EAST MIDLANDS TALENTED YOUNG MUSICIANS REPORT

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on behalf of
East Midlands Music Education Hubs
and
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Introduction and context

Across the East Midlands region, Music Education Hubs and their partners operate their own local programmes for talented young musicians which vary from one county to the next. The East Midland Music Education Hubs and The Mighty Creatives, East Midlands Bridge organisation, have determined, therefore, that there is a need to develop regional provision, which will assist in the musical, social, cultural and personal development of the most talented of young musicians in the East Midlands. The Music Education Hubs involved in this project cover these local authority areas: Derby, Derbyshire, Leicester, Leicestershire, Lincolnshire, Nottingham, Nottinghamshire and Northamptonshire. The Mighty Creatives, East Midlands Bridge organisation, is part of a national network of ten Bridge Organisations, funded by Arts Council England to use its experience to help more children and young people access great art and culture.

Note: Throughout this report, where the term “young musician” is used, this makes reference to all musicians aged between 13 – 18 years old (or up to 25 years old for those with Special Educational Needs or Disabilities) who are involved with music in the following ways: musical performance (instrumental, vocal, music technology or assistive technologies), music writing (composition, lyric and/or song writing, production) or in related musical fields (event promotion, marketing, and so on).
1. Programme aims and outcomes

a. Aims

The East Midlands has very strong music education provision for children and young people but is lacking in a region-wide strategy for engaging with talented young musicians across the social, socio-economic, cultural and musical spectrum. This programme as described by Hand on Heart Arts Ltd, in consultation with the leading Working Group of regional Music Hubs and The Mighty Creatives, East Midlands Bridge organisation, (TMC) aims to:

- Identify and support young musicians from any musical background or genre
- Provide a relevant, challenging and enjoyable experience for talented young musicians which helps them make the most of their talents and broadens their musical understanding
- Prepare talented young musicians for rewarding lives and careers (whether in music or another industry)
- Propose a framework for identifying and supporting talented young musicians
- To create a programme and model of engagement that may be replicated in other areas affected by isolation or barriers for children and young people in challenging circumstances (CYPCC)
- To draw attention to existing live music and music education provision in the region through collaborative working between local musicians, arts organisations, the charitable sector, the Music Educations Hubs and The Mighty Creatives
- To generate a high-quality programme, by consulting with a range of local, regional, and national partners in the planning, which acknowledges the current good practice already in place regionally

b. Outcomes

The outcomes of this project will be:

- More effective systems for identifying and supporting talented young musicians
- Stronger, larger and/or more regular attendance from a wide range of talented young musicians into programmes across the region
- Greater awareness of and familiarity with digital resources that extend learning and music-making
- Closer working relationships between regional Music Hubs, The Mighty Creatives and regional partners in the development of a regional programme
- Strengthened and widened leadership and workforce skills in the region
- Increased capacity (in both size and skills) in partnership working and collaboration
2. Target audiences: an overview of the East Midlands

Geographically, the East Midlands (covering Derbyshire, Leicestershire, Nottinghamshire, Northamptonshire, Rutland and Lincolnshire) has a number of concentrated urban populations and large rural areas. The county towns of Nottingham and Leicester, together with the city of Derby, are the major cities of the area, which are surrounded by countryside, villages, and historic market towns. Lincolnshire is different in character from the rest of the region in that it remains relatively remote; additionally, a substantial portion of the Peak District National Park lies within Derbyshire. Very different again is the Lincolnshire coast, extending from Mablethorpe to Skegness. The region is also very large, with a considerable distance from side of the region to the other, and while there are rail and bus networks, these do not always adequately link communities to each other.

Key population headlines in the East Midlands (Census 2011)¹:

- There are just over 4.5 million residents, representing 8% of the population of England and Wales
- The median age is 40
- 19% of the population are people whose day to day activities are limited by a long term health problem or disability
- 11% of its people provide unpaid care for someone who is ill or disabled
- Outside London, Nottingham has one of the largest proportions of car-free households, at 44%
- “In 2001 virtually everyone in Boston, Lincolnshire described themselves as white British, but just 84% did so 10 years later” ²
- Leicester has the highest percentage of ‘Asian/Asian British Indians’ (29%) in England and Wales; Oadby and Wigston (Leicestershire) had the fifth largest percentage (18%)
- Oadby and Wigston is among the 10 local authorities with the highest percentage of Sikh residents (7%) and Hindu residents (9%). Within the East Midlands only Leicester unitary authority had a higher proportion of Hindu residents (15%).
- 59% of residents state their religious affiliation as ‘Christian’ and 27% declare a ‘No religion’ affiliation
- 25% of people aged 16 and over have no recognised qualification. This is 1% point lower than the proportion with a qualification of degree level or above and 2% points higher than England and Wales at 23%.
- Of the local authorities in England and Wales, Corby, Ashfield and Boston were ranked in the 10 authorities with the lowest proportion of residents that had a highest qualification of degree level or above. Bolsover and Boston (both 33%) were in the top 10 local authorities in England and Wales for the proportion of usual residents aged 16 and over with no recognised qualification.
Key arts engagement headlines in the East Midlands:


- 61% of people in the East Midlands engaged in the arts on three or more occasions in 2011/12. This is broadly in line with the average across England as a whole, though significantly lower than the East (68%), South East (68%) and South West (68%), and significantly higher than the North East (54%).
- The Taking Part survey measures the cultural engagement of children aged 11-15 by asking them directly about their activities both in and outside of school. In 2011/12, the majority of children aged 11-15 in the East Midlands engaged in at least one arts activity (100%) and visited a library in the last year (65% compared to average in England of 78%).
- Digital engagement - the use of 'museum or gallery' and library websites in the East Midlands in 2011/12 was broadly similar to usage across England as a whole. However, only 27% of people in the East Midlands visited 'theatre, concert or arts' websites, which is significantly lower than the English average of 32%.
- 10% of people ‘Played a musical instrument for own pleasure’, 4% ‘Sang to an audience or rehearsed for a performance’, 3% ‘Played a musical instrument to an audience or rehearsed for a performance’, 2% had ‘Written music’, and less than 1% ‘Rehearsed or performed in opera/operetta or musical theatre’.

Key headlines relating to children and young people in challenging circumstances in the East Midlands:

- Leicester UA has the highest percentage of children in poverty in the East Midlands (29%) iv
- Nottingham is number 11 of the top 20 local authorities for high child poverty rates in the UK, with 32% of children living in poverty in 2012v
- The East Midlands has 564,385 families receiving Child Benefitvi
- There were 349,130 calls from landlines were made to ChildLine, of this more than 52,752 of those calls came from the Midlands (this figure refers to the period between 1st April 2011 and 31st March 2012)vii
- There were 1559 reported cases of a child being sexually abused in the East Midlands police force area. These involved 1559 girls and 293 boys. There were 252 children under 11 years old (not old enough for secondary school) including 50 who were under 5 years old (010-11 figures for the East Midlands police force area)viii
- Government statistics show that as of 31st March 2011, there were 4,430 children being looked after in the East Midlands and that there were 3,558 children on the Child Protection Register in the East Midlandsix
- In England, the West Midlands, Yorkshire and the Humber and the East Midlands have the highest proportion of 16-24 year olds who are Not in Education, Employment or Training (NEET): 17.7% of 16-24 year olds in the East Midlands are NEETx
• There are an estimated 1.371m children and young people in the East Midlands aged between 0 and 24 years old, accounting for 30.59% of the East Midlands population
• Only 13% of Councils in the East Midlands has a Young Carers policy\textsuperscript{xi} but there around 12,476 young carers in the East Midlands\textsuperscript{xii}
• In Northamptonshire, around 3% of children and young people have been identified as “in need” (includes those who face complex family difficulties, are in need of protection or have disabilities) and with domestic violence as one of the most common presenting factors in all ages.\textsuperscript{xiii}

\textit{NB: additional area-specific data and statistics can be found in \textquotedblleft The State of Our Region 2012”, The Mighty Creatives\textquotedblright}
3. Consultation, research and findings

a. General methodology

A mixed methodology approach was used for this Vision and Programme development, including the following methods:

- Internet research
- Online surveys
- Phone consultation
- Face-to-face consultation

Internet research

An internet search was undertaken to explore the following areas:

- Relevant statistical data and information for the region and each county area
- The existing offer for talented young musicians in the East Midlands
- Active potential partners working across the East Midlands (including arts organisations, charities, youth support services, National Portfolio Organisations (Arts Council England), National Foundation of Youth Music funded organisations, schools, colleges, universities, and other related organisations)
- Locally / regionally based professional musicians
- Expert sources relating to teaching and learning, particularly in relation to working with young musicians showing talent, and also working with young musicians from challenging circumstances
- Existing research in the field of musical talent and potential of young musicians, including research on young musicians in challenging circumstances

Online surveys

A selection of young musicians participated in an online consultation, each answering ten questions relating to music, musical talent, local / regional opportunities for talented young musicians, and access to the internet. The survey was distributed via social media (Twitter and Tumblr) and local / regional stakeholder partners who work regularly with young musicians (such as Music Education Hubs, teachers, youth support services, and so on) and was filled in voluntarily and anonymously. These surveys were completed by young musicians in November 2013, via the online service Survey Monkey. A total of 10 young musicians filled in the survey.

An online survey was distributed to potential partners and interested regional partners, each answering ten questions relating to musical talent, their provision for talented young musicians and the barriers faced for talented young musicians in challenging circumstances. The survey was distributed to 230 relevant arts / music organisations, charities, youth services, county councils, schools, colleges and Universities. The surveys were answered voluntarily but not anonymously. A total of 15 potential partners / interested parties filled in the online survey.
An online survey was distributed to non-East Midlands Music Education Hubs, in an effort to ascertain the national picture of programmes and frameworks for talented young musicians. They each answered six questions relating to the identification of musical talent, their provision for talented young musicians and the barriers faced for talented young musicians in challenging circumstances. The survey was distributed to Music Education Hubs via direct emails and via Twitter. The surveys were answered voluntarily but not anonymously. A total of 10 non-East Midlands Music Education Hubs filled in the online survey.

Two online survey were distributed to the lead East Midlands Music Education Hubs and The Mighty Creatives (the lead organisations responsible for commissioning this piece of work), in order to map and audit regional delivery, existing programmes / frameworks in place, views on musical talent, and to feed into face-to-face consultation. The survey was distributed to seven representatives. A total of 3 lead organisations filled in the online survey.

Examples of the questionnaires can be found at:

- Young Person survey: https://www.surveymonkey.com/s/ZP2TSPF
- Music Hub (non East Midlands) survey: https://www.surveymonkey.com/s/T2TDNKR
- East Midlands Working Group surveys: https://www.surveymonkey.com/s/NSLPBQ9
- https://www.surveymonkey.com/s/NW6GFLX
- Potential partner survey: https://www.surveymonkey.com/s/RZFDYSN

**Face-to-face consultation**

A representative sample of talented young musicians from mainstream settings and from challenging circumstances was consulted with in face-to-face consultations (before, during or after the musical activity that they are involved in). The young musician and, where appropriate, the teacher or mentor, was interviewed to try to give a rounded perspective on each young person. The representative sample was made up of: 3 young musicians from the Alternative Education programme, delivered and managed by Pedestrian (a registered charity working within education, creative, and cultural sectors across the East Midlands); 1 young musician from SuperGroup, a talent group run by County Youth Arts, Nottinghamshire County Council; 5 young musicians from the Disability Arts Group delivered and managed by the Disability Support Team of Nottinghamshire County Council in partnership with County Youth Arts; and, 37 musicians from Nottingham Music School from the Nottingham City Music Hub. A total of 56 young musicians have been consulted with face-to-face as part of this consultation. Each set of young musicians were interviewed by Russ Grooms of Hand on Heart Arts, and they were largely asked the same set of questions on the virtual, online survey. These consultations took place in December 2013 and January 2014.

230 arts organisations, charities, youth support services, National Portfolio Organisations (Arts Council England), National Foundation of Youth Music funded organisations, schools, colleges, universities, and other related organisations, were invited to a series of four face-to-face group consultation meetings held in Lincoln, Mansfield (Nottinghamshire), Derby, and Leicester in November 2013. At these meetings, participants at the consultation were asked to answer
questions which largely matched the online survey. The consultation meetings were led by Laura Callaghan and Russ Grooms of Hand on Heart Arts. A total of seventeen organisations participated in the face-to-face consultation (Lincoln – 3; Nottinghamshire – 3; Derby – 4; Leicester – 7). In attendance at the face-to-face consultation meetings were: Lincolnshire One Venues, Lincolnshire Music Hub, SoundLINCS, County Youth Arts (Nottinghamshire County Council / Nottinghamshire Music Hub), Sinfonia Viva, EMJAZZ, Fleet Arts, Baby People, Derbyshire Music Hub, The Mighty Creatives, Orchestras Live, Leicester/shire Music Hub, NMPAT / Northamptonshire Music Hub, Darbar Arts, Sensory Education (Lincolnshire County Council) and Bullfrog Arts.

Further interviews were arranged on a case-by-case basis, with Pedestrian, a Music Leader in Nottingham, Nottingham City Music Hub and the Disability Support Team of Nottinghamshire County Council.

**Phone consultation**

Interested parties and potential partners / lead organisations that were unable to participate in the online or face-to-face consultations were invited to have a phone consultation. Nottinghamshire Music Hub and Pedestrian consulted via phone call.

**Young people**

Throughout this report where young people are referred to by name, names have been change to protect identities.

**b. Findings**

**i. Towards a definition of “talent” in music**

**What is “talent” anyway?**

Before considering the development of a programme for young musicians showing talent, we need to come to some kind of consensus about what we regionally understand to be “talent” in the context of young musicians. A recurring theme in consultation was that “talent” and “potential” have two different definitions.

Firstly, let’s consider young people’s views on “talent” in music. 51 of 56 young musicians consulted with considered themselves to be musicians, but did not consider to be talented musicians. Here’s the explanation by four young people who were surveyed online:

“*I would not say I am talented because I cannot easily pick up a new instrument like others I know*”

“*I do not think of myself as a talented musician because although I am decent at music, I am not really good at music because I can forget tunes and notes easily*”
“I wouldn’t say I am particularly talented, however I play both my instruments to Grade 5 standard.”

“Not necessarily yet, maybe later as I get better.”

Of those consulted, the young musicians who did consider themselves to be talented, reasons given for this were as follows:

“In terms of being classically trained and achieving grade 8 standard, yes. In other terms there are many others, without these qualifications who are [much] more musically talented that me.”

“I'm not sure, but others have described me as talented”

“Yes I achieved grade 8 at the trumpet last year when I was 14 and I'm 15 now, working towards a performance diploma on the trumpet.”

“Yes, I think after 14 years of playing music I have gained enough skill and experience to describe myself as talented.”

When asked how they would judge the musical talent of their peers, the young people answered with a holistic and multi-disciplinary vision:

“Their understanding of music, their 'musicality' with their instrument, their ability to connect with the music, their confidence in front of an audience”

“They are a good technical player, they can write music and can quickly pick up music so we can jam together easily and collaboratively write songs and improvise. They understand different styles and how to play them”

Of the adults we consulted (comprising of music education specialists, youth support services, Music Education hubs, arts organisations and schools), many were musicians themselves. They agreed that coming to a standardised and objective consensus for what represents “musical talent” is very difficult, and for the most part they felt that “you can just see it”. Nevertheless some identified musical talent in the following range of ways:

“Young people with interest/ ability/ aptitude for music participation/ making/ production/ promotion”

“A natural ability”

“A level of commitment”

“Musicality is important”

“Technical ability”

“Outstanding beyond their peers”

“Eagerness to learn”

“Reaching their potential, within their own limitations”
CASE STUDY 1
Young musician at Pedestrian, Leicester

Charlie is 16 and is attending his taster session with the music project at Pedestrian. He does not see himself as talented and says that he’s never been told that he is. He tells us that although he has taught himself to play piano, he can’t be bothered to pursue a career in music. When he has completed his course at Pedestrian, he is going to ‘go home’ and play on his Playstation because it’s ‘too much hassle’ and he ‘can’t be arsed to do anything with music’. Rather than being into music anymore, he is more interested now in push scootering, therefore we try and apply the conversation to what he would do if he was trying to set up something for talented push scooter enthusiasts.

The first thing to note is that once we’re talking about something he’s interested in, his body language changes. He uncrosses his arms and becomes engaged in the group. I ask him what he would do if he knew that the best scooter park was in Derby and he tells us that he would get there, even if he had no money. He says that he would walk or scooter, even though it’s several hours away. The others in the group agree that if there was something interesting on offer, they would get there no matter what.

I probe Charlie more about his piano playing, which he tells me he learnt from bunking lessons and sitting in the school hall teaching himself. The first thing he learnt by ear was Fur Elise by Beethoven and from there, taught himself other songs by watching You Tube and watching older players. When I ask him if he thinks that he is talented he replies that he isn’t. I ask him whether anyone has ever told him that he has a talent or encouraged him and he says no. I tell him that to learn the piano by ear does show talent and ask him if I can be the first person to tell him this, to which he smiles. After this Charlie completely opens up. He says that he doesn’t continue playing the piano because he doesn’t have one and he doesn’t like keyboards. He takes to the computer and shows me visual tutorials that he uses to learn new pieces which result in us both ‘jamming’ through a version of ‘Wrecking Ball’ by Miley Cyrus. He also shows me other pieces and bands he likes and discloses that he can also play guitar and drums, all self taught. Overall, we are engaged in conversation for over 40 minutes by which time I myself learn a new song and hear some new bands. Charlie says that if he had a piano at home, he would play that for 3-4 hours a day instead of on his Playstation. Finally, Charlie asks the staff whether he can come back in the afternoon. Even though he isn’t booked to come back and started our conversation saying that he was no longer interested in music, he is buzzing with energy and talking to Billy, another lad on the group about bands that he likes and they are sharing You Tube clips when we leave.
What are the key indicators of musical talent?

Our research and regional consultation indicates that there are many different markers of talent in young people. We have looked at the research of Potential Plus UK, the National Foundation of Youth Music and Teach Plus to assist with defining indicators for musical talent in young musicians.

In the first instance, looking at the characteristics of young people who show ‘high learning potential’ could be a good way of contextualising musical talent. Potential Plus UK\textsuperscript{15} (an independent charity which works with families to support children with high learning potential / who are gifted and talented) identifies a key set of common indicators which characterise children and young people with high learning potential, as follows:

Potential Plus UK indicates that Children with High Learning Potential:

- Are able to learn quickly
- Have a rich vocabulary
- Have an excellent memory
- Have a long attention span
- Are early or avid readers
- Persevere when interested
- Have a wide range of interests
- Are good at puzzles
- Reason well (good thinkers)
- Show ability with numbers
- Show compassion
- Are perfectionists
- Are intense
- Are morally sensitive
- Have strong curiosity
- Are emotionally sensitive (feelings hurt easily)
- Have a high level of energy
- Prefer older companions/adults
- Have a quirky or grown-up sense of humour
- Are concerned with justice and fairness
- Tend to question authority
- Have judgement mature for age at times
- Are highly creative
- Are keen observers
- Have a vivid imagination

One potential partner consulted marked that a “centralised criteria that all agencies judge against” whereby “someone logs and manages them” would be a useful indicator of musical talent. Lincolnshire Music Hub currently has a progression pyramid in place which was developed within Lincolnshire and was launched as part of the Talent Lincolnshire programme in 2009. This was developed in partnership with schools and other partners and was developed by
the CfBT Education Trust. In the Upper KS2 – KS5 stages, it notes that ‘Personal Development’ is “an area where talent can remain underdeveloped and therefore requires focussed support” which is a key point when considering the programme for talented young musicians in the East Midlands.

In the Guidance on the use of KS3 Strategy training materials to support the teaching of gifted and talented pupils in music, 2004™, examples are given of the teaching and learning principles of working with talented young musicians, and what to look for when identifying those musicians. Here are a few examples, which broadly fall in line with the view in our regional consultation:

Teachers should be aware that the following characteristics can emerge in class music lessons.

Look for pupils who:
- can hear music ‘in their heads’
- are sensitive to melody, tones, rhythms and patterns
- can respond emotionally to sounds
- have strong musical memories
- can play with musical patterns
In 2008 Awards for Young Musicians initiated a Youth Music funded action research programme to work out how you could spot musical potential in a group of young people. Their results can be found in the infographic below.

Ref: http://network.youthmusic.org.uk/resources/visualisations/how-can-you-spot-musical-potential-group-young-people#sthash.wxs8H6C9.dpuf

Listed below is a record from our regional consultation of what was noted as key indicators of musical talent in young musicians aged from 13 – 18 years old, from any musical / social / cultural background (which have been arranged into five sub-categories after consultation). Many of the listed indicators have overlaps and emerging trends found in existing research (as noted above):

- Musicality
  - “Intonation, rhythmic sense, interpretation”
  - “A good ear for sound”
  - “Expression”
  - “Creative ability”
“Creativity and desire to explore”
“A good understanding of musicality as well as their chosen instrument”
“Ability to pick up music with ease”
“Listening/Musical Memory”
“A natural sense of beat and rhythm”
“An ability to play music by ear immediately after listening to it once or twice”
“An ability to grasp musical concepts quickly”
“Interpretation of music”
“Something within the young person which sets them apart from their peers within the same musical genre”
“Excelling against their peers (acting as a benchmark)”
“Originality and creativity, rather than the ability to repeat the dots”
“Those who can "feel" where something was going musically, or felt a chord changing and could explain things in a different way”
“The ability to take them to any musical setting and they could communicate without the right terminology”
“An intuitive empathy with natural instincts”

Skills
“Outstanding beyond their peers”
“A natural ability”
“An ability to do something that comes naturally that others could do but would have to work hard to achieve”
“Ability to play their instrument to grade 4 - 8 respectively”
“Ability in maths”
“Existing skill in an instrument, voice or music technology environment”
“Dexterity of hands/feet and hand eye co-ordination”
“Advanced performance skills”
“An ability to grasp notation quickly”
“Their quality and maturity of performance skills”
“High aptitude with computer-aided music”
“Their rhythm skills, their composition and extemporisation skills”
“Ability to transmit ideas without having to draw it out”
“Achievements reached within their own limitations (e.g. physical limitations)”
“Not just better technically, but develop more quickly and rapidly”
“Young people with the technical skill and the ability to use it in a creative way”

Attitude
“Dedication/willingness to learn, work, progress”
“An interest in music”
“Their willingness to learn about the genre and willingness to improve their skills”
“A good attitude”
“Inclination to explore /lead”
“Love for music: a desire to do it and to share”
“Eagerness to learn”
• Commitment
  o “Enjoyment /Commitment”
  o “Significant time spent composing / arranging music”
  o “Persistence in seeking out opportunities (passion and commitment)”
  o “Honing their craft – they made the choice to really focus on their music”
  o “Natural flair and desire to want to do it”

• Personal response to music
  o “Enthusiasm”
  o “Interest”
  o “Attentive listening”
  o “Absorption in the music”
  o “Initiative”
  o “Attention”
  o “Rapid acquisition of skills when exposed to opportunities whatever the starting point for skills and experience”
  o “A clear enjoyment of making music”

Quotes from two young musicians, about what constitutes musical talent

“My brother. He had very few lessons on the guitar and picked it up so quickly. Since first picking up the instrument two years ago, to now, he rivals my 11 years of clarinet tuition in terms of technical ability. He is much more "musical" than I am, as he has a better ability to improvise and create music, not simply play what is written like I do!”

“Can write music, get the hang of new pieces quickly, high grades at a young age, got a music scholarship at a posh boarding school, plays in national youth orchestra. I think that they are talented because they can remember tunes to most songs they play, can sight read quickly, can play to a good standard and can show others how to play quite well.”
CASE STUDY 2
Band Factory musicians, Nottingham City

I chatted with Abhas, George and Imran, three young male musicians (aged 15-16 years old; all notation-reading multi-instrumentalists in a band together as part of the Band Factory programme of Nottingham City Music Hub).

They told me that they use all different types of Apps in everyday life, as well as for music specifically. They use Soundcloud and Facebook to upload their own music, and although they don’t yet do it, are aware of the possibilities of marketing their band (which is relatively new) to a wider audience.

Abhas commented that his music teacher at school makes use of YouTube in lessons "because she doesn’t know anything" but to also help with showing them different music. The lads also mentioned that revision guides are emailed out from their teachers to support their written evaluations in music.

Apparently also their school departments (including the Music Department) are represented on Twitter and regularly tweet examples of good work and exam grades, reminders and so on, which were often linked with the school Learning Gateway (which they didn’t think much of).

They commented that the interaction wasn’t a personalised process, but they know that some peripatetic teachers do put tutorials and similar things online for their students. Imran, as well as being a song-writer and Grade 8 level drummer, also said that he learnt how to do some Music Tech work from tutorials accessed via YouTube. All in all, the group had a variety of access points into digital learning which served to complement their face-to-face tutoring received at school or through the Music Hub.
What do young people want?

The young musicians consulted with had distinct ideas and thoughts about what they like and dislike about the current activities on offer to talented young musicians, and what they would like to see developed. The findings have been categorised into 3 sections (Community, Musical content and Accessibility) and are populated by quotes from young people:

Young people consulted said that the key aspects of the music activities that they would involve themselves with, includes:

Community
- “The chance to meet like-minded people”
- “Can be boring on yourself”
- “Play with and for other people”
- “Be a part of something”
- “If they had a similar age range to myself, or conversely, a wide age range - not just older people/younger people. If they introduced different styles, but mainly played popular music and up-to-date songs. If they had a fun and inviting environment with an inspiring and motivated conductor.”
- “The people”

Musical content
- “Performing”
- “Unique opportunities”
- “To be able to play in concerts, to have a little fun and to learn to expand our musical knowledge.”
- “If it was challenging for advanced people to push me musically because apart from the youth orchestra which I am not part of there is nothing in Nottingham for grade 8+ young musicians.”
- “If it provided the opportunity to play great music with great people, and offered me the chance to better myself”
- “Genre they focus on, reputation of the group”
- “Range of repertoire (classical and latin and jazz) - not "hardcore classical"
- “Loads of different instruments, not like a traditional orchestra”
- “More say over what we play”
- “Fusion of music”
- “Making new music on computers”
- “Chances to play together in a wider range of bands, and more opportunities to meet with similar musicians and just do duets or jam or talk about music - people that they wouldn’t meet or have time to usually - like music events or a monthly club or something”
- “We should be able to create an orchestra or little group for us to be able to get together and practice music and have little concerts in the area.”
- “More types of music classes, theory classes, cheap tuition, recording studio days where you can look around”
- “There should be an annual teens festival, performed by teen bands”
• “Group activities where all young musicians can get together and share their talent with one another”
• "Wide variety of groups that stretch across a number of musical genres. There are a few concert bands and classical orchestras, but there is barely a jazz scene at all etc”

Accessibility
• “Play music I like, very specific ability groups, free, friendly”
• “Is it near, free and challenging”
• “Not too early in the morning”
• “For people from city schools it is difficult to achieve high levels of playing without a lot of motivation or support as there is limited opportunities and joining private music groups can be intimidating and not financially possible. There should be better cheaper instrumental tuition in schools and not only intermediate levels music groups like the robin hood youth orchestra but also grade 8+ groups so people don't get bored and quit like me”
• “The chance to explore their full potential without financial barriers”

Findings about internet usage and digital musical interactions

In order to determine whether digital interactions will comprise a key or core part of the talented young musicians programme, it is important to clarify existing behaviours that are manifest in young musicians in the East Midlands.

Where do you access the internet?
Do you use the internet for any of the following opportunities?

Young musicians consulted mainly use the following online platforms in everyday life (not exclusively for music based interactions):

- YouTube
- What’s App
- School Learning Gateway (e.g. OpenHive, Moodle)* Note: most young people disliked these platforms
- Spotify
- iTunes
- Email

There was mixed opinion regarding these platforms:

- Twitter
- Facebook

It is also useful to contextualise the regional findings about the consumption or use of digital music interactions with a broader look at global online habits. This Qmee infographic clearly describes what happened globally every 60 seconds online in 2013, which, in bitesize chunks of information, gives a clear understanding of the increasing importance of the online market and its potential to affect and reflect the habits and needs of young people.
http://uber-facts.com/2013/07/30/every-60-seconds-on-the-internet/
Accessed 10/01/2014
CASE STUDY 3
Four female orchestral musicians, Nottingham City

I sat at break time with four female, 16 year old instrumentalists from the Robin Hood Orchestra in Nottingham City; Chelsey, Lucia, Dani and Chanelle. We had already spoken to the girls in a wider consultation group, but I wanted to hear whether they would voice some of their ideas in a smaller set of peers.

It turned out that they really liked the idea of a mentoring scheme for young musicians who are trying to get to the next step of their development, saying that the “contacts” and “experiences” that the mentor had could assist them with the “financial side of how to support yourself”. Chanelle made sure that I knew that the mentor “doesn’t have to be a well-known professional musician, as long as they are a good one and have experience with working with young people.” As a group, they agreed that they would prefer face-to-face mentoring rather than virtual, online mentoring.

The girls also really liked the idea of being in a different kind of music group “where you can go into different types of music that you wouldn’t normally do, like rock and strings or something!”. Lucia said that a mixed group would “open up networking opportunities and links” but if it was based across the whole of the East Midlands, the geographical problems would make traveling difficult.
ii. Existing programmes for talented young musicians in the East Midlands (including how talented musicians are currently identified & challenges to identification) and gaps in existing provision

**Existing programmes for talented young musicians in the East Midlands**

There is a great deal of good work that already exists in the region, and it is important that the newly formed programme for talented young musicians does not replicate or undo any existing good work. To that end, below is a summary of the work for (talented) young musicians that is currently happening across the region, led by the Music Education Hubs and other key strategic organisations and charities who have fed into the consultation for this project.

This overview (together with the Appendices 1 – 5 relating to each locality) may not represent the total picture of what is happening regionally; it represents the organisations who have told us about their work directly (after an initial email / social media invitation requesting responses) and the organisations who have programmes of work advertised or showcased online, via websites, online listings, or social media. It is entirely possible that other good work is happening for talented young musicians that may have been missed in this process: however, this does raise the issue of the visibility of activity to organisations for signposting and for young people themselves.

Further to this, a crucial remark heard from several Music Hub partner organisations who participated in consultation was that there is no current mechanism for learning about what other music education activity is going on locally and/or regionally: there is not a single place where you can get a full picture of activity and gather an understanding of what activities are currently available for talented young musicians (and indeed young musicians in general). A common trend emerged in consultation that there was no linked up thinking or method of collaborative communication, which could potentially have a detrimental effect on creative partnership working and, more vitally, the signposting of young people into the best musical programmes for their circumstance and situation. In one instance, a key partner of one of the Music Education Hubs said that they were delivering work on behalf of the county Music Education Hub but never have any communication from them, and don’t really understand the nature of the rest of their work that they have been engaged by Arts Council England to deliver.

**Music Education Hubs / Bridge Organisation**

**Derbyshire Music Hub**
(see full listing of Derbyshire young talented musicians programmes in Appendix1)

Derbyshire City & County Music Hub offer musical activities and tutoring, including instrumental and vocal teaching, singing support (singing programmes across all ages), conductors and ensemble directors (of large and small groups, of varying abilities), assistant and music support. Their peripatetic workforce engages with over 19,000 students a week. Their programme for talented young musicians is in the traditional music service model, but they have always worked with partners to offer a wide range of musical opportunities (for example they
have worked with Fleet Arts for around 8 years, and are currently working with EMJAZZ on their Miles Ahead Youth Music funded programme).

**Leicester/shire Music Hub**
(see full listing of Leicestershire young talented musicians programmes in Appendix 2)
Leicester-shire Music Hub is a partnership of the Leicester-Shire Schools Music Service, over 30 local and national musical organisations, as well as all schools and both Local Authorities. National and regional partners include The Philharmonia Orchestra, The Darbar Arts Culture and Heritage Trust, Sinfonia ViVA and Soft Touch Arts Ltd. Other partners range from charitable trusts, community arts organisations, small businesses, national providers of music equipment and technology, colleges and choral groups. They currently offer a progressive but traditional Western Classical route of orchestras, bands, singing, and some alternative provision (through partners), but are looking to offer more musical breadth for talented musicians. They currently also offer tours and cultural visits for talented young musicians.

**Lincolnshire Music & Arts Education Hub**
(see full listing of Lincolnshire young talented musicians programmes in Appendix 3)
Lincolnshire Music and Arts Education Hub (LMAEH) consists of around 15 organisations who work together to provide the Lincolnshire area with key musical activity including instrumental learning, singing & choirs and bands & orchestras. LMAEH is keen to match up the good work already happening in the locality and to ensure there is linked up thinking regionally.

**Nottinghamshire Music Hub**
(see full listing of Nottingham City and Nottinghamshire young talented musicians programmes in Appendix 4)
The Nottinghamshire Music Hub is made up of a group of schools and music organisations who work together to provide music-making opportunities for children and young people in Nottinghamshire. The Nottinghamshire Music Hub is led by the Arts and Sports for Children and Young People team at Nottinghamshire County Council. They currently provide instrumental music teaching, Notts Performing Arts (Saturday morning music-making in four performing arts centres and a range of county youth music ensembles) and County Youth Arts (providing music activities for young people aged 13-19 including specific projects for children and young people who face difficult circumstances, such as the iPad Orchestra, Disability Arts Partnership and Supergroup).

**Nottingham Music Hub**
(see full listing of Nottingham City and Nottinghamshire young talented musicians programmes in Appendix 4)
The Nottingham Music Hub is a partnership of key local and regional music organisations, led by Nottingham Music Service, working together to deliver music education for children and young people, in and out of school across Nottingham City. They currently provide instrumental music lessons, bands/orchestras, choirs/singing, popular/world music, In Harmony, and Musical Inclusion programmes.
Northamptonshire Music Hub
(see full listing of Northamptonshire young talented musicians programmes in Appendix 5)
The Northamptonshire Music Education Hub (NMEH) is a partnership of organisations delivering music education for the children and young people of Northamptonshire. The lead organisation of NMEH is Northampton Music and Performing Arts Trust (also the lead partner of the Rutland Music Education Hub). They currently provide a traditional county music service offer which has diversified over the past few years. They offer peripatetic instrumental tuition, bands/orchestras, singing/choirs, 30 county ensembles (auditioned) including a world music ensemble, 15 Music Centres (including a Special Educational Needs Music Centre).

The Mighty Creatives
The Mighty Creatives (TMC) is a charity working across the East Midlands to champion young people’s creativity and innovation. As a Bridge organisation, they work directly and indirectly with talented young musicians / music programmes across the following 7 core roles: 1. Insights and intelligence gathering 2. Programme of activity such as Locally Based Partners and Education Partners programmes in local communities and Teaching Schools 3. Facilitating networks, such as delivering summits, conferences and training 4. Promoting Artsmark, including TMC Consultants supporting schools and involving young people 5. Promoting Arts Award, including delivering targeted Arts Award projects and Arts Award Drop-ins 6. Partnership Investment, including Local Learning Investments (curriculum innovation and improving use of place based arts and cultural assets in learning) and Innovation Investments (new product, service, business design relating to cultural education, including music education). Related activity also includes The Bank of TMC, Creative Employment Programme Traineeships, and Route One Careers Conference.

Other Arts Organisations working across the East Midlands

Orchestras Live is a national music organisation and charity and Arts Council England National Portfolio Organisation which works with professional orchestras to underserved areas and works with people in challenging circumstances. Partnership is at the heart of everything that they do: they currently work with local authorities, music education hubs, promoters, orchestras, composers and music leaders to deliver orchestral programmes nationwide. They have committed partnerships with all of the Music Education Hubs across the East Midlands.

EMJAZZ (East Midlands Jazz CIC) is the consortium of promoters of jazz in the East Midlands and is an Arts Council England National Portfolio Organisation. They have a programme of jazz education work, including work with hard to reach groups. They operate through five key promoters in each East Midlands county and put on around 120 gigs in a variety of different venues each year. They are currently running a Youth Music funded programme, based around the development of small jazz ensembles in and an improvisatory approach. They work with regional, national and international artists as mentors.

Fleet Arts is a community arts organisations based and working in Derbyshire which provides mainly rock/pop programmes for young people, including programmes for Looked After Children (LAC), fostered young people and other vulnerable groups of young people. Fleet Arts is currently delivering a programme called "Turn it Up" which offers a range of workshops, skills
development and opportunities for performance for young people across Derbyshire to develop and expand their contemporary music skills. Turn It Up encompasses developmental activities including Rock School, Gigs, Performances and Promotion, and the Progression Programme.

**Baby People** organises education-based events and development organisation based in Derby, and are working currently in Derbyshire (but are working on plans to work more regionally across the East Midlands, and Leicester in particular). Baby People deliver music education programmes in black and urban arts for young people, particularly NEET (not in education, employment or training) young people. They host a studio in Derby for their core education work and now work across the genres supporting young people on their journey to into industry level music making.

**Darbar Arts**, based in Leicester, is a concert and festival management organisation working with Indian Classical Music and world fusion music. They offer music education delivery into schools, in the genre of Indian Classical Music, working alongside the National Curriculum for music education.

**Bullfrog Arts**, based in Leicester, provides music, film & dance projects with children and young people. It is an artist-led company that provides opportunities for children and young people to engage with the arts. They currently sit on the Leicester/shire Music Hub. Their music education delivery primarily works with CYP in care and have a strong city council partnership to deliver this work. Existing programmes include foster children's choir, Taiko band, singing groups, and rock school. Their geographical reach is Leicester City, and their key partners are the virtual school team, Curve Theatre, Leicester Schools Music Service, Leicester Music Hub. All the young people involved in their programmes are LAC.

**soundLINCS** is a music development agency in the East Midlands, working in partnership with local, regional and national agencies to provide and develop music making opportunities for the diverse communities of the East Midlands. soundLINCS are currently running an East Midlands Talent and Potential Network (Youth Music funded programme) which offers a series of regional networking and training events for all those working with Children in Challenging Circumstances and Early Years. In 2014, soundLINCS will be running seminars on how to spot talent and potential in young musicians.

**Lincolnshire One Venues** (LOV) is a group of ten Lincolnshire based venues, working together to support young people to be part of the cultural landscape in Lincolnshire. The LOV Young People's Programme is engaging young people aged 12-25 in a range of projects and opportunities to give them the chance to be audience members, artists, producers and programmers within their venues. As a network, they are keen to share their learning, from their Young People's Programme and from working as a consortium. Musically, they offer young people programmes which connect groups to the venues, such as creating festivals/events, acoustic cafes and open mic nights.

**Sinfonia Viva**, based in Derby, is a music ensemble delivering musical experiences regionally and nationally, and is best known for its education work which accounts for 70% of its overall
delivery output. Their work with young musicians includes creative projects which involve young people creating and playing their own music. They also work regionally with the Brownies network and in hospitals and hospices. In May 2014 they will be running a project in all six children’s care homes across Derby.

**Pedestrian**, based in Leicester, is a registered charity working within education, creative, and cultural sectors. They offer training and projects across the East Midlands and engage with hard to reach young people and adults. They run an Alternative Education provision at their multidisciplinary arts venue in Leicester’s Cultural Quarter. They are also currently running a Youth Music funded programme working with young adults in Leicester (music mentoring and youth leadership programme).

**The Philharmonia Orchestra** has been the resident orchestra in Leicester for more than 15 years: Leicester is central to the Philharmonia’s education strategy. The Philharmonia Orchestra Education Department sit in on the Leicester/shire Music Hub strategy group, are undertaking instrumental projects in partnership with the Hub (for example young string players perform with Philharmonia Orchestra in schools’ concerts e.g. ‘brass day’ involving a Philharmonia Orchestra quintet in all sorts of activities to encourage young brass players). The Philharmonia Orchestra are also planning an large-scale commission-based instrumental and choral project, in collaboration with the Hub and Darbar Arts, for secondary schools. They are soon to be working with Soft Touch Arts in 2014 for a project working with young musicians in challenging circumstances, and also work alongside Bullfrog Arts for referral purposes. The Philharmonia Orchestra also has a collaboration with the University of Leicester to support instrumental learning and ensembles.

**Soft Touch Arts** are a Leicester-based charity which uses arts, media and music activities to engage young people and help them to develop creative, social and employability skills. They work with young people who have little or no experience in music. They are currently running several programmes for young musicians, such as: the BACK ON TRACK programme where young people who are NEET or at risk of becoming NEET learn about music and music production; the Leicester and Leicestershire ELEVATE programme which is working in outreach areas of Leicester and then signposting young people to drop in at the Soft Touch Arts studios; and the Cold Spots project. In 2014, Soft Touch Arts will be working with the Philharmonia Orchestra to create a partnership performance with young musicians from Leicester alongside Soft Touch Arts practitioners and Philharmonia Orchestra musicians.

**How talented young musicians are currently identified in the East Midlands**

There is no fixed framework or single approach currently in place regionally for the identification of talented young musicians.

Of those consulted online, face-to-face or on the phone, although most agreed that their approach was relatively “ad-hoc”, stating that there is “No set criteria to define ‘talented’. Those who emerge as more talented, we offer extra opportunities that come our way” and that “We do not have criteria in which we follow but that would be a good idea to start using something like that”.

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Despite the ad-hoc approach, there were some emerging trends for how young talented musicians are currently identified regionally:

- Observation: spotting young musicians in an activity
- Signposting / networking with other agencies/ partners
- Through a network of music leaders / peripatetic music staff and /or music specialist
- Working alongside schools to spot talent in school settings
- Working with hard-to-reach young people in their own settings (e.g. Children’s Homes etc): targeted work where young people meet and where the need is
- Talent shows
- Face-to-face auditions
- Self-nomination / peer nomination (young person opts into the programme or opts a friend/ sibling into the programme)
- Parental / teacher nomination
- Targeted 1-2-1 and small group work with young people in challenging circumstances
- Within inclusive / mixed / open access programmes where opportunities are prioritised to those not only with talent, but those children and young people with the commitment and self motivation to drive themselves forward

Some organisations also identify talent in young musicians

- Supporting the economic growth of young musicians, by assisting with selling of CDs of their work
- Localised progression pyramids, dependent on funding
- Special Educational Needs settings: “Their special educational needs would be identified by schools and any areas of strength would be included. Schools would involve specialist teachers and/or Educational Psychologists to assess particular areas of difficulty/strength and then target their teaching to capitalise on strengths and deliver support to address weaknesses. For example, if music was strength they could use this as a vehicle for learning in an area where there was a difficulty.”

The challenges to identification of talent in young musicians in the East Midlands

In consultation, the following points were noted as the key challenges to identifying young talented musicians:

- Young people who are not at school or accessing mainstream settings / services
- For those in challenging circumstances - the way that you identify may not change, but the entry point could be different
- Identifying musical talent of young people who have not yet accessed music: how do you identify untapped talent?
- Transition: For young people who get reintegrated into school after being in alternative forms of education (e.g. those who move from being engaged by a music programme in a PRU, and then move back to mainstream curriculum)
It would also seem that the means of identifying talented young musicians is a smaller issue by comparison with the concern for the onward journey of that young musician when faced with the opportunities that the region has to offer. It seems that the region faces the challenge after identification, of young musicians fitting into (or not fitting into, as the case may be) the routes that are on offer.

“Identification is easy, support and help is difficult as most of them struggle with a traditional pathway and the cultural group I teach has no parental support or value placed on musical talent. We have a set of criteria but as most of our students have very little or no musical experience or education before coming to us our criteria is different from others. I don’t have anyone to work with to identify Talented musicians but I do work with a colleague…. to identify young Music and Expressive Arts leaders.”
Comment from a community college in Leicester.

Gaps in existing music education provision for talented young musicians

It is important to reiterate the strength and wide reach of the existing work that is already delivered regionally by Music Education Hubs and their partners. Nevertheless, there are regional trends in the existing provision that has been mapped, meaning that gaps in provision can also be identified, with possible solutions given in response. These trends are relating to the activity for young musicians across the whole of the East Midlands, and do not pertain to the work of a specific Music Education Hub in isolation. It is important that the programme developed from this piece of work is not an add-on to existing activity, but is considered as a strategic, central part of provision, which is why it is important to map what already exists.
<table>
<thead>
<tr>
<th>Trend in regional music activity for CYP with musical talent</th>
<th>Examples of the trend</th>
<th>Possible solutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musical activities for mainstream and CYPCC talented musicians are siloed creating a kind of “otherness” in CYPCC provision (i.e. segregated by musical genre, venue, how activities are described, organisations and funders)</td>
<td>Venues used for mainstream activities tends to be in schools, but activities for CYPCC tends to be in Youth Centres or charitable premises. There does not appear to be much “partnership” work of MEH’s working alongside partners to deliver activity in collaboration rather than just signposting or providing programme funding. There are distinct differences in the way that mainstream and CYPCC activities are described and represented (such as the names of the groups and branding used). Musical genres tend either to be “non-genre specific” or rock/pop and studio skills for CYPCC activities and on the whole are Western Classical (majority), Jazz, Rock Bands and World Ensembles (minority) for mainstream musicians. Funders (such as Youth Music) will often fund programmes based on outcomes for very specific groups of young people, which leads to a separation of young people from different backgrounds.</td>
<td>Fully inclusive programmes – i.e. musically, socially and structurally inclusive. Adaptations to existing work e.g. consider location of some work. Organisations need to genuinely work together on projects and programmes, rather than using the commissioning model. Music Education Hubs need to consider how they are branding or describing their work to their potential students. Diversify income and funding streams so that outcomes of programmes and projects are not specifically focussed on particular groups of young musicians.</td>
</tr>
</tbody>
</table>
Music Education Hubs and other organisations offer financial support for CYP facing difficulties in order to access their activities. Many of the MEH’s believe that this makes the activity “open access” but this does not take into consideration the range of other non-financial challenges faced by CYP.

One East Midlands Hub offers entitlement to reduction of fees, with free school meal status. Another East Midlands Hub offers full fee remission for pupils whose families are in receipt of Income Support, Income Based Jobseekers Allowance, Support under the Asylum & Immigration Act, Child Tax Credit and the annual household income is below £16,190 and not in receipt of Working Tax Credit.

Question the audition set up for mainstream activities (e.g. can auditions be accessed online via the submission of videos, to overcome travel issues and potentially also self-esteem issues). SEN/D support and additional pastoral care is needed across all services for young musicians, which will encourage young talented musicians from these backgrounds to participate in mainstream activity. It will give confidence in other non-music specialist youth providers to signpost young musicians into provision if support and care is already in place. Working with other youth or social services to promote the use of and provision of transport for young musicians to access activities.

Musical activities for all talented young musicians are not very visible. There is no single place to find all regional activity – provision for mainstream CYP was mostly easy to find, but anything non-mainstream was very hard to locate.

Mechanisms need to be put in place to ensure that as many talented young musicians as possible hear about opportunities. E.g., this could be through a music leader or youth worker, but it could also be online. Consider digital platforms for celebrating and advertising regional offer.

Digital platforms are being used by young people but not being used as much by the organisations who work with them.

Young people consulted are using existing widespread digital platforms (such as YouTube, Tumblr, and Facebook) to develop their skills, reflect on their music making and to share and promote their music.

Advocacy and safeguarding around social networking and other websites.

Workforce development.
### Western Classical music activities for talented young musicians are very healthy, but some other genres and types of musical engagement are not as highly prioritised

<table>
<thead>
<tr>
<th>Western Classical music activities for talented young musicians are very healthy, but some other genres and types of musical engagement are not as highly prioritised</th>
<th>The majority of work appears to be in the Western Classical or notation-based tradition, with only a few alternatives given for talented musicians who do not read music (or indeed do not want to read music)</th>
<th>Any new work resulting from this programme will need to reflect broad musical genres and interests. This will include programmes that do not necessarily involve music notation as the only method of engagement. Both musical and personal development need to be considered across all programmes</th>
</tr>
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<tbody>
<tr>
<td>Where alternative provision exists for musicians who do not read music, activity is not alongside musicians who do read music</td>
<td>World music seems to focus around percussion mainly, but could be more fully exploited (including English folk / roots music)</td>
<td>Personal development doesn’t seem to focus in any of the mainstream provision, but this is often the first consideration of music activities for CYPCC. This situation could be evened out to ensure there is musical and personal development in equal measure for all talented young musicians</td>
</tr>
<tr>
<td>There is healthy provision for performers in the Western Classical and Rock Band traditions. There is not so much focus on young musicians creating new music (composing, songwriting and so on) or on career routes into the music industry / world of work.</td>
<td>World music seems to focus around percussion mainly, but could be more fully exploited (including English folk / roots music)</td>
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### Youth Voice / Youth Leadership is not explored to its fullest potential

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<tr>
<th>Youth Voice / Youth Leadership is not explored to its fullest potential</th>
<th>There are few distinct programmes which have youth voice and leadership at the heart. Those that do (for instance, the Acoustic Cafe programme of Lincolnshire One Venues) have a strong following from young talented musicians</th>
<th>Choice of repertoire / curation of performances</th>
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<tr>
<td></td>
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<td>Collaborative / individual compositions used by ensembles</td>
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<td></td>
<td></td>
<td>Conducting / conduction</td>
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<tr>
<td></td>
<td></td>
<td>Event planning and management skills / festivals</td>
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<td></td>
<td></td>
<td>Trust: Arts organisations and Music Education Hubs need to be seen to be putting their trust in young people, and not paying lip service to youth voice</td>
</tr>
<tr>
<td>Individual tailored routes are available for the hard to reach in very specific pockets of work, or for those who can afford to pay a premium</td>
<td>One-to-one lessons for furthering musical or personal development seems to be (a) if a young person can afford to buy mainly notation-based one-to-one lessons, or (b) if the young person has been selected on a CYPCC music programme, and is eligible for one-to-one mentoring (where the priority seems to focus on personal rather than musical development)</td>
<td>Online, open access (but safeguarded) mentoring for talented young musicians</td>
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<td>Young musicians benefit from music leaders / practitioners who work with them, taking the time to find out more about them, their backgrounds, their ambitions and their passions. There is not enough time built into existing programmes to allow the free flow of discussion and thought, which could benefit young musicians considerably.</td>
<td>Investment in fundraising</td>
<td>Capacity building: there is no current mechanism across all MEHs or TMC to identify and track young talented musicians, but a role or shared role could be assigned to have this responsibility</td>
</tr>
<tr>
<td>Talking to young people: ongoing consultation with talented young musicians will need to continually feed into their programming and offer.</td>
<td></td>
<td>Talking to young people: ongoing consultation with talented young musicians will need to continually feed into their programming and offer.</td>
</tr>
<tr>
<td>Regular activities don’t make enough use of nationally recognised and active music professionals / musicians</td>
<td>Weekly demands of scheduling means that local music leaders are used for the majority of delivery. Though those music leaders could be of very high-quality, this doesn’t match the effect of making use of nationally sourced professional musicians to lead some selective programmes; inspiration, guidance, etc etc</td>
<td>Choosing an MD from a different musical background (e.g. animateur) to take the advanced groups and students in new directions, or for enrichment sessions</td>
</tr>
<tr>
<td>“They can support young musicians on a practical instrumental/music development level, and inspire via their musical ability and successful careers at the highest level.” – Partner from online consultation</td>
<td>Local music leaders need inspiring role models too: fresh-thinking needed about approaches to ongoing CPD for local workforce</td>
<td>Musician in residence: could be used across the region to animate existing programmes or head up new programmes</td>
</tr>
</tbody>
</table>
Support for the development of young musicians as viable, earning artists is lacking (self-promotion, music business skills etc)

The focus of programmes is mainly musical or personal development, with little advice and focus given to assisting young talented musicians to develop as viable artists

Workforce development: up-to-date music industry knowledge is needed to give relevant signposting, advice and mentoring

Working alongside schools (careers advisors)

Lack of variety of offers & variety in the offer itself

Some young people consulted with seem to have opted out of “talent” programmes or ensembles, citing “boredom” as the reason

Variety could be the answer; having multiple opportunities and access points in for talented young musicians, as well as having variety within the programme itself

Gap in joined up thinking between schools and Music Education Hubs on what the provision should be for talented young musicians, with no mutual sign up / commitment for the provision

Many of the partners and MEHs consulted said that there is a lack of support from schools to support their talented young musicians, and this manifested itself in a number of ways

MEHs advocacy for the regional programme

Relationship building with schools, tapping into key networks and schools who lead locally on certain agendas

iii. Barriers to engagement with activity and the issues faced by young people in challenging circumstances in the East Midlands

The National Plan for Music Education\textsuperscript{xix} states that “We expect hubs to…. Ensure equality of opportunity amongst all children, regardless of the school they attend, their background or personal circumstances”, which is an invitation to Music Education Hubs to develop and sustain an inclusive music making programme for all, including those who are showing talent and potential in music.

A great deal of current research exists about how the music education sector (including Music Hubs) are attempting to reach the ‘hard to reach’: the Music Mark publication \textit{Reaching Out: Music Education with ‘hard to reach’ children and young people}\textsuperscript{xx} gathers a series of up-to-date examples of the ways in which music educators are striving for equality of access across the sector (indeed the publication was first made available in the second week of our research for this project). Mark Bick from Gloucester Music Makers\textsuperscript{xxi}, for instance, concisely lists the key barriers and solutions to barriers for working with young musicians from who are ‘hard to reach’ or from challenging circumstances. Here is an overview of his findings, which will help inform the East Midlands programme:
What are the barriers to engaging with these young people?
- Structural barriers: (“it was recognised... that provision had often not matched the needs and interests of ‘hard to reach’ groups, or been culturally and financially accessible.”)
- Schools, key workers and managers: (“One big challenge is engaging with the schools and other settings where the young people are. Local Authority staffing have been drastically cut...”)
- Professionals not knowing to where to refer people: (“We have a County children’s and families information service which includes details of all our provision, but many people don’t seem to use it”)

Barriers for students:
- Disengagement – (“At some stage in our education, most of us learn to avoid the emotional pain of failing in learning by developing a multiplicity of strategies.”)
- Low resilience
- Refusal to work on things beyond school time
- Low self-esteem
- Aggression

Things that consistently work in overcoming these barriers:
- Music works: (“because... it provides the intrinsic motivation to get started on overcoming the barriers they face”).
- Music mentoring: (“It values the power of a one-to-one engagement based on music... [and] It involves joint setting of both musical and life goals.”)
- Finding and connecting with the musician within: (“...focusing on what a student can do rather than what they cannot do.”)
- Observation: (“Learning from the student and those around them”).
- Feedback: (“Young people who live in challenging circumstances often have well developed ‘bullshit detectors’ so it is rarely possible to get away with empty compliments. We have to observe and listen and spot the good things.”)
- Breaking learning into the right size steps
- Being co-learners with the students: (“...they are learning to learn from us, we are learning to teach them”).
- Empowering: (“Students who have been pushed around in various ways in their lives can be very sensitive to issues of power. It is not helpful if the only power left to a student is the power to misbehave or disengage.”)

The Mighty Creatives report “The State of our Region” states that the “main threats and opportunities for children and young people's services in the arts and cultural sector” are “Funding”, “Lack of take-up” and “Changes to the Education System”: these threats seem to ring true with music education specialists and organisations consulted as part of this project, although they are not specific to music and/or young people in challenging circumstances.

Listed below is a record from our regional consultation (of adult stakeholders) of noted key barriers for children and young people’s engagement in a programme for talented young musicians across the East Midlands (including young people in challenging circumstances). The
list has been arranged into six sub-categories after consultation. Many of the listed indicators have overlaps with the trends found in existing research (as noted above):

**Support**
- "Family support and the support of local organisations / lack of encouragement from families"
- "Lack of exposure to music due to family circumstances"
- "Young person's behaviours at school may mask actual ability if school does not probe reasons (frequent occurrence)"

**Emotional / personal characteristics of young talented musician**
- "Lack of confidence"
- "Unwillingness/disinterest for some to engage with mainstream activity"
- "Time"
- "There can be any number of cultural activities or places to visit on offer, however if young people don't feel comfortable in entering that space they can not be considered as having access.” xxiii
- "For the 15-18 year olds who were studying for GCSE's/A-Levels their schoolwork often impacted on the time they had available for such activities.” xxiv

**Regional organisational infrastructure**
- Communication with each other about activities that are going on regionally: Music Education Hubs and partners (and extended partners) are not currently communicating well enough to ensure that their is linked up thinking and/or developing awareness of routes for young musicians
- "Schools dislike anything outside a specific way of working - schools won’t allow young people out of school time"
- "Lack of outlets for them to perform or show the talent"
- "The personalised learning route for each child can be very expensive, and schools have to be involved which is often a barrier"
- "Schools not let their students know about our provision"
- "In our school, lack of time for music teaching... 18 lessons per year in KS3"
- "Lack of facilities for young musicians"
- "There were a number of examples of young people in their late teens and twenties feeling that there was a definite gap in artistic and cultural activities available to them”xxv
- "Music leaders not knowing what to look for" and how to identify musical talent
- "Common focus on lower ability children with a tendency to 'miss' those with most potential in a large-group setting"
- "Geography of the region" - this is a major issue which was raised by most organisations consulted
- "Accessing support worker infrastructure (children and young adult teams): the effort to overcome the challenge, becomes another challenge"
- "Music facilitators / leaders don’t know enough about what is available for young musicians"
- "There’s lots of provision and access for PMLD, not so much for other SEN"
- "Musicians / careers guidance in school, don’t necessarily see music as a career"
- "Teachers are so driven by results"
• "Appropriate pastoral support over and above what the Hub is tasked to do, is very difficult to source"
• "Reluctance of some of the schools to engage with programmes and in some cases schools almost actively discourage / censor the work"
• "Physical spaces for music making are not awful, but in order for young people to get the most out of the equipment it has to be looked after and needs ongoing, technical support with on-the-ground management"

Financial
• "Affording an instrument"
• "Transport: how to work with young people where they are, or getting young people to where the work is going on"
• "Cost to young musicians of participating in regular activity"
• "Lack of opportunity due to cost of tuition/instrument"
• "Lack of funding, particularly in terms of supporting more vulnerable children and young people who often need more time and support"
• "Short term funding: long-term sustainability is needed but this variable funding situation is not going to change"

Musical
• "Young musicians may not find their way into a genre/ musical teaching environment that they relate to musically"
• "Poor understanding in music educators of what musicianship is or could look like now and in the future"
• "Not enough performance opps and enough progression for young musicians"
• The focus isn’t necessarily on the musical attainment for young people in challenging circumstance where it is much more about social outcomes for young person. Music does still need to be the focus"
• "Technology (it opens up opportunities for some and limits others)"
• "Resources when it comes to their sustained ability to engage e.g. launchpads, midi controllers are tricky to provide that for the group to continue to work"
• "Schools are limited to buying instruments that they can afford and that they can teach easily (e.g. recorders): new instrumental challenges are needed to benefit young musicians"

Cultural
• "In our community, there is a lack of support for students to take music seriously due to cultural/religious barriers"
• “We ... saw diversity in parental attitudes to arts and culture, which had links to ethnicity and different types of background. For the older end of the audience (e.g. those at university or leaving school) their future career prospects were becoming more important and as a result, for some, arts and cultural activities were being put on the back burner. Some of the young people, in particular those from ethnic minorities felt that their parents didn’t place value on arts and culture when it came to career/study options.”
Listed below is a record from our regional consultation (of young musicians) of the noted key barriers for children and young people’s engagement in a programme for talented young musicians across the East Midlands. Many of the listed indicators have overlaps with the trends found in existing research (as noted above):

- “Distance, price, type of music genre they focus on”
- “Cost!! Money is very short for everyone at the moment and so extra expenses for things not classed as a necessity would get in the way.”
- “School work”
- “School work, my job, general revision, responsibilities in my home”
- “Revision, homework, and other various activities such as football”
- “Social anxiety”
- “Other extra curriculum activities, I already go to some, distance, money”
- “If I was already doing something on the day it was on, if it wasn’t fun or if none of my friends were in it.”
- “If they were too far away (+30mins)”
- “Nothing, I am already a member of two choirs and I conduct a third.”

Despite young musicians noting the issues that would get in the way of their engagement, many of the young musicians that we directly spoke to in face-to-face consultations agreed that if the offer was attractive enough, then they would find a way of making it possible to attend.

iv. Key outcomes of a programme for talented young musicians

In devising a regional programme for talented young musicians across the East Midlands, Music Education Hubs and their partners who were consulted agreed that the programme has to achieve a set of key outcomes. The resulting programme will be checked against this set of outcomes.

The programme needs to:

- devise projects around the needs and interests of young musicians
- give young musicians the possibility to engage in something that they haven’t even thought of before
- be defined by young people, but also retaining a breadth of offer: CYP may not know that they want to participate in something before they experience it first-hand
- be a sociable, artistic and cultural experience for young people to meet other young people from all walks of life
- provide an alternative to the weekly pattern of music education delivery, whilst nurturing progression in between activities
- be released from the burden of assuming that all young musicians want to become professional musicians and want to undertake careers in music: talented young musicians must be encouraged to achieve their personal best and develop themselves roundly as human beings and active participants in society
• be realistic, and take into consideration the existing capacity of Music Education Hubs and their partners
• be clear that access and excellence don’t need to be mutually exclusive concepts
• have a regional focus with local flexibility
CASE STUDY 4
Rapper, Nottinghamshire

Jay is a young man of 21 years old who is a rapper and is part of the SuperGroup offer run from the Old Library in Nottinghamshire. Jay took compulsory music lessons at school but as there was nothing for rapping or hip-hop, he simply declared the lessons “boring”. He says that he “wouldn’t know where to start with music notation” and wasn’t allowed to take music as an option as he wasn’t engaging with music instrument lessons. Having left school without many qualifications, mostly from “being a bit naughty, he was unable to get into the local college to study Sound and Vision so apprenticed as a painter and decorator until falling off a ladder. Unable to work with an injury, he started “messing about” with some mates who were MC’ing at a party. With some encouragement, he thought he’d grab the mic and “give it a go”. Spurned on by mates, he started to develop his use of language, studying words that would fit, increasing his vocabulary and making up rhymes so that he could impress his mates at future parties. Jay is well aware of the irony of using and developing language as his main musical tool, having been told by his English teacher that he had “no concept of language”. He received an E for English GCSE and says that he would “love to go back to her now”. Exploring a few local parties and the emerging culture of online YouTube channels, Jay started working with a cheap camera and a laptop to make his own music videos. His YouTube channel now has over 1700 subscriptions with high quality videos and lyrics posted monthly. When asked whether he thinks he’s talented, Jay replies “I don’t consider myself big headed or anything like that but the reception that it’s [his music and videos] had and the feedback I’ve had has been good. I see that I make it my mission to keep improving. You can’t be perfect but you can keep improving”…. “I would’ve stuck to working on my own if I hadn’t come across SuperGroup. The opportunity wasn’t possible until it was offered to me, so I didn’t consider doing it as a group before.”… “Knowing what’s on offer is the biggest kick-start into the next step further; otherwise you’re just stuck on your own with your talent.” For future plans after SuperGroup, Jay would like to help other young people learn how to rap. “A lot of people who think they can’t do it, I’d like to sit down with them and plan something properly and run a workshop and rap in a positive way”. He also has thoughts on studios and equipment. When asked if there was a price he could put on advancing his career though investment, he answers with the comparably low figure of £400 for a new camera and some new software. Jay says that he’s not interested in getting grants but would pay any money back by working as a producer for other people’s music and videos. Most importantly, Jay knows that without a job, he cannot afford the 3 bus rides into college, even though he has now been offered a place. Lack of money keeps him in one area but community projects like SuperGroup give him the chance to connect and develop chemistry with other musicians whilst the internet gives him the tool to share his music globally.
4. A framework and tool for identifying and supporting musical talent in young people (see Appendix 6)

Context

Identifying musical talent in young people can seem straightforward for some music practitioners or agencies, whilst for others, identification can be more complex. Music can often be seen as relatively abstract and musical talent is certainly very hard to measure: therefore, what is required is a range of methods to assess a young person’s talent and potential which are broad enough to reach all young people, regardless of their mother tongue, their family background, their social status, their culture, or their musical tastes.

A framework has therefore been devised to maximise the potential to identify talent in young musicians, in order that they can begin their journey through a meaningful, engaging and challenging programme of music education and that each young person can reach their musical and personal potential.

In order for the framework to be comprehensive, applicable and useful, it has been developed:

- through research and consultation (both nationally, regionally and locally)
- to allow all young musicians the opportunity to be identified
- to be accessible for music educators, arts organisations, youth support services/organisations, families, peers, and the young musicians themselves to engage with the identification process

Framework

The process for identifying and supporting talented young musicians in the East Midlands will be overseen by a regional Talent Officer (see Programme Ingredient 1 for full details on this role). This will be a crucial role that oversees the FST>>FWD programme, but vitally also oversees and facilitates the referrals, selection, screening, assessment and ongoing support for the talented young musician. The Talented Officer (TO) will be referred to throughout this framework description.

Stage 1: Identification, selection, screening and/or referral

There are four key mechanisms for channeling young musicians into the FST>>FWD programme (A, B, C and D). This provides multiple entry points and reflects the diverse needs of young musicians.

A) Identification

“Identification - using the screening form on this TYMI Tool to identify musical talent. Previous involvement in formal music activities is not a prerequisite”
“Identification” pertains specifically to the usage of the TYMI Tool Screening Form to highlight to the Talent Officer, a young person showing musical talent. The following groups/ individuals may wish to use the TYMI Tool Screening Form to identify themselves, their peer or a young musician that they are aware of:

- Young musician
- Peers
- Families / communities of young musician
- Youth workers
- Carers
- School teachers / assistants / SENCOs
- Organisations and charities working with young people
- Music Leaders / practitioners
- Talent spotters
- Venue owners
- Music Education Hubs
- Other interested individuals

Note: this list is not exhaustive

As the TYMI Tool can be used by non-music specialists, it is not obligatory for young musicians to be involved in music making activities before they are identified (for instance, a home educated young person making music on their computer and uploading it to a YouTube channel identified by their brother, or a young person with a visual impairment identified by a SENCO working with them at school).

B) Selection

“Selection - screening of musicians currently participating in a music activity using experiences of music leaders and/or using the rating scale on this TYMI Tool to identify musical talent”

“Selection” pertains specifically to the screening of young musicians who are already known to Music Education Hubs, organisations, charities, schools and organisations, due to the young musician being active already in some kind of music education activity (formal or informal). The TYMI Tool Screening Form rating scale could be used to support this selection process (for example, where a non-specialist musician is selecting), but it is not mandatory: the professional judgment of individuals working with young musicians can be used to select appropriate young musicians.

The following groups / individuals may wish to select young musicians for inclusion into the FST>>FWD programme:

- School teachers / assistants / SENCOs
- Youth workers
- Music Education Hubs
• Music Leaders / practitioners
• Organisations and charities working with young people
• Music Leaders / practitioners
• Other interested individuals who already work with young musicians in music education activities

Note: this list is not exhaustive

The groups/ individuals listed above may select talented young musicians through the following activities:

• One-to-one tuition / mentoring
• Group tuition
• School class tuition
• Specialist tuition
• Auditions
• Talent Competitions
• Workshops
• Concerts, gigs and performances
• Ensembles, music groups and bands
• One-off music education events
• Festivals
• Online profiles, such as YouTube channels
• Busking

Note: this list is not exhaustive

C) Referral

“Referral – nomination by TYMI Tool Referral Form at any time by teacher / teaching assistant, parent / carer, music leader, youth worker or other youth support staff member”

“Referral” pertains specifically to the referral of young musicians by a responsible adult to the Talent Officer, via the usage of the TYMI Referral Form. The TYMI Referral Form does not have to be completed with a TYMI Screening Form if the referrer does not feel confident to do so, although the two forms can be submitted simultaneously if preferred: where a TYMI Screening Form is not filled out, the Talent Officer may use the rating scale to assess musical talent and to develop a Musician Profile later on in the process.

A referral can be submitted to the Talent Officer at any time, by the following responsible adults:

• Families / communities of young musician
• Youth workers
• Carers
• School teachers / assistants / SENCOs
• Organisations and charities working with young people
• Music Leaders / practitioners
• Talent spotters
• Venue owners
• Music Education Hubs
• Other interested individuals

Note: this list is not exhaustive

D) Self / Peer Referral

“Self / Peer referral - nomination by email / phone / Tweet / Facebook message / discussion with support worker / teacher/ leader, or by any other method of communication by a young musician”

“Self / Peer Referral” pertains specifically to the referral of young musicians by the young musicians themselves, or by their peers.

A referral can be submitted to the Talent Officer by the following groups/ individuals

• Young musicians
• Siblings / family members of young musicians
• Young friends or associates of young musicians

The referrals can reach the Talent Officer through multiple communication channels, which suit the needs or access points of the young musician:

• TYMI Tool Referral Form
• TYMI Tool Screening Form
• Email
• Phone call
• Tweet / Facebook / What's App or other social media platform
• Referred discussion with support worker / teacher / leader
• Any other relevant method of communication by a young musician or their peer

Note: evidence seems to suggest that it is unlikely that young musicians will self-refer in most cases, as the majority of young musicians consulted with (despite having been identified as showing musical talent by their music leader) didn’t consider that they were talented and therefore would not consider themselves eligible for a talented young musician programme. It seems more likely that peer referrals will be received, but it is still important to keep an accessible channel open for self-referral.
Stage 2: Data collection

“Basic personal details are taken for the young musician. Data is collected for the young musician (by the young musician, teacher, youth worker, or music educator: additional support may be needed by Music Education Hub) in order to measure "talent" under the following criteria and assessment methods”

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Assessment Methods could include:</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSICALITY</td>
<td>Screening form, observation, or portfolio (including audio or video evidence)</td>
</tr>
<tr>
<td>MUSICAL ABILITY / SKILLS</td>
<td>Screening form, observation, or portfolio (including audio or video evidence)</td>
</tr>
<tr>
<td>ATTITUDE &amp; COMMITMENT</td>
<td>Screening form, observation, personal statement (written, verbal or recorded), and/or discussion with young person</td>
</tr>
</tbody>
</table>

Across the criteria, assessment methods could include:

Screening Form:
- the referrer (or TO) fills in and submits the TYMI Tool Screening Form

Observation, such as:
- Lesson / tuition / mentoring observation
- Gig, concert or performance
- Online profile, such as YouTube channel
- Uploaded videos on social media or directly to Talent Officer
- Audition
- Talent Competitions
- Busking
- Ensembles, music groups and bands
- Festivals
- Workshops
- One-off music events

Portfolio, to include examples such as:
- Audio / visual clips
- Written recommendation
- Music scores
- Lyric sheets
- Chord charts
The data collected during this stage does not have to be hugely in-depth but must give a tangible indication as to the reason for referral, identification, selection or self-referral. Additionally, it is expected that data could be collected during normal working practices as well as specific “talent spotting” exercises (for example, a Music Education Hub observing peripatetic staff as part of their Quality Assurance may also observe a talented young musician, or a Music Leader delivering a workshop in a community setting during an arts festival may observe a talented young musician). Further to this, the portfolio evidence could also be sourced from existing work of young musicians, rather than developing a portfolio purely for the referral process (for example, Arts Award accreditation, Youth Achievement Awards, Graded examinations, or school work).

One piece of assessment evidence (i.e. Screening Form, Observation or Portfolio) is sufficient to support a referral. However, multiple forms of evidence will strengthen the referral and provide more details for the Talent Officer to assess.

**Stage 3: Assessment**

“The Talent Officer and the young musician discuss the referral in person, via telephone or email (where appropriate, and with support if required). The Talent Officer and Steering Group discusses referral and uses the data and/or forms to develop a Musician Profile.”

The Talent Officer will:

- Contact the young musician directly
- Contact the young musician’s carer / parent / youth worker if deemed appropriate
- Arrange a convenient time and/or place to talk to the young musician about their referral by phone, email or in person
- Complete the TYMI Referral Form if not already submitted, with the young musician
- Complete the TYMI Screening Form if not already submitted, with the young musician
- Compile submitted data, and collect any other supporting data that may be relevant to the referral
- Discuss the referral and options available with the Steering Group where necessary
- Assess whether the young musician is showing musical talent, and therefore should be referred onto the FST>>FWD programme

**Stage 4: Recommendation**

Talent Officer makes a recommendation to either:

1. Continue regular music education programming locally (and where the young musician is not accessing regular music education programming, signposts to relevant programme) with planned follow-up to assess progress
2. Develop Musicians Profile and plan for "talent programme"

Where there are concerns that the level of required musical talent is not being evidenced, the Talent Officer will:
• Advise that the young musician continues to access regular music education programming locally
• Signpost relevant local opportunities to the young musician, in the case that the young musician is not currently accessing regular musical education
• Communicate the opportunity to resubmit their referral at a later date
• Communicate the decision to the referrer, in the case that the young musician did not refer themselves
• Communicate the decision to supporting agencies where necessary

Where the young musician is assessed as showing musical talent or high levels of musical potential, the Talent Officer will:

• Discuss the options available to the young musician and the commitment involved in each option
• Create a Musician Profile, including the TYMI Tool information, data collected, assessment evidence, and any other supporting information deemed relevant (for example, the young musician is in a care home and requires support to access transport, or the young musician is on the Autistic spectrum and may struggle to engage with a large ensemble without adequate support and consideration to reasonable adjustments)
• Agree a timetable of communication with the young musician, in order to track and monitor progress, support engagement into activities and to build a relationship with the young person
• Regularly update the Musician Profile with emerging information to track the musical, social and emotional development of the young musician (for example, successful entry into an ensemble, achievement of accreditation, acceptance back into mainstream schooling, entry into HE/FE, improved relations with peers, supporting statements from mentors, improved self-confidence and improved positive behaviour)
• Share the Musician Profile with relevant supporting agencies (for example, Music Education Hubs and their partners, parents / carers, youth support agencies) through individual communication
• Share the Musician Profile with the Steering Group, in order to maximise the pathways available to the young musician via partnership organisations

Additional guidance:

a) The TYMI Tool should be actively marketed by the Talent Officer, Steering Group, lead Music Education Hubs and The Mighty Creatives, to partners, parents/carers, schools, youth services, PRUs, alternative education providers, care homes, home schooling networks, virtual school networks, venues and any other interested individual operating in their region, in order to assist with the regional development of a pool of recognised talented young musicians in the East Midlands. This would assist with collaborative working across the region and would also improve the ongoing meaningful engagement and forward journey of young musicians.
b) The Talent Officer should be the first point of contact in relation to the process of referral or to the TYMI Tool. This allows for clarity regarding information on available programmes, up-to-date individual Musician Profiles, knowledge of emerging agendas and funding streams. Additionally, the Talent Officer will have a strategic regional view, whilst retaining localised focus by working collaboratively with key local partners in each of the East Midlands counties of Lincolnshire, Leicestershire, Nottinghamshire, Derbyshire and Northamptonshire.

c) If the young musician is not accepted onto the FST>>FWD programme first time around, their subsequent application should be viewed as a fresh application and given due consideration based on the evidence supplied.

d) Whilst the TYMI Tool has been designed to be self-explanatory and easy-to-use, CPD will be offered to maximise the effectiveness of the process although it will not be mandatory. CPD will mainly be targeted at referrers who are the most likely to refer young musicians through this process (i.e. professionals working with young people in musical settings), and it is hoped that those professionals receiving CPD will adopt a culture of sharing best practice with colleagues and partner organisations.

e) The TYMI Tool is currently in a non-interactive format. To increase accessibility, it is advised that a digital interactive tool be made available as part of the Digital Space (see Programme Ingredient 8) alongside a short “how-to” video tutorial.

f) SEN/D considerations: in designing the TYMI Tool and this framework, reference has been made to “reasonable adjustments” (as determined in the Equality Act 2010). It is not considered appropriate to adapt the criteria, include a “tick-box” section which captures disability data (which encourages focus on the disability rather than the ability) or to have a separate assessment tool for young musicians with SEN/D. However, if there are any concerns from the referring agent, it is recommended that advice is sought from the Talent Officer who can elevate individual cases to the Steering Group for further guidance. The Tool and framework, therefore, is as relevant for young musicians with SEN/D as for any other young musician, where reasonable adjustments have been made.
CASE STUDY 5
Disability Arts Group, Nottinghamshire

In Nottinghamshire, we met with 4 young people and their support worker, Mary, at an SEND (Special Education Needs and Disability) Youth Centre. Of the 4 young people, John is 14 and has Aspergers Syndrome. He has been known to the Youth Service for 6 months and while needing to have a lot of time to rehearse and learn the repetition of a piece of music, is very rhythmic and once confident, can play an instrument without looking, giving him more focus on the conductor. Marie is 19 and despite living in her own flat, has 2 full-time carers. She has a history of abuse, resulting in a severe speech impairment and learning difficulty but says that she would love to sing more. Jamie is 16 and has been referred to the service as he is at risk of falling into the Criminal Justice System. He plays Bass and Drums and wants to get into editing music in a studio environment. Ellie is a Looked After Child who should, at 19, be leaving care but her learning disability is limiting her success of living on her own. She would like to sing on a mic in a rock band and is about to start a Young Leaders Award in Dance. Within the 4 Young People we met with, there is a massive diversity of tastes, abilities and barriers to engaging, yet all have taken part in Carnivals, Street Dance (with a live band) and musical projects and all 4 expressed a desire to be involved in more musical projects.

“I’d love to do it again, all the time for the rest of my life 24/7”. When asked if he thought he was talented, Jamie replied “I think I am talented because I can do Street-Dance, drum kit and Bass Guitar”. John adds; “Yes, Drumming - because I had drumming lessons at school because I wanted to try something new and I just got better and better at it”.

In terms of support, Mary, a disabled woman herself, outlined that there is a difference between “inclusion” and “integration”. Most projects will fund the music tutor but not the support workers so finding the money to bring specialist tutors in doesn’t make a project inclusive. Mary tells us that mainstream Music Services need to learn how to create a culture that holds the same ethos and values behind Disability Arts projects and recognise the skill sharing required between support workers and music leaders. She advises that whoever is running a project must really get to know the young person and not just focus on their musical skill. “It’s very hard to walk into a previously formed group, let alone bring a disability into the room”. Crucially, Mary also asks what young people with disabilities do during break times if they can’t go to the shops like everyone else? Who looks after them and who pays for the support that they need. Again, it is not enough to only budget for the music professionals within a project but to also consider the pastoral care required to support that young person to succeed.
5. Proposed Programme and Programme Ingredients: FST>>FWD

The programme has been devised from the extensive consultation and research cited in this document, and has been determined by the key outcomes resulting from this work (see “Key outcomes of a programme for talented young musicians”).

For ease of communication and definition, the programme has been divided into ten Programme Ingredients:

- Programme Ingredient 1: Talent Officer
- Programme Ingredient 2: Continued Professional Development (CPD)
- Programme Ingredient 3: Steering Group /Network
- Programme Ingredient 4: Youth Panel
- Programme Ingredient 5: Mentoring
- Programme Ingredient 6: ORCHESTR@
- Programme Ingredient 7: Musician in Residence
- Programme Ingredient 8: Digital Space
- Programme Ingredient 9: Virtual Showcase
- Programme Ingredient 10: Existing provision adaptations

Each Programme Ingredient focusses on the following key components:

- Aims
- Outcomes
- Proposed Activity
- Funding, and
- Partners

Additionally, the programme has been given the working title of “FST>>FWD” which refers to the entire programme available for talented young musicians across the East Midlands (including existing provision already in place). Giving the programme a name enables young people to perceive the overall regional identity of the programme, as well as giving the opportunity for young people to collectively “be a part of something”. The working title is not set in stone and may be changed (a good route could be to ask young people what they want to call their programme, for instance); however, the programme should be called something other than the “programme for talented young musicians” which may at first sound unappealing and relatively elitist.

Potential funding for the FST>>FWD programme is refered to throughout the Programme Ingredients. Additional national, regional and local funding streams may also be useful in the development of FST>>FWD and a list of current funding can be found in Appendix 7. The draft budgets assigned to each Programme Ingredient do not include core costs and do not include any contribution from young musicians, and are to be treated as a guide to potential costs only.
Professional musicians will be important to this programme, and in particular Programme Ingredient 5, Mentoring and Programme Ingredient 7, Musician in Residence. A list of professional musicians from or living in the East Midlands can be found in Appendix 8 (note: the list is by no means exhaustive). Additionally, some Music Education Hubs and their partners are already working with leading professional musicians as part of their current work, and these musicians could be drawn on to develop the pool of professionals available for the FST>>FWD programme.

Each FST>>FWD Programme Ingredient has connective components which relate to other Programme Ingredients, which results in a unified and integrated overall programme offer. Please see the infographic of the proposed programme which illustrates the relationships between the Programme Ingredients and the relationship between FST>>FWD and the broader process for the identification/screening of talented young musicians.

Whilst it is recommended that the FST>>FWD programme is adopted wholly, the FST>>FWD programme is made up of Programme Ingredients which can be gradually introduced over a period of time, or a “pick and mix” approach could be adopted in accordance with regional and local timeframes and capacity.
Above: FST>>FWD Infographic
FST>>FWD
Programme Ingredients
FST>>FWD is a dynamic and creative music programme for young people living in the East Midlands who are showing talent and potential in music. The FST>>FWD programme allows young talented musicians with a range of musical tastes, to access high-quality music provision from their bedroom, from their school or youth centre, from their local town, from their county and region-wide.

Young people from all backgrounds are at the centre of the FST>>FWD programme: they act as advocates and consultants for the ongoing development of music provision, and are crucial to the creation of music delivery for, by and with young people.

FST>>FWD provides a safe, supported online and in-person environment for young talented musicians in the East Midlands to express themselves musically, and to try new things, with the support of professional musicians, music practitioners and support agencies.

FST>>FWD harnesses partnership working across the East Midlands to promote access, quality and breadth of provision for young talented musicians from diverse backgrounds, including those in challenging circumstances and those with Special Educational Needs and Disabilities.
FST>>FWD Programme Ingredient 1: Talent Officer

AIMS

• To increase capacity, provide strategic leadership and project management for the talented FST>>FWD programme across the East Midlands

OUTCOMES

• Ongoing support, artistic leadership coordination and management of the all of the key Programme Ingredients as part of FST>>FWD
• Continued Professional Development programme (see Ingredient 2) is developed, managed and coordinated
• Integrated and regional approach to programming, bringing together key strategic partners in the form of a Steering Group (see Ingredient 3)
• Increased fundraising capacity for FST>>FWD
• Sustained focus on achieving outcomes for talented young musicians in the East Midlands, through target setting, evaluation and monitoring of programmes
• Continued tracking of gaps in regional provision, and improvements / enrichments / adaptations being made across the region
• Content management of the digital space (see Ingredient 8)
• Coordination and ongoing support of talented young musician referrals through the TYMI Tool (Talented Young Musicians Identification Tool)
• Management of the Musician in Residence (see Ingredient 7), Youth Panel (see Ingredient 4), Mentoring (see Ingredient 5), Virtual Creation (see Ingredient 9) and ORCHESTR@ (see Ingredient 6).
• Oversight of adaptations to existing work for talented young musicians in the East Midlands (see Ingredient 10) working in collaboration with partner organisations
• Increased capacity for developing a sustained and long-term programme to answer the needs of talented young musicians across the East Midlands
• Commitment to youth voice through continued youth consultation

PROPOSED ACTIVITY

The FST>>FWD programme for talented young musicians will need strategic, regional leadership and this infrastructure is not currently accounted for in existing provision, and indeed there doesn’t appear to be much capacity (especially within the Music Education Hubs) to roll-out and manage a programme. A new role will therefore need to be created to oversee the programme on a long-term basis, without which the programme may not gather momentum, and may lack focus and drive in the long-term: it may also lack regional strategy. The Talent Officer role is envisaged to be a Full-Time role, acting as the main point of contact for the whole programme for talented young musicians, and they will oversee the entire FST>>FWD Programme Ingredients (listed overleaf) as well as the referrals and identification process for talented young musicians:

- Continued Professional Development CPD
- Steering Group
- Youth Panel
- Mentoring
- ORCHESTR@ - inclusive youth ensemble
- Musician in Residence
- Digital Space
- Virtual Creation
- Existing provision adaptations

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**Funding**
The role will need initial seed-funding from the Music Education Hubs and/or The Mighty Creatives (and other relevant key partners if appropriate), and thereafter the Talent Officer will seek funding to continue the role on a long-term basis. Alternatively, the Music Education Hubs may be able to assign an ongoing contribution to the role. The role will be Full-Time and it is expected that it could attract around £20K - £25K (depending on experience) gross per annum as salary. This “project management” cost has not been added into budgets for the other FST>>FWD Programme Ingredients.

**Partners**
The Talent Officer will be based in the East Midlands and may be hosted by one of the partner / core organisations (such as The Mighty Creatives or soundLINCS, for instance). Each Music Education Hub and The Mighty Creatives will establish a key (existing or new) member of their leadership team who is responsible for the talent programme strand of their activity, who will be the main port of call for the Talent Officer. These allocated members of the Music Education Hubs and The Mighty Creatives will also sit on the Steering Group (see Ingredient 3), together with other appropriate key partners.
FST>>FWD Programme Ingredient 2: Continued Professional Development (CPD)

AIMS
• To build and strengthen the workforce of leaders and support staff working with talented young musicians in the East Midlands
• To enliven and invigorate the FST>>FWD programme of delivery and support for talented young musicians through continued professional development
• To enhance and reaffirm the abilities, skills, confidence and commitment of music practitioners working with talented young musicians

OUTCOMES
• Creative and dynamic collaborations between formal and informal sectors, and formal and informal music leaders are fostered
• A consistent approach to, and understanding of what is meant by a “talented young musician” and how to identify and support talented young musicians on their journey
• Joint working across music, arts and youth organisations throughout the East Midlands
• Increased awareness in leaders of barriers for young musicians (particularly those in challenging circumstances) showing musical talent and potential
• Local leaders input into a map of local activities and career opportunities for young musicians showing musical talent
• Non-genre specific musical skills in music leaders are reaffirmed and improved
• Personal development and self-confidence in music education leaders across the East Midlands is improved
• The acceptance and application by practitioners and music leaders that music is a life-long learning pursuit, and is a continued journey of development for young musicians and professional musicians alike
• A culture of reflection for practitioners and leaders, and an open, ongoing opportunity for high-quality, vibrant training which reflects their needs, interests and passions (and as a result directly impacts on those needs, interests and passions of young talented musicians)
• The workforce is convinced of the need and necessity for Continued Professional Development to support the needs of talented young musicians
• The workforce is fired up about music and the possibilities of working collaboratively with other professional musicians from different backgrounds, so that they can share their passion with young musicians
• Support for practitioners wishing to work in new musical environments with talented young musicians
• Increased awareness of the importance of building relationships with young talented musicians and the immediate community around them (parents/carers, youth workers, schools, siblings, friends and so on) in order to support their ongoing development
• Improved ability for Music Education Hubs and regional arts organisations to adapt to new opportunities and challenges
FST>>FWD Programme Ingredient 2: CPD

TARGET GROUP

• Existing workforce working with talented young musicians in the East Midlands, such as:
  • Music Education Hub music leadership teams, Music Centre ensemble leaders, county group directors, specialist peripatetic music teachers and freelance music leaders
  • Partner arts / music organisation leadership teams, practitioners, and freelance music leaders
  • Partner non-arts youth support agencies / services

• New and emerging artists, practitioners, educators and leaders

PROPOSED ACTIVITY

"In all community arts practice there is a danger that practitioners rely on previously successful approaches and creative techniques which may not be appropriate in new contexts; working without planned structures, aims and objectives can dilute the energy and progress of project work as well as risking practitioners becoming stale without on-going development of their practice."


The importance of Continued Professional Development to the success of the talent programme cannot be overstated. Leaders and practitioners working with talented young musicians across the East Midlands will need to act as role models to the young musicians that they are in contact with: as such, if they are asking young musicians to step out of their comfort zones in the pursuit of musical, personal and emotional development, then the leaders and practitioners will also need to challenge themselves and their own limits as a musician, as a leader and as a human being. They will act as the prime advocates for the talent programme, both to young talented musicians, but also in a wider community context: it is therefore crucial that leaders and practitioners sign up and commit to a culture of self-improvement and personal reflection, which may test their skills and knowledge, and may well put their previous approaches to the test in a positive and constructive way.

The proposed activity is composed of four main strands, all of which have been formulated to attend to the outcomes stated above. Additionally, the proposed activity and its content reflect the proposed activity for young talented musicians as part of this programme, as many of the needs and intended outcomes of both groups are quite similar (e.g. improved musical skills, self-esteem and confidence, encouraging collaborative music making, challenging existing ways of working, inspiring passion for music/ the arts, and so on).
Strand 1: Start-Up Training

The Start-Up Training is a rolling programme of collaborative, cross-partner, face-to-face, 1-day training session for all leaders and practitioners wishing to work with talented young musicians. The training will be run in each East Midlands region (Leicestershire, Northamptonshire, Nottinghamshire, Derbyshire, Lincolnshire) in different venues around twice per year. The training will be organised by the Talent Officer (see Ingredient 1), in partnership with other host venues, Music Education Hubs and other relevant organisations.

Content:

1. **Seminar**: How to identify and support talented young musicians (including those from challenging circumstances), with training of how to use the TYMI Tool and background on the programme, digital resources, materials and other relevant information
2. **Guided music ensemble workshop**: Led by an animateur or the Musician in Residence (see Ingredient 7), the session will focus on the musical and personal development of leaders, explore their own boundaries, will allow collaborative work with musicians and workers from different backgrounds, and will develop ideas for working with talented young musicians from all backgrounds. Reflective of the ORCHESTR@ programme (see Ingredient 6).
3. **Reflections**: Guided discussion on becoming advocates for the talent programme in the East Midlands, learning about where to signpost young musicians into relevant programmes, learning about each others practices, the next steps for them and for the young musicians they work alongside.

Strand 2: Musician Retreats

Musician Retreats is an ongoing, monthly programme of music get-together nights for music leaders and practitioners working in music education. In collaboration with music venues across the East Midlands, the Talent Officer (see Ingredient 1) will set up sessions across each East Midlands region (Leicestershire, Northamptonshire, Nottinghamshire, Derbyshire, Lincolnshire). The day of the week and location will be varied to ensure that it fits around regular timetabled evening work of practitioners.

At the Musician Retreats, music leaders and practitioners will:

- Make music together and develop new partnerships and collaborations with other musicians from a range of different backgrounds, genres, cultures, settings and circumstances
- Showcase their new work
- Share ideas for their music education work with young musicians
FST>>FWD Programme Ingredient 2: CPD

Strand 3: Activity Swaps & Shadowing

Leaders and practitioners (both music and non-music specialists) currently find it hard to know what opportunities are available for talented young musicians in their area, and are therefore unable to make recommendations. Whilst a full run-down of activity available for talented young musicians will be made available via the Digital Space (see Ingredient 8), there is no replacement for the experience of actually seeing activity as it happens, both to get a sense of content, to build on relationships or networks, and to share best practice regionally.

Content:

- Music Education Hubs and key partners will open up some of their activity on an ongoing basis to each other for observation and shadowing
- Activities which are “open” to shadowing will appear listed in a private area of the Digital Space (see Ingredient 8) and will require prospective leaders who wish to attend to simply let the host know that they will be in attendance. Minimizing the need for intense planning and organisation for both parties will ensure the smooth-running of this programme.
- Recommendation: Leaders should aim to attend the activities of other partners at least twice per year

Strand 4: Mentoring Training

The professional musicians, music practitioners or Musician in Residence (see Ingredient 7) who wish to become a mentor on the mentoring scheme (see Ingredient 5) will need to be offered training to develop skills specifically in this field.

The Mentoring Training will use existing trained mentors and trainers to deliver one full-day training session, including:

- Mentoring: what is it? what are the key characteristics? how is it different from other types of support for young musicians? what are the qualities of a mentor? what is the relationship between a mentor and mentee?
- Managing the workload of working with mentees, and other practicalities: such as session coordination and management, paperwork needed, monitoring and so on
- Key mentoring skill development: verbal vs. non-verbal, listening, recommendations and advice
### FST>>FWD Programme Ingredient 2: CPD

#### FUNDING

**Strand 1: Start-Up Training**

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**Strand 2: Musician Retreats**

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**Strand 3: Activity Swaps & Shadowing**

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**Strand 4: Mentoring Training**

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<tr>
<td><strong>TOTAL EXPENDITURE (ONE SESSION)</strong></td>
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#### PARTNERS

soundLINCS already hosts an East Midlands Talent and Potential Network (EMTaP), and therefore could potentially make a strong partner for this ingredient of the overall FST>>FWD programme.

All of the potential partners who are already providing delivery for talented young musicians in the East Midlands in this report should not only be invited to attend training but could also be approached to develop these training opportunities collaboratively. For example, there may be venues available through Lincolnshire One Venues (L.O.V) which could be used in partnership for the Musician Retreats. Additionally, the Music Education Hubs will play a crucial role in the roll-out of this programme to their core workforce, and could, for instance, host some of the Start-Up Training as part of their ongoing CPD programmes / In Service Training (InSeT) days.
FST>>FWD Programme Ingredient 3: Steering Group

AIMS

- To facilitate ongoing regional dialogue and strategic thinking about East Midlands talented young musicians

OUTCOMES

- Closer working relationships between regional Music Hubs, The Mighty Creatives and regional partners in the development of a regional programme
- The FST>>FWD programme will be strengthened by sustained consultation with a range of local, regional, and national partners and young people in planning and delivery
- More effective collaborative and unified systems for identifying and supporting talented young musicians
- Stronger, larger and/or more regular attendance from a wide range of talented young musicians into programmes across the region
- Increased capacity (in both size and skills) in partnership working and collaboration
- Increased visibility and advocacy of the FST>>FWD programme regionally
- Identification of local, regional and national funding, donation or sponsorship opportunities

PROPOSED ACTIVITY

The Talent Officer (see Ingredient 1) will manage the Steering Group and will be the key point of contact for all members of the group. The Steering Group will be made up of allocated members of the Music Education Hubs, The Mighty Creatives and relevant partner organisations.

The Steering Group will meet quarterly (in person) in different East Midlands locations and they will be tasked with the following activities:
- General discussions about progress and outcomes of the FST>>FWD programme
-Generating content for the Digital Space (see Ingredient 8)
- Monitor current programme activities against programme plans
- Link what the programme is doing or planning, to other potential developments, potential obstacles and to the wider context
- Generating content for a regional newsletter, with updates on the programme and updated information regarding the programme for talented young musicians
- Consideration for young musician referrals (generated by the TYMI Tool)
- Action points for each meeting with assigned group members to take certain tasks forward locally or regionally

The Steering Group will be:

- Accountable for the programme expenditure and overall programme, in liaison with the Talent Officer
- Approving the programmes and strategies proposed by the Talent Officer and by partners
- Advising on the content, planning and delivery of the programme

The Steering Group will also have an online forum in the Digital Space (see Ingredient 8) for virtual discussions between in-person, quarterly meetings.
FST>>FWD Programme Ingredient 3: Steering Group

FUNDING

Ideally, the time and spaces used for the Steering Group meetings should be given in-kind by the partners.

PARTNERS

Committed membership to this group will be crucial. Vital too will be the balance of appropriate membership in order to benefit the overall programme. Having a mixture of representatives is very important: people with hands-on experience (such as music leaders), as well as those who can help to facilitate change (such as leadership team members) should be represented.

Key partners to the Steering Group will be young musicians, represented by the Youth Panel (see Ingredient 4), as it is important to hear the voices of “end users”. 

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FST>>FWD Programme Ingredient 4: Youth Panel

AIMS

• To embrace youth voice from a range of talented young musicians from all backgrounds across the East Midlands to assist with the ongoing development of the FST>>FWD programme for talented young musicians
• To develop a programme of work that enables talented young musicians to lead on the creation of new music projects from conception to delivery, both artistically and organisationally
• To create an entirely youth led initiative, by combining mentoring (see Ingredient 5), Arts Award accreditation, delivery, and evaluation
• To improve the quality and standards of music delivery for talented young musicians in the East Midlands

OUTCOMES

• Increased engagement of young talented musicians in the FST>>FWD programme, in youth-led musical activity, leadership and decision making. By definition, this work is designed to increase the engagement of talented young musicians in leadership and decision making; in order for this to succeed, it will need a high level of committed engagement
• Improved transferable skills, including in music, leadership and decision making of talented young musicians
• Stronger, larger and/or more regular attendance from a wide range of talented young musicians into a wide range of programmes or activities across the region
• Greater awareness of and familiarity with digital resources that extend learning and music-making
• Strengthened mechanisms for the identification and support young musicians from any musical background or genre
• More relevant, challenging and enjoyable experiences for talented young musicians are provided to directly reflect their passions, interests and enthusiasms, which helps them make the most of their talents and broaden their musical understanding as well as developing them personally and emotionally
• Talented young musicians are prepared for rewarding lives and careers (whether in music or another industry) by engaging in a wide range of musical activities, including project management, evaluation, leadership and peer-mentoring
• Significant impact on the students’ personal and social development
• The level of responsibility lent to the Youth Panel will lead the students to positively respond to being given new responsibilities and they will mature socially in this process
• Strengthening of the facets of creative thinking and action, problem-solving, independent thinking and critical reflection and evaluation, of talented young musicians
FST>>FWD Programme Ingredient 4: Youth Panel

TARGET GROUP

- Talented young musicians aged between 13 – 18 years old in the East Midlands (or up to 25 years old for those who have SEN/D)
- A representative sample from across different areas of the region will be selected, choosing those with different musical interests and with different social and cultural backgrounds, to include representatives from challenging circumstances
- Membership will be sourced by the Talent Officer (see Ingredient 1) through partners and referrals
- “Virtual” membership (for around 20 - 25 talented young musicians) can be accessed through the Digital Space (see Ingredient 8) and in-person membership (for around 10 talented young musicians) will be held at various locations regionally, with support given for transport (and other issues) where needed and individually appropriate

PROPOSED ACTIVITY

Proposed activity sits in two key strands:

**Strand 1: Youth Panel Steering Group**

The Youth Panel will act as a Steering Group to the FST>>FWD programme in much the same way as the adult “version” of the Steering Group (see Ingredient 3). Both groups will influence each others thinking and approach. The “physical” or in-person members of the Youth Panel (around 10 talented young musicians) will meet twice a year in different locations in the East Midlands. The “virtual” members of the Youth Panel will contribute to the discussions via an online, private forum accessible through the Digital Space (see Ingredient 8): virtual discussions will be ongoing throughout the year and will feed into the agendas and general thinking for the in-person meetings.

The Youth Panel Steering Group will:

- Discuss current and proposed programmes for talented young musicians in the East Midlands
- “Test out” proposed plans
- Advise on content for current and proposed programmes and make recommendations
- Give advice about potential barriers to involvement from a young person’s perspective
- Update the adult Steering Group (see Ingredient 3) regarding all discussions
- Keep the group informed about current or new music trends, local music scenes and exciting musical activities happening regionally
- Assist with the content generation for the Digital Space (see Ingredient 8)

The Talent Officer (see Ingredient 1) will attend all Youth Panel Steering Group meetings and will act as administrator on the private, online forum, but will as far as possible not interfere with discussions. Intervention may be needed where appropriate. A Mentor will be used to assist with the facilitation of sessions and to support the young people to reach their collective potential in this setting.
Strand 2: Youth Panel Project Team

The Youth Panel Project Team (which could be made up of members of the Youth Panel Steering Group, or another group of 10 – 12 talented young musicians) will be given responsibility for a small annual budget for the creation, management, coordination, delivery and evaluation of a range of youth-led, music-related activities across the East Midlands. They will be supported by a team of mentors (see Ingredient 5) as well as engaging in peer-mentoring. The budget will be used to set up a series of music projects / groups / activities, which will be decided by the Youth Panel and created for their peers.

This style of delivery (i.e. mentoring, youth-led management, youth-led delivery and youth-led evaluation) truly puts talented young musicians at the centre of the programme and at the centre of its potential for success. The musical activities, musical approach and genres of music will be entirely up to the Youth Panel and will not be led by the Talent Officer or its potential partners. The Youth Panel will dictate the participation and recruitment into the delivery of the resultant musical activities that they create.

The Talent Officer (see Ingredient 1) will provide tailored mentoring opportunities for the Youth Panel, ensuring that they receive “training” covering teamwork, research skills, and project management skills, decision-making, managing a budget, collecting & managing data, and time-management and musical skills. The Talent Officer will facilitate shadowing opportunities for the Youth Panel: they will be assigned to different types of musical activity, where they will observe music groups / workshops, will interview music leaders and will run focus groups with the participating students. The aim of this is to identify good practice in relation to music projects and provide feedback to the Youth Panel, to inform the project design.

The outputs will be determined exclusively by the Youth Panel, but could include social media / online and face-to-face networking opportunities, music sessions led by young people, researching music groups through visits / concerts / gigs and hosting musical events, youth-led music groups or ensembles, opportunities for young performers or writers, and the management of live performances.

The Youth Panel will be given guidance, but will be allowed to make its own mistakes. They will be given a range of resources and support to deliver their project, and will be encouraged toward accreditation in the form of the Arts Award.

This work is about giving talented young musicians the opportunity to affect change in the FST>>FWD programme and to take the lead on creating provision that they want, need and respond to in creative and artistic ways. This work is not about paying lip service to young voices, but is a genuine opportunity to prioritise young person-led work, and to encourage a new dynamic between young musicians, Music Education Hubs, music leaders/ practitioners, and other creative partners.
FST>>FWD Programme Ingredient 4: Youth Panel

FUNDING

Strand 1: YOUTH PANEL STEERING GROUP

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<th>ANNUAL COST</th>
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<td>Mentor (meetings)</td>
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Strand 1: YOUTH PANEL PROJECT GROUP

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Youth Music currently provide funding for a module entitled “YOUNG MUSIC LEADERSHIP” which aims to support children and young people’s development through leadership opportunities in and around music making. [http://network.youthmusic.org.uk/funding/modules#Networking](http://network.youthmusic.org.uk/funding/modules#Networking)

PARTNERS

In order for the membership of the Youth Panel to be as mixed and balanced as possible and to be representative of a genuine range of young voices, partners will need to feed into the recruitment process for the Youth Panel. By extension to this, in order to respond to the requests of the Youth Panel Project Group, a wide range of partner organisations will be required to assist (with budgets assigned to contributing partners where relevant). There will be a necessity to draw on a diverse range of partners for this project, which will depend of the direction that the young people want to lead the work and the partners most relevant to the work the young people want to do.
FST>>FWD Programme Ingredient 5: Mentoring

AIMS

• To improve the skills, knowledge and ability of talented young musicians through a personalised programme of music-based mentoring (both virtual and physical) led by a trained professional musician

• To increase participation in the FST>>FWD programme across the East Midlands, and increase prospects of talented musicians embarking on viable future paths and careers (in and out of the music industry), by assisting young musicians to make choices appropriate to their chosen musical/artistic journey and to their musical preferences or tastes

• To inspire young talented musicians by working with professional musicians who act as role models as well as mentors

OUTCOMES

• Mentees show evidence of increased confidence, self-reflection and self-worth

• Professional Musicians acting as mentors increase their skills, knowledge and ability in youth mentoring and working with talented young musicians from a range of backgrounds

• Increased involvement of young musicians in local, regional or national music activities, or other positive activities which assist their personal or artistic development

• Links are strengthened to high quality music making activities provided locally, regionally and nationally

• Inspirational professional musicians are appropriately trained, to focus on the needs of the young musicians they work with

• Talented young musicians are prepared, motivated and committed to embarking on routes into education, employment or training (in or outside of music)

• Young musicians, through their mentor, benefit from a range of contacts and experiences which they were previously unable to access

TARGET GROUP

Talented young musicians aged between 13-18 years old (or aged up to 25 years old where the young person has SEN/D) who have been recruited through the TYMI Tool (or other methods) will be engaged in this programme. In particular, the Youth Panel will be selected for specific mentoring to assist them with their ongoing work as part of the Youth Panel.

PROPOSED ACTIVITY

Music-based mentoring makes use of music as a common ground to develop a mentor-mentee relationship, in order to assist young talented musicians from all backgrounds to reach their full potential and maximize their musical talents to the fullest. The music mentor (a trained, professional musician) will work with the mentee (a talented young musician identified through the TYMI Tool, or other methods) to help realize both their musical, personal and emotional potential.
FST>>FWD Programme Ingredient 5: Mentoring

Stage 1:
- Recruitment of mentors
- Training of mentors

Stage 2:
- Identification of mentees
- Matching of mentees with appropriate mentors

Stage 3:
- Mentoring sessions which involves:
  - A personal learning plan for each young musician
  - Goals (personal and musical) are set by the young musician to focus and monitor the mentoring sessions
  - Mentors assist young musicians with their musical skills as well as assisting young musicians to meet industry professionals and find job/ internship/ work experience possibilities where relevant
  - Mentors give advice about seeking appropriate resources or experiences to further the mentees development

Stage 4:
- Mentees are signposted to relevant activities or opportunities to continue their personal journey

Each young musician will benefit from a minimum of 10 one-to-one sessions either face-to-face (in a location agreed with the young person) or virtually (with relevant safeguarding put in place where needed). The Talent Officer (see Ingredient 1) will make recommendations to the Steering Group (see Ingredient 3) about which talented young musicians are in need of particular support and therefore which young musicians should become part of the mentoring scheme. The mentoring scheme should not simply be seen as extra or specialised music tuition. The Talent Officer will liaise with potential mentees (and support workers where necessary) to discuss the mentoring scheme, and to develop an initial understanding of what they hope to achieve, what kind of mentor they would like and so on.
Youth Music currently offers a music-based mentoring funded module as part of their overall funding, which offers £5,000 – £20,000 over a minimum 6 months with end date on or before 30th April 2016, with no required match funding (but 10% is recommended). [http://network.youthmusic.org.uk/sites/default/files/users/Funding_docs/Music-based%20Mentoring.pdf](http://network.youthmusic.org.uk/sites/default/files/users/Funding_docs/Music-based%20Mentoring.pdf)

**PARTNERS**

Music Education Hubs and their partners will be crucial to the recruitment of the mentees as part of this scheme, as well as offering appropriate music practitioners to be trained as mentors. Music Education Hubs and their partners may also already have appropriately trained music-based mentors who can be fast-tracked to work as mentors as part of this scheme.
FST>>FWD Programme Ingredient 6: ORCHESTR@

AIMS

• To increase the mixture and range of innovative and creative activities offered for musicians in the East Midlands who are showing musical talent
• To develop opportunities for talented young musicians who have not had a chance of taking part in joint music making with peers, and to enable young musicians to take a lead in the creative direction of their ensemble
• To provide musical opportunities for young talented musicians to be expressive, creative, have fun, and realize their potential in an experimental musical setting which is completely new to them
• To develop a fully inclusive music ensemble model for both the young musicians and the music practitioners of the East Midlands

OUTCOMES

• Personal / social skills of musicians (young musicians and adult musicians): self-confidence, positive self-expression, leadership, improved positive behaviour, reflective thinking and achieving goals
• Music skills (young musicians and adult musicians): instrument learning, listening, performance skills, creating, musical experimentation, improvisation, conducting
• Educational skills (young musicians and adult musicians): accreditation, improved literacy, numeracy
• Improved quality and standards of music delivery for talented young musicians in the East Midlands
• Increased awareness of the benefits of participation in integrated and creative music making for young musicians across communities, networks and organisations in the East Midlands and beyond
• The development of more cohesive communities, by joining young people and their families from multi-cultural, multi-social backgrounds together through music making activities
• Increased enjoyment of music for young musicians, from playing and creating new music in a diverse group
• Creation of brand new music and artistic output from talented young musicians
• Increased artistic and creative progression of individual talented musicians
• Exposure of young musicians to new genres of music, and new ways of making music with their peers

TARGET GROUP

ORCHESTR@ will engage with talented young musicians from a range of diverse backgrounds from across the East Midlands. ORCHESTR@ will be distinctive from (but complementary to) the existing provision across the East Midlands (such as the targeted work for CYPCC and the mainstream ensemble work of the Music Education Hubs): ORCHESTR@ will be an open access programme for all talented young musicians (rather than specifically CYPCC, or specifically those who are already engaged and/or are able to pay for music services such as ensembles or tuition).
ORCHESTR@ will be a melting pot reflecting the diversity of the young musicians of the East Midlands, and will integrate talented young musicians from all walks of life regardless of musical, social, or cultural background. There is currently a gap for this provision.

ORCHESTR@ will engage with any talented young musician in the East Midlands (identified through the TYMI Tool, referrals, direct recruitment or partners) who shows a musical interest including those who are not yet engaged in a formal music activity.

Primary target group: CYP and CYPCC who show talent and potential. CYPCC target groups: Young Carers, LAC, Care Leavers, CYP with SEN/D and AEN, CYP who are BAME, and CYP living in areas of multiple deprivation. Secondary beneficiaries: Arts organisations and individuals such as music leaders, the wider music education sector, and local communities (including parents/guardians/carers, siblings and families of the participants).

PROPOSED ACTIVITY

ORCHESTR@ is a contemporary, experimental, youth orchestra supporting CYP aged 13-18 years old (or up to 25 years old where the young person has SEN/D) in their musical, personal, emotional and social development. ORCHESTR@ workshops focus on permitting young people to have a voice through music. By working in a group, ORCHESTR@ helps young people to learn to work together and respect each other’s ideas. ORCHESTR@ allows CYP to explore “self” and develop essential social and personal skills. ORCHESTR@ is an ensemble for all CYP, including those who wouldn’t normally get the chance to play in a “traditional” orchestra. ORCHESTR@ will act as a platform for a diverse collection of musical tastes and talents, creating new kinds of music and culminating in the performance of an inspiring collaborative, new, musical creation. The artistic vision for ORCHESTR@ is an ensemble which is musically flexible, and is not determined by genre, or limited by adult imagination.

ORCHESTR@ will perform public concerts of original music through the provision of secure, free, open-access, music workshops, led by leading professional musicians.
An ORCHESTR@ project consists of four main stages:

1) Mentoring for ORCHESTR@ Young Ambassadors (See Ingredient 5), training for workforce (See Ingredient 2) and recruitment of support services for CYPCC by the Talent Officer (see Ingredient 1).

2) 4 x full-day ORCHESTR@ rehearsals, inviting talented young musicians referred through the TYMI Tool (or other methods) and an extended network of participants (sourced by partners or other informal methods). Rehearsals are led by a different professional Music Director for each project (potentially the Musician In Residence – see Ingredient 7), and are supported by a mixture of partner organisation tutors (specialising in work with CYP in CC) and Music Education Hub tutors (in order to share best practice and to create a sustainable model). Activities include informal learning, small group and whole group work in performance, peer-learning, youth leadership activities, conduction/conducting, composition/song writing, instrumental/vocal engagement, sound design, lyric writing, and discussion.

3) 1 public performance of original music created by participants and led by a professional MD and supported by partner organisation and Music Education Hub tutors.

4) Smaller, localized “Supergroups” are formed from members of the larger ORCHESTR@ group, to sustain engagement and ongoing musical development of the young musicians, who will meet on a weekly basis at a local Music Education Hub Music Centre (or similar). The “Supergroups” are led locally by a music leader, and are enriched on occasions by the Musician In Residence (see Ingredient 7).

Three ORCHESTR@ projects will take place annually across different locations in the East Midlands region, and the membership will aim to have a county-wide reach each time. Around 40 – 50 talented young musicians will take part in each project. The projects will be managed by the Talent Officer, in partnership with one or two lead partner organisations and the local Music Education Hub, each providing music practitioners (and additional project resources and support where required) to work in creative collaboration.

Support will be prioritised for young musicians from challenging circumstances who struggle to attend regional rehearsals due to lack of support or issues relating to transport. This support will be provided on a case-by-case basis and on a personalised level as determined appropriate by the Talent Officer (see Ingredient 1), who will work with support agencies as far as possible to assist with engagement of young musicians from challenging circumstances.
**FST>>FWD Programme Ingredient 6: ORCHESTR@**

## FUNDING

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<thead>
<tr>
<th>EXPENDITURE TYPE</th>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>REGIONAL ENSEMBLE</strong></td>
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<tr>
<td>Music Practitioners</td>
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<td>Support Workers</td>
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<tr>
<td>Additional equipment</td>
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<tr>
<td>Event-based costs (van, lighting, sound, etc)</td>
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<td><strong>Subtotal</strong></td>
<td><strong>£9,700</strong></td>
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<tr>
<td><strong>LOCALISED SUPERGROUPS (5 local groups)</strong></td>
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<tr>
<td>Music Practitioners</td>
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<tr>
<td>Venue Hire (in kind?)</td>
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<td><strong>Subtotal</strong></td>
<td><strong>£6,000</strong></td>
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<tr>
<td><strong>TOTAL EXPENDITURE (PER PROJECT)</strong></td>
<td><strong>£15,700</strong></td>
</tr>
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</table>

## PARTNERS

See proposed activity.
FST>>FWD Programme Ingredient 7: Musician In Residence

AIMS

- To enrich the existing and new programmes for talented young musicians in the East Midlands, by providing a high-quality leading music professional to creatively engage and collaborate with

OUTCOMES

- The Musician in Residence will inspire young musicians and the music leaders working with them, and will act as a role model
- The creative output of the FST>>FWD programme will be increased
- The work across the East Midlands will be communicated and recognised at a national or international level
- Increased regional advocacy and awareness of the talented young musicians programme across the East Midlands
- Synergy between FST>>FWD Programme Ingredients will be encouraged as the Musician in Residence will influence or be involved with most areas of work
- Exciting creative collaborations producing high-quality musical and artistic output
- Positive creative impact on, and development of, new and existing programmes of activity for talented young musicians in the East Midlands
- Enrichment of personal and musical experiences of talented young musicians involved in musical activities across the region
- Creative and artistic input into the Steering Group (see Ingredient 3)
- High quality musical direction of some of the new programmes for talented young musicians, such as ORCHESTR@ (see Ingredient 6)

TARGET GROUP

The Musician in Residence will work alongside talented young musicians who are accessing the FST>>FWD programme in the East Midlands.

PROPOSED ACTIVITY

The Musician in Residence will be recruited by the Talent Officer in liaison with the Steering Group (and other key partners where appropriate), from a regional pool of professional musicians (see list of professional musicians from or living in the East Midlands in Appendix 8).
FST>>FWD Programme Ingredient 7: 
Musician In Residence

**Key qualities of the Musician in Residence**

- Established artist delivering high-quality musical work regionally and nationally (and perhaps also internationally)
- Exceptional creative musician
- Enjoys working in collaboration with other musicians, including young musicians
- Previous experience of working in music education settings, or a passion to work in music education settings with the necessary initial training
- Based in the East Midlands, or with a distinct, genuine link to the East Midlands
- Inspiring artist who can act as a role model to music practitioners and talented young musicians
- Interest in a broad range of musical or artistic styles
- Personable, likeable and approachable

The Musician in Residence will have a one year residency across the East Midlands, after which a new Musician in Residence will be recruited in order for the entire programme to stay fresh and continually energised.

**The primary roles of the Musician in Residence will be:**

- Working with talented young musicians as part of the core existing and new programme, in order to musically and socially develop young musicians, and also to progress their own artistic development
- Delivering "drop-in" enrichment sessions across Music Education Hub and partner programmes
- Acting as Musical Director for at least one of the ORCHESTR@ projects (see Ingredient 6)
- Feeding into creative thinking and programming of the Steering Group (see Ingredient 3)
- Assisting with the development of creative resources for the Digital Space (see Ingredient 8) and Virtual Creation (see Ingredient 9)
- Acting as the voice-piece, ambassador and advocate for the whole programme for talented young musicians in the region
- Act as a mentor as part of the mentoring programme (see Ingredient 5)
- "Write" and develop new musical commissions for new and existing talented young musicians programmes
- Act as an advisor to the Youth Panel and Youth Panel Project Team (see Ingredient 4)
FST>>FWD Programme Ingredient 7: Musician In Residence

FUNDING

<table>
<thead>
<tr>
<th>EXPENDITURE TYPE</th>
<th>COST</th>
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</thead>
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<tr>
<td>Musician in Residence Professional Fee</td>
<td>£10,000*</td>
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<tr>
<td><strong>TOTAL EXPENDITURE (PER YEAR)</strong></td>
<td><strong>£10,000</strong>*</td>
</tr>
</tbody>
</table>

*depending on experience

PARTNERS

Music Education Hubs and their partners could stand to benefit greatly from the involvement of the Musician in Residence. In the most basic and straight-forward way, this could simply involve the engagement of the Musician in Residence for a one-off, drop-in enrichment session as part of their existing activity; or it could be used to develop their ongoing creative and artistic thinking which could help form their future plans and ideas for talented young musicians that they work with.
FST>>FWD Programme Ingredient 8: Digital Space

AIMS

• To engage talented young musicians, Music Leaders, organisations and relevant communities with a central online information resource for the FST>>FWD programme

OUTCOMES

• Talented young musicians, Music Leaders, organisations and their communities will be able to share work, learn new skills, discuss local/regional opportunities and find out about new activities
• The FST>>FWD programme (new proposed activity as well as existing work) will be listed in one central location, to cover and represent the whole East Midlands region
• Talented young musicians and key stakeholders will avoid the need for lengthy research across the region in order to identify opportunities
• Music Leaders and organisations will be able to access up-to-date information relating to ongoing Continued Professional Development opportunities
• Music Leaders and mentors will be able to stay in touch with talented young musicians through forums and other services

TARGET GROUP

• Talented young musicians aged between 13-18 years old (or up to 25 for young people who have SEN/D)
• The families and communities of talented young musicians
• Music Leaders / practitioners
• Music Education Hubs and their partner organisations
• Youth organisations and schools working with talented young musicians
PROPOSED ACTIVITY

A new website, or new webpages embedded in an existing regional website, will be created to host the following two components and content:

Knowledge Space

- Listings of the FST>>FWD programme (new & existing) activities
- Listings of CPD / shadowing opportunities for music practitioners & organisations
- Private Facebook forums for:
  - Steering Group
  - Youth Panel Steering Group
  - Music practitioners and organisations
  - All young musicians
- YouTube channel (for relevant course resources, both existing and newly created)
- Tumblr Blog for:
  - Reflective practice of young musicians on the Talent Programme
  - Highlighting new and emerging technologies / Apps / music production software
- TYMI Tool Forms
- Contact details for the Talent Officer and local Music Education Hubs

Virtual Showcase: See Ingredient 9

Rather than creating a brand new digital learning platform, existing technologies that young musicians already use will be used as part of this website/page. This will increase the potential for access as well as minimise the financial outlay of such a service.

The Talent Officer will be responsible for ongoing maintenance of the digital space and to act as an administrator on the social media channels. The Musician in Residence will feed into the development of resources. The Music Mentors will use the forums to support their mentees and to share information.

PARTNERS & FUNDING

The content of this website (or webpages) will need to be updated by Music Education Hubs and their partners to ensure that the data is valid. A regional partner (such as The Mighty Creatives) could embed these webpages within their existing site in order to minimise the cost and time of an additional new website. Alternatively, funding will need to be sourced to develop, design and maintain a new site.
FST>>FWD Programme Ingredient 9: Virtual Showcase

AIMS

- To showcase talented young musicians work in a central ‘virtual’ space

OUTCOMES

- To provide a central virtual space for young musicians to showcase their work
- To demonstrate the breadth of musical talent across the East Midlands region
- To provide an aspirational demonstration of the regions talent, accessible from anywhere in the world, 24/7
- To provide trackable evidence on the success of the FST>>FWD programme
- To highlight the diverse range of musical styles engaged with by young musicians in the East Midlands and to inform future funding bids

TARGET GROUP

Talented young musicians accessing the FST>>FWD programme.

PROPOSED ACTIVITY

With a region as large as the East Midlands, it is important that young people feel connected to their local communities, their region and recognise their place the increasingly accessible global marketplace that the internet provides.

The Virtual Showcase allows for the creation of a virtual ‘talent show’, using an interactive map linking to uploaded videos and audio from young talented musicians.

Videos and audio can be created:
- At Home
- At School
- During specific music projects
- During concerts and gigs
- During workshops

Videos and audio can be created by young people or professional film / music companies using:
- Webcams
- HD cameras
- SmartPhones
- Laptops
- PCs
- iPads and tablets
FST>>FWD Programme Ingredient 9: Virtual Showcase

Videos and/or audio are sent via email to the Talent Officer for approval, such as sound and visual quality, appropriate language and musical quality. Where a video already exists on a site such as YouTube, a URL can be emailed to the Talent Officer either directly from the young person or from a referring agent.

Approved videos and/or audio are uploaded to the host server and linked by geography to the corresponding region where the young musician lives.

By accessing the map online through the Digital Space (see Ingredient 8), the viewer is able to click on regional links and watch videos/listen to audio of young people showing their talent. It is envisaged that the content of these videos/audio is to be identical to content that young people would feel comfortable in hosting on their own social media platforms but with the advantage that the Virtual Showcase provides one central area with which to view the content within context of the whole region.

An example of this idea can be found online at (http://www.markermusic.com/) Copyright - Darren Solomon

FUNDING

The technology to create high quality videos and audio and upload them is widely available in schools, music centres and in smart phones/tablets. Costs will be required for programming of the interactive map, hosting the server, upload new videos.

<table>
<thead>
<tr>
<th>EXPENDITURE TYPE</th>
<th>COST</th>
</tr>
</thead>
<tbody>
<tr>
<td>Programming</td>
<td>£1000*</td>
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<tr>
<td>Hosting</td>
<td>£120</td>
</tr>
<tr>
<td>Periodic Uploading</td>
<td>£2000</td>
</tr>
<tr>
<td><strong>TOTAL EXPENDITURE (PER YEAR)</strong></td>
<td><strong>£3,120</strong></td>
</tr>
</tbody>
</table>

PARTNERS

- The families of talented young musicians
- Music Leaders / practitioners
- Music Education Hubs and their partner organisations
- Youth organisations working with talented young musicians
- Schools
- Young musicians working under their own initiative
- Steering Panel (see Ingredient 3) and Mentors (see Ingredient 5)
FST>>FWD Programme Ingredient 10: Existing provision adaptations

AIMS

• To increase quality and participation in existing Music Education Hub and partner organisation provision for young musicians
• To break down the barriers to engagement for talented young musicians with a range of musical tastes, and from a diverse range of backgrounds (including those from challenging circumstances)
• To radically shift the existing divisive culture of formal and informal music making for young musicians in the East Midlands

OUTCOMES

• Creative expansion of musical content of existing activities for talented young musicians in the region
• Opportunities are provided for talented young musicians and music practitioners to widen their musical vocabulary and skills
• Comprehensive inclusion (to include, but not be limited to financial inclusion) across all mainstream programmes
• The balance between musical and personal development outcomes for young musicians is redressed
• Creativity and creative output of ensembles and other musical activities is improved

TARGET GROUP

Talented young musicians accessing existing music education provision in the East Midlands

PROPOSED ACTIVITY

The adaptations to existing activity proposed here are recommendations for positive change and for creative development, for the greater good of young musicians, musical workforces, the communities they operate in and the organisations that work with them. The adaptations proposed have been developed to try to increase the chances of talented young musicians from all walks of life engaging meaningfully, positively and creatively with a broad range of opportunities across the East Midlands. Additionally, the recommendations have also been made to try to overcome barriers to young musicians faced with challenging circumstances, and to address the need for inclusion (musical, social, cultural) across the region. Over time, and with regional, musical, social, cultural and other impacting changes occurring, the adaptations required will also have to be altered. The Talent Officer (see Ingredient 1) will work with Music Education Hubs and partner organisations (alongside the Steering Group - see Ingredient 3) to help guide strategic thinking continually to enable organisations to make individualised steps forward which focus on the localised needs of their communities, as well as referencing the overall needs of the wider East Midlands landscape.
FST>>FWD Programme Ingredient 10: Existing provision adaptations

Adaptations to the existing activity will succeed where there is workforce willingness and passion for change and development (encouraged through a programme of Continued Professional Development - see Ingredient 2). Adaptations to the existing activity will fail to impact positively on young musicians, if the workforce has a lack of openness to the potential brought about by making positive amendments.

Recommendations:

<table>
<thead>
<tr>
<th>Issue for change</th>
<th>Background</th>
<th>Suggested action</th>
<th>Outcome of action</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Formal vs. informal music making</strong></td>
<td>Musical activities for mainstream and CYPCC talented musicians are siloed creating a kind of “otherness” in CYPCC provision (i.e. segregated by musical genre, venue, how activities are described, organisations and funders) (see main report)</td>
<td>Consider whether Music Centres or Saturday schools could host partner CYPCC activities, and consider whether Music Centre or Saturday schools could be hosted in different locations (often hosted in schools)</td>
<td>Young musicians from a range of backgrounds meet each other in common spaces / social spaces. Integrated, collaborative, partner-based approach to setting up local music activities</td>
</tr>
<tr>
<td>Locations</td>
<td>Venues used for mainstream activities tends to be in schools, but activities for CYPCC tends to be in Youth Centres or charitable premises</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Support - AEN / SEN/D / pastoral</td>
<td>Music Education Hubs and other organisations offer financial support for CYP facing difficulties in order to access their activities. Many of the MEHs believe that this makes the activity “open access” but this does not take into consideration the range of other non-financial challenges faced by CYPCC</td>
<td>SEN/D support and additional pastoral care is needed across all services for young musicians, which will encourage young talented musicians from these backgrounds to participate in mainstream activity. Working with other youth or social services to promote the use of and provision of transport for young musicians to access activities</td>
<td>Increased confidence in other non-music specialist youth providers to signpost young musicians into provision if support and care is already in place</td>
</tr>
<tr>
<td>Musical Development vs. Personal Development</td>
<td>Personal development appears limited in mainstream provision, but this is often the first consideration of music activities for CYPCC. This situation needs to be evened out to ensure there is musical and personal development in equal measure for all talented young musicians</td>
<td>Both musical and personal development need to be considered across all programmes, regardless of the genre of the activity, or the target young musicians</td>
<td>Increase in the chances of musicians progressing socially, culturally, spiritually, educationally, and musically through their music activity</td>
</tr>
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</table>
## FST>>FWD Programme Ingredient 10:
Existing provision adaptations

<table>
<thead>
<tr>
<th>Issue for change</th>
<th>Background</th>
<th>Suggested action</th>
<th>Outcome of action</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sourcing talented young musicians across activities</strong></td>
<td>Auditions can mainly only be accessed in person and for the main county group activities where a certain level of grade is required</td>
<td>Consider video / audio auditions to be submitted virtually. Consider having an ongoing audition submission process, where young people can submit their performance (or other) for consideration for a range of activities rather than one specific activity.</td>
<td>To overcome travel issues and potentially also self-esteem issues. Increase the potential for talented young musicians to be identified and signposted into the most beneficial musical activity.</td>
</tr>
<tr>
<td><strong>County Youth Music Ensembles (run by Music Services and Hubs)</strong></td>
<td>The majority of County Youth Music activities are for talented young musicians who read music. Western Classical music activities for talented young musicians are very healthy, but some other genres and types of musical engagement are not as highly prioritised.</td>
<td>Consider running one course annually for each County Youth Ensemble that does not require participants to read music (possibly to be directed by the Musician In Residence) but where the musical repertoire nevertheless responds to the musical and cultural references unique to the specific genre of the ensemble. E.g. run a Youth Orchestra course involving a range of different musicians from a range of different backgrounds, using a piece of classical repertoire as a starting point to create a new piece of music. Participants sourced from the TYMI Tool can therefore attend a programme (at least once a year) that they had previously been excluded from due to the specific musical language used.</td>
<td>This will enable young musicians who have an interest in the genre, but are unable to read music, to participate as performing or contributing musicians on a range of different instruments. This should improve the skills of the reading musicians, who will have to come away from the notated world (which is often uncomfortable for some) and explore other methods of communicating or interpreting ensemble-based musical instruction.</td>
</tr>
<tr>
<td><strong>Youth consultation</strong></td>
<td>Music leaders across Music Education Hubs and their partners do not currently spend enough quality time consulting regularly with young musicians.</td>
<td>On a micro-level, Music Leaders need to really get to know the young musicians that they are working with (including musical tastes, aspirations, personal choices, and so on). On an organisational basis, consider running formal or informal youth consultation groups which can feed into the overall Youth Panel as part of this programme.</td>
<td>Young musicians will feel nurtured and valued as human beings, and will feel supported to achieve their personal aims and goals. The voices of local young musicians will be heard and acted upon on an ongoing basis, allowing for musical activities to be developed and responsive to their needs.</td>
</tr>
</tbody>
</table>
6. Conclusion

The Tool and programme described in this report cannot be seen as a static, definitive solution for identifying and supporting all young talented musicians: where there is an inclination and flexibility to try to reach every talented young musician from every background, those involved in the process will have to input into a progressive and growing pool of creative solutions and knowledge which reflects the needs of young people in an ever-changing culture and climate. Readiness to adapt, to make reasonable adjustments and apply enthusiasm to shape delivery around need and circumstance will be crucial to the successful and long-standing engagement of talented young musicians from all walks of East Midlands life.

Clearly young people should not be underestimated in their ability to come up with practical, creative and musical ideas for what provision could look like for themselves and/or their peers. This dynamic idea generation should be harnessed continually in the programme for talented young musicians, and indeed ongoing consultation is a must for the continual improvement and development of services for, by and with young musicians. The young people consulted appeared to really thrive on being asked what they want and how they see their preferences translating into a viable offer for other talented young musicians. All of the thinking in this report, and also the manner in which it was collected, has formed the heart of the proposed FST>>FWD programme for talented young musicians across the East Midlands. The majority of the information collected for this report supports the need for a young person focussed approach to music education in general.

In essence, young musicians must not only be heard, but they must be listened to.
7. Glossary of acronyms

AEN – Additional Educational Needs

BAME - Black, Asian & Minority Ethnic

CPD – Continued Professional Development

CYP – Children and Young People

CYPCC – Children and Young People in Challenging Circumstances

FE – Further Education

HE – Higher Education

LAC - Looked After Children

MEH – Music Education Hub

NEET – Young people not in employment, education or training

TMC – The Mighty Creatives

TO – Talent Officer

TYMI Tool – Talented Young Musician Identification Tool

PRU – Pupil Referral Unit

SENCO – Special Educational Needs Coordinator

SEN/D – Special Educational Needs and Disabilities
8. With many thanks to

Hand on Heart Arts would like to thank....

The young people of the East Midlands and the young musicians that contributed to our consultation

Mark Done, Team Manager - Arts and Sports for Children and Young People, Nottinghamshire County Council
Karen Birch, Programme Director, The Mighty Creatives
Ian Burton, Nottingham City Music Hub
Diane Rivaud, Leicester-shire Music Hub
Beth Noble, Nottingham City Music Hub
Andy Dawson, County Youth Arts Manager, Nottinghamshire Music Hub
Jayne Briggs, School Improvement Adviser with responsibility for City & County Music Partnership, Derbyshire Music Hub
Helen Fisher, Strategy Development Manager, Leicestershire Music Hub
Peter Smalley, Chief Executive NMPAT, Northamptonshire Music Hub
Jennifer McKie, Senior Music Adviser, Lincolnshire Music Hub
Margaret Clement, Senior Practitioner, Disability Support Team, Nottinghamshire County Council
Jake Manning, Bullfrog Arts
Emily Bowman, Lincolnshire One Venues
Shelley Spink, SoundLINCS
Carl Quinn, The Mighty Creatives
Jan Ford, Orchestras Live
Tofail Ahmed, Darbar Arts
Debra Gregory-Jones, Teacher of the hearing impaired, Sensory Education, Lincolnshire County Council
Wenna Stockdale, Sinfonia Viva
Reg Clegg, County Youth Arts, Nottinghamshire County Council
Jon Bevan, County Youth Arts, Nottinghamshire County Council
Stuart Isaac, EMJAZZ
Julian Butt, Baby People
Samantha Whelan, Pedestrian
Daniel Aldred, Pedestrian
Lindsay Wilson, Philharmonia Orchestra
Kate Thompson, Sheehans Music Service
John Meredith, Music and Sound Department at Leicester College
Bosworth Academy, Leicester
Pilgrim School, Lincolnshire
John Fielding Community Special School, Lincolnshire
Centre for Indian Classical Dance
Robert Allison, Crown Hills Community College, Leicester
Carol McMain, SENDSAP Team, Additional Needs, Lincolnshire
Joe Crofton, Soft Touch Arts
Jane Ellis, Lincolnshire Music Service and Lincoln Beevor Brass Band
Rachel Pantin, Musiko Musika
Lynn Holman-Fox, Barnet Education Arts Trust (BEAT)
Oxfordshire Music Education Partnership
Bethany Calder, Richmond Music Trust
Redbridge Music Service
North East London Music Education Hub
Surrey Music Hub & Surrey Arts
Solihull Music Hub
Emma Collins, SoundCity: Brighton & Hove
Ruth Parkes, Entrust Music and Performing Arts Services
Trevor Jones, Coventry Music Hub
Essex Music Education Hub
Yael Owen-Mckenna, Deputy Head of Service, Co-ordinator for Dance and Drama, Performing Arts Service Coventry
Jenny Callaghan, Special Educational Needs Consultant
Andy Callaghan, Digital Advisor
9. Footnotes


x NEETs: Young People Not in Education, Employment or Training, James Mirza-Davies, Economic Policy and Statistics, House of Commons Library


xiv The State of Our Region, Children and Young People in the East Midlands and their Engagement with the Region’s Arts and Cultural Sector, April 2012, The Mighty Creatives


xvi http://www.teachfind.com/national-strategies/teaching-able-gifted-and-talented-pupils / Teaching able, gifted and talented pupils: Music


xxii The State of our Region, The Mighty Creatives, April 2012


xxviii Coventry Talent Development Scheme Framework: A Policy for Supporting Able, Gifted and Talented Pupils in the Performing Arts.
<table>
<thead>
<tr>
<th>Name of Activity</th>
<th>Lead Organisation</th>
<th>Location / Area</th>
<th>Type of Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intermediate Youth Orchestra (CCYO)</td>
<td>Derbyshire Music Hub</td>
<td>Derbyshire</td>
<td>County Ensemble / Residential / Audition</td>
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<tr>
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### APPENDIX 3 (page 1)

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<tr>
<td>East Midlands Youth Voices</td>
<td>Music for Everyone</td>
<td>Nottinghamshire</td>
<td>Advanced Ensemble / Weekly</td>
</tr>
<tr>
<td>Training Orchestra</td>
<td>Nottingham Youth Orchestra</td>
<td>Nottinghamshire</td>
<td>Intermediate Ensemble / Weekly</td>
</tr>
<tr>
<td>Intermediate Orchestra</td>
<td>Nottingham Youth Orchestra</td>
<td>Nottinghamshire</td>
<td>Intermediate Ensemble / Weekly</td>
</tr>
<tr>
<td>Nottingham Youth Orchestra</td>
<td>Nottingham Youth Orchestra</td>
<td>Nottinghamshire</td>
<td>Advanced Ensemble / Weekly</td>
</tr>
<tr>
<td>Nottingham Youth Jazz Orchestra</td>
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<td>Nottinghamshire</td>
<td>Advanced Ensemble / Weekly</td>
</tr>
</tbody>
</table>
### APPENDIX 4 (page 2)

<table>
<thead>
<tr>
<th>Name of Activity</th>
<th>Lead Organisation</th>
<th>Location / Area</th>
<th>Type of Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Quartet</td>
<td>Nottingham Youth Orchestra</td>
<td>Nottinghamshire</td>
<td>Advanced Ensemble / Weekly</td>
</tr>
<tr>
<td>String Ensemble</td>
<td>Nottinghamshire Music Hub</td>
<td>Nottinghamshire</td>
<td>Intermediate Ensemble / Fortnightly</td>
</tr>
<tr>
<td>Training Band</td>
<td>Nottinghamshire Music Hub</td>
<td>Nottinghamshire</td>
<td>Intermediate Ensemble / Fortnightly</td>
</tr>
<tr>
<td>Intermediate Band</td>
<td>Nottinghamshire Music Hub</td>
<td>Nottinghamshire</td>
<td>Intermediate Ensemble / Fortnightly</td>
</tr>
<tr>
<td>Concert Band</td>
<td>Nottinghamshire Music Hub</td>
<td>Nottinghamshire</td>
<td>Advanced Ensemble / Fortnightly</td>
</tr>
<tr>
<td>Advanced Music Ensemble</td>
<td>Nottinghamshire Music Hub</td>
<td>Nottinghamshire</td>
<td>Advanced Ensemble / Fortnightly</td>
</tr>
<tr>
<td>Red Hot (Swing) Band</td>
<td>Nottinghamshire Music Hub</td>
<td>Nottinghamshire</td>
<td>Intermediate Ensemble / Fortnightly</td>
</tr>
<tr>
<td>Choir</td>
<td>Nottinghamshire Music Hub</td>
<td>Nottinghamshire</td>
<td>Intermediate Ensemble / Fortnightly</td>
</tr>
<tr>
<td>Steel Band</td>
<td>Nottinghamshire Music Hub</td>
<td>Nottinghamshire</td>
<td>Advanced Ensemble / Fortnightly</td>
</tr>
<tr>
<td>Plug Promotions</td>
<td>Nottinghamshire Music Hub / County Youth Arts</td>
<td>Mansfield, Nottinghamshire</td>
<td>Varied</td>
</tr>
<tr>
<td>New Supergroup</td>
<td>Nottinghamshire Music Hub / County Youth Arts</td>
<td>Mansfield, Nottinghamshire</td>
<td>Advanced Ensemble / Fortnightly</td>
</tr>
<tr>
<td>Disability Arts Partnership</td>
<td>Nottinghamshire Music Hub / County Youth Arts</td>
<td>Nottinghamshire</td>
<td>SEND / Ensemble / Weekly</td>
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### APPENDIX 5 (page 1)

<table>
<thead>
<tr>
<th>Name of Activity</th>
<th>Lead Organisation</th>
<th>Location / Area</th>
<th>Type of Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>County Youth Orchestra - CYO</td>
<td>Northamptonshire Music Hub (Northamptonshire Music and Performing Arts Trust)</td>
<td>Northamptonshire</td>
<td>County Ensemble / Audition</td>
</tr>
<tr>
<td>County Training Orchestra - CTO</td>
<td>Northamptonshire Music Hub (Northamptonshire Music and Performing Arts Trust)</td>
<td>Northamptonshire</td>
<td>County Ensemble / Audition</td>
</tr>
<tr>
<td>County Junior Orchestra – CJO</td>
<td>Northamptonshire Music Hub (Northamptonshire Music and Performing Arts Trust)</td>
<td>Northamptonshire</td>
<td>County Ensemble / Audition</td>
</tr>
<tr>
<td>County String Sinfonia – Sinf.</td>
<td>Northamptonshire Music Hub (Northamptonshire Music and Performing Arts Trust)</td>
<td>Northamptonshire</td>
<td>County Ensemble / Audition</td>
</tr>
<tr>
<td>County Training Strings - CTS</td>
<td>Northamptonshire Music Hub (Northamptonshire Music and Performing Arts Trust)</td>
<td>Northamptonshire</td>
<td>County Ensemble / Audition</td>
</tr>
<tr>
<td>County Junior Strings - CJS</td>
<td>Northamptonshire Music Hub (Northamptonshire Music and Performing Arts Trust)</td>
<td>Northamptonshire</td>
<td>County Ensemble / Audition</td>
</tr>
<tr>
<td>County Youth Concert Band – CYCB</td>
<td>Northamptonshire Music Hub (Northamptonshire Music and Performing Arts Trust)</td>
<td>Northamptonshire</td>
<td>County Ensemble / Audition</td>
</tr>
<tr>
<td>County Training Wind Orchestra – CTWO</td>
<td>Northamptonshire Music Hub (Northamptonshire Music and Performing Arts Trust)</td>
<td>Northamptonshire</td>
<td>County Ensemble / Audition</td>
</tr>
<tr>
<td>County Junior Wind Orchestra – CJWO</td>
<td>Northamptonshire Music Hub (Northamptonshire Music and Performing Arts Trust)</td>
<td>Northamptonshire</td>
<td>County Ensemble / Audition</td>
</tr>
<tr>
<td>County Youth Brass Band – CYBB</td>
<td>Northamptonshire Music Hub (Northamptonshire Music and Performing Arts Trust)</td>
<td>Northamptonshire</td>
<td>County Ensemble / Audition</td>
</tr>
<tr>
<td>County Training Brass Band – CTBB</td>
<td>Northamptonshire Music Hub (Northamptonshire Music and Performing Arts Trust)</td>
<td>Northamptonshire</td>
<td>County Ensemble / Audition</td>
</tr>
<tr>
<td>County Junior Brass Ensemble – CJBE</td>
<td>Northamptonshire Music Hub (Northamptonshire Music and Performing Arts Trust)</td>
<td>Northamptonshire</td>
<td>County Ensemble / Audition</td>
</tr>
</tbody>
</table>
## APPENDIX 5 (page 2)

<table>
<thead>
<tr>
<th>Ensemble Name</th>
<th>Northamptonshire Music Hub (Northamptonshire Music and Performing Arts Trust)</th>
<th>Northamptonshire</th>
<th>County Ensemble / audition</th>
</tr>
</thead>
<tbody>
<tr>
<td>County Youth Big Band – CYBigB</td>
<td>Northamptonshire Music Hub (Northamptonshire Music and Performing Arts Trust)</td>
<td>Northamptonshire</td>
<td>County Ensemble / audition</td>
</tr>
<tr>
<td>Jazz 2 – J2</td>
<td>Northamptonshire Music Hub (Northamptonshire Music and Performing Arts Trust)</td>
<td>Northamptonshire</td>
<td>County Ensemble / audition</td>
</tr>
<tr>
<td>Jazz 3 – J3</td>
<td>Northamptonshire Music Hub (Northamptonshire Music and Performing Arts Trust)</td>
<td>Northamptonshire</td>
<td>County Ensemble / audition</td>
</tr>
<tr>
<td>County Youth Choir – CYCh</td>
<td>Northamptonshire Music Hub (Northamptonshire Music and Performing Arts Trust)</td>
<td>Northamptonshire</td>
<td>County Ensemble / audition</td>
</tr>
<tr>
<td>County Senior Girls’ Choir – CSGCh</td>
<td>Northamptonshire Music Hub (Northamptonshire Music and Performing Arts Trust)</td>
<td>Northamptonshire</td>
<td>County Ensemble / audition</td>
</tr>
<tr>
<td>Broadway Belles - BBCh</td>
<td>Northamptonshire Music Hub (Northamptonshire Music and Performing Arts Trust)</td>
<td>Northamptonshire</td>
<td>County Ensemble / audition</td>
</tr>
<tr>
<td>County Training Choir – CTCh</td>
<td>Northamptonshire Music Hub (Northamptonshire Music and Performing Arts Trust)</td>
<td>Northamptonshire</td>
<td>County Ensemble / audition</td>
</tr>
<tr>
<td>County Junior Girls’ Choir – CJGCh</td>
<td>Northamptonshire Music Hub (Northamptonshire Music and Performing Arts Trust)</td>
<td>Northamptonshire</td>
<td>County Ensemble / audition</td>
</tr>
<tr>
<td>County Boys’ Choir – CBCh</td>
<td>Northamptonshire Music Hub (Northamptonshire Music and Performing Arts Trust)</td>
<td>Northamptonshire</td>
<td>County Ensemble / audition</td>
</tr>
<tr>
<td>County Youth Guitar Ensemble – CYGtrE</td>
<td>Northamptonshire Music Hub (Northamptonshire Music and Performing Arts Trust)</td>
<td>Northamptonshire</td>
<td>County Ensemble / audition</td>
</tr>
<tr>
<td>County Training Guitar Ensemble – CTGtrE</td>
<td>Northamptonshire Music Hub (Northamptonshire Music and Performing Arts Trust)</td>
<td>Northamptonshire</td>
<td>County Ensemble / audition</td>
</tr>
<tr>
<td>County Clarinet Choir</td>
<td>Northamptonshire Music Hub (Northamptonshire Music and Performing Arts Trust)</td>
<td>Northamptonshire</td>
<td>County Ensemble / audition</td>
</tr>
<tr>
<td>County Flute Choir</td>
<td>Northamptonshire Music Hub (Northamptonshire Music and Performing Arts Trust)</td>
<td>Northamptonshire</td>
<td>County Ensemble / audition</td>
</tr>
<tr>
<td>County Wind Ensemble - Dectet</td>
<td>Northamptonshire Music Hub (Northamptonshire Music and Performing Arts Trust)</td>
<td>Northamptonshire</td>
<td>County Ensemble / audition</td>
</tr>
<tr>
<td>County Saxophone Choir</td>
<td>Northamptonshire Music Hub (Northamptonshire Music and Performing Arts Trust)</td>
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<td>County Ensemble / audition</td>
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<tr>
<td>Zingaresque</td>
<td>Northamptonshire Music Hub (Northamptonshire Music and Performing Arts Trust)</td>
<td>Northamptonshire</td>
<td>County Ensemble / audition</td>
</tr>
<tr>
<td>Junior Zingaresque</td>
<td>Northamptonshire Music Hub (Northamptonshire Music and Performing Arts Trust)</td>
<td>Northamptonshire</td>
<td>County Ensemble / audition</td>
</tr>
<tr>
<td>Northamptonshire Youth Percussion Ensem-ble: NYPE</td>
<td>Northamptonshire Music Hub (Northamptonshire Music and Performing Arts Trust)</td>
<td>Northamptonshire</td>
<td>County Ensemble / audition</td>
</tr>
</tbody>
</table>

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Appendix 6

Talented Young Musicians Identification Tool (TYMI Tool)

Produced by Hand on Heart Arts Ltd on behalf of East Midlands Music Education Hubs and The Mighty Creatives
There are many young musicians in the East Midlands, but some can be identified as showing talent in music and can be progressed onto a targeted programme of support and development.

TYMI Tool is designed for use by schools & classroom teachers/assistants, music educators, arts organisations, youth support services/organisations, families, peers, and young musicians in the East Midlands. It has been set up to assist all talented young musicians aged 13-18 (up to 25 for SEN/D) living in the East Midlands to progress their talents, regardless of their background, circumstances and musical tastes. **TYMI Tool is appropriate for use with all young people, including those with Special Educational Needs or Disabilities, and those from Challenging Circumstances.**

**Flow chart for identification and support of talented young musicians in the East Midlands**

**Details for identification and support of talented young musicians in the East Midlands**

**Stage 1 - Identification, selection, screening and/or referral.** Activities could include:

A. Identification - using the screening form on this TYMI Tool to identify musical talent. Previous involvement in formal music activities is not a prerequisite

B. Selection - screening of musicians currently participating in a music activity using experiences of music leaders and/or using the rating scale on this TYMI Tool to identify musical talent

C. Referral - nomination by TYMI Tool Referral Form at any time by teacher/teaching assistant, parent/carer, music leader, youth worker or other youth support staff member

D. Self/Peer Referral - nomination by email/phone/Tweet/Facebook message/discussion with support worker/teacher/leader, or by any other method of communication by a young musician/peer

**Stage 2 - Data collection**

Basic personal details are taken for the young musician. Data is collected for the young musician (by the young musician, teacher, youth worker, or music educator; additional support may be needed by Music Education Hub) in order to measure *talent* under the following criteria and assessment methods:

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Assessment Methods could include:</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSICALITY</td>
<td>Screening form, observation, or portfolio (including audio or video evidence)</td>
</tr>
<tr>
<td>MUSICAL ABILITY / SKILLS</td>
<td>Screening form, observation, or portfolio (including audio or video evidence)</td>
</tr>
<tr>
<td>ATTITUDE &amp; COMMITMENT</td>
<td>Screening form, observation, personal statement (written, verbal or recorded), and/or discussion with young person</td>
</tr>
</tbody>
</table>

**Stage 3 - Assessment**

The Talent Officer and the young musician discuss the referral in person, via telephone or email (where appropriate, and with support if required). The Talent Officer and Steering Group discusses referral and uses the data and/or forms to develop a Musician Profile.

**Stage 4 - Recommendation**

Talent Officer makes a recommendation to either:

1. Continue regular music education programming locally (and where the young musician is not accessing regular music education programming, signposts to relevant programme) with planned follow-up to assess progress

2. Develop Musicians Profile and plan for "talent programme"
TYMI Tool - Referral Form

This form is a referral for young musicians aged 13-18 (up to 25 for SEN/D) living in the East Midlands showing musical talent. Your local Music Education Hub will use this information to determine an appropriate course of action. All information on completed TYMI Tool Referral and Screening Forms will be treated in accordance with their confidentiality policies.

**Young Musician**

- **Male**
- **Female**

**Name and address of young person**

- **Name**
- **Address**
- **Postcode**
- **Contact number**
- **Email address**

**Date of birth**

**Ethnicity**

- **White**
- **Asian / Asian British**
- **Black / Black British**
- **Mixed**
- **Other Ethnic**

- **British**
- **Irish**
- **Other**

- **Indian**
- **Pakistan**
- **Bangladeshi**
- **Other**

- **African**
- **Caribbean**
- **Other Mixed**

- **White & Black**
- **Caribbean & White**
- **Indian & White**

- **Chinese**
- **Other Mixed**

**Have the young person’s parents/carers been informed of the referral for assessment?**

- **Yes**
- **No**
- **N/a**

**Name and contact number of Parent/Guardian/Carer**

- **Name**
- **Contact number**

**Does the young musician consent to this referral?**

- **Yes**
- **No**

**Young musician signature**

**Date**

**Referrer**

- **Date of referral**
- **Referrer’s name**
- **Relationship to young musician**
- **Referrer’s agency (if applicable)**
- **Address**
- **Postcode**
- **Contact number**
- **Email address**

**Reasons for referral**

- The young person is showing musical talent / potential
- The young person is showing musical talent and I don’t know what services/support are available for them

Please add any additional background information that may be relevant to the assessment of this young person (continue on a separate sheet and attach if needed)

**Please return to: email@address**

Please return with the Screening Form. For further copies of the form please contact: email@address

Referrals can also be made by young people at any time, via email, Twitter or Facebook message, with no need to fill out a form.
TYMI Tool - Screening Form

This tool is designed for two main purposes:

- To help people working with young musicians to make decisions about the best route for musical, social and emotional development of young musicians
- To allow a professional team to create a profile of the young musician in order to progress their musical talents

Instructions
Complete the form by scoring each of the statements with the relevant number

1 = Seldom or never
2 = Occasionally
3 = Frequently
4 = Almost always

For use with young people with SEN/D
The scoring criteria below are relevant for all young people, including those with Special Educational Needs or Disabilities. Reasonable adjustments may need to be made. If in doubt, please seek further professional guidance from your local Music Education Hub or call the number above.

Where to access further advice and info:
Talent Coordinator / email@address / Website

Please return with the Talented Musician Referral Form to email@address

SCORING TABLE

A high score means that a young person is showing significant talent in music.

Score 0 - 12
The young person is showing little musical potential.

Score 13 - 32
The young person is showing potential in music.

Score 33 - 48
The young person is showing significant talent in music.

NB: This tool is for guidance. It is intended to assist with decision making about how to respond to a young musician showing talent. It does not remove the need for professional judgment.

TOTAL SCORE =

<table>
<thead>
<tr>
<th>MUSICALITY</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>The young musician...</td>
<td></td>
</tr>
<tr>
<td>is creative and has a desire to explore or experiment</td>
<td></td>
</tr>
<tr>
<td>is imaginative or original in expressing and interpreting musical ideas</td>
<td></td>
</tr>
<tr>
<td>is able to communicate musically in most musical settings, even without terminology</td>
<td></td>
</tr>
<tr>
<td>responds to music thoughtfully and spontaneously</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MUSICAL ABILITY / SKILL</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>The young musician...</td>
<td></td>
</tr>
<tr>
<td>has a natural musical ability which excels beyond their peers</td>
<td></td>
</tr>
<tr>
<td>has an inclination to lead or to work independently and transmit ideas with ease</td>
<td></td>
</tr>
<tr>
<td>can remember, repeat and distinguish melodies, tones, rhythms and patterns</td>
<td></td>
</tr>
<tr>
<td>has quality and maturity in musical performance (instrumental, vocal, music technology or assistive technologies) or music writing (composition, lyric and/or song writing, production) and in related musical fields (event promotion, marketing, etc)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ATTITUDE &amp; COMMITMENT</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>The young musician...</td>
<td></td>
</tr>
<tr>
<td>shows a dedication and love for musical activities, and expresses a willingness to learn</td>
<td></td>
</tr>
<tr>
<td>spends a significant amount of time committed to honing their musical craft</td>
<td></td>
</tr>
<tr>
<td>shows a clear passion and enjoyment for being involved with music</td>
<td></td>
</tr>
<tr>
<td>strives to refine their musical ideas and is persistent in seeking out opportunities</td>
<td></td>
</tr>
</tbody>
</table>

Call 0800 00 00 00 for more information

For use with young people with SEN/D
The scoring criteria below are relevant for all young people, including those with Special Educational Needs or Disabilities. Reasonable adjustments may need to be made. If in doubt, please seek further professional guidance from your local Music Education Hub or call the number above.

Where to access further advice and info:
Talent Coordinator / email@address / Website

Please return with the Talented Musician Referral Form to email@address

SCORING TABLE

A high score means that a young person is showing significant talent in music.

Score 0 - 12
The young person is showing little musical potential.

Score 13 - 32
The young person is showing potential in music.

Score 33 - 48
The young person is showing significant talent in music.

NB: This tool is for guidance. It is intended to assist with decision making about how to respond to a young musician showing talent. It does not remove the need for professional judgment.

TOTAL SCORE =
## Potential funding in the East Midlands

### National
- The EMI Music Sound Foundation
- Young Roots (Heritage Lottery Fund)
- Wellcome Trust
- Wallace & Gromit’s Children’s Foundation
- Momentum Music Fund - PRS for Music & ACE
- Grants for the Arts
- Santander Community Plus Fund
- Music Industry Talent Development Fund - PRS for Music
- Foyle Foundation Small Grants Programme
- National Foundation for Youth Music

### East Midlands
- East Midlands Airport Community Fund
- E M Funding Advice Network
- E M Innovation

### Derbyshire
- Erewash Borough Council’s Small Grants
- Derbyshire Community Foundation

#### Amber Valley:
- The Derbyshire High Sheriff Fund
- Comic Relief Fund
- Derbyshire Police Authority Fund
- Embrace Derbyshire Fund (was General Fund)
- Firm Foundations
- Freemasons of Derbyshire Grassroots Fund
- Jefford Weller Fund
- John Weston Fund
- Southern Derbyshire Learning Fund
- The Walbrook Fund

#### Bolsover:
- The Derbyshire High Sheriff Fund
- Comic Relief Fund
- Derbyshire Police Authority Fund
- Embrace Derbyshire Fund (was General Fund)
- Firm Foundations
- Freemasons of Derbyshire Grassroots Fund
- Jefford Weller Fund
- The Walbrook Fund

#### Chesterfield:
- The Derbyshire High Sheriff Fund
- Comic Relief Fund
- Derbyshire Police Authority Fund
- Embrace Derbyshire Fund (was General Fund)
- Firm Foundations
- Freemasons of Derbyshire Grassroots Fund
- Jefford Weller Fund
- The Walbrook Fund

#### Derby City:
- The Derbyshire High Sheriff Fund
- Comic Relief Fund
- Derbyshire Police Authority Fund
- Embrace Derbyshire Fund (was General Fund)
- Firm Foundations
- Freemasons of Derbyshire Grassroots Fund
- Jefford Weller Fund
- John Weston Fund
- Southern Derbyshire Learning Fund
- The Walbrook Fund
- Tom Carey Fund

#### Derby Dales:
- The Derbyshire High Sheriff Fund
- Comic Relief Fund
- Derbyshire Police Authority Fund
- Embrace Derbyshire Fund (was General Fund)
- Firm Foundations
- Freemasons of Derbyshire Grassroots Fund
- Jefford Weller Fund
- John Weston Fund
- The Walbrook Fund

#### Erewash:
- The derbyshire High Sheriff Fund
- Comic Relief Fund
- Derbyshire Police Authority Fund
- Embrace Derbyshire Fund (was General Fund)
- Firm Foundations
- Freemasons of Derbyshire Grassroots Fund
- Jefford Weller Fund
- Southern Derbyshire Learning Fund
- The Walbrook Fund

#### High Peak:
- The Derbyshire High Sheriff Fund
- Comic Relief Fund
- Derbyshire Police Authority Fund
- Embrace Derbyshire Fund (was General Fund)
- Firm Foundations
- Freemasons of Derbyshire Grassroots Fund
- Jefford Weller Fund
- The Walbrook Fund

#### Derbyshire Funding Advice Network
- E M Innovation

#### Derbyshire Community Foundation
- Amber Valley:
- Bolsover:
- Chesterfield:
- Derby City:
- Derby Dales:
- Erewash:
- High Peak:
## APPENDIX 7 (page 2)

### North East Derbyshire:
- The Derbyshire High Sheriff Fund
- Comic Relief Fund
- Derbyshire Police Authority Fund
- Embrace Derbyshire Fund (was General Fund)
- Firm Foundations
- Freemasons of Derbyshire Grassroots Fund
- Jefford Weller Fund
- The Walbrook Fund

### South Derbyshire:
- The Derbyshire High Sheriff Fund
- Comic Relief Fund
- Derbyshire Police Authority Fund
- Embrace Derbyshire Fund (was General Fund)
- Firm Foundations
- Freemasons of Derbyshire Grassroots Fund
- Jefford Weller Fund
- John Weston Fund
- Southern Derbyshire Learning Fund
- The Walbrook Fund

### Northamptonshire:
- Northamptonshire Community Foundation
- ESF Community Learning and Skills Grants
- Ford Britain Trust
- Northamptonshire Skills and Learning Consortium

### Nottinghamshire:
- Nottinghamshire Arts Fund
- Women of Influence
- Joan Oliver Fund
- Nottinghamshire Community Fund
- High Sheriff Fund
- The Bramley Fund
- The Lindhurst Wind Farm Community Fund
- Dave Hartley Fund
- Kynan Eldridge Fund
- RTC Fund
- Jessie Spencer Fund
- Non NCF Funding

### Leicester/shire:
- Big Society Grant Fund
- Community Building Grants
- Community Forum Budgets
- Capital Grant Scheme for Aiming High for Disabled Children
- Educational Maintenance Grant (EMA)
- Post 16 Access Fund
- Special educational needs funding (SEN) - Specialist Equipment Grant
- Young People - Sir Andrew Martin Trust

### Lincolnshire:
- Big Society Fund
- Community Facilities Grant Aid
- Rural Gain Grant
- Health and Well-being Fund
- Sleaford Town Fund
- Grange Community Wind Farm Fund
- Colin Batts’ Family Trust
- Make A Start (MAST)
- Evan Cornish Grassroots Fund
- Thonock Trust
- High Sheriffs’ Fund
- Health & Wellbeing Fund
### APPENDIX 8 (page 1)

**Professional musicians from or resident in the East Midlands** *(NB: list is not exhaustive)*

<table>
<thead>
<tr>
<th>NAME</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Derby/shire</strong></td>
<td></td>
</tr>
<tr>
<td>Lucy Ward</td>
<td>Folk musician from Derby, BB2 Folk Award winner</td>
</tr>
<tr>
<td>Eleanor Lee</td>
<td>Performer, music teacher, singer, founder Derby Rock and Pop Choir</td>
</tr>
<tr>
<td>LostAlone</td>
<td>Band from Derby formed in 2005</td>
</tr>
<tr>
<td>Anti-Pasti</td>
<td>were a popular punk band in the late 70s and early 80s forming part of the third punk wave</td>
</tr>
<tr>
<td>Duncan Lloyd, musician</td>
<td>the experimental band Res Band from Derby</td>
</tr>
<tr>
<td>Ton Franklin</td>
<td>Fretless bassist / rock musician</td>
</tr>
<tr>
<td><strong>Leicester/shire</strong></td>
<td></td>
</tr>
<tr>
<td>Aetherfx</td>
<td>Jacob Tugby, Industrial electronic musician</td>
</tr>
<tr>
<td>A.K.A. Weave</td>
<td>Ex band of Happy Mondays band members Kav Sandhu and Mikey Westerman</td>
</tr>
<tr>
<td>Blab Happy</td>
<td>Band</td>
</tr>
<tr>
<td>The Bomb Party</td>
<td>Band</td>
</tr>
<tr>
<td>Felix Buxton</td>
<td>Half of Basement Jaxx</td>
</tr>
<tr>
<td>Cornershop</td>
<td>Band</td>
</tr>
<tr>
<td>Crazyhead</td>
<td>Band</td>
</tr>
<tr>
<td>John Deacon</td>
<td>Bassist, Queen</td>
</tr>
<tr>
<td>The Deep Freeze Mice</td>
<td>Band</td>
</tr>
<tr>
<td>Diesel Park West</td>
<td>Band</td>
</tr>
<tr>
<td>The Displacements</td>
<td>Band</td>
</tr>
<tr>
<td>Family</td>
<td>Band</td>
</tr>
<tr>
<td>Gemini</td>
<td>Musician / DJ</td>
</tr>
<tr>
<td>Gaye Bykers on Acid</td>
<td>Band</td>
</tr>
<tr>
<td>Robert Gotobed</td>
<td>Drummer, Wire</td>
</tr>
<tr>
<td>Davy Graham</td>
<td>Folk Musician</td>
</tr>
<tr>
<td>H &quot;Two&quot; O</td>
<td>Band</td>
</tr>
<tr>
<td>Kevin Hewick</td>
<td>Singer</td>
</tr>
<tr>
<td>Trevor Horn</td>
<td>Record producer</td>
</tr>
<tr>
<td>Engelbert Humperdinck</td>
<td>Singer</td>
</tr>
<tr>
<td>The Hunters Club</td>
<td>Band</td>
</tr>
<tr>
<td>John Illsley</td>
<td>Bassist, Dire Straits</td>
</tr>
<tr>
<td>Tony Kaye</td>
<td>Keyboard player, Yes</td>
</tr>
<tr>
<td>Kasabian</td>
<td>Band</td>
</tr>
<tr>
<td>Frank Benbini</td>
<td>Drummer, Fun Lovin Criminals</td>
</tr>
<tr>
<td>Lisa Lashes</td>
<td>DJ</td>
</tr>
<tr>
<td>Jon Lord</td>
<td>Organist, Deep Purple</td>
</tr>
<tr>
<td>Paul Martinez</td>
<td>Bassist/Guitarist/Writer</td>
</tr>
<tr>
<td>Tom Meighan</td>
<td>Vocalist, Kasabian</td>
</tr>
<tr>
<td>Mark Morrison</td>
<td>Singer, Return of the Mack</td>
</tr>
<tr>
<td>Alex &quot;Pag&quot; Pascall</td>
<td>Vocalist, Reincarnation</td>
</tr>
<tr>
<td>Perfume</td>
<td>Band</td>
</tr>
<tr>
<td>Sergio Pizzorno</td>
<td>Musician, Kasabian</td>
</tr>
<tr>
<td>Po!</td>
<td>Band</td>
</tr>
<tr>
<td>Prolapse</td>
<td>Band</td>
</tr>
<tr>
<td>Kav Sandhu</td>
<td>Former Happy Mondays guitarist, solo artist, musician</td>
</tr>
</tbody>
</table>
# Professional musicians from or resident in the East Midlands* (NB: list is not exhaustive)

<table>
<thead>
<tr>
<th>NAME</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Leicester/shire</strong></td>
<td></td>
</tr>
<tr>
<td>Scum Pups</td>
<td>Band</td>
</tr>
<tr>
<td>Showaddywaddy</td>
<td>Band</td>
</tr>
<tr>
<td>Lucie Silvas</td>
<td>Singer</td>
</tr>
<tr>
<td>DJ SS</td>
<td>DJ and producer</td>
</tr>
<tr>
<td>Stunt</td>
<td>Band</td>
</tr>
<tr>
<td>Yeah Yeah Noh</td>
<td>Band</td>
</tr>
<tr>
<td>The Young Knives</td>
<td>Band</td>
</tr>
<tr>
<td><strong>Lincoln/shire</strong></td>
<td></td>
</tr>
<tr>
<td>David Gibb</td>
<td>23 year old musician, song writer, storyteller, and workshop leader from Derbyshire.</td>
</tr>
<tr>
<td>Elly Lucas</td>
<td>David Gibb &amp; Elly Lucas are a young folk duo. BBC Young Folk Award nomination in 2011.</td>
</tr>
<tr>
<td>Elliott Morris</td>
<td>Elliott Morris is a young guitarist and singer/songwriter prominent in the Lincolnshire</td>
</tr>
<tr>
<td>Peter &quot;Biff&quot; Byford</td>
<td>Singer</td>
</tr>
<tr>
<td><strong>Northampton/shire</strong></td>
<td></td>
</tr>
<tr>
<td>Whispering Bob Harris</td>
<td>Was born in Northampton</td>
</tr>
<tr>
<td>Maps</td>
<td>Northampton-based Mercury-nominated musician</td>
</tr>
<tr>
<td>Jo Whiley</td>
<td>DJ. Went to school in Northamptonshire</td>
</tr>
<tr>
<td><strong>Nottingham/shire</strong></td>
<td></td>
</tr>
<tr>
<td>The Swines</td>
<td>Band</td>
</tr>
<tr>
<td>Sandy Burnett</td>
<td>Record producer</td>
</tr>
<tr>
<td>Stuart A. Staples</td>
<td>Guitarist and singer, most notably of the band Tindersticks</td>
</tr>
<tr>
<td>Chris Urbanowicz</td>
<td>Lead guitarist in Editors</td>
</tr>
<tr>
<td>Digby &quot;Dig&quot; Pearson</td>
<td>Musician and founder of Earache Records, Nottingham is the UK operations base</td>
</tr>
<tr>
<td>MistaJam, born Pete</td>
<td></td>
</tr>
<tr>
<td>Dalton</td>
<td>BBC Radio 1 and BBC Radio 1Xtra DJ radio presenter and TV actor</td>
</tr>
<tr>
<td>Liam Bailey</td>
<td>Acoustic soul musician</td>
</tr>
<tr>
<td>Natalie Duncan</td>
<td>Soul/blues singer</td>
</tr>
<tr>
<td>Jay McGuinness</td>
<td>Member of the boyband The Wanted, grew up in Newark-on-Trent and Carlton</td>
</tr>
<tr>
<td>Bianca Claxton</td>
<td>Member of the girl group Parade</td>
</tr>
<tr>
<td>Jake Bugg</td>
<td>Singer/songwriter, is from Clifton, Nottingham</td>
</tr>
<tr>
<td>Rachel Furner</td>
<td>Singer/songwriter, under the stage name Tich</td>
</tr>
<tr>
<td>Dog Is Dead</td>
<td>Band</td>
</tr>
</tbody>
</table>

* NB: list is not exhaustive
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