

Spitalfields Music

Summary plans 2014/15 – 2017/18



Executive Summary

Over the past five years, Spitalfields Music has evolved dramatically and ridden high artistically. Beginning with a name change, our audiences have grown by 30%, our turnover has grown by 38% and our Learning and Participation programme has won six awards for its innovation, quality and leadership. As we celebrate the 25th anniversary of our Learning and Participation programme in 2014 and the charity's 40th anniversary in 2016, we are energised to maintain the momentum over the past five years. We recognize the challenges which lie ahead, not least in the rapid pace of change in our local area and in the continued economic environment, but believe more than ever that it is a time to invest in people to support their resilience, humanity and quality of life.

This is a transition plan to establish a much greater reach for the charity.

Over the coming four years we will have the following strategic priorities to move the charity to its next phase of life:

Develop our programme

- putting an increased emphasis on young people as audience members, as producers and creators and as learners
- focusing our community development on work to bring different parts of the community together and work with elders
- putting a new emphasis on artist development by developing our existing training programmes and starting a hub for emerging ensembles
- developing our festivals with new emphasis on three areas:
 - Audience development
 - Innovative commissioning
 - New partnerships
- fusing digital activity into our programme of work
- increasing our geographical reach to take in Barking & Dagenham and Newham

Formalise our role as an 'innovation unit' for the music sector

- be more proactive in collating and disseminating information about models
- measure the impact of our activity in a consistent way over 3 years
- establish a 3 year research programme in partnership with higher education

Develop our financial model

- specifically looking at income generation, being commissioned and building our fundraising capacity. If we are modelling programme practice, we should also model ways of financing innovation.

Find a home for the charity shared with others

- to combine office accommodation and access to workshop space.

This is a summary of our business plan which sets out how we will achieve these strategic goals in line with our overall vision and mission and what success will look like.

1. Introduction

What we do

This year Spitalfields Music will reach just under 40,000 people live and 1 million through broadcast or podcast with a programme which includes:

- Two internationally recognised music festivals in Spitalfields
- An award winning year-round Learning and Participation programme in Tower Hamlets
- A touring programme for young people in Tower Hamlets, Barking & Dagenham and Newham

We work with world class musicians from a range of different background so that quality is at the heart of what we do. Associate Artists have included The Sixteen, The English Concert, The Early Opera Company, Orchestra of the Age of Enlightenment, Matthew Barley, James Weeks, Talvin Singh, Arun Ghosh, Scanner. Alongside this, we pay a high level of attention to points of access and context in order to reach the broadest range of beneficiaries that we can. We are both need and demand led and we operate both artist- and participant-led activity.

The needs we are seeking to address through this plan

In preparing for this plan we have identified the most pressing needs for our local area and its communities

- Equal access to the arts for young people in East London – across a very fragmented set of structures and services
- Widening access to quality arts across East London, recognising that this means going to people rather than expecting people to come to the art
- The need for enjoyment, delight and wonder
- Ensuring artists are able to be the best they can be in this current environment, particularly to:
 - Make the most relevant, brilliant art they can
 - Engage with people of all ages through the arts
- Leadership – the arts have a role to play as part of a wider civic framework (of schools, libraries, health care, community spaces indoors and outdoors) which is under extreme pressure at present

Demand

Spitalfields Music is experiencing the highest demand in its 40 year history. Over the past 4 years our audiences have grown by 33%. For our 2013 Winter Festival, over 50% of events were sold out in advance of the festival and in our current tour of east London we have had waiting lists at 9 of our 12 touring venues (libraries and childrens centres). In 2013, No Strings Attached (NSA), our free ticket scheme for Tower Hamlets residents saw an increase in demand of 139% and Under 26s/student tickets at £5 increased by 148%. Demand and requirement for access initiatives continues to be as high as demand for full price tickets.

Context

If there is a part of London for the arts to focus on, it is the east. With the fastest growing youth population, the most diverse range of communities, both the highest and the lowest salaries in the capital, it is a place of opportunity and challenge in equal measure. If the arts are to show themselves to be central to civic life in a 21st century city, this is the place where it will happen. Out of this context – what we learn, the models we develop and the talent which emerges – there is much to benefit the wider city and indeed the country more generally. East London will be our focal point, but where appropriate we will disseminate far and wide.

2. Vision, goals and beneficiaries

Vision

Music has the power to improve life, collectively and individually, and in particular to lead to greater equality and higher achievement.

Our vision is for a world in which musicians are seen as leaders and in which music creates an inclusive space through which a diverse city can come together. We want to put music at the heart of our civic society and create the circumstances in which everyone can connect with music in the public realm.

Mission

We are:

- A 21st century creative charity operating for the benefit of east London.
- An innovation unit for the music sector nationally and internationally, finding ways to disseminate practice and influence for wider change.

We work with people as artists, participants, learners, audience members, volunteers and partners. We apply the same values to all of our interactions.

We produce world-class music festivals and events, education projects and participatory programmes and supports artist and audience development.

Goals

To achieve our vision and mission we aim to:

- Delight, inspire and bring joy through exceptional music to as wide a group of people as possible, particularly focusing on points of access for people in east London
- Model the role of the arts, specifically music, in 21st century as part of our shared civic life.
- Support the development of artists as leaders within society broadly, so that they can achieve their most brilliant work and so that this work can reach as many people as possible.

Our beneficiaries

Socio-demographic profiling of our audience shows the breadth of our audience reflects the diversity and inner-city nature of an east London population: from those in low-income households, often relying on council support who are traditionally not very engaged in the arts, to captains of industry from more affluent situations as well as urban city-dwellers with strong interests in culture. [In Mosaic from A01 Global Power Brokers to K49 Re-Housed Migrants.]

Our key beneficiary groups (in order of intensity of relationship) are:

- residents of east London, particularly those who do not attend arts events regularly (this is a very diverse category)
- audiences for music from across London (culture vultures and contemporary culture attenders are at the core of this profile)
- audiences for music from around the UK and internationally (primarily culture vultures and contemporary culture attenders) reached primarily through broadcast or stream, but over the life of this plan through touring and international collaborations.

3. Our programme

The charity's success over the past five years has been built on change through our programme and we will take the same approach in the coming five years. All of this activity will be developed in partnership.

In looking at need and opportunities we have identified the following key developments to our programme between 2014 and 2018:

- A renewed focus on work with young people
- Expansion of our geographical reach to take in Newham and Barking & Dagenham
- A new focus on artist development
- Include digital activity in order to reach more people locally, nationally, internationally
- A new focus on programming models designed to reach 'non-attenders'
- Develop producing partnerships which allow us to make work on a larger scale
- Tour our activity to reach national or international audiences
- Formalise ways we can 'spotlight' our practice so that others can use our models

Themes

There will be five themes to our programme:

- **Creative learning for young people**

Bringing excellence in creative music making to support and raise aspirations of young people's abilities

- **Community engagement**

Promoting civic engagement using music as a mutual space for discovering and developing new and existing passions

- **Artists as leaders**

Returning artists to the heart of society, through support for artistic, leadership, social and economic development training

- **Audience development**

Broadening perceptions and drawing new connections, through stunning and imaginative programming and presentation

- **Art-form development**

A catalyst for innovation, supporting risk taking and bringing the world to Spitalfields to sustain and encourage the development of music through this century

Reach

By 2017/18 we aim to be reaching the following:

- 30000 young people with creative learning projects
- 5000 members of the east London community with community engagement projects
- 100 artists with intensive artist development programmes, who will within 1 year benefit 10,000 people as participants or audiences
- 300 professionals (such as library workers) with training in music, who will within 1 year benefit 30,000 people as participants
- 30000 people as audiences for our festivals in Spitalfields
- 10000 through live touring and 2 million through broadcast or podcast through Made in Spitalfields
- 1000 practitioners with information about our models of activity through conferences, papers, training and action learning.

Programme strands

We will deliver activity under these themes through the following strands of work:

- 1. A year-round programme in Tower Hamlets (and eventually in Barking & Dagenham and Newham)**
 - Young people aged 0 -5 and their families
 - Young people aged 6 – 18 within mainstream and SEN schools and out of school
 - Training for people working in public settings to enable them to use music in their work (library, care workers for example)
 - A community engagement programme bringing music to specific geographical areas

- 2. An artist development programme with a national remit**
 - Training at a range of levels for musicians working in education and community settings
 - A hub to support the development of the next generation of classical performance groups through administrative development

- 3. Music festivals in Spitalfields focusing contemporary approaches**
 - Modelling how to programme music events outside of arts centres
 - Surprising existing audience with new ways of hearing and experiencing music, with programmes which are clearly distinctive from the mainstream
 - Reaching new audiences through work commissioned specially for them and a rigorous approach to access
 - Exploring place through music by commissioning more work in celebration of the area
 - Developing the art-form and artists by encouraging artists to try new things and programming work which explores new ways of working

- 4. Made in Spitalfields – dissemination of work & practice made locally to national and international audiences/peers**
 - Touring projects
 - Digital distribution
 - A cross-organisation approach to impact measurement
 - Distribution of information about models of activity

Our activity will be at its most intense in Tower Hamlets with ripples out through our neighbouring east London boroughs, London, the UK and beyond.

Communications

This programme mix will require three central developments in our communications:

- a newly flexible website, which maintains a focus on sales whilst communicating a wider range of activities
- a highly developed use of Spectrix, our sales and fundraising database
- a flexible communications team which can nurture the brand identity through digital and traditional means

4. Finances

Spitalfields Music's financial model

- Where most charities have a model of 33% public money, 33% earned money, 33% private money, Spitalfields Music has 20% public money, 20% earned income and 60% private money. The charity's income is from a significant number of different sources (in 2012/13 contributions above £500 came from 80 different trusts, companies, individuals and public bodies). This requires a high level of fundraising expertise within the charity.
- We have around 6 months operating costs on our balance sheet in unrestricted reserves. Our funds are invested.
- We spend our income within 12 months of raising it and for the past five years has been operating on a break-even basis year on year.

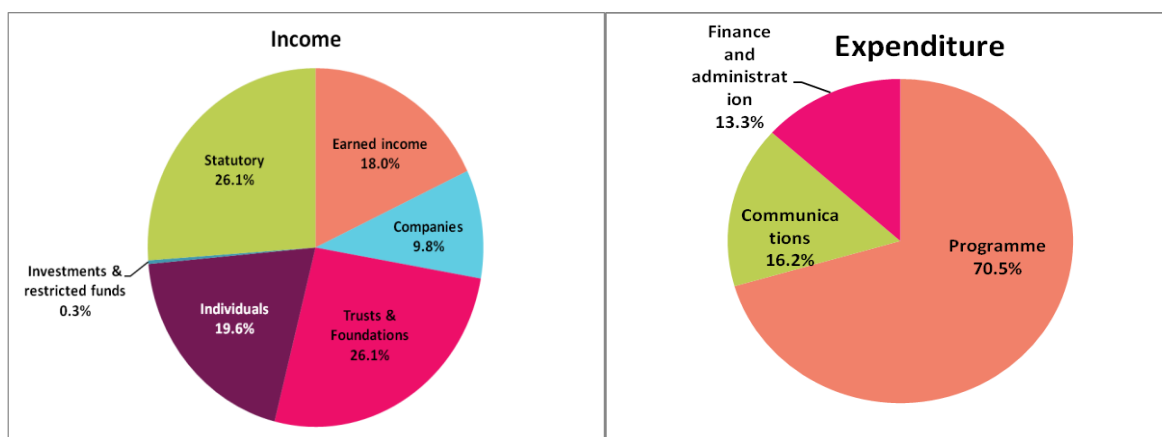
Looking ahead

These plans require expenditure of £1.5million per annum (an expansion of activity) with at least 60% of the income secured before the beginning of the year (an increased capacity to forward-plan).

To achieve this and with the overall environment in mind, Spitalfields Music will aim to make the following changes to its financial model in coming years:

- Secure a new range of multi-year income agreements in order to focus our programming to longer-range planning and investment in r & d
- Test out models for new earned income streams to support core costs and raise our profile and reach
- Continue to grow ticket sales income from our festivals
- Continue to work in partnership with others to support higher costs so that we can deliver larger scale projects

We recognise that we will also need to budget on a cost-centre basis to achieve this in a sustainable way.



Target financial model

	2013/14	as a % of turnover	2017/18	as a % of turnover	Increase in cash terms	% change
Expenditure						
Programme	£ 368,480	36%	£ 655,500	42%	£ 287,020	89%
Communications	£ 88,300	9%	£ 163,500	10%	£ 75,200	93%
Staff	£ 422,912	42%	£ 600,000	38%	£ 177,088	71%
Finance and administration	£ 130,707	13%	£ 149,000	10%	£ 18,293	57%
TOTAL	£1,010,399	100%	£1,568,000	100%	£ 557,601	78%
Income						
Earned	£ 164,028	16%	£ 275,000	18%	£ 110,972	84%
Companies	£ 73,400	7%	£ 150,000	10%	£ 76,600	102%
Trusts & foundations	£ 245,265	24%	£ 400,000	26%	£ 154,735	82%
Individuals	£ 188,400	19%	£ 300,000	20%	£ 111,600	80%
Statutory	£ 275,829	27%	£ 400,000	26%	£ 124,171	73%
Investments & restricted funds	£ 60,000	6%	£ 5,000	0%	-£ 55,000	4%
TOTAL	£1,006,922	100%	£1,530,000	100%	£ 523,078	76%

Appendix 1 Programme plans

Strand of work	Description	Geography/numbers to reach
1. A year-round programme in Tower Hamlets, Barking & Dagenham and Newham		
Young people 0-5s as participants	<p>Early years programme</p> <ul style="list-style-type: none"> - Workshop series in childrens centres, hospital, libraries following areas of development need, supporting innovation in practice. Delivering to parents and staff. 	Tower Hamlets
<p>Young people 6 – 18 as producers, composers, performers</p> <p>[including a strong element of parental engagement, integrating mainstream and SEN, focus on disability]</p>	<p>Neighbourhood Schools</p> <ul style="list-style-type: none"> - Bespoke projects [in school] which support the schools' engagement with music (from teachers and THAMES) whatever this means in each school. - Aim to support each school to graduate to Takeover [in school] - In school cluster we will look to opportunities to use music as a bridge for the transition between primary and secondary and mainstream and SEN. - Is there a follow through relationship with venues <p>Out of school programme</p> <ul style="list-style-type: none"> - Shine [out of school] Half term projects supporting young people, particularly those with disabilities, to engage in music as producers. We will aim to network this work with other organisations' work in this area. Roundhouse etc. <p>Festival Platforms</p> <ul style="list-style-type: none"> - Summer Festival and Winter Festival showcases for local talent - Roundhouse young producers series 	<p>Cluster relationship in Whitechapel around feeder primaries and 1 secondary school.</p> <p>With funding/over the three years, look to develop this model in Poplar. Again subject to funding, this could be applied in other parts of east London.</p> <p>Tower Hamlets</p> <p>Possibility to run this in Barking & Newham.</p> <p>Tower Hamlets, Barking and Newham Music hubs</p>
Music to explore place	<p>A series of projects which aim to:</p> <ul style="list-style-type: none"> - bring people together in new ways (generations, communities) - support people's personal development, particularly their engagement with their local area 	<p>Whitechapel, Tower Hamlets</p> <p>With funding/over the three years, look to develop this model in Poplar. Again subject to funding, this</p>

	The programme will run in partnership with the hospital, libraries, community centres, housing associations, settlement charities and other third sector organisations (such as Crisis and Providence Row).	could run in other parts of east London
2. A talent development programme with a national remit		
Training specialist musicians	6 Trainee Music Leaders (12 months intensive) 20 Trainees (3 days over 12 months) 25 Leaders (Training weekend) 3 conservatoire relationships International exchange programme	National, potentially beyond
Hub	5 performance groups attached to SM for 3 years to support their administrative development and through this to move them forward artistically.	National, activity within east London
3. Music festivals which focus on contemporary approaches		
Developing new adult audiences	Summer and Winter Festival programmes which include: <ul style="list-style-type: none"> - Street Parties - Music shops - Open rehearsals - NSA tickets - Contact points with artists (post-show events) - Artists living in the area during festivals - Touring tasters to parts of the borough(s) - Digital tasters to parts of the borough (s) - Refreshed volunteer programme, which includes ambassadors 	Tower Hamlets, with visits to B & D and Newham
Core audience	Summer and Winter Festival programmes which challenge and stimulate around: <ul style="list-style-type: none"> - Artistic excellence - Being part of a diverse audience - Being part of a community which supports 	Tower Hamlets

Young people as audience members	<p>Summer and Winter Festival programmes which include:</p> <ul style="list-style-type: none"> - A series of shows for 6- 9s as audience members (Sound Explorers), with resources for teachers and parents. - Pieces for teenagers - Volunteer scheme for under 25s - Introduction events for under 30s - Commissioning group 	<p>Year 1 Tower Hamlets Year 2 & 3 adding in Barking and Newham</p>
Commissioning & producing	<p>We will focus on commissioning and producing projects which:</p> <ul style="list-style-type: none"> - Highlight east London as an area and community - Move forward the art-form (music and music-theatre), innovate with new ways of working - Will develop new audiences for music - Test out new digital ideas 	Tower Hamlets
4. Made in Spitalfields		
Delivery	<p>Summer and Winter Festival programmes which include:</p> <ul style="list-style-type: none"> - Shows for 0 -2s – encouraging them as audience members with parents - Training for non specialist early years workers - Parents resources (cds and activity handbooks) 	<p>Tower Hamlets, Barking and Newham; Thurrock tbc National touring International touring</p>
Spotlighting practice	<ul style="list-style-type: none"> - A cross-organisation approach to impact measurement - Distribution of information about models of activity 	National & international

Appendix 2 Key milestones for strategic goals

	14/15	15/16	16/17	17/18
Develop our programme				
Young people	<p><u>Shows</u> MR east London & national tour; selling to new partners; product development R & D on 3 – 5s model Pilot for Sound Explorers</p> <p><u>In school</u> NS in Spitalfields Takeover festival in Spring SEN integration</p> <p><u>Out of school</u> Second year of disability development phase. Platforms</p> <p><u>Headline</u> Spring Festival</p>	<p><u>Shows</u> MR east London & national tour – micro touring set up & product development set up</p> <p><u>In school</u> NS in Spitalfields – final year? NS in Poplar - mapping R & D on Takeover national</p> <p><u>Out of school</u> Holiday activity for mixed teenager groups Platforms</p>	<p><u>Shows</u> 0 -2s 3-5s KS1 – 5</p> <p><u>In school</u> NS in Poplar year 1 Takeover national</p> <p><u>Out of school</u> Platforms</p>	<p><u>Shows</u> 0 -2s 3-5s KS1 – 5</p> <p><u>In school</u> NS in Poplar year 1 Takeover national</p> <p><u>Out of school</u> Platforms</p>
Community engagement	<p><u>Elders</u> R & D elders programmes</p> <p><u>Women Sing East</u> Last community choir year</p> <p><u>Focused area community programme</u></p>	<p><u>Elders</u> Programme Year 1</p> <p><u>Women Sing East</u> Community choir goes independent</p> <p><u>Focused area community</u></p>	<p><u>Elders</u> Programme Year 2</p> <p><u>Focused area community engagement</u> Poplar R & D</p>	<p><u>Elders</u> Programme Year 3</p> <p><u>Focused area community engagement</u> Poplar delivery</p>

	Hanbury area R & D	<u>programme</u> Hanbury engagement culmination		<u>Big project</u> Community piece around markets
		<u>Big project</u> LBTH Cemetery project		
Artist development	<u>Ensembles hub</u> Set up on Ensembles hub	<u>Ensembles hub</u> Year 1	<u>Ensembles hub</u> Year 2	<u>Ensembles hub</u> Year 3
	<u>TML</u> 6 Trainee Music Leaders/ R & D on new connections	<u>TML</u> 6 Trainee Music Leaders/Set up for further development	<u>TML</u> New TML model	<u>TML</u> Establish new TML model
Festivals	3 festival year R & D on festival models R & D on audience development	SF16 = 40 th anniversary WF15 sponsor? Test audience development pilots	Bringing in new WOWs from R & D Mainstreaming audience development	Mainstreaming new WOWs
Digital	Tests:			
Communications				
<u>Formalise our role as an innovation unit</u>				
Framing material	<ul style="list-style-type: none"> • Cross-organisation impact framework developed • Establish research requirement for next 3 years 	<ul style="list-style-type: none"> • Cross- organisation impact framework in place • Research underway 	[New phase of national touring]	<ul style="list-style-type: none"> • Research complete [Ensembles hub ends]
Dissemination	<ul style="list-style-type: none"> • Initial dissemination phase 	<ul style="list-style-type: none"> • Dissemination plan developed and in jds 		
<u>Develop our financial model</u>				
Ways of working	<ul style="list-style-type: none"> • New auditors 	<ul style="list-style-type: none"> • Implemented new 		

	<ul style="list-style-type: none"> • Cost-centre approach set up • Transition to Spectrix complete 	<p>auditor changes and SORP 2015</p> <ul style="list-style-type: none"> • Using cost-centre approach for budgeting 		
Fundraising	<ul style="list-style-type: none"> • 40th anniversary planned & set up • Stabilise trust fundraising and set up growth • Research and prospecting into centre of activity • Increased focus for Development Group on areas of knowledge/networks 	<ul style="list-style-type: none"> • 40th anniversary campaign • New grant relationships (stats and trusts) & 18 months ahead • Impact making mainstreamed 		
Earned income	<ul style="list-style-type: none"> • Festival financial model reviewed • Review income generation on other areas 	<ul style="list-style-type: none"> • Test new WOWs on income generation • New income generation pilots 	<ul style="list-style-type: none"> • Mainstreaming findings • Mainstreaming findings 	
<u>Find a home for the charity</u>				
	Partners and scope of project identified	Search for building and funding	Fundraising	Established in home
Other	<ul style="list-style-type: none"> New trustees New website New print look 	<ul style="list-style-type: none"> 40th anniversary New Chair for the board 		

Appendix 3 Budgets

	<u>2014/15</u>			<u>2015/16</u>	<u>2016/17</u>	<u>2017/18</u>
	<u>Budget</u>	<u>Actual</u>	<u>Variance</u>			
EXPENDITURE						
Programme						
	£			£		
Young people	60,000	£92,500	154%	125,000	£ 200,000	£ 218,000
	£			£		£
Community programme	7,500	£7,500	100%	25,000	£ 25,000	30,000
	£			£		
Artist development	26,500	£10,000	38%	126,500	£ 126,500	£ 126,500
	£			£		£
Research	7,500	£0	0%	10,000	£ 25,000	25,000
	£			£		£
Digital development	10,000	£0	0%	10,000	£ 10,000	10,000
	£			£		
Summer Festival	£ 150,000	£110,000	73%	150,000	£ 150,000	£ 150,000
	£			£		£
Winter Festival	75,000	£70,000	93%	75,000	£ 75,000	75,000
	£			£		£
Volunteers	1,000	£500	50%	1,000	£ 1,000	1,000
	£			£		£
Commissions	5,000	£6,000	120%	7,500	£ 10,000	10,000
Communications						
	£			£		£
Marketing & PR	80,000	£70,000	88%	90,000	£ 90,000	90,000
	£			£		£
Fundraising	10,000	£10,000	100%	11,500	£ 11,500	11,500
	£			£		£
Box office	10,000	£10,000	100%	12,000	£ 12,000	12,000
				£		£
Secondary products	£ -			25,000	£ 50,000	50,000
Finance and administration						
	£			£		
Staff costs	£ 500,000	£483,500	97%	530,000	£ 570,000	£ 600,000
	£			£		£
Trainees	15,000	£0	0%	15,000	£ 15,000	15,000
	£			£		
Overheads	65,000	£87,000	134%	70,000	£ 85,000	£ 100,000
	£			£		£
Finance expenditure	34,000	£32,500	96%	34,000	£ 34,000	34,000
	£			£		£
Contingency	10,000	£0	0%	10,000	£ 10,000	10,000
TOTAL EXPENDITURE	£1,066,500	£989,500	93%	£1,327,500	£1,500,000	£1,568,000

INCOME

Earned income	£ 200,000	£182,000	91%	£ 225,000	£ 250,000	£ 275,000
Companies	£ 100,000	£65,000	65%	£ 130,000	£ 140,000	£ 150,000
Foundations & trusts	£ 250,000	£250,000	100%	£ 350,000	£ 400,000	£ 400,000
Individuals	£ 200,000	£180,000	90%	£ 245,000	£ 270,000	£ 300,000
Public funding	£ 266,819	£266,818	100%	£ 350,000	£ 400,000	£ 400,000
Investments/ interest/other	£ 5,000.00	£2,000	40%	£ 5,000.00	£ 5,000.00	£ 5,000.00
TOTAL INCOME	£1,021,819	£945,818	93%	£1,305,000	£1,465,000	£1,530,000
Inc/Exp	-£ 44,681	-£ 44,682		-£ 22,500	-£ 35,000	-£ 38,000
Change in revaluation of investments	£ 30,000			£ 30,000	£ 30,000	£ 30,000
Net movement of funds	-£ 14,681			£ 7,500	-£ 5,000	-£ 8,000
Balances carried forward	£ 894,378			£ 901,878	£ 896,878	£ 888,878

Appendix 4 Impact measurement

We will measure across two planes: impact within east London and sector influence nationally and internationally. We will measure over three years (short-term) and suggest what ultimate success looks like (medium – long-term). We will use our programme themes to map whether we are delivering our goals.

Goals	Theme
<p>1. Delight, inspire and bring joy through exceptional music to as wide a group of people as possible, particularly focusing on points of access for people in east London</p> <p>2. Model the role of the arts, specifically music, in 21st century as part of our shared civic life.</p> <p>3. Support the development of artists as leaders within society broadly, so that they can achieve their most brilliant work and so that this work can reach as many people as possible.</p>	<p>1. Creative learning for young people Bringing excellence in creative music making to support and raise aspirations of young people's abilities</p> <p>2. Community engagement Promoting civic engagement using music as a mutual space for discovering and developing new and existing passions</p> <p>3. Artists as leaders Returning artists to the heart of society, through support for artistic, leadership, social and economic development training</p> <p>4. Audience development Broadening perceptions and drawing new connections, through stunning and imaginative programming and presentation</p> <p>5. Art-form development A catalyst for innovation, supporting risk taking and bringing the world to Spitalfields to sustain and encourage the development of music through this century</p>