



Youth Music
Stakeholder Survey 2018 Findings

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Executive Summary

Youth Music carries out an annual stakeholder survey to inform our grant-making processes and strategy. In the summer of 2018 we gathered anonymous feedback (via an online survey) from current Youth Music grantees, as well as all those who applied for Youth Music funding during the 2017/18 financial year. Analysis of these responses helps Youth Music to shape and adapt our work in response to present needs, and provides a consistent baseline against which to analyse changes to stakeholder satisfaction over time

The full report begins with an overview of the methodology and respondent information and is then broken down into seven sections (summarised below).

1. Applying for funding

Respondents were asked a series of questions about their experiences of applying for funding from Youth Music. We found that three quarters of respondents deemed the level of detail on the application form to be appropriate to the amount of money requested.

The majority also rated the quality of support received from Youth Music during the application process as above average. There was also an increase in unsuccessful applicants who were satisfied with the feedback they had received.

2. Youth Music's grant management

Responses from past or current grantees showed that the majority of grantees feel the level of their grant requirements are about right. Responses relating to Youth Music staff and relationship management were overwhelmingly positive, with a significant majority reporting feeling comfortable approaching staff with a problem, and agreeing that Youth Music staff respond to their queries efficiently.

Suggestions of improvements to Youth Music's grantmaking processes included requests for a shorter application turnaround time, as well as more opportunities to meet face-to-face with staff and fellow grantees.

3. Youth Music's impact

Respondents reported feeling particularly well-supported by Youth Music in improving the quality of their work, as well as measuring the impact of their work. Consistent with previous years, grantees reported needing more support in enhancing organisational sustainability and facilitating collaboration with other organisations. Respondents answered additional questions on organisational sustainability, with a promising majority of respondents telling us that their organisation's sustainability had improved over the last five years.

The majority of respondents rated Youth Music's impact on their organisation as above average, as well as on their wider fields of work.

4. The Youth Music Network

Commonly reported uses of the Youth Music Network included downloading resources such as the Quality Framework, reading blogs authored by Youth Music staff and grantholders, and downloading research reports. The majority of respondents reported feeling that the Youth Music Network was a valuable tool, but there were also some constructive comments about how it could be used more effectively by grantholders.

5. Consultation questions

We used part of the Stakeholder Survey to consult with respondents about particular areas of practice:

- 5.1. Local authority cuts
- 5.2. Music education hubs
- 5.3. National Plan for Music Education
- 5.4. Support for young people aged 18-25

The findings from these questions will be published later in 2019.

6. Closing comments

As a funder overall, Youth Music received an average rating of 6.18 out of 7, with 92% rating Youth Music as above average, and over half selecting the highest point of the Likert scale. Common words used to describe Youth Music included 'supportive' (consistent with the most common word in last year's survey), followed by 'essential', 'inspiring', 'dedicated' and 'progressive'.

7. Recommendations

A series of recommendations have been provided based on the findings of the survey.

Introduction

This report presents the findings of Youth Music's 2018 Stakeholder Survey. It is structured broadly in the same order as the survey itself.

Method and respondent information

An online survey consisting of a mixture of 44 questions (both open and closed) was distributed to 421 organisations, comprising all current grantholders as well as applicants who had been declined in the last financial year. 135 respondents completed the survey – a response rate of 32% (a significant increase from the 23% response rate of the 2017 survey). It was not compulsory for respondents to answer every question.

Respondents were asked to select one option that best described the geographical area in which they 'usually' operated. Responses have been gathered from across the country (Figure 1), meaning that the findings from this survey are unlikely to present a significant regional bias. This was fairly representative of those awarded funding in the 2017-18 financial year, with slight under-representation of South East, North East and Yorkshire based grants.

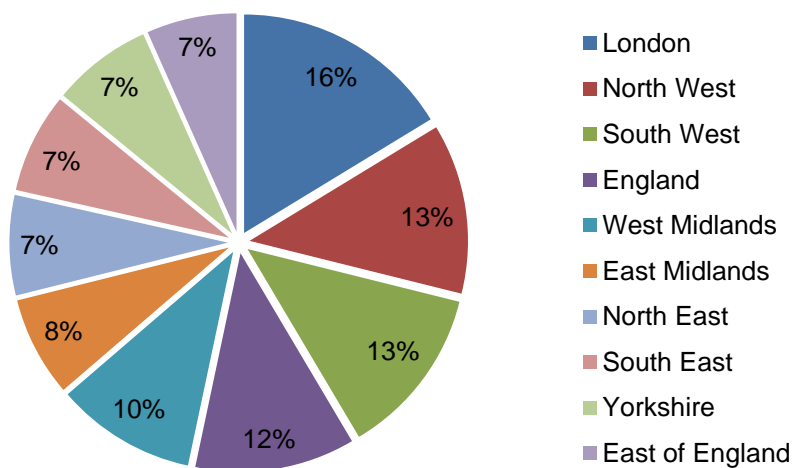


Figure 1. Respondents' usual area of operation

Figure 2 shows the range of turnover of organisations that completed the survey, demonstrating a wide range of organisation sizes amongst respondents. Almost two thirds of total respondents have an annual turnover of less than £500,000, with just under one quarter with a turnover of £1million or more.

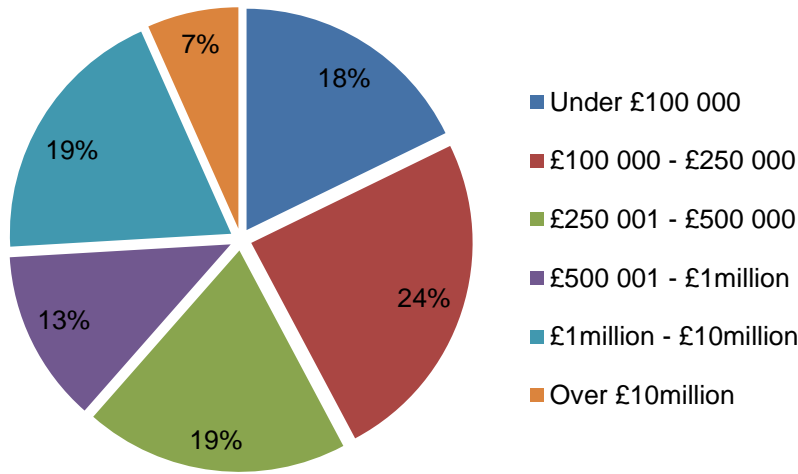


Figure 2. Respondents by organisation turnover

Figure 3 shows that a significant proportion of respondents were from not-for-profit organisations, with 63% of respondents representing registered charities, 9% from voluntary or community organisations, and 6% from community interest companies. Ten percent of respondents were from companies limited by guarantee, and music services and primary care trusts made up a further 8% of respondents. The remaining 6% of responses came from academies, children's centres, companies limited by shares, local authorities, schools and universities, with no representation from nurseries, prisons/YOIs or PRUs.

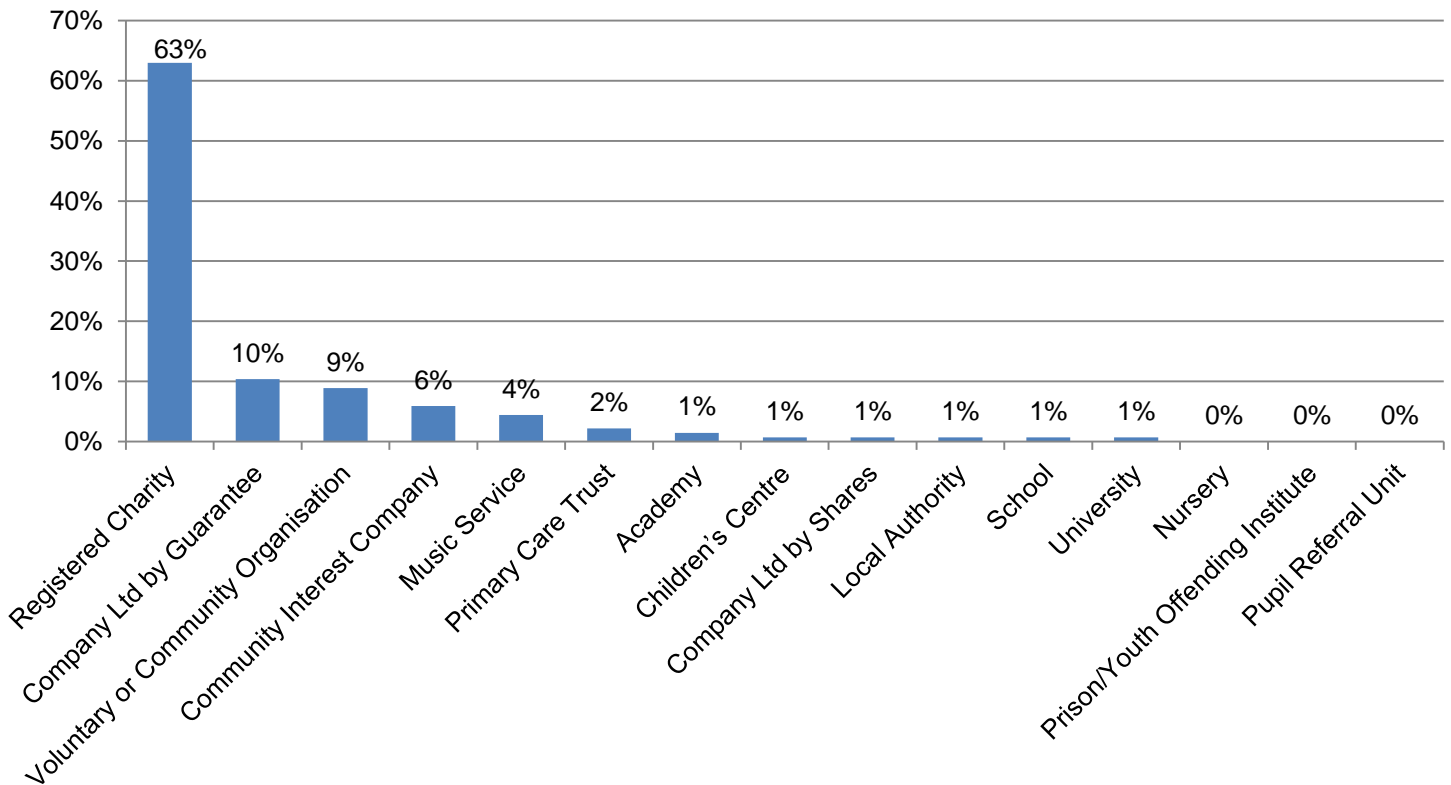


Figure 3. Respondents by organisation type

Results

The remainder of this report will present the survey findings, along with some recommendations for how Youth Music can respond to these.

1. Applying for funding

Respondents were asked how they felt about the level of detail in the application form in relation to the size of the grant they were applying for (Figure 4). The majority of respondents (76%) felt the level of detail was 'about right'. This is roughly in line with last year's survey result (78%), and indicates that the introduction of different funds for different sizes of grant (with proportional levels of application requirements for each fund) in 2015 continues to be suitable for the majority of stakeholders.

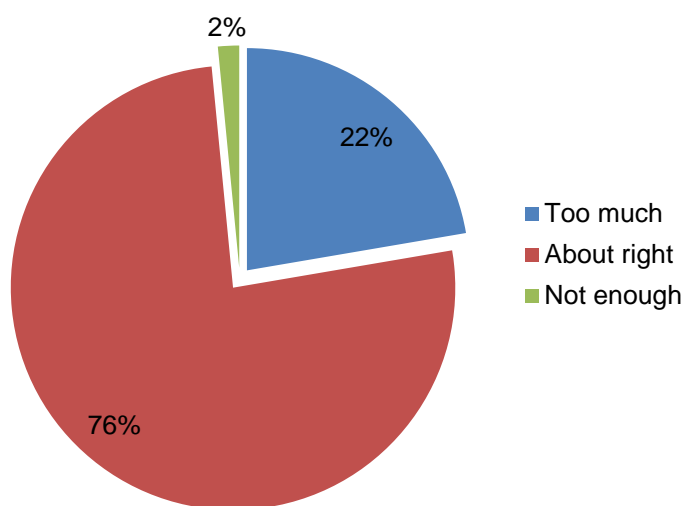


Figure 4: "What do you think about the level of detail on the application form in relation to the size of grant?"

Respondents were asked to rate the quality of support that they received on a Likert scale from 1 to 7 (1 = very poor, 4 = average and 7 = excellent). The majority of respondents rated the quality of support received as above average (82% - consistent with the result of 81% from last year's survey), 13% rated it average, and 5% below average.

An additional 27 respondents chose to leave comments about the support they received during the application stage, most of which were broadly positive, remarking on "friendly" or "knowledgeable" staff members on the phone or via email, whilst a small number left neutral or less satisfied remarks, which tended to be from respondents who had not requested support:

There is always someone available who is knowledgeable and friendly to help us through the process.

We were able to ask questions, see if our project was a good fit, and ask questions from our relationship manager. All super helpful, thank you!

Did not request any support as wasn't aware this was an option. Received

feedback after stage 1 application about the information required for stage 2 which was very useful.

Youth Music provides feedback on all applications received, aiming to highlight strengths and areas for development. Of 52 respondents who had previously been unsuccessful in an application to Youth Music, 63% agreed or strongly agreed that this feedback had been useful (an increase from last year's 52%), whilst 11% were neutral, and 19% disagreed or strongly disagreed (a decrease from last year's 28%). Given that the percentage of respondents who were dissatisfied with Youth Music's feedback on unsuccessful applications was much higher last year, a recommendation from the 2017 Stakeholder Survey was to ensure unsuccessful applicants were made aware that they could discuss the feedback they were given with members of the Youth Music team. The results here suggest that an improvement has been made in the quality of feedback on unsuccessful grants, and/or the increased opportunity to discuss this feedback following notification. However, those who disagreed/strongly disagreed that this feedback was useful made up almost one fifth of unsuccessful applicants. Whilst this shows progress on last year's results, we aspire to continue to improve our processes, and will continue to monitor stakeholders' satisfaction with feedback given on unsuccessful grant applications (**Recommendation 1**).

2. Youth Music's grant management

Eighty percent of the survey respondents indicated that they were a current grantholder, and 66% indicated that they'd previously held a Youth Music grant which had since been closed. Fifty percent indicated that they were both current *and* previous grantholders.

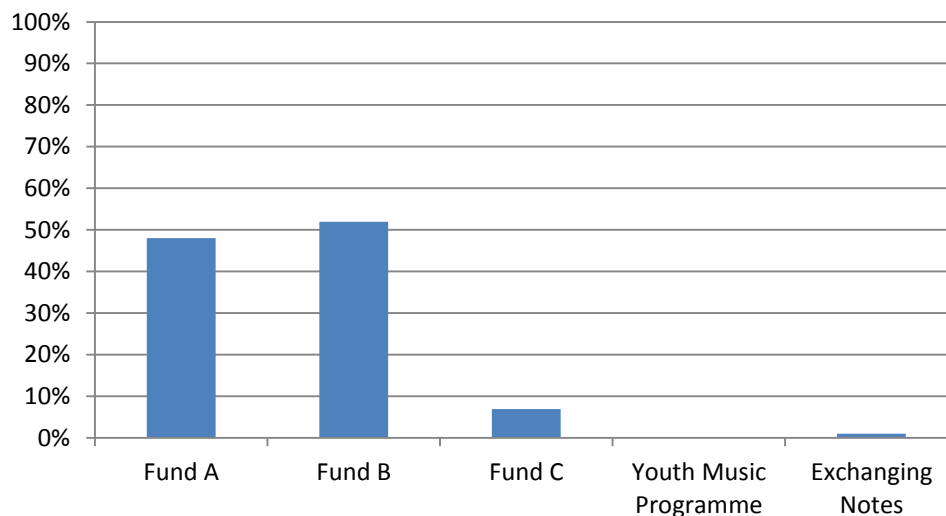


Figure 5: Grants currently held by respondents

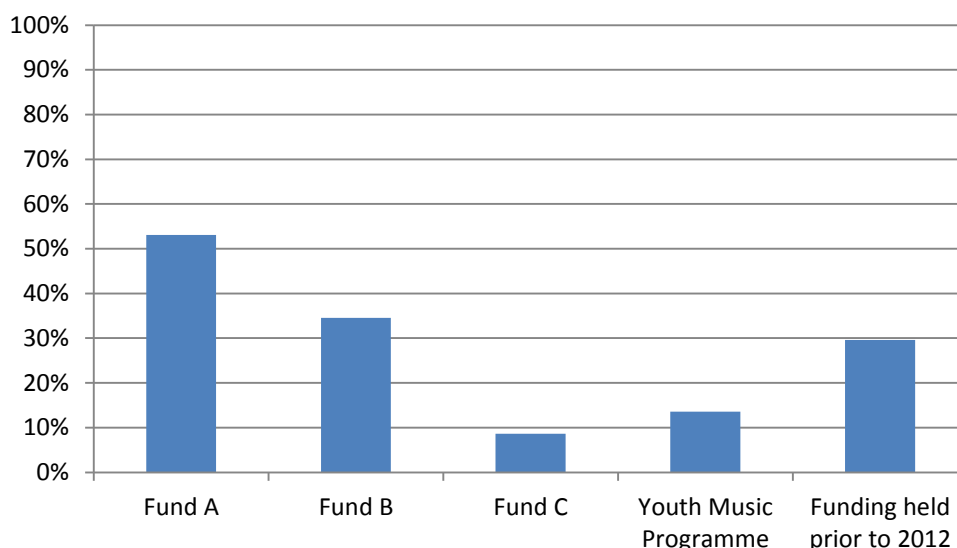


Figure 6: Grants previously held by respondents

All grantholders (past or present, n=82) were asked a series of questions about their experiences of being a Youth Music grantholder.

2.1 Grant requirements and Youth Music resources

Of these respondents, 81% said the proportion of reporting and monitoring requirements relating to the size of their grant was about right, with the remaining 19% saying they were 'too much'. This is consistent with last year's survey, however, in last year's survey the majority of those who felt the requirements were 'too much' were Fund A grantholders, but the analysis of this year's responses to the same question showed a more balanced representation of the various grant types currently held by respondents.

Seventy five percent of respondents agreed or strongly agreed that they had felt well supported in their evaluation by Youth Music staff and resources. This is a slight decrease from last year's response (83%), indicating some further exploration of the reasons for this decline may be needed (**Recommendation 2**). However, 91% agreed or strongly agreed that the process of evaluation was useful for strengthening their organisation, and 72% felt their evaluation skills had improved as a result of reporting to Youth Music.

Youth Music uses the evaluation data submitted by grantholders to produce a range of publications and resources. Ninety-four percent agreed or strongly agreed that they were aware of this fact, and 81% agreed or strongly agreed that these publications had informed their work. Ninety percent agreed or strongly agreed that they had made use of Youth Music's Quality Framework, and 83% agreed or strongly agreed that they had read some or all of Youth Music's latest Impact Report.

When asked what other kinds of resources Youth Music should produce, 46 respondents provided answers which were broadly categorised into themes. Many responses contained themes around connectivity with other grantholders (**Recommendations 3&4**) and their work, particularly those facing similar challenges, doing similar work, or working in the same geographical area:

It would be useful to have a directory of other Youth Music funded projects in

my area so that I can facilitate and strengthen progression and referral routes.

Rather than just telephone calls for help and support - conference calls may be useful with several practitioners taking part.

Annual conferences and seminars to learn from other projects

Other responses contained ideas around evaluation, including shared measurement:

*If organisations are working in similar settings - and if we could share/measure similar objectives - we would start to collate data that could be combined to support evidence (**Recommendation 5**)*

Best practice of placing young people at the heart of the evaluation process

Other less commonly mentioned themes included project planning resources, continuing professional development for music practitioners, and research reports or evidence reviews based on grantholder data.

2.2 Relationship management

When asked about their relationships with Youth Music staff, 90% of current or previous grantholders agreed/strongly agreed that they felt comfortable approaching Youth Music staff with a problem, whilst 84% agreed/strongly agreed that Youth Music staff members are flexible with the requirements of their grant. In addition, 92% agreed/strongly agreed that Youth Music staff respond to their queries efficiently.

Sixteen respondents opted to leave additional comments about their relationship with Youth Music staff, with most comments showing positive opinions, particularly in relation to flexibility; with a small number of respondents leaving more neutral or negative comments relating to the nature of their relationship with Youth Music:

For numerous reasons beyond our control we had two failed launches of our Youth Music Project. As a result, we needed to move the start and end date of our project backwards and our grant manager was very understanding and flexible.

There's always an awareness that Youth Music is a funder so it can be difficult to feel completely at ease in sharing any issues.

2.3 Improvements on grant-making processes

When asked, 'what is one thing we could do to improve our grant-making processes?' 52 respondents provided an answer. These answers were coded into broad categories, with the most frequently occurring themes showing a demand for faster turnaround times on application decisions:

The length of time it takes to make a decision particularly if you have applied for less than £10k. 12 weeks seems a very long time.

A slightly faster turnaround time between bids and finding out if they've been successful is the only thing I can think of.

Changes to reporting requirements were also suggested frequently, with these changes mostly relating either to budget reporting, or outcomes:

I feel that the reporting by indicator for each outcome is restrictive to narrating the overall impact, and is unnecessarily cumbersome.

The budget reporting forms are different from the midway forms. We often need to make multiple versions which takes up valuable time.

There was also a feeling amongst some respondents that the application forms are too restrictive:

A bit less on the outcomes/evidence part... it requires a high degree of specific information at the beginning of a project, when often it is during the project itself that alternative and better ways of evidencing emerge

Remove the level of detail required to enable projects to be more flexible, genuinely youth-led and responsive to the needs of participants.

These responses showed some similarities with responses from last year, in particular, the requests for a shorter application turnaround time, which has been a frequent theme in responses over a number of years. In response to similar answers in last year's report, a recommendation was made to provide applicants with further clarification on the grantmaking and assessment processes, including timescales. This information is now provided on the Youth Music Network, but we will continue to consider how else we may be able to reduce the length of assessment periods. **(Recommendation 6)**. Alongside these suggested improvements, however, there were also several respondents who reported being satisfied with the grantmaking process, and had no immediate suggestions to give:

Little, aside from being given more money to enable you to award more grants, which is out of your direct control.

3. Youth Music's impact

Using a seven-point Likert scale, we asked respondents to rate Youth Music's success in supporting grantholder organisations in a number of specific areas. Respondents rated 'Measuring the impact of your work' as the most successful aspect, with 77% rating the level of support given by Youth Music as above average, followed by 70% rating support in 'Improving the quality of your work' as above average.

Respondents were asked to select the aspect for which they would most like further support from Youth Music (Figure 7). Sixty-seven percent of respondents requested more support in facilitating collaboration with other organisations, followed by support in enhancing organisational sustainability (58%). These two most popular areas for further support are consistent with responses from the last two years, suggesting that this continues to be a priority for the organisations Youth Music supports.

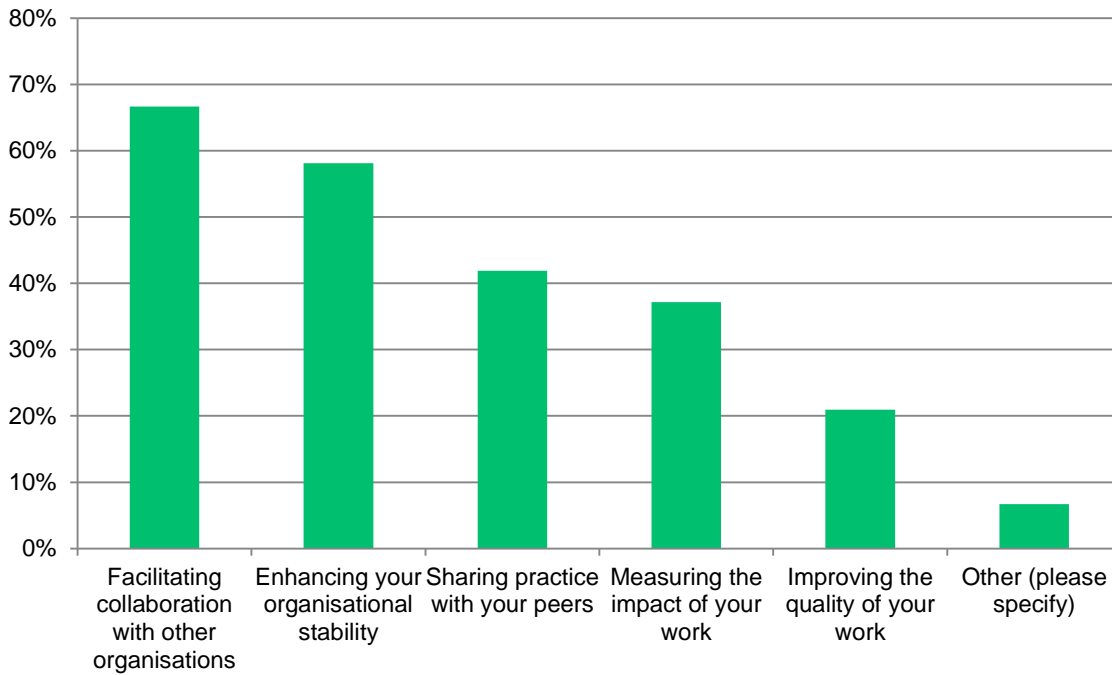


Figure 7. Aspects where grantholders would like further support from Youth Music.

With this in mind, Youth Music asked respondents to this year’s survey some additional questions in relation to organisational sustainability, in order to gauge further information on how we can support organisations’ development. We asked organisations to tell us how their organisational sustainability had changed over the last five years. Of 114 respondents to this question, 64% told us that the situation had improved, whilst 20% said it had worsened, with the remaining 16% indicating that there had been no change.



Figure 8. Change in organisational sustainability over the last five years.

In addition, we asked respondents to tell us about the main organisational factors that affected such changes. We received 65 responses to this open question, which were coded into themes. Positive changes in organisational sustainability were attributed to several different themes, with organisations most commonly citing diversifying their income streams, building partnerships with other organisations, and growing their track record as reasons for improvements in organisational sustainability:

We have had time to build relationships with a wider range of trusts and foundations. We have increased our track record making us a more bankable organisation for funders. We have increased our fee-for-service revenue and trialled a range of partnerships and additional services. We have expanded into Wales, thereby accessing a new pool of funding and reaching new beneficiaries.

Loss of funding from LA [local authority] forced the organisation to think creatively about how to overcome this. Commercial aspects of the building have helped to support this e.g. venue hire and catering.

We became part of a CEP [Cultural Education Partnership] which led to more partnership projects. As we have grown and stayed focused we have become more respected across the County by statutory bodies as well as other organisations

Big pioneering projects alongside being more confident in the way we work has lifted the organisation on to another level.

In terms of negative changes to organisational sustainability, responses generally tended to focus on a lack of funding or higher levels of competition for funding – whether this was from the local authority, Youth Music, or other sources:

We lost the benefit of the Education Support Grant, along with other LA's so have had to make service efficiencies over all. However, We've maintained MEH [music education hub] lead partner status, and still have support from officers and members of [council]. Youth Music funding has helped us sustain and enhance our focus on inclusion during this period.

Lack of local funding, more organisations apply for the same funding

In order to understand how we can help with these issues, we also asked respondents to rank numerous potential changes that Youth Music could make to our funding programme. We received 114 responses to this question. The three options which were ranked the highest were all very closely ranked, with core funding, longer term funding, and continuation funding all being ranked highly by respondents. In particular, 39% of respondents rated 'core funding' as their highest priority.

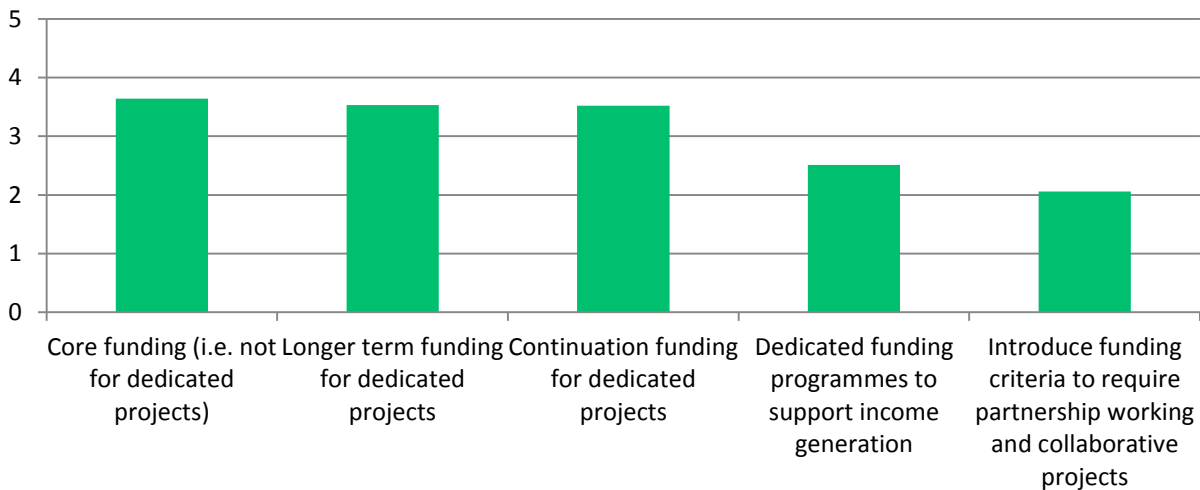


Figure 9. Ranking changes to YM's funding programme to support organisational sustainability.

In addition, we also asked respondents to rank aspects of Youth Music's wider work which would best support their organisational sustainability. Most highly ranked was 'training and resources', closely followed by 'signposting to alternative sources of funding'.

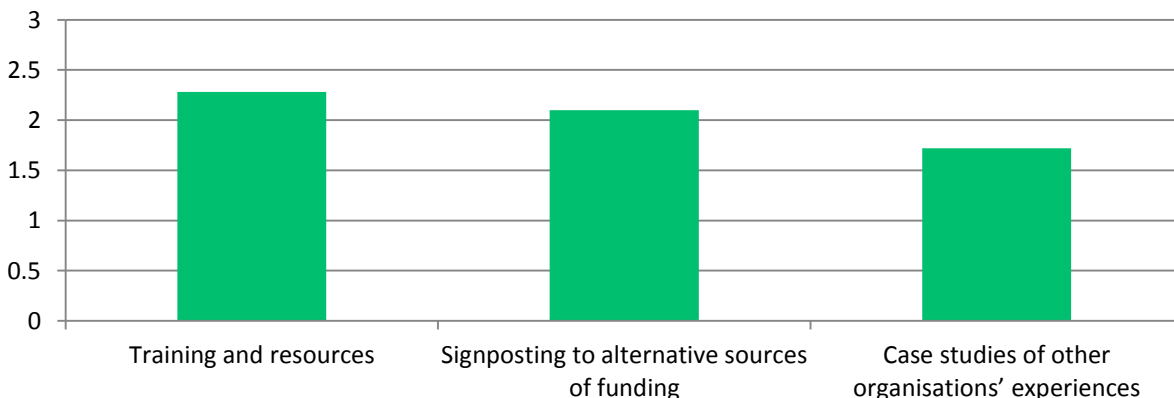


Figure 10. Ranking aspects of YM's wider work to support organisational sustainability.

Finally on the subject of organisational sustainability, we asked respondents if there were any other suggested changes Youth Music could make that would be more important or impactful than the changes suggested in the previous questions. Nineteen additional suggestions were left, many of which resonated with the results of the previous questions. The responses were coded into three themes:

Aspects of Youth Music's funding programme/decisions:

fund more projects, that give disadvantaged young people a chance

Youth Music's commitment to full cost recovery and paying staff well is a good ambition - it's ours too. In reality matching this against the level and quality of outputs and outcomes that we need to meet in order to full-fill the grant requirements is at odds. Supporting a workforce to do the job well with young people in challenging circumstances requires a lot of support and training resources. The 20% limit towards indirect costs does not reflect the true costs of supporting, training, managing the changes (HR) and having room to share and develop.

Encouraging practice sharing between organisations:

This would take a bit of work to put in place, but a scheme whereby smaller and larger organisations with similar organisational aims and objectives are paired up as 'buddies' to learn from each other's organisational structures - this would improve collaborative working and facilitate better resource-sharing and dissemination of learning.

Increased contact between Youth Music and grantholders:

More frequent visits. Facilitating exchange visits across the country.

Visits from the grants team to our project so that they can understand how we work

As the external environment continues to be challenging for many organisations, it is clear to see why organisational sustainability remains a priority to support. Youth Music should consider exploring opportunities to address organisational stability further with a view to helping organisations access less restricted funding **(Recommendation 7)**.

Using a seven-point Likert scale, we asked respondents how they would rate Youth Music's overall impact on their organisation. 108 people responded to this question, giving an overall rating average of 5.88 out of 7. Eighty-seven percent of respondents rated Youth Music's impact on their organisation as above average. On the same scale, we then asked respondents to rate Youth Music's overall impact on their wider field of work. Eighty percent of respondents rated Youth Music's impact on their wider field of work as above average – a slight drop from the 84% in responses to the same question in last year's survey, and a weighted average of 5.54 out of 7.

4. The Youth Music Network

All respondents (current and previous grantholders and non grantholders) were asked to rate their agreement with statements about the Youth Music Network, on a four-point Likert scale. Of 108 respondents to this question, 87% agreed or strongly agreed that they would recommend the Youth Music Network to other music education professionals, and 85% agreed or strongly agreed that the Youth Music Network is a useful resource, even for those who are not applying for funding. Eighty-six percent agreed or strongly agreed that the Youth Music Network newsletter is useful and relevant to their work. These findings are consistent with last year's survey.

When asked to select how they use the Youth Music Network, 66% of respondents told us that they use it to download resources such as the Quality Framework. Fifty-three percent also told us that they use the Youth Music Network to read blogs, and 56% to download research reports. Also fairly common was searching for Youth Music funded projects (40%) posting events (38%) and writing blogs (87%). Less common uses of the Youth Music Network included searching for events and using the evaluation builder (both 21%), contacting other Youth Music Network users (18%) advertising job vacancies (17%). It is worth noting that these uses of the Youth Music Network, whilst similarly ordered in preference to last year's responses, were all much less frequently selected by respondents, with a difference of 13 percentage points between the most commonly selected answer

this year (downloading resources such as the Quality Framework, 66%) and last year (same option, 79%). When the last survey was released, the Youth Music Network had just been redesigned, with some features removed and a new layout released. This could have affected respondents' usage of the Youth Music Network, but additional comments explored below may provide further understanding of why and how people engage with the site.

We also added a new question this year, asking respondents to indicate how often they use the Youth Music Network. Of 107 respondents, 45% said they use it a few times a year, with 30% selecting 'monthly', 11% selecting 'fortnightly', and fewer claiming to use it weekly (6%), less than once a year (5%), yearly (2%) or never using it (2%).

Thirty-three respondents left additional comments about the Youth Music Network. In last year's survey, many respondents made comments about the Youth Music Network being difficult to use, and in response, a recommendation was made to monitor these responses closely following the redesign and relaunch of the new Youth Music Network. Several comments in this year's survey have shown that users are finding the new version of the Youth Music Network easier to use:

The new version is much easier to use. We were new to blogging and now feel much more confident in this area due to the requirements of grantholders to use the YM Network

I think the re-design is much clearer.

Several respondents left other broadly positive comments, or did not have any additional comments to add:

We see it as an excellent platform to show what we've been up to and celebrate the young people's successes.

Despite these positive comments, a strong theme that the Youth Music Network could be a more active environment emerged in this year's responses:

It doesn't seem to be an active community

It feels like something people use to evidence their grant spending , rather than a lively , interactive forum for sharing and developing ideas.

One reason for this perceived lack of activity is likely to be the time spent using it, and many reported a lack of time to dedicate to using it effectively:

I think it's great; I just struggle to engage as much as I would like to due to other time pressures.

I understand how it could be useful, but to me it feels like an extra obligation to fulfil.

In a similar vein, other respondents commented that they were unsure of the purpose of the Youth Music Network, perhaps explaining in part why some people don't spend a lot of their time using it:

Not entirely clear exactly what the purpose of the Network is - perhaps worth reducing the scope of the site and focusing in on where there are gaps in the sector

Since the redevelopment of the Youth Music Network, Youth Music staff have had discussions around how we can encourage more active use of the Network, including Grants & Learning staff actively commenting more on blog posts and

features, encouraging discussion, making better use of the Youth Music Network Twitter feed, and curation of a Youth Music Network newsletter. In next year's survey, Youth Music should monitor responses to see if this has made a difference on people's quality of experience when using the Youth Music Network **(Recommendation 8)**.

5. Consultation questions

While the Stakeholder Survey is a chance for all respondents to give their opinions on a number of Youth Music's processes and ways of working, it is also useful for gauging stakeholders' opinions and experiences of a number of other matters of interest either internal or external to Youth Music. These opinions may form recommendations for Youth Music, or may be used to inform additional studies or reports. This year we consulted grantholders about the following areas:

- 5.1. Local authority cuts
- 5.2. Music education hubs
- 5.3. National Plan for Music Education
- 5.4. Support for young people aged 18-25

The findings from these questions will be published later in 2019.

6. Final ratings and comments

In the final section of the survey, we asked respondents how they would rate Youth Music overall as a funder, on a seven-point Likert scale. 107 respondents chose to answer this question, and the weighted rating average for this question was 6.18 out of 7.

Ninety-two percent (n=98) rated Youth Music above average, with 57% (n=61) selecting the highest point of the scale (labelled 'very good'). This is broadly consistent with last year's survey.

Five percent (n=5) of respondents rated Youth Music as below average – with one person (1%) choosing the bottom point of the scale, labelled 'very poor' – and the remaining 4 (4%) respondents rated Youth Music as 'average'.

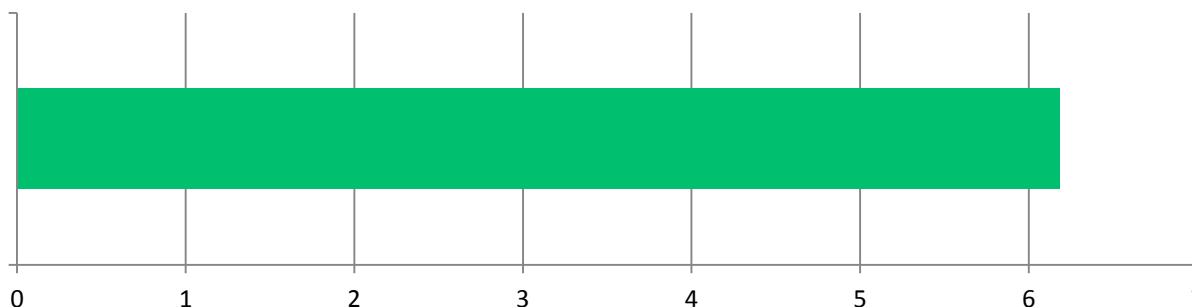


Figure 11. Rating average of Youth Music as a funder overall (6.18/7).

We also asked respondents to tell us the one word they would use to describe Youth Music. The most commonly cited word was 'supportive' (consistent with the most common word in last year's survey), followed by 'essential', 'inspiring', 'dedicated' and 'progressive'.



Figure 12. 'What one word would you use to describe Youth Music?': word cloud.

Finally, 39 respondents took up the opportunity to leave additional comments, which were categorised into themes:

- **Youth Music's commitment to musical inclusion:**

Youth Music is essential at all levels - for children, young people, families and communities and for enabling and inspiring organisations in their work in so many ways. Youth Music are essential in building a network of experienced workers and organisations, who have good core values and understanding, and can deliver quality work to meet the varying and often complex needs, musically, socially and personally. Without Youth Music there would be so many gaps in thinking and delivery.

As a funder, Youth Music has demonstrated that they wish to support the real issues that exist with people at grassroots levels and that even the smallest of changes are huge for individuals. Simply stepping over the threshold of the building is huge progress for some.

- **Accessibility of application process/requirements:**

Recently applied for funding as a volunteer within a charity and not familiar with the application criteria and process which was very difficult and resulted in a failed application

I just wish the repeat process to re-apply for funding did not take up valuable time. Small organisations with less core funding means the is less time and resources to keep this work going - and this work TAKES TIME TO BUILD!

- **Youth Music funding allows organisations to continue important work:**

I have been employed on Youth Music projects for the past ten years as a music leader, project coordinator, and now project manager. I have seen it grow leaner, meaner, and generally much clearer on what it sets

out to do, and feel the work it funds is better all round. Youth Music has helped me and others like me make a life in music and make a difference to innumerable lives.

We are very grateful to Youth Music for believing in our organisation and providing continued funds which has enabled us to grow and flourish as a community music provider. As a rurally based organisation your funding has enabled us to connect far beyond our region, build our networks, draw down additional funds and 7 years on we are now able to really see the benefits of YM funding with some of our young people now moving into successful music careers - none of this would have been achieved without your continued support.

7. Recommendations

It should be noted that several of the recommendations below are continued from those made in last year's report. Work has commenced on these, and we hope to continue to see developments on both continuing and new recommendations over the coming year.

Recommendation 1: Youth Music provides feedback to all unsuccessful applicants. Whilst many appear to be happy with the feedback received, Youth Music could strengthen this process further by ensuring unsuccessful applicants are made aware that they can discuss this feedback with Youth Music should they need further clarification. Whilst there has been progress since last year's results, Youth Music should continue to monitor stakeholders' satisfaction with feedback given on unsuccessful grant applications.

Recommendation 2: Youth Music should explore the reasons for the slight decline in satisfaction at evaluation support offered to grantholders to identify where further support may be needed. This could include consulting respondents to next year's Stakeholder Survey, with some more specifically targeted questions around evaluation. Youth Music should also consider further face-to-face evaluation support and training with grantholders.

Recommendation 3: Youth Music should publicise and encourage the use of the current projects map featured on our website, in order to increase the visibility of current grantholders to others and encourage local connections to be made.

Recommendation 4: Youth Music should host another series of grantholder gatherings in the coming year. Exploration of alternative methods to connect grantholders should also be considered, such as online networks and events.

Recommendation 5: Youth Music has undertaken work already to pilot a shared approach towards measurement and evaluation with a selection of Fund B grantholders. A report of the findings of this pilot project will be published in the Autumn of 2019 and Youth Music is considering how the learning from this project can inform implementation of such an approach more widely across the portfolio.

Recommendation 6: Responses to the Stakeholder Survey often indicate that applicants are dissatisfied with the time taken to notify if a bid has been successful. Youth Music has provided applicants with further clarification on the grantmaking and assessment processes to improve transparency, including publishing timescales on the Youth Music Network. Youth Music should continue to consider how else to reduce the length of assessment periods.

Recommendation 7: Youth Music should consider further exploration of opportunities to support organisational stability in the sector, with a view to helping organisations diversify their income and access funding towards core costs and longer term stability.

Recommendation 8: Youth Music should continue to carefully monitor users' experiences of the new Youth Music Network as further improvements are implemented.