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**Exchanging Notes application form template**

This document was created upon request by applicants who wanted a Microsoft Word version of the Youth Music Programme application questions in order to **draft applications** before applying online. All application information should be submitted via the online form.

**DO NOT SUBMIT THIS DOCUMENT**

**APPLICATIONS MADE USING THIS WORD DOCUMENT WILL NOT BE ACCEPTED**

**ALL APPLICATIONS HAVE TO BE MADE ONLINE:**

1. Complete the eligibility quiz to access the URL to start an application form
2. Once you have started an application form, use this link to log back in to your account: <https://www.grantrequest.com/SID_1057/>

Please refer to the [applicant guidance notes](http://network.youthmusic.org.uk/sites/default/files/users/Funding_docs/Exchanging_Notes/Exchanging_Notes_applicant_guidance_notes.pdf) when writing your application.

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# Section 1: organisation details

You will be asked the following questions about your organisation:

* Organisation name
* Organisation legal name
* Address
* Town
* Post code
* The local authority area in which your organisation is based
* Phone
* Organisation website address
* Organisation legal type
* Organisation type (other)
* Charity number (if applicable)
* Your organisation’s set up date
* Your organisation’s turnover/total incoming resources in the last financial year
* Whether your organisation BAME led (for monitoring purposes only)

Contact details

* First name
* Last name
* Primary contact email address
* Primary contact phone
* Primary contact mobile phone

**Organisation details - required attachments**

* A signed copy of your constitution (if you are not a school or are not registered with the Charity Commission or Companies House)
* Your annual financial statements (these must be less than 18 months old) – see appendix 1 of this document for guidance on what we expect to see in your financial statements
* [Equal opportunities form](http://network.youthmusic.org.uk/sites/default/files/users/IGAM/Equal_Opportunities_Form.xls) (Youth Music Template)

**Declaration and data protection statements**

These statements must be agreed to before you can submit your application.

1. You (the main contact named in this application form) are authorised to apply for a grant from Youth Music on behalf of your organisation
2. You understand that if you make any seriously misleading statements (whether deliberate or accidental) at any stage during the application process, or knowingly withhold any information, this could make your application invalid and you could be liable to repay any funds to Youth Music.
3. You have read the Youth Music Programme eligibility criteria and module criteria and can confirm that your organisation is eligible to apply for Youth Music Funding.
4. Your organisation has the legal power to set up and deliver the work described in the application form.
5. You understand and accept Youth Music's obligations under the Data Protection and Freedom of Information Acts set out in the applicant guidance notes.
6. You will take all necessary and reasonable steps to provide a safe and secure place for the children and/or young people who will take part in your project.
7. There is a designated person with responsibility for the protection and welfare of children. Please give their name.
8. You hereby confirm that the activities detailed in your budget are not already covered by other revenue funding.
9. Your project will be open to all who want to take part. If not, please explain why:

# Section 2: your request to Youth Music

You will be asked the following questions about your application:

* Amount of funding requested from Youth Music £ (excluding match funding)
* Confirmation that you can raise the required amount of match funding
* Area(s) in which you will be working
* Intended start date (set by Youth Music)
* Intended end date (set by Youth Music)
* Module (select ‘Exchanging Notes’)
* Which Youth Music priority area your proposal addresses (select ‘challenging circumstances’)

**Your request to Youth Music – required attachments**

* [Budget form](http://network.youthmusic.org.uk/sites/default/files/users/Funding_docs/Exchanging_Notes/Budget_Form.xlsx) – see appendix 2 of this document for guidance on your budget

# Section 3a: evidence of need

1. Please provide evidence to demonstrate the need for the proposed work under this module (600 word limit)

|  |
| --- |
| *We have provided a broad understanding of what we believe to be the need for this module.**In this section we encourage you to:**• Be more specific and explain to us why this work is important for your partnership and how it addresses a clearly defined need or gap.**• Demonstrate that you have conducted an appropriate level of investigation to determine the needs within your project. This might include reference to research reports, the analysis of statistics; information about the core target group; outcomes from similar projects; or consultations with young people and project partners.* *• Tell us what had led you to adopt your particular musical approach – for example the style of delivery and choice of activities.**We expect you to consult with young people in the development of your proposal, for example through focus group meetings, questionnaires etc.* |

1. Please give details of the groups you are targeting and the numbers you intend to reach (300 word limit)

|  |
| --- |
| *We would like you to tell us more about your core target group for this project and others who will benefit from the project activities. This is likely to include young people, teachers, music leaders, other organisations etc.**In each of these cases, it is important that you tell us:**• An indication of the numbers you will reach within your target groups:** *numbers of children and young people*
* *other target groups that will directly benefit from the activities.*

*• The key characteristics about the groups. In the case of children and young people, this could be about their age, gender, specific needs, race, sexuality, disability etc. to demonstrate that you have a good understanding of the needs and starting points of the groups you will be working with.**• How people will be recruited or referred on to the project activities?* |

# Section 3b: aim, activities and intended outcomes

1. Please give the overall aim of this work (60 word limit)

*We have provided an overall aim stating what we would like to achieve through the Exchanging Notes Module – in this section please provide an aim that is more specific to your project and your local circumstances.*

**Intended outcomes**

*All modules need to deliver five intended outcomes. Four of the intended outcomes for this module have been set by Youth Music. The fifth outcome needs to be set by you, the applicant.*

**Generic outcomes.** These are outcomes that Youth Music expects all its grant holders to meet in order to promote high-quality music education. Youth Music’s generic outcomes are:

1. To improve the quality and standards of music delivery for children and young people

2. To embed learning and effective practice in host and partner organisations and share practice beyond the project

1. Please give an overview of the activities you plan to deliver that will enable you to meet Youth Music’s generic outcomes (400 word limit)

|  |
| --- |
| *In this section, please outline the proposed activities and key outputs you plan to deliver over the lifespan of the project, broken down by year. We recognise that activity plans might change as the project progresses, and the results of the action research are likely to refine activities. The outline you provide at this stage will help us to assess how far the Exchanging Notes outcomes are likely to be met by your project.**In developing your activities, you should:** *Consider what activities will support you to meet Youth Music’s generic outcomes*
* *Ensure that they respond to the needs you have identified*
* *Cross-reference the* [*Exchanging Notes ‘specific eligibility criteria’ and ‘guidance on activities’*](http://network.youthmusic.org.uk/sites/default/files/users/Funding_docs/Exchanging_Notes/Exchanging_Notes_applicant_guidance_notes.pdf)
* *Plan in collaboration with your main project partner(s)*

***Activities to improve the quality and standards of music delivery for children and young people might include:**** *Activities to develop the workforce (training, mentoring, coaching, observing, group reflection, dedicated practice sharing time, attendance at networks, conferences, action learning sets, professional tuition, focused professional development guidance, self-evaluation support)*
* *Activities to embed learning and reflection approaches within the organisation (participation in action research, organisational buddying programmes, peer evaluation, self-evaluation, support for organisational critical reflection)*
* *Activities to encourage participant and stakeholder feedback for evaluation purposes (supporting structured opportunities for children and young people to provide constructive feedback, evaluation training, facilitated stakeholder reflection sessions, development of creative feedback techniques)*
* *Other relevant activities that will help to improve the standard of music making activities within the project (e.g. development of quality systems, practical implementation of the* [*Youth Music Quality Framework*](http://network.youthmusic.org.uk/qualityframework)*).*

***Activities to embed learning and effective practice in host and partner organisations and share practice beyond the project might include:**** *Communicating and sharing practice (publishing tools and resources online or offline, distributing resource packs in settings, presenting at conferences and seminars, developing and enriching training courses, advocating and influencing policy and practice, contributing to networks and discussions, developing collaborations and partnerships for practice sharing, distributing information through other established channels, e.g. the* [*Youth Music Network*](http://network.youthmusic.org.uk/)*).*
* *Developing tools for practice sharing (producing case studies and practice write-ups, video-based learning resources, journals and narratives of distance travelled, self-reflection checklists (“am I doing this right?”), producing documentary evaluations, compiling user journeys, supporting young people to create video diaries as part of a project).*
* *Embedding learning and effective practice (presenting findings internally, supporting colleagues to make findings relevant to their work, securing buy-in and ownership at all organisation levels, influencing organisation strategy and planning).*
* *Other relevant activities to help embed and share learning and practice. Remember that we are looking for applicants to embed learning in their own* ***and*** *partner organisations and share practice beyond the project.*
 |

***Module-specific outcomes.*** *Two outcomes are set by Youth Music, and are specific to the Exchanging Notes module. The final outcome is set by you.*

*The Exchanging Notes module-specific outcomes are:*

*3. To improve young people’s educational and wider developmental outcomes*

*4. To develop the creative, expressive and musical ability of young people*

*5. Set by applicant*

1. Outcome 5: please enter your outcome in the box below (50 word limit)

|  |
| --- |
| *Enter your outcome here. Remember that outcomes are the differences you hope to make, the changes you aim to bring about. The language you use to help you articulate your outcomes should involve words of change, e.g. increase, reduce, expand, enable, develop….* |

1. Please give an overview of the activities you plan to deliver that will enable you to meet the module-specific outcomes (800 word limit)

|  |
| --- |
|  *In this section, please outline the proposed activities and key outputs you plan to deliver over the lifespan of the project, broken down by year. We recognise that activity plans might change as the project progresses, and the results of the action research are likely to refine activities. The outline you provide at this stage will help us to assess how far the Exchanging Notes outcomes are likely to be met by your project.**In developing your activities, you should:** *Consider what activities will support you to meet the module-specific outcomes.*
* *Ensure that they respond to the needs you have identified.*
* *Cross-reference the* [*Exchanging Notes ‘specific eligibility criteria’ and ‘guidance on activities’*](http://network.youthmusic.org.uk/sites/default/files/users/Funding_docs/Exchanging_Notes/Exchanging_Notes_applicant_guidance_notes.pdf)
* *Plan in collaboration with your main project partner(s)*

*In your response to this question, please tell us:** *What are the activities you will provide in terms of content, musical genre or activity, and/or the teaching techniques or approach used*
* *How many sessions/opportunities you intend to provide and how many opportunities might be available for different groups of participants?*
* *Who will be involved in the activities and how?*
* *Where will the activities take place (e.g. online, in the music room, at a studio or your local performance venue)?*
* *What are the key outputs (e.g. music sessions, toolkits, workshops, accreditation)?*
* *What are the links to further progression opportunities?*
 |

1. How many participants do you estimate that you will work with?

|  |
| --- |
| *Please enter the total number of participants you estimate that you will work with over the life of the project*  |

# Section 3c: your partnership

1. Who are the key partners in this project, and what will they do? Please upload your statements from each key partner in support of this section (200 word limit)

|  |
| --- |
| *These are the organisations that will have an explicit and significant role in delivering your project activities and achieving the project outcomes. There should be a minimum of two key partners per project (including your organisation). The partnership should include one school and one specialist music organisation/provider.**In the application form, please provide details of each organisation in the partnership (if, as the lead applicant, you have already provided and address and contact details for your organisation, there is no need to repeat it in this section):** *Name of organisation*
* *Address*
* *Main contact name*
* *Main contact job title*
* *Main contact email address*

*The contact information provided here should be supplemented by a supporting statement from each organisation in the partnership. See attachments section below for details of what this should include.* |

1. If you’ll be working with other organisations that are not directly involved in delivering your project, please tell us who they are and how you’ll work with them (300 word limit)

|  |
| --- |
| *Please consider how you might work with other organisations to help you achieve your project aims and outcomes. Examples of reasons why you might work with other partners can include for purposes of practice-sharing, advocacy or signposting.* *List these organisations, including a main contact, email address and an outline of the role they will play in your project. Please upload a corresponding letter of support for each organisation.* *Unless it is a key partner, we would like your project to be endorsed in writing by the local Music Education Hub via the hub lead organisation. If this is not possible then please tell us why.* |

**Your partnership - required attachments**

**1. Supporting statement from each key partner**

***Supporting statements from schools*** *should:*

* *Be signed by the Head Teacher*
* *Outline your reasons for taking part in the project and what you hope to achieve through your participation*
* *Summarise your school’s track record in delivering educational and wider developmental outcomes for young people*
* *Outline your roles and responsibilities within the partnership*
* *State your agreement to participate in the action research elements of the programme, including the collection of evaluation data related to participants’ educational engagement (this will include information about a young person’s free school meal status, attainment, attendance, behaviour, additional needs etc.), the facilitation of opportunities for the researchers to collect evaluation data, and release of staff to attend the networking/action research days*
* *Include information about your school’s arts entitlement (within and beyond curriculum time)*

***Supporting statements from music organisations/providers*** *should:*

* *Be signed by the head of the organisation*
* *Outline your motivation for taking part in the project and what you hope to achieve through your participation*
* *Summarise your organisation’s track record in delivering musical and other developmental outcomes for young people*
* *Outline your roles and responsibilities within the partnership*
* *Agree to participate in the action research elements of the programme, including participation in focus groups and other meetings and attendance at networking/action research sessions*
* *Include an organisational structure diagram (including freelancers as appropriate)*

*Organisations that are successful in securing a grant will be expected to upload a formal partnership agreement as part of their grant requirements. It is anticipated that the supporting statements submitted from each partner will form a starting point for the agreement.*

**2. Letter of support from other involved organisations, including your local Music Education Hub**

# Section 3d: project management and evaluation

1. Please outline the main roles involved in the delivery of the project, together with a summary of the experience of the key individuals who will deliver them (700 word limit)

|  |
| --- |
| *Examples of the roles involved in the delivery of your Exchanging Notes project might include:** *Project managers*
* *Teachers*
* *Music leaders*
* *Budget holders*
* *Pastoral support*
* *Trainees*
* *Volunteers*

*Who will do what and how will your staff team work together to deliver the activities and achieve the outcomes?**What experience, skills and/or qualifications do the key staff hold that are relevant to their role on this project?**If you will need to recruit to fill any of the roles, please outline the skills and experience you will be seeking from the appointment.*  |

1. What self-evaluation practices will you put in place? (500 word limit)

|  |
| --- |
| *There is a national evaluation of this module and you will be expected to adhere to its framework and methodology. You are also required to set out a self-evaluation plan that describes how and when you will reflect on whether your project is on track.* *Please outline the main activities and methods by which you will reflect on and evaluate your project’s intended outcomes, and tell us how this will be used to help you refine your delivery.* *You may wish to refer to Youth Music’s guide to ‘*[*taking an outcomes approach*](http://network.youthmusic.org.uk/sites/default/files/users/Outcomes/YM_OutcomesGuidance_web.pdf)*’ and/or the* [*evaluation builder*](http://network.youthmusic.org.uk/scales/evaluation-scales) *section of the Youth Music Network for advice and ideas on evaluation.*  |

**Project management and evaluation - required attachments**

* [Risk assessment form](http://network.youthmusic.org.uk/sites/default/files/users/Funding_docs/Exchanging_Notes/Risk_analysis_form.xls)

*Upload your risk assessment, listing the risks you have identified that are associated with delivering your proposed Exchanging Notes project, along with the actions you will take to reduce the likelihood of these risks occurring.*

*A risk is defined as an uncertain event or set of events that, should they occur, will have an effect on the achievement of your proposed project. The areas of risk could include:*

* *The recruitment and retention of your project’s target groups*
* *The recruitment and retention of key members of staff in your organisation*
* *Engagement and expectations of key partners*
* *Quality of music delivery*
* *Budgets, finance and match funding*
* *Risks related to the external environment, e.g. funding and policy changes*

# Appendix 1: financial statements guidance

Please provide us with your most recent set of annual accounts, which should be less than 18 months old. If your accounts are more than 18 months old, you should also supply us with a draft set covering the following year. The level of detail required from your accounts will vary according to your organisation type and annual income.

If you are a **Registered Charity**, please attach a copy of your latest annual report and accounts (including Trustees report where appropriate) that has been filed with the Charity Commission. For Registered Charities with an income of more than £25,000, we would expect to see an independent examination of your accounts that complies with Charity Commission regulations.

If you are a **Community Interest Company**, please attach a copy of your annual accounts in the format that you have submitted to Companies House, and a copy of the CIC report that was submitted at the same time. If you submit abbreviated accounts to Companies House, then please attach full accounts (incorporating your profit and loss account) to your Youth Music application. We require your accounts to be signed, unless they have been submitted electronically. In keeping with good practice guidelines, we would expect to see some form of independent verification of your accounts.

For **other companies** (e.g. Companies Limited by Guarantee or Companies Limited by Shares) this will be a copy of your annual accounts in the format that you have submitted to Companies House. If you submit abbreviated accounts to Companies House, then please attach full accounts (incorporating your profit and loss account) to your Youth Music application. We require your accounts to be signed, unless they have been submitted electronically. In keeping with good practice guidelines, we would expect to see some form of independent verification of your accounts.

For all **other organisations** (e.g. constituted voluntary and community groups), we would expect an income and expenditure report covering the full financial year. We also like to see a balance sheet that shows any assets, monies owed and your cash balance for the end of the last financial year. Please ensure that these are signed. We would hope to see some form of independent verification of your accounts, particularly if your income is more than £25,000.

**Statutory organisations** (e.g. Local Authority Schools and Departments of the Local Authority) are not required to submit accounts (NB please note that academies do not fall under this definition and are required to submit their accounts). As it is mandatory to upload the ‘annual accounts’ attachment when submitting your online application form, statutory organisations can instead upload a document on letter-headed paper that states that accounts are not required.

Upon reviewing your financial statements, Youth Music may ask for more detailed information about your organisation’s financial systems and controls, budget forecasts, management accounts or other information that is deemed important in making an assessment of your organisation’s financial health and capacity to manage a grant of the size requested. If your financial statements might raise a cause for concern as part of our assessment process, please email an additional explanation document to grants@youthmusic.org.uk in time for the application deadline.

# Appendix 2: budget guidance

Youth Music is a full cost recovery funder. This means that we will fund you to cover all the indirect costs associated with your programme, so long as they are apportioned fairly. Full cost recovery is calculated in a variety of ways - for more information see [www.fullcostrecovery.org.uk](http://www.fullcostrecovery.org.uk).

**Budget definitions**

**Direct costs** are the costs that are associated with delivering your module – if you were not doing this activity, these costs would be nil.

**Capital costs** cover the purchase of physical items such as instruments or computers, and are generally things that will have a useful life that extends beyond that of the project or that could be sold on once the project has been completed. Only equipment costing over £250 falls under our definition of capital items (this includes orders of equipment totalling over that amount, for example 100 ukuleles at £35 each – total £3,500 – would be classed as capital). Generally we do not fund work where 10% or more is spent on capital costs. However, if you are applying for work where you will need to go over this amount because you are targeting a particular group of children and young people for instance, those with special educational needs, you will need to justify these costs.

**Indirect costs** are management and overhead costs which you cannot allocate to one specific activity. For example, you may have an administrator who supports the whole organisation by paying staff wages; or an IT staff member who provides a helpdesk function to all staff. Indirect costs include things such as accounting costs, office costs etc.

The proportion of funding attributed to indirect costs will vary across different organisations. In our experience, however, the proportion of indirect costs does not usually exceed 20% of the total grant amount.

**Guidance for completing your budget form**

We expect you to itemise the expenditure under each broad heading. For example, you might wish to itemise the following costs under direct costs:

* Salaries, national insurance and pensions
* Freelance fees
* Project management
* Recruitment
* Training
* Travel and expenses
* Venue hire
* Marketing and communications

Please note that this is not an exhaustive list – you will know best what items of expenditure to use when you plan your budget.

**Justifying costs**

We are aware that due to the nature of some areas of work, there will be costs that are higher than expected. For instance, if you are working with a particularly hard to reach target group, or you are working in a rural area, you may allocate greater sums of funding to capital purchases or transport costs. This section is your opportunity to justify any of these costs in line with the context of your project. This information will be used when our assessors view your project to check for any anomalies in your costing.

Although we do not assess you directly on your budget, it will be viewed alongside other budgets as part of the assessment process, and any anomalies or high costs will be highlighted.

**Match funding**

Cash match funding refers to money raised from an alternative source, such as another funder or through earned income from your project. In-kind match funding relates to goods or services that have been donated to help run your project (e.g. free room hire or use of staff time, where no physical donation of cash takes place). The Exchanging Notes module has a match funding requirement of 10%.

Match funding can be sourced from a mixture of cash and in-kind, but a minimum of 50% of the match requirement must come from a cash source. This means that your cash match funding must be a minimum of 5% of the Youth Music grant amount.

If you are awarded a grant, you must provide evidence of your match funding when you return your funding agreement (and prior to Youth Music releasing any funds). If you do not have the required amount of cash match by this point, you will be asked to underwrite any forecast match from your own funds.

**Ineligible match funding**

Applicants are unable to use any of the following sources as match funding for their Youth Music grant:

* Arts Council England
* National Lottery sources (e.g. Awards for All, Heritage Lottery Fund, some Big Lottery Fund programmes)
* Government funds for Music Education Hubs

**Ineligible costs**

There are a number of costs and activities that we will not fund. These include, but are not limited to:

* activities where the core target group is young people aged 19 to 25, unless they are in detention, have special educational needs or disabilities or are making the transition to independent living from a youth justice or care setting
* wider performing arts activities, beyond music (these activities can form an element of your Youth Music Programme, but must be funded through match funding)
* activities that aim to promote party political or religious beliefs
* activities that have started or taken place before your grant has been confirmed by Youth Music, for which you have requested Youth Music funding
* costs incurred in making your application
* land, building, refurbishment, landscaping, vehicle or property costs
* contingency costs
* reserves
* loans or interest payments
* VAT costs that can be recovered.

Match funding and in-kind support can be used to cover costs that cannot be supported by Youth Music.