

**Shaping Anthem's Digital Gateway through  
the voice of young creatives.**

**anthem.**



**A consultation with young creatives  
living in Wales  
April-July 2022**

**REPORT**



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# 1. Summary and Key Findings

## About

This report summarises the views of 85 young creatives aged 16-25 living in Wales discussing what online resources their career development in music industry would benefit from. The consultation consisted of an online survey and consultation sessions that took place between April and July 2022.

This consultation focused on shaping the content for Anthem's Digital Gateway Project through the voice of young creatives. It asked the following questions: what supportive information, advice and content they would like to see featured on the Gateway; what formats would appeal to them; what they need from it; what music industry support they currently engage with; and what barriers they face.

Views were collected through

- an online survey - 85 respondents
- 16 consultation sessions - online, in person and over email with 79 respondents.

The consultation was project managed and facilitated by Violet Hunt-Humphries - Anthem Research and Admin Assistant and young musician. This summary report has been written by Violet Hunt-Humphries and edited by Rhian Hutchings.

## Key Consultation Findings

The consultation explored where respondents found information about the music industry and what support that respondents felt they needed to help them progress in careers in music industry.

The main places that respondents were already using to find information were social media, online groups, friends and family, and educational courses. Instagram was the social media channel that was rated as the most useful source.

Regarding the type of support young people wanted to help them progress in the music industry, the following key themes were identified through the consultation:

- Information and guidance
- Resources for different career stages
- Building Confidence
- Connecting to industry professionals and a wider network

Respondents were also asked if they felt they faced barriers to music industry careers and the following themes emerged from the consultation:

- Financial barriers

- Geographical barriers
- Barriers around identity and life circumstance

The consultation also explored the shape and content of the proposed Anthem Digital Gateway. Respondents were asked what content they would like to see on the Gateway and what formats they thought should be used on the Gateway.

Key content uncovered in the consultation included:

- Contacts, collaboration and networking
- Opportunities
- Understanding music business
- Releasing music and making money
- Making and sharing music
- Mental / physical health and confidence
- Social media and promotion
- Music industry job roles

The main formats suggested for the Gateway by respondents were short videos, simplified infographics, how-to-guides, and short blogs/bodies of information. Respondents suggested aesthetically pleasing and easily digestible formats that are easy to navigate.

Finally respondents were asked what they felt the 'Gateway' should be called. 'Gateway' was the most popular suggestion.

## **2. About The Survey and Consultation**

### **Why did we carry out the survey and consultation?**

This consultation was run by Anthem to feed into the development and shaping of Anthem's Digital Gateway. The Gateway will be an online platform of resources to support young creatives on their music industry career paths. Anthem's mission is to put the youth voice at the core of all the work and projects undertaken. Speaking directly to young creatives to hear their opinions regarding what content, formats and support they would find beneficial will help to maximise the impact of the Gateway being created for these participants to use.

### **Who Was Involved?**

The consultation took place in May & June 2022. Discussion groups were organised and facilitated by Violet Hunt-Humphries, Anthem's research and admin assistant on a government kickstart placement scheme, mentored by Anthem's CEO, Rhian Hutchings.

## The Online Survey

The online survey was launched on 1st April 2022 and was promoted via Anthem social media channels as well as being used with consultation participants. We used Survey Monkey to build the survey and analyse data.

## The Consultation Sessions

The following consultation discussion groups took place between April and June with a range of partners, young people and staff.

Date	Partner/Organisation	Participants Age and Circumstances	Number of Participants	Staff <i>YF = Youth Forum Member</i>
12.04.22	CMC Event Attendees	16-30 Young music industry creatives	5	Violet H-H + Tori Sillman
05.05.22	Focus Wales Attendees	16-30 Young music industry creatives	20	Violet H-H + Tori Sillman
19.05.22	Anthem Youth Forum	16-25 Young creatives	12	Violet H-H + Asa + Rhian (Anthem)
22.05.22	Beacons Summit Attendees	22 Artist manager	1	Violet H-H + Rhian Hutchings
25.05.22	USW Music Business	18-30 Music Business Students	4	Violet H-H + Lloyd George
28.05.22	RWCMD Niamh's Group	18-25 Jazz Music Students	4	Violet H-H + YF Niamh
04.06.22	Inscape Band	18-28 Musicians	3	Violet H-H + YF Sam
07.06.22	The Talking Shop Attendees	21-27 Young music industry creatives	3	Violet H-H + Dafydd Poole
10.06.22	Larynx Entertainment	23 Musician	1	Violet H-H
10.06.22	Aisha's Group Young Musicians	18-22 Young creatives	2	Violet H-H + Aisha Kiggs
12.06.22	Plasmawr High School	15-16 Students and school band members	4	Violet H-H
15.06.22	Endaf's High Grade Groves	18-30 DJs	3	Violet H-H + Endaf
17.06.22	Addison's Young Musicians	17-25 Musicians	3	Violet H-H + YF Addison
20.06.22	RWCMD Liam's Group	18-25 Classical Music Students	5	Violet H-H + YF Liam
22.06.22	Sound Progressions	16-29 Musicians	4	Violet H-H + Carole Blade
28.06.22	UCAN	15-24 Partially sighted young creatives	5	Violet H-H + Alys (UCAN)

## **How were partners chosen?**

After approaching 25 different organisations across Wales (by email and phone) working within the youth music sector, 16 organisations agreed to participate. Partners contributed their time and support in kind to support the research in the interest of young creative development.

As we had a limited window in which to undertake the consultation, we were unable to engage with all the potential partners we approached as many were not able to give time to the project in our timescale. Budget was also an issue, and it should be noted that the ability to pay participants to take part would have opened up further groups to this consultation. This is an issue that should be considered in future as it would give more control over choice of partners based on geography, demographic, disability and identity inclusivity.

Below are details of the scope of the partners involved. The data we collected is skewed towards South East Wales and it would be good to see more representation from North, West and Mid Wales in future consultations. Also many of the respondents were musicians. Again it would be good to speak to a wider range of music industry creative types and roles in future consultations.

**Geographic** - Lots of the organisations involved work predominantly from Cardiff with young creatives from across all different geographical areas of Wales. It proved easier to involve partners in Cardiff as some had already worked with Anthem or were close contacts of the facilitator and were happy to help. Notable exceptions were Endaf's group who work in North Wales, Inscape's band who are based in Swansea, and FOCUS Wales participants who came from all over Wales.

**Music Industry (not necessarily musicians)** - USW Business students were chosen to partner with to gain an insight into young creatives from the business sector, and bring to the fore opinions of industry creatives who were not necessarily musicians.

**Music Styles** - Endaf's group were DJs, working in the EDM scene, and the respondents involved had a very different perspective from other musicians who play instruments or are in bands.

Respondents from Sound Progressions, CMC Attendees and Larynx Entertainment featured musicians from the rap, grime and hip hop scene, and these groups highlighted different points based on their music industry cultures and directions.

Both RWCMD groups featured musicians from classical and jazz backgrounds, who tend to have a much more traditional and academic approach to music careers.

**Age** - Plasmawr High School students were the youngest respondents, and it was interesting to speak to younger musicians who were at an earlier stage in their musical career development.

Some of the UCAN group members were younger again and were very new to considering a career path in the music industry. The UCAN respondents made some very interesting points around theatre work as well as music work and, although they have not yet considered careers in music, it was very important to see how they viewed music as a career and what they had to say about the Gateway at such an early stage in their careers.

**Disability** - UCAN work with partially sighted young people, and it was very insightful to have their views on shaping the Gateway. Their opinions were very similar to other young creatives without a disability, but their responses were influenced by their impairments and focused a lot more on audio related content and formats.

**Demographic** - We reached out to participants from a wide range of gender, ethnicity and socio-economic backgrounds, and there was a range of demographic differences across the respondents. However, with more time and budget we could have achieved a wider diversity of respondents.

**How did we carry out the consultation discussions?**

16 discussion workshops took place over zoom, a couple in person at the partner’s place of work or at events and the survey was completed online by individuals. All participants were encouraged to share their views through the discussion questions and the survey.

All discussions were facilitated by Violet Hunt-Humphries and at times with the help of partners and colleagues mentioned in the table above. Although Welsh language options were offered to all partners, all discussions took place through the medium of English. Each participant filled out consent forms to be recorded and take part in our consultation.

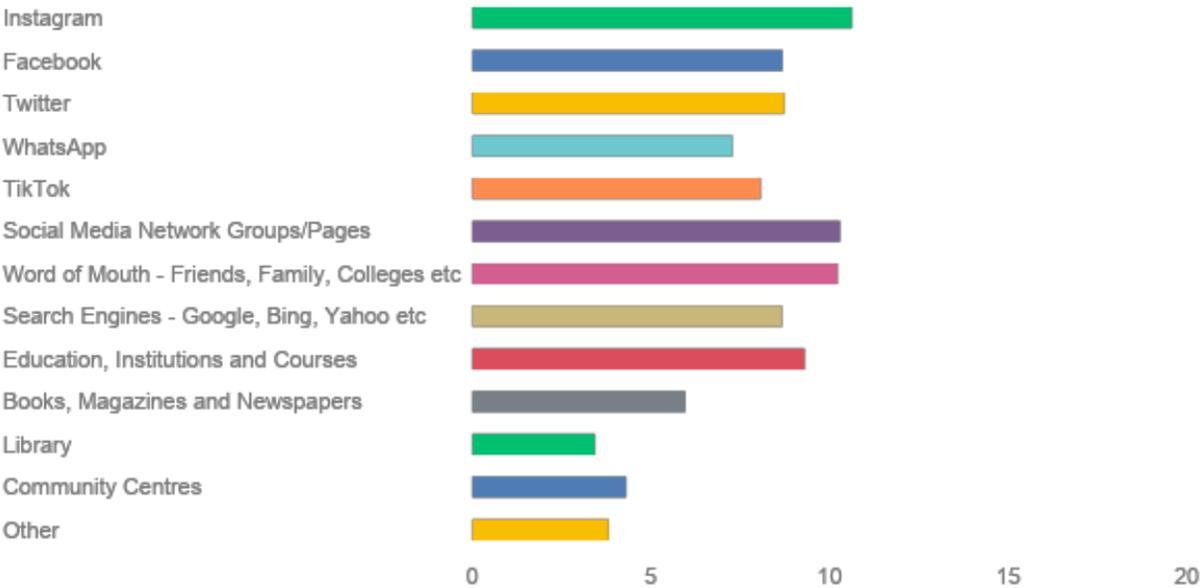
The discussion session were structured as follows:

Activity	Description
Introduction	Introductions of team and participants in the discussion.
Explanation	Summarised who Anthem are, what the Digital Gateway is and what the consultation was exploring
Consent Form	Participants filled out a consent form.
Survey	Participants filled out the survey if they hadn’t already.

Discussion Questions	<ol style="list-style-type: none"> <li>1. Where do you currently go to seek music career/industry information?</li> <li>1. What support/information would help you progress your career in the music industry?</li> <li>2. Anthem is making a digital gateway to music for young people in Wales: <ul style="list-style-type: none"> <li>- What content would you like to see there?</li> <li>- What format should the content be?</li> <li>- What do you need from it?</li> </ul> </li> <li>3. POP Quiz - If you were going to make a digital gateway what would you call it?</li> </ol>
Evaluation	Rounded off what was said and discussed and asked participants if there were any other comments they would like to add regarding the consultation or the discussion session itself.
Thank You	Participants were thanked for their time and help in shaping the Gateway.

### 3. What the Survey and Consultation Told Us

***Where do you currently go to seek music career/industry information?***



As you can see above, the online survey showed that Instagram, Social Media, networking and word of mouth are where most respondents are predominantly seeking music career advice at the moment. Institution contacts came next, followed by other

social media apps like Facebook, Twitter, Tik Tok and Whatsapp. Libraries, community centres, books, newspapers and magazines came last. This is a reflection of the online world we live in and shows how highly social media is used, and also how it facilitates seeking advice from people that you know.

The consultation discussions had a very similar result: Instagram and word of mouth were both mentioned by 11 of the 16 groups; followed by internet search engines like Google to find organisation/industry professional contacts; Facebook, Youtube and Twitter came next, being mentioned by 4 of the groups; other social media platforms like LinkedIn and Bandcamp and other websites such as the Musicians Union were only discussed by one group.

### ***What support would help you progress your career in the music industry?***

Consultation respondents mentioned a range of different things that they felt would help their progress in the music industry.

#### **Information and Guidance**

In every consultation discussion, at least one respondent mentioned the need for content that is up to date, to the point and genuinely helpful, providing beneficial industry knowledge. Young creatives are seeking quick, relevant advice that is easily digestible and comes from a trusted source. The internet is saturated with unhelpful and misleading information, so being able to come to a known information source to find a range of guidance is invaluable to young creatives of Wales.

*“A place to find straight to the point, legitimate and trusted sources of information to get exactly what you need from it, no complications or bad resources.”*

#### **Resources for Different Career Stages**

Consultation respondents said they wanted information that helped people at different stages in their career from beginners to people who already have an industry profile.

Students from Plasmawr High School wanted to know about *“opportunities for young musicians starting out a career as a performer/artist.”* They discussed their love for music as a school band, and they were keen to start shaping what a career in music could look like for them by learning which pathways and opportunities are available.

Sound Progressions participants mentioned they wanted *“guidance on what it is to be a professional musician as a career and how to become professional.”* They are already in the active music scene and wanted information on how to become a professional.

A respondent at the Cardiff Music Conference event mentioned wanting advice around improving a show for touring musicians who already had a strong track record but wanted to increase the quality of their performance through advice on visuals, sound and lighting.

### **Building Confidence**

RWCMD classical students were seeking career advice that would build their confidence in music industry careers and help them realise their passion as a valid career choice. As classical musicians, they commented that they had very traditional and narrow career pathways offered to them through their course. They mentioned that lecturers and institution contacts put a lot of emphasis on academic and teaching career paths. They also commented that there was a lot of pressure to push yourself to excel, as there is high competition to join orchestras and get performing roles. They commented that there was very little or no advice as to what an alternative career in music might look like if they didn't choose the highly competitive classic pathways.

### **Connecting to Industry Professionals and a Wider Network**

Making connections across the industry, both with peers and known industry professionals was another strong theme that came through. Networking was the most highlighted need for young creatives looking to progress their careers. Respondents felt that having a bigger network would mean more people could recommend them.

USW music business students wanted to make contact with industry professionals who will respond positively and support them with advice especially from a business perspective.

Addison's Group discussed the benefit of eventually meeting industry contacts in person as a result of connecting through the Gateway. Respondents felt it was hard to approach professionals cold because they are unsure of which contacts are valuable and are often not confident about how to make the approach.

### ***Do you feel you face barriers to music industry careers?***

Both consultation and survey responses highlighted some key barriers that the respondents experienced.

#### **Financial Barriers**

Finance was frequently mentioned as a barrier. Being able to invest in your music career and low payment for jobs/gigs in the industry definitely has an influence on whether young people feel they can pursue music as a career. Respondents also made comments about how difficult it was to juggle a music career alongside a full time job to

sustain a living and that this made an impact on their lifestyles, physically and mentally. Also mentioned was the negative impact of cuts to council funding for the arts, venues, events and culture in Wales.

### **Geographical Barriers**

Respondents also commented on geographic barriers. People living outside of cities found it was harder to find local opportunities. Public transport from rural areas to the cities is not consistent or well resourced and this affects musicians travelling to areas with more opportunities and decreases their access to attend gigs and events that help grow their network.

*“Living in Wales is our biggest barrier. The infrastructure to support a thriving music scene does not exist. From early years, through primary & secondary education to community activities; every area is lacking. Then, if you manage to overcome those hurdles, Wales is full of stag/hen party type clubs rather than catering for an independent, local music scene. All this makes any talented individual think one thing...I need to move to London.”*

Respondents mentioned how saturated and competitive the music industry feels. They felt that it was mainly about ‘who you know’ not ‘what you know.’ People who are unsure of where and how to network felt at a disadvantage.

*“unless you already know people, it's hard to make a beginning on the scene.”*

### **Barriers around identity, background and life circumstances**

Many respondents mentioned barriers due to identity, their background or particular life circumstances, varying from ethnicity, sexuality, gender and age. Some respondents felt at a disadvantage for being unique or different to the current norms of society.

*“Common stereotypes that are continuously used against me as a proud member of the LGBTQIA- prejudice is unfortunately a very prevalent part of my journey to building a successful career as a musician”*

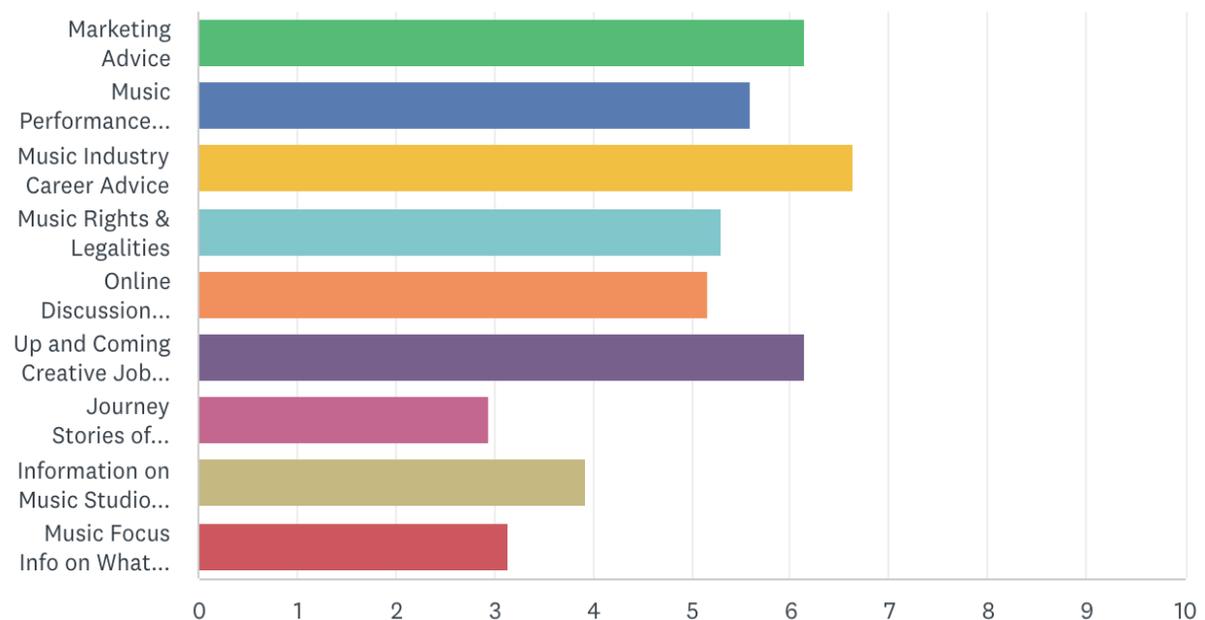
Younger respondents commented that they don't feel they are taken seriously by the industry, as it's assumed they may be less experienced or naive. Older respondents felt at a loss as they don't fit into the ‘youth’ bracket that many organisations use and are unable to apply for career opportunities that seem to be focused on youth development. They also feel they are working against the clock in terms of developing a career in music, putting them at a disadvantage already.

## Other Barriers

Other barriers mentioned included:

- lack of education around music industry jobs. Some respondents commented that, as students leaving education, they felt they weren't taught all the skills and aspects of a music career that they would need in the real world.
- lack of beneficial industry career information and advice. Respondents felt there was a lack of resources that explain the different types of pathways and job roles in the music industry. Career advice often framed a career in music as not a valuable ('real') career option.

## What content would you like to see on the Anthem Gateway?



The above table shows the responses from the online survey. Music industry careers, marketing advice and opportunities were rated highly, followed by performance advice, online discussions/webinars, and music rights and legatities. Lower scoring content requirements were information on studios, practice rooms and venues, music focused info on 'what's on' and journey stories.

24 of 85 respondents made further comments through the survey and the consultation groups also discussed content. Below are the headline content areas that were mentioned regularly.

## **Contacts, Collaboration and Networking**

One third of survey respondents who commented mentioned networking opportunities and the need to find collaborators, not just for music but also for different skills such as promotion and photography. Both the survey respondents and consultation discussion groups recommended a profile system or community space where creatives could make connections to other young creatives and industry pros and post their content publicly as a preview of their work. They also discussed having a noticeboard area where you could post call outs for projects looking for collaborators and anyone interested could respond directly.

*“A forum where people can post their needs (e.g. a song to be produced/mixed, guitar to be tracked on a record etc) and suitable counterparts can find and respond to these adverts.”*

Consultation respondents from Inscape Band, USW, Sound Progression, Cardiff Music Conference, Focus Wales, and The Talking Shop all mentioned the need for a place to support networking. They mentioned a range of needs, including a place to speak to industry professionals, collaborate on projects, find videographers, connect to producers, promoters and mentors, a place to discuss success stories and journeys of other artists. Some respondents suggested a labelled search engine system of industry pros. Eg. search ‘photographer’ and all photographer contacts come up that you can get in touch with.

## **Opportunities**

Survey respondents and discussion groups both mentioned the need for wider access to current opportunities being offered by industry and the need for more structured development opportunities in the music industry in Wales.

All discussion groups mentioned having opportunities listed on the Gateway, and there were a range of specific needs that respondents were looking to address through an opportunities listing. The UCAN group mentioned wanting gig opportunities for their specific genres, as well as music opportunities in theatres, experience placements (voluntary and paid.) They also noted a need for opportunities focusing on younger music creatives under 16, and a need for free recording opportunities.

USW music business students mentioned the benefit of having the chance to go on to opportunities in music business after leaving university, and commented that it is important to have more access to shadowing, volunteering, traineeships and entry level roles. They suggested links to work opportunities for session musicians, music supervisors and composers, and publishing opportunities for artists.

Anthem Youth Forum mentioned commission and industry work opportunities. Inscape Band and RWCMD students liked the idea of performing opportunities being advertised and timely. CMC respondents were looking for the chance to play bigger stages and

events worldwide, as well as the chance to find general artist development programmes. Beacons Summit attendees also wanted mentorship opportunities for all career type development. Talking Shop attendees mentioned informal/formal shadowing work experience opportunities. Endaf's group would like the chance to get involved in some sponsorship deal opportunities.

### **Understanding Music Business**

The survey showed a strong need from respondents around music business knowledge. The survey comments and the discussion groups underlined this need, with a wide range of issues and needs being discussed.

Contact with music professionals was discussed in almost all discussions, with respondents wanting a chance to hear their stories and ask them questions. USW students talked about having keynotes/webinars about music business with professionals from record labels and publishing companies to ask questions about roles within music business. RWCMD students and Sound Progression members highlighted the benefit of content offering advice from people in the industry on their way to success or already successful, what they're doing right, and what their struggles have been as well as general Q&As. CMC attendees talked about having *"podcasts/videos about music industry career stories from professionals that are active in the modern music industry of today."*

Respondents wanted to know about:

- working for record labels,
- getting your foot in the door,
- tips and tools to help finding music business jobs,
- advice on event production, record labels worldwide, publishers, music industry organisations and booking agencies
- how to professionally approach radio stations via email, over the phone or in person
- behind the scenes stories of back of house characters, the team behind touring, engineers and production teams
- peer blogs and articles of like minded people in a similar boat to help track where they're at and what they could improve
- Record deal vs Independent - pros and cons and options available

Respondents were also interested in how to make approaches to music industry professionals. RWCMD students wanted to know which formats they should use for sending attachments out to industry professionals of their work/projects so it's easily accessible. This group also talked about how intensive the competition can be for auditions to music roles and projects. They were interested in advice on how to assert your skill set confidently without coming across as arrogant. The Larynx Group wanted advice on how to approach professionals and how to stand out when approaching them. CMC attendees and the Sound Progression group wanted advice on being a pro

and how to approach others, and the attitudes and social skills needed to make the most of networking opportunities.

### **Releasing Music and Making Money**

Recurring themes mentioned by discussion groups and survey respondents were the legal and financial issues around releasing music. Respondents wanted advice on registering with Performing Rights Society (PRS), Phonographic Performance Limited (PPL), working with Public Relations firms, understanding copyright, royalties, accountants, lawyers and investors.

Respondents wanted tips on how to get paid from music, whether it's releasing music online, selling products/services or charging for your performances. RWCMD classical students asked for help with how to negotiate finances, what kind of fee to charge at specific points of your career that don't sell yourself too short but are also reasonable amounts. They also wanted information on music legalities and different ways of getting paid for their art/performances/releases. Sound Progression members also wanted guides on PRS and claiming royalty rights to know how to start making money from your music, as well as what to charge for gigs, sessions and interviews etc. RWCMD jazz students wanted links to possible commissions via application or showreel that could give them an income from music.

*"Every project I do is financed by myself. To do things to a high professional standard costs thousands of pounds and I rely on teaching and making sacrifices in order to achieve this. On top of this, there's this growing expectation that you pour a substantial amount into PR with social media companies via boost posts that have no guaranteed outcome. Some funding programmes seem to care more about social media following, numbers and popularity as opposed to the merit and quality of the music itself."*

Most respondents touched on the need for funding to progress their careers, including what funding is out there for different music industry careers and activities (like touring and recording), and funding available for different types of applicants like artists, organisations, independent businesses. Respondents suggested the Gateway included a list of all the funding options and who they are looking to fund with signposting /directories leading to application forms with dated deadlines, as well as tips and guides on how to write successful applications for each specific funding option. Endaf's group specifically wanted information on grants for DJs.

Frequently mentioned was the need for updated, informative advice on releasing music, record deals, distribution and getting signed. Respondents wanted clear guidance on the differences, advantages and disadvantages of all the options. Addison's group asked for content on where to begin when releasing music and what platforms to use (Instagram or Spotify) etc. RWCMD classical students requested advice on setting up a successful press release to send to labels, as well as talking about release advice in general. Aisha's group wanted advice on how to release music on a budget.

The Sound Progression group also wanted information on how to pick the best management as an artist. An attendee at Focus Wales suggested content exploring what you can expect from PR teams and what you shouldn't expect. Anthem YF Members wanted guidance around avoiding fraud and exploitation as a new artist and tips on how to recognise legitimacy of people and opportunities in the industry.

### **Making and Sharing Music**

Advice and support on making and sharing music also came through as a strong theme in both the survey and the discussion groups.

A wide range of content ideas were suggested, focusing on inspiring quality and unique creation. USW music business students suggested tutorials on writing, producing, booking/creating gigs and creating merchandise. Other groups including the Larynx group, Focus Wales attendees and Cardiff Music Conference attendees wanted: tutorials on writing, production, engineering, and performing; tips on home recording; what gear to get and sound engineering tricks; tips on hardware and software used by professionals that are tried and tested to help the quality of work produced; advice on what gear to use to produce certain sounds as an engineer; advice on gear, DAWs, how to set up (a mic for example); information on the KPOP industry and information on and access to MIDI software; tips on lighting design.

*"help on how to play music unconventionally rather than thinking you have to follow a specific path, how to think outside the box."*

Survey respondents suggested content around gigging; trading gig facilities, gig opportunities and how to get them. The Larynx Group wanted performing guidance on how to be professional and stand out and tips on how to get booked. Talking Shop attendees discussed the perks of having a media training booklet to show you how to present yourself. Endaf's group of DJ's would like opportunities where they aren't just playing between bands but are featured as a main or supporting act. Addison's Group talked about having guides for upcoming artists on getting on the bill for festivals. Focus Wales attendees requested on how to get gigs that aren't in your hometown to build your fanbase. Anthem YF members suggested having a gig finder where you could find gigs in any area that you can search.

The discussion groups revealed a demand for a list of venues to play across Wales. Focus Wales and CMC attendees suggested having lists of all music activity places such as; recording studios, practice rooms, record labels, photography studios, venues and organisations. RWCMD jazz students suggested having a map of all places for music related activities where you can see them all clearly.

Discussions also revealed a desire for a space to listen to other users' playlists, share music tastes and demos, as well as any other content artists have created. Respondents commented that this feature could influence networking and collaboration

opportunities and expand local creative culture awareness. The Talking Shop attendees, Larynx participants and Endaf's group would like a place to upload content and seek feedback from other artists. They would value honest, constructive criticism from creatives that understand what the industry is looking for. It was suggested that an Anthem playlist of Welsh bands so participants can see what else is currently out there. Focus attendees would like the Gateway to provide a space for creative resource sharing, including a library of beats for rappers, singers or musicians to help those who can't afford to hire musicians, a studio and production time.

### **Mental/ Physical Health & Confidence**

Both survey respondents and discussion groups wanted advice on keeping healthy, maintaining a positive attitude and how to gain confidence and stay confident in the face of criticism. They requested tips on how to be productive when working on creative projects and advice on staying positive and mentally healthy.

Anthem Youth Forum members wanted tips on where to go for good mental health advice. RWCMD classical students raised the issue of work-life balance as a classical musician, as they are required to practice daily for long hours to fit the standards of the industry. They wanted tips on how much work is too much and what a sustainable career in classical music looks like. Addison's group discussed balancing a music career and a job. Plasmawr students wanted help with general confidence as a musician, to help them develop their musical identity, their story and characteristics. CMC attendees would like support groups and webinars around mindset and mental health. Some specifically asked for confidence building for female artists and general social skills. Talking Shop attendees also wanted advice on how to overcome knocks as an artist. A UCAN member talked about needing contacts for singing teachers that would work with creatives that are partially sighted, raising the need for accessible services that can remove barriers to a career in music and build confidence.

### **Social Media and Promotion**

Across the consultation, respondents regularly mentioned the importance of marketing and promotion and wanted tips about how to do it well. Respondents suggested content around social media management, tips for creating quality content, self promotion, audience building, engagement, branding and marketing. The Anthem Youth Forum group talked about wanting to gain exposure as artists and wanted guidance on how to maintain that level of engagement with your audience once you are out there. Addison's group, Endaf's group and Sound Progression members talked about wanting advice on how to build a good online bio for all artist social media profiles to benefit audience building and engagement.

### **Music Industry Job Roles**

There was also discussion about other job roles in the music industry. USW music business students specifically wanted help with roles in music business and how to get jobs in record labels, or even start their own label or management business. They spoke

about wanting information on the types of roles in music business and the merits of content featuring how to get into the music business world starting off. The Inscape group wanted advice on what types of music industry jobs there are and how to get into writing music for others and jobs in publishing. RWCMD classical students discussed content providing support around the types of jobs in the industry, how to create a good music CV (what looks good, what doesn't) ready for auditions/jobs straight out of college/uni. They also wanted tips on navigating a career direction after university, specifically information on the next steps to a classical music career, getting the most work and opportunities that will develop a sustainable career. Information around freelancing was also requested, including self-employment, repayment of student loan, and budgeting. Focus Wales attendees would like guidance on how to run a venue and put on events, including support and information for independent venue owners.

*"The music industry education system isn't the best. They don't teach you everything you should need to know and [as] soon as you step into the world of work most people end up learning key skills on the job.....Especially for performers as most course still don't teach about the importance of marketing, promotion etc which is a vital skill for growing as an artist. Yet you have to get another form of education for marketing and similar skills which if you don't have can make you unsuccessful as an artist."*

OTHER Content Ideas from respondents:

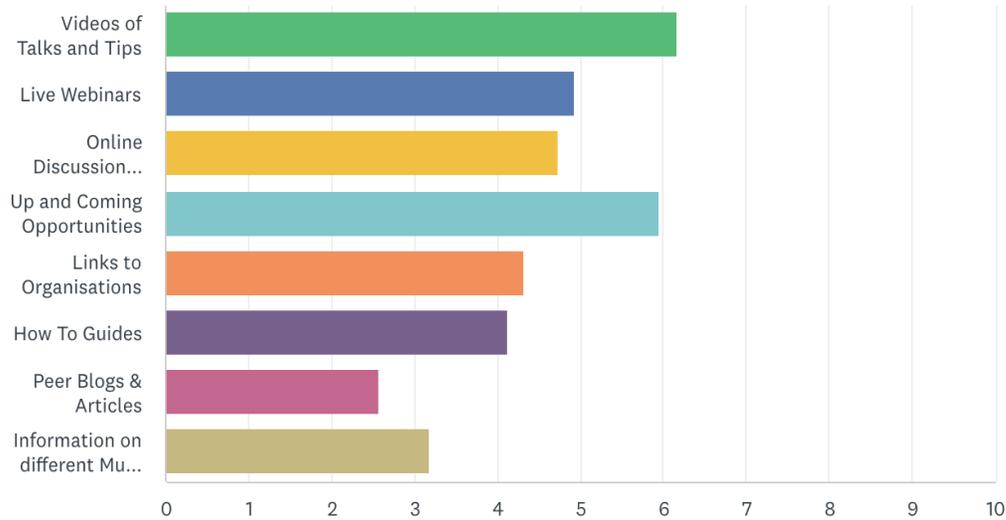
- Instrument buy/swap to try out other instruments.
- Musical themed resources that teach welsh to bridge language barriers.
- A yellow page directory full of all industry roles including things such as a list of musicians from Global Majority backgrounds - this would help everyone with ensuring there is no excuse for all white lineups (see "the F list" for inspiration).
- Welsh language representative.
- How to write a plan for your music - 1 year plan, 5 year plan, almost like a business plan.

## ***What format should the content be?***

Overall, respondents from both the survey and discussions suggested aesthetically pleasing and easily digestible formats that are easy to navigate. Popular recommendations were short videos, simplified infographics, how-to-guides, and short blogs/bodies of information. For any information leading to more resources or in lists, the preference was to have simple signposting or directories for easy navigation.

Most respondents agreed that large, extensive bodies of text weren't as preferable and mentioned that creative people generally like content to be engaging and inspiring visually and substantially.

Respondents mentioned making all the resources/content available in formats that supported people with disabilities to make the Gateway fully accessible. For example, audio options like podcasts/audio script for creatives that are blind or partially sighted and subtitles on videos and visual formats for those that have hearing impairments etc. The graph below shows results from the online survey regarding preferences on formatting.



Below, is a table showing the number of times different formats were mentioned in the 16 discussion groups undertaken as part of the consultation.

**Table: Format Types mentioned by the consultation groups**

Format Types	Number of groups that mentioned them
Short Videos	14 - with audio assistance
Lists of Links	11
Webinars	11 - they should be recorded
Podcasts	8
How To Guides	8
Infographics	6
Directory of organisations and people	6
Articles	4
Short Blogs	4
Lists / Bullet Points	4

Tutorials	3
Contact Profiles	3
Live online chat	2
Searchable content	2
Other comments made	<p>People learn differently, having multiple formats makes the DG accessible to EVERYONE.  NO BIG CHUNKS OF TEXT.  A website with a very clear and simple layout.  Audio formats/assistants for accessibility for the partially sighted.  Information that is worth our while to sit and watch</p>

## ***What do you need from Anthem's Digital Gateway?***

Respondents were asked if they would personally use and benefit from a music industry focused digital gateway and 96% of respondents said yes. Analysis of the discussions told us that ultimately young creatives need a place to seek career industry advice that they can trust, and resources that they can easily understand and navigate. The music industry has a range of different sectors and organisations, making it a difficult place to find clear pathways to careers and information. The existence of the Gateway could be immensely helpful to young creatives around Wales.

*“The fundamentally important one is that there is a sense of music community development. Secondly, to know what is going on and when.”*

*“A hub where I can connect with fellow creatives or pass information that might be suitable for myself or my peers.”*

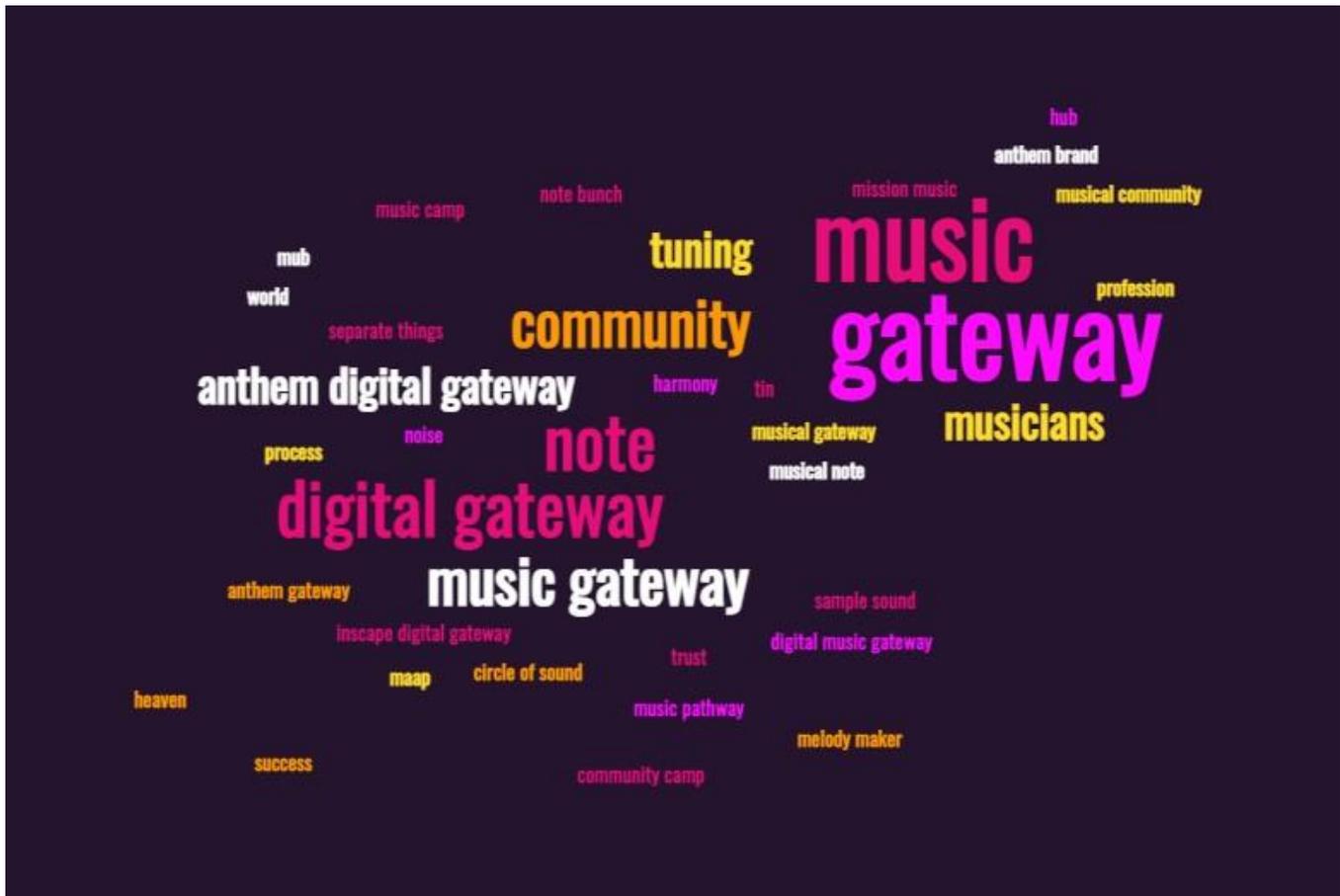
Here are the main themes from the discussions in relation to what young people need from the Gateway:

- To get a better understanding of professional people and job variations in the industry.
- To have access to career support and information in one place.
- The ability to easily navigate resources that are trustworthy and up-to-date and realistic.
- More confidence in music industry pathways, career progressions and opportunities.
- To have a better understanding of what's on, where and when in Wales.
- The ability to help me realise where I am currently at and narrow down/create what I want my career to look like.

- To realise the opportunities around me and gain confidence in pursuing my chosen career path and work towards moving forwards.
- To gain an improved awareness of the Wales wide music scene, industry and culture.
- A place to better my skills and gain interactions with new networks.

### ***If you were going to make a digital gateway what would you call it?***

Most respondents felt it should be called something that doesn't veer too far away from its purpose and something that is close to the Anthem brand, rather than becoming a separate thing. There were a range of different ideas, ranging from Musical Community and Note for Note, to Circle of Sound, Harmony, Mission Music and M-Hub. Here is a wordcloud of all the words mentioned, ranging in size depending on how many times they were mentioned. Gateway was the most popular suggestion.



## **4. Conclusion**

There is clearly a limit to the scope of the consultation that was undertaken by Anthem across summer 2022, and this is something that must be considered carefully when undertaking the next consultation. However, the consultation report lays out a clear narrative of need from the groups that were consulted and clear themes have come through for the Gateway to feature.

This consultation will feed into the first 'beta' version of the Anthem Gateway which will be developed in Autumn 2022. Choices will need to be made around what is developed in this beta phase, what material will be commissioned, and who Anthem will work with. There is a danger that the Gateway will try to solve all the requests coming through in one go - consultation respondents explored a very wide range of possible content for the Gateway.

However, some key factors for the Gateway's success can be extracted from the consultation findings:

- formatting of information - keep it clear and easily digestible;
- quality and relevance of content - keep it up to date and connect with industry;
- clear segmentation of resources - make it easy to navigate between different topics and different genres;
- a strong network - young creatives want to connect with their peers and industry professionals.

It's really important for Anthem to keep consulting and allow young people to influence how the Gateway develops going forward. This consultation should be seen as the beginning of the conversation and not the end. The Gateway has clear potential to develop and grow once the beta version is in place, and each stage in its development should be informed by young people in Wales.

## ***Thank You***

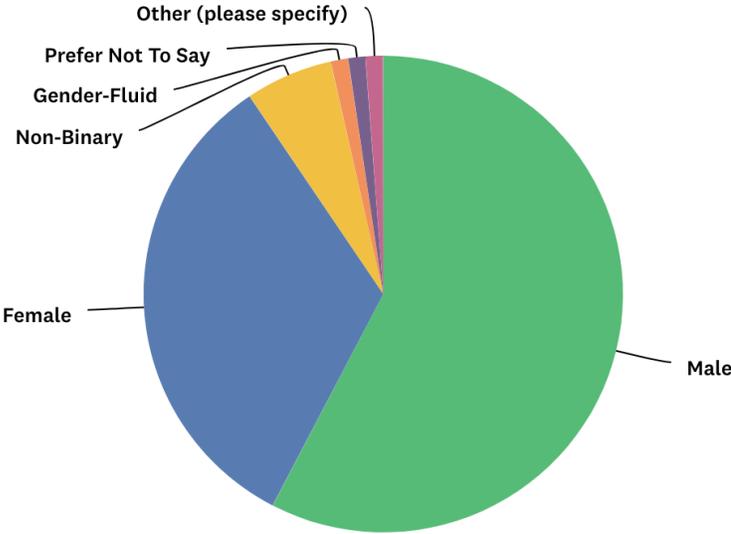
Thank you from Anthem to all 85 survey respondents and all 79 discussion participants of whom shared their views to enable the shaping and development of Anthem's Digital Gateway. All data has been anonymised for the purpose of this research, however we have consent from the following staff that helped facilitate these consultations to mention their names here:

Addison Gordon-Evans, Aisha Kigwalilo, Andy Jones, Åsa Malmsten, Carole Blade, Dave Acton, Dafydd Poole, Hannah Matthews, Jonathan Joff Gunter, Liam McGlinchey, Lloyd George, Niamh J O'Donnell, Dr Paul Carr, Rhian Hutchings, Sam Rees, Tori Sillman, Violet Hunt-Humphries.

## **APPENDIX I: About the young people**

# Demographics of Online Survey Respondents

## Gender



The majority of participants were male, followed by female. As you can see there were a much smaller proportion of Non-binary participants and even less identified as gender fluid, other, or preferred not to say.

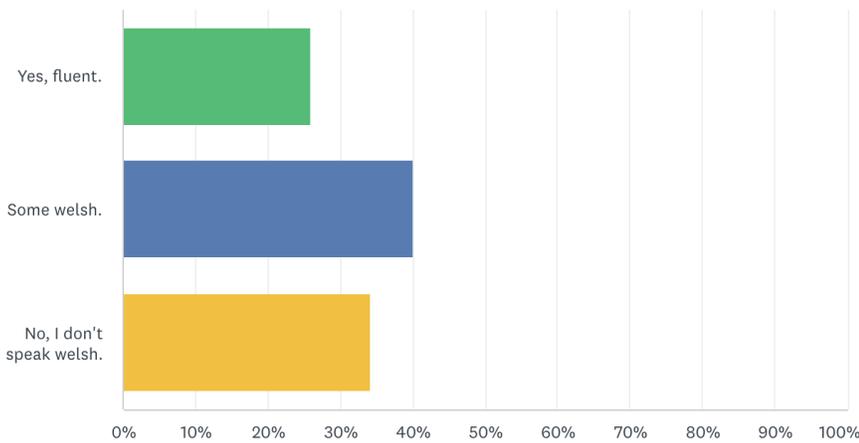
## Location

Discussion Group respondents did not share their postcodes.

- Of all survey respondents:
- 57 live in Cardiff
- 13 live in Newport
- 9 live in West Wales
- 4 live in North Wales
- 1 lives in Mid Wales
- 1 lives in Sunderland

This covers a variety of Wales in terms of geographic variation, however more than 50% of respondents live in Cardiff. There could be more participants from North, West, Mid and East Wales.

## Do You Speak Welsh?



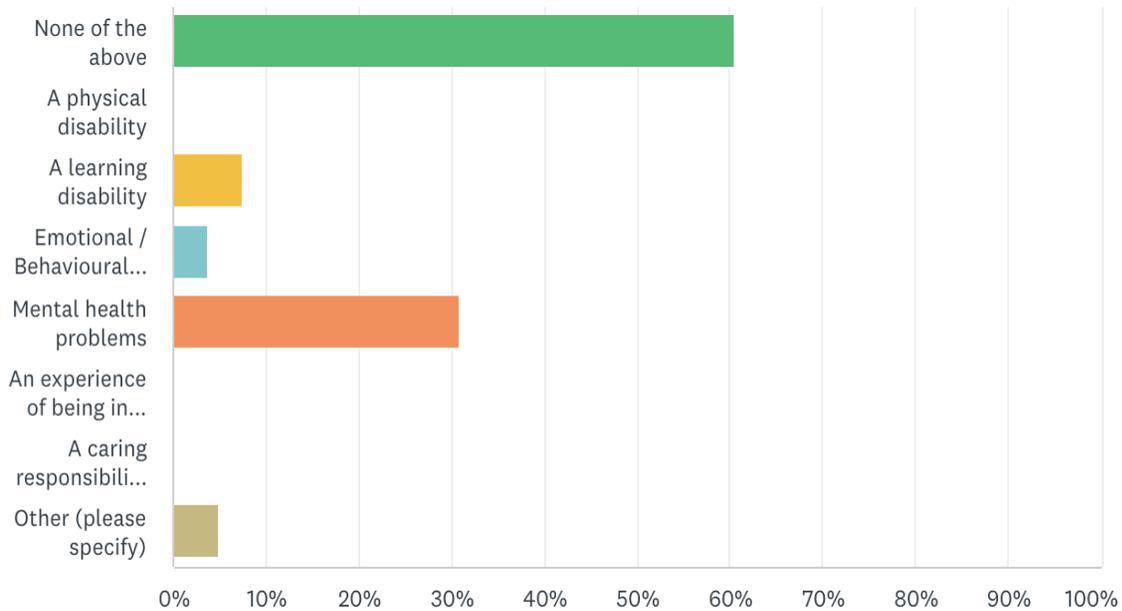
Over half of survey respondents were either fluent welsh speakers or spoke some welsh.

## Do you consider yourself to have a disability?

60% of respondents had no disabilities.

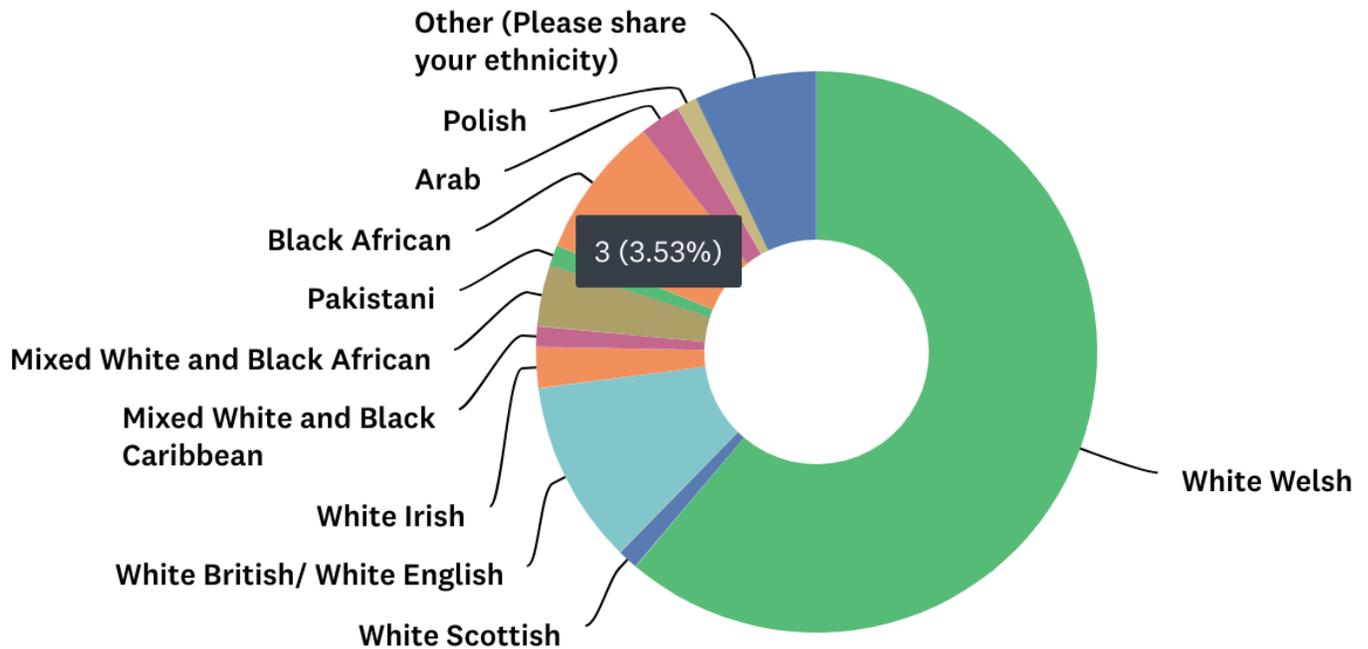
Around 30% of respondents had mental health problems.

Under 10% of respondents had a learning disability, emotional/behavioural problems or other disabilities.



## Ethnicity

The pie chart below shows the ethnic backgrounds of the 85 survey respondents. This question was not asked in the discussion groups.



## Age

All respondents were between the ages of 14 and 32 with a large proportion of them being mostly between the ages of 16-24.

Only 55 of the 79 discussion group participants completed the google registration form. However, our partners for the discussions were organisations that worked predominantly with young creatives between the ages of 14-25.

26 of the respondents that filled out the google form were aged between 16 and 22.

24 of them were aged between 23 and 25.

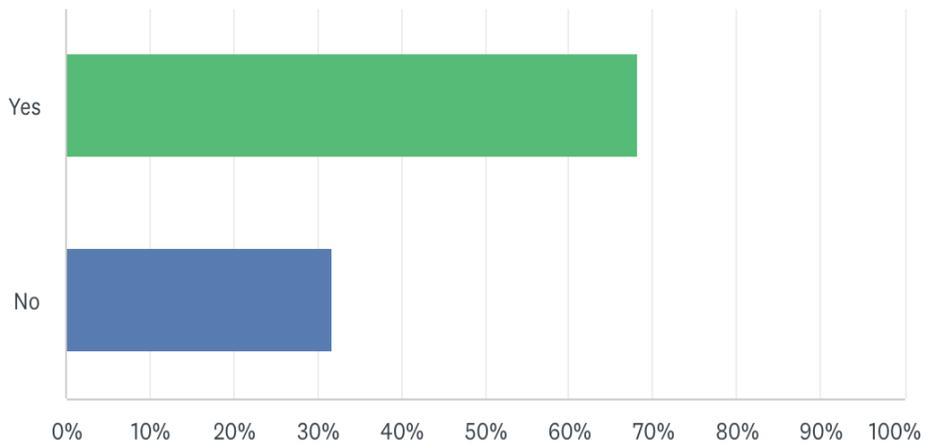
Only 4 respondents were between the ages of 26 and 30 and 1 respondent was 32.

Survey respondents were between the ages of 15 and 32.

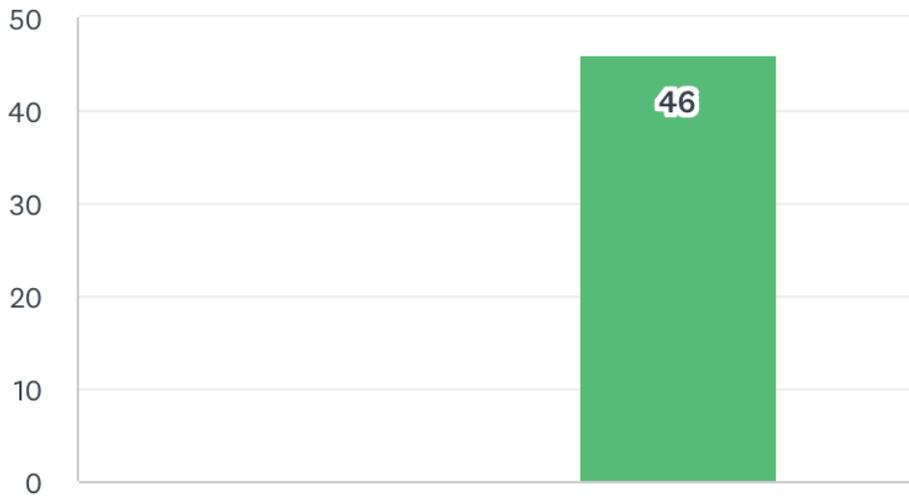
## Music Industry Accessibility and Barriers

## Do you feel you face barriers to music industry careers?

Just under 70% of survey respondents felt they faced barriers to music industry careers.



## Do you feel you have access to music information/support on music industry careers in Wales?

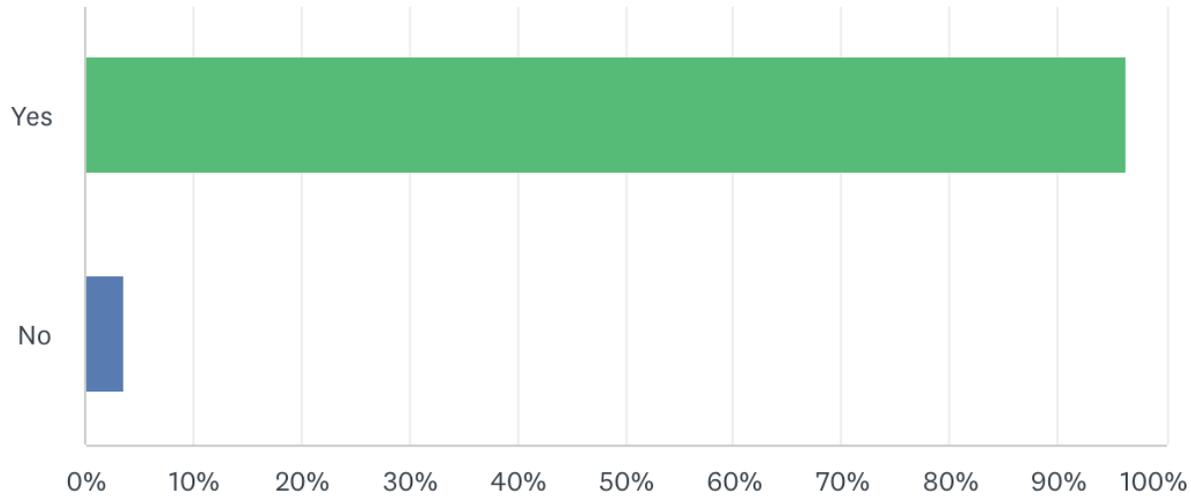


Under 50% of survey respondents felt they had access to information and support on music industry careers in Wales. This question was not asked in the discussion sessions.

## Would you personally use and benefit from a music industry focused

## digital gateway?

82/85 Respondents would use and benefit from a music industry focused digital gateway!



## APPENDIX 2: About the discussion groups

Organisation	Background
Plasmawr High School	Welsh language high school in Pentrebane, Cardiff.
USW	The University of South Wales is a public university in Wales, with campuses in Cardiff, Newport and Pontypridd. It was formed on 11 April 2013 from the merger of the University of Glamorgan and the University of Wales, Newport.
Inscape Band	Swansea based music band doing progressive rock and roll.
RWCMD	The Royal Welsh College of Music & Drama is a conservatoire located in Cardiff, Wales. It includes three theatres: the Richard Burton Theatre, the Bute Theatre, and the Caird Studio. It also includes one concert hall, the Dora Stoutzker Hall. Featuring music courses around jazz and classical music genres. Its alumni include Anthony Hopkins, Aneurin Barnard and Rob Brydon.
Addison (Anthem YF Member) & Friends	A group of friends and musicians from across Wales.
Sound Progressions	Sound Progression is a Cardiff based organisation dedicated to improving the lives of children and young people, particularly those aged 10-25 years and from diverse and/or socio-economically disadvantaged backgrounds.
Larynx Entertainment	Welsh Hip-Hop/Grime Platform supporting the development of young artists in Wrexham.
CMC	A conference and exhibition project supporting the South Wales MOBO music scene by

	CONNECTING, INSPIRING and PROGRESSING well established and up and coming music artists.
Beacons	Beacons is a pan-Wales organisation aiming to empower the next generation of young people (aged 16-25) aspiring to work in the Welsh music industry.
Focus Wales	FOCUS Wales is an international multi-venue showcase festival taking place in Wrexham, North Wales, which places the music industry spotlight firmly on the emerging talent that Wales has to offer the world, alongside a selection of the best new acts from across the globe.
The Talking Shop	The Talking Shop is a cultural and democratic information centre that encourages and facilitates public engagement with creativity, arts and culture, and democratic systems and structures.
Endaf's High Grade Grooves	High Grade Grooves started life as a club night in North Wales pushing House & Nu Disco music in 2015. In 2019 High Grade Grooves became a record label. It's primary objective, to promote Electronic music with its roots in Wales, giving a platform to Welsh artists and producers to share their music beyond Wales's borders.
Aisha (Anthem YF Member) & Friends	A group of friends and musicians from across Wales.
UCAN	UCAN Productions is a performance and creative arts co-operative for blind and partially sighted children, young people and their friends.
Anthem Youth Forum	Anthem Youth Forum brings together young creatives aged 16 – 24 years old from a mixture of genres and music backgrounds to work with Anthem over the period of a year and help shape the future for young music creatives in Wales.

## APPENDIX 3: About the Author - Violet Hunt-Humphries

Violet Hunt-Humphries is a Cardiff born musician from an artistic family. A singer, guitarist, pianist and music enthusiast of all genres and loves working within the creative community.

She is the co-founder of a voluntary music project called Foxy Roxies. This project supports local artists in portfolio development through recording/filming live sessions, photoshoots, interviews and promotion. Creating content to support artists on their journeys and sharing works made by the local music scene on their platform. FR is a networking project that brings all types of industry creatives together during their activities including event management.

Violet is a keyboard/synth player and front woman of a band called Holiday In The Mind and also fronts for her most recent musical endeavour, 'Nookee.' She currently manages both bands herself.

Violet spent 6 months employed by Anthem under a Kickstart placement as an Admin and Research Assistant, where she spent her time running this research around starting to shape Anthem's Digital Gateway through discussions with young music creatives across Wales.

**d.**

**2022**