



communities first *cymunedau yn gyntaf*



Llywodraeth Cynulliad Cymru
Welsh Assembly Government

Evaluation of the Communities First (Music) Trust Fund

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Prepared For: Welsh Assembly Government

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Executive Summary

The Communities First (Music) Trust Fund **MTF** was established by Welsh Assembly Government in 2006, and is linked to the main Communities First Trust Fund and borrows many features. However, its budget and administration is separate from the main fund, and so is 'ring-fenced'. The policy reason for the MTF was to examine the contribution extra-curricular music activities could make to social inclusion and community engagement policies.

The MTF provides small grants to local community and voluntary groups to support a wide range of music activities linked to the regeneration of Communities First areas. The MTF has run across two financial years; 2006-07 and 2007-08 and had £180,000 and £250,000 respectively allocated to funding appropriate and approved MTF activities.

The MTF is administrated by the Wales Council for Voluntary Action **WCVA** and has benefited a total of 187 projects since its inception. The Music Fund is administrated well by the WCVA and offers value for money as they include the costs of running the MTF within the overall management fee of the Communities First Trust Fund **CFTF**.

There is the notion amongst some stakeholders that a ring fenced fund for specific music activities is needed as '*creative projects get crowded out by more traditional projects in the CFTF*' and this is certainly a reason to separate the more mainstream CFTF activities from the specialised MTF activities. There is also the opinion that the MTF could be merged in to the CFTF.

We researched a sample of 1,000 CFTF grants (2001 to 2006) and quantitative analysis shows that 4% (42) of approved projects were music based, 13% (133) of the projects were Other Community Arts activities, 23% (230) were Sports & Leisure activities, and the rest were 'Other' types of community project. The data analysis above shows that Arts and Music projects are not really crowded out by other projects, in fact they are well supported, and if co-joined as one classification would represent at least 17% of CFTF projects.

There is a focus in the MTF on supporting project applications that benefit children and young people. The evaluation analysed the grant types and found that 47% of project grants went to projects directly supporting of Children and Young People and 53% went to projects classified to benefit all or older age ranges.

Grant applications were encouraged from communities that worked across several Communities First areas and this encouraged some larger grant applications to be made, although smaller local applications were approximately 5 times more frequent.

The 'window' of opportunity to make a grant application was approximately 5 months in each financial year. In the second year 18% of the grant was not allocated, a longer grant 'window' may have found grant applications for the entire fund.

Other key findings were;

- There is clearly some strong qualitative and quantitative evidence that participation in the fund has strengthened and 'matured' the community based music groups. 56% noted that being involved in the administration of the MTF had made participants more confident about project management and 92% noted that the MTF had built their capacity to do new things
- The MTF supported new groups with 18% being a year or less in formation and 18% one to three years
- 96% of grants were in some way linked to their local Communities First Partnership

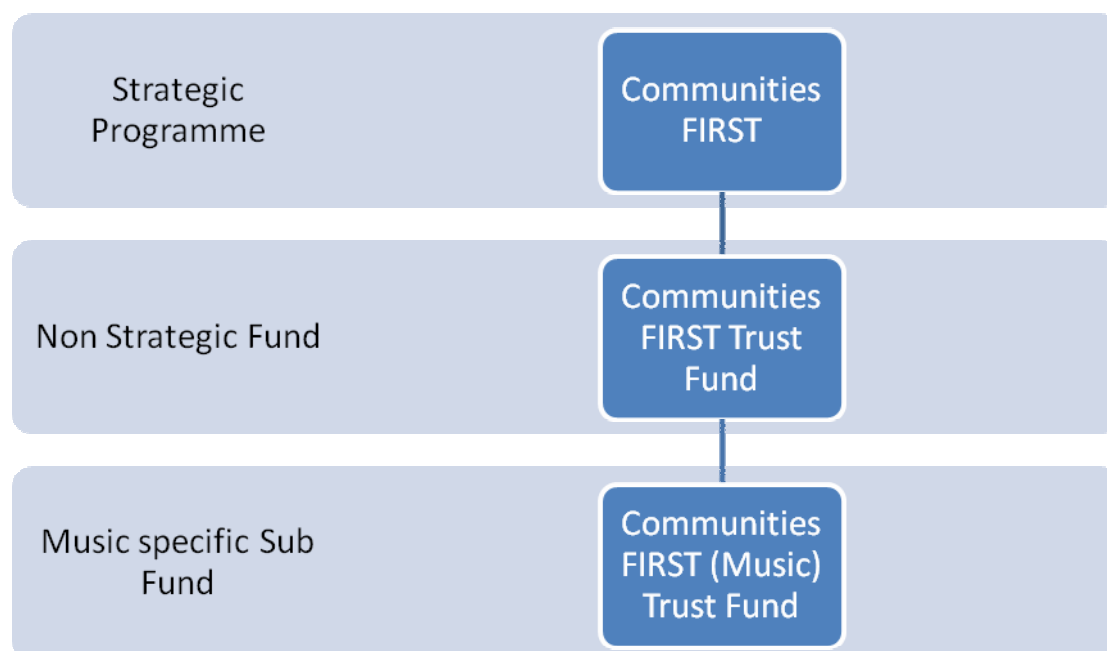
In summary, the Music Trust Fund is well run and well received by the groups that are successful in getting funding, their satisfaction levels are very high and the grant is simple to apply for and clearly benefits those groups. However, there is a question raised by several interviewees and the evaluation report below as to why a separate music based fund is needed at all, when music activities can be funded by the Communities First Trust Fund.

1. The context of the Communities First (Music) Trust Fund

1.1 Introduction

The Communities First (Music) Trust Fund is a small ring fenced sub fund of the Communities First Trust Fund. It is designated specifically as a pilot project to explore the possibilities of using music activities and community music participation and appreciation to promote social inclusion and community cohesion.

Communities FIRST Hierarchy



The following sections detail Communities First, the Communities First Trust Fund and the Communities First (Music) Trust Fund.

1.2 The Communities First Programme

In the summer of 2001, the Welsh Assembly Government (WAG) designated 142 deprived areas or communities in Wales as eligible for inclusion in a new programme, known as Communities First.

These areas were selected using data from the Welsh Index of Multiple Deprivation (2000), which assessed all wards in Wales and allocated them a rank, based on measures of income, employment, health, education, housing, access to services, and environment.

The original 142 Communities First areas comprised the 100 most deprived electoral divisions as ranked in the Welsh Index of Multiple Deprivation 2000, 32 sub-pockets of deprivation and 10 areas based on imaginative proposals or communities of interest.

Communities First is founded on the principle that poverty and disadvantage are created by a complex number of factors, such as poor educational achievement, poor housing and environments, substance misuse, local job markets, benefit systems, stigma and perceptions about people and places etc. In order to address these disadvantages, then the causes must be understood. Communities First was therefore set up to provide opportunities for people living in deprived areas, and the agencies that deliver services in those communities, to examine the realities of poverty in their own area, and to work together to address it.

The Communities First programme is underpinned by a number of key aims. In the 'Communities First Guidance 2007' document, the key principles and aims are stated as:

The principles:

- Promoting social justice, creating an equitable environment where people believe in their personal power to change things for the better;
- The promotion of a culture in which diversity is valued and equality of opportunity is a reality;
- Local people must be involved in leading the Communities First process;
- A recognition that change requires time, and therefore the Communities First Programme is a long term investment in communities;
- Disadvantaged communities making a long lasting difference to the life of their community and to the systems, policies and institutions which contribute to their disadvantage.

Ref: Para 1.3, Page 1

The aims:

- To build confidence and raise the self-esteem of people living in the community;
- To increase the incomes of local people (including reducing costs of food, heat, credit etc.);
- To improve health and well-being;
- To encourage and improve education and skills training for work;
- To create jobs;
- To make communities safe, secure and crime free;
- To ensure public services are delivered in ways which are more responsive and more locally accountable;
- To improve housing and the quality of the environment;
- To encourage active citizenship.

Ref: Para 2.7, Page 3

Following the Welsh Assembly Government statement of 3 August 2007, the Communities First Programme will move into its Communities Next phase from 1 April 2009. The Welsh Assembly Government outlined its proposals for Communities Next in a consultation document published in January 2008. The financial year 2008-09 involves consultation, design and transition in readiness for the launch of Communities Next from 2009-10.

1.3 The Communities First Trust Fund

The Communities First Trust Fund was established by WAG in 2001. From the start, the Trust Fund was conceived as a fund to develop social capital in Communities First areas - it was never designed as a strategic fund.

The Trust Fund was not set up to meet the objectives of the wider Communities First programme, but rather to support any type of activity, carried out by small community organisations, which involves local people living in Communities First areas and which provides some sort of economic, cultural, social or environmental benefit to that area. The original purpose of the aim was therefore:

“to develop the capacity of groups through small grants to a large number of small community-led organisations” Ref: Communities First Guidance 2007

As can be seen from the above, the aim of the Trust Fund was to develop social capital¹ in deprived communities. In practice, this has been interpreted as distributing small amounts of funding for activities and projects to community groups quickly and easily. In order to do this, the Trust Fund was designed to be red-tape busting – i.e. dramatically reducing the bureaucracy associated with most grant schemes, by reducing the application and evaluation paperwork to the minimum. By doing this, the Trust Fund aimed to quickly and easily distribute funds to Communities First areas, thereby developing the feel-good factor in areas that had suffered from long-term deprivation.

Other than being located in a Communities First area (or delivering activities / services that benefited people living in a Communities First area) groups that wished to apply to the Trust Fund had to show that their project:

- Benefited the community / contributed to the regeneration needs of the area;
- Responded to local needs and priorities;
- Had the support of the relevant community;
- Used local services / providers wherever possible;
- Provided value for money;
- Identified simple but clear measurable outcomes.

1.4 The Communities First (Music) Trust Fund

The Communities First (Music) Trust Fund, **MTF**, was established by WAG in 2006, and is linked to the main Communities First Trust Fund and borrows many features, but its budget and administration is separate from the main fund, and so is ‘ring-fenced’. The policy reason for the MTF was to examine the contribution extra-curricular music activities could make to social inclusion and community engagement policies.

The fund itself provides small grants to local community and voluntary groups to support a wide range of music activities linked to the regeneration of Communities First areas.

¹ Social capital is the individual and communal time and energy that is available for community improvement, social networking, civic engagement and other activities that create social bonds between individuals and groups.

The MTF is administrated by the Wales Council for Voluntary Action, **WCVA**, and has benefited a total of 187 projects since its inception.

The MTF runs across two financial years; 2006-07 and 2007-08 and had £180,000 and £250,000 respectively allocated to funding appropriate and approved MTF activities. The increase in year 2 as compared to year 1 is a result of an increase in funding against the increase in Communities First areas and an increase in overall budget allocated to the MTF; these adjustments contributed a further £25,000 to compensate for the 46 LSOA new areas and £45,000 to simply top up the fund.

1.5 Terms of Reference

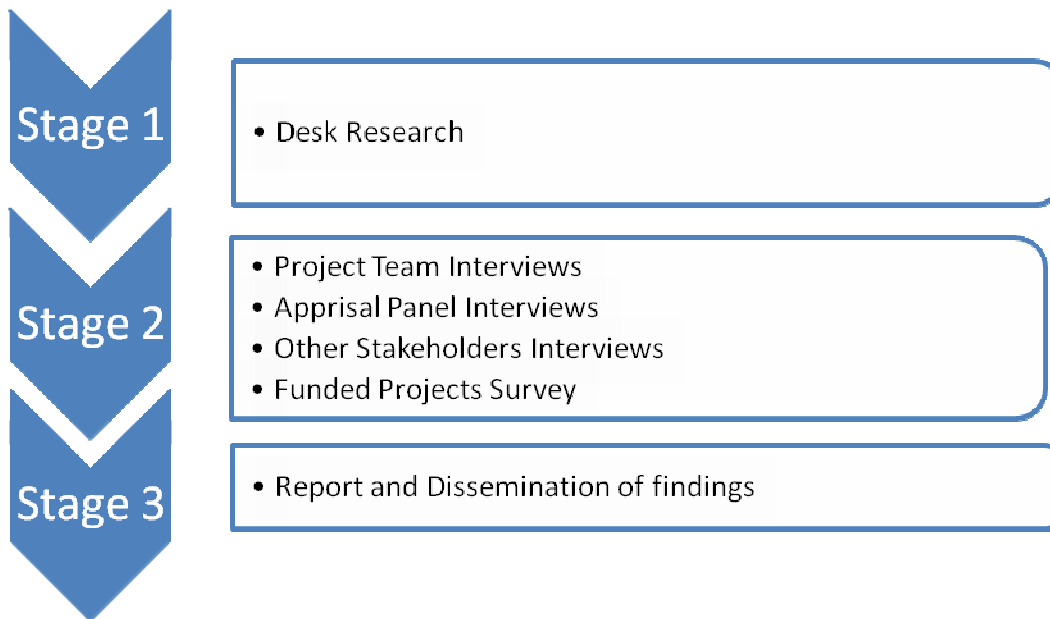
The key purpose of this evaluation as detailed in the consultant's brief, is to answer 10 research questions. These are:

- a. How efficient and effective is the current administration of the Communities First (Music) Trust Fund? Is the administration of the fund conducted well and at low cost?
- b. Are the Music Fund's grants being used effectively to meet the objectives of Communities First?
- c. To what extent is the current role of Communities First partnerships, in the Music Fund, assisting the integration of Music Fund projects with the work being conducted in Communities First areas?
- d. What type of organisation or individual has received funding?
- e. What is the geographic distribution of allocated funding?
- f. Is it possible to establish which social groups have received funding?
- g. What proportion of the funding has gone to activities extending across more than one Communities First area?
- h. What proportion of the funding has gone to completely new activity (as opposed to support for existing activities)?
- i. What evidence is there of progression - e.g. people moving on to study or work in music?
- j. Is there any evidence of the fund permanently capacity building organisations so they are stronger?

The methodology and fieldwork packages were designed by Wavehill to answer these 10 key questions and the analysis and the results of the survey are included below.

1.6 Methodology

The method designed to evaluate the MTF had three stages, these are detailed below.



Stage One

Desk based research to examine the activities that are currently funded by the MTF, using data collected by the WCVA as part of the application and monitoring processes.

- The funded organisation;
- The location of funded projects;
- The activities that have been funded.

Stage Two

A telephone survey of MTF recipients, partnerships and more in-depth interviews with key stakeholders to gain their perspectives on the overall operation of the fund, particularly:

- The geographical allocation of the Communities First (Music) Trust Fund; &
- The indicative allocations for the Music Fund differ from the mainstream Communities First Trust Fund where grants are allocated according to type of areas. For the Music Fund the interviews should ascertain whether there are any difficulties in operating at a cross-area and grouped county level and whether the system has achieved its objective of encouraging cross-area initiatives;
- The efficiency of the processing of Communities First (Music) Trust Fund applications;
- The current level of Communities First partnership involvement in the processing of Communities First (Music) Trust Fund applications;
- The administration of the MTF, including decisions on grants, has always been carried out by the WCVA and an independent panel. In the context of the Welsh Assembly Government seeking to strengthen the role of partnerships as they mature, and of encouraging other funders to take account of their views, it is timely to review whether the local partnerships could take a stronger role in the management and decision making process of the Fund.

The telephone survey covered 50 Music Fund recipients.

Personal interviews or group discussions with key stakeholders included:

- The chief officer responsible for the administration of the Trust Fund, based within the Wales Council for Voluntary Action;
- A Welsh Assembly Government official, based within the Communities First Unit of the Department of Social Justice and Local Government, responsible for the management of the Music Fund;
- The Assessment Panel for the Communities First (Music) Trust Fund;
- Co-ordinators and generic support workers of the Communities First Support Network.

Stage Three

To bring together the findings of stages 1, 2 and 3 into a concise report including recommendations on the future of the Communities First (Music) Trust Fund.

2. Background Information

2.1 Aims and Objectives of the Communities First (Music) Trust Fund

The Communities First (Music) Trust Fund **MTF** was launched as a pilot project in 2006 and provides small grants in the range of £500 - £10,000 to community and voluntary groups across Wales, but within the 142 Communities First areas. The pilot project was extended for a second year to include the financial year 2007-08.

The fund was sponsored by the (then) Minister for Social Justice & Regeneration (Mrs Edwina Hart AM MBE) as a fund to 're-energise communities and promote social inclusion'. The MTF is classified as Grant Aid and its statutory basis for the grant scheme is Section 126 of the Housing Grants, Construction and Regeneration Act 1996.

Eligible activities include the following;

- Transport & travel costs (including foreign travel²);
- Purchase of music, hire of venues/halls for rehearsal and performance events;
- Special concerts and small festivals (including the linking up of county orchestras, bands, choirs, etc.);
- Open to any type of music e.g. rock, African drumming, jazz, samba, steel pans, choirs, etc.;
- Short term tuition fees, including residential courses;
- Help for parents to meet musical tuition costs;
- Purchase of musical instruments and music related equipment;
- Music technology;
- Creative music making as an early years learning tool.

There are no restrictions to the age range of beneficiaries; however a prioritisation of school age and early year's projects was preferred.

The maximum application size is dependent on the number of Communities First areas covered by the applicant project:

- **Band 1:** If the project is confined to one Communities First area, the maximum award is £1,000 per annum;
- **Band 2;** If the project covers 2 or more Communities First areas in the same county or cross county, the maximum award is £2,500 per annum;
- **Band 5;** If the project covers 5 or more Communities First areas in the same county or cross county, the maximum award is £5,000 per annum;
- **Band 8;** If the project covers 8 or more Communities First areas and must be cross county, the maximum award is £10,000 per annum.

Applications to the Music Fund are accepted throughout the year with two formal closing dates of 31 October and 31 January.

² Note, the inclusion of foreign travel out of Wales was a new inclusion for the 2007/08 year only.

As noted in the administrative processes of the Communities First Trust Fund, the MTF was designed to be red-tape busting – i.e. dramatically reducing the bureaucracy associated with most grant schemes, by reducing the application and evaluation paperwork to the minimum. By doing this, the Trust Fund aimed to quickly and easily distribute funds to Communities First areas, thereby developing the feel-good factor in areas that had suffered from long-term deprivation. This light touch philosophy was also employed for the MTF administration.

2.2 Management and Administration of the Fund

The Communities First Trust Fund **CFTF** and the MTF are managed on behalf of the Welsh Assembly Government by the WCVA via a team of six staff members.

This administration team consists of one operations officer, one full-time and one part-time senior grant assessors, one organiser / assessor, one administrator, and one administration assistant. As an example of scale the team manages an annual budget of approximately £4.5 million across both the CFTF and the MTF for 2007/08.

The 142 Communities First areas are described by three classifications, they are: 100 ward based partnership areas, 10 partnerships based on imaginative proposals or communities of interest, 32 areas that are classed as sub-pockets of deprivation.

The original 142 Communities First areas were added to during the summer of 2007, by including 46 new areas within the Communities First programme from 1 April 2007. The additional areas were those Lower Super Output Areas (LSOAs) in the top 10% of the most deprived LSOAs in the 2005 Welsh Index of Multiple Deprivation, which were not already included in the original Communities First Programme.

The Music Trust Fund application process is straightforward, using a 'light touch' application form, which must be filled in and submitted to WCVA.

All applicants to the MTF have the option of having their application supported by the local (county) Music Development Officer. If the application is supported in this way then the project can receive an extra 1 point during the project appraisal process.

Decisions on applications made to the scheme are decided centrally by the Music Trust Fund appraisal panel. The panel met twice in each funding year, and is chaired by the WCVA staff team.

Unsuccessful applicants to the fund are sent a letter, which details the reasons why their application did not succeed, and offers further feedback on a one-to-one basis if the group requires it. Where possible, applicants are also given information about other sources of funding that may be appropriate to them. The number of rejected applications is very low, for example in the year 2007/08 there were 104 applications received and only 4 were not approved.

The administration activities, and costs, were absorbed into the general costs of administering the CFTF. The CFTF manager estimates that the MTF requires about 5%

administration time when considered against the whole CFTF administration time and cost.

3. Findings and Observations

3.1 Demand & Supply for grants

The available grant fund in 2006/07 and 2007/08 was £180,000 and £250,000 respectively. In the first year all of the grant was applied for and allocated, and in the second year £206,000 of the grant was allocated to groups. This 17% under-spend in the final year suggests that the 'equilibrium' for grant demand is around £200,000 a year, and therefore the size of the MTF at £250,000 is correct.

It is worth noting that the MTF became available or 'live' in August 2006 and August 2007, and closed to new applications on the last day of January each successive year, so the time period for groups to learn about the fund, decide to propose a project and enter and complete the application process was reduced to 6 months from a more usual, 9 or 10 months based on other programmes. It could be suggested that if groups had more time to apply, then more of the MTF would have been applied for and distributed which is why we maintain that the £250,000 sum available for distribution approximately matches demand and supply equilibrium.

3.2 Grant bands

The MTF divided the grant up into different bands or steps, with groups being encouraged to make larger applications involving more Communities First areas. We undertook an analysis to consider whether the mechanism of 'stepping' the grant actually encouraged more, larger applications involving many Communities First areas. We have described how the grant bands are applied below;

- If the project is confined to one Communities First ward, the maximum award is £1,000 per annum;
- If the project covers 2 or more wards in the same county or cross county, the maximum award is £2,500 per annum;
- If the project covers 5 or more wards in the same county or cross county, the maximum award is £5,000 per annum;
- If the project covers 8 or more wards and must be cross county, the maximum award is £10,000 per annum.

The design of the grant bands (above) was to encourage increased co-operation between groups from different Communities First areas. The important question is, did the grant bands promote co-operation between areas or were they an administrative complication?

Graph A below shows the number of applications made vs. successful applications during the 2006 – 2008 years.

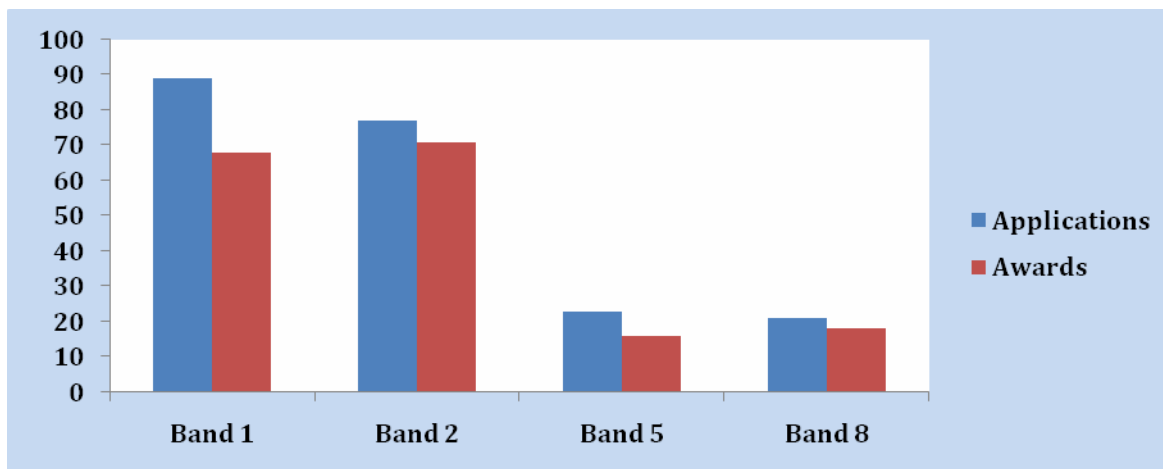
The Graph also shows that 218 grant applications were made with 187 grant awards being approved and therefore successful. Analysis shows that across the bands the success rate ranged from 85% for 8 ward bands, down to 70% for 5 ward bands. Also the applications and awards made for 1 band and 2 band grants were almost the same with 89 and 68 applications vs. 77 and 71 awards made. This shows that demand for grants was almost the same for both 1 and 2 ward groups. One

explanation for this may be that often Communities First wards are often located next to or very near to each other, so that groups may naturally be disbursed across 2 ward boundaries and therefore naturally fit the 2 band boundary rule.

One further factor may have influenced the ratio of ward banded applications. The organisation required to identify, organise and manage 5 or 8 ward areas together into a collective application is clearly more than for a 1 or 2 Communities First area application. Due to the contracted application process (August – January) the more complex applications may have been reduced simply because the time required to plan an application was too short. It is therefore arguable that a longer ‘open’ period for MTF applications may have increased the number of larger more complex bids.

Finally returning to the question as to whether the grant bandings encouraged cooperation or were an administrative complication we can see that there is a clear relationship between the increase in band which has a direct reduction in applications, and awards and more of the Band 5 and Band 8 applications were rejected. From this evidence we suggest that an increase in the band has a negative effect on both the number of applications received and the quality or success rate of those applications.

Graph A: Showing the number of applications and the awards given divided by Band 2006 - 2008



Note: There were 14 awarded grants unallocated against grant band.

Later in this report we note that the Band 1 and Band 2 applications are more likely to come from newer groups and Band 5 and Band 8 applications are more likely to have originated from older more established music groups.

3.3 Analysis by Communities First Population and Grant Allocation

The tables below describe how the grant has been distributed using several variables or views.

The largest number of project applications originated in Caerphilly (28), Rhondda Cynon Taff (27), Blaenau Gwent (26) and Cardiff (25) Local Authorities and these areas were awarded the largest share of the grants.

Table A: describes how the fund has been allocated by Local Authority, Communities First population and grant per head of Communities First population by Local Authority, also known as the intervention rate.

Local Authority	LA Population	CF Population	Spend per head CF Population
Vale of Glamorgan	119,292	812	£ 0.00
Flintshire	148,594	12,919	£ 0.07
Bridgend	128,645	9,515	£ 0.11
Gwynedd	116,843	15,172	£ 0.30
Conwy	109,596	8,769	£ 0.30
Denbighshire	93,065	9,404	£ 0.42
Newport	137,011	36,762	£ 0.45
Neath Port Talbot	134,468	37,607	£ 0.50
Merthyr Tydfil	55,981	36,892	£ 0.50
Carmarthenshire	172,842	23,481	£ 0.56
RCT	231,946	73,645	£ 0.57
Wrexham	128,476	13,564	£ 0.60
Caerphilly	169,519	54,652	£ 0.79
Ceredigion	74,941	10,873	£ 0.80
Average (MEAN)			£ 0.81
Blaenau Gwent	70,064	52,435	£ 0.96
Swansea	223,301	45,330	£ 0.96
Powys	126,354	8,401	£ 1.10
Cardiff	305,353	41,501	£ 1.29
Torfaen	90,949	8,014	£ 1.74
Isle of Anglesey	66,829	10,038	£ 1.82
Pembrokeshire	114,131	4,236	£ 1.89
Monmouthshire	84,885	4,003	£ 2.17

The column on the far right hand side of the table A shows the value of MTF awarded per head of Communities First population. This analysis shows that Vale of Glamorgan, Flintshire, Bridgend, Conwy and Gwynedd are all areas that have received the lowest per head CF capita distribution of MTF grant, all being at or below 30 pence of grant value per person. As a rule, the average (mean) across the whole MTF and all Communities First population is calculated as 81 pence.

Table B (page 15) shows the distribution of MTF grant by Local Authority, Number of Wards included in each grant, and the success rate based on grant applications vs. grant awards.

Analysis shows that 218 applications were made to the MTF and that 187 of these were approved by the appraisal panel. From the approved applications 39.8%

were for band 1 (£1,000), 41.4% for band 2 (£2,000), 11.3% for band 5 (£5,000) and 7.5% for band 8 (£10,000).

The design of the grant bands was to encourage increased co-operation between groups from different Communities First areas. The analysis shows that the lower bands 1 and 2 were the most popular choice with 81.2% choosing the smaller grant bands and the remainder, 18.8% choosing the larger grant bands.

There is a lot of data in this table, but notable points are that Blaenau Gwent made a number of applications for schools that were rejected as they did not qualify under the MTF rules; therefore they have a low success rate of 29%, whereas 100% is the modal success rate. It is also noted that groups from Vale of Glamorgan made no applications and therefore received no grant awards.

There are a few further points within Table B that are worth commenting on;

- The table analyses the number of applications made to the number of awards made, presented as a percentage success ratio. The Blaenau Gwent county data shows that 7 applications were made under the 1 ward band and that only 2 applications were successful, whereas for the other counties in the table the success ratio is most likely to be 67% or better. Further investigation shows that 4 of the 5 rejected applications were noted 'Not additional to work within the school, would be considered as mainstream school provision during school times - and no evidence of designated CF beneficiaries' which shows that inaccurate or non qualifying applications were made by school based music groups;
- There were no applications either received or therefore approved for the Vale of Glamorgan. This is not too surprising as the Vale has only 2 areas defined as Pockets of Deprivation with a total population of 812 people;
- It is also worth noting that Bridgend, and Flintshire only received one award, and that Conwy, Denbighshire and Powys only received 2 awards. Using the method of analysis above, and comparing the population with Communities First areas we note that all of the counties listed have Communities First populations of less than 10,000.

Table C (page 16) shows the distribution of grant fund against the grouped areas defined by WAG to ensure a quota system for MTF grant distribution. These are simply notional allocations, and were not designed to be exact quotas.

It should be remembered when reading this table that the number of Communities First areas and the total value of the grant changed from 2006 to 2007 from 144 to 188 and £180,000 to £250,000 respectively, so the analysis between year 1 and year 2 is not in fact the same.

Table D (page 17) describes the aggregated grant, per grant band and the population the grant represents. The aggregated population and grant are then divided to provide a grant per head capita per CF community. The benefit per head capita ranges between 13 pence and 22 pence, but there is no trend as to whether the type of band increases or decreases the grant per head on distribution.

As a simple description the distribution of grant across bands is reasonably even and uniform, so applications to higher bands did not lead to an increase of spend per head but approximately the same spend on more people.

Table B: Grant Awards 2006-2008 vs County aggregated by Grant Band

Local Authority	Applications				Successful Applications				Success Rate			
	No. of 1 Ward Projects	No. projects covering 2 or more wards	No. projects covering 5 or more wards	No. projects covering 8 or more wards	No. of 1 Ward Projects	No. projects covering 2 or more wards	No. projects covering 5 or more wards	No. projects covering 8 or more wards	No. of 1 Ward Projects	No. projects covering 2 or more wards	No. projects covering 5 or more wards	No. projects covering 8 or more wards
Blaenau Gwent	7	11	4	4	2	10	4	4	29%	91%	100%	100%
Bridgend	1		1		1				100%		0%	
Caerphilly	8	10	7	3	7	8	6	1	88%	80%	86%	33%
Cardiff	8	12	3		8	12	3		100%	100%	100%	
Carmarthenshire	3	1		1	2	1		1	67%	100%		100%
Ceredigion	1	5			1	4			100%	80%		
Conwy	3				3				100%			
Denbigh		3				2				67%		
Flintshire	1				1				100%			
Gwynedd	3	3			2	2			67%	67%		
Isle of Anglesey	2	5	1		2	5	1		100%	100%	100%	
Merthyr Tydfil	2	1		2	2	1		2	100%	100%		100%
Monmouthshire	4			1	4			1	100%			100%
Neath Port Talbot	3	5	2	2	3	5	2	1	100%	100%	100%	50%
Newport	9	2		2	6	2		2	67%	100%		100%
Pembrokeshire	6	1			6	1			100%	100%		
Powys	2				2				100%			
Rhondda Cynon Taff	16	7	2	2	14	4	2	2	88%	57%	100%	100%
Swansea	6	10	3	3	6	10	3		100%	100%	100%	0%
Torfaen	4	6			2	6			50%	100%		
Vale of Glamorgan												
Wrexham		4				4				100%		
Total	89	86	23	20	74	77	21	14	83%	90%	91%	70%

Table C: Analysis of MTF by Grouped Area – 2006 to 2008

MTF Areas	Year 1			Year 2			Overall		
	Yr 1 allocation	Yr 1 spend approved	Progression against allocation	Yr 2 allocation	Yr 2 spend approved	Progression against allocation	Lifetime allocation	Lifetime spend approved	Progression against allocation
Swansea / Neath Port Talbot	£27,000 15%	£24,474.19	91%	£27,000	£42,002.63	156%	£54,000	£66,476.82	123%
Caerphilly / Merthyr Tydfil	£28,000 16%	£28,000.00	100%	£28,000	£28,107.14	100%	£56,000	£56,107.14	100%
Cardiff / Vale of Glamorgan	£14,000 8%	£13,847.89	99%	£14,000	£27,355.08	195%	£28,000	£41,202.97	147%
Cardiff BME	£12,000 7%	£1,875.00	16%	£12,000	£6,210.80	52%	£24,000	£8,085.80	34%
Carmarthenshire / Ceredigion / Pembrokeshire / Powys	£18,000 10%	£18,000.00	100%	£18,000	£12,532.33	70%	£36,000	£30,532.33	85%
North Wales ³	£20,000 11%	£15,990.94	80%	£20,000	£23,716.57	119%	£40,000	£39,707.51	99%
Blaenau Gwent/ Newport/ Torfaen/Monmouthshire	£32,000 18%	£31,444.44	98%	£32,000	£44,392.27	139%	£64,000	£75,836.71	118%
BME - Newport	£3,000 2%	£555.56	19%	£3,000	£1,833.34	61%	£6,000	£2,388.90	40%
Bridgend / Rhondda Cynon Taff	£26,000 14%	£20,423.49	79%	£26,000	£20,189.92	78%	£52,000	£40,613.41	78%
Total amount awarded	£180,000	£154,611.51	86%	£180,000	£206,340.08	115%	£360,000	£360,952	100%

³ North Wales - Denbighshire / Flintshire / Wrexham / Gwynedd / Ynys Môn / Conwy

Table D: Analysis of MTF by Grant Band vs Communities First population served by the grants

The table is designed to show that the distribution of the grant across the 4 grant bands was in fact fairly uniform, ranging between 13 pence per head for Band 5 2006-2007 and 22 pence for Band 8 2007-2008.

Grant Band	Statistic	Year 1 2006-2007	Year 2 2007-2008	All 2006-2008
Band 1	Population Mean	5,284	5,708	5,480
	Grant Mean	£ 910	£ 940	£ 924
A	Total Grant	£ 32,756	£ 30,077	£ 62,832
B	Total Population served	190,232	176,942	367,174
	Grant per CF Capita (A/B)	£ 0.17	£ 0.17	£ 0.17
Band 2	Population Mean	13,797	10,896	12,541
	Grant Mean	£ 1,819	£ 2,110	£ 1,946
A	Total Grant	£ 70,956	£ 63,306	£ 134,262
B	Total Population served	524,300	315,970	840,270
	Grant per CF Capita (A/B)	£ 0.14	£ 0.20	£ 0.16
Band 5	Population Mean	26,993	22,389	24,179
	Grant Mean	£ 3,574	£ 26,240	£ 3,743
A	Total Grant	£ 25,018	£ 42,363	£ 67,381
B	Total Population served	188,950	246,276	435,226
	Grant per CF Capita (A/B)	£ 0.13	£ 0.17	£ 0.15
Band 8	Population Mean	36,141	38,202	37,172
	Grant Mean	£ 5,100	£ 3,380	£ 4,727
A	Total Grant	£ 50,995	£ 67,595	£ 118,590
B	Total Population served	289,131	305,619	594,750
	Grant per CF Capita (A/B)	£ 0.18	£ 0.22	£ 0.20

3.4 What is the logic for a Music only fund?

During our interviews with stakeholders we asked a question regarding the logic for the MTF and why music activities are given a separate ring fenced fund within Communities First, whilst other community arts and leisure activities do not receive the same priority treatment.

The MTF is designed to promote music based activities and participation and specifically funds these activities instead of, for example, wider arts participation.

In January 1999, the Secretary of State for Wales announced the establishment of the Music Development Fund (MDF) in Wales. The fund was to provide £8 million to support music services in the 22 LEAs in Wales over a period of three years from April 1999 to March 2002. The funding consisted of £6.5m from Grants for Education Support and Training (GEST) and £1.5m from Arts Council Wales. The principal objective of the fund was to support and extend the opportunities in music available to young people outside the curriculum.

The 2006 evaluation of the Music Development Fund⁴ noted that there are wider benefits to the community as a whole to children and young people participating in Music activities, and this evaluation report and the recent history and success of the Music Development Fund suggest some of the contextual logic for the MTF.

The increase in the scope and variety of musical activities resulting from the MDF has had a significant impact on communities across Wales. Parents and friends of the pupils and young people participating in music show great commitment in supporting their children. This commitment often involves regularly supporting young learners in their home music practice, transporting young learners to music centres and concert venues outside school hours, and attending their concerts as members of the audience. In several of the sessions visited, parents and friends enjoyed observing their children's progress during a rehearsal. In one choir practice, parents and friends helped tutors to organise the rehearsal area and complete the attendance register.

Whilst researching for this report we undertook some desk research using the web to try and identify sources of empirical evidence that supports the notion that Music based arts participation is more effective, or better at engaging communities, or has a higher rate of effectiveness in community cohesion situations. We could not find any such evidence, although there is a wide body of referenced work regarding the benefits of wider arts, sports and healthy leisure participation projects.

Below is an extract from the Arts Council England web site and is relevant to this report;⁵

Increasing public engagement is a high priority for lots of arts organisations. For many this means reaching out to new audiences, particularly those who have little

⁴ **Source:** An evaluation of the use made by local authorities and schools of resources made available by the Music Development Fund in Wales; Estyn 2006

⁵ Reference Arts Council England – What people want from the Arts 2008

or no engagement with the arts. Organisations such as local authorities often work to widen participation and make the arts more accessible to specific audiences. Many believe that the arts are at their most powerful when they engage the most disenfranchised people. By giving voice to those in the most difficult circumstances or on the margins of society, the arts are seen to help strengthen and regenerate local communities.

For many, empowering people to feel comfortable with the arts is as important as enabling wider access. This means equipping people with the information, knowledge and confidence to seek out arts experiences that are valuable to them and helping everyone to build their own, more creative lives.

There is certainly a heritage in Wales of community based music participation and appreciation, and clearly the annual National Eisteddfod of Wales demonstrates this huge level of commitment and engagement at all levels. But equally the argument could be made for dance, team sports, poetry, flower and vegetable competitions, angling, and any number of other hobbies and activities.

Interviews with stakeholders drew some criticism of the 'logic' for a music only fund.

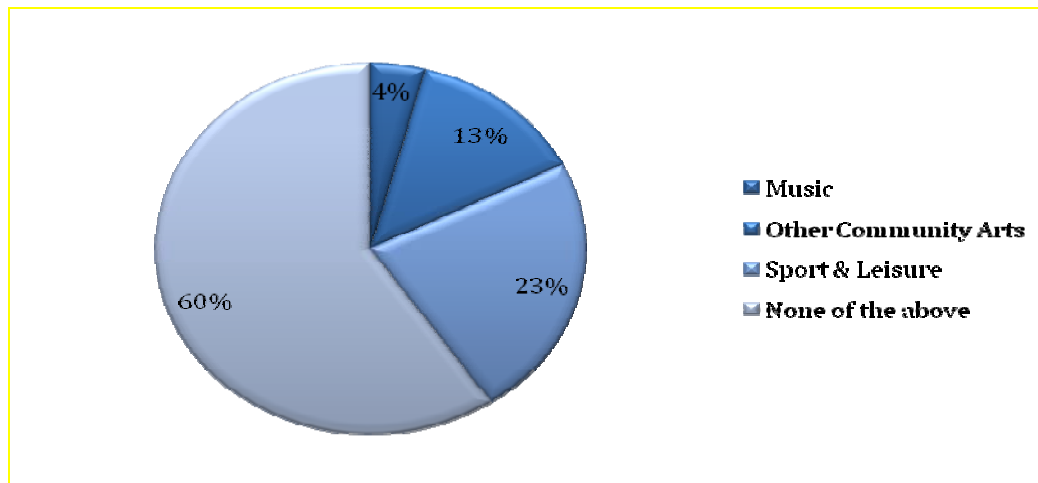
"It makes no sense to separate the CTF and the MTF and there are some anomalies between the two schemes, for example the MTF pays for overseas travel for certain groups, but the CTF will not fund sports related travel for disabled groups."

Furthermore, any number of activities can be grant funded by the Communities First Trust Fund, and any community group, including those that base their group around music in some form, can apply for funding.

One stakeholder interviewee was supportive of having an arts based fund as the argument for having a ring fenced fund for specific activities is that *'creative projects get crowded out by more traditional projects in the CTF'* and this is certainly a reason to separate the more mainstream CTF activities from the specialised MTF activities.

We researched this statement to bring some quantitative analysis alongside it, as it is a good reason and argument for having a specialist fund of some type. We randomly selected 1,000 from a total of approximately 3,800 to represent the population and then coded 1,000 projects from the CTF (2001-06) according to the type of activity funded. The analysis in the pie chart below shows that 4% (42) of projects were music based, 13% (133) of the projects were Other Community Arts activities, 23% (230) were Sports & Leisure activities, and the rest were Other types of community project.

Graph B: Analysis of 1,000 CTF funded projects according to type activity



The data analysis above shows that Arts and Music projects are not really crowded out by other projects, in fact they are well supported, and if co-joined as one classification would represent at least 17% of CTF projects. From the above analysis, if a guidance or rule was required then we could suggest that 25% is ring fenced for Community Music & Arts projects, 25% for Community Sports & Leisure projects and 50% for other community projects.

During the CTF evaluation in 2007 groups were asked which of the 4 key areas – social, cultural, economic or environmental – they felt that their project made an impact. Results were:

- 95% of projects / groups felt that their project brought social benefits;
- 45% felt that their project brought cultural benefits;
- 17% felt that their project brought economic benefits;
- 16% felt that their project brought environmental benefits.

The fact that 45% of groups felt there was a cultural benefit to their projects compared to 17% of groups identifying economic benefits, also does not support the notion that arts and music (cultural) activities are crowded out by more traditional (economic) regeneration activities.

3.5 More research or evidence needed on the benefits of funding Music based activities

The origins of the MTF, and in fact the CTF, are based around increasing community cohesion and providing funding to increase the regeneration of Communities First areas. There is a feeling amongst the stakeholders and the appraisal panel members interviewed during this evaluation study that the MTF does have a disproportionate affect on community engagement, stimulating new activities, and acting as a community cohesion and engagement tool. However, there is no empirical evidence base or research base for this assumption, when comparing music activities as a regeneration tool to other activities.

If the MTF is to move on from this pilot phase into being a more regularly funded grant programme, then it would help in its delivery to be a bit more precise and prescribed about which activities and events and grant options are the best at achieving impact in the community.

The basis for measuring which activities deliver the 'best value' is increasing the monitoring of the grants, because a stronger evidence base can offer a deeper analysis of the benefits. This suggests that an increased monitoring system will need to be developed across the fund, if such evidence is to be gathered, measured and benchmarked. This recommendation clashes somewhat with the deliberate light touch administration and monitoring procedures currently used by WCVA.

A compromise may be to use a sample of the whole grant population, rather than increasing the monitoring for all of the grants, just increase it for a sample which is statistically representative of the whole grant populations and then use an extrapolation of the sample to represent the actual quantitative impact of the MTF. We would suggest that measuring the number of people that benefit from the grant, whether the grant was deployed for a one-off event, such as a concert visit, or an on-going use such as the purchase of a musical instrument, if the group is more sustainable and capable of undertaking future events as a result of the grant and finally the intervention rate or the value of the grant divided by the number of people it benefits would be useful indicators.

We may also suggest that a monitoring template could be used to make the process easier to understand and manage for the grant recipients, so the design of the monitoring forms should be delivered by WCVA. It may be useful to ask the sample to select 3 measures from a list of around 10 such indicators that apply most to them and their project and to add one of their own if they feel they can invent a more suitable indicator. This will build up a library of appropriate indicators and will also show which ones are most common (modal) in their use and therefore most frequently relevant to the grant recipients.

3.6 Are the costs of administrating the MTF efficient?

The MTF is a small programme when measured against most, if not all, pan-Wales grants funds and so there is a danger that the administration of the fund would require a disproportionate charge against the money distributed.

However, the MTF administration costs have been subsumed by the WCVA into the costs of administrating the CFTF and therefore there is no direct cost to the Assembly for administration. The CFTF manager has estimated that the MTF takes approximately 5% of the CFTF team's time to administrate. Using analysis from the previous CFTF analysis (below) we can calculate the following;

The Communities First Trust Fund – a calculation of administration hours per application

The total administration hours to administrate the CFTF is 53,130 hours divided by approximately 6,500 applications = 8.2 admin hours per application.

There have been 218 MTF applications during 2006-2008 and approximately 2,000 CFTF applications during the same time, or approximately 10%. The WCVA team manager estimates that the team administrates 10% of the applications in 5% of the time, which offers value for money compared against the internal costs of the CFTF and suggests that the MTF costs around 4 admin hours per application to administrate.

Furthermore, during the CFTF evaluation, we noted that the WCVA is administrating efficiently compared to other schemes we have evaluated, so the conclusion can be reached that the MTF is administrated cost effectively.

Table E: Comparison of the administration costs of small grant schemes

Comparison of the administration costs of small grant schemes.	Admin hours per application
Derby Small Change Fund	13.5
Peckham Partnership Community Council Grant Scheme	9.4
Communities First Trust Fund	8.2

3.7 The administration of the MTF by the WCVA is perceived well by applicants

The survey involved contacting and interviewing 50 projects that had received grant from the MTF, but did not include unsuccessful applicants, so a small amount of bias is built into the survey. It is worth noting that there were 218 applications made and 187 were successful, which is an 86% (187/218) success rate.

Within the survey further questions were asked regarding the clarity, speed and assistance received by the WCVA during the application process.

Q10. <i>What did you think of the clarity of the application process?</i> <i>Please score on a scale of 1 to 3, where:</i>		
	Frequency	Percentage
1 = Unclear / confusing	3	6%
2 = Acceptable	8	16%
3 = Clear – understandable	37	74%
4 = Don't know	2	4%
Total	50	100

90% of applicants found the application process acceptable or clear, only 6% of respondents found the application process unclear or confusing.

96% of applicants found the application process to be acceptable or fast, only 4% of respondents found the application process slow.

Q13. *Did you ask for any help, information or assistance from the WCVA whilst making your Music Trust Fund application?*

	Frequency	Percentage
Yes	8	16%
No	42	84%
Total	50	100

16% of applicants needed some level of help from the WCVA during the application process.

Q14. *What did you think of the assistance provided by the WCVA when you were preparing your application?*

Please score on a scale of 1 to 3, where:

	Frequency	Percentage
1 = Poor	0	0%
2 = Acceptable	2	4%
3 = Excellent	6	12%
4 = Don't know / not applicable	42	84%
Total	50	100

As 84% of the respondents said that they did not need any assistance in the application process it can be assumed that (as in 12 above) the process was pretty straightforward and clear. Of the remaining 16% that did contact the WCVA for help, 75% found the experience excellent and 25% found the experience acceptable. These are quite high satisfaction results in a survey and indicate that overall the grant applicants are happy with the performance of the WVCA.

3.8 Are the Music Fund's grants being used effectively to meet the objectives of Communities First?

The Communities First Trust Fund and its derivative fund, the MTF, are not strategic funds and therefore are not linked to any hard output quotas or targets that may be established under the Communities First strategy. However, the wider objectives laid out and detailed in the grant approval is *"to explore the possibilities of using Music activities and community music, to help re-energise communities and promote social inclusion"*.

There is a lot of soft evidence within the evaluation interviews of groups using the MTF to benefit the wider community and engage people in music based activities. Much of the MTF activities were either solely focussed on Young People or involved them within the application of the grant. Some examples are included below;

- *"To introduce the uniqueness of African music to school age children. Give them exposure to African music and instruments; teach them to play, learn, to compose music and to sing."*
- *"To help disadvantaged young people in Community First areas, who can't afford to buy their own instruments."*
- *"We have a lot of youngsters in schools in the area from not very well off families if they show an interest in music we are able to help with paying for their lessons in school and we've had funding for transport for the band."*
- *"We held a workshop for youngsters in the summer, a group called Cultural Fusion came in to work with the young people and they produced a CD."*
- *"We are based in Aberystwyth and are trying to attract people from the surrounding district. Our whole ethos is to promote the art of classical music in this area and we provide 2 quality concerts a year."*
- *"To try to make the Abergavenny group more inclusive in the orchestra - to provide the facilities i.e. transport for them to gain access to the main organisation."*
- *"We wanted to establish a resource centre for the community targeting the children of families who would come to the school and make others more aware of the school and our resources."*
- *"Working with schools in Communities First area working with early years school children and nursery school children and mother and toddler groups, to promote Welsh nursery rhymes and introducing them to traditional Welsh nursery rhymes and music workshops etc."*
- *"It's part of the outreach work for the church, we have an accredited conductor from Canada and she formed the people into a singing group and she now teaches them for free and gives free lessons on how to play instruments."*
- *"It's to encourage young children on estates to be involved in constructive activities and learn about music."*
- *"We are an after school club and wanted to try and introduce some kind of music into the club for the kids to experience."*
- *"Well it's to stimulate the children, preschool children senses, educational for them and gives them better understanding of music."*
- *"To put on a jazz festival in Fishguard with live music and workshops for young people."*

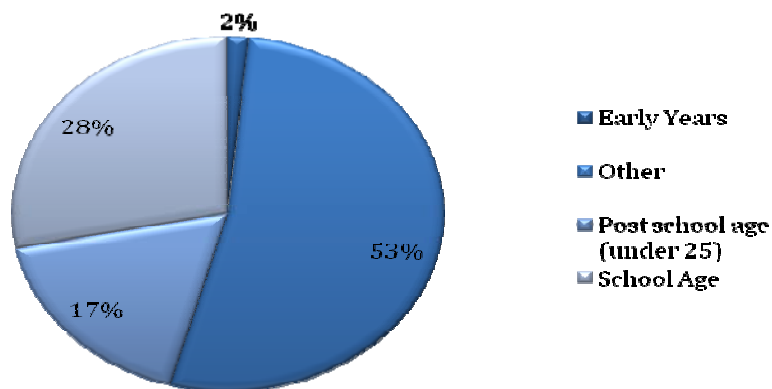
The MTF did not have any monitoring requirement; over and above the need to evidence spend correctly using invoicing and receipts. This 'administration light' approach works well for smaller grants and does not overwhelm groups with an interest in music with a large administrative monitoring overhead. However, it does make the analysis of the impact of the grants difficult to assess in particular breaking down the beneficiaries into their sub groups under the headings School age, Early years, Post school age (but under 25 year olds), and Other required a full audit of all the grants awarded, the resulting analysis below is from the grant applications, but not from any actual project monitoring information undertaken during grant delivery.

Table F: Projects specifically aimed at working with children and young people

Category	Amount Awarded	No. of projects Approved	Percentage of projects approved
Early Years	£3,668.30	3	2%
School Age	£93,104.07	53	28%
Post School Age (Youth)	£72,743.04	33	17%
Other	£216,549.28	98	53%

The table above shows that projects specifically aimed at working with children and young people accounted for 47% of the MTF awards and 44% of funding. The 'Other' category also includes projects that benefited children and young people, but not exclusively.

Graph C: Percentage of Project Awards



We have discussed above the issue of collecting more monitoring evidence and suggest that if the MTF does continue after this 2008 round, then a debate will be needed regarding the trade off between increased monitoring and the need to maintain a light touch for such small value grants. Increased monitoring would make evaluation easier in some respects as the quantifying of outputs achieved with the grant would be more accurate and detailed.

It is also worth noting at this stage that the current Communities NEXT consultation document calls for increased monitoring and reporting and a harder more empirical approach to the administration and evaluation of Communities NEXT activities. The general current consultation about Communities NEXT may well influence that of the MTF, if a new round of MTF is commissioned under Communities NEXT.

3.9 To what extent is the current role of Communities First partnerships, in the Music Fund, assisting the integration of the Music Fund projects with the work being conducted in Communities First areas?

It was clear that almost all of the MTF grant recipients had heard of Communities First Partnerships, and had some level of experience of working with them.

Q8. Have you heard of Communities First Partnerships?		
	Frequency	Percentage
Yes	48	96%
No	2	4%
Total	50	100

This level of experience varied from a great deal of involvement and partnership, to almost no help, although all the interviewees noted that help and assistance was there if needed, and there was only one negative interview in the whole data set.

"They helped 100% with our first application, it was a bit time consuming to do but we had support there all along."

"Yes a lot; spoke to the community first office in town who were very helpful and I spoke to the area representatives."

"We had support from local councillors really and had local office community 1st which helped with a great deal of application."

During our analysis of the grant awards we identified 18% of the MTF projects being integrated within other Communities First activities. The evidence collected within the survey shows partnership but does not intrinsically link it with Communities First Partnership activities. We identified 18% of projects as being linked to Communities First activities; this is shown in the table below (Q9).

Q9. Is your project linked to a Communities First Partnership or is it stand alone?		
	Frequency	Percentage
Linked	9	18%
Stand alone	41	82%
Total	50	100

Q9a. IF Linked, Which Communities First Area are you linked to?

- "Garnlydan."
- "Llwynhendy."
- "The school is part of the Partnership."
- "Cyfarthfa ward."
- "Bowydd and Rhiw."
- "Thornhill."
- "Oldford Estate in Welshpool."
- "Aber Valley."
- "Talyfarn and Nantlle."

Table G: describes the range of projects that were linked to the local Communities First partnership board.

Initially we had appointed a new music director so we applied for funding to purchase new music, for the hire charge of the hall and to hire Jason Howard so we could put on a concert of status and standing

We held a workshop for youngsters in the summer, a group called Cultural Fusion came in to work with the young people and they produced a CD.

It's a school choir, so they can use these instruments when they give concerts etc

To provide a music workshop to unite the chavs and the Goths through hip hop music.

We are an after school club and wanted to try and introduce some kind of music into the club for the kids to experience

It was for the primary school - to work with the Welsh language singing and speaking with

Welsh speaking artists
It went to the community kitchen table group and was for starting up the band for the children and youth of Thornhill
Originally we wanted to provide a service as I was previously using my own equipment. It's so we are able to provide some kind of education in an informal setting
We had Circus Circus involved and it was basically to involve the kids in music through fun, they learnt for example African music. At the end of the week the kids put on a parade and show

The 'linked' projects within the survey were all small projects within the £1,000 application band, we have included the project descriptions in the table above under Q9a for clarity, we do not believe they show any difference in project type or description when contrasted with projects that were not linked to the Communities First Partnership.

The fact that the 9 linked projects were not in the 2, 5 or 8 area grant bands shows that the Communities First partnerships did not have a large strategic role within the MTF, in fact all of the 43 applications involving band 5 and band 8 did not have any strategic interest from the Communities First One stakeholder interviewee noted that *"it is not surprising that they (CF Partnerships) do not get more involved as they have much bigger issues to deal with."*

3.10 What type of organisation or individual has received funding?

The range of projects across the MTF is wide, including; to put on a Jazz festival in Fishguard, to have professional conductor tutor a church based singing group, to buy guitars and book guitar lessons, and to provide a Hip Hop workshop to bring Chavs and Goths together. The common classification of such a wide range of projects is difficult; however we have identified some commonality across the MTF, as laid out below.

Across the survey we asked respondents to identify who in the community they felt the MTF helps the most, the responses below show that the majority of projects identified that they helped Children and Young People, which was one of the original requirements of the fund. All of the respondents to the survey noted that they benefit groups of people and not individuals.

Q6. <i>What stage was your group at when it applied for the Music Trust Fund money (i.e. were you a newly-formed group, a well-established group, etc)?</i>			
Q8 /Q11 col%	Linked	Standalone	Total
Less than 6 months old	11%	17%	16%
6 months – 1 year old	0%	2%	2%
1 year – 3 years old	11%	20%	18%
3 years – 7 years old	22%	17%	18%
Over 7 years old	44%	34%	36%
Other	11%	10%	10%
Total	18%	82%	50

Q2. Who does the grant award help, is it a group of people or is it an individual?

- "Group of people from the community." x 20
- "Groups of young people / children." x 28
- "Community choir / concert group x 2

We also asked the interviewees to indicate if they were running their MTF project as a solo project or if they were linking up with other groups in other areas, the majority 64% were run as solo projects and the remainder 36% had one or more links with other areas.

<i>Q5. Are you linking up with other Music activities in other areas?</i>		
	Frequency	Percentage
Yes	18	36%
No	32	64%
Total	50	100

The MTF has been used to fund a good spread of music based community groups that are newly formed (0-6 months), recently established (6 months – 1 year), established (1 year – 3 years) and mature (3 years +).

Unsurprisingly the more mature and established groups applied for the largest portion of the MTF awards (54%), but there was still a strong representation from groups under 1 year old (18%). We feel that this shows that there is a good level of engagement with newer groups, and this helps prove that the MTF has been widely advertised and is easily accessible, even for groups that may not have applied for, or received any public grants before.

By creating a 'cross tab' between the age of the group and if they produced a linked or stand alone application we can note that the majority (66%) of the linked bids awarded were given to the older groups that had been established for greater than 3 years.

A similar 'cross tab' analysis below shows a relatively even spread of grant applications across all grant bands but with a slight trend for the older more established groups to make band 2, 5 or 8 applications. This analysis unsurprisingly suggests that the longer established groups may have better administration and links, and maybe experience, to make more ambitious 'area' linked grant applications.

Table H: Spread of grant applications

	Band 1	Band 2	Band 5	Band 8	Total
(Up to 1 year old)	33%	11%	22%	50%	24%
(1 year - 3 years old)	19%	22%	11%		18%
(3 years - 7 years old)	5%	39%	22%		20%
(Over 7 years old)	43%	28%	44%	50%	38%
Total	100%	100%	100%	100%	100%

The final question that demonstrates the type of organisation is the use or application of the grant. One off purchases, often for instruments (capital purchases) represented 34% of the grant, by respondent, whereas 66% of the MTF grants were used to fund revenue activities.

Q7. Is your Music Fund grant a one-off, to buy a new Piano for example, or could it be an on-going grant, to take young people to experience live music, for example.

	Frequency	Percentage
One-off	17	34%
On-going	33	66%
Total	50	100

3.11 Is it possible to establish which social groups receive funding?

The brief to consultants asked for an analysis of which social groups received funding. We have not been able to answer this question within our evaluation as we do not have any data from which to make this analysis. Anecdotally we can estimate that the social groups come from deprived communities, and that there is a concentration of children and young people within the beneficiaries, but over and above this it is difficult to make any further judgements.

The monitoring requirements for the MTF are very light, and without some specific postcode information of project beneficiaries and maybe some socio-economic information as well we cannot determine the social mix of the groups in receipt of funding.

3.12 What proportion of the funding has gone to completely new activity (as opposed to supporting existing activities)?

One of the preferences of the MTF is to help fund, build and develop newer community and voluntary groups, so that the base of organisations in Wales and especially in Communities First areas grows. One of the measures we undertook was to compare the age or length of establishment of the MTF grant recipient against the type of grant and value of grant received. This measure is not included within the application forms and process, so it was useful to reveal the number of new groups within the survey for this evaluation.

The results for survey question 8 and 9 show that 18% of groups that applied for MTF funding were newly formed (up to 1 year old) and that 34% used the funding to make one off purchases, normally for equipment. The remainder of the groups were more established and older than 1 year old so were not newly formed but were using the MTF to add to existing services, equipment and provision. From this more established group, 66% were using the MTF to fund on-going activities such as music lessons, or creating new 'junior bands' or extending existing music activities to new groups, some anecdotal examples follow the tables.

Q6. *What stage was your group at when it applied for the Music Trust Fund money (i.e. were you a newly-formed group, a well-established group, etc)?*

	Frequency	Percentage
Less than 6 months old	8	16%
6 months – 1 year old	1	2%
1 year – 3 years old	9	18%
3 years – 7 years old	9	18%
Over 7 years old	18	36%
Other	5	10%
Total	50	100

The final question that demonstrates the type of organisation is the use or application of the grant. One-off purchases, often for instruments (capital purchases) represented 34% of the grant, by respondent, whereas 66% of the MTF grants were used for on-going (revenue) activities to fund activities over a longer period of time.

Q7. *Is your Music Fund grant a one off, to buy a new Piano for example, or could it be an ongoing grant, to take young people to experience live music, for example.*

	Frequency	Percentage
One-off	17	34%
On-going	33	66%
Total	50	100

- *"We are a ladies amateur choir age range 14 - 86 years with 51 members. We applied for the grant to pay for the singer Mark Burrows for our 60th anniversary - he normally would have charged £3,000 but did it as a favour to us for £500."*
- *"We were able to buy instruments that we didn't have already in school."*
- *"To introduce the uniqueness of African music to school age children. Give them exposure to African music and instruments, teach them to play, learn to compose music and to sing."*
- *"To help disadvantaged young people in Community First areas, who can't afford to buy their own instruments."*
- *"We have a lot of youngsters in schools in the area from not very well off families if they show an interest in music we are able to help with paying for their lessons in school and we've had funding for transport for the band."*
- *"We held a workshop for youngsters in the summer, a group called Cultural Fusion came in to work with the young people and they produced a CD."*
- *"We had money towards guitar lessons and equipment as my friend and I wanted to start a band."*
- *"To set up a recorder group in the school - purchase the recorders and for the tutor costs."*
- *"We are based in Aberystwyth and are trying to attract people from the surrounding district. Our whole ethos is to promote the art of classical music in this area and we provide 2 quality concerts a year."*

- *"To try to make the Abergavenny group more inclusive in the orchestra - to provide the facilities i.e. transport for them to gain access to the main organisation."*
- *"We wanted to establish a resource centre for the community targeting the children of families who would come to the school and make others more aware of the school and our resources."*
- *"We run a brass band from our band hall and we have junior bands and we teach youngsters how to play instruments."*

3.13 What evidence is there of progression – e.g. people moving on to study or work in music?

The link between the MTF and progress by grant beneficiaries into longer term employment or training opportunities is one that could potentially demonstrate the regeneration outcomes of the MTF grant. It should be noted however that progression into music as a study subject or vocation is not part of the application procedure and so was never considered very carefully by the applicants for the grant or by the respondents to this question in the survey we undertook to support the evaluation study.

In the absence of a more robust monitoring system we have examined the comments made in the project survey and we identified 5 comments from 50 projects that support the idea that the MTF can help to progress talented musicians into working or studying music. However, as there are no actual monitoring requirements that track such progress, the evidence is rather anecdotal, and may not be directly linked to the actual MTF grant, but associated to the wider activities and successes of the group.

This raises the question of whether the MTF requires a more developed monitoring process to trap these outcomes or if the MTF should remain administration 'light' and evidence of progression such as employment or future training remains anecdotal.

We have included the most relevant comments below;

- *"There were at that time a group of young men who've now left us to go as artistes in their own right."*
- *"One group from here have released a CD and it has gone straight in at no20 on the Indie Charts."*
- *"A boy in the senior band – he's 19, came through the system and is now studying music at Oxford."*
- *"One of the youngsters – 12 year old is now involved with musical theatre which he would not have been otherwise."*

3.14 Is there any evidence of the fund permanently capacity building organisations so they are stronger?

When community groups access grant funding it often allows them to develop in some way or another. It may be that the group can extend the number of people it works with across the community, it may be able to do something new, or it may need to develop its internal structures to manage the grant effectively. This 'capacity building' on the whole benefits groups, and at the end of the survey we

asked some questions related to the changes noticed by the organisation as a result of receiving the MTF grant.

There is clearly some strong qualitative and quantitative evidence that participation in the fund has strengthened and 'matured' the community based music groups. Question 23 (below) received a 56% majority response that being involved in the administration of the MTF had made participants more confident about project management. Furthermore, a clear majority of 92% of MTF recipients noted that the MTF had built their capacity to do new things within the participating groups and individuals. We can conclude that as a capacity building exercise the MTF small grants approach has certainly capacity built the sector.

Q23. *Did the experience of managing the Music Fund grant, handling the money claim and monitoring forms, and generally running a project, make you as a group feel more confident about project management overall?*

	Frequency	Percentage
Yes	28	56%
No	2	4%
No Difference	20	40%
Total	50	100

Furthermore, question 21 (below) asked groups about whether receiving the grant raised their 'capacity'. Clearly this was the case as 92% of groups stated that the MTF had built capacity and the group can now do new things.

Q21. *After receiving and using Music Fund grant, did it change your capacity as a group or individual? (Note to interviewers – please explain capacity building prior to asking this question).*

	Frequency	Percentage
It built our capacity, we can do new things	46	92%
It did not affect our capacity, we do the same things	4	8%
It adversely affected our capacity, we operate less well now	0	0%
Total	50	100

The comments below show the range of examples of capacity building that the MTF funded groups identified within the survey.

Q23a If yes, can you give some details:

- *“The process of doing the application - setting objectives etc as we had no previous experience of doing anything like this and the exposure to other groups and*

organisations who've helped like the WCVA for example is really positive and beneficial."

- "Having to account for it, do breakdowns of the money, give feedback gives you confidence that you can do it."
- "The whole process was very quick and easy and straightforward, we got very excited, it gave us a real boost."
- "Definitely has helped."
- "Pretty straightforward."
- "It's been very useful, it's made us aware of funding avenues that we hadn't known about and has established better links/network. Our ability to apply though is limited as we are in Monmouthshire - "a wealthier county!""
- "It just made us feel that we could do it as it was quite straightforward."
- "Because it was so easy compared to other grants, other grants had put me off but this music grant was the sweetest of all."
- "I think it did, I mean I did quite a lot of the application and have done a lot of similar things before so was confident in my own ability but it definitely gave the group a boost to receive the funding and I will be doing most of the project management as the rest are volunteers."
- "We are a very small group but we all took part as a team and consulted with the children as to what kind of instruments they wanted."
- "I had never done anything like this before, never applied for funding or anything so it has definitely made us feel more confident and we have already looked into at least 2 other sources of funding."
- "The event was actually started by 2 people now 7-8 people have taken it over and developed their capacity to put on an event."
- "I have done lots of applications etc but generally it did as a group make us feel more confident."
- "We had a little funding before but never this amount so it really has made a difference to the group and we feel much more confident and professional."
- "It was a very encouraging start for us and made it feel like it was worthwhile us existing and very rewarding."
- "That it's possible to do things."
- "I think I found it very encouraging with the help and support I had, it's not as difficult as it sometimes seems."
- "I would think so but it is a bit paused depending on whether we can tap into funding in the future."
- "We have already applied for further funding and we had a lot of help and advice."
- "xxx who runs the group said she is now a lot more confident about applying for things now."
- "Now I have done this one it might make me it easier the next time, I'm not sure, it was difficult for me at the time and finding the time when you work and have a family and you are a volunteer is difficult."
- "Because it was straightforward."
- "Choices of buying the things we wanted to buy with consultation from the young people involved."
- "Being able to manage and complete the forms as a group made us feel a lot more capable of tackling other maybe bigger ideas."
- "I was worried about sending paperwork back you know because I work and have a home to run and I do all this as a volunteer and I phoned them and they were very understanding and gave me more time and I feel more confident knowing we have support and I am already submitting for the second grant."
- "I think it did for the young people as it boosted their confidence."
- "Well now we have applied once we feel more confident to apply again and we will know more about what is involved and what is needed with regards to the paperwork."

- *“As I said they meet once a week which they organise, they have their own bank account which they manage - they have definitely become more confident in the overall running of the project.”*

4. Recommendations

Recommendation 1

Issue: Monitoring – the MTF is deliberately run as an administration ‘light’ fund to encourage wide participation from community groups, also the small size of the grants does not justify a detailed monitoring process. The issue is that the evaluation brief in some cases calls for analysis which should be supported by a deeper level of monitoring.

Evidence: The evaluation study has raised several issues such as the social class of beneficiary groups that cannot be answered without a more detailed monitoring process.

Recommendation: The MTF management team may want to discuss redesigning in some more monitoring information into the MTF application procedure.

There is also the possibility of sampling the grants during their delivery stages, much as we have done to perform our survey within this report, and using the sample to undertake a more in depth monitoring procedure. The sample, if large enough, would be statistically representative of the fund as a whole.

Furthermore;

Issue: The emerging Communities NEXT strategy may conflict with the non strategic Communities First Trust Fund and the MTF and require a more robust level of monitoring.

Evidence: The current consultation document in the public domain that sets out the vision of the Communities NEXT programme states that;

If we are to break the cycle of deprivation in Communities First areas we have to ensure the Programme is targeted at tangible outcomes, clearly linked to tackling poverty measured against local community level statistics that are shared with key strategic partners such as local authorities and local health boards. In doing so, local Partnerships may agree to focus on a limited set of strategic priorities, set out what outcomes are required to achieve improvement, and how the work of local and strategic organisations is best organised and targeted to maximum impact.

Source: *Communities NEXT Consultation Paper WAG 2008*

Recommendation 2

Issue: The MTF represents a narrow section of the Arts (music), although there is evidence within the Communities First Trust Fund that a wider range of arts based projects are being proposed and approved.

Evidence: The analysis of the Communities First Trust Fund shows that 4% of the grants are music based and 13% are arts based.

Recommendation: The MTF management team could discuss the widening of the remit of the MTF to become an Arts and Music Fund.

Recommendation 3

Issue: The MTF is a subset of the Communities First Trust Fund, but it does have some differences or anomalies in the rules that set the two funds apart.

Evidence: For example, it was noted twice during interviews with stakeholders that the rules for overseas travel, for example, differ between the MTF and the Communities First Trust Fund. There is also a difference between allowing sports clubs certain travel privileges under the Communities First Trust Fund and music groups under the MTF.

Recommendation: To reduce the opportunity for confusion and criticism it would be advantageous to bring the rules of both funds alongside each other so that there can be no instances where one group receives funding and another does not. There is the potential for a music club to apply for travel based funding from the Communities First Trust Fund and not receive funding, and then reapply to the MTF, which is a derivative of the Communities First Trust Fund, and receive such funding.

Recommendation 4

Issue: There is some anecdotal evidence that schools have been using the MTF to finance the purchase of musical instruments for mainstream school use.

Evidence: Some of the comments within the survey suggest that schools are using MTF grant to use in mainstream school activities. Whilst the MTF promotes the funding of activities for children and young people, and school settings are an obvious place to target such activities, the rules of the MTF disqualifies schools from making direct grant applications. The application needs to be extracurricular, and so must come from a music club (after school club) or a music club, PTA or similar group.

Recommendation: We recommend that the MTF application process is clearer in its separation of mainstream school and extracurricular school activities.

Recommendation 5

Issue: Music participation and Arts participation in general have a role to play in community cohesion, extracurricular education and soft regeneration; however there are few empirical tools to value to benefits of one activity compared to another.

Evidence: There is a feeling amongst the stakeholders and the appraisal panel members interviewed during this evaluation study that the MTF does have a disproportionate affect on community engagement, stimulating new activities, and acting as a community cohesion and engagement tool. However, there is no empirical evidence base or research base for this assumption, when comparing music activities as a regeneration tool to other activities.

Recommendation: It may be useful to commission desk research to try and define an empirical benchmark against which to commission Music & Arts participation activities so that public money can have the highest impact on communities.

*Annex A -
The Survey Questionnaire*

1. Evaluation Questionnaire

MUSIC FUND – TELEPHONE INTERVIEWS WITH PROJECTS

Note to interviewers: This section is to be completed by the interviewer prior to the interview. Please confirm the accuracy of this information with the interviewee at the start of the interview process

Name of the project that received funding from the Music Fund

.....

Name of interviewee

.....

Amount awarded

Name of the CF Area

County in which the project is based

.....

Type of Communities First area in which the project is situated (please tick one only):

Electoral division / ward	<input type="checkbox"/>
Community of interest / imaginative proposals	<input type="checkbox"/>
Pocket of deprivation.	<input type="checkbox"/>

Background information

1. Briefly, what are the aims and objectives of your Music Fund grant and project?
2. Who does the grant award help, is it a group of people, is it an individual?
3. How does your project go about involving local people in its activities?
4. Please describe briefly how you think your project benefits local people

5. Are you linking up with other Music activities in other areas?

Yes	_____
No	_____

If yes, which areas are they?

6 What stage was your group at when it applied for the Music Trust Fund money (i.e. were you a newly-formed group, a well-established group etc)?

Less than 6 months old	
6 months to 1 year old	
1 year to 3 years old	
3 to 7 years old	
Over 7 years old	
Other (please state)	

7 Is your Music Fund grant a one off, to buy a new Piano for example, or could it be an ongoing grant, to take young people to experience live music, for example.

ONE OFF	
ON GOING	

Communities First Partnerships

8 Have you heard of Communities First Partnerships?

Yes	
No	

9 Is your project linked to a Communities first Partnership or is it stand alone?

Linked	
Stand alone	_____

IF Linked, Which Communities First Area are you linked to?

- 9a. If you have **not** heard of the Communities First Partnerships, then how did you learn about the Music Trust Fund and how did you get an application to the WCVA?
- 9 b. If you have heard of the Communities First Partnerships, then how much did they help you to make your application and were there any problems encountered?

Your view of the grant application process and the WCVA

10 What did you think of the clarity of the application process? Please score on a scale of 1 to 3, where:

3 = clear / understandable	
2 = acceptable	
1 = unclear / confusing	
Don't know	

11 What did you think of the speed of the application process? Please score on a scale of 1 to 3, where:

3 = fast / efficient	
2 = acceptable	
1 = slow	
Don't know	

12. What, if anything, would you change about the application process?

Nothing	
---------	--

13. Did you ask for any help, information or assistance from the WCVA whilst making your Music Trust Fund application?

Yes	
No	

14 What did you think of the assistance provided by the WCVA when you were preparing your application? Please score on a scale of 1 to 3, where:

3 = excellent	
2 = acceptable	
1 = poor	
Don't know / Not applicable	

Add comments if any please

15. All grant funding comes with some monitoring requirements. What do you think of the monitoring requirements connected to the Music Fund (e.g. the paperwork that you have to fill in to show how much money you have spent, and what you have spent it on).

It is clear and straightforward	
It is acceptable	
It is too complicated	

Promotion of the Music Trust Fund

- 16 How did you find out about Music Trust Fund? Please tick one only:

Communities First Partnership	
From the WCVA directly	
From a local music group	
From another community / voluntary group	
From the Music Officer	
From the Council	
Other method (please state)	
Cannot remember	

- 17 What did you think of the promotion and marketing of the Music Fund? Please score on a scale of 1 to 3, where:

3 = excellent	
2 = acceptable	
1 = poor	
Don't know	

- 18 Could the promotion and marketing of Music Fund be improved?

Yes	
No	

- 18a. If "yes", in what way?

Working Together

If YES to Question 5.

You said in question 5 that you are working with other groups in other areas, this allows you to make larger grant applications of up to £10,000.

19 Were you already working with these other groups or did you get together to boost the grant size?

Already	
Boost	

20 Were there any problems, identifying who to work with, working out the cross area and grouped county level, finding the right partners?

Yes	
No	

20a. If Yes, what were these problems? If No, why was it easy?

Impact of the Music Fund

21 After receiving and using Music Fund grant, did it change your capacity as a group or individual? (*Note to interviewers – please explain capacity building prior to asking this question*)

It built our capacity, we can do new things	
It did not affect our capacity, we do the same things	
It adversely affected our capacity, we operate less well now	

22 Can you give an example of an individual or group of musicians who has/have gone on to further involvement in Music as a result of this grant?

23. Did the experience of managing the Music Fund grant, handling the money claim and monitoring forms, and generally running a project, make you as a group feel more confident about project management overall?

Yes	
No	

23a if yes, can you give some details

24 Are there any other ways in which the Music Fund grant has affected your organisation, such as; are you now larger, more ambitious, working with new

people, tackling bigger ideas, or happy with what you are doing, not looking to take on such a large project again, not wanting to do new things in future?

25 Would you recommend the Music Fund to other groups?

Yes	
No	

Why would you recommend the Music Fund?

Other

26. Is there anything that you would like to add about the Music Fund specifically or the Communities First process in general?

*Annex B –
The Survey Results*

2. Survey Results

The following qualitative data was collected by Wavehill to represent the 187 successful applications funded by the Music Trust Fund across the funding years 2006-2007 and 2007-2008.

The titles in BOLD indicate a question from the original survey questionnaire and the qualitative responses are included in "speech quotes". The quantitative data (numerical responses) to the questions are included in boxes throughout the body main body of this report.

Name of the project that received funding from the Music Fund

- High Spirits Community Group
- Beaufort Male Choir
- Cefn Hengoed Ladies Choir
- Millbank Primary School
- African Community Centre
- Dragon Bands
- Tredegar Town Band
- Llwynhendy Youth Group
- Dat Pack
- St Albans Primary PTA
- Aberystwyth & District Choral Society
- Friends of the North Monmouthshire Music Group
- Briery Hill Friends of the School Association
- Treherbert Band
- St Peters Church (Fairwater & Pentrebane Music & Drama Project)
- Friends of Deri Primary School
- Menter Iaith Sir Benfro
- The Bedwas, Trethomas and Machen Band Society
- Tredegarville Baptist Church
- Hendreforgan Tenants and Residents Association
- Gellideg After School Club
- Footprints
- Aberjazz - Fishguard Jazz 'n' Blues Festival
- Aberbeeg Community Flat
- Carmel Youth Fellowship
- Heolddu Community Partnership
- Adventures in Sound
- Friends of Tredegar Comprehensive School
- Gwallgofiaid Cyf
- Kings Arms Youth Group
- Yo!Maz
- Friends of Newport Music Centre
- Thornhill 4 U
- Friends of Merthyr Youth Music
- Friends of Cwmaber
- Menter Iaith Sir Ddinbych (language Initiative)

- Neath YMCA
- Friends of Torfaen Music Centre
- Arts Connection / Cyswllt Celf
- Aberystwyth Youth Schools Band
- Wrexham Community Action Group
- Senghenydd Youth Drop in Centre
- Friends of Penycraig Junior School
- Trevethin Festivals Charity
- Blackwood Comprehensive School PTA
- Riverside Festival
- Llansawel Primary PTA
- WCWBWCWS
- Tonyrefail Ladies Choir
- Samba Môn

Name of the CF Area

- Abertillery, Cwmtillery, Six Bells
- Rassau, Ebbw Vale, Sirhowy, Nantyglo, Blaian, Tredegar Central & West
- Hengoed, Gilfach
- Ely, Caerau
- Townhill, Pendery, Graigfelen, Castle, Bonymaen, Clase/Caemawr
- Trevethin, S. Cadocs & Penygarn Thornhill
- Tredegar Central & West
- Llwynhendy
- Penywaun
- Splott
- Penparcau & West Aberystwyth, Upland villages in the Tregaron area
- North Abergavenny
- Ebbw Vale
- Treherbert
- Fairwater
- New Tredegar
- Crymych
- Lansbury Park, Graig-y-Rhacca
- Heath
- Gilfach Goch
- Cyfarthfa
- Aberdare
- Young People of Community Interest
- Aberbeeg
- Bonymaen
- Bargoed
- Nantgaredig
- Tredegar
- Bowydd and Rhiw
- Abertillery
- Bedlinog, Cyfarthfa, Dowlais, Gurnos, Penydarren, Treharris, Troedyrhiw, Merthyr Vale, Penywaun and Tylorstown
- Lliswerry
- Thornhill

- Ponstillill
- Aber Valley
- Denbigh
- Neath East, Fairyland
- Cwmbran
- Oldford East
- Capel Bangor
- Caia Park, Queensway
- Aber Valley
- Penycraig
- Pontypool
- Blackwood
- BME Butetown
- Briton Ferry
- Talysarn
- Tonyrefail West
- Morawelon

County in which the project is based

- Aberystwyth x 1
- Blaenau Gwent x 7
- Caerphilly x 7
- Cardiff x 5
- Carmarthenshire x 2
- Ceredigion x 1
- Denbighshire x 1
- Gwynedd x 2
- Holyhead x1
- Merthyr Tydfil x 3
- Monmouthshire x 1
- Neath Port Talbot x 2
- Newport x 1
- Pembrokeshire x 2
- Powys x 1
- Rhondda Cynon Taff x 6
- Swansea x 2
- Torfaen x 4
- Wrexham x 1

Background information

Q1. Briefly, what are the aims and objectives of your Music Fund grant and project?

- "It allowed us to update our PA system and we were able to buy a drum kit and symbols. We are now able to support other organisations to help them fundraise as we have the equipment they need and we don't have to borrow or hire it."
- "Initially we had appointed a new music director so we applied for funding to purchase new music, for the hire charge of the hall and to hire Jason Howard so we could put on a concert of status and standing."
- "We are a ladies amateur choir age range 14 - 86 years with 51 members. We applied for the grant to pay for the singer Mark Burrows for our 60th anniversary - he normally would have charged £3,000 but did it as a favour to us for £500."
- "We were able to buy instruments that we didn't have already in school."
- "To introduce the uniqueness of African music to school age children. Give them exposure to African music and instruments, teach them to play, learn to compose music and to sing."
- "To help disadvantaged young people in Community First areas, who can't afford to buy their own instruments."
- "We have a lot of youngsters in schools in the area from not very well off families if they show an interest in music we are able to help with paying for their lessons in school and we've had funding for transport for the band."
- "We held a workshop for youngsters in the summer, a group called Cultural Fusion came in to work with the young people and they produced a CD."
- "We had money towards guitar lessons and equipment as my friend and I wanted to start a band."
- "To set up a recorder group in the school - purchase the recorders and for the tutor costs."
- "We are based in Aberystwyth and are trying to attract people from the surrounding district. Our whole ethos is to promote the art of classical music in this area and we provide 2 quality concerts a year."
- "To try to make the Abergavenny group more inclusive in the orchestra - to provide the facilities i.e. transport for them to gain access to the main organisation."
- "We wanted to establish a resource centre for the community targeting the children of families who would come to the school and make others more aware of the school and our resources."
- "We run a brass band from our band hall and we have junior bands and we teach youngsters how to play instruments."
- "It's to basically encourage locals from community to take part in music making concerts."
- "It's a school choir so they can use these instruments when they give concerts etc."
- "Working with schools in communities first area working with early years school children and nursery school children and mother and toddler groups, to promote welsh nursery rhymes and introducing to traditional welsh nursery rhymes and music workshops etc."

- "To develop a B band for young people in the Communities First area."
- "Its part of the outreach work for the church, we have an accredited conductor from Canada and she formed the people into a singing group and she now teaches them for free and gives free lessons on how to play instruments."
- "It's to encourage young children on estate to be involved in constructive activities and learn about music."
- "We are an after school club and wanted to try and introduce some kind of music into the club for the kids to experience."
- "Well it's to stimulate the children, preschool children senses, educational for them and gives them better understanding of music."
- "To put on a jazz festival in Fishguard with live music and workshops for young people."
- "To give high quality music experience to people who have not experienced it before."
- "To produce musical pantomime and vocal tuition to help children learn the songs for them to develop skills and build confidence."
- "Applying on behalf of community partnership to enhance level of music dept could provide."
- "It's to run a series of activities and workshops in community first areas, really the workshops are based around improvisation."
- "It was to introduce young people into digital music process."
- "To provide a music workshop to unite the Chavs and the Goths through hip hop music."
- "Its to give young people, with regard to youth club, the opportunity to try instruments and generate an interest in taking up a musical instrument with the hope that they might continue in school if its available."
- "It was to access music projects to young people that would not have that opportunity otherwise."
- "We have music centre where young people go and wanted to run bus to include young people who could not get there."
- "It went to the Community Kitchen Table group and was for starting up the band for the children and youth of Thornhill."
- "It was to assist in buying sheet music, spares and new instruments."
- "Aims to try and bring some music to a group of children who probably otherwise would not have the opportunity."
- "To introduce Welsh language through music and song to parents who wouldn't otherwise get an introduction to the Welsh language through music."
- "We've bought kit for the young people - they've learnt to play instruments, made a CD and they're going to a studio to produce the CD - it's a 10 week project but then the kit that we've bought remains in the youth centre for other young people to use."
- "It was to set up a bus and escort service to escort children to the music centre on Saturday mornings from Community First areas where kids don't necessary have transport available to them."
- "It was for the primary school - to work with the Welsh language singing and speaking with Welsh speaking artistes."
- "Aberystwyth School Youth Band, approx 50 strong and attend competitions, more instruments as some can't afford it and to pay for transport to and from competitions across the UK."

- "It was to set up some music, guitar and drum lessons free of charge on the estate."
- "Originally we wanted to provide a service as I was previously using my own equipment. It's so we are able to provide some kind of education in an informal setting."
- "To enable the children to have positive interactions with people from other cultures, introducing them to other musical cultures - African drums etc."
- "We have a youth music group and we wanted to enhance what we had, the IT programmes have been given out to youths to compose music and it's what they use in school so they are learning all the time, we bought equipment for the youths i.e. carry cases, we perform at local concerts so backing tracks and music we bought are used for that."
- "To purchase hand bells and transporting cases to promote interest in music in school and make it accessible in school."
- "We do an annual multi-cultural festival in Riverside which is a focal point for the community. This was the chance to develop a programme of activities for young people - about confidence building, community building and bridge building in the community over the different generations."
- "Wanted to buy 3 trumpets extra tuition and buy a state of the art sound system to record assembly and concerts."
- "We had Circus Circus involved and it was basically to involve the kids in music through fun, they learnt for e.g. African music. At the end of the week the kids put on a parade and show."
- "It was to purchase a portable piano."
- "Its a group of community members who come from 2 wards in Holyhead, these 2 wards are 2 of the most deprived in Wales and they had a taste of samba music through different events and wanted to have samba music tuition to improve their confidence and self esteem and also to improve the diversity in music and culture in their community."

Q2. Who does the grant award help, is it a group of people, is it an individual?

- "Group of people." X 18
- "Groups of young people / children." X 24
- "Whoever in the community needs it - we do a lot of charity events, appeals etc. and money is raised at these benefiting the whole community."
- "Group - the choir and the whole community. We do a lot of concerts for charity all over the country raising the profile of the area."
- "Group - at the time we had 45 members but since the anniversary concert we have grown to 51. With the grant we were able to put on a concert for the first time on this scale - we also had other grants for the hire of the school hall and new blouses etc."
- "Group - the school, we have set up additional clubs as a result of having more instruments."
- "School age children under 16 and their families."
- "Young disadvantaged people, we have between 300-500 kids who come here."
- "Group of young parent and toddler groups."
- "Group of ladies."

Q3. How does your project go about involving local people in its activities?

- "We all live within the community, we liaise with the local council to see what we can do in the area and it's raised our profile as we are able to do bigger events."
- "We have 60 people in the choir, the local authority couldn't afford the upkeep of the local hall so we've taken it over and this in turn is also benefiting the community."
- "All local people participating and we put on concerts for the local community. We are the longest serving female choir in south Wales."
- "Basically for the school, we are not really able to engage local people but we do put on little concerts at the local old peoples' homes at Christmas and St David's Day."
- "The project has only just had the funding so hasn't really kicked off yet. We hope to involve families and their children."
- "We give music lessons, we have a recording studio we have instruments the can use, we have given concerts, we are going to do drama performances."
- "We go to the local schools in September - a small group of 3/4 players will play and we'll leave forms for anyone who's interested. We try to involve parents as much as possible once the youngsters become involved with the band."
- "Through our marketing activities - we produce a magazine for children distributed through the local schools. The Llywnhendy news has a local distribution, we advertise in local papers, radio and flyers etc that we distribute in schools."
- "We don't as yet as we're just starting up."
- "Just in the school."
- "Marketing - through posters, flyers in the local community and we advertise in the Cambrian News to attract members."
- "Its community based, we do concerts twice a year, charity events, mini ensembles providing music for the local community. At the moment its very youth based and there's nothing for them to progress onto as young adults - there is no adult facility so we are looking into trying to set that up in the future."
- "We've put out flyers and also included it in a newsletter from the school. We make parents aware when they phone up enquiring about the school - word of mouth."
- "It's difficult really because we get difficulty in getting the youngsters; we get them through the schools mainly."
- "Word of mouth and also through coming to performance and told there is room for more people to join."
- "They give concerts for the local community around Christmas time mostly and perform for the church and the old age club."
- "The children are already in these schools, mother and toddler etc but also try to engage more people and possibly attend our session and join other clubs."
- "We visit local schools, the people who tutor the band are senior band members themselves and we distribute leaflets."
- "We have a youth group that meet on wed evening from 6-7 and from 7-8 the music group meet afterwards and its brought people in from surrounding

areas to join in all of these groups, the music group is made up of people from all over the world."

- "After school club has been set up and it will be musicians going into club and teaching the children basic skills like playing instruments and reading music."
- "When the parents pick their children up we are engaging them."
- "It's for the mother and toddler group."
- "We try and get as many local people on the committee as possible and try to encourage as many as possible to attend events with marketing - leaflets, posters etc."
- "Word of mouth and consultation to people living in the flats to suit all age groups."
- "Some of the children come to the youth club and we advertise with posters in the local schools and family centres."
- "The children are already in schools learning music and there is a staff choir also but mainly pupil based."
- "We proposed to community first that they would be best placed to find participants and they agreed and they did this through advertising and local promotion."
- "Our group works a lot in community and people ask us to source fund for particular projects so the people are already involved."
- "All the people involved are local - they're all part of a group, music gang."
- "Children are already in youth club."
- "We have young people's partnership we communicate with, youth centres Community First network, word and mouth and part of music consortium of music deliverers."
- "Some are already involved in the music centre and it enabled us to offer the music centre to other children that were without transport and could not get to the music centre or to poorer families that could not afford to get their children there - all the children are having lessons in school so it is promoted by the teachers in schools."
- "xxx who runs the group is also involved in the youth club and any kids who are interested find out from there."
- "We have anywhere between 100-140 members in youth orchestra - its partially funded by local authority and we provide funding for things that the local authority won't pay for, the children are either pupils in local schools or they reside in Merthyr Borough and are encouraged to attend youth orchestra as well as any school orchestra they might be in."
- "It's really just for the children in our school."
- "Well it's through the existing parent and toddler groups and we also advertised the workshops to attract parents through posters etc."
- "It's the local people that attend the youth centre in that area."
- "From local schools, they have lessons at their schools and are invited by music teachers when they achieve a certain grade to attend the music centre."
- "Specifically for the children in the school."
- "The children are already part of the school youth band and also the controller of Ceredigion school band can invite people to attend."
- "It's available to the children who live on the estate - it's advertised through community first and word and mouth."

- "Being a youth establishment already we have those members and we try to reach others via newsletters etc."
- "It was basically for the school children but when we had the African drumming and sari workshops parents were invited and came in."
- "We have done music workshops for community which we advertise and I hand out flyers about the music group in schools and we also advertise in the Community First newsletter."
- "Children in school."
- "Predominately through the networks organisation and word of mouth, there were posters and as it's an annual event people in the community know about it. We have a facility working with young people and do a lot of networking."
- "School."
- "It was done in a community centre and posters were put up in the comprehensive school."
- "Sometimes we advertise for new members or people can come to our rehearsals and join or they can see us perform."
- "Samba band advertise themselves in newspaper and posters and they go to events and put up stalls etc."

Q4. Please describe briefly how you think your project benefits local people

- "In terms of them having the opportunity to use us to raise money for local people - young carers etc. It's a good night out in a good environment - controlled event so they can come thoroughly enjoy it and feel safe."
- "In as much as when we have our practises twice a week we have locals and people from all over the country watching and from the charity work that we do."
- "It brings a lot of ladies together and we combine sometimes with the male voice choir. Our members get low and depressed sometimes - many are widows, we can share our problems and music really lifts our spirits."
- "Benefits - as in the children's' families through concerts in school and the old people in the home."
- "It will interest parents and grandparents. To show them what you can do with music. Introduce it as a skill which is not appreciated in the community. People are normally book based and certain careers are promoted but music does not seem to be promoted as a career."
- "There is nothing else in the area, it keeps them off the streets and they are working together with older generations."
- "Our youngsters go out and give concerts to local old people in the residential homes around Christmas with the Mayor. We also hold 3/4 concerts a year for the local community."
- "It's brought children together who while living on the same streets didn't previously know each other as they attended different schools - either the Welsh or English schools. It's given a lot of the children more confidence."
- "It's something different for local people."
- "Doesn't as such as it's just in the school maybe it will in the future if we have a concert and the children play in that."
- "Through the general enjoyment of high quality concerts."

- "We provide administrative and organisational support to the music services and we provide orchestral guidance to anyone in the community who wants to learn to play. We are a voluntary organisation, we raise funds constantly, organise kids' events in support of the music centre itself."
- "It obviously gives them somewhere to go, provides an opportunity to take part and interact with their children and access to instruments which they probably wouldn't have otherwise and hopefully will build on that interest so the children go onto learn an instrument as they get older."
- "It benefits them by helping them to play instruments; I have told you this you keep asking the same questions over and over."
- "It benefits to take part and inexpensive entertainment it's cheap to involve more people, don't make a huge profit."
- "Performances for the old age club, carol service for the community involving more young people, parents and grandparents etc."
- "In the Communities First area there is a population of Welsh speakers and they normally don't have chance to partake in Welsh activities, it's something new and they will learn about Welsh traditions which is important."
- "It encourages young people to take up the art and develop their skills giving them the opportunity to take part and boost their confidence."
- "It's breaking down national barriers."
- "It gives young children an opportunity to develop their interest in music and pursue as a hobby or in education and hoping to get them to perform in front of older people later on perhaps in a older people home which will help to build bridges between youth and older people."
- "In a range of different ways, we have a Healthy Living Suite, parents can access training, skills etc and their children are in a safe environment."
- "It stimulates the children and provides them with an education in music."
- "It exposes them to live contemporary music, the workshops are run by performers which they then see perform. It enables them to experience different that they may otherwise not have been able to."
- "It gives them a musical experience that they would not otherwise experience and it targets all age groups."
- "It will encourage them to join the youth club and we are always trying to doing musical things in the youth club and build the community spirit."
- "I know that some of the equipment was used in combined concerts which members of the community came to."
- "Well so far we have one series of workshops running and another lot are due to start and a number of young people of different ages, many of which were without any kind of experience of music began to learn to communicate using music, at the beginning some of the children were very challenging but music has been an outlet for them and more than that they have learn to play with each other and have started to learn to relate to each other as well."
- "It's got a lot of them to work together that would not normally work together and it helps to bridge the generation gap."
- "It gives them a chance in music regardless of their abilities, skills etc."
- "Well for the children it gives them confidence and discipline and it instils in them an interest to have better self esteem and creativity and the opportunity to have a sense of achievement."
- "Initially its access and then self confidence and stepping stone to further training and pathways, self esteem etc."

- "It benefits by giving access to young people, they are able to share their experience with others and learn from each other and sometimes if you just practiced in a room on your own with no support you may quit but when you have others to help and share with you it is much better."
- "It gives them something to do, something to take pride in - they're learning an instrument or learning about instruments and it keeps them off the streets."
- "It benefits locals because all the children in the youth orchestra are local and we can provide musical instruments to lower income families that perhaps they can't afford to buy instruments for their children."
- "The children since learning their harmonica skills have played concerts for the local community."
- "By giving them an introduction to the Welsh language and different ways of teaching through music."
- "Immensely for especially the young people that want to peruse music, they go onto play in pubs to get an income for themselves then and with most of them it's something that they wouldn't normally have done. Also the bands that we work with who are relatively good then go onto mentor the younger ones."
- "Obviously if they don't have money to get to centre it helps and it improves their ability for music, without the bus there would be children that would not have this opportunity."
- "It also involved some parents but otherwise it was just for the children in the school."
- "Gets lots of boys school age and up to 18 yrs in weekly practices and events and they go onto join 3 counties band and national youth band."
- "It has given the children enjoyment and they can't wait for the lessons, one or 2 have showed potential."
- "It's given them opportunities to learn something new and in the future we hope to involve them in performing. It keeps them in a safe environment, off the streets."
- "They were able to see what Penycraig Junior School is all about - we look at other cultures and it benefited the children as they were introduced to other cultures."
- "We perform in local residential homes and we did drum workshops which was open to all the community so others not in youth music group also benefited and the attendants from that day put on a performed that night with what they had learnt."
- "It helps generate interest in music for the children - they perform even abroad, and in the community so local people benefit there."
- "There is such a thing as common morale - the festival is part of the community building pride in itself. If people feel good about where they live they are more willing to join and take care of it - self fulfilling prophecy. Positive light seen towards young people and the community seeing that builds confidence for them."
- "All children reside locally and perform concerts to local community."
- "Gives them new opportunities and taught them different things."
- "The members of the choir reside locally and we perform locally as well."
- "The group itself has grown in confidence, they hold their own meetings, have their own bank account etc and are very enthusiastic and committed to it, and it's also improved the diversity in the community and encouraged music and culture."

Working Together

Q5. Are you linking up with other Music activities in other areas?

Q5a. If yes, which areas are they?

- "We have reciprocal visits with other choirs from all over the country and we host choirs from all over the country also."
- "We are members of WAMF (Wales & Music Federation) and have travelled all over Wales in relation to that and we link with other choirs for concerts for example in Aberbargoed and Wrexham."
- "The Music service - working with other schools in Ely bringing schools and parents together and we held a concert in St David's Hall."
- "A youth group in Cardiff which is part of an African Church."
- "With Rhondda Cynon Taff, Blaenau Gwent."
- "A samba band in the Llwynhendy area and with them the youngsters went to Llanelli College to put on a concert."
- "In the past we have supplied 30% of a choir for a concert in Llanelli and put on concerts in the Vale of Aeron."
- "Our sister organisation in South Monmouthshire and Gwent."
- "SE Wales."
- "Spanarts in Narberth."
- "Aberbig, Llanineth ward."
- "Bonymaen."
- "Only in as much as one guy was the Gwent support teacher and he took it back his area."
- "Caerphilly - we are doing a concert for the local Rotary club."
- "Britton Ferry West, Afan Valley."
- "Monmouth."
- "Caernarvon."

Q19. Were you already working with these other groups or did you get together to boost the grant size?

Q20. Were there any problems, identifying who to work with, working out the cross area and grouped county level, finding the right partners?

Q20a. If No, why was it easy?

- "The choir has been running for over 100 years so we are well established already."
- "We have never encountered any problems."
- "We already had these contacts."
- "Music is engrained in African blood so it is easy to identify with people you want to work with. In Africa music is regarded as a hobby you are not encouraged to go and learn music. Every great African musician has to come out of Africa to get recognition and accolade."

- "Everybody is so pleased to see that were doing things with the kids."
- "We've had the contacts for years."
- "People approached us."
- "Already had contacts with these people."
- "Already working with them."
- "Already had contact with them."
- "We already had contact with them."
- "they all have some contact with the flat complex."
- "it was through Communities First office so I didn't have any problems."
- "we were already working with him in other areas."
- "We had the contacts already."
- "Already had the contacts."
- "Some of the young people in the youth music group also attend our local church sometimes all the churches get together for youth service and we are going to get involved with playing with them."
- "Contact there already."

Q6. What stage was your group at when it applied for the Music Trust Fund money (i.e. were you a newly-formed group, a well-established group etc)?

Q6a. Other

- "Recorder group wasn't established as the funding was for recorders and lessons."
- "Enabled us to do something new."
- "Primary school to enhance the children's involvement in music."
- "Able to set up because of the funding."
- "Not sure but some of the groups have been established for quite a while."

Q7. Is your Music Fund grant a one off, to buy a new Piano for example, or could it be an ongoing grant, to take young people to experience live music, for example.

Communities First Partnerships

Q8. Have you heard of Communities First Partnerships?

Q9a. If you have not heard of the Communities First Partnerships, then how did you learn about the Music Trust Fund and how did you get an application to the WCVA?

- "We subscribed to the WCVA, get regular emails from them."
- "Through the youth worker in youth club who helped us with the application."

Q9b. If you have heard of the Communities First Partnerships, then how much did they help you to make your application and were there any problems encountered?

- "No help was required." x 6
- "They helped 100% with our first application, it was a bit time consuming to do but we had support there all along."
- "We've been filling in Communities First forms for years - but the help and support is there if we need it."
- "We didn't need any help as I have been filling forms for years."
- "Varies really - we did have help off a girl there but she's left and the girl who's taken her place is still finding her feet."
- "Communities 1st appointed us a person who didn't help us at all - complete and utter waste of space. When I heard through the grapevine that the pilot scheme was extending I rang this person up to find out more and I was told "I haven't got time, find it yourself". His son used to come to us for drumming lessons but he took him away. Rude man, I don't know how he is in the position he is."
- "Excellent help with no problems."
- "Excellent help with no problems."
- "They just sent it out to us we didn't need help in filling it out."
- "There was help there if we'd needed it but we didn't have any problems."
- "Supportive in giving positive feedback to improve the application."
- "Not this particular application though someone from Communities First acted as a referee."
- "We had support from local councillors really and had local office Community First which helped with a great deal of application."
- "No problems."
- "I'm the chairperson of Deri School and I'm a member of the local partnership, someone from Deri & Groesfaen Communities First Partnership and GAVO helped. No problems."
- "We spoke to an officer who we had to discuss project with beforehand and that was it really."
- "Didn't have any help and had no problems."
- "No help given as I just gone on with it, no problems encountered."
- "We have Communities First workers with us and it was them that advised us about the funding and then went over the application for us."
- "Communities First are great, they are very supportive of our group and they could see we needed funding but they did not help with the application as I had help from Bronwen Davies at the institution so she helped me."
- "Only with phone support."
- "No, I am on the community first partnership myself and one of the reasons I did this was because it links with what I do as a day job, I am an arts officer."
- "They advised me but I did the application myself."
- "They did advise us."
- "Not with this application but they have helped with previous applications."
- "Yes they did, there were no problems really we had a little bit of a question where we were unclear about the different areas etc but we had help and advice with that."

- "Yes basically the teachers were very aware of it and they helped us and one teacher in particular taught in other areas as well and he was very helpful to us."
- "Yes they helped a lot with the application."
- "No not really we actually did the Music Trust Fund alone."
- "Not with application but was sent to them for approval and they provided reference letter."
- "I am funded by Communities First."
- "I'm not sure but we did target the Community First areas particularly."
- "I ran it past Hannah Guntrip and no there wasn't any problems."
- "Yes a lot; spoke to community first office in town who were very helpful and spoke to area representatives."
- "No, they would have if we needed."
- "Handy with e-mails and queries."
- "If it wasn't for them we wouldn't have been able to do it and there were no problems."
- "Yes I go back and for to them for support and they advised me."
- "I think they did, Mr. Pickard, the Head Master found them very helpful."
- "They didn't actually help but were there if needed."
- "Not required but told me about the music fund."
- "There was help if needed."
- "They helped us fill out all the paperwork."

Q9. Is your project linked to a Communities first Partnership or is it stand alone?

Q9a. If Linked, Which Communities First Area are you linked to?

- "Garnlydan."
- "Llwynhendy."
- "The school is part of the Partnership."
- "Cyfarthfa ward."
- "Bowydd and Rhiw."
- "Thornhill."
- "Oldford Estate in Welshpool."
- "Aber Valley."
- "Talyfarn and Nantlle."

Your view of the grant application process and the WCVA

**Q10. What did you think of the clarity of the application process?
Please score on a scale of 1 to 3**

**Q11. What did you think of the speed of the application process?
Please score on a scale of 1 to 3**

Q12. What, if anything, would you change about the application process?

- "Nothing." x 36
- "Clarify the position of Wards and Borough i.e. apply for £5,000 or £10,000, when i first applied I misunderstood what was working across wards in a borough and working across different boroughs so that could be made plainer."
- "It's the language the form is written in; it needs to be in layman terms."
- "Make it simpler, we had to get a referee and someone to vouch for us etc and it was very confusing."
- "We made another application which was turned down, it was for lighting, and I think we probably did not make it clear that the lighting is portable and could be moved around and let out to other groups which it would be - so maybe make was is eligible more clearer."
- "For us in Monmouthshire we are not in a needy area our link is with Abergavenny - without that link we would not have been able to apply."
- "It would be nice to be able to apply for the same thing twice - if something has worked and been a success with the youngsters."
- "Make it more young people friendly - less long words."
- "Make it shorter and clearer in terms of getting the money before we sent the bills in."
- "Others that have helped found it quite daunting i.e. a lot of pages to fill out."
- "Probably would have asked for more funding."
- "Some of the notes regarding the maximum amount you can apply for could be clearer."
- "The actual criteria - I applied for resources in terms of instruments and for funding for someone to help run it. We got funding for the instruments but not for the help so the idea is fantastic but we needed the extra resource too."
- "The requirement of 4 months bank statements - a hassle."
- "Very time consuming."

Q13. Did you ask for any help, information or assistance from the WCVA whilst making your Music Trust Fund application?

Q14a What did you think of the assistance provided by the WCVA when you were preparing your application? Please score on a scale of 1 to 3, where:

Q14b. Add comments if any

- "They gave us information on places to apply to."
- "The place/venue we had originally put in the application we had to rework as it was being used - the new place cost more so the WCVA helped change the application."
- "We've only just heard of them."
- "They are very valuable for accessing other grants etc and for support - a very useful contact."

Q15. All grant funding comes with some monitoring requirements. What do you think of the monitoring requirements connected to the Music Fund (e.g. the paperwork that you have to fill in to show how much money you have spent, and what you have spent it on).

Promotion of the Music Trust Fund

Q16. How did you find out about Music Trust Fund? Please tick one only:

Q16a. Other

- "At the launch of Eisteddford so heard about it there."
- "E-mail from Gwent Music Support."
- "E-mailed from referee in the Music service."
- "From the community first website."
- "From the Council."
- "GAVO - Gwent Assoc Voluntary Orgs."
- "Heard about it through many sources."
- "Music teacher in school."
- "My wife was involved in an arts group and she came across it so it was really by accident."
- "One of my colleagues told me about it."
- "One of our tutors that worked on youth orchestra and through Kevin Adams - it was on an informal basis."
- "One of the tutors knew people in Newport and it was through them."
- "Our Music Service."
- "The Music Centre."
- "The Princes Trust."
- "Through the director of local Music & Arts Service."
- "Through the youth workers in youth club."
- "VAC - Voluntary Action Cardiff."
- "Word and mouth I think."

Q17. What did you think of the promotion and marketing of the Music Fund? Please score on a scale of 1 to 3, where:

Q18. Could the promotion and marketing of Music Fund be improved?

Q18a. If yes, in what way?

- "Local press advertisements"
- "Perhaps Communities First in general could let organisations that have previously applied to them know about this funding."
- "We didn't know of their existence and wouldn't have unless someone from Communities first hadn't mentioned it. They should advertise in local papers and on TV."

- "I didn't ever see any marketing etc and if it hadn't been mentioned to me I probably still wouldn't have heard of it."
- "More promotion, I had never heard of it."
- "By getting out and talking to people - if I hadn't been in touch with the communities first people I wouldn't have known about it."
- "We haven't the access to in-house services like the music services people have so advertisements in the local papers etc would work and sending people into communities to groups like ours."
- "Flyers to the schools."
- "not sure on the leaflet what it would cover but difficult to know how much information to put on flyer, but the word "music" could be clearer i.e. equipment included etc."
- "Leaflets etc to make more people aware of it."
- Make it more widely available by targeting local groups, schools etc.
- "Try and send it to after schools clubs like ourselves who are engaging with children of this age. If it wasn't for the communities First workers we wouldn't have known about it."
- "It is not made public enough people don't know about it - it is not put enough there enough."
- "needs to be more of it, what would be nice is... well let me explain I wasn't able to re apply to continue and develop what we are doing so we would like to know if we are able to apply now we have delivered in order to continue the project longer term and when I spoke to the WCVA about this they advised me that I needed to speak to the Welsh Assembly directly for reapplication and terms of reference. I would have expected something as a matter of course at the end of the project."
- "More people need to know about all these funds that are available - apparently there's a book available somewhere with all the names of the organisations in but we don't know where to find it."
- "There is not enough advertising about it, they should do round robin newsletter informing of when new funding is available."
- "We received email which was good, but not really out there enough, we are in the know but if you are out of the loop its more difficult and you would not be aware of it."
- "They should insist that people put out press releases to show what they've done and to give their groups ideas so we can all get feedback - publicised outcome."
- "Contact and e-mail Communities first areas to make the funding more available."
- "Should be directed more at community level."
- "Aimed more at community centres and schools."

Impact of the Music Fund

- Q21. After receiving and using Music Fund grant, did it change your capacity as a group or individual? (Note to interviewers – please explain capacity building prior to asking this question)**
- Q22. Can you give an example of an individual or group of musicians who has/have gone on to further involvement in Music as a result of this grant?**

- "Not applicable." x 6
- "There were at that time a group of young men who've now left us to go as artistes in their own right."
- "Not yet but we hope this will happen in the future."
- "One group from here have released a CD and it has gone straight in at no20 on the Indie Charts."
- "A boy in the senior band - he's 19, came through the system and is now studying music at Oxford."
- "One of the youngsters - 12 year old is now involved with musical theatre which he would not have been otherwise."
- "Not as yet."
- "Too soon to say."
- "The Royal harpist Catrin Finch was a member."
- "No - they are only young kids."
- "Not really applicable as the children are very young but the parents have enjoyed the sessions and will hopefully go onto to encourage their children to take up an instrument."
- "Too early days yet."
- "Has not really started things yet as still waiting for delivery of some of the items."
- "Bit premature."
- "We won't know this until later on."
- "Too early to say."
- "Not yet but I can really see it happening, there are 2 from Canada that are showing great potential and I am sure that they will build a career out of it. My grandson also took music as A level as a result of being involved in the group."
- "Project starting in February so don't know yet."
- "Children are too young - n/a."
- "Too early days yet."
- "We had a prom concert and it was very successful."
- "The pantomime has been a sell out - and we hope that it is something we will do every year so it is early days at the moment but hopefully it will encourage and inspire people with music."
- "I would not know the answer to this."
- "well in one session we had a group of teenagers attend that looked like they were going to be disruptive and I had bought bits of hose pipe to the session which I gave out to them and they started hitting things with the hose pipe to create different sounds and one of the group offered to conduct the sounds and the youths took the instruction of the conductor and were creative and constructive and we defused the potential disruptive situation all in a matter of minutes."
- "It's been able to attract people that you were not normally expect - one group and one boy in this band who has special needs won a band competition and went on to represent Wales as a band."
- "We have got the Chavs on board now as before it was only Goths."
- "It's too early days to tell but we have young people who had never played an instrument before and are now having lessons and we had a music day which involved music workshops where groups of young people were writing a song together and then playing together to perform the song."

- "Yes, we did a performance and that was delivered in partnership with my consortium and the majority of people performed on the evening and it increased their self awareness and self esteem. Some of these young people had never had the opportunity to have anything to do with music before so to perform to 200 people was quite an achievement."
- "One of our teachers at the school said that for the young people playing instruments that one morning session with our project was worth 10 music lessons in school, that's how much some of the young people were getting from it."
- "A lot more young people are involved with playing instruments now but no-one's on the television yet - bit too soon to say but the youngsters are thoroughly enjoying the experience of the instruments."
- "No not as a direct result of this grant, the grants overall and the orchestra then yes, some of them have gone to university to study music and then become tutors back at the youth orchestra where they started."
- "One lad is showing an immense talent already and he's been learning less than 12 months and another who was having problems at home - he was taken into care as there was a death in the family has found great solace in playing - it is providing a constant in his life which he desperately needed."
- "Well only that other people including some of the parents are now trained to deliver the workshop."
- "Not in Neath but yes there has in one of the other projects."
- "There are one or two young people that have become involved with other music groups as a result of the music centre."
- "Children are too young."
- "Some of them have gone onto playing for national youth band and the 3 counties band as well."
- "One of the members who has shown great potential we are trying to get him in."
- "Not just yet but I can envisage it in the future."
- "I would definitely say so although it's hard to measure but one of our youths went on to music and drama college and after using CDs and backing tracks and all the new equipment we had for composing had given her confidence, I think she would have gone to college anyway but now she has gone with extra confidence because of what she has learnt at the music group."
- "I don't really know, I know the children have performed abroad but I'm not sure really."
- "The warehouse at the time wasn't operating as a youth centre it's now reopened since the funding and has since got a recording studio in the building. The activity keeps young people confident that they can achieve things so indirectly it has contributed."
- "Well actually we are hoping that some of year 6 kids will attend a sat morning group in local competition to join local orchestras and form a group."
- "Well not really I mean before if we wanted to play somewhere and they didn't have a piano there we could not perform or sometimes their piano was out of tune which made it very difficult but now it has opened up a lot more opportunities for us to play in different venues."
- "The whole samba group themselves have gone onto further involvement in music - without the grant there would not have been a band."

Q23. Did the experience of managing the Music Fund grant, handling the money claim and monitoring forms, and generally running a project, make you as a group feel more confident about project management overall?

Q23a If yes, can you give some details

- "The process of doing the application - setting objectives etc as we had no previous experience of doing anything like this and the exposure to other groups and organisations who've helped like the WCVA for example is really positive and beneficial."
- "Having to account for it, do breakdowns of the money, give feedback gives you confidence that you can do it."
- "The whole process was very quick and easy and straightforward, we got very excited, it gave us a real boost."
- "Definitely has helped."
- "Pretty straightforward."
- "It's been very useful, it's made us aware of funding avenues that we hadn't known about and has established better links/network. Our ability to apply though is limited as we are in Monmouthshire - "a wealthier county!"
- "It just made us feel that we could do it as it was quite straightforward."
- "Because it was so easy compared to other grants, other grants had put me off but this music grant was the sweetest of all."
- "I think it did, I mean I did quite a lot of the application and have done a lot of similar things before so was confident in my own ability but it definitely gave the group a boost to receive the funding and I will be doing most of the project management as the rest are volunteers."
- "We are a very small group but we all took part as a team and consulted with the children as to what kind of instruments they wanted."
- "I had never done anything like this before, never applied for funding or anything so it has definitely made us feel more confident and we have already looked into at least 2 other sources of funding."
- "The event was actually started by 2 people now 7-8 people have taken it over and developed their capacity to put on an event."
- "I have done lots of applications etc but generally it did as a group make us feel more confident."
- "We had a little funding before but never this amount so it really has made a difference to the group and we feel much more confident and professional."
- "It was a very encouraging start for us and made it feel like it was worthwhile us existing and very rewarding."
- "That it's possible to do things."
- "I think I found it very encouraging with the help and support I had, it's not as difficult as it sometimes seems."
- "I would think so but it is a bit paused depending on whether we can tap into funding in the future."
- "We have already applied for further funding and we had a lot of help and advice."
- "Angie Gauch who runs the group said she is now a lot more confident about applying for things now."

- "Now I have done this one it might make me it easier the next time, I'm not sure, it was difficult for me at the time and finding the time when you work and have a family and you are a volunteer is difficult."
- "Because it was straightforward."
- "Choices of buying the things we wanted to buy with consultation from the young people involved."
- "Being able to manage and complete the forms as a group made us feel a lot more capable of tackling other maybe bigger ideas."
- "I was worried about sending paperwork back you know because I work and have a home to run and I do all this as a volunteer and I phoned them and they were very understanding and gave me more time and I feel more confident knowing we have support and I am already submitting for the second grant."
- "I think it did for the young people as it boosted their confidence."
- "Well now we have applied once we feel more confident to apply again and we will know more about what is involved and what is needed with regards to the paperwork."
- "As I said they meet once a week which they organise, they have their own bank account which they manage - they have definitely become more confident in the overall running of the project."

Q24. Are there any other ways in which the Music Fund grant has affected your organisation, such as; are you now larger, more ambitious, working with new people, tackling bigger ideas, or happy with what you are doing, not looking to take on such a large project again, not wanting to do new things in future?

- "More people know about us now, we are able to support them and help with their activities as we now have the equipment. Previously we had to borrow or hire it - we are able to tackle bigger things."
- "It showed us that there was money available for music and it has enabled us to change our image and set our sights higher."
- "It enabled us to pay for a renowned singer - it made life easier for us, giving us time to practice. We have grown in numbers because of it as we gained new members since the concert."
- "Not really."
- "We will reach our target group of young people and make them feel part of the community."
- "We are going to tackle bigger things (Cwmbran Communities First areas) our recording studio has now got a proper mixing desk. Excited about the future."
- "Made the youngsters more confident of being able to play in front of people as it's given them that opportunity."
- "Not that I can think of."
- "We're happy with what we're doing."
- "Too soon to say."
- "It has helped to secure the group as part of an ongoing process."
- "It got us to go to the WCVA and think about CRB checks etc. To look more critically at our organisational structure. It made us look at how we can become more acceptable to become recipients of funding and become more organised. We now have a bigger more structured committee."

- "We are looking to target a bigger audience and looking to link up with other local schools."
- "Well I think we were obviously pleased to get the money you know it's very difficult to get funding and we need it all the time so it was a boost for us."
- "Yes, for us it helps to broaden young people's horizons, they may not know anything about mediaeval music and we are able to educate them."
- "We're a small village school with 100 pupils and when we have a fund raising activity we don't raise a lot so it's made us realise that we can try elsewhere for funding."
- "we are now able to work with new people and new groups, we are based in North of the county but not based close enough to other areas like Pembroke Dock, with doing a specific project you are access people that we would not access otherwise."
- "It's good when we are putting programmes together it looks more credible when we can show that we've had this funding."
- "It has enabled us to work with new people, it has bought more new people into the church and on Sunday the group are playing all the hymns for the service, its brilliant."
- "I think it will help us extend the project in the long term and yes work with new people."
- "I would like to take it further so that the children can experience different things - have say someone coming in to play instruments etc."
- "We now work with more people; the group has grown from about 3 or 4 mums to 30 members and working well with music."
- "It's given us a bit more confidence to do it again."
- "It does enable us to work with more people and it enables us to tackle bigger things."
- "This fund has enabled us to have proper sound effects, proper tuition and equipment so it is going to be more professional than anything we have done before."
- "Yes we are tackling bigger things and we are definitely doing more, it has enabled the children to look at bigger projects and produce music more professionally."
- "It's again more to do with social development, developing social skills through experimental sounds such as velcro on trainers etc so it really has opened up the creativity of the young people attending."
- "It has definitely made some of the people more ambitious and they are always coming up with new ideas for what they want to progress to next."
- "Given us new skills, voluntary activities, the opportunity to socialise and gain educational training and decision making skills."
- "We would hope so, its again too early to say but it think it will make the children want to do bigger and better things."
- "Yes but it will depend on further funding, when developing a project to do something good and then taking it away. It is the worst thing we can do, to dangle a carrot and show them what can be done and then not have the funding to continue would be terrible - if it's long term then it will be great."
- "I anticipate that it will, hopefully it will open doors to working with new people and more ambitious projects but at the moment it is at early stages and we have had some difficulties with getting escorts etc so it's not really taken off fully yet."

- "Yes in all ways - we are a lot more ambitious now, able to cater for more youngsters and able to provide them with more things."
- "We are now able to provide sheet music which does provide a larger variety of music to be played so it stretches them in that way."
- "The group is getting larger all the time the kids are thoroughly enjoying playing the instruments and it is making them more willing to tackle other things."
- "Well yes, the person who was facilitating on these courses had a CD of songs and she trained other people including some of the parents to deliver the course."
- "Teambuilding, learning new skills and mentoring."
- "More children involved now which is encouraging."
- "It increases our ability to offer projects on the Oldford estate."
- "It's definitely enabled us to work with more people because we have been able to buy more instruments for more people and it has enabled us to release more of our own funds for other instruments."
- "certainly yeah as I say a few of the kids showing potential - its early days but we want to advance them and when the funding runs out then we have to see how we move it forward but we will get through this one first and wee where we are."
- "We're a bit more ambitious and hopefully if we get the second batch of money through from the music fund we can help more young people."
- "We were introduced to a lot of new people - a lot of new contacts i.e. the music officer, musicians, dancers."
- "Yes as I said we are going to be working with the church and we are going to the Ice Show in Cardiff, we are composing music - it's enabled us to do so much more with the music group."
- "well the children and the school have really benefited, they did not have a proper choir before and the music generally seemed a bit hap-hazard, they did have an orchestra which performed occasionally but the hand bells has enabled more children to get involved in music and it has created a much wider profile for the school and the children learning the hand bells have to have a high level of concentration so it benefits them there."
- "It has - any activity that connects you with new people raises aspirations."
- "has enabled more children to get involved and parents come to me and well let me tell you - we had concert at Christmas in local hall and the kids made quite an impact on the local community and we announced that we would have the funding for the trumpets and the parents were very keen for their children to get involved so it's made a huge impact we have a very good tutor also for trumpets and success breeds success."
- "Benefited in the fact that a lot of the young people are volunteers - they gained a sense of achievement getting the money and are now more willing to do it again."
- "As I said earlier we can now play in a lot more venues because we can take the piano with us."
- "I think they are - their ambition is to become proficient enough to play at local festivals and gigs."

Q25. Would you recommend the Music Fund to other groups?

Q25a. Why would you recommend the Music Fund?

- "It's a simple process, the people that you talk to have a positive attitude; they are willing to give you the funding. It was a really positive experience for us."
- "Without it it's limiting what we are able to do."
- "Everything is worth a try. One thing though I wish they could send out the criteria for the music grants - how they judge what they will fund for example in the form of say tick boxes so it is more user friendly. When we first applied we asked for funding for music copies but couldn't have that - the voice is an instrument and whereas say brass bands etc have instruments and can get funding for them if we haven't got music copies our instrument - the voice is unable to work. We are thinking about travelling to Europe in the future to promote Wales and will hopefully receive some funding for that."
- "We are always looking for ways of bringing in extra funding as we are on a tight budget."
- "I would recommend them to target the over 16 year olds because we are not able to target them and there is a gap."
- "If they were using the money for kids, I would definitely recommend them, however I would be wary in case they abused the funding."
- "It's a way forward, without the funding we wouldn't have been able to carry on."
- "Good, straightforward process."
- "I think it's good for young people to be able to get funding for music."
- "It helps children have access to equipment, lessons etc they would otherwise not have had."
- "Definitely worthwhile though it needs to be accessible to all music groups."
- "It's funding that helps and it is fairly structured."
- "A relatively easy way of accessing additional funding - we have a rich musical culture in this area and anything that helps this is a bonus."
- "Yes if it can help then I would recommend it to others."
- "Because we could not have had a keyboard, we could not afford the expense but we had a desperate need so we would definitely recommend."
- "If appropriate yes - it can help in all sorts of ways, provide facilities etc. We are looking into holding workshops for the children in the future as we're in an isolated village so that the children can experience different things."
- "Because it is so straightforward and simple."
- "It was quite accessible and an easy form compared to others."
- "Because it is the sweetest fund that we have dealt with."
- "It's a good idea, there are lots of sporting focused ideas around but we needed something like this for music."
- "Purely seeing what the children get out of it - they are experiencing things that they wouldn't otherwise."
- "Because it is an easy thing to do but also when you are looking for a certain thing it's really good for them, it will help them get a start in life to music."
- "It's an easily accessible grant."
- "I do all the time because it is so easy, also it's good that it has to go through the music centre so that they start working with communities."
- "It easy."
- "It's a fairly easy straightforward fund to apply for."
- "I have done - I feel that it fits in with the aims of community first programme."
- "Straightforward, simple and it goes a long way."

- "Because it is straightforward to do."
- "I think as long as it is about the process being quite straightforward and that continues then yes."
- "Well because there are other people who could benefit from it."
- "The grant was mentioned and the Thornhill Community Association applied and got money for a new PA system for the community hall which has and will be used for loads of events."
- "Because if people have not heard about it, small amounts of money can really help small groups."
- "It commits you to do things that you wouldn't have done otherwise."
- "I think because the application process is probably simple, well Ceirien said it was, and the reporting afterwards was simple as well."
- "Because of the outcomes for the young people they have access to services they wouldn't normally be able to get."
- "Because it's brought newcomers in and word and mouth has started to spread so more and more people are joining."
- "It's a reasonable application; it demands that you identify clearly your aims and objectives - it's good and fair. It's also a good opportunity to develop musical activities for young people."
- "Definitely, it's straightforward and it benefits the population that wouldn't normally access other grants."
- "Yes, we do actively promote the fund to any music groups."
- "Because it's a specific grant and we tend to struggle with getting funding for music otherwise."
- "In our case it brought different cultures into the school - opened the children's eyes to new experiences that they more than likely wouldn't have had otherwise."
- "Because it's directly for the youth and for music."
- "I certainly would yes, I sing in a choir and sing with music graduate and I think I'll tell her."
- "Because it wasn't hard to apply for and we did something significant. I believe that music activities are an element of community development and regeneration."
- "It accesses other parts of curriculum that we would not be able to access."
- "It was a straightforward application and we only had to pick up the phone for help if we needed it."
- "Because the funding is very helpful and I would also tell them that there is a lot of help available from Community First offices."
- "I would recommend it because it is generally straightforward and it is specifically for music."

Other

Q26. Is there anything that you would like to add about the Music Fund specifically or the Communities First process in general?

- "It's absolutely fantastic, a really positive experience."
- "I hope they keep on going."

- "I am very worried that these support groups are going to disappear and would like reassurance that they will last to enable groups like ours to continue."
- "Communities First have made it really difficult for us to get funding in the past, are very tight applications."
- "We are delighted that it has been of value to the band, encouraging and enabling new members to join. Without funding we wouldn't be able to keep going as instruments and everything else is so expensive."
- "It's a really good process, very worthwhile."
- "I think it's good and if we hadn't applied we wouldn't have been able to set up the group."
- "It has worked very well for us and I'm fully supportive of Communities First but I think they are too drawn and bound by procedures and it is very difficult to get the right people to become involved."
- "You need to go in with a clear understanding that you cannot submit an application twice."
- "I could have done a lot more with it if I'd been able to employ someone to take the sessions. People are moving out of the area we are trying to lift up the community and pull people into it and to lift the people around the school."
- "Yes, when I applied for funding I only put in for instruments as I was unclear what "music" meant that I could apply for so with hindsight I could have also applied for a PA system which is also needed. Also I am on another committee so I was aware at the time of us applying for funding that there was only about £5000 in the pot for our area and I knew that the school wanted instruments and also another group so I only applied what we desperately needed because I did not want to take all the money, I wanted to know that there would be enough money for all people but it is not really my decision to decide who has what but because I knew them it made it difficult, do you see what I mean? I would have felt bad if we had received higher funding and say one of the other groups received nothing. The other thing I would say is that it doesn't say anywhere (r I couldn't see it) how soon you can apply and also if you have already applied before does that make you a stronger candidate or not?"
- "Seeing what other people have applied for it's amazing what they can do with a small amount of money."
- "We found it easy and straightforward."
- "it is fantastic, I really can't speak highly enough of it, the only thing I would say is that it is not publicised enough, I travel all over south Wales and I tell everyone about it and no-body knows about it, I would also be happy to help or talk to people if I was needed as a support for new applicants. We have this service on Sunday and I have invited people from the music trust fund to attend so that they can see exactly what it has achieved, I haven't heard from them but I do hope they come, we will take pictures of course but it would be great for them to see it for themselves."
- "No that's all I have to say is that it's a really good thing and we are so pleased to have received it and we know it's doing some good and its beneficial and its educational."
- "I think this scheme will run and run providing the funding is in place and it will benefit more and more places."

- “Yeah the main issue we had was that if you are not familiar with the area you are going into then ... well we seriously underestimated the number of staff required - we estimated 1 and we needed 3 to actually run the workshops and activities and we also ended up recruiting a local youth worker to facilitate the sessions so people really need to think about the resources that will be needed when they apply for a grant.”
- “It’s the lack of publicity and help that is available for people that can’t understand the grant process, maybe they could have workshops on how to complete grant application and share experiences and resources if there are 2 community first areas close by.”
- “I personally would like to access this fund strategically in the future and would like advise on whether that is feasible - please let me know the outcome of this feedback.”
- “Very happy with it.”
- “when you apply for funding like, well let me give you an example, we applied for funding one year (this was not music fund) for insurance cover, we have to pay about £900 to cover the premium of insurance to cover all the instruments but once you have had that funding one year you are not allowed to apply for again which makes it difficult because we now have more instruments since the music fund and we obviously have to insure them so the premium will be more but is is very difficult to get help with paying for the insurance so we have to fundraise, I mean I am not complaining but it would be useful if there was a way we could apply for things like insurance on more than one occasion.”
- “It would be nice to get feedback from the other organisations who applied for the funding say in the form of a newsletter to see what they have been doing and to give us ideas maybe as it feels like we have been working in isolation.”
- “Staff time needs to be included in the application - funding to enable people to do it properly. We’ve had one full time member of staff working on this for a year.”
- “Nothing specific, the grant has been specific for our needs and that’s great but no I can’t think of anything else.”
- “I think as a group we did not know about the grant so it needs to be advertised more, in this area particularly there are lots of music groups and music initiatives that don’t know about it and are maybe put off because of the thought of the application process but if they knew the level of support they could get they might do it.”
- “When we were initially looking for grants community first were great and pointed us in the right direction and we appreciate the continued support.”
- “Overall it was an excellent performance and without it the children wouldn’t have had the new experiences they had.”
- “I would say they need to make the application process easier, the forms and all the rules and regulations much simpler to encourage more people to apply. I have spoken to people about the fund and when I tell them what’s involved they say “oh, we can’t do all of that” or “I haven’t got the time to find out all that information” so they don’t bother applying for the fund.”
- “There is one thing, I was not sure when I completed the application form whether I could apply for £1500 or £5000, the notes were not clear and I read it as £1500 but someone else said it was £5000 so I think that needs to be made clearer.”

Annex C –

*The Communities First (Music) Trust
Fund Application form*



Llywodraeth Cynulliad Cymru
Welsh Assembly Government



communities first cymunedau yn gyntaf

Communities First (Music) Trust Fund

Guidelines & Notes for applicants

It is important you read these Guidelines & notes before completing your application form.

What is the Communities First (Music) Trust Fund?

The Communities First (Music) Trust Fund 2006/2007 is a pilot programme funded by the Welsh Assembly Government to assist small-scale, community based music activities in Communities First areas in Wales.

The fund is an **additional and ring-fenced element** to the Communities First Trust Fund which is managed by the Communities First Support Network and administered on its behalf by the Wales Council for Voluntary Action (WCVA).

The purpose of the scheme is to support any type of music activity and community music that involves local people, through small community organisations, and promotes social inclusion. A total of £180,000 has been allocated throughout Wales. Priority will be given to young people, especially those who have not had an opportunity to participate in musical activities.

The Communities First Programme is a long-term strategy for improving opportunities and the quality of life for people living and working in the most disadvantaged communities in Wales. The programme ensures that the support available from the Welsh Assembly Government and other publicly funded agencies are targeted at the poorest areas.

Who can apply?

Your group can apply if you:

- Are a small community led organisation;
- are a not-for-profit group;
- are working in and involving people from a Communities First area, or if outside the area, the beneficiaries must be living in a Communities First area;
- have a constitution or set of rules, dated and signed as “adopted” by the Chair, or other senior office holder on behalf of the group: **What if I don’t have a constitution or a bank account?** You can apply if your group is supported by a constituted voluntary organisation where it is permissible under their constitution and, where relevant, charity law. In these circumstances your group should apply **in your own name** but provide the bank details, the constitution and the accounts/statement of income and expenditure, and a bank statement for the constituted group;

- have a bank account, in the name of your group, which requires at least two signatures;
- can provide a copy of your most recent accounts or statement of income and expenditure **and** a bank statement. These must be audited or signed as approved by your Chair or other senior office holder;
- Can spend the grant within one year or return it, or part of it, to the Fund.

How much can we apply for?

There is no minimum amount but £10,000 is the maximum you can apply for based on the amount of Communities First wards your application covers as follows:

- If the project is confined to one Communities First ward, the maximum award is £1,000 per annum
- If the project covers 2 or more wards in the same county or cross county, the maximum award is £2,500 per annum
- If the project covers 5 or more wards in the same county or cross county, the maximum award is £5,000 per annum
- If the project covers 8 or more wards and must be cross county, the maximum award is £10,000 per annum

Grants of up to 100% may be awarded however groups are encouraged to apply for part funding for their project and seek the additional funding they require from other sources.

Groups are eligible to apply to the (Music) Trust Fund if they have an outstanding end of project report from a previous Communities First Trust Fund grant however any grant awarded will not be paid to the group until the previous grant has been accounted for.

When can we apply?

The grants advisory panel meets quarterly and the closing dates for applications during 2006/2007 are as follows:

31 October 2006

31 January 2007

Who cannot apply to the Trust Fund?

The rules of the Trust Fund prevent the following groups/individuals from applying.

- Communities First Partnerships
- Music Services – however Friends of the Music Services may apply providing the costs are not revenue costs
- Political Organisations
- Referees, however the group the referee is employed by may apply provided they use a different nominated referee
- Individuals (applications must come from the community organisations - freelance musicians and community arts facilitators will have to be linked to a community organisation)

- National Organisations, unless the group is a local branch with local management/accountability arrangements and bank account
- Organisations whose annual turnover exceeds more than £150,000
- Town and Community Councils
- Local Education Authorities (LEAs)
- Other Statutory Organisations
- Schools – however the school PTA/Friends may apply to the Trust Fund provided the funding is not to carry out improvements to the building or grounds or is to provide equipment or educational trips, which could reasonably be expected to be provided by the LEA.

Priorities

There are no age restrictions, but priority to applications will be given in the following order:

1. School age,
2. Early years
3. Post school age

Consideration will also be given to all applications to ensure that funding is spread fairly across the relative counties.

Please use the notes on the following pages to complete the application form.

The Application Form

PLEASE NOTE - If you do not complete all the relevant boxes and supply us with the supporting documents outlined in this document your application will be returned to you with a request to complete the missing information or provide the missing documents. It is only when we have received the completed form and all the information that we will be in a position to start the assessment process of your application.

Question 1

Please state the name, address and the postcode of your group. Please also provide a contact name for any correspondence; this must also be the person who signs the form on behalf of the group. If any of these details change whilst your application is being processed it is essential that you contact us and update the details.

Question 2

Please give details of what your organisation does including your aims and objectives. For example sports activities/coaching, music or arts activities, mothers and toddlers activities or social activities for people with disabilities. These examples cover just a few of the possibilities. The information you supply in this section will provide the basis for our assessment of your application and it is therefore important that you give a full explanation of your group's activities. It would also help with the assessment process if you tell us about the aims and objectives of your group and how your application to the (Music) Trust Fund will meet these aims and objectives.

Question 3

Please give details of what your organisation wants to do with the grant awarded from the Communities First (Music) Trust Fund and how you will do it. For example:

- **if you want funding to purchase music equipment for the playgroup your group runs then you need to tell us what difference this grant will make to the playgroup**

If your project is an event it is important to tell us the date for the proposed event. **It should be noted that applications received less than two months before the event date cannot be assured of receiving the funding in time for the event, and we would therefore request you submit your applications as early as is practicable**

It is important to note that you cannot make an application to the (Music) Trust Fund on behalf of another group.

What kind of project/activity could be supported

Grants may be awarded to build on existing activities or to initiate new activities.

The following types of activities could be included:

- Transport/ travel costs;
- Purchase of music
- Hire of venues / halls for rehearsals / events
- Special concerts / festivals (including link-ups between county orchestra, bands, choirs);
- Short term tuition course costs (eg. tutors' fees, accommodation, administration)
- Help for parents in meeting tuition costs (Please note applications cannot be made by individuals, applications must come from community organisations)
- Purchase of musical instruments / equipment,
- Support for disadvantaged groups and people with learning needs
- Music technology development
- Creative music making

What kind of project/activity could not be supported?

The following list gives you some idea of what the (Music) Trust Fund is unable to support:

- Direct support / revenue costs for standing county-wide orchestras, bands or choirs
- applications for unspecified items e.g. contingency money;
- retrospective applications, for example we would not accept an application for an event, that has already taken place;
- staff costs for permanent or contracted posts. The (Music) Trust Fund will consider costs for sessional workers or non contractual work (eg playschemes)
- applications can not be made on behalf of a project for another group, if the group is unconstituted but meets all other criteria the group must apply in their own name but ask a constituted group to provide their bank account details, constitution and accounts. See 'Who can apply' on page 1.
- An identical project previously having received funding from the Communities First Trust Fund, for example you cannot apply for the group's running costs more than once, and if you were awarded a grant for a trip one year, your group cannot apply for an identical trip in subsequent years. However the (Music) Trust Fund will consider an application for another trip provided you could demonstrate that it involves different people or your group are going to a different place, or if your group has previously received funding for equipment you may apply for equipment again provided it is clearly different from your previous application;

Question 4

Please let us know which Communities First area(s) will benefit. A list of all Communities First areas can be obtain either from <http://www.communitiesfirst.info> or by contacting the Helpline on 0800 587 8898 or enquiries@communitiesfirst.info.

It is important that you state each of the Communities First areas you feel your project will benefit, however you will also need to show how your project will benefit each of the areas. If your organisation is not based in a Communities First area you will only be eligible for a Communities First (Music) Trust Fund grant if there is clear evidence of how your project will benefit people living within a Communities First area.

Question 5

It is important that you provide a detailed breakdown of all the costs for your project, and provide quotes/estimates or even a photocopy of the catalogue page to demonstrate the costs.

If you want, for example, music equipment, it is important that you provide an itemised and costed list. It is not enough to say that you want equipment without itemising the costs.

The following will give you some guidance on how much funding you can expect for certain events, trips and festivals

- the maximum payable for individual use musical instruments is £500;
- the maximum payable for events / festivals will be £1,000
- trips outside of the UK will not be funded
- trips outside Wales will only be funded if there is not a suitable alternative within Wales
- grants of 100% will not be available for trips, only a contribution of the overall costs will be granted.

If you are asking for a contribution toward the costs of a more expensive project it is important that you provide us with a detailed breakdown of the total costs and the contribution you require. In addition you will have to demonstrate how you are going to raise the balance required to undertake the project.

If your project is costing more than the maximum amounts (see 'How much can we apply for?') then you can apply to the (Music) Trust Fund for some of the funding but you will need to demonstrate that you have the rest of the funding or how you intend to get the rest of the funding. If your application is successful we would be unable to pay the grant until we have confirmation that the full project costs have been raised.

Question 6

It is important that you complete this section very carefully as all grants are paid by Bank Automated Clearing System (BACS), and this is the information we will use to make your payment, if your application is successful. This means that we will pay all grant money directly into your bank account without sending a cheque.

The bank account details must be in the name of the group, we cannot pay money into individual accounts. If you have a Building Society or Giro bank account please contact your branch and ask them for the sort code and account number needed to enable us to make a BACS payment, this will not necessarily be the same number that you use to make payments into your account.

Please note that we are unable to make BACS payments to Post Office National Savings accounts, however we can make payments to Giro bank accounts.

If your application is successful we will write to you to let you know when the money is coming into your account or, if you nominate another organisation to look after the money on your behalf, into their account.

Question 7

Please tell us who and how many people are in your group. We would like to know how many people are either members of your group or are regularly involved in your activities.

Question 8

Please let us know how many people will benefit from this project. **We want to know how many people will be involved in the activities that the grant will fund.** Please ensure you give actual numbers in this section, writing the 'whole community' will not be acceptable. However if you were to say, for example, 'between 500 and 600' this would be acceptable. It is important that you give as much information as possible to ensure we assess your application appropriately.

Question 9

Please nominate at least one identified referee to support your application. If you have stated that your application will benefit wards in more than one county you will need to nominate an identified referee from each of the relevant counties. A list of referees in your area can be obtained either from www.communitiesfirst.info or by contacting the Helpline on 0800 587 8898 or enquiries@communitiesfirst.info

It is your responsibility to contact your chosen referee before you submit your application and confirm their agreement to act as a referee for your project.

Question 10

Have you contacted your local Music Service (or LEA in Powys) for a statement of support? This is not compulsory but this will enhance your application in the assessment process.

Details of the Music Services in your area can be obtained either from www.communitiesfirst.info or by contacting the Helpline on 0800 587 8898 or enquiries@communitiesfirst.info.

Question 11

Please ensure that you have signed and dated the form. If your grant application to the (Music) Trust Fund is successful, the grant will be made on the condition that there are adequate child protection policies in place and that all volunteers are CRB checked.

For further information contact the Criminal Records Unit Tel 08702 416 557, email cru@wcva.org.uk or visit www.wcva-cru.org.uk.

Question 12

Please complete and sign the Checklist for Communities First Trust (Music) Fund Applications. Send the completed form with all supporting documentation to the address on the final page of the application form.

What happens next?

- As soon as we have received a completed application form with all the necessary documentation, you will receive an acknowledgement letter, **this letter will contain a reference number and it is important that you quote this if you contact us again;**
- We will at that point contact your nominated referee to ask them to complete a Referee Feedback Form;
- When we receive the completed Referee Feedback Form we will start the assessment process;
- When a decision has been made about your application you will receive a letter telling you what the Trust Fund panel have decided. The panel's decision is final.

Will I be monitored?

If you receive a grant you will be monitored in order to:

- assess whether the grant is being spent on the activities approved
- identify where a project is proceeding according to plan
- identify whether the grants scheme as a whole is meeting its purpose
- accumulate information on the activities funded from the scheme.

Who can I talk to about this application?

By ringing the Communities First Trust Fund Helpline on **0800 587 8898**.

Who makes the decision?

A Grants Panel drawn from the members of the Communities First Support Network, representatives from arts and music associations and chaired by WCVA.

Who can I complain to if I am unhappy with the process?

Applicants have the right to complain about the administration of the scheme by using WCVA's Complaints Procedure. Ring the WCVA Helpdesk on **0870 607 1666** for a copy.

What is the Communities First Support Network?

The Communities First Support Network is a partnership of 9 key national community development and regeneration organisations across the voluntary and community sector supported by the Welsh Assembly Government. The Network members are Black Voluntary Sector Network, AMCAN, Community Development Cymru, Development Trusts Association Wales, Groundwork Wales, Menter a Busnes, Wales Co-operative Centre, Wales Council for Voluntary Action (WCVA) and Wales Association of County Voluntary Councils (WACVC).

What is WCVA?

Wales Council for Voluntary Action represents, campaigns for, supports and develops voluntary organisations, community action, and volunteering in Wales. It represents the sector at a European, UK and national level, and together with a range of national specialist agencies, county voluntary councils, and volunteer bureaux, and other development agencies, it provides a support structure for Wales.

WCVA is a membership organisation, and a company limited by guarantee, with charitable status.



Registered Charity 218093



Communities First (Music) Trust Fund

For office use only

Application Form

CFMU

It is important that you read the note before you complete this application form
About your group

1. Name of group

Name of main contact in the group

Title

First name

Surname

Post held

Address for correspondence

Postcode

Tel

Fax

Email

Have you made a previous application to the main Communities First Trust Fund? Yes/ No

If Yes please tell us the Reference Number(s) of the previous application(s)

About this grant

2. What does your organisation do? (refer to Guidelines - Question 2)

**3. What does your organisation want to do with the grant from the (Music) Trust Fund?
(refer to Guidelines - Question 3)**

4. Which Communities First areas will it benefit? (refer to Guidelines - Question 4)

**Please give a detailed breakdown of all the costs. *Please make sure you support these costs with quotes, estimates or catalogue pages.*
(It is important that you read all of Question 5 guidelines before completing this section)**

1. Name Position

2. Name Position

7. How many people are involved with your group? (refer to Guidelines - Question 7)

Committee members Volunteers
Paid staff Total Membership

8. How many people will benefit from this project? (refer to Guidelines - Question 8)

9. Nominated referee (refer to Guidelines - Question 9)

Please nominate **at least one referee** from the list for your areas who we may approach to support your application.

Nominated referee 1 referee 3	Nominated referee 2	Nominated
Full name of referee <input type="text"/>	Full name of referee <input type="text"/>	Full name of referee <input type="text"/>
Organisation <input type="text"/>	Organisation <input type="text"/>	<input type="text"/>

10. Have you contacted the local Music Service (LEA in Powys) in your areas you have mentioned in Question 4 (refer to Guidelines - Question 10)

YES NO

Name Date contacted

Name Date contacted

11. Your signature on behalf of the organisation

I confirm that to the best of my knowledge and belief, all replies given on this application form are true and accurate. I understand that Wales Council for Voluntary Action may collect supporting information at any stage of the application process. I further confirm that this application is made on the basis that if successful, the organisation agree to the following conditions:

- Use the grant only for the purpose agreed in the offer letter

- **There is adequate child protection policies in place for working with young people**
- **There is adequate insurance in place in respect of the activity being carried out?**
- **All volunteers are CRB checked.**
- **Complete an End of Project Report as requested**
- **Return any unspent portion of the grant after 12 months or sooner if requested by WCVA**
- **Agree to any additional monitoring as required**
- **In the event that your group was to close within twelve months from receipt of a grant, any unspent portion would be returned to WCVA, and any assets purchased with this grant will be given or transferred to another local voluntary organisation with similar aims and objectives.**

Data Protection Act 1998.

The information given will be entered and processed on computer by WCVA; the forms will also be kept. The information will be used by WCVA for administration purposes of the grant scheme and for the monitoring and promotion of the voluntary sector in Wales. Personal data is limited to contact names, position, address, telephone and other contact numbers, organisation, and project; it may be considered as sensitive personal data where the organisation/project is involved with matters relating to race, ethnic origins, politics, religions or similar beliefs, physical, mental health or sexual life.

Contact details will only be disclosed to third parties for the following purposes: to enable WCVA to process your application; to enable County Voluntary Councils to monitor local funding; to announce successful projects, and to promote the Communities First Trust Fund grant scheme generally via press releases and other bona fide promotional activities including placement on WCVA's, and Communities First Trust Fund Websites.

Please sign to show that you agree to WCVA using your data in this way.

I agree to the above use of my data and I confirm that to the best of my knowledge and belief, all replies given on this application form are true and accurate.

Signed by the contact person _____ **Date** _____

Print name _____

Please make sure that you send this form back to us fully completed and that you have enclosed a signed checklist.

Part or all of the information you provide us with will be held on computer. This information will be used for the administration of applications and grants and for producing statistics.

Copies of this information will be provided, when necessary to individuals and organisations that Wales Council for Voluntary Action consults with when assessing applications and grants.

Please return the completed application form and required documents to :

Communities First (MUSIC) Trust Fund
Wales Council for Voluntary Action Baltic House
Mount Stuart Square, Cardiff Bay, CF10 5FH



Communities First *Support Network*
Rhwydwaith Cefnogi Cymunedau yn Gyntaf



**Wales Council for
Voluntary Action**
Supporting charities, volunteers and communities

**Cyngor Gweithredu
Gwirfoddol Cymru**
Yn cefnogi elusenau, gwirfoddalwyr a chymunedau

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