justice system; provision of support to the Summer Arts Colleges	Achieved
	Completion of extended grants for NYMOs, and historic YM programmes, including YMAZs	Achieved
	Development of Youth Music Network	Achieved
	Contribution to wider work on quality and qualifications	First achieved; no evidence found related to the second
	Recruitment and induction of new ED, Operations Director, Fundraising Director and Chair	Achieved
	Refinement of new organization structure and ways of working	Deferred
	Containment of operating costs to 8% of Arts Council England income; increase income through fundraising	Not achieved
	Experimentation with commercial viability of some of training products	No evidence found

Appendix J: Analysis of Youth Music's performance against funding agreement with Arts Council England, dated 5 April 2012 (cont)

Schedule 2: Activity (simplified slightly) (cont)		
Delivery of 2 rounds of funding		
2013/14	Completion of final grants from 'old programmes'	Achieved
	Further delivery of funding rounds and review of modules	Achieved
	Further establishment of Youth Music Network	Achieved
	Establishment of strong contribution to NPME through ongoing research and evaluation	Research and evaluation achieved
	Implementation of adjustments to structure and operation following Autumn 2012 review	Deferred
	Achievement of additional income	Partially achieved
	Development and testing of additional income-generating activities	Partially achieved
2014/15	As 2013/14	

Appendix J: Analysis of Youth Music's performance against funding agreement with Arts Council England, dated 5 April 2012 (cont)

Schedule 3: KPIs (revised in April 2013 – this more recent version used here)		
1.	Indicate what you are doing to ensure that your funding supports high quality music making activities for children and young people and how you will know you have been successful	YM funding process embeds key conditions (like its grantees offering Arts Award) and project evaluation, including the provision of output statistics of the type detailed in the funding agreement
2.	Implement an improved method for data collection and interpretation	YM has invested heavily in a research and evaluation programme and sees it as central to its identity as a learning organization. Stakeholder satisfaction surveys have been conducted frequently since 2011 and the results were reviewed, informing this report. Use of tools is covered in the report and download statistics requested. Engagement levels in Youth Music resources are also considered
3.	Increase the reach of your funding, particularly in relation to engagement with disadvantaged children and young people	High proportions of grantees have been new to YM in 2012/13 (40%) and 2013/14 (36%). Regional weighting at each funding round has redistributed funding over the last two years. Specific programmes have been introduced to target cold spots (Musical Inclusion)
4.	Indicate the organisation's expected amount of contributed income in 2012/13, 2013/14 and 2014/15	Targets not achieved, and this is discussed in the body of the report 2012-13: budget £150,000, actual £167,000 2013-14: budget £375,000, actual £220,000 2014-15: budget £600,000, achieved £295,000 to date
5.	Achieve increase in Arts Award achievement by Youth Music funded activities	Arts Award now offered by 50% of grantees. Data on achievement of awards not available

