

**making
music**

**FIVE
YEARS
FIVE
AIMS**

2006 – 2010

**SUPPORTING & CHAMPIONING
VOLUNTARY MUSIC**



VISION FLOURISHING MUSIC-MAKING IN YOUR LOCAL COMMUNITY

MISSION TO BE THE LEADING ALLY AND ADVOCATE FOR VOLUNTARY MUSIC-MAKING



For 70 years the National Federation of Music Societies – latterly Making Music – has been the strong advocate of voluntary music-making throughout the United Kingdom. It is a healthy, vital and efficient organisation representing the interests of 2350 groups and bringing an extra quality to the lives of hundreds of thousands of keen participants and to millions of listeners.

This plan has been drawn up in response to the expressed needs of our members after wide consultation. They required us to ensure that Making Music maintains and develops the strength of the Federation and the community it serves in five key areas. They want Making Music to help members achieve success in their individual aspirations, to talk to one another in a useful way, to be adequately funded, to respond to change in their communities, and to achieve recognition of the value of what they do.

The Board of Management would like to thank all those members who participated in the exercise of building this Plan. We are all indebted to those individuals who attended our Roadshows around the UK, the several hundred members who completed our questionnaire, and the officers, both voluntary and professional, who spent so much time giving the process their detailed attention.

This Plan will be read with interest and enthusiasm not just by our membership, but also by our numerous sponsors, partners and allies. It presents many challenges, as does the ever-changing background of our culture and society, but we are confident in the ability of music-makers of all kinds to flourish.

Our job, together with our excellent professional team under Robin Osterley and with the membership, is to provide the strongest possible support.

Directors

Karen Cardy, Karen Irwin, Christine Hall, Helen Knowles, Michael O'Donnell, Andrew Potter, Berkeley Ranby, Sheena Williams, Linda Young

February 2006



The five years since Making Music's last strategic plan, *Making Music Happen*, have been years of almost unprecedented change in both the organisation and its external environment. When that plan was launched, in 2000:

- We were always known as the National Federation of Music Societies or NFMS, and now we are (almost) universally known as Making Music
- We had some 1900 members; we now have 2350
- There was considerable optimism in the arts community about the funding base for arts activities, thanks to substantial funds arriving from the National Lottery; much of this optimism has now drained away
- There were separate but equal Regional Arts Boards in each region of England – these have now been absorbed back into a re-centralised Arts Council of England (ACE)
- The Arts Councils of Scotland, Wales and Northern Ireland were secure and independent organisations; now in all cases that independence is under considerable threat from their devolved administrations.

Against this background of change, Making Music has continued to thrive. We continue to increase membership year on year. The diversity of the organisation is also continuously increasing, and we now encompass member organisations from just about every musical background, including jazz groups, steel pan groups, gospel choirs, brass bands, barbershop groups, police bands, Indian classical music societies – the list is more or less endless. ACE has in fact referred to us as its most diverse music client. In addition to growth and diversity, the organisation has increased its range of services to members, as well as making more of them accessible online and improving their speed and efficiency. One of our most significant challenges, reflected in this plan, is to ensure that this extensive range of services has elements that are relevant to all sections of our membership, and that all feel equally welcome in such a diverse network. And importantly our volunteer base continues to flourish. Some 250 people participate in Making Music's Area

Committees, and even more regularly visit their allotted member organisations to provide advice, guidance and support. Like any volunteer network, this system has its challenges, and during the lifetime of the plan it will be important for us to ensure the best and most productive relationship exists between the organisations, its members, and those dedicated and enthusiastic volunteers.



NOTHING IS PERMANENT BUT CHANGE

By Robin Osterley, Chief Executive

AMATEUR OR AMATEURISH?

As a substantial and important player in the UK live music scene, Making Music has been fortunate to undergo a significant improvement in its profile in the last five years. We are now represented on many of the major Government and non-Government committees and forums and whilst this increased recognition is extremely important, it has yet to be accompanied by a substantial increase in the credence given to amateur music-making as a whole; we still have plenty of battles to fight here.

The amateur music scene is starting to get some of the recognition that it deserves. But what of the scene itself? How healthy is it? Our evidence, taken from regular membership surveys, would seem to suggest neither a major decline nor increase in musical activities. Certainly musical organisations do occasionally go to the wall –

but usually others spring up to take their place, typically ones whose way of operating suits the needs of their local communities better. And sometimes the creation of a new organisation is just what a community needs to help it flourish and thrive. For these reasons we have no sense at all that amateur music-making is on the decline – if anything we feel the match between communities and their musical output is improving, even if the causes of this are sometimes rather Darwinian.

Perhaps some of the problem lies in perception and communications. One of Making Music's challenges over the next period is undoubtedly to improve the way it gets the positive and important messages about amateur music-making across, both to its members and the wider musical and political scene.



AMATEUR OR VOLUNTARY?

A further development during the period of the previous plan has been a growing recognition of the amateur music scene as an important part of the voluntary sector, ie the sector of the national economy which results from non-profit-making activities.

This recognition is long overdue. For all of its life, the Federation has been supporting the professional music economy in myriad ways; and the distinctions between amateur and professional music and musicians have long been blurred. Many choirs, whilst not paying their members, will pay many professional

musicians during the course of their year. Orchestras will often employ professional "stiffeners" to supplement their ranks. The music club section of our membership essentially put on professional concerts; they just happen to not pay themselves when they do so. The use of the term "voluntary" as against "amateur" is increasingly common in the arts world, and this reflects the common interests of all voluntary sector organisations. It also reflects the Government's increasing interest in Voluntary and Community sector activities; an interest upon which we hope to be able to capitalise in future years.



FOR MUSIC'S SAKE!

None of the above implies that we should stop enjoying music for its own sake. To be able to add non-musical benefits to the community through our activities is a huge bonus; but should not in any way imply that those who do not are in some way second-rate.

Our members' activities are important in many respects: the extent to which they provide their communities with live music-making opportunities, both for participating and listening and the extent to which they provide

income for professional musicians, publishers and venues to name but two. Our members put on roughly 10,000 concerts per year between them. Imagine if their activities were to cease: they would indeed be missed. When Government, the funding system and local authorities finally realise this and offer the required level of financial and non-financial support, Making Music will finally have done this part of its job; in the meantime, we will always be there to argue the case and support our members in whatever aspect of music making they choose to embrace.

THE ARTS COUNCILS AND FUNDING



So we have a healthy voluntary music scene, and a relatively sympathetic Government who seems prepared to listen. What of the Arts Councils, and their approach to voluntary music?

In Scotland and Wales, the Arts Councils have been largely supportive, in spite of their precarious political positions. In Northern Ireland, the Arts Council appears to suffer from a complete bureaucratic inertia at the time of writing; and our dealings with them have been frustrating, inconclusive and largely a waste of time. They would do well to examine whether they are effectively serving the needs of the artistic community in Northern Ireland.

The situation in England is much more complex. Since the re-organisation of the Regional Arts Boards (RABs), which drew them back under the wing of the Arts Council centrally, ACE has attempted to create more consistency. Under the previous system, various Making Music regions in England had a variety of relationships with their respective RABs, ranging from the very close and supportive to the almost non-existent. Rightly, ACE has felt this situation has needed correcting. However, this has resulted in a new methodology of funding which will take some time to settle down – namely the provision of a central grant to Making Music, which we then distribute to our regions in England, and in some cases their members. Such a change inevitably has advantages and disadvantages, and we have a major challenge over time to bed in this new system without creating divisive and difficult situations in the English regions.

Of course, it would be substantially easier if there were enough money to go around. The 2006/7 Making Music grant from ACE,

ostensibly to service the needs of the organisation and its 2350 organisation members, representing some 180,000 individual members and audiences of nearly 2 million, is roughly 15% of the grant given to a top London professional orchestra! Whilst we do not in any way begrudge the professional orchestras their much-needed and very well-used subsidies, surely the majority of the voluntary music scene is worth more than just one of their percussion sections? And let us never forget that the large majority of funding going to voluntary music is recycled back into the professional music world, such as professional artists, publishers and venues.

It is not clear that the public funding system is ever going to support Making Music and its members to the extent to which it supports the professional sector. And perhaps that is inevitable – but certainly a few more crumbs from the funding table would be good. In the meantime, we as an organisation need to increase significantly both the quantity and reliability of our funding sources. This will be a major element of activity during this next plan period – whether that income is from public funding, private charitable sources, commercial schemes or legacies and donations, we need to ensure a much greater resilience in our funding base.

One way of doing that is to align ourselves more closely with public funding priorities, and two areas in particular present themselves as having especially close relationships with the activities of our members: social inclusion and arts and health. These areas are of such strategic importance that it is worth going into them in a little more detail.



SOCIAL INCLUSION

Ever since the Government mantra of “arts for the many, not for the few” was coined in 1997, attempts have been made to see whether the arts can be used as an agent of social inclusion, ie as a force to help bring disadvantaged people back into the community fold, and to ensure that the benefits of living in the UK are accessible to all, whatever their background and circumstances.

There are many who do not see this as the remit of artistic activity at all; but others who feel that the arts offer an unparalleled route for those who do not find it easy to fit into society to be more included in what is on offer. Our job in Making Music is to explore what our large resource base

can offer in this area, whilst remembering that for many of our members making music is a source of pure enjoyment and vital to the quality of their lives, rather than an agent for social change. Some elements of this plan are designed to explore just what potential exists in this area, and how we might be able to access the significant funding streams that such activity brings.

Other European countries are examining these areas at the same time as the UK. It is important to understand the issues and learn from our European colleagues, as in so many other contexts; for this reason the plan contains a requirement for us to expand our international links wherever appropriate.



ARTS & HEALTH

Similarly, the functional uses of the arts are being explored in the area of health.

A number of Primary Care Trusts (PCTs) are starting to see the arts, especially music, as having substantial benefits in both the therapeutic and palliative sides of their work; pioneering activities taking place in Making Music’s South East region offer an interesting model for using music as an agent for beneficial outcomes in the area of older people’s health and happiness.



FIVE AIMS OF THE PLAN

In producing the plan we have tried to ensure that all elements of the organisation – membership, Area Committee volunteers, Board and staff – have been consulted and, where possible, have agreed its contents. Therefore, throughout the plan the use of the word “we” refers to the organisation as a whole. It may be worth noting the following specific points:

- The five aims of the plan are in priority order.
- The objectives within each aim are in priority rather than in chronological order but a year-by-year summary is given at the end. The objectives are intended to be what we intend to do rather than how we intend to do it.
- Objectives to be completed by the end of 2010 will not necessarily be left until the end of 2010 but will be started at the most appropriate point during the period of the plan. Objectives stated as being “throughout the period of the plan” are intended to be carried out at all times during the life of the plan.
- Underneath this plan exists an action plan which identifies how each objective will be carried out. Carrying out this action plan is the responsibility of the Central Office staff team with support from the Board and volunteers.
- The progress of this plan, the status of individual objectives, and the progress of the action plan will be monitored on a monthly basis by Making Music’s Senior Management Team and will be reviewed annually by the Board.

1 TO HELP MEMBER ORGANISATIONS FLOURISH

We want to help member organisations to be as successful as they can be at what they do: artistically, organisationally and in their relationship with their local community, and particularly with young people.

We want to help member organisations to build and retain audiences.

We want to be the leading provider of services for all amateur music organisations regardless of their musical background, by ensuring that our services offer the best possible effectiveness and value for money.

2 TO SECURE IMPROVED FUNDING FOR MAKING MUSIC AND ITS MEMBER ORGANISATIONS

We want to increase the amount of money available to voluntary music and to equip the organisation and its membership with the optimum range of fundraising skills and opportunities, in order to help member organisations to spend more of their time on music and less of their time on raising money and dealing with paperwork.

We want to make best use of available funds to the benefit of the membership at large.

3 TO IMPROVE OUR COMMUNICATIONS

We want to help member organisations to communicate more effectively with one another and to improve communications between Making Music and its membership.

We also want to raise the public profile of voluntary music and Making Music.

We want to make individuals within member organisations aware of the aims and services of Making Music both nationally and in their local areas.

4 TO LOBBY EFFECTIVELY AND CREATE BENEFICIAL PARTNERSHIPS

We want to ensure that governments, funding bodies and regional and local authorities are aware of the critical importance of voluntary music to the quality of life of the nation and to ensure that they take appropriate action to sustain it.

We want to make increased use of our ongoing research into our member organisations’ activities for lobbying purposes.

We want to establish mutually beneficial partnerships with relevant and like-minded organisations and individuals.

5 TO CREATE AN ORGANISATION FIT FOR THE FUTURE

We want to develop a structure for Making Music that is responsive to its member organisations’ changing needs and the environment in which we operate.

We want to build structures at national and regional level which fulfil nationally agreed priorities but reflect local conditions.

We want our organisation to be able to engage with the full diversity of our membership.

We want to ensure that Making Music operates in a way that demonstrates the best possible value for money.

DETAILED OBJECTIVES:

1. To help member organisations flourish

1.1 By the end of 2010 we will have helped our member organisations to gain a better understanding of how to develop their audiences, by initiatives that will include:

- offering more one-to-one support where practical
- issuing best practice guides
- helping to develop marketing capability and planning, including PR
- helping to develop event presentation
- encouraging the development of a broader repertoire
- developing an interactive website to develop marketing plans

1.2 Throughout the period of the plan we will continue to help our member organisations to build links with other community-based organisations, especially those involving children and young people.

1.3 By the end of 2010 we will have helped our member organisations to gain a better understanding of how to develop their audiences by attracting people from a wider demographic range, especially with regard to income levels and age.

1.4 By the end of 2010 we will have helped our member organisations to gain a better understanding of how to recruit individuals more effectively.

1.5 By the end of 2008 we will have established a programme to offer member organisations assistance in the preparation of funding applications.

1.6 By the end of 2007 we will have undertaken a comprehensive review of our member services to ensure their relevance to the diversity of our membership and the wider music-making community and to identify the requirement for new services.

1.7 By the end of 2008 we will have significantly enhanced our set of schemes to support young professional artists and make these artists available to our membership.

1.8 By the end of 2007 we will have offered opportunities for our member organisations to gain a better understanding of how to expand, where appropriate, their activities in the areas of social inclusion and health.

2. To secure improved funding for Making Music and its member organisations

2.1 Throughout the period of the plan we will lobby extensively for additional funds for amateur music organisations and greater simplification of the application procedures.

2.2 By the end of 2008 we aim to have secured new funds for the benefit of member organisations, the deployment of which will be decided at a local level within nationally agreed guidelines.

2.3 By the end of 2006 we will have undertaken and published a review of the most productive way of using our funding for voluntary music.

2.4 By the end of 2008 we will aim to have created a national source of funds available to amateur music organisations for innovative and sustainable programmes.

2.5 By the end of 2007 we will have introduced a range of profitable services designed to relieve funding pressures as well as offering useful opportunities for member organisations and the public.

3. To improve our communications

3.1 By the end of 2010 we will have enhanced our profile with the membership, the wider public and the music industry in order to improve their understanding of our role.

3.2 By the end of 2008 we will have facilitated structures, where appropriate, which will foster better links for member organisations with other musical and non-musical organisations in their locality.

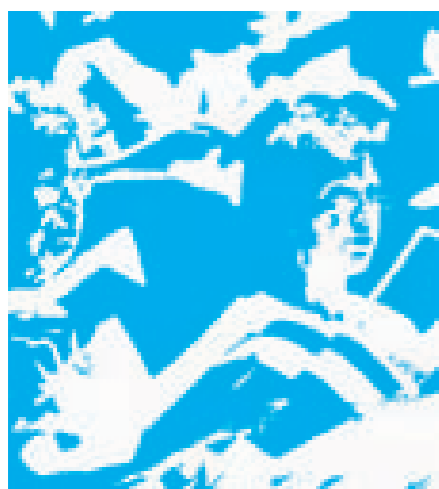
3.3 By the end of 2006 we will have reviewed the "Making Music Representative" system and identified whether it is possible and/or practical to establish regular communications with other individuals within member organisations.

3.4 Throughout the period of the plan we will improve communications with and among member organisations by utilising new technology.

3.5 By the end of 2009 we will have created a knowledge bank to capture information about voluntary music organisations including case studies.

3.6 By the end of 2006 we will have created a means of briefing member organisations more effectively about government policies and initiatives as they affect voluntary music and music education.





3.7 By the end of 2010 we will have created a mechanism for individuals with an interest in music-making and promoting to exchange information, ideas and opportunities.

4. To lobby effectively and create beneficial partnerships

4.1 Throughout the period of the plan we will lobby extensively for the importance of voluntary music. This will be undertaken with:

- national and devolved governments
- arts councils
- regional structures
- local authorities

4.2 Throughout the period of the plan we will lobby governments and education authorities to ensure that the most effective music education system possible is in place and that it is accessible in all parts of the UK.

4.3 By the end of 2008 we will have created a range of beneficial relationships with regional devolved structures and local authorities.

4.4 Throughout the period of the plan we will improve our project delivery and lobbying in partnership with like-minded organisations and individuals.

4.5 Throughout the period of the plan we will campaign for improved availability of venues for our member organisations and appropriate facilities at those venues.

4.6 By the end of 2010 we will have established a wider set of relevant contacts at an international level.

5. To create an organisation fit for the future

5.1 Throughout the period of the plan we will improve the inclusivity of Making Music by:

- taking positive steps to improve equal opportunities
- removing any unnecessary barriers that prevent or deter voluntary music organisations from joining Making Music
- extending our range of contacts to include as wide a range of musical activities as possible.

5.2 By the end of 2010 we aim to have a total membership of at least 3000 organisations.

5.3 By the end of 2010 we will have enhanced our structures in each region of England and in Scotland, Wales and Northern Ireland. These structures will use a mixture of professional and

voluntary personnel and will have nationally agreed roles and responsibilities. We will organise these roles so that they are similar and consistent in each area thus allowing post-holders to meet together to discuss best practice in their roles. The structures will:

- deliver the parts of this strategic plan that apply at an Area level
- create plans to meet local needs within the context of this strategic plan
- interact effectively with local authorities, devolved governments, regional development agencies and other relevant government devolved structures
- understand and represent the full range of Making Music member organisations in their Area, including those from outside the western classical music tradition
- disseminate that understanding and share the knowledge of Making Music member organisations locally and nationally
- undertake sustainable programmes which benefit member organisations
- work effectively with Making Music Central Office to deliver nationally agreed priorities
- act as points of contact, advice and guidance for the local membership and the wider public

5.4 By the end of 2007 we will have undertaken a "best value" review of all Making Music's operations.

Time-line
Objectives to be completed

End of 2006	2.3, 3.3, 3.6
End of 2007	1.6, 1.8, 2.5, 5.4
End of 2008	1.5, 1.7, 2.2, 2.4, 3.2, 4.3
End of 2009	3.5
End of 2010	1.1, 1.3, 1.4, 3.1, 3.7, 4.6, 5.2, 5.3
Ongoing objectives	1.2, 2.1, 3.4, 4.1, 4.2, 4.4, 4.5, 5.1

REVIEW OF MAKING MUSIC HAPPEN

Making Music Happen, published in 2000, was a wide-ranging and ambitious 5-year plan which covered (and helped to bring about) a period of major change, development and improvement within the organisation. What follows are the main achievements:

Making Music's core **membership services** have been considerably strengthened and enhanced over the past five years. There is now a dedicated Member Services Team at Making Music Central Office and Service Level Agreements have been created for all services, ensuring acceptable standards of service delivery to Making Music members. The most significant development in our membership services during *Making Music Happen* was the launch of the new Making Music website, incorporating online versions of the Repertoire Service, Programme Note Bank, Music Exchange Scheme, Information Sheets and How To Guides, which was part of an organisational development programme funded by Arts Council England.

Making Music is now represented on many of the major Government and non-Government committees and forums, including the Live Music Forum, the National Music Council, the Music Education Council, the Creative Industries Higher Education and Further Education Task Force, the National Music Education Forum and the Music Manifesto Singing Reference Group. An extensive range of **lobbying and advocacy links and activities on behalf of voluntary sector music-making** is regularly pursued: updates are provided through a "lobbying diary" in *Making Music News*. During the period of the plan the introduction of the Licensing Bill (now the Licensing Act 2004) created a major lobbying requirement to ensure our members' interests were not compromised, particularly during the threat (now removed) of having to license churches for public entertainment. Significant progress has been made over the past five years in establishing links with amateur music organisations in other European countries – eg "Unisono" in The Netherlands. During *Making Music Happen*, a major campaign was launched to improve the accessibility of local authority venues to voluntary music groups.

Making Music's capacity to provide **direct support and advice to member societies** has grown considerably over the past five years, as the network of professional Making Music Training & Development Officers has been extended so that we now have part-time professional staff in most regions of England

and in Scotland. These professionals supplement the work of the volunteer force and are able to support our members in a variety of ways, including individual advice and guidance and running training events and seminars. A wide range of regional and national development projects was initiated during *Making Music Happen*, eg the "Breakout!" contemporary music programme in the Eastern region of England, the Scotland Audience Development programme and the Wales Community Development programme.

Listen Up!, the month long festival of orchestral live music that ran in October and November of 2004, was the first event at which amateur and professional orchestras were treated as equals; and we are very grateful that our partners in this programme, the Association of British Orchestras (the trade association for professional orchestras) and BBC Radio 3, were always as keen as we were to include the some 450 or so amateur instrumental groups in the planning and execution of this event. Similarly, the Young Promoters scheme which ran in England and Scotland a few years ago now is being recognised for the innovative and exciting scheme it is, and we hope that a national roll-out of this scheme will be possible during the lifetime of this plan.

Work with and for young people was introduced as a new area of activity in *Making Music Happen* and there has been a major focus on this over the past five years. Several highly successful youth programmes including "tuned in", the "tuned in fund", "RESOUND England", "RESOUND Scotland" and "Singing Challenge" (funded by Youth Music, the Carnegie (UK) Trust, Scottish Arts Council, the Linbury Trust and the Headley Trust) have created more than 100 projects, involving Making Music member societies working with a total of more than 10,000 young people. This has led to the development of over 60 case studies, Information Sheets and How To Guides on working with young people, which are now available to Making Music members.

Another new area of activity, introduced in *Making Music Happen*, was **advancing the cause of all live music-making throughout the UK**. Much had already been done in this area by Making Music but *Making Music Happen* explicitly recognised the importance of this work for the first time. During the past five years, Making Music has continued its extensive programme of lobbying – particularly through its membership of music industry bodies including the National Music Council, Music Education Council and the new DCMS Live Music Forum.



Discussions have been held with a wide range of other amateur music umbrella bodies and plans made for closer liaison and collaboration. Associate Membership was introduced to enable unconstituted music groups to take advantage of Making Music's services and support.

Learning points

With hindsight, the overall level of detail within *Making Music Happen*, which included 60 actions in 8 sections, was probably too prescriptive in view of a changing environment.

Tackling the *Making Music Happen* actions in practice revealed a degree of inconsistency in the level of detail, with some actions proving difficult to translate into specific activity whilst others were too specific to stand the test of time.

To avoid similar problems with this plan, we have created a series of detailed objectives rather than specific actions – identifying what we wish to achieve but not, at this stage, exactly how we intend to do so. The intention is that shorter term action plans will then be created in order to deliver the objectives in this plan.

The structure of *Making Music Happen*, with its 5 key areas of activity and 3 delivery mechanisms,

was very useful in helping to categorise and prioritise the work of the organisation, but it did create some confusing ambiguity: there were some actions that could easily have appeared in more than one section. In this plan we have grouped the detailed objectives in relation to the five main aims which arose from our extensive consultations – focusing on what we are trying to achieve rather than categorising on the basis of our present internal view of the organisation.

Conclusion

Making Music Happen heralded and contributed to a step change in the activities, structure and profile of the organisation. The new Making Music corporate identity was implemented by *Making Music Happen* and today the organisation is better resourced, better known, more active, more efficient and more diverse than it was five years ago. There is, of course, still room for improvement, but Making Music has demonstrated in the past five years a healthy capacity for organisational learning and development. In the same way as *Making Music Happen* was a more thorough and sophisticated plan than its predecessor, *Serving Music*, this new plan clearly builds on the experience of the past five years and should help to ensure that the organisation continues to grow and flourish.

NINE PRINCIPLES OF THE ORGANISATION

Making Music's most significant role is to encourage live music in communities throughout the UK through the provision of high-quality services to amateur music organisations.

Making Music is committed to raising standards of performance and promotion, and ensuring that the love and enjoyment of music remains central to member organisations' activities.

Making Music is committed to encouraging opportunities for young people to experience live music both within schools and outside school hours.

Making Music is committed to welcoming all amateur music organisations into membership without exception.

Making Music is committed to facilitating member organisations' acquisition of relevant artistic, fundraising and administrative skills to help ensure the realisation of their full potential.

Making Music is committed to providing member organisations with services which are effective, efficient and good value for money.

Making Music is committed to achieving the highest possible quality in all issues of governance, including staff and volunteer management, internal structure and service delivery.

Making Music is committed to using all possible means, including the effective exploitation of new technology, to optimise communication both within Making Music and with society at large.

Making Music is committed to playing a constructive role within the music industry.



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