

**YOUTH MUSIC
PROGRAMME
STAGE TWO
APPLICANT
GUIDANCE
NOTES**



Music is Power

ADVICE FOR STAGE TWO APPLICANTS

This guidance is for applicants who have progressed to **stage two** of the Youth Music Programme application process.

At stage two, you make an application for a proposed Youth Music Programme. The modules that were successful at stage one are joined together to form a programme of work.

At stage two, Youth Music will assess applications in terms of how well organisations have:

- Understood their outcomes in terms of the related indicators and outputs.
- Presented their plans to monitor and evaluate their proposed Youth Music Programme.
- Sufficiently addressed feedback from stage one, expanding on those areas that required further development.
- Demonstrated capacity to deliver and lead on their proposed Youth Music Programme.

DEADLINES

The deadline for submission of your second stage application form is **5pm on Monday 20th February 2012**.

You will be notified of Youth Music's final funding decision by **Monday 26th March 2012**.

FINAL FUNDING DECISIONS AND GRANT APPROVAL

Although your chances of success are higher at stage two than stage one, we are unable to fund all applications that reach the second stage.

If you are unsuccessful in your application, you will be provided with feedback about your application and details of your eligibility to reapply to Youth Music in the future.

If you are successful in your application, you will need to supply us with some key information that will form the basis of your funding agreement. This includes the following:

- Confirmation of monitoring arrangements and your payment schedule
- Evidence of your bank account
- Details of signatories who have ultimate responsibility for delivery of the grant

Please note that the timescales associated with approving your grant and signing off your Funding Agreement mean that the earliest you are likely to receive your first payment is 1st May 2012. Please take this into account when planning the delivery of your programme.

AN OUTCOMES FUNDER

We place great importance on measuring and demonstrating the effects and impact of the work with children and young people that we support. We therefore use the outcomes approach to structure our application process.

For more information about the outcomes approach, in particular, the terminology we use within this guidance, please visit the 'Outcomes' section of our website: <http://network.youthmusic.org.uk/funding/evaluation-outcomes-approach>

SECOND STAGE APPLICATION GUIDANCE NOTES

These notes address the following:

1. What's involved in the second stage application
2. Preparing to submit your second stage application form
3. Completing the second stage application form

1. What's involved in the second stage application form?

At stage two of our application process, we are assessing your proposed **Youth Music Programme**.

A Youth Music Programme can consist of a module or a number of modules. It brings together all the outcomes under the modules that were successful at stage one.

Within your second stage application form, we want to know more about:

- **Your intended outcomes.** Specifically we ask you about the 'indicators' you will monitor to determine the extent to which you are making progress towards achieving your intended outcomes. When we assess this section we are looking to see that your outcome indicators are appropriate to the intended outcomes you are working towards e.g. there is an appropriate range of indicators to allow you to make an informed assessment of progress.
- **Your plans to evaluate your proposed Youth Music Programme.** In particular we ask you about the approach you will take to gather the key sources of evidence to monitor and evaluate your work. During the assessment process we will check that your sources of evidence are sufficiently wide ranging so as to provide an appropriate level of rigour to your evaluation; that there is a coherent evaluation framework in place; and that you will use your evaluation findings to inform your work.
- **Your plans to deliver your proposed Youth Music Programme.** We will ask you to identify key dates by which you intend to achieve certain outputs and other deliverables across your programme. These will demonstrate that you are delivering the activities that will help you to achieve your intended outcomes. As part of the assessment we will review the outputs and dates you have provided to assess how you have planned your programme of work.
- **How you are managing risk.** We also ask about any risks you have identified in relation to your programme and organisation. These risks need to be managed to ensure your proposed Youth Music Programme runs smoothly. We assess this information to ensure that you have a realistic picture of the risks associated with your programme delivery and that you have taken appropriate steps to mitigate these.
- **The people and partners that will support the management of your proposed Youth Music Programme.** You will need to describe the skills and experience of the people and partners that will work to deliver your Youth Music Programme. You will need to include letters of support that evidence the roles and responsibilities of those partners outlined in the application. Assessment of this section will look at how you have demonstrated that your delivery team has the appropriate skills and experience to deliver a high quality programme and that partnerships are sufficiently developed to ensure this.
- **Your organisation's policies and procedures.** These will evidence that you have the appropriate procedures in place to ensure a high quality programme is delivered. During the assessment process we want to see how your organisation's established ways of working will underpin the quality of your delivery.
- **Your full proposed Youth Music Programme budget breakdown.** The budget will detail all the elements of your programme. As part of the assessment we will be checking that you have planned sufficient resources to deliver the programme.

- **Other supporting information that may be required to support your application.** In particular, your responses to any areas of feedback we offer following assessment of your first stage application form and relevant attachments such as letters from key partners and a risk analysis form. We will assess how you have responded to the recommendations and feedback provided, as this feedback is based on areas for development that were identified during your first stage assessment.

How is the form structured?

Your second stage application form is available online. To access the form, you will need to [login to your online application account](#).

The second stage application form is made up of five sections:

- **Section One:** About Your Organisation
- **Section Two:** Monitoring and Evaluating Your Outcomes
- **Section Three:** Planning Your Youth Music Programme
- **Section Four:** Managing Your Youth Music Programme
- **Section Five:** Downloads and Attachments

How much information is required?

The second stage form is the same for all applicants regardless of the amount of funding being requested. Therefore, we would expect applicants to submit different levels of information, depending on the total grant amount requested.

For instance, if the proposed Youth Music Programme only contains up to five outcomes and is for around £50,000, do not be concerned if you do not use up all the word count. We have set word counts at a level that are also for those organisations wishing to deliver up to seventeen outcomes, requesting up to £250,000.

We assess accordingly, depending on the total grant amount you are asking for and the type of modules that make up your proposed Youth Music Programme.

How should information be presented?

Even though we assess second stage applications in terms of your proposed Youth Music Programme, you can choose to structure your answers in relation to the individual modules you applied for at stage one, or, you can bring together your responses under your whole programme of work. The way in which you present your information will not affect the way we assess your application.

However in your budget you will need to present your expenditure for each module. This is because, in some instances, modules have different levels of match funding and we need to ensure that these have been achieved.

Support Available

As you prepare to submit your second stage application, you can contact Youth Music to help you to:

- Respond to specific recommendations highlighted following the assessment of your first stage application.
- Articulate how you will demonstrate progress towards achieving your outcomes.

Please direct all enquiries to fundingenquiries@youthmusic.org.uk. Please ensure you refer to your organisation ID and name in the subject of your email.

2. Preparing to submit your second stage application form

If you are successful at stage two of our application process, the detail you provide will form the basis of the Funding Agreement in terms of how Youth Music will monitor your progress throughout the duration of your grant.

Therefore, the second stage of your application should focus on confirming and agreeing plans. In particular, it is about formalising the arrangements you have with your partners and confirming the scope of activities you will deliver as part of your proposed Youth Music Programme.

At this stage of the process you will have been offered feedback following the assessment of your first stage application form. Within this form you have the option to respond to these points and refine any other areas of your work.

Please note that if you feel that you need to change the scale and types of activities significantly from your first stage application form and this is not as a result of Youth Music feedback, you will need to contact 020 7902 1060 to discuss your options. Otherwise, your Youth Music application may be declined.

3. Completing the Second Stage Application Form

Below you will find detailed guidance to help you complete your second stage application form.

SECTION ONE: ABOUT YOUR ORGANISATION

In this section, you will find that we have pre-populated key information about your organisation such as your contact details.

This is the information we hold on our database, and it is for you to check for accuracy. Where you need to make necessary amendments, please contact 020 7902 1060.

SECTION TWO: MONITORING AND EVALUATING OUTCOMES

QUESTION 1:

Please list all the intended outcomes that make up your proposed Youth Music Programme. Please provide a list of outcome indicators for each outcome listed. An 'indicator' is a piece of information that will evidence progress towards achieving outcomes.

50 word limit to detail your indicators for each outcome

This section builds on the outcomes approach used in stage one of our application process. It asks for more detail about how you will measure achievement of the intended outcomes that make up your proposed Youth Music Programme.

You will see that we have provided you with boxes to insert the outcomes you will address. If 'specific modules' form part of your programme, you will need to insert these outcomes exactly as shown on the module information sheet. If your proposed Youth Music Programme contains an 'open module', then you will need to insert the outcomes you submitted at stage one of the application process. You can only refine or change them if your feedback from Youth Music tells you to do so.

Under each of the listed outcomes please list what information you will collect to evidence your progress (outcome indicators). Ask yourself: 'what are the things that will indicate change?' - You can express your indicators in bullet points.

Indicators may be pieces of information that express:

- 1. Outputs** - for example the number of participants that actually took part in an activity, the number of performances.
- 2. Change in skill** - for example improvement in participants' musical ability.
- 3. Attitudinal change** - for example if participants seem happier or more positive.
- 4. Behavioural change** - for example participants start to arrive on time or begin to attend school more regularly.
- 5. Organisational change** - for example policy development and development of practices.
- 6. Sector-wide changes** - for instance increased co-working opportunities, changes in policy, or changes in attitude of partners/non-music organisations.

We expect at least two indicators for each outcome.

Further guidance on indicators can be found on the Youth Music Network and module information sheets. <http://network.youthmusic.org.uk/funding/>

QUESTION 2:

Tell us how you will go about gathering the sources of evidence and information that will help you to monitor and evaluate progress towards achieving your intended outcomes?

500 word limit

In describing the process you will follow to monitor and evaluate your work, think about the following considerations:

- Who are the groups of people that you will consult with throughout your Youth Music programme, e.g. young people, parents, music leaders?
- What sources of evidence contain the information you need to monitor your progress towards achieving your outcomes? E.g. questionnaires handed out after workshops, sessions and events, minutes of meetings, etc.
- Where, or in what situation, will you gather the information? E.g. at partnership meetings, music workshops, etc.
- When, or how often, will you monitor and review the progress of your outcomes? E.g. after every session, quarterly reviews of the information to inform developments or improvements, etc.
- How will you ensure that the monitoring and evaluation approaches you adopt are effective, robust and fit for purpose? Why have you chosen your particular approach and who will have the overall responsibility to ensure that the programme is monitored and evaluated in accordance with your plans.
- What will you do with the information provided? E.g. making changes and refinements to your delivery in line with feedback received.
- How will you share the information collected more widely? E.g. with other strategic partners, stakeholders or networks.

Further guidance on methods for collecting indicator data can be accessed on the Youth Music Network. <http://network.youthmusic.org.uk/funding/evaluation-outcomes-approach/gathering-evidence>

SECTION THREE: PLANNING YOUR YOUTH MUSIC PROGRAMME

QUESTION 3:

How have you addressed Youth Music's feedback on your first stage application?

1,000 word limit

This is your opportunity to respond to any specific feedback Youth Music provided on your first stage application. If Youth Music has made a recommendation that you have decided not to implement, please tell us why.

Ensure that you make reference to the specific feedback in your responses. For instance, for those Youth Music Programmes that are made up of more than one module, you can detail your responses for each individual module. Where relevant, explain how any changes to your activities will still meet the intended outcomes under this module.

QUESTION 4:

Are there any other changes or developments since your first stage application?

250 word limit

You may not have made any changes to your proposed programme since your first stage application, in which case you should state 'no'.

We understand that you may have had to make changes as a result of a number of reasons. These changes could be due to combining modules under your programme of work or changes to areas that are explored in more detail at stage one of our application process, such as your target groups, partners and format of your activities, etc. If applicable, please indicate to which module these changes have been made.

We would advise that you contact Youth Music about any significant changes you are making to your proposed Youth Music Programme which are not as a result of feedback from us.

QUESTION 5:

Please outline how the delivery of your outputs will be spread across the duration of your proposed Youth Music Programme.

600 word limit

We are asking for this information so we can see what outputs you are looking to deliver and monitor throughout the programme. This will form the basis of your monitoring and reporting information.

We define an **output** as an activity, product or service that is delivered as part of your proposed Youth Music Programme e.g. participants, performances, recruitment, research, workshops, training manuals, toolkits, musical sessions, visits, etc. All outputs are quantifiable; e.g. number of participants, number of sessions.

Think about all the outputs you intend to deliver as part of your proposed Youth Music Programme; e.g. 12 networking sessions; 25 organisations engaged across the full programme, etc. You can also detail other outputs such as recruitment of music practitioners completed; external research brief developed.

Once you have done this, break each of the outputs down into appropriate stages and state a point in time by which you feel you will have achieved them. You may wish to refer back to your first stage application form to help you to complete this section.

An assessor will consider whether the stages and outputs identified in your plans indicate an appropriate level of planning and progress through your proposed Youth Music Programme. This should be in accordance with the grant amount you are requesting and the activities detailed in your first stage application form.

The information provided here will form the basis on which you will complete your monitoring reports, if your grant request is approved.

An example of how to structure this question is provided below:

You may decide to list your outputs and the dates by which you are aiming to achieve these broken down by modules. For example:

Module One: Elevated Risk

- *3 recruitment taster sessions April 2012*
- *10 x music practitioners recruited end of April 2012.*
- *10 x young people recruited end of April 2012*

Module Two: Open Module

- *3 recruitment taster sessions April 2012*
- *10 x music practitioners recruited end of April 2012.*
- *10 x young people recruited end of April 2012*

Alternatively, if you are proposing to deliver a Youth Music Programme across many modules and wish to define the stages of your programme under headings, you may want to present it in the following format:

Research and Development – completed by 30 June 2010

- *2 x consultation events with partners*
- *5 x music practitioners recruited and inducted*
- *External research brief developed*
- *Mapping of current provision produced*

QUESTION 6:

Please download the risk analysis form.

Please list the risks you have identified that are associated with delivering your proposed Youth Music Programme effectively. State the actions you will take to reduce the likelihood of these risks occurring.

500 word limit approx.

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 Youth Music Programme, in particular, the outputs set out above.

The areas of risk could include:

- The recruitment and retention of your project or programme of work'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
- High maintenance costs on premises owned
- Reputational risk for your organisation

You may also consider risks that go beyond the scope of the programme of work and include those that your organisation monitors – for example those that are connected to the external environment.

For each risk you identify, please state the actions you will take to reduce the likelihood of it occurring.

If you are applying for a grant of around £50,000, we do not expect you to list many more than five risks. Where you are delivering a larger programme up to the value of £250,000, we would expect you to be aware of and monitor a greater number of risks that include those that are associated directly with your programme as well as those that go beyond its remit.

SECTION FOUR: MANAGING YOUR YOUTH MUSIC PROGRAMME

QUESTION 7:

Tell us about the key people who will be involved in the delivery of your Youth Music Programme. Please summarise their experience and how they will work together to ensure you meet your outcomes and deliver your proposed activities.

500 word limit

This is your opportunity to tell us more about who will be involved in the delivery of your work and their individual skills and experience.

Examples of the roles that may be involved in the delivery of your proposed Youth Music Programme include:

- Project directors
- Project managers
- Music practitioners or trainers
- Budget holders
- Volunteers
- Pastoral support
- Youth workers
- Partners and Contractors

You may not have recruited the actual person who will undertake a specific role in your programme of work. Therefore you will need to describe the skills and experience that are necessary to carry out this role.

Where you are working with a number of music practitioners or trainers etc. you do not need to describe all of their individual skills and experience. Instead provide a broad overview of the skills and experience required to fulfil these roles.

QUESTION 8:

What organisational policies and procedures do you have in place to ensure the quality of your proposed Youth Music Programme?

500 word limit

Please tell us about any policies or procedures in place that will help you deliver an effective programme of work with a lasting impact.

Some examples are provided below:

- Quality assurance of activities delivered directly to children and young people and other organisations.
- Your staff management and development approaches.
- Volunteer recruitment and management policies.
- Any quality standards or frameworks that your organisation holds or is working towards.
- Partnership agreements or contracting arrangements.

QUESTION 9:

Please list the key partners involved in the delivery of your proposed Youth Music Programme, including a contact name and email address.

300 word limit

We define key partners as those that are crucial to the success of your proposed Youth Music Programme. Your key partners are those that will financially support the programme of work and/or have considerable involvement in delivering the outcomes and key outputs of your programme. Often, key partnerships may be formalised through agreements confirming their roles and responsibilities, such as venue contracts and partnership agreements.

The details that we require are the name of the organisation or person, the key contact and an email address.

You will need to provide letters or emails of support from the key partners stated that will need to be attached to your application. In their letter or email, your key partners will need to confirm their role and responsibilities in relation to your proposed Youth Music Programme e.g. the amount of match funding provided to support the project (cash or in-kind); or delivery of training events.

Please note that we may follow up to confirm details.

QUESTION 10:

How will you engage with other organisations in the geographic area(s) in which your proposed Youth Music Programme will be delivered?

500 word limit

As part of our grant-making principles, we expect grant recipients to think about developing partnerships and collaborations beyond key partners. We encourage organisations to work together to consider how they can best support young people's music making and bring about long-term and sustainable change for the whole sector.

Organisations that you may wish to cite here will be those links you have made beyond those partners that will support the delivery of your proposed Youth Music Programme. You might wish to engage with other organisations to benefit your programme in different ways.

For instance, engaging with organisations that can:

- Support progression routes for your target groups.
- Take part in discussions around practices, quality of delivery and standards as hosts of, or as a participant of, a relevant network(s).
- Promote research and evaluation developed as a result of your work.

For smaller Youth Music Programmes (up to the value of £50,000), we would expect you to engage with organisations around progression routes and networks. For larger Youth Music Programmes, we would expect more detail and examples in terms of your engagement with a wider range of organisations across the youth sector.

COMPLETING YOUR SECOND STAGE BUDGET FORM

When completing this section, please familiarise yourself with available on our website '[Activities we do not fund](#)'. Match funding and in-kind support can be used to cover costs that go over these restrictions. You have the opportunity to state these costs on the budget when you detail your match funding on the 'Match Source' section of the budget.

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 the [ACEVO website](#). 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.

Please note that items of expenditure can vary from your first stage application budget. However, the overall amount requested from Youth Music cannot change unless it is required in response to a recommendation we have made.

GUIDANCE TO COMPLETE YOUR BUDGET FORM

At stage two of our application process, we require a detailed budget. You will need to outline your expenditure and match funding in relation to the module(s) for which you are submitting your second stage application form. This is because different modules require differing levels of match funding and we need to ensure that these requirements have been met. If you have items of expenditure that cannot be easily apportioned between different modules (e.g. an evaluation that runs across the whole programme of work), then it is acceptable to divide the cost equally across all modules.

The budget form is the same regardless of how many modules you are applying to deliver at stage two.

The budget form is split into three sections:

- **Section One:** Budget (Youth Music Grant Only)
- **Section Two:** Budget (Match Source)
- **Section Three:** Summary (For Information)

Section One: Budget (Youth Music Grant Only)

Please complete the details at the top of this section e.g. your organisation's name etc. and type in the relevant module code(s) where requested before completing your expenditure items.

Information such as your 'Organisation ID' and module codes will have been provided in your notification email following the assessment of your stage one application form. You only need to include modules that were successful in reaching stage two of the application process in your budget form.

In this section of the form, you need to detail expenditure associated with the Youth Music grant only. Do not detail the items of expenditure that you will cover using your match funding. Expenditure items covered by match funding should be shown in the next section.

You need to breakdown your expenditure into:

- **Direct Costs – Revenue**

These are the costs that are associated with delivering your module – if you were not doing this activity, these costs would be nil. Examples of direct costs include project management, venue hire and freelance fees.

- **Direct Costs – Capital**

These 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 within the budget form.

- **Indirect Costs**

These are management and overhead costs which you cannot allocate to a specific activity under a module. 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, most of your administration costs, office costs etc. In our experience, however, the proportion of indirect costs does not usually exceed 20% of the total grant amount.

In column 'A', please itemise expenditure under the relevant cost heading. Then complete the amounts associated with your module(s) in columns 'B' to 'F'.

We do require you to be specific about costs such as rates of pay, number of days, or cost per performance. You can choose to break down expenditure in column 'A' in a number of ways such as by module, or by dates, etc. In some instances types of expenditure will be similar across modules, such as project management. Where this is the case, you do not have to repeat these as costs can be spread across modules. Some examples are provided to help you complete the form. Please ensure you delete these examples before submitting your form so they are not included in your submission.

At the bottom of section one there is space provided to justify any costs that you feel appear quite high. These will be taken into consideration when assessing your budget expenditure.

Section Two: Budget (Match Source)

Each module has a specific match funding requirement. Some modules do not require any match funding, but have a recommended amount to work towards.

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. So, if the match requirement on a module is 20%, then cash match must make up at least 10% of the Youth Music grant amount.

- 'Cash' match funding refers to money raised from an alternative source such as another funder or through earned income from your programme.
- '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).

For each module, you need to:

- Detail the source of the match funding in column A (e.g. Local Authority)
- List the expenditure items that this match funding will cover in column B.
- Detail the amount of match funding you have raised for each source in column C.
- State whether each source of match funding is 'cash' or 'in-kind' using the drop down lists in column D.
- State whether you have 'confirmed' this match source or whether it is 'projected' in column E.

Please note that if you are awarded a grant, you must provide evidence of your required 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 projected 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 e.g. the Music Education Grant (or equivalent) and Sing Up.

Section Three: Summary (for Information)

This page is a summary of the total costs you are applying for and is for information only. You do not need to enter any information on this page as it is set to complete automatically.

Before submitting your stage two budget, please do check the following information:

- Ensure that 'Direct – Capital' costs and 'Indirect costs' do not exceed our guideline amounts. Where this is the case, cells will be highlighted in red under '% Breakdown of costs.' If this is the case then you will need to adjust your costs or justify them in the space provided at the bottom of section one.
- Ensure that your match funding amounts entered in section two meet the minimum level of match funding (in %) required to deliver this module.

We wish you success with your application.

Who to contact at Youth Music

If you require any further information on applying for the Youth Music Programme be sure to search our [Youth Music Network site](#) where you'll find a range of resources to help you plan your projects.

Also, you may contact Youth Music direct:

Telephone: 020 7902 1060

Email: fundingenquiries@youthmusic.org.uk

For more information and resources visit www.youthmusic.org.uk/network