# REPORT SUMMARY - A Blueprint for the Future: a new generation ready to transform the music industries.

*A* [*Blueprint for the Future*](https://new.youthmusic.org.uk/blueprint-future) features the voices of 1,300 young people (aged 18-25) with plans to begin careers in the music industries. It showcases how, despite the overwhelming tenacity, determination, and entrepreneurial spirit in young people, current routes for them to move from education to employment are not fit for purpose. The report highlights some of the reasons why the existing music industries are so lacking in diversity, which is crucial to creativity and economic success.

*A Blueprint for the Future* sets out a positive vision for change that’s centred on the power of cultivating young creatives across the music industry. Support of young people is fundamental to avoid a narrow and homogenised pool of music professionals, and to ensure the industry is a thriving environment filled with diversity, creativity, and fresh ideas.

## Key findings

### Developing sustainable careers

* 48% were already earning money from music. Over a third were earning through performing, and between 20-25% were earning from either composition, sessions, recording, teaching and/or non-music content creation.
* The most popular role people want to pursue was Artist / Performer at 44.1% - more than double the popularity of the second most frequent choice: Music PR / marketing at 21%.
* 60% of those earning money were doing so from more than one music-related role, with the number of roles increasing with age. However, this seemed to be more out of necessity than choice with only 17% of those surveyed motivated by the idea of having a ‘portfolio career’.
* 2 out of every 3 (66%) said they would be very likely or likely to pursue another career if they were struggling to earn a sustainable income from working within the music industry in the next 5 years. Nearly 1 in every 3 of the young people we spoke to (31%) were already considering careers in other industries.

### Socio-economic background

* Social class was found above all else to influence young people’s chances of earning money through music. Those from lower income backgrounds were significantly less likely to be earning money through music than those from higher income backgrounds. This disparity held even if they had both studied music at school, college or university.
* A lack of access to relevant industry connections was the third most significant barrier young adults identified as stopping them from breaking into the music industries (21.4%) regardless of social background. This ‘who you know’ barrier is experienced even more acutely by those from lower income backgrounds who are nearly half as likely to access networking opportunities (10% vs 18%) and less likely to access mentoring (11% vs 17%).
* Those from lower income groups were more than twice as likely to be unaware of funding schemes to support them (17%) than their higher income counterparts (7%). Beyond this, they were nearly twice as likely to report they haven’t had access to anything to help them achieve a career in the music industry than those from higher income backgrounds (14% v 8%).

### Gender

* Women were less likely to be currently earning than men (41% vs 55%). Social class was also a huge determinant when analysing which women are earning from music. Those from lower income backgrounds were markedly less likely to be earning from music than men, and although women from higher income backgrounds fared better, they were still significantly less likely to be earning than their male counterparts.
* Although women with A-Level qualifications are almost as likely to be earning through music as men, the divide grows significantly at degree level, with 60% of male graduates compared to only 40% of female graduates. Even when women have studied music-specific qualifications they remain less likely to be earning than men holding the same level of music qualifications.
* Women were more than twice as likely than men (13% vs 6%) to say they hadn’t had access to any support in order to help them achieve a career in the music industries.

### Ethnicity

* Black, Asian and Minority Ethnic respondents were marginally more likely to be earning from music than white respondents and there were negligible differences between different ethnicities. The biggest distinction was between higher income and lower income people from BAME backgrounds, meaning social class remained the most consistent indicator as to whether people were earning money from music.
* Barriers to gaining experience were found to be higher for those from Black, Asian and Minority Ethnic backgrounds, with less access to unpaid internships than those from white backgrounds (12% vs 19%). However, Black, Asian and Minority Ethnic respondents from higher income backgrounds were the most likely to be accessing higher education qualifications and courses in subjects related to music-industry day jobs.
* Black, Asian and Minority Ethnic respondents were also more likely to be considering a career in another sector (whether they were currently earning from music or not), with 42% considering areas outside of music, compared with 27% of white respondents.

### Location

* Our research found those from Greater London and the West Midlands were more likely than those from other regions to be making money. In England, there was a clear North-South divide, with those in the South more likely to be earning from music. On average, those in England were more likely to be earning from music than their Welsh or Scottish neighbours.
* Those in rural areas were most likely to be earning through music, followed by those in urban and then suburban areas. In rural areas 71% are earning via multiple routes, against 42% of those in suburban areas and 58% in cities.
* Young people in suburban areas were hardest hit when it came to accessing opportunities, stuck between urban areas (where provision of opportunities is more comprehensive) and rural areas (where competition is potentially less fierce).
* Young adults from suburban areas were less likely to find relevant opportunities in their local area compared with those from urban areas (28% v 21%) and they were less likely to be able to find opportunities that pay enough compared to those from rural areas (25% v 18%). Those that are not currently earning are more likely to perceive a lack of opportunities in their local area as a barrier (27% vs 18%).
* Those responding from suburban areas were less likely to be from higher income backgrounds than those in urban and rural settings.

### [Transforming the Music Industries](https://new.youthmusic.org.uk/transforming-industries)

While undertaking this research Youth Music spoke to countless 18 to 25 year olds working with peers to forge their own paths and innovate around these barriers, often outside of the system. We have dedicated a significant portion of this report to [shining a light on and learning from](https://new.youthmusic.org.uk/transforming-industries) their entrepreneurial and collective approaches. Closer to their clients and audiences, unafraid to try new things, unjaded, passionate and not stuck in old ways, they are building a fairer system from the bottom up. We saw a huge creative and commercial opportunity for our industries to better cultivate this talent and learn from these practices - particularly in times when fresh thinking is needed more than ever.

### [Youth Music Incubator Fund](https://new.youthmusic.org.uk/incubator-fund)

Alongside the report, Youth Music is launching a new £2 million new Incubator Fund, designed to help music industry organisations - particularly micro-businesses and SMEs - to harness the skills and creativity of diverse young talent. Over two years, the Incubator Fund, made possible by players of People’s Postcode Lottery, will offer grants of up to £30,000 to forward-thinking music industry employers to support the careers of people aged 18-25. The funding, which can be spent on wages and support, provides a tangible way for small, independent organisations in the music industry to thrive and collaborate with the next generation and the wider sector.