

Furthering Talent



2018 - 2023 phase

**Supporting young musicians in the earliest stages
of their musical journeys**



74%

Student
continuation
rate



1,004

Young musicians
supported

2018 - 2023 at a glance



**Furthering
Talent**

Weekly instrumental lessons

Personal bursaries

Individual Learning Plans

Termly musical experiences

Termly Teachers' Forums

Additional opportunities



15

Music Education
Hub partners



60,099

Instrumental lessons
delivered



41

Types of instruments
(over 50 genres
of music)





Musical talent is everywhere but opportunity isn't: family finances and other obstacles too often get in the way. AYM are here to change this.

The Local Coordinators who worked on this programme between 2018 and 2023

Layla Allen, *Lewisham*
Sarah Barton-Wales, *Leicestershire*,
Helen Borg, *Bradford*,
Rob Deakin, *Nottinghamshire*,
Helen Duxfield, *Liverpool*,
Jo Eagle, *Brighton & Hove and East Sussex*,
Shelley Gabriel, *Hull*,
Natasha Gawlinski, *Brighton & Hove and East Sussex*,
Michael Golding, *Greater Manchester*,
Rachel Greene, *Sheffield*,
Abimaro Gunnell, *Lewisham*,
Andy Hatherly, *Nottinghamshire*,
Stuart Hazelton, *Greater Manchester*,
David Kelly, *Liverpool*,
Emma Mapplebeck, *Sunderland*,
Lee Marchant, *Bournemouth, Christchurch and Poole*,
Kate Moran, *Manchester*,
Georgia Rose, *North West Midlands*,
David Ross, *Sheffield*,
Rebecca Smith, *North West Midlands*,
Martin Stewart, *Wiltshire*,
Chris Stringer, *North West Midlands*,
Peter Taylor, *Sheffield*,
Rachel Thomas, *Leicestershire*,
Becky Woodcock, *Worcestershire*

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ENGLAND**

**YOUTH
MUSIC**

Foreword

I'm delighted to provide the foreword for this important review from AYM, which shines a spotlight on the organisation's fantastic impact over the past five years.

Young people's progression in music is diverse, multivarious and definitely not linear. This means smashing longstanding orthodoxies in music education that can often hold the sector back and, most importantly, young people themselves. Their journey in music is constantly evolving as they develop their craft, explore a myriad of possibilities and navigate both the opportunities and challenges. The music education sector therefore needs to strategically respond to this dynamic landscape by embedding a young people-centred, tailored approach that meets the ambitions and requirements of every student, and particularly those facing barriers to access because of who they are, where they're from or what they're going through.

In this respect, AYM is leading the way. That's why in 2018 we invested in AYM as one of our 'Fund C' strategic partners. This followed many years of previous Youth Music investment from 2009, including for the early progression roundtables. The subsequent research and development that led to the evolution of Furthering Talent. The aim of the Fund C investment was to support our goal to embed diverse and inclusive practice in music education, particularly within Music Education Hubs.

AYM's progress has been rapid, significant and collaborative. Five years on, the Furthering Talent model has been scaled up within 15 Music Education Hubs. Over 1000 teachers and practitioners have taken part in training to identify musical potential and more than 1000 young people have been supported. The Individual Learning Plan methodology devised by AYM has been central to this success, providing a unique framework for each student and the workforce supporting them, to ensure they can progress in the way that's right for them.

AYM's impressive track record bodes well for the future and has been rightly recognised. It has secured National Portfolio Organisation status from Arts Council England for the next three years and has joined the expanded National Youth Music Organisation (NYMO) network. This provides a firm foundation for further growth where I believe the Furthering Talent model will become the norm in music education. Big thanks to the AYM team, particularly CEO Hester Cockcroft and Programme Manager Neil Phillips, and to the Music Education Hubs for making their compelling vision a reality in supporting young people's lives and progression in music.

Matt Griffiths
CEO, Youth Music



Welcome and thank you

I'm delighted to welcome you to this review of the recent five-year phase of Furthering Talent. Why have we chosen to produce a review? The learning that has taken place since 2018 has shaped what has now become the next programme phase. It's helped us refine the model, ensuring that we are having the greatest positive impact on the musical lives of the young people taking part. We wanted to record the journey Furthering Talent has taken with all its ups and occasional downs, including keeping a huge amount of activity going through a global pandemic.

We're grateful to have worked in partnership with some exceptional funders during this time in particular Youth Music whose CEO, Matt Griffiths, has written the Foreword. Our other funders included Allan and Nesta Ferguson Charitable Settlement, Peter Sowerby Foundation, the Scops Arts Trust, the Adrian Swire Charitable Trust, the Alan Brentnall Charitable Trust, Backstage Trust, the Britford Bridge Trust, the Chalk Cliff Trust, the Childhood Trust, the D'Oyly Carte Charitable Trust and the Karlsson Jativa Charitable Foundation.

I'd like to take this opportunity to thank the Heads of our Music Education Hub Partners. Their leadership, drive and enthusiasm have been key to establishing the programme in their areas, as well as contributing greatly to its development in our termly Strategy Group meetings. Thanks to our amazing team of Local Coordinators and the instrumental teachers who delivered lessons every week. Their commitment to inclusive practice and young person-led learning has been a defining part of the past five years. Thanks too to all the organisations and workshop leaders we've worked with to run termly Get Togethers and to the fantastic team of AYM Alumni mentors who have worked with many of our young musicians. A huge thanks must also go to Phyllida Shaw who worked as our evaluator during this 5-year period. Her tireless work was crucial in pulling this review together.

Finally and most importantly, a big thank you to those young people and their families for bringing the programme to life through their enthusiasm for and engagement in their music making.

Neil Phillips
Furthering Talent, Programme Manager



Special thanks to the following

Allan and Nesta Ferguson Charitable Settlement, Backstage Trust,
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Kathleen Beryl Sleigh Charitable Trust, P and C Hickinbotham Charitable Trust, Peter Sowerby Foundation,
Sir George Martin Trust, St James's Place Charitable Foundation, The Adrian Swire Charitable Trust,
The Alan Brentnall Charitable Trust, The Barbour Foundation, The Britford Bridge Trust, The Chalk Cliff Trust,
The Chetwode Foundation, The Childhood Trust, The Coln Trust, The D'Oyly Carte Charitable Trust,
The Edward and Dorothy Cadbury Trust, The Edward Cadbury Charitable Trust, The Emerald Foundation,
The Eric and Margaret Kinder Charitable Trust, The Ida Carroll Trust, The Jessie Spencer Trust,
The Karlsson Jativa Charitable Foundation, The Ken and Edna Morrison Charitable Trust,
The Liz and Terry Bramall Foundation, The Mayfield Valley Arts Trust, The Patricia Routledge Foundation,
The Saintbury Trust, The Scops Arts Trust, The Sir James Reckitt Charity,
The Sir Tom Cowie Charitable Trust, The W E Dunn Trust

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In their own words

Nothing tells the story of Furthering Talent better than the words of the young people, parents/carers and teachers involved. All names used in these quotes have been changed.

'I feel as though I have been able to understand music more than I have before and that I've been able to participate in more things.'

'I've been using GarageBand to record a demo song. It's going well.'

'I've learned to think about what a piece of music is about and how I can phrase and express it better.'

'I think I am ready to learn more challenging pieces in lessons and find my own material to do.'

'I now think of music as an art. There's so many ways it can change into something different.'

Young people

'I've learnt that music can be liberating and that it can give me inspiration.'

'I've learnt more about how music makes me feel relaxed when I play.'

'I've learned about different styles of music and where they come from and how I can incorporate some styles of playing into my music, or composing.'

'I have developed how I think about music and I've realised there is more to music than people generally think.'

'Whenever you see someone playing, it might look hard but once you get used to it then it is okay.'

Teachers

'Jay is asking more questions and isn't scared to experiment or get things wrong. She is speaking more about the music she listens to and the things she wants to learn.'

'Cass has continued to attend her lessons and band each week in spite of having a very difficult time at home and at school. She now leads the first trumpets/cornets in the band and is able to offer help to those who are less able on their instrument.'

'Mack is getting involved in school productions and starting to meet up with other musicians in his school to jam with. Playing an instrument has brought out his confidence and now he wants to be a guitar teacher!'

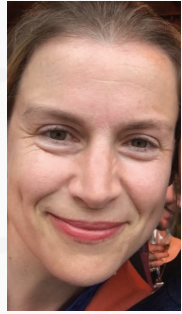
Parents and carers

'The Furthering Talent Programme has been a fantastic opportunity for my child. She has gained so much experience and become so much more confident in playing the clarinet. I honestly can't thank you all enough for the opportunities that the programme has provided for her and how it has inspired her.'

'Our granddaughter has benefitted so much we don't know where to start. She is composing music and making songs up as she wanders around the home. It's wonderful to see and hear, especially when we think of the struggles she has already had in life.'

'A child who lived as a refugee in three countries before arriving in Sheffield has found friends through Furthering Talent and a way to express herself. Her mother says, 'She is happy here. She loves her violin. I think she is more confident because of it.'

'A father observing a Get Together where his daughter was being introduced to Indian musical instruments said, 'I grew up in a rural area and I never had anything like this at school. I didn't know anything about Indian instruments until today. Beautiful.'



The evolution of Furthering Talent

Hester Cockcroft, Chief Executive, Awards for Young Musicians



2007

In 2007, as AYM's new CEO, I started to work on a strategy for answering one important question: how could AYM use its unique role in music education to better support the young people from low-income families that it was founded to help? I spent more than six months speaking to colleagues across the sector, exploring the obstacles young people face in achieving their potential and identifying those that AYM was best placed to tackle. One of the biggest challenges was the lack of financial and other support for making music once free, whole-class instrumental tuition in primary school came to end. And so Furthering Talent began.



2008

In April 2008, AYM secured funding from the Alan and Babette Sainsbury Charitable Fund to pilot the new programme in the 2008-09 academic year, working with five of England's area music partnerships (the forerunners of Music Education Hubs). From this early work, it was evident that individual young people have individual interests, needs and challenges and that bespoke support for their musical progression is essential. To learn more about how we could help them progress we convened (with Youth Music's support) two series of the Musical Progressions Roundtables (2012-14).

These comprised 15 day-long meetings involving young people and more than 300 organisations across the music education sector to explore what young people need to progress in their music making. The two major findings were that they must be given agency to lead their own musical journey, and that the journey needs to be supported by a holistic music education environment, featuring many organisations and individuals. The Musical Progression Roundtables were also the inspiration for AYM's Individual Learning Plan through which young people set their own musical goals.



2012

The Government published its first National Plan for Music Education. This highlighted the importance of progression routes that were 'available and affordable' confirming that Furthering Talent was on the right track. That same year, AYM commissioned Richard Hallam to evaluate the programme. His report described the programme as 'overwhelmingly successful.' His recommendations included the appointment of a Local Coordinator to manage the programme in each Music Education Hub where Furthering Talent was being delivered.



2014 and beyond

Youth Music began funding the development of the programme, enabling it to work with more Hubs and to support more young people. We started with three Hubs and 90 young musicians. A Fund B grant followed, and we engaged Phyllida Shaw as the programme's long-term External Evaluator. By 2017, Furthering Talent had shown itself to be an effective and inclusive model for musical progression. With the ambition of working with more Hubs, we committed AYM to raising the required match funding and applied to Youth Music for a four-year grant. From 2018-22, AYM was one of 13 organisations, supported by Youth Music, to become its Alliance for a Musically Inclusive England. By 2020, we were working with 15 Hubs. In 2022, in response to the disruption causes by the Covid-19 pandemic, the grant was extended for one more year. This review tells the story of Furthering Talent in the past five years.

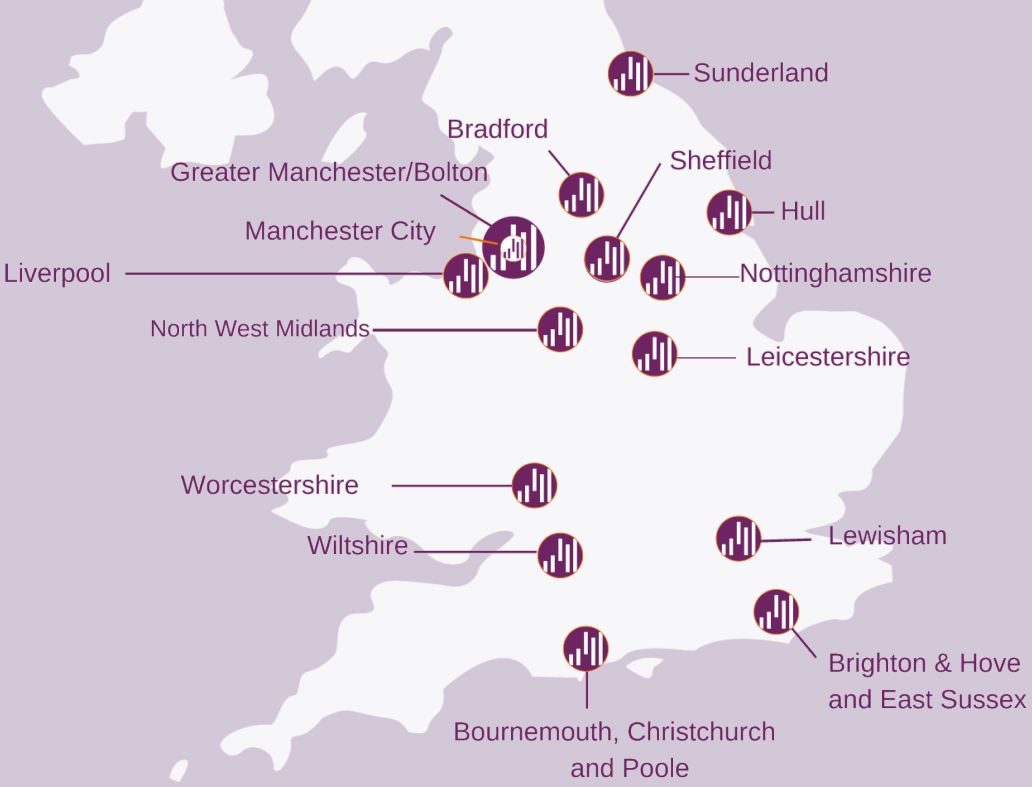
The delivery of Furthering Talent

Between 2018 and 2023 AYM ran Furthering Talent in partnership with 15 Music Education Hubs in England. The Hubs joined the programme at different times.

Pre 2018	In 2018	In 2020
Brighton & Hove and East Sussex Greater Manchester Leicestershire North West Midlands Nottinghamshire	Bradford Sheffield Hull Manchester City Wiltshire	Bournemouth, Christchurch and Poole Lewisham Liverpool Sunderland Worcestershire

Most students were in mainstream education but some Hubs actively sought nominations from colleagues working in children’s, youth and social services and from Hub partners.

Brighton & Hove and East Sussex	2018-19 Two Brighton & Hove primary schools 2019-21 Two different Brighton & Hove primary schools 2021-23 Two Hastings primary schools
Greater Manchester and Bolton	2018-19 students from across Greater Manchester (apart from Manchester itself). 2019-21 Two Bolton primary schools 2021-23 Four Bolton primary schools, including the two above
Manchester (City of)	60 children from primary schools across the city of Manchester.
Wiltshire	2020-22 Four secondary schools Wiltshire left the programme in 2022
Liverpool	Special schools and SEN provision within mainstream schools.
Bournemouth, Christchurch and Poole, Bradford, Hull, Leicestershire, Lewisham, North West Midlands, Nottinghamshire, Sheffield, Sunderland, Worcestershire	Most students were in Key Stage 2 to begin with, but support continued into Key Stage 3.



The Music Education Hubs and their lead organisation

Bournemouth Christchurch and Poole led by SoundStorm Music Agency.

Bradford led by Bradford Music & Arts Service.

Brighton & Hove and East Sussex known as Create Music since 2022 and led by Brighton Dome & Festival Ltd.

Greater Manchester known as GM Music Hub. It serves nine Greater Manchester boroughs and is led by Bolton Music Service.

Manchester known as MyHub serves the city of Manchester and is led by One Education, the provider of the city’s music service.

Hull led by Hull Music Service.

Lewisham led by Lewisham Music.

Liverpool known as Resonate – Liverpool’s Music Hub is led by Notre Dame Catholic College.

Leicestershire serves both the city of Leicester and the county and is led by Leicestershire Music.

North West Midlands became the Music Partnership in 2021 and serves Staffordshire, Stoke-on-Trent and Telford & Wrekin. The Hub is led by Staffordshire Music Service, part of Entrust Ltd.

Nottinghamshire serves the county, but not the city of Nottingham. It is led by Inspire: Culture, Learning and Libraries.

Sheffield led by Sheffield Music Service.

Sunderland led by Together for Children, which delivers children’s services on behalf of Sunderland City Council.

Wiltshire Music Connect led by Wiltshire Music Service.

The shape of Furthering Talent

Furthering Talent has four core elements for every student, for at least two years.



Instrumental lessons

up to 35 one-to-one or small group instrumental lessons per year, weekly, during term time. For Hubs joining the programme, the lessons are paid for by Furthering Talent for the first two years. From then on, the Hub is responsible for funding the lessons of young people who want to continue and AYM continues to provide the rest of the programme elements, below.



A personal bursary

of between £75 and £150 per year to spend on items or activities that support their musical progression.



An Individual Learning Plan

on paper in the early years of the programme and later online, through Charanga.com



3 Get Togethers per year

termly participatory workshops and visits with other Furthering Talent students

Additional opportunities for Furthering Talent students include:

- joining regular music groups run by the Hub (e.g. bands, orchestras and choirs)
- taking part in programmes and projects run by national music organisations in their area
- having access to an AYM Alumni Mentor
- contributing to AYM events, films and publications.

Benefits for Furthering Talent Teachers

Year-round support from the Furthering Talent Local Coordinator.

A termly Teachers' Forum convened by the Local Coordinator (paid time for freelancers or part of salaried contracted hours).

The opportunity to take part in Get Togethers (participatory sessions and visits).

Professional development opportunities (through AYM's Identifying Talent programme; Practical Progression film series; using the Individual Learning Plan; supporting students in working towards an Arts Award; participation in Get Togethers and national AYM events).

Benefits for Hub Leaders

A termly meeting with AYM's Chief Executive and the Programme Manager of Furthering Talent, attended by the Chief Executive of Youth Music.

Professional development for teachers.

The opportunity to talk and write about their experience of Furthering Talent.

Financial support for students on low incomes.

The Local Coordinators

In this phase each Furthering Talent area had a Local Coordinator, funded by AYM for one day a week. In some places the job title was different, to reflect the style of the Hub, but the role was the same. Some appointments were advertised only within the Hub. Others were advertised externally. Most Local Coordinators were employees of their Hub. A few were freelancers paid direct by AYM.

The Local Coordinator was responsible for:

- working with local teachers, music leaders and others (social workers, for example) to identify at least 30 young people who would benefit from the programme
- one-to-one support for the instrumental teachers giving lessons
- hosting a termly Teachers' Forum to share information, experience and ideas
- designing and delivering a varied and challenging programme of termly Get Togethers within budget
- working with others to spot and secure opportunities for Furthering Talent students (such as taking part in a summer school, or having a mentor)
- maintaining communication with the students' parents and carers (in some Hubs all communication was via the school)
- administering students' personal bursaries
- maintaining records and collecting feedback for termly submission to the Programme Manager and External Evaluator
- attending a termly Planning and Evaluation meeting with other Local Coordinators.

2018-23 in numbers

1,004

young musicians
supported



18

looked-after
young musicians



73

young musicians with special
educational needs



75

for whom English
is an additional language



15

different ethnicities



150+

Get Togethers



50+

musical genres explored



117

mentoring sessions with
AYM Alumni mentors



53

mentoring sessions with BBC
Symphony Orchestra musicians

- 60,099 instrumental lessons
- 41 types of musical instrument
- 236 instrumental teachers
- 15 Music Education Hub partners
- 1,000 teachers participating in Identifying Talent training

Get Togethers



Every term, Furthering Talent students had the opportunity to meet with others to share a musical experience. We call these Get Togethers and they are typically a hands-on music-making session lasting from a few hours to a whole day, or a trip to a performance with live music e.g. concerts, musicals, operas and pantomimes. These outings sometimes included a discussion with the professional musicians. In this phase Furthering Talent students went to the Hallé Orchestra in Manchester and to Glyndebourne Opera in Sussex, to Nottingham Playhouse and Hull New Theatre, the Southbank Centre in London and Sunderland Empire. These two pages illustrate the variety of Get Togethers. During Covid-19, when meeting indoors was not an option, the Get Togethers went online. To see how Furthering Talent introduced young people to a world of music, go to pages 28-29.

Get Togethers were organised by the Local Coordinator in each Hub and most involved only their students. Sometimes, two or more Local Coordinators pooled their budgets to create an even more ambitious opportunity and young people from two or three Hubs enjoyed whole days at the Royal Birmingham Conservatoire (pictured above), Chetham's School of Music and the Royal Northern College of Music.



Creating music

Composition with Birmingham Contemporary Music Group
Improvisation with the National Youth Jazz Orchestra
iPad composition
Body percussion and percussion on made and found instruments

A world of music

Introducing South Asian music
Gamelan and Taiko drumming
The Stringcredibles
Folk music
Djembe
Samba
Beats and rap
Jazz

Performing

School and music centre concerts
Local brass bands
Hull Jazz festival
Online performances for family and friends
AYM's 20th birthday concert

Music Technology

Loop pedal
Music production software and music coding
Recording studio DJ-ing and turntables

Experiencing Live Music

The Hallé Orchestra
City of Birmingham Symphony Orchestra
Glyndebourne Opera
School of Rock
Alice Phelps
The Police Symphony Orchestra
Jack and the Beanstalk at Nottingham Playhouse
Shrek the Musical at Hull New Theatre
Sweet Charity at Royal Northern College of Music

How Music Education Hubs support Furthering Talent

- Facilitating Identifying Talent training
- Senior management support for the Local Coordinator
- Providing lessons after two years of Furthering Talent funding
- Loan of instruments
- Venues for Get Togethers
- Access to Music Centres and their ensembles, bands, orchestras and choirs
- Meeting space for Teachers' Forums
- Opportunities to perform in Hub concerts
- A network of local organisations and music leaders
- Holiday music courses
- Support for Arts Award
- Helping to develop the Online-Individual Learning Plan
- Attending termly meetings of Hub leaders and AYM
- Promoting Furthering Talent and AYM on social media








Making a difference

In April 2018, Awards for Young Musicians became part of Youth Music’s Alliance for a Musically Inclusive England (AMIE). All 13 member organisations of AMIE were working to achieve more equitable access to music education. They were providing young people with resources (teachers, instruments, equipment and experiences). They were supporting the professional development of music teachers and other music leaders. They were forming strategic alliances with Music Education Hubs and other organisations that shared their vision, and they were taking every opportunity to increase public and political awareness of their cause.

For AYM, AMIE was a perfect fit. In 2018 the five Music Education Hubs that were already hosting Furthering Talent were joined by five more. In 2020 another five were selected through an open application process, bringing the total to 15. The partnership with Wiltshire Music came to an end in March 2022, with the remaining 14 staying. Ten of these partners are continuing into the next phase of the programme, Furthering Talent Connect 2023-26.

From 2018-23, AYM provided young musicians from low-income households with instrumental tuition, a termly Get Together and a small, personal bursary to support their musical progression. Purchases included electronic drum kits and keyboards, sheet music, music stands to use at home, concert tickets, transport to events, exam fees and particularly during Covid, extra data for mobile devices to enable online learning. Their teachers, family members, fellow students, the Local Coordinator and Music Education Hub staff all helped them to make the most of the opportunities the programme presented.

The structure and content of Furthering Talent are easy to understand, but what difference did the programme make to the young people, families, teachers, schools and Music Education Hubs taking part between 2018 and 2023? The following pages consider this question from seven angles:

			
Instrumental lessons	Student-led learning	Building relationships	A world of music making
			
Other opportunities	The impact on one school	The impact on Music Education Hubs	

In this short review, we can only include a few examples of the difference Furthering Talent made but, where these came from, there are many more. The names of young people, their teachers and relatives have been changed.

Instrumental lessons



In English primary schools, most children's first experience of being taught to play an instrument is in a lesson with the rest of the class. Whole class ensemble tuition (WCET for short) is led either by a member of school staff, by a teacher from the Hub, or by a private teacher contracted by the school. The instruments young people learn depends on what the school or the Hub have available and on the teacher's skills. There may be a family of instruments to choose from (strings, brass, woodwind, percussion or keyboards) or the whole class might learn a single instrument – violin, flute, trumpet or ukulele, for example. WCET can be an inspiring experience for young musicians and for some, it's a stepping stone to small group, or individual, lessons. WCET lessons can last from one term to a full academic year and this varies from school to school.

All the young people whose individual lessons were supported by Furthering Talent between 2018 and 2023 were nominated by a music leader who had seen their potential. Many of the nominators had taken part in AYM's short training course, Identifying Musical Talent and Potential. Developed in partnership with composer and musician Hugh Nankivell and delivered in a single session, the training helps adults to spot children with musical potential in a whole class or small group settings. Using [AYM's eight facets of musical potential](#) participants learn new ways to notice those who are, for example, listening, helping others and volunteering to have a go at the tasks the teacher sets.

During this five-year period, AYM's definition of a low income was around £30,000 (in line with the national Music and Dance Scheme and the criteria for the AYM Awards programme) although children from families with a slightly higher income and a large number of dependents were also considered. Beyond this financial criterion, each Furthering Talent Hub decided, in discussion with AYM, who to target. Some asked all their instrumental teachers to look for nominees. Some targeted a small number of schools, or a type of school. As Lindsay Thomas, former Head of One Education Music in Manchester, acknowledges, 'The biggest dilemma was who not to have on the programme. You could go to any school and see the potential of individual children.'

'Learning to play music with everyone else in the class was good, but having my own lessons is better.' (Student, Nottinghamshire)

The Local Coordinators promoted the programme, received the nominations, asked for any additional information needed and allocated the places. In Sunderland, Local Coordinator Emma Mapplebeck made a short film to advertise the programme on the Hub's website. 'The expectation was that most young people would be in Years 5, 6, 7 or 8, but we wanted to cast the net wide,' she explains. 'We spoke to many people. I went to teachers' network meetings and to organisations such as More than Grandparents, which is for kinship carers, and I invited music leaders to take part in the Identifying Talent training, so they knew what to look for. When the nomination forms started to come in, I talked to the nominators to get more detail. I then invited the child and a parent or carer to an induction meeting, where they could find out what Furthering Talent involved.'

'Until you started working with my son, I didn't think it was a talent. I am glad that someone noticed this and [is] helping him develop his passions.'
(Mother, Sheffield)

Most nominations were for students at Key Stage 2 (Years 3-6) but not all. In Liverpool, Resonate prioritised young people, of any age, with special educational needs. Create Music (Brighton & Hove's Music Education Hub) placed Furthering Talent in two primary schools at a time. One of the first Furthering Talent Hubs, Greater Manchester, had been inviting nominations from all ten of its boroughs but, from 2019, decided to focus on two (and later four) primary schools in Bolton only. When Wiltshire Music Connect joined the programme in 2020 it was already subsidising individual 15-minute lessons and shared 20-minute lessons for the children of low-income families. It opted to use the Furthering Talent funding to extend these lessons to half an hour for students in four secondary schools. An evaluation commissioned by Wiltshire Music Connect found that these longer lessons were the most highly valued part of the programme. The students felt less rushed. They had more time to develop skills and learn a wider range of repertoire, and more time to ask their teachers questions and receive feedback.

Across England, instrumental teachers confirmed the musical and developmental benefits of individual lessons. A brass teacher in Leicestershire observed: 'With all the time pressures in and out of school, I don't think S would have continued or progressed without fixed, 30-minute, one-to-one lessons. Her trumpet lesson is a point in the week where she has to sit down and concentrate on something different, purely for her own enjoyment. It has benefited her musically, but mentally also.'

A saxophone teacher in Manchester told us: 'E's confidence with his music has grown massively this term. He is getting more confident with his note reading and loves to play out and make a good strong sound. Recently he has started to look ahead in the book and teach himself tunes. He is then really excited to come back to the lesson and show me what he has done. It is lovely to see someone who is excited about their music making.'

'Since changing from ukulele to guitar, Hal has progressed quickly and finds our lessons much more engaging. He enjoys playing the ukulele but the guitar is more of a challenge for him and inspires him to play more.' (Teacher)



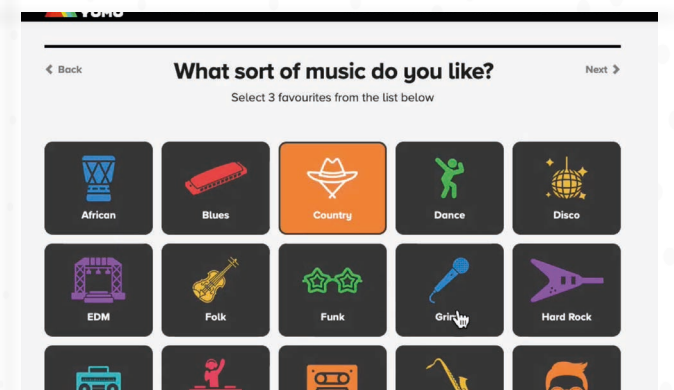
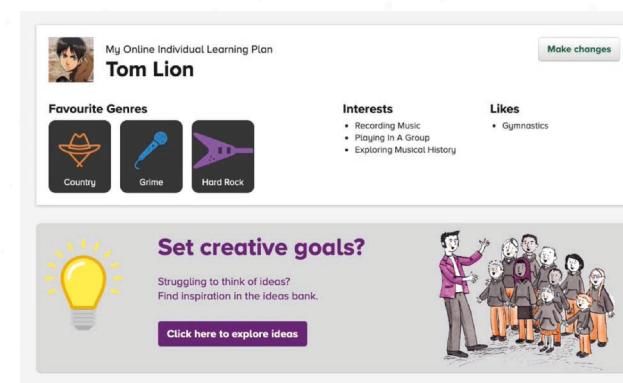
'Within two lessons she grasped her own learning destiny for the term ahead, clearly indicating she wanted to make music that was only possible once she was able to use her fingers to be able to play the full range of a D major scale. We discussed the scale of this ambition, but she remained determined to achieve this goal. By the first end-of-term celebration she was able to demonstrate her progress in achieving her ambitious goal.' (Teacher)

What the teacher is describing in the quote above, is the student-led approach to teaching and learning at the heart of Furthering Talent. Every student has an Individual Learning Plan (ILP) recording three goals they have chosen for the term. Goals are decided in discussion with their teacher. For a beginner with few points of musical reference, the process can take weeks. There is no pressure, no rush. What kind of music do they like? What kind of music would they like to play? The teacher helps by suggesting something easy to imagine, such as learning to play a parent's favourite song. Some goals can be achieved in a term but, if more time is needed, they can be rolled over.

'By the summer holidays I would like to learn a whole octave of notes on my clarinet so I can play lots of pieces.' (Student, Manchester)

Lee Marchant, Furthering Talent's Local Coordinator in Bournemouth, Christchurch and Poole from 2020-23 is convinced of the benefits of the ILP: 'It gives the pupil the opportunity to harness their own musical journey. There are still a few teachers who would rather work through a book of pieces, but we all know that doesn't create a well-rounded musician. It doesn't allow people to be creative. The ILP does. It lets them take ownership and explore different things. It gives them the confidence to have a go. If we don't explore, we can't know what we like and it's harder to make decisions.'

Initially, the ILP was a sheet of paper and students were asked to take it home, so that a family member knew what they were working towards. In 2019 AYM started collaborating with the online music resources provider, Charanga.com, to design an electronic version of the ILP, linked to an ideas bank and a collection of music-making tools. From 2020, versions of the Online-ILP were tested by teachers and students and their feedback shaped the current version. Some Hubs found the Online-ILP such an effective tool for student-led learning, they offered it to everyone having instrumental lessons, whether or not they were part of Furthering Talent.



As the young musicians' knowledge, ability and confidence increased, their goals became more ambitious. A Sheffield student told us, 'I'm starting to think about creating my own music, I'm more creative. I'm starting to understand more about the different types of mood.' Teachers found themselves researching unfamiliar musical styles, artists and apps, so that they could support the achievement of their students' goals. One teacher reported, 'This term I have witnessed M's ability to read music drastically improve. Also, her understanding and attitude towards music. We now often have in-depth chats about music and what she likes about it. This is a huge leap forwards as she was very shy at the start of our lessons together.'

For all teachers learning to use the Online-ILP there were three sources of support: a short tutorial film, produced by AYM, showing a young musician and his teacher discussing possible goals; a Local Coordinator who could demonstrate how to use the Online-ILP and answer any questions teachers might have; and termly Teachers' Forums where colleagues shared their questions and their experience.



Teachers' Forums

Until March 2020, termly Teachers' Forums were in-person meetings in a school or music centre, with refreshments laid on. During Covid, they moved online and in many Hubs they remained there, saving the participants travel time.

Facilitated by the Local Coordinator, Teachers' Forums are an opportunity for the teachers to share news of their students' progress and the challenges they're facing, and to ask each other questions. How could they help a child who could not practise at home, or who had not yet taken part in a Get Together? How could they persuade a student, who was the only one in their peer group learning an instrument, not to give up? The Programme Manager and the External Evaluator regularly attended Teachers' Forums to lead discussions on particular topics, such as musically inclusive practice and ILPs.

'I always welcome any opportunity to get together with colleagues to share ideas. It is invaluable and so interesting to hear other people's perspectives.' (Sheffield)

The observations and reflections made in these meetings and in the surveys teachers completed at the end of each term provided a detailed picture of students' interests, their motivations and the barriers they had to overcome. These are just two examples.

'K has a very difficult home life, so to remember her lesson and be independent is hard for her. She loves her lessons and playing. [Now we have] a strategy in place for her to come at the right time, to the right place, on her own, she is flourishing. She has set herself the goal of achieving an exam this year. You can see her self-pride growing when she walks into the room. Other school staff have now found out about her lessons and she enjoys sharing her progress with others. Her playing is progressing quicker with this new-found self-confidence and pride.' (Teacher, Hull)

'N has been attending a weekly music production session at our North Manchester music centre and has been composing his own music, using GarageBand. His musical style is developing through this and his music is getting increasingly sophisticated. His confidence in expressing himself through composition is growing weekly.' (Teacher, Manchester)



Building relationships

Strong relationships played a key role in the impact made by Furthering Talent in 2018-23. The relationships between AYM and Music Education Hub lead organisations, between teachers and their students, between Local Coordinators, teachers and families, and the mutual support that Hub leaders, Local Coordinators, teachers and students received from their peers all helped to achieve the programme's intended outcomes.

AYM's Chief Executive and Furthering Talent Programme Manager met the Hub leads, as a group, three times a year, alongside Youth Music's Chief Executive, and were in regular contact with them individually, between meetings, to follow up discussion points and resolve issues as they arose. The Programme Manager convened a termly planning and evaluation meeting where the Local Coordinators could report progress, ask questions and share ideas.

New Local Coordinators were allocated a buddy. While their job descriptions were the same, different local contexts and priorities meant that Local Coordinators and Hub leaders were always interested to learn from each other. For example, Lewisham's Local Coordinator, Abimaro Gunnell, made the case for recruiting music teachers from beyond the Hub's regular teaching team, to better reflect the cultural diversity of her Furthering Talent students and the genres and instruments they were interested in. David Kelly, Liverpool's Local Coordinator (2021-22), whose focus was on young musicians with special educational needs, advised on how to make nomination forms, Get Togethers and student surveys more accessible. The Local Coordinators in Bradford and Manchester were the first to propose a joint Get Together (at the Royal Northern College of Music) to make their money go further and to introduce students from different parts of the country to each other.



'I think it's these spiralling circles of communities at different levels and across the country that makes Furthering Talent unique.'

Helen Borg, Local Coordinator, Bradford



Families



When a young person was nominated for Furthering Talent, the Local Coordinator arranged to speak to them, with a family member, to tell them more about the programme and to ask if they wanted to go ahead. Wherever possible, the meeting was in person and it was an important step in involving parents and carers in making the most of the opportunity. Furthering Talent families had a low household income in common, but they spanned a broad spectrum of circumstances and life experiences and they needed help with different things.



'No one has ever given such a precious gift [a keyboard] to any of my children. I know what it feels like when you see a child have passions and you can't help your child to make his dreams come true. I don't know what to write...we cried like little children.'
(Parent, Sheffield)

Andy Hatherly was Nottinghamshire's Local Coordinator for nearly five years. Over time he got to know parents and carers through regular telephone conversations and by meeting them at termly Get Togethers. If an invitation to a Get Together went unanswered, he would call to find out why, and was often able to solve the problem. 'It might be that they couldn't afford the travel. Well, we could do something about that. We've had occasions when a parent was at work, so a school teacher brought a small group to the event, or another student gave someone a lift. There was often a way. Schools don't have the time to chase parents. They don't have the time or resources, but I did.' From 2021 every Local Coordinator was also provided with a template for creating illustrated e-newsletters to keep families in touch with the programme.

In Bradford, parents who were delivering or collecting children from lessons or rehearsals at their local Music Centre would stop to speak to each other. 'Furthering Talent has created a sense of community that runs right through the Hub,' says Helen Borg. Because Sunderland Music Education Hub is part of Children's Services Local Coordinator Emma Mapplebeck was able to call on social workers, paediatricians and other professionals for specialist advice, when needed. 'We do have a high proportion of families who face multiple barriers to enabling their children to take part in activities,' she explains. 'There is a lot of talking needed to make sure we understand a young person's situation and provide the support they need.' In Liverpool, the foster mother of a student with complex needs, who was moving into Year 10, asked Local Coordinator Helen Duxfield to attend her annual review, to confirm her daughter's considerable musical ability and the importance of music in her school life.

When two siblings at a Brighton & Hove primary school reached the end of their time on Furthering Talent, their mother wrote to the then Local Coordinator, Natasha Gawlinski, to thank her: 'They had a fabulous time doing all the activities and will miss all the amazing opportunities you offered. It's been a brilliantly positive impact on their creative and musical awareness and development and something we would never have accessed otherwise. Thank you very much for all you have done for them.'



Furthering Talent during Covid

When, in March 2020, Covid brought an end to in-person lessons, Local Coordinators, teachers, and Hub staff made great efforts to continue the programme on online. It was a time of resourcefulness, energy and empathy. Teachers delivered instruments that had been left at school, or provided a substitute, together with strings, reeds and music. They found themselves on doorsteps, tuning an instrument or undertaking an essential repair. Families welcomed the offer of a basic tablet and data bundle to enable their children to get online. For some students and teachers, lessons during lockdown proved impossible but, nationally, an estimated 89% of Furthering Talent students, continued to have lessons in 2020-21 and many of these took part in Get Togethers online. The temporary move to remote teaching and learning had some benefits:

- Teachers learned how to teach their instrument online.
- For some students the home environment produced more relaxed wide-ranging conversations, with their teachers, about goals and progression.
- Parents and carers gained a better understanding of what an instrumental lesson involves and could speak directly to the teacher.
- Local Coordinators learned what makes an effective online Get Together (the content and the technology) and AYM added to their list of artists with the skills to deliver them.
- Online Get Togethers enabled siblings to join in. Parents could see what these events involved and some became more committed to enabling their children to take part, when live events resumed.

A world of music making

Furthering Talent students are sometimes rare among their friends in having music lessons and because of their age, their musical horizons are often narrow. The termly Get Togethers (more than 150 of them in 2018-23) address both these issues, introducing young musicians to each other and to the wider world of music making. Working with excellent music leaders, even for a few hours and visiting places where music is studied, created and performed, students' horizons are broadened and they can begin to see, more clearly, where their music might take them.



'R enjoyed the Get Together so much, she has continued to work in the VIP Studio [part of Charanga's platform] every evening this week, even putting on mini concerts for us all. She is investigating lots of other aspects of music, as well as her clarinet. This has been just right for her.' (Parent)

Andy Hatherly organised more than a dozen Get Togethers for his Nottinghamshire students during this phase. 'Get Togethers are a chance for students to be inspired, an opportunity to experience something they have not experienced before and probably wouldn't experience otherwise.' Some Furthering Talent cohorts include a wide range of ages and abilities, but at a professionally delivered Get Together there's something for everyone. Andy Hatherly again: 'We've had primary school children at the very beginning of their musical journeys and teenagers who have been playing for a while. It's really profound to watch them connecting with each other, sharing their experiences and learning from each other. At one Get Together I watched a couple of clarinettists talking. One asked the other if they knew how to play a certain note. "Can you show me?" It may not sound like much, but it is. Another time we had two drummers, one who had just started and one who was further along. They played alongside each other and the older one lent the younger one a pair of sticks. You see the relationships form.'

Abimaro Gunnell agrees. 'The Get Togethers have been safe spaces for the young people to learn, grow and explore musically as a group. It's such a different experience from learning or exploring as an individual and it really helps to give our young people another outlet for their creativity. It's been a way for people to build a creative community.' Lewisham's first Get Together took place on a Saturday in July 2021 at the Horniman Museum. The museum has a gamelan and a gallery of musical instruments from around the world. One half of the group was introduced to the gamelan while the other went to see the musical instrument collection and a temporary exhibition on the history of Black music in London, before swapping places. The Get Together coincided with a family festival in the park next to the museum and several Furthering Talent students who belong to a local steel band went on to perform with it that afternoon.

The budget for Get Togethers in 2018-23 was modest but when a host organisation or venue understood what Furthering Talent was trying to achieve, it was often able to make a contribution to keep the costs down. Many offered free tickets to shows and performances. In the last two years of this five-year phase of Furthering Talent, there were also more instances of two or three Hubs coming together to share the cost of a more ambitious day out.



Mainly for reasons of space, significant family involvement in Get Togethers was limited to group outings to a concert, opera or play. The few family members who wanted or needed to stay to watch their children take part in an activity were welcome to do so and sometimes there was an opportunity for them to join in. For those collecting children, there was almost always a short sharing for them to enjoy.

In Leicestershire, in 2020, the Philharmonia Orchestra and Soft Touch Arts delivered a Get Together that combined live improvisation with digital music and recording techniques. Local Coordinator Sarah Barton-Wales described it as 'the best example of parental inclusion so far. One parent did some spoken word on the recording, two parents played keyboard and two laid down backing beats and controlled them in the sharing performance.' One of those parents told her: 'I wish there was more like this when I was a child. It was all so regimented and I just wanted to be free.'

'The Get Togethers have so many benefits,' reflects Hull's Shelley Gabriel. 'Confidence, friendships, relationships to adults, social experiences, fun experiences, support networks, and a wider view of music and the arts, of jobs and future prospects.'

Other opportunities

In addition to the opportunities provided by their local Music Education Hub, some students took part in AYM's other national programmes. Here are just three examples.



Talent to Talent

Talent to Talent was a peer-to-peer mentoring programme, designed by AYM to be led by young musicians for young musicians. In this phase, Alumni of the Awards Programme, current Award Winners and Furthering Talent students from Hull, Leicestershire, Nottinghamshire and Sheffield came together in four creative projects where mentoring conversations were encouraged as part of practical and creative activities and provocations. Mentoring relationships were observed between peers and between those at different stages in their musical journeys. It was a rare opportunity for musicians in the early years of their journey to play alongside people not much older than themselves and to share their ambitions.



BBC Exchange

In 2022 ten Furthering Talent students were offered one-to-one mentoring with members of the BBC Symphony Orchestra, one of AYM's long-standing partners. Each student had meetings with their mentor, initially in person and then online, talking about the topics that were important to them, e.g. practising, composing and overcoming anxiety. During the BBC Proms season at the Royal Albert Hall, the mentees travelled to London to meet their mentors in person, to play with them and later to watch them perform with the orchestra. Over the past five years, the BBC Learning Team has provided hundreds of Furthering Talent students and family members with subsidised tickets to the Proms.

Grow Wild

Early in 2021, six Hubs signed up for *Grow Wild*, a project to celebrate the return of live music-making after Covid. Students in Bradford, Brighton & Hove, Hull, Leicestershire, Manchester and Wiltshire worked with composers Yshani Perinpanayagam and Tom Lawrence, over Zoom, to compose and perform a new work. The planned premiere at the Music for Youth Festival, in July 2021, was cancelled due to Covid so the performance was recorded and broadcast on YouTube. 'I felt very excited because I knew that I put some of my ideas into it,' said one young musician. 'I felt really proud and surprised when I first heard the piece, because I never expected it to happen,' said another.

The impact on one school

Bolton Music Service teaches classroom music in more than a third of the borough's primary schools, where there is no music specialist. Sunning Hill Primary, a high achieving school with 500 children, in Daubhill, was one of these. 'Two years ago (2021) we recognised that music was something our teachers needed help with, so we brought in the Music Service to teach classes in alternate weeks,' explains Assistant Head Teacher, Gill Diggle. 'By observing and taking part, our teachers would learn to plan and deliver lessons in the weeks in between.'

Within a term, the Music Service teacher had identified 15 children, in Years 2-4, with the musical potential to benefit from Furthering Talent. Most of Sunning Hill's families are Muslim and historically, few had considered instrumental lessons a priority. The school had also been wary of offering opportunities that many families could not afford. 'Furthering Talent solved that problem,' says Gill Diggle. For two years, from 2022, the Music Service would meet the cost of instrumental lessons and AYM would cover the individual bursaries, the Get Togethers, the Teachers' Forums and the Local Coordinator's salary.

To make the money go further, Sunning Hill's students were taught in pairs for 20 minutes, or in threes for 30 minutes, always during the school day. 'Our teachers knew what an amazing thing this was. They knew what the lessons meant to the children and they were completely on board with it.'

Head Teacher Claire Whalley has watched the profile and status of music in the school rise as a result of its participation in Furthering Talent. In January 2022, the school choir had eight members. By April 2023 it had 45. 'Music has become something the children are interested in. Something they want to do,' she explains. 'The ones who are learning an instrument are now in Years 3, 4 and 5 and the others are looking up to them. I think if we put a letter out to parents now, saying there were instrumental lessons available, it's something that would be taken on. We can't offer it more widely while parents are still accessing the food bank every week, but it is something we'd like to do in future.'

In November 2022, Furthering Talent students from this and other Bolton schools took part in a Sunday concert for families and funders, at Mere Hall, home of Bolton Music Service. It was a full house and family members watched their children playing in public for the first time. The pride was palpable. A month later, the students played to the whole school. 'I think everyone was surprised by how good they were,' acknowledges Claire Whalley. The school has now made a room available for children who want to practise their instrument at lunch time.

Sunning Hill students have taken part in Get Togethers with children from other Furthering Talent schools. In the summer term 2022 they travelled to Manchester Metropolitan University for a day led by PGCE students, who introduced them to different instruments and styles of music. 'They explained things really well,' says Gill Diggle. 'There was a lot of hands-on activity and opportunities to have a go. The children came home feeling inspired and we talked about it in assembly to the rest of the school. We had the best day ever.'

Sunning Hill's teachers are now confidently teaching classroom music to the younger children while the Music Service teacher works with Years 5 and 6.

The impact on Music Education Hubs

The Music Education Hubs that co-delivered Furthering Talent between 2018 and 2023 were thoughtful and resourceful partners. Their involvement often provided extra money in addition to AYM's for instrumental tuition for the first two years while AYM resourced the individual bursaries for 30 young musicians, three Get Togethers and Teachers' Forums per year and the employment of a Local Coordinator, for one day a week. For every Hub, Furthering Talent was one of a number of music education programmes and projects in which it was involved, but many have acknowledged a lasting impact on the Hub, beyond the financial contribution. Here are just three examples.



'Child-led teaching came to Hull with Furthering Talent,' says Shelley Gabriel, a member of the Music Service's senior leadership team and Local Coordinator of Furthering Talent. Historically, the service had focused on teaching students to prepare for exams but when James Dickinson was appointed Head of Service, soon after Furthering Talent had arrived in Hull, he enthusiastically supported the student-led approach. 'Before 2018, the service was quite traditional,' Shelley explains. 'Wind players would be directed towards wind bands and string players towards an orchestra. Furthering Talent has opened our minds to other possibilities. It has helped us to help students open up the musical world around them. Strings can play in a jazz band if they want to. They don't have to stick to the straight and narrow.'



Leicestershire Music's experience of supporting and tracking the musical progression of young musicians from low-income families has resulted in 'a complete review of progression and the relationship between whole class instrumental tuition and continuation past that point. The learning that has come from working with families, who would otherwise not be able to support their child to continue, has been invaluable' says Sarah Barton-Wales, Furthering Talent's Local Coordinator and Leicestershire Music's Assistant Head - Partnerships, Participation & Progression. In 2022, Leicestershire Music set itself a Big Audacious Goal for the next five years, to increase the number of young people from diverse and disadvantaged backgrounds involved in all aspects of musical learning in and out of school.

In 2020 AYM invited its partner Hubs to bid for additional funds with which to extend the reach of its programme. The opportunity was won by Bradford for its proposal to double the number of students taking part in Furthering Talent and to prioritise 'cold spots' where few if any students were learning an instrument. This coincided with the implementation of a four-year inclusion strategy, involving the other West Yorkshire Hubs. The Local Coordinator Helen Borg was employed for an extra day a week to manage this development and to promote student-centred learning in those other Hubs. The Head of Service, Carl White and Helen Borg asked the Furthering Talent Programme Manager and Evaluator to advise them on how to evaluate these interventions.



Every Local Coordinator contributed significantly to the evaluation of Furthering Talent, writing their own termly reports, facilitating discussions at Teachers' Forums and coordinating the distribution of AYM's surveys to participating teachers and students. Some Hubs, Lewisham Music being a recent example, were inspired by AYM's enthusiasm for evaluation and began to look for new, creative ways of collecting feedback from students and their families.

What next?

Neil Phillips, Programme Manager



Thanks to funding from Youth Music and other generous assistance, 2018 to 2023 saw Furthering Talent grow significantly. We're incredibly proud to have been able to support more than 1000 young people across 15 Music Education Hubs during that time. We're now looking at how we can use what we've learned over the past five years to make an even greater impact on the young people, music leaders, education professionals and organisations taking part in the next phase of the programme, which we're calling Furthering Talent Connect.

So, what will Furthering Talent Connect look like? We started by making some tough decisions. Despite positive funding news from both Youth Music and Arts Council England, we recognised that we could achieve more by reducing the number of Hub partners from the 14 who were still part of the programme at the start of 2023 (Wiltshire having stepped down in 2022) to ten newly named Ambassador Hubs. This meant saying a reluctant goodbye to Bournemouth, Christchurch and Poole, Brighton & Hove and East Sussex, Leicestershire and Nottinghamshire. I'd like to take this opportunity to thank these Hubs for their significant contributions to the Furthering Talent story and wish them great success in their musical inclusion journeys.

We've identified the elements of Furthering Talent that made the biggest difference in 2018-23 and have enhanced them. The role of the Local Coordinator in each Hub has been key to the programme's success. Supported by Hub colleagues, their impact has been the result of a blend of great project management, effective communication, a passion for helping people overcome barriers, and an ability to connect and build trusting relationships with young people and families. It's this personal touch that has kept many of our young people engaged and enabled them to keep learning.

So, in April 2023 we increased the time allocated to this role from one to two days per week and changed the job title from Local Coordinator to AYM Connector. This reflects the fact that, in addition to supporting the young people on the Furthering Talent programme, the Connector in the ten Ambassador Hubs will now be a visible point of contact for any local young person or family trying to overcome obstacles to music education. We know it can be difficult for families and young musicians to find the information, advice and guidance they need and that, too often, their opportunities for musical development come down to chance. The Connectors will connect young people and families with local and national opportunities.

In early 2024 we'll be advertising for ten Connector Hubs to host an AYM Connector (one day per week) to work with families and young people looking for information, advice and guidance. As in the Ambassador Hubs, the Connector will also convene termly Teachers' Forums where local teachers can talk about their work and share their experiences of musically inclusive practice.

In our ten Ambassador Hubs, over the next three years, we will be supporting at least 400 students, who will be having their first individual or small group instrumental lessons. For the first time, we'll also be welcoming vocalists to the programme. The lessons will be paid for by the Hub. Each young person will have their own Online-Individual Learning Plan (Online-ILP) on the music education platform Charanga. Music teachers across the Furthering Talent network have helped us to develop this tool through its pilot stages, completing surveys and attending online forums and we're delighted that the final version was launched to the sector in September 2023. Our ambition is that by 2026, at least 20,000 young people will be benefitting from the personalised, student-centred learning model that's at the heart of Furthering Talent. Every young person on the programme in an Ambassador Hub will receive an individual bursary of £50 to use in any way that supports their musical progression e.g. exam fees, accessories, books, tickets to shows, or helping with transport to events.

Furthering Talent's Get Togethers have been one of its big successes. In the next phase, these events will introduce 400 young musicians to the amazing wide world of music, inviting them to try new styles and genres, giving them access to music-making opportunities they may not otherwise have, engaging parents and carers, and looking for that musical inspiration to light the spark of discovery in each young person. From 2023, we're increasing the budget for Get Togethers in the Ambassador Hubs, to include an additional 200 people (an average of 20 per Hub), who are not benefiting directly from the Furthering Talent programme.

Finally, we're enhancing our mentoring offer. From autumn 2023, each Ambassador Hub will have its own Furthering Talent mentor. Some of these will be young people previously supported by the AYM Awards programme. Others will be recruited through our Hub partners. The ambition is to have a cohort of mentors who are representative of the young people on the programme in each area. All mentors take part in a three-day training programme to ensure they have the necessary skills to make the most of the role. They will become a familiar face around the programme, attending and supporting Get Togethers and communicating with families. From this contact, we hope that some natural mentoring opportunities will present themselves. Each young person on the Furthering Talent programme will have the opportunity for ad hoc, online mentoring when they feel they need it. This might be a one-off session or for a longer period – whatever meets their needs. We believe that having another young musician who is few steps ahead of them on their musical journey, will be an inspirational and practical resource for them to tap into.

It's an exciting time for Furthering Talent and the response we've had to the new programme model has been enthusiastic. We're excited about reaching more and more young people who are looking for support and in the current climate, Furthering Talent is needed more than ever.



Get in touch

For more information about Furthering Talent
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