



Guidance for applying to Youth Music's Fund B

Version 1.1

Updated November 2020

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Guidance Version 1.1 Updated November 2020 – What's changed?

The following changes have been made to the Expression of Interest form and assessment process.

- Youth Music will now assess at Expression of Interest stage whether programmes have appropriate partner organisations in place who add value to the programme.
- When completing their Expression of Interest form applicants are now expected to tell us which organisations they are planning to partner with.

1. About Youth Music

We're a national charity supporting young people's lives in music. Equity, diversity and inclusion drive our vision and mission. We want to equalise access to music: we focus on those who would otherwise miss out because of who they are, where they live, or what they're going through.

Through our funding programmes we invest in music programmes for children and young people, and work that helps organisations to diversify and be more inclusive. Programmes funded by Youth Music work with children and young people of all ages, from babies and their families through to young adults up to the age of 25, using the power of music to support musical, personal and social development.

We support around 300 projects each year, reaching more than 80,000 children and young people and 4,000 people in the workforce.

Youth Music is funded thanks to the National Lottery via Arts Council England, players of People's Postcode Lottery, and support from donors, partners and fundraisers.

2. Fund B summary

Grants of £30,001 to £150,000 (or up to £200,000 in rare circumstances and with permission from the Youth Music team) are available and the fund is designed to support:

- Music-making and music-making related activities for children and young people (aged 0-25) facing barriers, and/or
- Workforce and organisational development to promote a relevant, diverse, and inclusive music offer for all children and young people.

Applications are made through our [grants portal](#) and deadlines for applications are available on the [Youth Music Network](#).

Fund B is a two-stage process. The first stage is a short expression of interest form. Around 60-70% of applicants will then be invited to complete a full application form, where they will be asked to provide more detailed information about their proposed programme.

What do we mean by children and young people facing barriers?

We support children and young people facing barriers because of who they are, where they live or what they're going through. Because of the barriers they face (which can often be multiple and complex), many children and young people miss out, and this causes under-representation in music education. Research shows that the following groups of children and young people face increased barriers to music education:

- Disabled young people
- Those from less advantaged socio-economic backgrounds
- Black, Asian and Minority Ethnic people
- Trans and non-binary people
- Rurally isolated young people
- Young people involved with or at risk of involvement in the youth justice system
- Young people experiencing or at risk of homelessness
- Young people experiencing mental or physical ill health (including those in hospital or other healthcare settings)
- Young people with experience of the care system
- Young people who are not in education, employment, or training
- Young people with refugee or asylum seeker status.

This is not an exhaustive list. It's highly likely that these barriers also lead to under-representation in the workforce, particularly in positions of power and influence.

Access support to make an application

Youth Music is committed to offering a clear and accessible grant-making process that is open to everyone.

We use an online application system. This system does not currently meet Web Accessibility Guidelines. We know that the system may be inaccessible to some people. It is not optimised for use with accessible technologies such as screen readers.

We are aware that our application process may make it difficult for some users to access our funding. We are working hard to remove barriers to make our application processes more accessible. If you have difficulty making an application, please contact us to discuss how we can help. Please email us on grants@youthmusic.org.uk or call 020 7902 1060.

Access fund - support for Disabled applicants to make an application

If you identify as Disabled and require additional support to enable you to make an application to Youth Music, you can apply to our Access Fund. We offer funding of up to £1,500 to cover any additional access costs that might be required for you to make a full application to Fund B. **You should apply for this money before you start making your application.**

Full details about [how to apply to the access fund](#) are on the Youth Music Network.

3. Fund B eligibility

Before applying to Fund B, please check that your proposed programme and your organisation meet the eligibility criteria. You will need to meet all of these criteria to apply – this does not guarantee that your programme will be funded.

Organisational eligibility checklist

If you can answer yes to all the following points, then your organisation meets the Fund B criteria.

Criteria	Page reference	Assessed at Expression of Interest	Assessed at Full application
Is a UK based organisation* that has a signed governing document	5	Yes	Yes
Has been legally constituted and providing activity for one year, and has a set of accounts	5	Yes (providing activity for one year)	Yes (accounts)
Has the relevant insurances** in place (including employers' and public liability) and complies with all relevant statutory legislation	5	**See note below**	
Is committed to improving equality, diversity and inclusion in the organisation (this includes youth voice and participation) and has an equality, diversity and inclusion policy** that is regularly reflected on and updated	13	No	Yes
Has a safeguarding policy** that is regularly reflected on and updated	13	No	Yes
Reflects on quality, engagement, and outcomes to improve ways of working	13	No	Yes
Open to sharing with others and being part of Youth Music's wider networks	13	No	Yes
Doesn't hold an existing Fund C grant	7	Yes	Yes
Existing grantholders only – is up to date on reporting requirements	7	Yes	Yes

*Please note that for Fund B we will not fund;

- × Individuals and sole traders
- × Profit-making programmes
- × Activities that promote party political or religious beliefs
- × Activities that other statutory bodies would be expected to fund
- × GCSE Music or A-Level Music

**We don't automatically request policies and insurance but they should be available upon request.

Programme eligibility checklist

If you can answer yes to all the following points, then your programme meets the Fund B criteria.

Criteria				Page reference	Assessed at Expression of Interest	Assessed at Full application
Offers a music-related programme for children or young people facing barriers in England				13	Yes	Yes
Meets one or more of Youth Music's priority areas <ul style="list-style-type: none"> • Early years • Disabled young people • Young adults • Youth justice system • Young people facing barriers • Organisations and the workforce 				11	Yes	Yes
Seeks funding of between £30,001 and £150,000 (or up to £200,000 in rare circumstances and with permission from the Youth Music team)				11	Yes	Yes
Has partner organisations to add value to the work				13	Yes	Yes
Includes workforce development activities				13	No	Yes
Is co-designed by children/young people and has a young person on the team (paid or volunteer)				13	Yes (co-designed)	Yes (young person on the team)
Doesn't include ineligible activities				5 and 15	Yes	Yes
For a school-based programme and or from a Music Education Hub lead organisation – meets the additional requirements				7	Yes	Yes
Meets the budget criteria: <ul style="list-style-type: none"> • Pays staff the real Living Wage • Is predominantly for revenue costs • Doesn't include ineligible costs 				15	No	Yes
Lasts between 18 and 48 months and meets minimum length	£30,001 to £100,000	£100,001 to £150,000	£150,001 to £200,000	11	Yes	Yes
	18 months or more	24 months or more	36 months or more			
Meets match funding requirements	£30,001 to £100,000	£100,001 to £150,000	£150,001 to £200,000 and existing grantholders			
	15% or higher (at least 7.5% cash)	25% or higher (at least 10% cash)	30% or higher (at least 15% cash)	16	No	Yes
	Minimum match is not from Arts Council England or National Lottery funding			16	No	Yes

Programmes working in and with schools

If you are applying for a schools-based programme for pupils at Key Stage 1 or above, please note that we will not fund the following:

- Whole class tuition on the same instrument or group of instruments (e.g. strings)
- Individual tuition fees for young people to learn an instrument
- Work in secondary schools where there is no employed music teacher.
- Music curriculum activities that could be supported through Department for Education funding
- GCSE Music or A-Level Music

Music Education Hubs

If you are applying as a Music Education Hub lead organisation, your programme must demonstrate:

- a targeted focus on reaching and engaging children and young people and / or workforce who are under-represented in your current offer
- a strong workforce development element that will help improve inclusive practice across and beyond the staff team (e.g. to the local workforce who may not be employed by the hub lead organisation)
- strong partnerships to help engage and support underrepresented groups.

Read our [Guidance for Music Education Hubs](#) for more support.

Current grantholders

If you currently have a Youth Music grant you are eligible to apply to Fund B, as long as you:

- Don't hold a Fund C grant
- Are up to date with all reporting requirements

Organisations can hold a maximum of two Youth Music grants at any one time from Funds A, B or C (only one of which can be a Fund B) and organisations cannot hold more than £350,000 of active Youth Music grants at any one time.

Organisations seeking repeat funding are required to submit an Expression of Interest which will be considered alongside all others received in that round. Previous grant management and reporting will inform funding decisions.

4. Application process

Fund B is a two-stage process; a short Expression of Interest form, followed by a more detailed application form. The steps in the application process are as follows:

1. Submit your Expression of Interest form online via our [grants portal](#) by 5pm on the deadline date.
2. Expression of Interest form is assessed by Youth Music, and a decision is made about whether it should proceed.
3. A notification email is sent.
 - a. If you are unsuccessful this includes feedback on your Expression of Interest.
 - b. If you are invited to make a full application this will explain your next steps.
4. Submit your application form online via our grants portal by 5pm on the deadline date.
5. Application form is assessed by Youth Music and a decision is made about whether or not it is awarded funding.
6. A notification email is sent.
 - a. If you are unsuccessful this includes feedback on your application.
 - b. If you are successful, this will outline next steps about how to accept your grant and receive your first payment.

Stage 1: Expression of Interest form

You will be asked to give a brief overview of:

- Who you want to work with
- Where you want to work
- The activities you want to deliver
- How much money you are asking for
- The experience you and your partners have in delivering this work.

[You can download an example Fund B Expression of Interest form from the Youth Music Network.](#)

Assessment

Youth Music will assess all Expression of Interest forms and decide who to invite through to make a full application. We will assess:

1. **Eligibility:** Does your programme and organisation meet our eligibility criteria as outlined in the criteria checklist?
2. **Funding priorities:** Is your programme a good match for our funding priorities?
3. **Working with children and young people facing barriers:** Are you planning to work with children and young people facing barriers and have they been involved in programme design?
4. **Track record:** Is your organisation well-placed to deliver this work e.g. do you have a track record delivering this work and/or working with the target groups? Do you have appropriate partners in place that add value to the work?

After Expressions of Interest forms are assessed, Youth Music carries out a 'portfolio-balancing' process to decide which applications will go through to the next stage. During this process we review the type of work being proposed, where it will take place and the organisations who have applied. The majority of applications we receive are fundable, so the portfolio-balancing process helps us prioritise our decision-making. We try to balance national, regional and local needs to fund a diverse range of organisations that promotes a sustainable infrastructure for children and young people's music.

This means that competition for funding will be higher - and therefore the success rate lower - in regions and priority areas from where we regularly receive a high number of applications, and where Youth Music has historically invested more. We will aim to provide information about levels of competition across our regions and priority areas.

Stage 2: Application form

If your Expression of Interest form is successful you will be invited to complete a full application form, which is submitted via our [grants portal](#).

We will ask you to provide more detailed information about the children and young people you want to work with and the activities you want to deliver. You will also have to submit a full budget, provide letters from your programme partner, provide an evaluation plan and choose your outcomes. [More information about outcomes and evaluation can be found on the Youth Music Network](#).

[You can download an example Fund B application form template from the Youth Music Network](#).

Assessment

Youth Music will assess all applications and decide which programmes to take forward. Our decision will be based on the criteria below. After assessment, there will be another portfolio-balancing process where we will decide which organisations will be awarded funding.

1. **Eligibility:** Does your application and organisation meet our eligibility criteria?
2. **Funding priorities:** Is your programme a good match for our funding priorities?
3. **Working with children and young people facing barriers:** Are you planning to work with children or young people facing barriers; have they been involved in programme design and will they have opportunities to continue to influence the programme? Have you got a young person on the programme team?
4. **Outcomes:** Have you chosen suitable outcomes that are based on need?
5. **Programme activities:** Are your activities designed to meet the needs of children and young people and/or your workforce, and how likely are they to achieve your intended outcomes? Will your activities give young people opportunities to develop their skills and progress? Have you included workforce development activities?
6. **Budget:** Is it realistically and correctly calculated? Does it meet all the budget criteria (including match funding targets)?
7. **Track record:** Do your organisation, workforce and programme partners have the right skills and experience to deliver this programme? Are your partners committed and do they add value to the programme?

8. **Reflection and improvement:** Does your organisation have mechanisms in place for reflecting on quality, engagement and outcomes to improve ways of working?
9. **Equality, diversity and inclusion:** Is your organisation committed to improving equality, diversity and inclusion? Do you have an Equality, Diversity and Inclusion policy in place?
10. **Sharing practice:** Are you open to sharing with others and being part of Youth Music's networks?
11. **Safeguarding:** Have you got a safeguarding policy in place that is regularly reflected on and updated?
12. **Financial checks:** Have you provided recent accounts, and do they show good financial management? Do you have a good reporting history with Companies House and/or the Charity Commission (if applicable)?
13. **Current/previous grantholder:** What's the impact of your work? Have you submitted honest and reflective reports? Have you demonstrated good grant management?
14. **Large grants criteria:** If you are applying for over £100,000, have you demonstrated that you will be able meet the large grants criteria?

5. Programme design

Request amount

You can request between £30,001 and £150,000. In rare circumstances, we may award grants of between £150,001 and £200,000 for cross-regional or national strategic programmes. **If you want to apply for more than £150,000 then you must contact Youth Music to discuss your proposal at least six weeks before the Expression of Interest deadline.**

We only make a small number of Fund B grant awards over £100,000 each year. You should take this into account when considering how much funding to apply for, as there is more competition for requests of this size.

Youth Music may invite you to apply for a reduced request amount between the Expression of Interest and Application stage. If your application is successful Youth Music may award you less than you requested.

Programme length

Your programme should last between 18 and 48 months. The minimum amount of time a programme should run depends on the amount of money you are applying for:

- Grant requests between £30,001 and £100,000: 18 months or more
- Grant requests between £100,001 and £150,000: 24 months or more
- Grant Requests between £150,001 and £200,000: 36 months or more

Youth Music's priority areas

We have six priority areas. Your programme must fit into at least one of these areas. Organisations can submit applications that address multiple priority areas.

1. Early years

For children aged 0-5 who face barriers to accessing music-making because of their circumstances or where they live. We encourage programmes that promote:

- Access to quality, creative musical experiences that support children's developmental needs.
- Shared learning between early years specialists, music specialists and parents, so that all become skilled, confident and engaged in encouraging young children's musicality.
- Workforce diversity.

2. Disabled young people

We encourage programmes for disabled young people (aged 0–25) that:

- Ensure that they have equitable access to progress in music in a way that meets their needs and aspirations.
- Provide routes for disabled young people into the workforce.

(We use the term 'disabled' rather than 'SEN/D' in line with the social model of disability, which states that disabling barriers make life harder for disabled people, and puts the onus on *society* to provide the right support to overcome disabling barriers.)

3. Young adults (16–25 year olds)

For young adults aged 16-25 facing barriers who want to take their music further, or for whom music can support wider personal and social outcomes. We encourage programmes that:

- Improve young people's confidence, skills, social networks and emotional wellbeing as well as providing specific mentoring, networking and industry opportunities.
- Have been co-created with young adults.
- Increase and enhance engagement with employment, education and training.

4. Youth justice system

For children and young people (aged 0-25) who are, have been, or are at risk of being involved with the youth justice system. We encourage programmes that:

- Are youth-led and offer culturally relevant and engaging music programmes that promote personal and social outcomes alongside musical development.
- Work in partnership with other organisations and agencies to support progression and ensure that young people's needs are met.

5. Young people facing barriers

For children and young people (aged 0–25) who face barriers to music-making due to their characteristics or life circumstances, or because of where they live. We encourage programmes that:

- Are youth-led and offer culturally relevant and engaging music programmes that promote personal and social outcomes alongside musical development.
- Work in partnership with other organisations and agencies to reach young people facing barriers and ensure that their needs are met.

6. Organisations and the workforce

Work that benefits the people and organisations who provide inclusive music-making opportunities for children and young people (aged 0-25). We encourage programmes that support and encourage:

- Organisations to be innovative, resilient, and inclusive.
- A diverse workforce that is networked and skilled in inclusive practice with children and young people.

Your programme must include the following:

- **Music-related activities for children or young people facing barriers in England:** Activities must be music related and offer children or young people opportunities to progress and develop their skills. This can include accreditation where appropriate.
- **Partner organisations that add value to the work:** Programmes should involve a range of partners who have clear roles that add value.
- **Workforce development:** Programmes should offer training and professional development activities to their staff, including administrative staff. This can include (but is not limited to) training in equality, diversity and inclusion, and safeguarding.
- **Co-design by young people:** Young people should be active participants in planning the programme activities and there should be ongoing opportunities for them to contribute to programme design as the programme is delivered.

The programme team must include at least one young person (aged 25 or under). This young person can be engaged in a voluntary or paid capacity. However Youth Music does not support unpaid internships and wages should be paid at the [real Living Wage](#) or above.

Organisations must be able to demonstrate:

- **A commitment to improving equality, diversity and inclusion in the organisation:** Organisations should demonstrate how their programme will work to actively equalise access to music for children and young people. We want to fund organisations who are committed to improving their own equality, diversity and inclusion practice. Organisations should have an equality, diversity and inclusion policy that is regularly reflected on and updated. Embedding youth voice and participation is an essential part of this process.
- **A safeguarding policy that is regularly reflected on and updated:** Organisations should undertake regular risk assessments and update safeguarding policies and procedures as required, actively working to ensure that they provide a safe space for children and young people and their staff teams.
- **Reflection on quality, engagement and outcomes to improve ways of working:** Organisations must have mechanisms for reflecting on and improving the quality of their music-making activities. We recommend engaging with [Youth Music's Quality Framework](#). Fund B programmes must set three outcomes and must build evaluation activities into their programme and budget. [More information about outcomes and evaluation can be found on the Youth Music Network.](#)
- **Openness to sharing with others and being part of Youth Music's wider networks:** We want to fund organisations that are proactive about sharing learning and actively seek out opportunities to network and collaborate with others. All grantholders are encouraged to actively engage with the [Youth Music Network](#), for example by posting articles, job opportunities and events and engaging in discussions.

Large grants criteria

We have higher expectations for grant request over £100,000. We expect that programmes will operate across multiples settings/venues/space and usually at a regional or national level. Programmes must have a wide range of strategic and delivery partners with clear roles and contributing appropriate levels of match funding.

Organisations should have ambitions to effect change in the wider sector and have a clear strategy for embedding learning beyond their organisation, this is likely to include workforce development plans.

We want to fund organisations who have experience of managing this level of income and we are unlikely to award a grant of this size that annually contributes more than 50% of an organisation's annual income.

If you want to apply for a grant request of £150,001 - £200,000 you must contact Youth Music to discuss your proposal at least six weeks before the Expression of Interest deadline.

COVID-proofing

We recommend planning your delivery on the assumption that there will be some form of social distancing measures in place for the foreseeable future, and potential future lockdowns. We realise that this may mean working with smaller numbers of children and young people and may have additional costs attached, e.g. for the purchase of protective equipment, additional cleaning, IT equipment for staff or young people, or additional staffing. You should ensure that your budget considers the additional costs associated with social distancing measures, and enables you to respond to future lockdowns.

6. Budget guidelines

Overview

At the Expression of Interest stage, applicants only provide their overall request amount. If you are invited through to make a full application, you will be required to submit a full budget (including breakdowns of all costs to demonstrate how you have reached the total amounts for each budget line).

The budget should be broken down into three areas.

Direct costs

- Costs that are as a direct result of the activity (e.g. music leader hours, project manager, venue hire)
- All staff should be paid at or above the real [Living Wage](#).

Capital costs

- Costs for physical items that have a use which extends beyond the programme or that could be sold on once the programme has been completed (e.g. instruments or computers).
- Total capital costs should not exceed 15% of your overall request from Youth Music.

Indirect costs

- The day-to-day overhead costs that help to support the proposed programme, and support other programmes or activities that your organisation provide (e.g. human resources, office rent and utilities, IT systems, governance, insurance, and audit fees).
- Youth Music offers full cost recovery to ensure that grants awarded cover the true costs of running a programme. This means that you can apply for a grant to cover the direct programme costs plus a relevant share of your organisation's overheads (indirect costs).
- [This toolkit from NPC is helpful for understanding the true costs of a programme.](#)

We are unable to fund the following expenditure:

- × activities that have taken place before you have received confirmation of grant award
- × costs incurred in making your application
- × significant capital costs
- × the purchase of land or buildings
- × reserves, loans or interest payments
- × VAT costs that can be recovered
- × art forms that are not related to music

Match funding

All Youth Music programmes are expected to bring in match funding. Arts Council England and National Lottery funding (e.g. Awards for All, Big Lottery Fund, Heritage Lottery Fund) cannot be used towards the **minimum** Youth Music match funding requirement.

There are two types of match funding which should be included in a Youth Music application:

- **Cash match funding.** This is an amount of money given towards your programme, typically a cash donation from an individual, grant-making organisation or corporate sponsor. Some organisations also use earned income (e.g. ticket sales) and their own reserves as cash match funding.
- **In-kind match funding.** This is a non-cash contribution to a programme. Most in-kind match funding can be categorised into three areas:
 - Support associated with people and services (e.g. staff and volunteer time, waived/reduced fees and other specialist support).
 - Support associated with premises (e.g. meeting space or venue hire in your own premises or at a partner's venue, if they are provided free or at a discounted rate).
 - Support associated with goods (any goods, equipment or supplies that are gifted or loaned to you; or any of your own equipment that you use on the programme but don't request funding for).

The minimum amount of match funding you need to commit to raising depends on how much money you are requesting from Youth Music and whether or not you are an existing grantholder:

- **Grant requests between £30,001 and £100,000:** 15% total match funding or higher (at least 7.5% must be cash match funding)
- **Grant requests between £100,001 and £150,000:** 25% total match funding or higher (at least 10% must be cash match funding)
- **Grant Requests between £150,001 and £200,000 and/or existing Fund B grantholders:** 30% or total match funding higher (at least 15% must be cash match funding)

[Further support with budgets and match funding is available on the Youth Music Network.](#)

If you are successful in your grant application, you need to provide evidence of cash match funding. We don't usually ask for evidence of in-kind match funding.

7. What happens next if my application is successful?

1. You will be assigned a Grants and Learning Officer who will support you throughout your grant.
2. **Special conditions (if applicable)**
We may request that certain requirements are fulfilled before we can make a final decision about your grant and issue your funding agreement. You may need to provide further documentation or make changes to your application form.

You will usually have 1-2 weeks to respond to special conditions.

3. Funding agreement issued

Your Grants and Learning Officer will issue your funding agreement and an Initial Grant Requirements online form. These will be sent out with notification of your successful application.

4. Initial Grant Requirements form

To complete your Initial Grant Requirements form you must upload your

- signed funding agreement (signed by 2 people in your organisation)
- evidence of bank details
- evidence of cash match funding
- authorised signatories mandate
- responses to any assessment panel recommendations.

5. First payment

If your initial grant requirements are satisfactorily met your Grants and Learning Officer will process your first payment.

We endeavour to make the first payment within 30 days of the submission of complete Initial Grant Requirements.

6. External Communications

We will ask you to use our logo on grant-related material and celebrate the grant on social media – guidance and materials are provided in our [Grantholder Communications Toolkit](#). We also encourage you to [sign up to the Youth Music Network](#) so you can post jobs, events and blogs about your programme and [subscribe to the Network Newsletter](#) to be kept up-to-date with all the latest news.

8. Fund B Programme Examples

Fund B supports a diverse range of programmes, delivered by a variety of different organisations. Below are some real examples of organisations and programmes currently funded through Fund B to help show the variety of programmes that could be funded (note: we are not expecting you to recreate these programmes).

1. Music Fusion - 'Music Lab' (Portsmouth)

[Music Fusion](#) works with young people who are experiencing a range of barriers and challenging life circumstances. They help to build confidence, self-esteem and communication skills and build bridges between young people and their local community. 'Music Lab' is their Fund B programme; providing regular music making opportunities that enable young people to progress their skills through taster sessions, 1-2-1 mentoring, rehearsing, recording and performing as well as artist development. The programme specialises in contemporary genres including hip-hop, grime, metal, dubstep and trap.

Young people are recruited to the project through word of mouth, Facebook and YouTube and they also receive referrals from the police, youth workers, Pupil Referral Units, charities, music hubs and schools. Music sessions take place at Music Fusion's own studios and at various local youth clubs. The Music Fusion team includes mentors, volunteers, and music leaders who are experienced industry professionals. [During lockdown Music Fusion has provided a 'studio in a box' service](#), loaning a 'studio' to young people for three days and then mentoring them through remote desktop sharing to help them develop the music they produce.

The staff team benefits from a regular training programme which includes topics such as health and safety, working with challenging behaviours and a studio engineer course. The Music Fusion project management team works closely with their staff to evaluate and reflect on learning from the programme. [Listen to some of the music created by Music Fusion's young musicians.](#)

2. Wild Young Parents - Music Makes Me Happy (Cornwall)

[Wild Young Parents](#) is a charity that works with vulnerable young parents and their families in the most deprived areas of Cornwall. Their Fund B programme supports the musical and language development of babies, toddlers, and parents. It also uses music to build stronger attachment between parents and their children.

They run regular weekly family music-making sessions which involve singing, percussion instruments, Makaton and activities families can continue at home. Alongside this there are music activities for young Mums and Dads with no children present. Song-writing, composition, singing and music tech are some of the activities on offer, designed to promote confidence and mental health whilst building musical skills. Supporting Mums and Dads in this way results in better outcomes for their children, as parents can teach, inspire, and model musical activities at home. There are also regular 'Wild Choir' sessions, where young parents from across Cornwall come together to learn, rehearse, and perform traditional Cornish songs. [See some of the resources Wild Young Parents have developed to support their families.](#)

A regular training programme ensures that Wild Young Parents' music practitioners and early years practitioners are supported to develop their skills. Wild Young Parents is developing a UK-wide

forum for projects working with vulnerable young parent families. Their music delivery is a key element of the forum, helping to ensure the learning from their Fund B programme is disseminated widely. [Read more about what Wild Young Parents have been doing to stay creative in lockdown.](#)

3. Rerezent Radio - The Specialists (London)

[Rerezent](#) – “the voice of young London” – is the UK’s only FM/DAB station mainly presented by under 25s. [Listen to Rerezent Radio online and find out about their latest events.](#)

A youth steering group was set up to inform the design of their Fund B application, which aims to address underlying issues preventing young people from fulfilling their potential – low aspirations, low self-esteem and low skill levels. The steering group ran three focus groups and surveyed over 100 young people aged 11 – 19. This resulted in a music, media and broadcast training programme designed and delivered by young people.

Young musicians, specialist music presenters and music entrepreneurs work alongside other young people to produce and release music and create radio shows full of live performances, DJ sets and interviews. Participants complete Bronze Arts Award accredited training, followed by structured radio-based work experience that supports them to develop their musical understanding, gain practical ‘real world’ skills and champion their particular genre to an audience of thousands. More experienced participants are guided and mentored by industry professionals to set up their own record label and release physical music. Rerezent’s alumni have gone on to work for BBC radio, Apple Music and other major brands. Participants benefit from Rerezent’s network of music industry partners, social justice supporters and successful artists.

[Read an interview with Rerezent Radio’s Station Manager.](#)

4. Drum Works – (Barking & Dagenham, East London)

[Drum Works](#) uses drumming as a tool to inspire creativity, build social cohesion and empower young people to direct their own futures. [Watch this video and find out what it’s like to be part of a Drum Works ensemble.](#)

Their Fund B programme is a multi-stranded programme working with different groups across different settings in Barking and Dagenham. Warren Comprehensive School is a longstanding Drum Works partner where three sessions take place each week, two of which provide specialist support for pupils with special educational needs or social, emotional and mental health needs.

They run community-based open-access music sessions for young people from across Barking and Dagenham including one at the local Onside Youth Zone. There is also a closed group for young people who are referred by social services including looked-after young people, NEET young people and young people at risk of exploitation. The senior ensemble acts as a progression route. In this group, young people have the opportunity to develop leadership skills and achieve a Silver or Gold Arts Awards with additional 1:1 support sessions on offer.

Drumming sessions across all the strands are youth-led and collaborative, enabling young people to create their own music. Strong partnerships including with the Barbican and the Guildhall School of Music enable Drum Works to offer their young people high profile performance opportunities.

Training and development is embedded into the programme for the Drum Works staff team, which includes opportunities for partner organisations to share their expertise. Evaluation is built into each session and there is a strong culture of reflection in the organisation. The team has run sessions at

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academic and other conferences to share learning on their approach and the organisation was part of [Youth Music's four year Exchanging Notes action research programme](#).

5. Lincolnshire Music Service – ‘Uprising’ (East Midlands)

[Lincolnshire Music Service](#) (the lead organisation for Lincolnshire Music Hub) leads a Fund B programme on behalf of a [consortium of the seven East Midlands Music Education Hubs](#) (who are known as MEHEM!). The programme takes a strategic regional approach to music-making activities with and for Disabled young people. Through their Fund B, the MEHEM consortium members are structuring and implementing a regional framework to enable them to learn from and with each other. They aim to increase region-wide collaboration, enable organisational development, strengthen the workforce and improve music-making opportunities across the East Midlands for Disabled young people.

Each Hub delivers projects in their local area in partnership with a local delivery partner. They then come together to reflect, share and learn from one another. Annual conference events enable practice to be disseminated more widely and the partnership is working hard to build sustainable relationship with and through wider national networks.

6. Yorkshire Youth & Music – ‘Musical Freedoms’ (Yorkshire)

[Yorkshire Youth and Music](#) is delivering a multi-stranded Fund B programme, working across a range of priority areas. The work is led by a diverse range of music practitioners who have a variety of specialisms and backgrounds appropriate to the settings they work in. Their Youth Justice strand works in Secure Children's Homes with some of the country's most vulnerable young people and offers singing, instrumental, song writing, rap and beat making development as well as the opportunity to plan and deliver celebration events. Music leaders are integrated into staff teams and attend the daily briefings so that they have a holistic overview of young people's needs. Short-term community-based projects are also delivered in partnership with Youth Offending Teams. [Listen to tracks created by one of the participants](#).

Their Early Years strand works with babies and toddlers in women's prisons to support children's language and motor skills and help build trusting relationships between children and their parents. A wellbeing and Disabled Young people strand is looking at developing new approaches to working with young people with severe and complex needs. The musical approach is explorative and creative, making use of instruments, music tech, voices, bodies and found objects in any combination that works for the participants. 1:1 working is a strong feature, although where possible the music-making is also collaborative. There is also a stand led by D/deaf professional musicians to deliver workshops and advocate for instrumental learning by D/deaf young people and young people with hearing loss. [Read a case study about Barry, who has taken part in Yorkshire Youth & Music's Great Singing, Great Signing project](#).