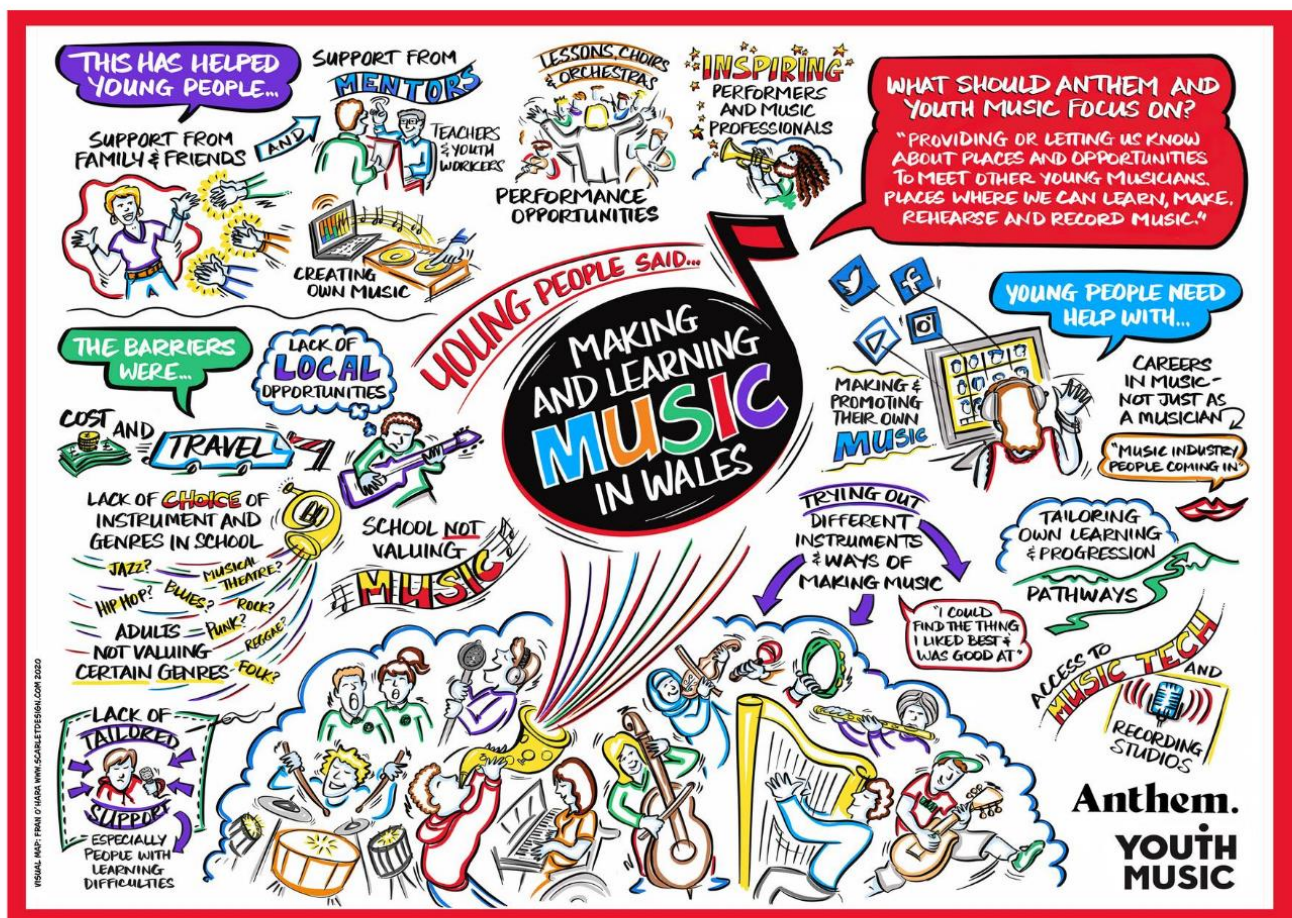


Making and learning music in Wales

A conversation with young people,
May-June 2020

Final report



August 2020

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1. Summary and key findings

This report summarises the views of 45 young people aged 7-23, about making and learning music in Wales. What has helped them; the barriers they have faced; and what support they would like to see in future. They gave their views through seven online consultation sessions during May and June 2020.

The consultation was organised by [Anthem](#) and [Youth Music](#), using freelancer Anita Holford. The sessions were facilitated by [Youth Cymru](#), who provided a member of staff who is a young person and a musician herself. A full report was written by Youth Cymru: this summary report has been written by Anita Holford.

What has helped

1. Support and encouragement from family/friends

Young people spoke about being surrounded by music from an early age, including having relatives who played instruments, listening to music at home, beginning music lessons and going to concerts and musicals. However, in the older group of Hip Hop artists, who hadn't felt confident in music until their older teens, it was friends who influenced their involvement.

2. Opportunities available to them locally, and the teachers/mentors/youth workers involved

Most participants were actively involved in music in some way, including instrumental/vocal lessons in school, creating and releasing their own music often using music technology, being part of choirs and orchestras, or performing and competing in competitions. They spoke about the additional support they'd received through these activities, from access to recording studios, to information on performance and other opportunities, to encouragement and advice.

3. Seeing performers and performances to provide inspiration and aspiration

Many spoke about influential moments when they'd seen an inspiring performer and decided they wanted to learn music.

4. The opportunity to explore and create music

A number of young people mentioned the importance of being able to try out different instruments or ways of making music, and to decide the way that they make music. Some also mentioned the importance of making their own music (songwriting, creating pieces using music tech).

5. Opportunities to perform and see others perform/meet others

Many mentioned that meeting, performing and making music with others helped them with motivation, enthusiasm and progression.

A key theme (across different ages and locations) was how music had helped young people to develop confidence. Young people also connected music to their wellbeing, including helping them to understand and express their emotions.

What have been the barriers?

1. Cost

A recurring theme (among different ages and locations) was the need for affordable and accessible opportunities. Young people spoke about the costs of instruments, software, streaming platforms, travel and using recording studios and how financial barriers could reduce access to music.

2. Choice

Some young people also identified that they were offered a limited choice of instruments or ways of making music – for example, the instrument they were offered initially, was not the instrument they would have preferred to have played.

3. Lack of suitable opportunities in their area

This was reported by young people in both north and south Wales. They said there often weren't local opportunities (learning and performing), and they couldn't get to major towns and cities, due to not having a car, the cost of petrol or public transport.

4. Schools not valuing music, or providing limited choices

Young people from all the sessions spoke about how they had access to music opportunities in school, including music lessons, school shows, choir, orchestra, competitions, travelling to take in activities and access to music software. However many spoke about the need for a greater variety of music opportunities in school, and the need for music to be valued more by schools.

5. Lack of tailored opportunities

This applies to all young people (tailored around musical tastes and interests, preference of instrument/method) but particularly learning-disabled young people.

What are the needs, what would help?

In addition to the needs outlined above, young people spoke about:

1. Opportunities to meet and learn from other musicians

When asked what they thought Anthem and Youth Music should focus on, from a list of options, the most popular response was:

‘having access to places to make music (providing or letting young people know about places where young people can go to meet other young musicians, learn, make, rehearse and record music)’.

2. Guidance on how to promote their music and opportunities to do so

For example, talks from professionals working in music as well as performance opportunities where young people can perform across the country.

3. Guidance and opportunities around careers in music

Diverse pathways and roles in the industry, not just as a musician.

4. Diversifying music opportunities

Supporting schools/teachers/others to embrace and encourage young people’s musical interests and ways of making music – a wider range of genres, instruments, music learning methods.

5. Increased access to music technology and recording studios

Young people valued the experience of being able to rehearse and record using music technology, particularly in a studio, but finding low-cost and young people-friendly facilities was difficult.

6. Tailored provision for special educational needs and disabilities

Consultation with autistic young people and young people with learning disabilities highlighted a number of barriers including sensory sensitivity (to loud music and bright lights) and feeling overwhelmed or uncomfortable in large groups of people. Safe spaces, working in small groups or one-to-one would help.

A key theme was that **young people need schools and parents to understand the value and impact of music** (personal and social), as well as its potential for careers. One young person suggested having ambassadors in secondary school – older young people from university or industry (like STEM ambassadors).

We recognise that, due to the nature of the organisations we were able to partner with, and the fact that the sessions took place online, there is a gap in understanding the experiences of:

- young people who have missed out on participating in music making and learning
- physically disabled young people and those with profound and multiple learning disabilities
- young people living in poverty and those without digital access
- young people from mid Wales
- those with experience of living in care
- young people from specific BAME communities.

This will be addressed through future consultations. Importantly, this is just the start of what will be an ongoing conversation with young people.

2. About the consultation

2.1 Why did we carry out the consultation?

The consultation is the first activity in a [ground-breaking partnership](#) between [Anthem](#), the fund for young people's music in Wales, and [Youth Music](#), the national charity investing in young people's music in England.

Both organisations share a mission and belief that all young people should have access to music making. They want to ensure that their plans for funding and partnerships are informed by young people, now, and on an ongoing basis. This consultation is just the start of that conversation. The partnership is supported by funding from Anthem, and in the case of Youth Music, thanks to funding from the players of People's Postcode Lottery.

2.2 Who was involved?

The workshops took place in May and June 2020. They were organised by a freelancer working for Anthem and Youth Music (Anita Holford), and overseen by Toks Dada (board member, Anthem) and Carol Reid (Programme Director, Youth Music). They were facilitated by [Youth Cymru](#), who provided a member of staff for this purpose, Anna Arietta, who is a young person and a musician herself. The following table outlines those involved and the dates of workshops:

Table A: The workshops: dates, partners, numbers of young people and staffing

AA – Anna Arietta, WP – Wenna Pritchard, both Youth Cymru. AH = Anita Holford, freelancer

Date	Partner organisation / location of participants	Cohort age & circumstances	Number	Main Staff	Additional Staff
5/5/20	YMCA Swansea	10-14 / Youth work participants	9	AA, WP	AH, Gergo Daroczi (YMCA Swansea), Carol Reid (Youth Music)
12/5/20	Pembrokeshire Music Service	12-17 / Music service participants	11	AA, WP	AH
21/5/20	YMCA Swansea – younger group, facilitated by YMCA	7-9 / Youth work participants	5	Gergo Daroczi	None
26/5/20	Menter Iaith Môn(Anglesey) – Welsh language workshop	14-18 / First language Welsh	6	AA, WP	AH, Richard Owen (Menter Iaith Môn)
1/6/20	Building Bridges and Hijinx Monmouth and Cardiff	20-23 / Learning disabled	5	AA, WP	AH
2/6/20	Larynx Entertainment and Tŷ Cerdd, Wrexham and Cardiff	18-23 / Hip Hop artists	6	AA, WP	AH
4/6/20	Arts Connection, Powys	11-13 Rural	3	AA, WP	AH

2.3 How were partners chosen, and what impact did Covid-19 have?

Partners were initially chosen mainly from the database created as a result of Anthem's mapping exercise into the music education and youth music sector/workforce in Wales (Nov 2019 – Jan 2020). They were long-listed, and then short-listed by Anthem and Youth Music, to ensure representation from a diverse range of:

- geographical areas
- types of organisation and genres covered
- demographics (age, gender, ethnicity, disability and social-economic backgrounds).

Despite the Covid-19 lockdown, most partners were able to continue to be involved, and Anthem and Youth

Music managed to maintain a diverse representation of young people. However, the lockdown did affect the workshops in the following ways:

- three partners dropped out as a result of the pandemic
- facilitating the workshops online meant that they were not able to involve as many young people as anticipated (up to 20 per workshop)
- organisations were unable to invite other partners in each area to bring a small group of additional participants, as originally planned.

Anita Holford approached more than 10 partners to find replacements, from umbrella bodies to youth work groups to performing arts organisations. Some potential partners did not respond (with people working from home, initial contact had to be by email or social media message). Others entered into discussions but were not able to help, due to being furloughed, not currently in contact with young people, or being too busy to help.

Although two replacements were found, there were some gaps in representation:

- Young people from mid Wales. Our partner, Arts Connection, contacted the young people they work with, as well as more than 12 organisations and groups in and around mid Wales, ranging from music groups to youth groups. Despite a lot of contact made, only three young people participated in their workshop and they were from their Wrexham cohort.
- Physically disabled young people. We had originally planned to consult through a partner working in special schools (in addition to the Youth Cymru workshops). However this was not possible due to schools being closed.
- Young people who have missed out on participating in music making and learning. We attempted to partner with non-music organisations but this would have needed a longer lead-in time and relationship building.
- Young people without digital access.

2.4 How did we carry out the consultations?

Seven workshops took place, involving young people from eight organisations (see previous section). Due to the Covid-19 lockdown, these took place online using Adobe Connect (which enables the hosting of online meetings, webinars and virtual classes). Young people were unable to see each other, but could see the facilitator. They were encouraged to share their views and experiences through polls, a chat box and group discussion.

Six of the workshops were facilitated by Anna Arrieta (AA) of Youth Cymru, a young person and musician; with Wenna Pritchard (WP) for technical support. Wenna facilitated the Welsh language session. Anita Holford (AH), a freelance communications practitioner, attended the sessions, presented information about Anthem and Youth Music, and supported the group discussions. A seventh workshop involving younger participants from YMCA Swansea (facilitated by their youth worker) took place on Zoom.

All participants were offered the option of participating in Welsh. One workshop was conducted in Welsh, with young people from Menter Iaith Môn.

Participants completed a consent form, giving permission for the session to be recorded, and an optional demographic form. Following the workshops, they each received a £10 voucher as a thank you.

The sessions involved the following activities:

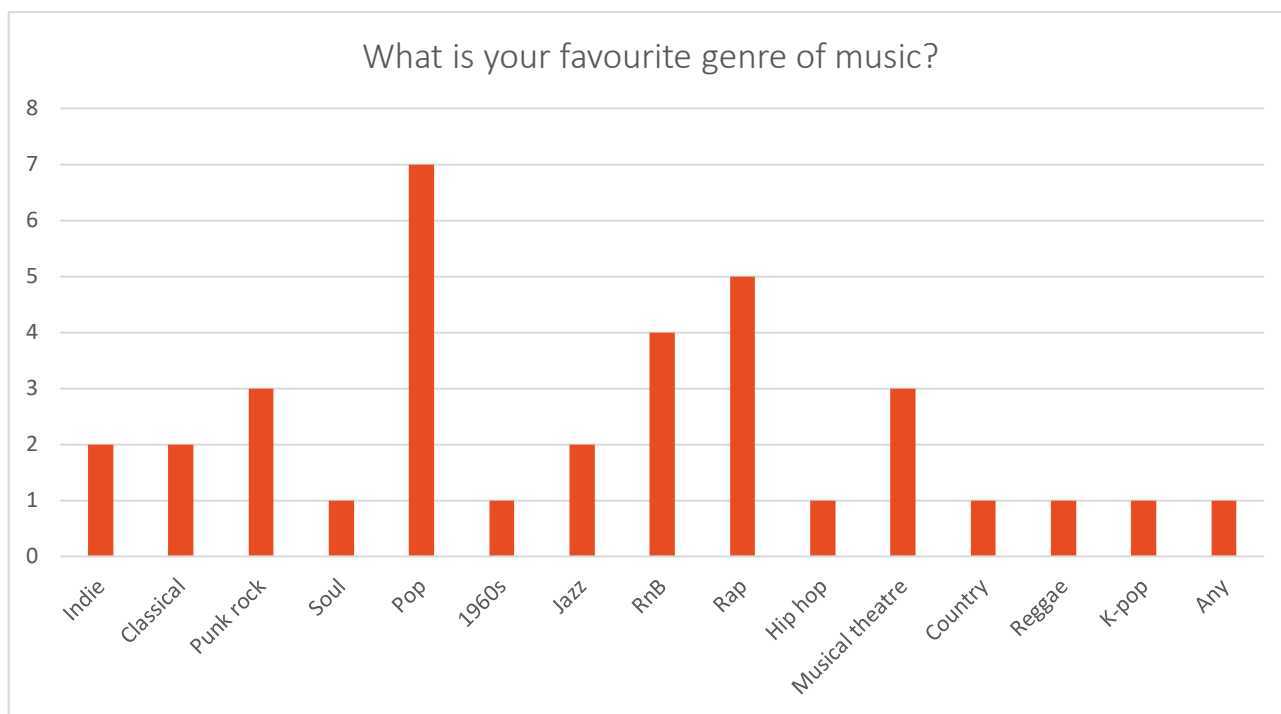
Table B: Session plan

Activity	Description
Icebreaker	Participants were asked to share their name, pronoun, age and favourite artist in the chat box.
Group Agreement	A group agreement was displayed on the screen throughout. This was read out and explained by the facilitator at the beginning of the session. The agreement was: No judgement * Be respectful to others - inappropriate behaviour will lead to you being removed * Contribute your ideas * Ask questions * Confidentiality - don't share content from the session. And any information shared that may mean you are at risk and I will have to pass it on to my safeguarding lead officer. I will inform you if I have to do this * Be open and honest * Listen to others * Have fun
What is your favourite genre?	This was answered by completing a poll or typing their answer in the chat box.
About Anthem & Youth Music	Anita Holford showed a short, visual PowerPoint and explained the background to the consultation, including how young people's views would shape Anthem and Youth Music's work in Wales in the future.
Musical journeys	A reflection exercise – outlined in detail in this report.
Questions, polls	A series of questions, discussions and polls, outlined in detail in this report.
Evaluation	Young people were asked to respond to two questions, on a scale of 1-10: How much did you enjoy the session? How comfortable did you feel to share your opinions and contribute? And then asked: Tell us in the chat box one thing we could do to improve it for next time.
Thank you	Young people were thanked for their participation, and told about how to claim their vouchers.

3. What young people told us

3.1 Favourite genres

This was asked as part of the warm-ups and ice breakers. Young people responded by either completing a poll or typing their answer in the chat box. Their musical interests were diverse and not necessarily related to how/what they were learning:



3.2 Musical journeys

Participants took 10 minutes to write and/or draw their musical journey to date, and then share it with the rest of the group (via chat or microphone). They were invited to respond to the following questions and prompts, or to create a journey in whatever way suited them best:

1. What is your earliest musical memory?
2. What was your lightbulb moment?
3. How are you currently involved in music? (if not involved – what are the barriers?)
4. What do you want to do in the future?

Anna Arrieta shared her own musical journey as an example as well as an extract from a podcast, with musician Little Simz speaking about her musical journey and involvement in youth work.¹ Following is a summary of their musical backgrounds, structured by

project and with some quotes that illustrate themes emerging across the consultation.

Arts Connection

The three young people were involved in traditional activities including playing in orchestras and brass bands, having private music lessons and achieving music grades. Their musical aspirations for the future, included studying music at GCSE, learning to play the trombone, progressing through grades and playing in a jazz band.

"listen[ing] to grandpa playing double bass [...] I found it quite cool watching [...] and [I] wanted to do it too."

"School provided music lessons but they didn't do double bass, so went [in a] complete different direction."

¹ "Hip Hop Saved My Life" podcast - <https://play.acast.com/s/hiphopsavedmylife/bec0b584-b581-4be6-8706-a6770b04fce1>

Building Bridges / Hijinx

Young people were involved in a variety of ways: music sessions in school, studying Music at A Level, involvement in Hijinx, learning to play guitar, singing in choirs and writing songs with friends. A couple weren't currently involved in music at all.

"I can understand my moods more [...] it is crucial to understanding my hearts desires."

"I found it easier to express myself through music"

"I would love to make music and be in a band as a singer."

"I hope to be able to share songs/music with the world and help others express themselves through music."

Larynx Entertainment / Tŷ Cerdd

Many of these young people had felt excluded from music activities in their school years, and that their musical interests weren't valued. As a result, they had only begun to discover their musical abilities when they had left school. A key theme was the importance of friends and peer support. They were passionate about their music, but many were uncertain about plans for the future and mentioned financial barriers.

"My lightbulb moment was in October, when [friends] all started rapping in a group chat as a joke and I ended up uploading a song after it, however the feedback was pretty good and I loved the whole process it, recording, writing, editing and just seeing the feedback from people was amazing."

"When I was young and did street dance, I loved learning new moves when listening to music."

"Love dancing then listen to different genres."

"Right now I upload on Soundcloud and YouTube but I am planning on getting to Spotify and maybe start recording video clips too. I really want to keep going at it and maybe one day even make a living out of it."

Menter Iaith Môn

All the young people were actively involved in music, and in diverse ways including bands, choirs, youth orchestras (which has provided opportunities for international travel and performances), achieving musical grades and competing in competitions. Family played a big part. All named a specific musical aspiration for the future.

"Music has always been a big part of my life, always had music playing in the house."

"My first musical memory was listening to Elvis and talking to my grandfather and hear about Chuck Berry, The Beatles, The Rolling Stones and Bob Dylan."

"In the future I want to go to a music and drama college in Cardiff to study Music, and I'm also interested in music tech. In a small side project, musicals appeal to me so going to ... the west end would be amazing [sic]."

"In the future I want to attend BIMM [The British and Irish Modern Music Institute] in Manchester to study music and then hopefully become a music producer."

Pembrokeshire Music Service

Participants were actively involved in music, including lessons in school, being part of orchestras and choirs (including at county and national level), the Urdd Eisteddfod, and performing in school shows. Some had taught themselves instruments and helped others to learn. Nearly all spoke about the support from family members from an early age, including attending musicals and concerts. Many spoke about their aspirations to study and pursue careers in music.

"I want to inspire people to have the same opportunities I did."

"I don't remember not having music in my life."

YMCA Swansea (younger group)

All the young people named YMCA Swansea when talking about their involvement in music, ranging from learning piano there to using music tech to writing songs with their youth worker. Some had been active in lessons and performances. They mentioned inspiring early experiences of performances, and some had aspirations for the future in music.

YMCA Swansea (older group)

Young people talked about the importance of youth work in enabling them to access music opportunities. They were involved outside of the YMCA too, including in choir, church, a youth orchestra and local competitions.

"[I had] piano lessons for 3 years and left as my teacher didn't like the fact that I could play by ear and not reading, and didn't do any grades."

"While I was learning to rap I wanted to create my own music and used GarageBand on my phone. I started the YMCA with Gerg for further lessons. It's just a hobby now but would like to be a producer or a rapper."

3.3 What's music like in your area?

Participants voted on a poll about music in their local area, selecting one of the following options:

- There is nothing going on and no opportunities
- There are some things going on and some opportunities
- There's lots going on and lots of opportunities.

Pembrokeshire Music Service was the only group where participants said there was 'lots going on' (five votes). Two people said 'some things' and two said 'nothing'.

Participants from Arts Connection, and Building Bridges/Hijinx all said that there are 'some things going on' (seven votes in total). The response was similar from Menter Iaith Môn, – all six generally felt there were 'some things going on'. They mentioned that young people are enthusiastic about creating their own gigs on Anglesey and a festival, Gŵyl Cefni.

For Larynx Entertainment, three said there's 'nothing going on' and four, 'some things going on'. YMCA's older group were also split between 'nothing' and 'some things' (two and two).

3.4 What has helped you?

Participants were split into smaller breakout groups. They had 15 minutes to discuss what had helped them to make and learn music. Notes were taken by a facilitator in each room. Feedback was then shared with the whole group and participants given the opportunity to discuss further. Following is a summary:

Arts Connection

- Music opportunities in school from an early age.
- Family members who played musical instruments and provided encouragement and support.
- Involvement in youth orchestras, including access to performing at concerts and other opportunities.
- They referred to the fun and enjoyment they got from being part of orchestras and music groups and that this was a key factor in their continuing involvement: *"you play fun and enjoyable music", "a fun atmosphere to be in", "the tutors make it enjoyable, they help you to improve if you get things wrong"*. One young person also referred to the 'fun' modern pieces (including Pirates of the Caribbean, Coldplay and David Bowie) they were able to play there, which kept them engaged in learning their instrument.

- One mentioned the importance of choice: *"Ability to try new instruments so that they are able to explore and find out what they like, so they know whether they want to invest in a new instrument"*.

Building Bridges / Hijinx

- Music opportunities in school from an early age.
- This group in particular mentioned less obvious routes into music, eg theory, interest in history and the connection with classical music pieces.
- Other more traditional means of access include: computer programmes and technology; a young person described how they taught themselves music using apps and videos; singing lessons, and choirs - young people noted that this had supported their wellbeing and confidence: *"joining choir helped me to feel calmer". "being a part of the choir helped me be more comfortable singing in public and around other people"*.
- Involvement in other creative activities (eg Hijinx Theatre) can provide young people with access to music who otherwise might not participate: *"Not including the music involved in my drama group I don't do any music in any form of public. Only in my room, but I do want to make music"*.

Larynx Entertainment / Tŷ Cerdd

- Reflecting the key theme of their musical journeys, these young people again spoke about the importance of being surrounded by other people who make music: *"[I] Found Archie 'cos in same class in college. I noticed him writing lyrics, constantly, asked him if I could read them. It was interesting, I asked him to rap it for me, he was really passionate, the way he put words together, sounds together, was really good. I asked, how come you haven't released stuff. He said when 18, he'll get money to put together a studio. Started writing lyrics alongside him, he turned 18, buys keyboards, laptops, speakers, mics, starts working on music, and I watch him, he watches YouTube videos about how to change your voice, different pitch, he mastered it, so I said, can I have a try, and found out, I'm decent at it, I know what I want to sound like, and the artists I'm into"*.
- The support of friends helped young people to develop confidence, self-belief and determination: *"what helped me was my stubbornness, I was waiting for [the] right time to step out. There was lack of confidence. I was perfecting my own sound. I never stopped playing guitar and writing, my little fanbase of friends helped me with the confidence I needed to believe in myself. Another thing that helped me was the people I got involved with. I have a lot of musical friends, they have an interest in the industry, and that*

network grew, I started meeting more musical people, started learning off them”.

- Other factors included inspiration from other artists (including watching documentaries), support from Larynx Entertainment, and involvement in other creative arts: *“Just did street dance and listened to music and beats, counting the beats”*.
- One young person described how their involvement in music has been a taboo while growing up: *“it was a taboo in family because [sic] Nigerian family background. I was in A Levels, a prefect heard me singing, and pushed me to do performances. A one-time competition 5 years later really helped. Encouragement from my peers, someone taking that leap of faith to help me out. [...] It was daunting, typical of most African families I had to prove to them I wasn't going to throw away my morals. Swearing and representation is a worry for them”*.
- This particular group spoke a lot about financial barriers: *“When you are trying to learn instruments it's too expensive, but the cheap versions of lessons are not good quality. Money can be a barrier when it comes to expanding your musical range. Being on streaming platforms can be expensive too”*. *“Leasing beats and recording software are expensive - or you have to use cheaper alternatives which don't produce the sound that you want”*.

Menter Iaith Môn

- A key theme for this group was the importance of meeting with and learning from other musicians: *“Opportunities to meet new people and make new friends”*.
- Another was having exposure to a variety of opportunities: including being in bands, creating own music, going to gigs and taking part in music workshops to try different things, taking part in the Urdd, as well as the support of family and friends: *“Become part of Boxbox workshops and Rock Marathon. Like to try different things and communicate with other bands”*. *“Write music with different people. More creative writing”*.

Pembrokeshire Music Service

- Many of the young people mentioned the support and opportunities they had received from school and the music service, including competitions, concerts, opportunities to travel and participating in the Eisteddfod. There is also a good music network in the area and again, family were important: *“Our county orchestra and ensembles – all of the teachers are willing to facilitate and buy instruments., “A good*

community of songwriters in Pembrokeshire.” “A lot of open mic nights and opportunities in Pembrokeshire - older people who can influence me and guide me”. “Knowing people/other musicians and having a community - you have heard of people already when you meet them”.

YMCA Swansea (older group)

- Many spoke about the support and opportunities they had received through their youth worker, which included the opportunity to try new things, having access to a recording studio and music tech, and being able to perform at events. They also reinforced the support and encouragement of friends and family.
- A number mentioned the importance of choice and expression: *“Learning loads of different ways to do it was cool, I could find the thing I liked best and was good at.” “Being able to express myself and my story through lyrics and rap”*.
- They also spoke about: *“Listening to music from artists that I like”. “Having artists that inspire my genre”. “Having artists that I can relate to (such as rap artists)”*. *“Listening to other artists journeys and interviews”*.

YMCA Swansea (younger group)

- The young people spoke mainly about family support, and experiences which had helped them to develop their confidence. This included taking part in a five-day trial with Stagecoach and performing in a school show: *“When I was in Year 3 we have a talent show, I sang in front of two whole classes and that built my confidence”*. *“Family helps to motivate me”*.

3.5 What could help you more?

Participants were encouraged to respond to this question using their microphones or chat box.

Arts Connection

- Having the opportunities to take part in talent shows and competitions.
- Improved music provision in school: *“Some primary [schools] don't have separate lessons for music, however those lessons are when people will find out if they like to play music or not. So I would make sure that every school has a separate lesson for music”*.

- Once again the notion of choice at an early age came up: *"Some people will only choose an instrument to play in primary, but if that school doesn't have a bit enough range of instruments to choose from they will never even pick up an instrument"*.
- Making music more accessible and affordable; young people having access to discounted instruments and having the opportunity to explore different instruments before deciding to invest in one.

Building Bridges / Hijinx

- A key theme was the barriers which young people with learning disabilities and autism had experienced. They spoke about the need for safe spaces where they felt comfortable and where they could learn and make music in small groups or one-to-one: *"I find that some groups are just too much for me, too loud and bright and social situations can be hard. Places like Hijinx are great." "Some people with learning difficulties might not feel confident to do or make music. I don't like socialising with loads of people because it doesn't make me feel very secure. I also only have one ear, so I don't really like loud music or bright lights"*.
- Activities that may help include: *"Having someone to ask questions about music, how to create our own music, a way for people with learning difficulties to understand and learn how to read and write music". "Having a safe place to meet other people who enjoy music and wish to explore music. One to one for people who struggle being around more than four people." "It will be helpful for these organisations to work with local authorities to target the most people and signpost services to them and get what they would like in terms of music and once done I will join a group and get started. I have not heard of a music group before and would like to join one"*.
- Also opportunities in the local area: *"I would like maybe a club or social group that is in my area or a closer area because I have to go to the cities for any opportunities at the moment". "The only way I can get to music places is if my parents or my sister can take me"*.

Larynx Entertainment / Tŷ Cerdd –

- More and wider musical education and opportunities in schools (and beyond), and a more open-minded approach to genres and tastes: *"Less judgement in terms of your approach to music. So much structure applied to fit in genres. In the younger generation, there's a lot of fusion, but it's put under the rug, under rated, seen as*

underground sound". "More education in secondary on what avenues artists and creatives can express their craft, there are so many roles that people don't know about". "The school as a whole, I feel it's neglected so much that people in secondary schools who do want to pursue it will always feel a bit of an outcast. If the school doesn't take it serious[ly] no one will". One young person felt that even people who were meant to help artists grow could judge or not support different genres, and that there's a need to allow young people to experiment with sound.

- Making music more accessible and affordable. This included more local events and opportunities, to avoid travel costs.
- Other suggestions included: access to local recording studios, mentors, guidance on how to promote music. One participant suggested establishing an Ambassadors Scheme, similar to existing STEM (Science, Technology, Engineering, Maths) initiatives, to inspire young people and provide information on opportunities and careers.

Menter Iaith Môn

- More/different opportunities to learn about music would help them: *"Better understand music theory" / "Learn how to play more instruments" / "Learn about different composition techniques" / "Learn more about recording"*.
- Making music more accessible and affordable came up: they commented that musical equipment and going into a recording studio were expensive and that this reduced the number of young people who were able to release their own music.
- More gigs and festivals, with more acts from south Wales playing in north Wales (and vice versa)
- More information, including how to produce and promote their music and when gigs were taking place.

Pembrokeshire Music Service

- More local opportunities: *"More things in the county as there isn't as much here compared to cities"* but also residencies and opportunities further afield.
- A recurring theme was the need for music to be valued more within schools: *"My brothers are frowned on for leaving class for music lessons so schools making time for lessons and encouraging people to learn and make music"*.
- Links with professional musicians: *"Getting people in the music industry coming down to talk to us in terms of how to get into the industry and it could help us make connections". "More opportunities to play*

harder repertoire and getting closer to professional orchestras (I played along with the BBC NOW in their St David's Day concert this year)".

YMCA Swansea (older group)

- More opportunities to learn music.
- Support to progress professionally: *"Knowing how to get your music produced and how to get known"*.

- More free and affordable opportunities; one young person shared how a music school had visited their school, but they were unable to take part in the music school activities due to the cost.

YMCA Swansea (younger group)

- More opportunities for practicing and performing.
- The support of youth workers who had enabled them to perform on stage for the first time.

3.6 What should we focus on?

This final activity was a poll, intending to sum up the advice participants would give to Anthem and Youth Music. They were able to select multiple options. Young people could also add their own responses in the chat box.

All the options were important to participants, but the maximum number of votes (30) was received by 'places to make music'.

The next most popular was performance opportunities (26 votes); followed by opportunities to meet other young musicians face-to-face (23 votes); jobs/careers/futures help (19 votes); and finally learning music (17 votes) and opportunities to connect online (11 votes).

KEY:

0 - Learning music from someone (eg a tutor): making it easier for you to learn/make music and get better at it

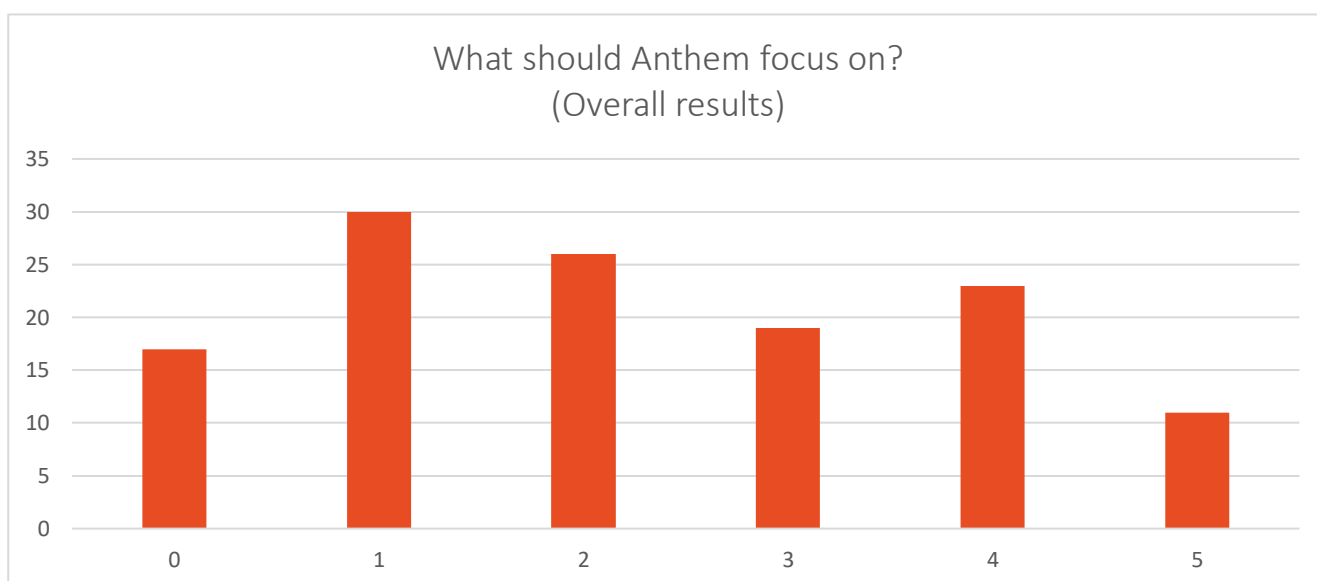
1 - Places to make music: providing or letting you know about places where young people can go to meet other young musicians, learn, make, rehearse, record music

2 - Performance opportunities: gigs, festivals, concerts where you can perform in front of an audience

3 - Jobs/careers/futures: help with work experience opportunities, contacts, learning about music jobs/careers, understanding how you can make a future in music

4 - Opportunities to meet other young musicians face-to-face

5 - Opportunities to connect with other young musicians online



4. Thank you

Thank you from Anthem, Youth Music and Youth Cymru to all of the young people who participated, and the partners who put us in touch with them. They include the following participants, who agreed for their names to be listed in this report:

Lauren Couch
Omotayo Udo
Alonwy Roberts
Tia Loo
Noah Loo
Makho
Bob Rodger
Megan Thomas Stone
Rain
Kyle Jamie Eldridge
Christine Farr

Rhian Millett
Alvin Kyalo
Nkosi
Chloe Egerton
Jacob Holmes
Ezra O'Connor
Andrew Cook
Tamunodokubo Joshua Whyte
Rhys Lewis
Tomas Mandane
Matthew Roberts

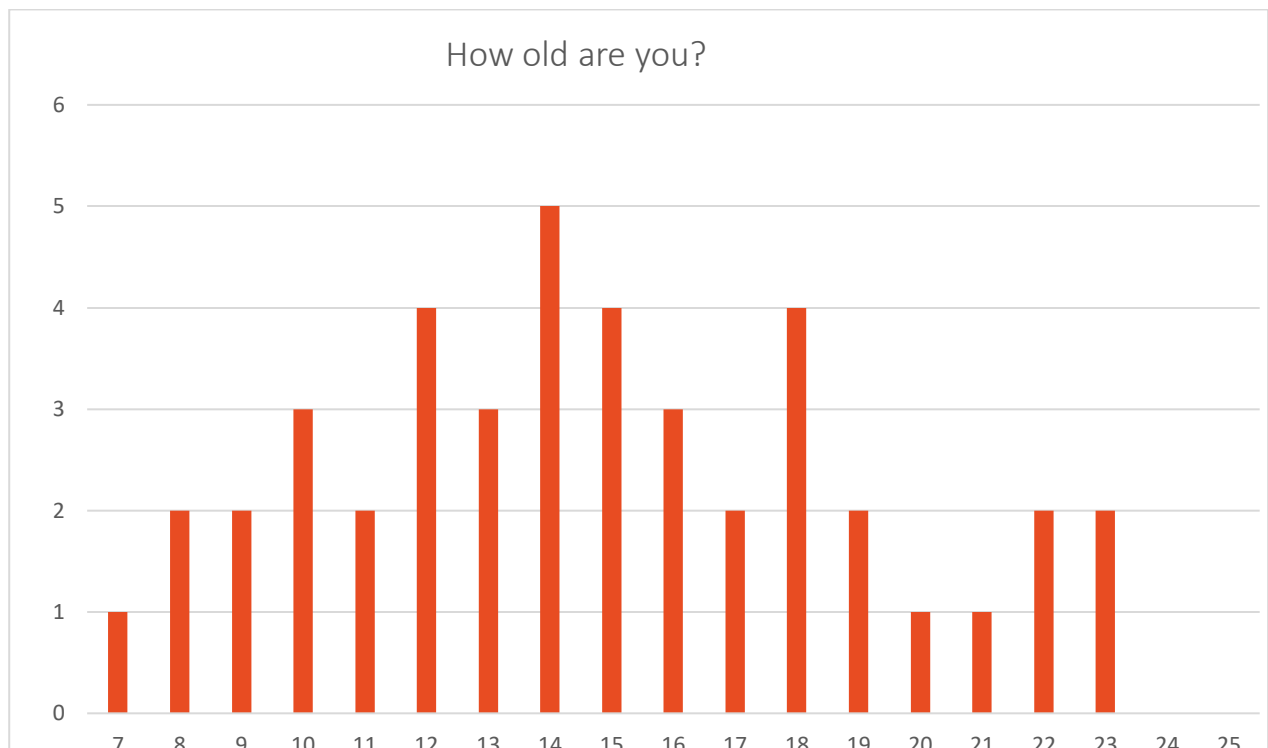
Dillon Morgan
Ianto Evans
Sammy Semaani Rodriguez
Eliza Bradbury
Noah Jenkins
Alonwy Roberts
Elen Maycock
Gwenna Maycock
Michaela
Connor Adams
Caitlyn Arran

APPENDIX I: About the young people

NB: All charts are in English. Demographic questionnaires were available in both Welsh and English but all participants responded to the English versions – therefore all charts generated from the statistics were in English.

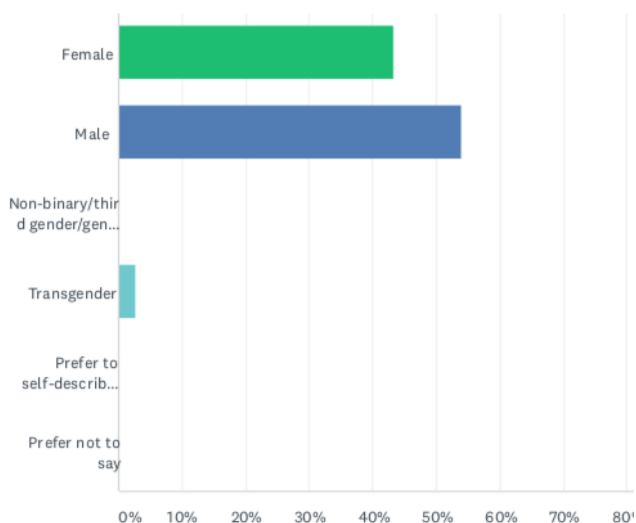
a) Demographics

Most demographic information on participants was collected via SurveyMonkey. The survey was optional and not all participants completed it. 38 responses were received. Data on age was collected during the workshops, as part of the icebreaker activity. 43 responses were received in the chat box during the icebreaker activity. Participants were aged between 7-23. The mean age of participants was 14.7.



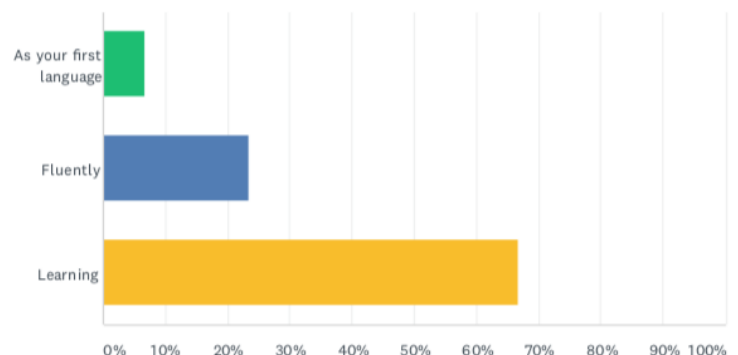
Q4 What is your gender?

Answered: 37 Skipped: 1



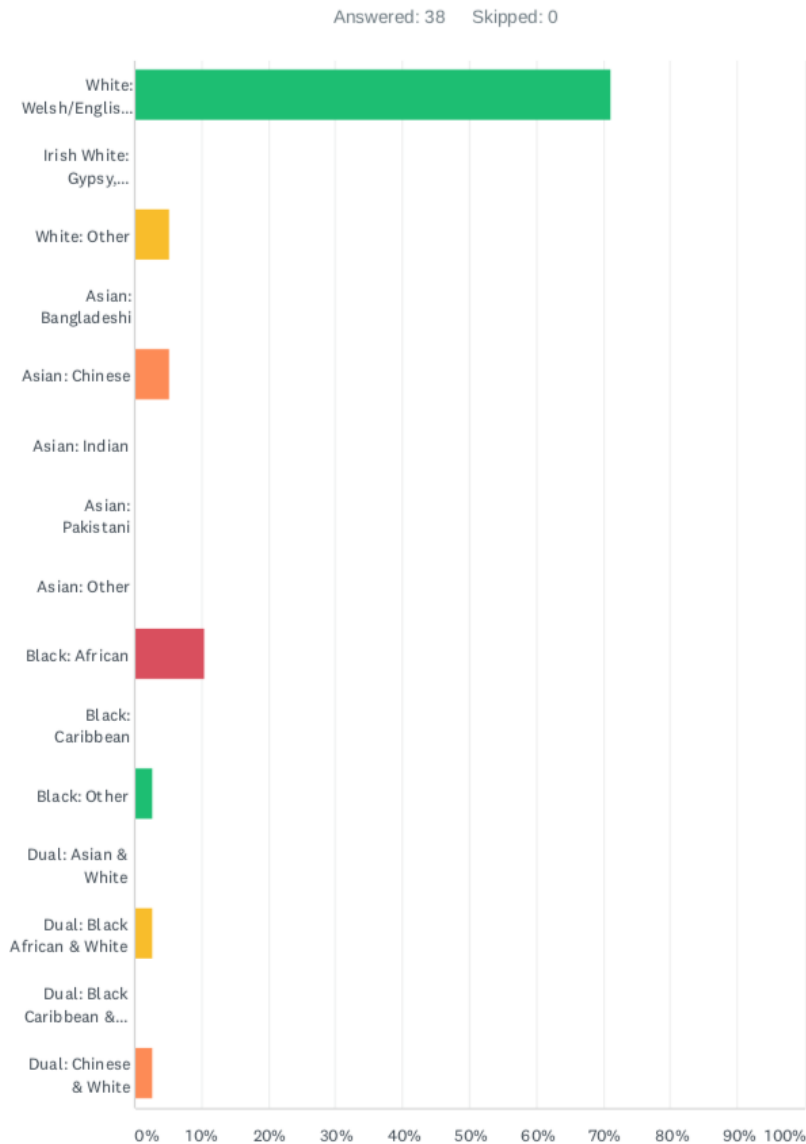
Q3 Do you speak Welsh?

Answered: 30 Skipped: 8



This is fairly representative. All young people in Wales learn Welsh up to the age of 16. 28.3% of the population speak Welsh (Annual Population Survey, year ending March 2020).

Q5 How would you describe your ethnicity – how you see yourself?

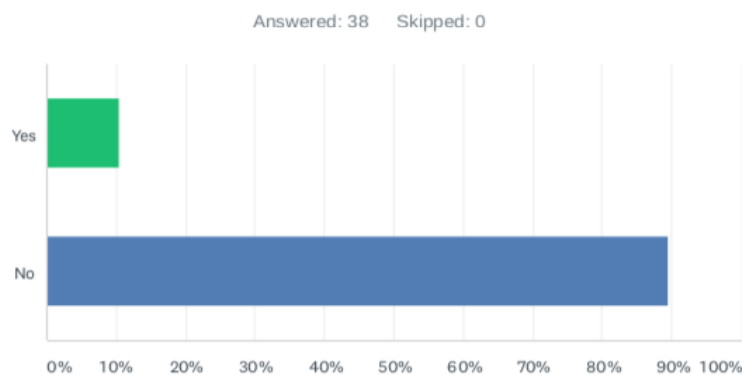


29% of participants described themselves as Black, Asian or other white minority ethnic group (including dual ethnicity); 24% were Black or Asian.

Overall this compares favourably with the 5.9% of the population in Wales who identify as BAME (Annual Population Survey, year ending Dec 2019)

b) Circumstances

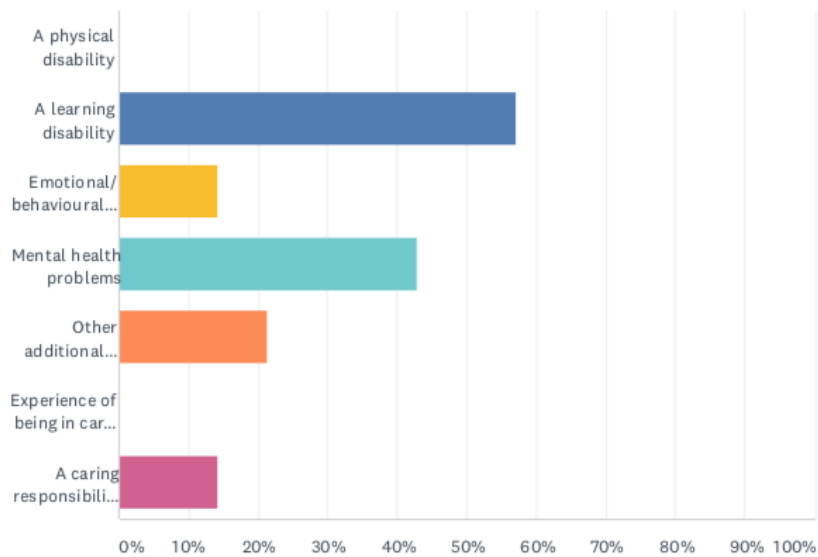
Q6 Are you entitled to free school meals or in receipt of other state benefit?



According to Children In Wales, figures published in 2016 show that 29% of children in Wales are living in poverty. Therefore our consultation under-represents young people in poverty.

Q7 Do you have (please indicate):

Answered: 14 Skipped: 24



Young people with a physical disability and those with experience of being in care are also under-represented in the groups.

APPENDIX II: About the organisations

Organisation	Background
Arts Connection	Arts Connection is a participatory arts charity based in Llanfyllin, mid Wales. It works in north Powys, Wrexham and the border communities with schools, children, youth, the learning disabled and the wider community, often bilingually. https://artsconnection.org.uk/
Building Bridges	Building Bridges is a project for 14-25 year-olds with additional needs, based within Bridges Centre in Monmouth, but operating countywide. It supports and encourages young people to engage in their local communities: broadening their social networks, making friends, confidence building and learning social skills. http://buildingbridgesproject.org.uk/about.htm
Hijinx	Hijinx is a professional theatre company making provocative, contemporary theatre that tours the world. It strives for equality by making outstanding art with learning disabled and/or autistic actors on stage, on screen, on the street, in the workplace locally, nationally and internationally. http://www.hijinx.org.uk/
Larynx Entertainment	Larynx Entertainment is based in Wrexham but has a Wales-wide network of Hip Hop musicians. It is co-owned by directors Dave Acton and Pete Rogers. It is a media platform that specialises in the promotion of Welsh urban media including by sharing artists' work on social media, creating content with artists such as freestyle rap videos and creating live events. https://www.facebook.com/LarynxEntertainment/
Menter iaith Môn	Menter iaith Môn provides opportunities that encourage all of the island's residents to use the Welsh language and by doing so, enabling them to develop their personal and social skills, and ensure equal opportunities to use the language. It uses music in its work with young people. https://www.mentermon.com/en/priosectau/menter-iaith-mon/
Pembrokeshire Music Service	The Pembrokeshire County Council Music Service teaches more than 2,300 pupils each week in the county's primary and secondary schools, on a wide variety of string, woodwind, brass and percussion instruments as well as singing. It also runs weekly rehearsals for seven primary school ensembles and five county orchestras and bands at secondary level. Courses and termly public performances are also held for the ensembles. https://www.pembrokeshire.gov.uk/music-service
Tŷ Cerdd	Tŷ Cerdd works to promote and celebrate the development of Welsh music. The charity aims to: bring the music of Wales to audiences around the world; protect the legacy of Welsh music of the past, to nurture Welsh music of the present and drive the development of new composition; support professionals and non-professionals, performers and audiences, to perform, compose and experience Welsh music. https://www.tycerdd.org/
YMCA Swansea	YMCA Swansea is a key provider of Youth Support Services (to young people aged 11-25) in Swansea and the surrounding area. Its work focuses on five key areas: Support and Advice, Family Work, Health and Wellbeing, Training and Education and Accommodation. It also provides a recording studio and free music lessons to young people. https://www.ymcaswansea.org.uk/