

**YOUTH
MUSIC**

**INDUSTRY
CONNECT
FINDINGS**



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A woman with curly hair is performing on stage, holding a microphone. She is wearing a light-colored, textured, long-sleeved dress. The background features a large screen with the text 'YOUTH MUSIC' and 'HAL-LEON EUROPE'.

1. Introduction and Research Overview

We spoke to almost 200 organisations from youth services to music charities, further and higher education, community groups to 'industry' and organisations working cross-arts.

The research brief was to conduct a series of consultations to help Youth Music support the creative and career progression of young adults, to make recommendations about a collaborative network and new fund. In particular, a focus on initiatives at the intersection between industry and the education sectors (inc third-sector, community, youth services, not-for-profits working with young people in music).

This research does not claim to represent the entire UK, nor of the breadth or nuance of specific regions. We wish capacity and time had allowed for more than the 20 workshop sessions we undertook over the two months we had. The interest and sheer passion from all involved was so very encouraging. And inspiring.

Thank you everyone who shared their time and wisdom.

This independent research has been produced and written by Kate McBain and Dan Tsu.

8
Youth
Sessions
In 5 Cities

280
Total people
consulted

50
Young
Creatives

190 Organisations

40 Interviews

1:1s with practitioners across disciplines

12 'Industry' group consultations
in 7 cities, including 3 online sessions

23 Had N.P.O. status

*National Portfolio Organisation

WHO WE SPOKE TO

10%
Identified as
freelance

68%
Had music
as a core
focus of
their job



10%
Young creatives
consulted have
received Youth
Music funding
previously

SESSIONS HELD AT:

MAC Birmingham
Bristol Beacon
Cambridge Junction
London - Rich Mix
Contact Manchester
Newcastle - The Grove
(in partnership with Glasshouse)
Nottingham - Antenna

THIS RESEARCH REPRESENTS:



- Further & Higher Education Institutes (26) incl. 2 Conservatoires
- Music Education Hubs (18)
- Research Centres (3), Sector Support Organisations (26) and Funding/Representation Bodies (6)
- Industry organisations (32) – ie. primarily commercial music enterprises
- Community Arts Organisations (19) and Youth Services (13) – as distinct from –
- Music-based Talent Development Organisations (32)



**MAP ROUTES INTO
THE MUSIC INDUSTRIES**

**CLARIFY GAPS
IN PROVISION**

**RECOMMENDATIONS
TO YOUTH MUSIC**

KEY AIMS

OUR RESEARCH QUESTIONS

What does the terrain of 'work in music' look like for young people?

What types of 'pathways' already exist for young people?

Is there a need for a formal network?

How and what type of funded interventions could:

Enhance employability opportunities for marginalised communities

Support the growth of local infrastructure for music industries work

Encourage greater cross-sectoral collaboration

Change the way careers in music are understood and promoted



1B. Context

BACKGROUND: THE INCUBATOR FUND

Youth Music wished to develop a new programme which built on its successful Incubator Fund. This programme created paid opportunities for young people underrepresented in the industry.

The Success

- Enabled c.2000 young people to gain valuable experience, with successful progression outcomes
- Involved 130 organisations across England, Scotland and Wales

The Challenge

- Part-subsidising public or private sector jobs – which in many cases ended when the funding came to a close – does not always achieve sustained impact at an industry or structural level.

WIDER CONTEXT

This consultation takes place at a particularly interesting time for the music industry; with rapid technological advance in all areas of both live and recorded music; and increasing calls from every quarter to tackle the root causes of inequality, prejudice and nepotism which continue to mark the sector.

“...our industries are so lacking in diversity, and the many ways in which the professional talent development pipeline is not fit for purpose and urgently needs to evolve.”

Youth Music report (2020)
A Blueprint for the Future

CHANGING CREATIVE INDUSTRIES

Changes, digital innovations and social shifts are “already enabling creative practitioners and audiences to reconfigure their outputs and interests in new ways, beyond traditional industry genres or verticals”

Creative Industries Foresight
Study (2023)

SHIFTS IN MUSIC EDUCATION

“Our Vision is to enable all children and young people to learn to sing, play an instrument and create music together, and have the opportunity to progress their musical interests and talents, including professionally.”

The updated National Plan for
Music Education
(NPME#2, 2002:8)

A CHANGING WORKFORCE

“focused on supporting behaviours, attributes and competencies that are likely to have a significant impact on the individual student in terms of successful careers, which in turn adds economic, social and cultural value to the UK.”

Explicit shift in Higher Education
towards Enterprise and
Entrepreneurship Education
(QAA, 2018)

ENTERPRISING CULTURE

“improve productivity, boost economic growth, encourage innovation, create good jobs, enhance educational attainment, and renovate the social and cultural fabric of the UK”

Conservative’s Levelling Up
Agenda(DLUHC, 2022)

2. Emergent Findings



KEY FINDINGS

NAVIGATION

A

**How work in the
'Music
Industry' is
communicated,
promoted &
understood**

PAGE 14

B

**"Pathways"
in the context
of a changing
landscape for
education and
early workforce
development**

PAGE 20

C

**Post-16
provision
for training,
education
and career
development**

PAGE 29



**How work in the
Music Industry
is**

**COMMUNICATED,
PROMOTED
and UNDERSTOOD**



Key Takeaways:

The range of learning activities, development programmes and training under the term 'pathways' is extensive, and includes numerous programmes which fall outside of what generally comprises 'Education':

- Such broad scope requires a systematic and coordinated effort at national and regional level to fully grasp the extent of opportunities
- Children and young people build a sense of what 'the industry' is through multiple and overlapping contacts – learning just as much at home, in social settings, in the digital realm as they do from schools, colleges and career advisors.
- The Ecology of Music comprises multiple 'career' settings - not all of which are music-focused. And there are multiple conceptions of what the 'Music Industry' is.

How work in the 'Music Industry' is communicated, promoted & understood

Multiple conceptions of what the 'Music Industry' is makes it difficult to develop a joined-up workforce development strategy

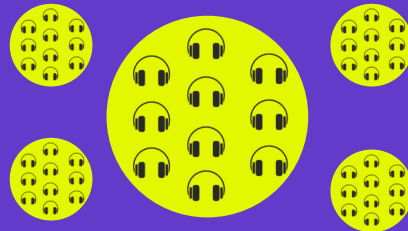
'THE MUSIC INDUSTRY'

An interconnected whole that comprises 1,000s of companies involved in producing and distributing music. The definition often excludes subsidised, third and public-sector not-for-profits whose work augments commercial and recorded music.



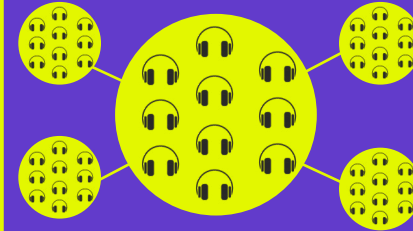
'MUSIC INDUSTRIES'

The multitude of organisations which together generate employment, revenue and audiences through music but are variously constituted from e.g. small and large companies, sole traders, charities and collectives (definition used by Youth Music)



'MUSIC ECOSYSTEM'

The contexts and conditions "that make it possible for music to thrive in communities" as it exists in the wider creative economy (definition developed by Sound Diplomacy)



Definitions of the music industry often held fixed connotations and were not consistent across constituencies. This has consequences for the way we understand and promote the idea of 'pathways to industry'.

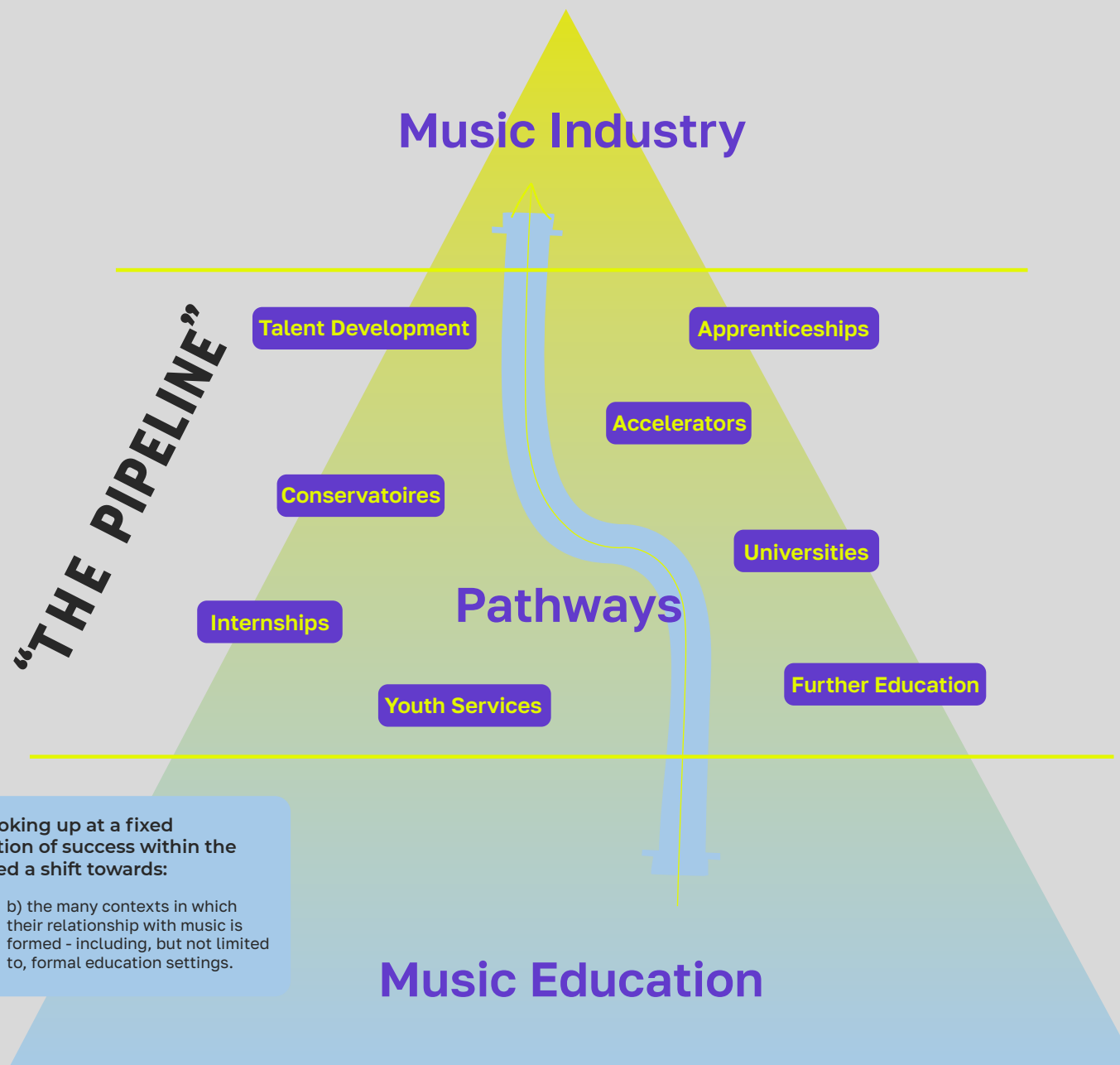
Key Takeaways:

A fixation on a singular “Industry” is a barrier to diversifying its workforce

- The language of progression which typifies the music industry-music education rhetoric tends to be framed by an upward motion: which positions a specific section of the industry at the top of a pyramid, with a school-age music education at the bottom - and a variety of pipelines, pathways or progression routes connecting them.
- This reflects a system structured on exclusivity, heightened competition and bottlenecks where there are many more young people attempting to make it than there are jobs or positions going.
- This leads to the misplaced belief that industry is accessed by moving only in one direction - upwards - towards the parts which are widely feted to be the ‘hardest to break into’.
- Whilst this is the case primarily for artists, the general sense of it is felt by everyone seeking a place in industry, striving in the belief that success exists in just one place - which is beyond the ceiling, and with the majors.

How work in the ‘Music Industry’ is communicated, promoted & understood

TRADITIONAL WAYS OF TALKING ABOUT THE MUSIC INDUSTRY PATHWAYS



Key Takeaways:

The status quo only benefits a few, leaving young creatives to 'go it alone' via DIY routes

- The continued promotion of a singular (commercial) Music Industry:
 - Is useful in that it helps to convince some parents of the viability of a career in Music.
 - BUT maintains the status quo. Many argue that the mainstream Music Industry can afford to leave things the way they are.
- The DIY narrative limits what young people may consider to be possible routes to industry, with a perceived lack of jobs, leaving the only option to 'go it alone':
 - This is often accompanied by the myth of meritocracy, i.e. success is the result of hard work, failing fast, and continual adaptation.
 - It perpetuates a culture of self-exploitation and environment of poor mental health, and
 - Continued (industry) denial of systemic inequality and market saturation.

How work in the 'Music Industry' is communicated, promoted & understood



PATHWAYS

**in the context of a
changing landscape
for education and early
workforce development**



Key Takeaways:

Progression from music education doesn't automatically mean progression to a career in music

- It is widely understood among the industry consultants we spoke to, that learning an instrument, engaging with music services, training to sing, or studying a music-related subject at University does not mean that the only options available to you as a potential career will be music-based.
- Despite this, there is near universal recognition that the way music careers are talked about in school and education settings barely scrapes the surface of what the sector actually includes in terms of roles and responsibilities, jobs and work streams
- From our discussions there emerged an alternative way of framing the terrain young people move about in as it relates to a music 'education' and a future in work – be it music-related, creative more broadly, or otherwise (see overleaf).

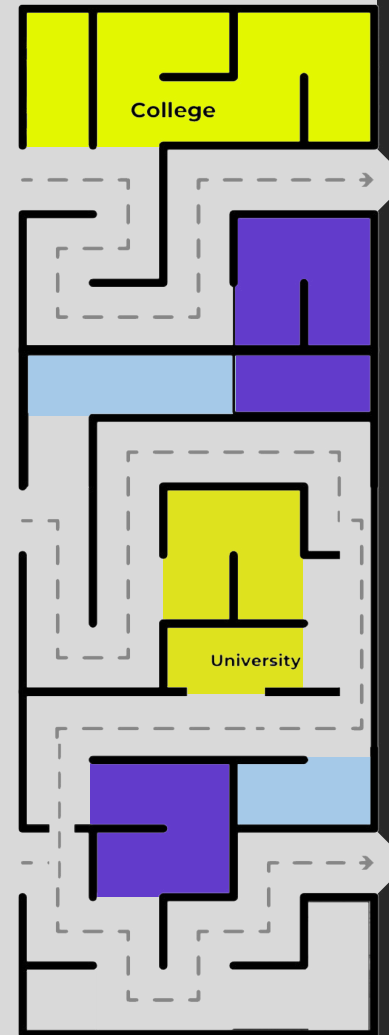
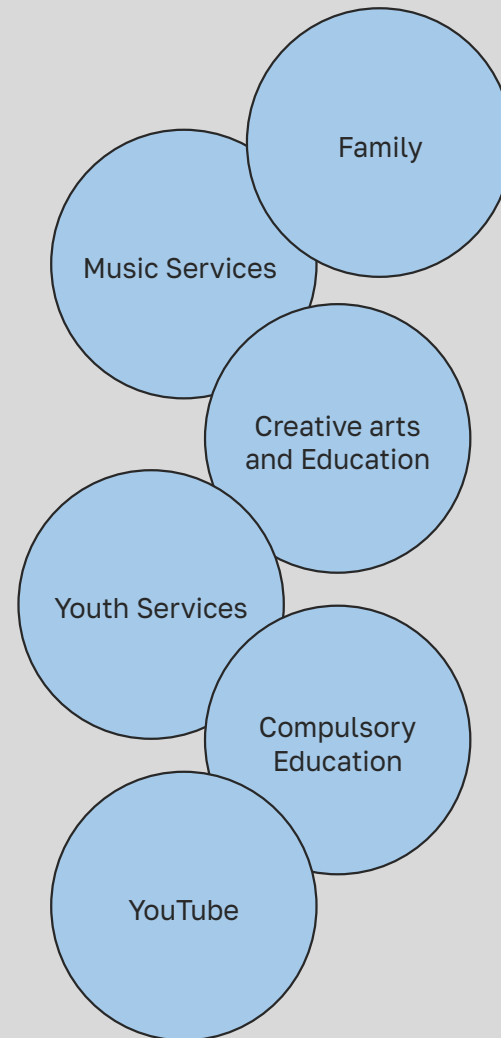
“Pathways” in the context of a changing landscape for education and early workforce development

From education into work -

a new framing

This involves a shift from looking upwards only at a fixed destination, towards an appreciation that the contexts in which we learn, develop, work and earn and seeing them as part of a much wider, interconnected whole.

Whilst the barriers to progression or mobility do remain (a maze of different routes and modes of travel), this way of looking helps us move beyond limiting assumptions about how things **are**, and opens up the possibilities of what **could be**.



EDUCATION



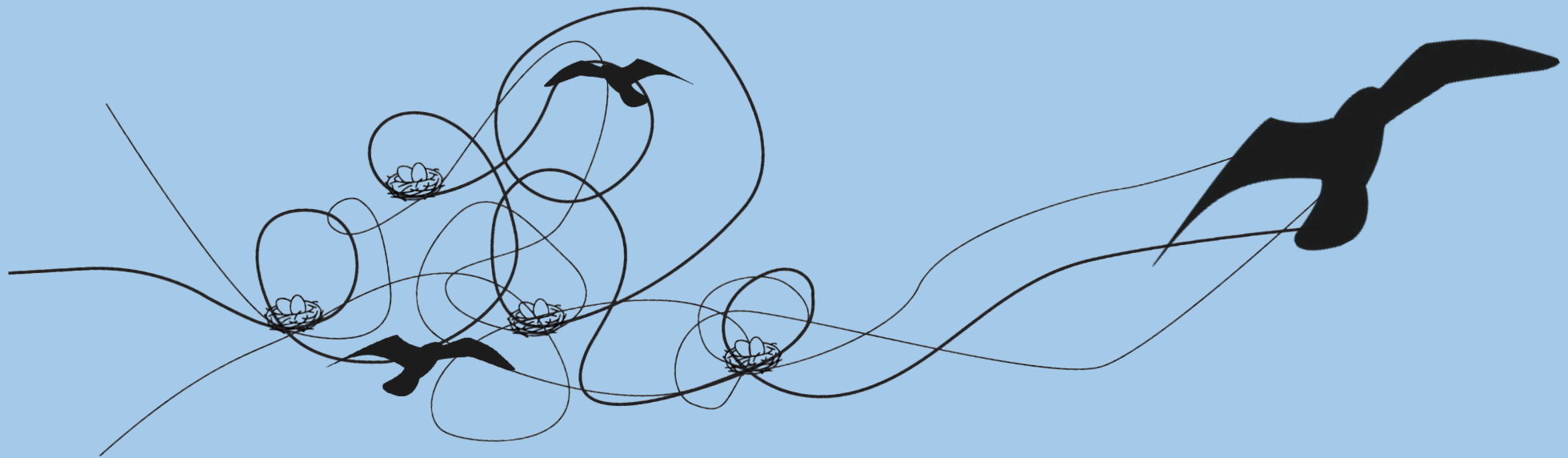
CREATIVE INDUSTRIES

WORK



FROM PATHWAYS TO FLIGHT PATHS

How can we create clear and safe flight paths from one nest to another for those in the critical first stages of their career, what can we do to help them fly, for further, and longer, with increasing confidence and direction?



Key Takeaways:

We need to Improve In-school / Hub-led Promotion of Creative Work

- There needs to be a more expansive, engaging and dynamic approach to music-careers education.
- In-school discussion about careers in music must be oriented as much towards off- and back-stage roles, and the wider creative sector as it is towards artist and performer.
- Hubs and Schools need support and resources for this.

“Pathways” in the context of a changing landscape for education and early workforce development

Key Takeaways:

The way we learn and work is changing, which has implications for Workforce Development

- The experience of looking for and working towards a career, or just landing a first job, today is dramatically different to even 20 years ago. Yet the sector appears to be drawing upon the same language to describe the journey into employment as they did in the early 1990s.
- Many education, training and workforce development programmes conceive of employability preparation as a linear pipeline from post-16 education to possibly college or university and then into a job (or several) and then retirement.
- Today, career trajectories are more ‘squiggly’ than they are straight or linear (Tupper & Ellis, 2020). They involve stops and starts, and u-turns.

“Pathways” in the context of a changing landscape for education and early workforce development

Key Takeaways:

“Informal” learning is increasingly key to how young people engage with music; with many considering what they learn in the digital realm as more impactful than formal education.

- This helps young people arrive ‘ready’ to embark on external training with a sense of ‘craftspersonship’ and expectations of what they want from a guided learning programme.

“Pathways” in the context of a changing landscape for education and early workforce development

This points to the need for programmes - and funding initiatives - which guide, prompt, inspire, enable, catalyse, incubate and empower young people to chart their own path and “to do what they do and know they need to do anyway” - without prescribing or limiting the possibilities for learning, doing, experimenting and figuring it out for themselves.

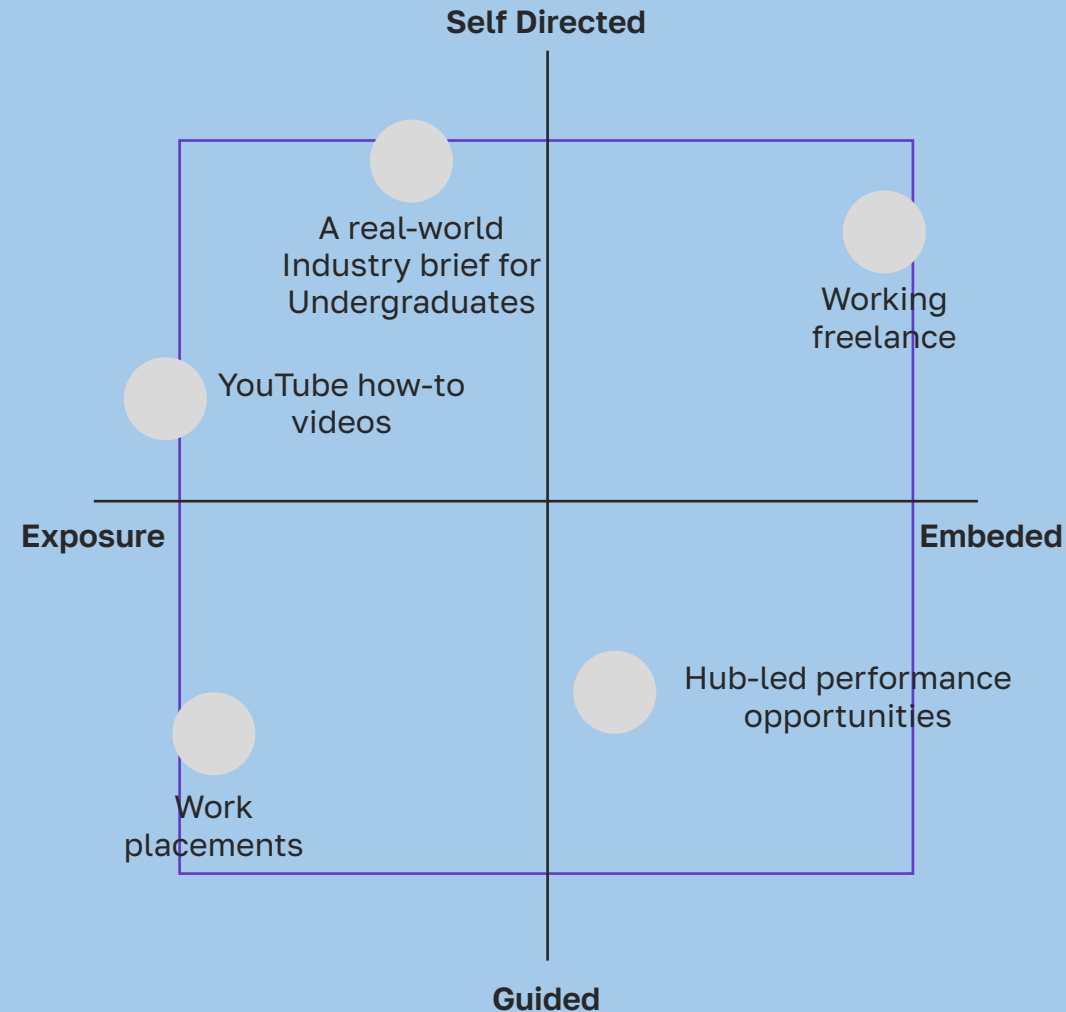
MAPPING PATHWAYS INITIATIVES

We developed an exercise to capture:

- the variety of pathways initiatives which exist across the sector,
- a provocation for exploring different approaches and how they intersect with 'industry'

This framework invites consideration of:

- a) the degree to which they enable self-directed learning and/or guided support from peers, tutors, mentors or others.
- b) the context in which learners are engaged to learn wholly embedded in workplace practice e.g. apprenticeship
 - or removed from work settings but providing some exposure to the roles in industry
 - e.g. online content, guest speakers
 - e.g. backstage visits, practice interviews, working on 'live' briefs, or attending a careers day



*Examples of where people might locate certain initiatives.



Post 16 provision for
TRAINING,
EDUCATION
and CAREER
DEVELOPMENT



Overall Takeaways:

Move beyond describing career development in terms of single, pre-determined pathways.

Address the need to promote and deliver as many programmes which support young people into roles off-stage as there are artist development initiatives.

It makes more sense to speak of a 'workforce development system' for music and creative work, which comprises a multitude of activities, programmes and initiatives. These can loosely be organised into the following categories, based partly on their proximity to industry and/or the degree to which they embed learners in work.

C.1

**FORMAL FURTHER &
HIGHER EDUCATION**

C.2

**WORK-BASED/
VOCATIONAL TRAINING
PROGRAMMES**

C.3

**PROFESSIONAL
DEVELOPMENT PROGRAMMES &
PLATFORMING OPPORTUNITIES**

C.4

**BUSINESS GROWTH
(ACCELERATOR/INCUBATOR/
START-UP)**



POST 16 PROVISION: FINDINGS

- A vast range of UTC, college and university programmes to support creative music skills development are available for young people aged 14+, incl. qualifications at:
 - The two-year 'T' Level qualification for post-GCSE study introduced in 2020 as an alternative to 'A' Level and other more academic post-16 courses
 - HNC/D level (levels 4/5 in England & Wales; SCQF 7/8);
 - As a first- or postgraduate degree (FHEQ 6 / 7; SCQF 9/10).
- A basic search for 'music' on UCAS produces almost 1500 HE courses across more than 100 institutions.
- Universities, in receipt of public funds, are under increasing pressure to embrace vocational approaches to the delivery of creative subjects demonstrating an ability to prepare students for employment.
- The marketisation of Higher Education more broadly has given rise to an explosion in the number of alternative providers of diploma and degree level qualifications

FORMAL FURTHER & HIGHER EDUCATION

FORMAL FURTHER & HIGHER EDUCATION

- Further & Higher Education (FHE) can no longer remain absent from the conversation on Industry Pathways. Misunderstanding about what Universities do (and don't do) prevents them from being actively included in the conversation around pathways
- Degrees are no longer presumed to be the only or best route to employment
- The extent to which a University education can be seen to prepare young people for employment is widely variable
- University has a perception problem
 - “When even the lowest paid employee has a Masters degree, you have to ask - if that's the basic requirement for an entry-level job now, where is the equity in that?”
- University should take a more explicit role in shaping the new music economy

**POST 16 PROVISION:
TAKEAWAYS**

POST 16 PROVISION: FINDINGS

These consist of both accredited and non-accredited programmes, differentiated by:

- Length of programme
- Where the primary site of delivery is located (education setting or workplace)
- If they pay learners a salary

Accredited

- Apprenticeships - led by the employer
- Access courses ie. Generator North East, delivered with Newcastle College and the Ivors
- College Vocational courses (ie T-level, BTec)

Non-accredited

- Internships – led by the employer, but more specifically the L&D departments
- Placements – led by learning institution – generally not paid
- Artist Residencies - locating creative practitioners within a setting and tend to be more for mid-career creatives,
- Other work-integrated programmes led by the organisation / employer ie:
 - Youth Music Incubator Fund projects
 - Technical Skills Academy led by the Southbank Centre
 - Informal, organisation-led programmes delivered to new employees by way of an extended onboarding period

WORK-BASED/ VOCATIONAL TRAINING PROGRAMMES

3.2 WORK-BASED/ VOCATIONAL TRAINING PROGRAMMES

- Potentially the most direct route to employment. The more embedded in the workplace, the more confidently they can make the transition independently from aspiring practitioner to fully-fledged member of the creative workforce.
- The Cliff Edge. Even the most engaging Work-based Training Programme ends with 'what now?'
- Apprenticeships need a makeover (and more effective matchmaking) But they hold great potential to address under-representation and skills shortages in the music sector
Contact Youth Music for our findings and recommendations around apprenticeships
- A reframing of what these types of programmes provide is needed. That is, they constitute an alternative means of developing competency (skills, knowledge, attitudes and behaviours) from programmes delivered in formal educational contexts.
- SMEs are well placed to innovate new routes into work for younger people. Ideally there would be more, paid, opportunities. But SMEs want support to recruit and retain a diverse workforce.

POST 16 PROVISION: TAKEAWAYS

POST 16 PROVISION: **FINDINGS**

Development Funds (also known as Talent Development or Artist Development Programmes). Bursary and grants alongside workshops, mentoring support and network activities (some also provide space and platforming opportunities) for musicians, composers, music-creators and performers.

Residentials. Individual musicians or composers can sometimes apply for longer-term opportunities which involve their 'setting up' residence within a studio, organisation or setting. More common in the performing arts than in music.

Network, Insights & Events programmes. Providing opportunities for young creatives to meet with and learn from each other, as well as industry experts and mentors; alongside Masterclasses, workshops and pop-up events.

Paid for Accelerator Courses These are increasingly common - particularly outside of the UK - work in a similar fashion to the professional development programmes described above, but require an investment up front to access the programme.

PROFESSIONAL DEVELOPMENT PROGRAMMES & PLATFORMING OPPORTUNITIES

- These often (successfully) equip young people with skills, produce new work, expose them to industry, and give them experience. Their impact can be profound.
- But many Development Programmes stop short of embedding young creatives long enough in industry to help them ‘set up shop’
- Few actually provide a clear flight path into work or industry. The extent they are ‘embedded in industry’ is determined by the host or provider’s position within the wider music ecology.
- Not enough of them help to more permanently embed young creatives in work; instead leaving them teetering on the nest’s edge without any real guidance as to where to go, what to look out for, and how to stay in the air.
- Ongoing, guided mentoring is crucial to getting young people ‘over the line’ and into work. But much of this goes unpaid and unrecorded, raising issues of working conditions and potential for burnout.

POST 16 PROVISION: TAKEAWAYS

POST 16 PROVISION: FINDINGS

Associated with and providing next step for participants in the more involved professional development programmes ... serving as the music-specific or artistic equivalent of the 'first-mover' start-up.

Support the development and refinement of business concepts. There are a handful of programmes which work specifically to support creative micro-business and start-up companies in the earliest stages of their development; **Roundhouse Creative Accelerator Programme, Creative United, Re:Create support programme.**

Some, such as **Abbey Road Red**, also provide access to investment.

**BUSINESS GROWTH
(ACCELERATOR/
INCUBATOR/START-UP)**

C.4 BUSINESS GROWTH (ACCELERATOR/ INCUBATOR/START-UP)

- Targeted at ‘entrepreneurs’ – so should include the thousands of DIY artists, performers and creators who attend and benefit from post-16 provision
- While graduates can accrue almost £30,000 in debt for studying at HE, there is a perception that similar or less funds are not as readily available to those who do not wish to study at University, but who instead wish to start up on their own or pursue some other form of training and development. There is a need to better promote government and industry equity / loan schemes, and to review access for those from under-represented background.
- Some expressed a need for more mixed revenue models, involving grant-loan schemes, or schemes which provide a return on investment in the form of paid-forward mentoring or other support.

POST 16 PROVISION: TAKEAWAYS

“ We tend to forget that the kids who started the internet, who gave us social media, and who are leading the fields of gaming, tech, new currencies, many social enterprises and the best content out there ... are young. Like seriously, under 24, under 18 ...

To think we know best when life is dramatically different now than it was when we were 18 is at best arrogant, and at worst foolhardy.

We have to work with each other, enable them to tell us what they need to do what they already know they can do”

- Industry Interviewee

A woman with a short haircut is singing into a microphone on a stage. She is wearing a dark jacket and has a purple earpiece. The background is filled with colorful stage lights, including a large circular light fixture and vertical neon-like lights. A yellow banner with black text is overlaid on the image.

3. Gaps, Opportunities & Recommendations

GAPS

WHAT ARE THE GAPS WE FOUND?

Job creation is not targeted enough towards skills gaps

Current initiatives aren't designed for where the work (actually) is

Poor inclusion and safeguarding cultures within industry

No centralised body or spaces to bridge the gap between industry, education and government

Not enough opportunity to learn the skills to have a freelance career

Young people's innovation and fresh thinking not resourced under current models

Poor working conditions for freelancers

Lack of mentoring opportunities for new entrants

No one-stop-shop that captures the full extent of industry roles and pathways

Third sector, community and youth organisations often overlooked

POST-16 EDUCATION & THE ECOSYSTEM

Look more critically at post-16 compulsory education and how it sits within the wider music eco-system and whether it is truly serving the needs of both industry and its future workforce.

OPPORTUNITIES

FOR EDUCATION TO BETTER SUPPORT OUR CREATIVE ECOSYSTEM

Align music in schools to enterprise education, SMSC curriculum, NPME #2 and forthcoming Cultural Education Plan - to include significant upskilling/teacher support.

ENTERPRISE SKILLS AT SCHOOL

Connect with Further & Higher Education to forge more and more effective links with industry in music, and to explore opportunities for shared resource.

FURTHER & HIGHER EDUCATION



Empower young people to navigate their own way in and around the creative industry ecosystem, moving away from linear framings of pathways and progression.

EMPOWER

Reframe the value of educators in the sector as a legitimate career strand and to support the development of practice.

REFRAME

Enhance knowledge exchange and cross-sector collaboration. i.e. Night economy, tourism, youth sector, tech sector.

ENHANCE

OPPORTUNITIES

FOR THE MUSIC INDUSTRIES TO BETTER SUPPORT ITS FUTURE WORKFORCE

Engage more employers, both large and small, from a wider range of sectors to deliver 'work-based' training programmes and apprenticeships.

ENGAGE

Support sideways mobility - enabling artists and practitioners to enhance their skillsets to sustain a portfolio career. Create better conditions and protection for freelance workers.

SUPPORT

Youth Music Recommendation 1

BETTER JOIN-UP THROUGH A NATIONAL MUSIC STRATEGY

THE ISSUE

Current strategies, government departments, and the industry itself operate in a series of silos. This creates barriers to young creatives entering and progressing in work, especially those from underrepresented backgrounds.

FORTHCOMING CHANGES

A new body, Skills England, will be established to meet the skills needs of the coming decade.

A national music strategy must ensure spaces for knowledge exchange, cross sector, and cross-regional collaboration, to drive innovation and growth.

Strategic alignment should start at the top, with DCMS, DfE, Skills England and non-departmental bodies working together, to clear roles and responsibilities. For industry, more meaningful partnerships and refreshed membership models at key industry representative bodies would result in better representation from all parts of the education sector.

The UK needs a comprehensive national music strategy to ensure we develop the talent and skills our future music industries need to thrive. A National Music Strategy would inform the work of Skills England and provide a real opportunity to join-up pathways into creative careers.

Youth Music Recommendation 2

RE-IMAGINE CURRICULUMS AND CAREERS ADVICE

THE ISSUE

Careers guidance doesn't showcase the breadth of creative careers available. Education and pathways programmes aren't teaching the breadth of skills and attributes required to sustain modern day music industry careers.

FORTHCOMING CHANGES

The new 'National Music Education Network' will be a 'landing point' for parents, carers and teachers. It will help signpost to progression routes and offer guidance about music exams and applications to national ensembles, conservatories and universities.

The National Music Education Network content needs to move beyond old-fashioned 'pipeline' progression models, and include careers pathways programmes beyond college and university.

Any future creative careers advice platforms for young people should showcase the full breadth of creative careers (including where the skills shortages are) and include non-formal routes and roles. This advice should be available in the online spaces that young people are already inhabiting.

Education and pathways programmes should contain more practical and industry-relevant content. For example, skills for freelance careers, business development, finance, legal, teaching, mentoring, marketing and promotion, and self-care. Facilitation and mentorship training should be built into music pathways programmes as standard, to increase mentorship opportunities and support more inclusive cultures.

THE ISSUE

Current funding for pathways programmes (Further Education, Higher Education, work-based training, development programmes and business start-up) is heavily weighted towards formal education. Coupled with low apprenticeship take-up this perpetuates workforce diversity issues.

FORTHCOMING CHANGES

The Government will change up the apprenticeship levy to create a more flexible 'Growth and Skills Levy'. Businesses can access up to 50% of their levy contribution for 'shorter, modular and more flexible training courses, including pre-apprenticeships training'. Intended to develop the skills businesses need to grow, and to enable people to progress at work.

There are plans to improve access to finance for small businesses.

Youth Music Recommendation 3

ENHANCE NON-FORMAL PATHWAYS PROGRAMMES

Young creative entrepreneurs who don't want to go to University should be able to access routes to finance akin to student loans to establish creative businesses.

To encourage small businesses to take on more apprentices, the new levy contribution should recognise 'on the job' learning as legitimate training, eligible to be 50% funded by the levy contribution. This would help overcome the barriers faced by small businesses and charities in covering the costs of employment.

There should be greater recognition and more equitable funding for non-formal pathways programmes (grants, bursaries, artist and other development programmes), and recognition of the need for long-term mentoring to get people over the line and into work.

THE ISSUE

Bullying, harassment, exploitation and poor working conditions are rife across the music industries. The nature of freelance working provides fertile ground for this. Less experienced people at the start of their careers, and marginalised groups, are disproportionately affected.

FORTHCOMING CHANGES

The Government's 'New Deal for Working People' will support and champion the self-employed, giving them the right to request a written contract, and extending health and safety and blacklisting protections and whistleblower safeguards for all freelancers.

The Government has committed to 'continuously challenge the sector' on equality, diversity and inclusion.

Youth Music Recommendation 4

ESTABLISH SAFER WORKING CULTURES

Government and Funders should hold funded organisations more accountable for their conditions and protection of freelancers and improve awareness of whistleblowing procedures.

The music industries need to work together and get behind the new Creative Industries Independent Standards Authority. They should work together to embed greater inclusion and safeguarding due diligence within pathways programmes.

Any equality, diversity and inclusion strategy should be informed by the views and lived experiences of young music professionals, and recognise the increased prejudice faced by those with intersectional barriers.

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All imagery courtesy of Youth Music and Lyrix Organix

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