

Lifeblood: Funding Popular Music Education in Wales

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Abstract

This study investigates the funding of popular music education (PME) in Wales at a time when the Welsh government is examining its current Music Service provision. Our research considers the potential impact of this move on PME in Wales, alongside analysis of the availability of state-funded PME across the four UK nations. Music curricula and funding have historically favoured Western art music (WEAM), with PME often happening in more informal settings. However, this situation has changed in recent years, with both state and private funders now providing more support for PME in Wales. Our research includes interviews with both funders and grantees offering PME activities across the country, finding that the terminology used to describe PME varies widely between organizations. We also observe that Welsh organizations face challenges in both applying for, and receiving, funding.

Keywords: Popular Music Education, Wales, Funding, Fundraising, Grants, Foundation, Curriculum

Introduction

The funding of music education has been an important subject for UK policymakers over the past decade. In their introduction to England's National Plan for Music Education, ministers label music as 'the greatest of art forms', noting that the study of music also improves performance in other subjects (Department for Education 2011: 4). Similarly, Bethan Sayed AM, then chair of the Welsh Assembly's Culture, Welsh Language and Communications Committee (CWLC), suggested that music has long held a paramount role in Wales, declaring her passion to both develop and sustain music in the country (CWLC 2018a: 7-8). With supportive public statements such as these, some policymakers appear to consider music education to be an intrinsic good which contributes positively to society. Furthermore, it is encouraging that the reports and plans published by the Department for Education (England), CWLC (Wales) and Youth Music Initiative (Scotland) all recommend that music education should be delivered across a range of genres, including popular music, which has not traditionally received as much public funding. This enhanced attention from UK governments to further embed popular music education (PME) is understandable given its success elsewhere (Kallio 2017: 333), but the means to do so are still being debated in Wales. Currently, the formal music education available to Welsh students can range wildly in terms of cost, availability and genres offered, with Western art music (WEAM) often favoured. Indeed, WEAM has a long history of prioritization in terms of state funding and formal education curricula. As a result, PME also occurs in vibrant informal education settings outside the main curriculum, with a number of UK-based foundations such as the PRS Foundation and Youth Music contributing funds to these external programmes run by organizations across Wales. However, both state and private

grant makers must now grapple with the considerable economic impact of the global Covid-19 pandemic. This has already resulted in the re-allocation of resources to immediate necessities, with both types of funder directing emergency support towards artists and organizations that have already incurred significant financial losses (the potential impacts on music funder policies are discussed later in the chapter).

This chapter scopes the changing landscapes of funding for PME in Wales, considering the potential impact of a centralized system in Wales through analysis of the current state- and privately-funded PME provision. Firstly, we provide comparative context to the Welsh cultural policy environment by analyzing the availability of state-funded PME across the UK's four nations. We then present the findings from interviews with funded organizations and artists and private funders. Our analysis is informed by personal insights that both researchers gained through former roles at private music funder PRS Foundation.

The recent reports issued by the CWLC, which involved consultations on music education, have reinforced that music education is valued in Wales in terms of state funding and that there is unmet demand for non-traditional and popular music tuition (2018a). In the context of the different UK nations' music education systems, Wales and Northern Ireland have, however, faced some of the same issues with their existing Music Services in terms of variations between regions' funding for music, pay for music educators, availability of genres, and the cost to students and their families, a situation which has led, understandably, to questions of inequality of access (Consultancy.coop 2020; CWLC 2018). The lack of ring-fenced (i.e. guaranteed) funding for music education in Wales contributes to the variability of services offered across regions and leaves some areas such as Denbighshire and Wrexham in North Wales lacking council support for their provision. Hence, the Welsh Government is considering a national centralized system, and it is within this context that our research

examines state-funded provision for PME across Wales, England, Scotland and Northern Ireland.

Method

This research draws upon analysis of cultural policy documents and reports from each of the UK nations, in addition to structured interviews. Our interviewees comprised two funded organizations, a funded artist (all based in Wales) and three UK-based music funders (one of which chose to remain anonymous). Table 1 summarizes the participants. The Welsh organizations represented areas across the country, including Aberystwyth, Rhondda, and Wrexham, whereas the two named funding organizations are based in London. As our research questions were specific to organizations in Wales offering PME training and organizations funding the development of artists in Wales, we used purposive sampling to target these specific organizations. Some organizations we contacted did not respond and some stated they did not have capacity to respond to our questions, perhaps reflecting the pressures on staff in busy funding environments. Despite these challenges, the responses we received captured an array of views from funders and grantees.

All interviews were conducted through email, allowing participants to respond in their own time and with the aim of acquiring a greater regional spread than would have been possible in person. Consent forms were used, with participants given the option of anonymity. Eleven questions were sent to organizations and artists, with funders receiving ten. The interview questions posed to funders covered topics including their views on education, funding and terminology. Whereas grantee organizations and artists were asked questions about their programmes, terminology and their views of the funding process.

Table 1 Interviews Conducted

Interviews Conducted	Type	Location
Roughion	Funded Artist	Aberystwyth, Wales
Forté Project	Funded Organization	Treorchy, Wales
FOCUS Wales	Funded Organization	Wrexham, Wales
PRS Foundation	Funder	London, England
Youth Music	Funder	London, England
A private UK funder	Funder	UK

All responses were received in text, with the researchers analysing these within software using a thematic analysis approach in line with Braun and Clarke (2006). Through multiple readings, the researchers coded pieces of the texts to create categories and ultimately identify meaning. This was in line with what Brinkmann and Kvale class as a ‘data-driven’ form of ‘meaning-coding’, where codes are developed through readings of the data (2018: 121).

Genre Disparity in Curricula and Funding Allocations

The dominance of certain genres in musical tuition is not consistent across European education systems. Indeed, researcher Alexis Anja Kallio notes that PME has become an inclusive form of learning in Nordic countries, with popular music established as the foundation for most music instruction (2017: 333). Despite this recent pedagogical success, Kallio refers to the conservative legacy of philosopher Roger Scruton, noting his passion for the ‘preservation of high art’s status in schools’ (2017: 332). The influence of WEAM in music education curricula across multiple countries has also been

referenced by other researchers and arts experts (Cremata et al. 2016; Green 2008; Moir and Stillie 2019; Taylor 2019). The CWLC's *Hitting the Right Note* report of 2018 acknowledges the historic genre imbalance, recommending a greater investment in PME. But it is not only the education sector that has historically favoured WEAM. For decades, it has also been heavily supported by both state-backed and private music funders. Many large art music organizations such as the Royal Opera House have historically benefited from a strong heritage stretching back centuries, which has resulted in effective office infrastructure, desirable locations and a large fundraising base of private and public supporters (Royal Opera House 2020). In a 2011 report, academic Paul Carr noted that popular music in Wales attracted relatively little support from the Arts Council of Wales (ACW) when compared to the funds awarded to large classical music organizations (2011: 2). More recently, the former CEO of industry trade body UK Music, Michael Dugher, claimed that Arts Council England (ACE) risked the impression that it is 'too posh for pop' and 'elitist', accusing it of 'apparently prioritising opera and classical' in its national portfolio of funded organizations (cited in Romer 2018). He suggested that only a small proportion of funding was given to popular music organizations when compared to opera companies, arguing that the disparity in funding is 'manifestly unjust' and urging fairer allocations across genres (cited in Romer 2018). This analysis was however criticised for encouraging rivalry between practitioners and for its limited scope, focusing as it did on only one funding programme (Romer 2018).

One of the counter-arguments for funders subsidising WEAM has been that popular genres will be supported in the marketplace whereas WEAM activities can be costly to maintain and generate little income (therefore requiring subsidy to survive). Director of the Association of British Orchestras, Mark Pemberton, posits that the structural costs for orchestral music are very high, with many tickets subsidised at low prices (cited in Arts

Professional 2018). It should also be noted that well-established music organizations such as the Welsh National Opera and the aforementioned Royal Opera House have suffered a major financial blow during the Covid-19 pandemic, as traditional income streams such as ticket sales have dried up. A UK government support package was announced in July 2020, with £59m allocated to Welsh organizations (Owen 2020). However, the amount initially allocated to cultural recovery by the Welsh government during July 2020 was actually £53 million, leading to questions from Plaid Cymru (a Welsh nationalist party) and the Welsh Conservatives regarding the remaining £6m (Carr 2020a). Prior to the UK government's announcement, funders such as ACW, PRS Foundation and Help Musicians UK had already acted promptly and decisively to offer emergency support to artists and music organizations. Despite this admirable support, difficult decisions must be taken in the near future, with grantmakers having to prioritise their funds amidst international economic turmoil.

Despite a historical bias towards WEAM, many music funders are now amending their strategy to be more inclusive, broadening their support for a wider range of genres and projects. Doing so is in line with the approach advocated by music education researcher Lucy Green (2008) and arts administrator Kenn Taylor (2019), both of whom suggest a balanced approach to the curriculum, incorporating multiple genres. ACW, for example, now supports many organizations via its flagship programme Arts Portfolio Wales, with previous critic Carr acknowledging that the funder's support has improved in recent years to cover a wider base of musical activities.¹

Programme grantees offering some form of artist development or music education activity include Canolfan Gerdd William Mathias, Live Music Now Wales and Ty Cerdd. Organizations within Arts Portfolio Wales are expected to support ACW in

¹ Paul Carr, in email conversation with the authors, July 13 2020.

delivery of its Corporate Plan (covering the period 2018-2023), being described as vital partners in the process (ACW 2020a). Two of the Plan's key commitments are (1) to enable more people to participate and work in the arts and (2) to develop and nurture artistic talent. Such commitments demonstrate that the funder is developing a more inclusive and diverse strategy. In the Plan's introduction, ACW Chief Executive Nick Capaldi acknowledges the historical issue of a perceived bias:

For many people, any reference to 'the Arts' still carries with it perceptions of an elitist activity that is for the few and not the many. We've worked hard to dispel the myth that the value and benefits that the arts bring are limited to an exclusive minority. But the evidence shows that in spite of some success, we're still not doing enough. (Capaldi cited in ACW 2018: 8)

This statement, along with Capaldi's commitment that the funder will extend its 'work with children and young people' (ACW 2018: 7), bodes well for those providing PME activities in Wales.

State Support for PME in Wales

ACW receives over £30 million per year from the Welsh Government (CWLC 2018b: 11). In addition to its Portfolio programme, it supports organizations offering PME and artist development activities through a range of funding schemes, also supporting ensembles and individual artists who may offer outreach activities as part of their funded work. Such grantees and partners include Cardiff venue Clwb Ifor Bach and artist development programme Horizons (run in partnership with the BBC). ACW and the Welsh Government have also supported the Lead Creative Schools programme, involving over 500 schools throughout the country. Teachers, pupils and industry professionals work on creative projects together, encouraging new pedagogical practice (ACW 2020b). An interim report on

the programme's parent initiative, Creative Learning through the Arts, shows the programme's positive results in providing consistency in collaborative initiatives between education and the arts. But the report also warns that maintaining the programme would be challenging if financial support is withdrawn. Another concern raised is the difficulty of assessing the impact of creative learning on other non-arts subjects due to 'a lack of access to data held by the Welsh Government' (Romer 2019). Furthermore, the National Endowment for Music, now known as Anthem, was established by the Welsh Government in 2017 (via a £1m investment administered initially by ACW) in response to local authority cuts, with ministers hoping that both private and public sector would contribute to the fund (Hume 2017). The fund's aims include developing musical opportunity across all genres, with accessible opportunities for all young people between 3-25. It seeks to nurture talent and 'support career pathways in music', but asserts that it is not a replacement for music education services. Funding for music activities is likely to be available from 2021 (Anthem 2020).

Funding Challenges for PME in Wales—the *Building Resilience* Report

The *Building Resilience* report outlines the challenges that those providing PME activities in Wales are likely to face in the coming years, alongside other arts organizations (CWLC 2018b: 7-41). Beyond state support, arts organizations may have several other fundraising options depending on the nature and location of their work, including increasing commercial revenue (e.g. ticket sales, hiring out space) and generating income from private foundations, business donations and individual philanthropy. Despite the CWLC's encouragement for organizations to diversify their income streams, the report references a lack of business and philanthropic investment for Welsh arts organizations. It acknowledges the dominance of

London and South East England within the UK² in attracting such funds, partly due to the lack of high net worth individuals and major companies based in Wales. The economic dominance of these two English regions has been long-running, with the Trades Union Congress arguing that wealth and prosperity continue to concentrate there at the expense of other parts of the UK (cited in Elliot, 2017). However, the CWLC also notes that a company's size and level of fundraising expertise may also affect the level of success when applying for such support (2018b).

In their response to the report, ACW states that the application process to private foundations is highly competitive. Arts and Business Cymru also respond that, despite this level of competition, 'many London-based trusts still express a desire to invest more in Wales' but 'that the number and quality of applications remain low' (cited in CWLC 2018b: 19). The lack of parity in geographical support is a concern echoed by English regions, with a recent ACE study finding that in 2017/18, London received two-thirds of funding from private sources. Therefore, ACE similarly acknowledge that further effort is needed to address the imbalance (ACE cited in Redmond 2019). The *Building Resilience* report also suggested that the Welsh Government could do more to 'raise awareness among UK based trusts and foundations of the excellence on offer from the arts in Wales', also noting, vice versa, the responsibility of UK foundations to address the 'disproportionate and inequitable' geographical spread of funding (CWLC 2018b: 23). Another concern raised is that arts organizations face fundraising difficulties due to a perception that the arts are less worthy than other charitable causes (CWLC 2018b: 18).

Yet there has already been some ongoing, collaborative good practice between state-backed and private funders. PRS Foundation has collaborated with ACW, the Welsh

² The UK nations of Wales, Scotland and Northern Ireland have devolved powers and parliaments. While London is the capital of England, it retains a position of power as the location of the UK's central government.

Government (via Creative Wales) and Wales Arts International on several funding programmes, with all organizations contributing financial support to Welsh artists. Such programmes have included Beyond Borders, Momentum, New Music Biennial and the International Showcase Fund. This partnership is a good example of a UK-wide private grantmaker working with a state-supported funder to ensure that regional differences are considered and equitable funding decisions are made. Similarly, Help Musicians UK launched a consultation process in early 2019 in order to find out more about Welsh music organizations. Their online survey and round-table discussions considered creator and industry needs, thus informing the charity's strategy in Wales and addressing 'currently underserved' areas (Help Musicians UK 2019). Wales's Anthem fund also announced a partnership with London-based Youth Music in 2019, supported by funding from the People's Postcode Lottery. As part of the long-term agreement, 'Youth Music will partner with Anthem to extend its investment into Wales', with the relationship also encouraging knowledge exchange between nations (Anthem 2020).

Music Service Funding in Wales

Funding for Music Services³ is mainly delivered by local authorities (typically connected with a city or county), in turn supported by the Welsh Government's Revenue Support Grant (RSG), although this is not ring-fenced and is therefore inconsistently distributed across Wales depending on the local situation (Consultancy.coop 2020: 17-18). To enhance music education provision in recent years, the Welsh Government has provided additional support totalling £3m between 2018-2020, distributed to local authorities (most commonly local councils) (Consultancy.coop 2020: 18). Parents often pay for both lessons and ensemble participation at varying rates across the country (Consultancy.coop 2020: 23-24), with Music

³ We capitalize this term due to the preferred formatting of the Music Service and Music Hub websites.

Service ‘Friends’ charities playing a key role in supporting lower income families (Consultancy.coop 2020: 24).

In 2018, the *Hitting the Right Note* report recommended that Music Services in Wales be accountable to a new national body, funded by the Welsh Government and operating through a regional delivery system to ensure equality of provision across the country (CWLC 2018a: 20)⁴. This would mark a move similar to that undertaken by England, whereby Music Services are funded and held accountable by a central organization (in this case, ACE). To establish such a body, the report suggests a reallocation of funding from local authorities. It also proposes a National Action Plan for Music, to provide a strategy for achieving consistency across funding, curriculum, access and staff terms. At the time of writing, such a plan has not been launched.

Given the *Hitting the Right Note* report’s additional recommendation to broaden the scope of genres offered in the music curriculum, the prospects for PME in Wales are tentatively positive. The CWLC’s proposed move to a national system arises from a concern around the variability of service delivery between different service providers and areas (CWLC 2018a: 21). As an example, the *Hitting the Right Note* report references the challenges faced by Wrexham County Borough Council in North Wales, which has taken the decision to cease funding for its Music Service. The report also notes that local authorities are effectively passing the costs of music provision on to parents, thus creating a two-tier system based on who can afford tuition (CWLC 2018a: 36). Moir and Stillie raise a similar concern regarding UK secondary music curricula, noting that students applying for higher education popular music courses are ‘effectively being forced’ into extracurricular learning out of their own pockets due to insufficient opportunities within formal secondary

⁴ The country’s regions are defined as North Wales, Mid Wales, South East Wales and South West Wales (Business Wales, 2020).

courses. The authors argue that this situation therefore fosters inequality and is considered by the authors (citing Reay 1998), as an ‘effective class exclusion’ (2019: 212). In the Welsh government’s response to the *Hitting the Right Note* report’s recommendations, the Cabinet Secretary stated that she ‘is not generally supportive of ring-fenced funding’ and that ‘locally elected politicians are best placed to make financial decisions about services in their area’ (Williams cited in CWLC 2018a: 59). Funding for Music Services is thus varied across Wales, with a range of models from private providers (Cardiff and Vale Music Service) to co-operatives (Wrexham, Denbighshire). Income can take the form of local authority support, parental contributions, grant funding, donations from patrons and fundraising events such as concerts.

More recently, the Music Services Feasibility Study was published in January 2020, with the intention to ‘identify and assess options for the future delivery of Music Services in Wales’ (Consultancy.coop 2020: 9). The study considers options for future Music Service delivery and a potential National Plan for Music Education in Wales. It also acknowledges the complexity of the current situation, describing a system with ‘little consistency and coherence in terms of the nature, cost and charging of provision’ (5). The study notes that financial pressures were regularly mentioned as a ‘formidable constraint’ (6) and a ‘fundamental issue’ stemming from the report authors’ conversations with stakeholders (27). Local authorities’ ‘considerable budgetary pressures’ are also referenced as a major concern (28). *The Music Services Feasibility Study* thus presents five structural options for the future, with one of these suggestions focusing on the creation of a national body. The report concludes that a National Plan for Music Education in Wales should also be considered, with the Welsh Government to decide whether such a new organization should be created to design and deliver the plan (8). Funding sources for a new national body could include government funding, parental fees and charitable grants (76), although the report notes a

concern that demand for the latter may create competition with ‘existing organizations that rely upon such funding streams’, in addition to a potential ‘conflict of interest with Anthem’ (79).

State support for PME in England, Northern Ireland and Scotland

The *Hitting the Right Note* report (CWLC 2018a: 20) proposes a more centralized system of music provision, funded by the Welsh government but still administered regionally. To consider these recommendations against other existing systems in the UK, we now examine the state support available in England, Scotland and Northern Ireland. In the section on England, we discuss in detail the Hub-type structures currently being discussed as options for Wales. Northern Ireland is also discussed in detail partly due to the complexity of the political situation, including the context of popular music education, and the potential changes to the music education system. Scotland’s system is not currently in such a state of flux, so we provide a shorter overview of the system’s key outcomes to date.

England

England’s National Plan for Music was published in 2011, following a report earlier that year by Darren Henley (then head of Classic FM, now Chief Executive of ACE). Strongly supporting the continuation of state support for music education, Henley’s report also referenced the additional funding opportunities for music education organizations (such as potential support from charitable foundations, philanthropists and industry). The report thus recommended a mixed economic model to fund music education both in and out of school, including parent fees, government funds, local authorities and private sources. In line with the *Hitting the Right Note* report (CWLC, 2018a), Henley noted that a passion for music education is not shared across all local authorities and therefore suggested ring-fencing funds to ensure a consistent approach to access across the country. He also recommended the

creation of Music Education Hubs, which were later implemented in 2012 (Henley 2011). Such Hubs comprise various organisations including schools, arts organisations, community groups and local authorities to take a co-ordinated approach to music education which responds to local needs. They are typically headed by a single organisation, which leads on governance and funding (Arts Council England, n.d.).

Since then, funding for the English Hubs has been awarded via ACE's open application process, with Hub performance evaluated in terms of previously agreed plans. If Wales is to eventually establish a national system, similar to England's, it is important to understand some of the benefits and shortcomings of this system and the constraints facing a transition. Hannah Fourace (Director of Music Education at ACE) credits the first plan's clear expectations for different stages of education, in addition to the opportunity for every child to participate. She also reports that Hubs have 'reached more and more young people each year' (2020). Whilst also acknowledging the positive elements of England's National Plan for Music, music education professional Steve Harker (cited in Carr 2018), argues that the 'pyramid structure' within the English plan misses out on two vital factors, namely (1) 'informal learning practices (the means through which many young people learn music)' and (2) 'the capturing of musical practices' such as pop and rock outside of the pyramid.

Unions have raised criticisms about the English Hub system, ranging from complex application processes and evaluation policies (Musicians' Union, 2017: 2) to concerns about regional inequality (ISM, 2019: 20). Industry trade body UK Music warned of a lack of clarity for Hubs, also suggesting that they should be 'more accountable to local stakeholders' (2018: 3). Fourace comments that despite high levels of engagement thus far, many children are still missing out, particularly pupils 'with Special Educational Needs and Disabilities, and those from lower income backgrounds' (2020). Furthermore, regarding Henley's expectation of additional private investment, it has since become apparent (as

demonstrated in the *Building Resilience* report of 2018) that corporate and philanthropic sources are currently biased towards London-based organizations, negatively affecting other UK countries and regions.

In February 2020, a consultation was launched on a new National Plan for Music Education for England, with a view to publishing an updated document later in the year. School Standards Minister Nick Gibb commented that: ‘All children, regardless of their background, should get the opportunity’ to learn and perform music, also suggesting that the plan should reflect ‘young people’s experiences’ (cited in Department for Education 2020). Fourace suggests ten recommendations for a revised English National Plan for Music, including extending the age range to 25, embedding equity and the empowerment of young people ‘to decide what happens in their music education, with guidance and challenge from experts’. She also recommends that the government grant to Hubs should be increased (2020). Any systemic changes that are made in Wales should thus consider the context of the current setup, including elements such as local authority buy-in, ongoing funding concerns and the new Welsh curriculum planned for roll-out over the next few years.

Scotland

Like Wales, Scotland prides itself on its valuing of music, and the past decade has seen a wealth of reports on music provision and creativity in the curriculum such as those from Scottish Government’s Education & Skills Committee (2019) and its Instrumental Music Group (2013). Scotland is the only UK nation with a government requirement to offer music tuition, and the Advanced Higher exam in music was the sixth most popular subject for Scottish students in 2016-2017 (Rae et al. 2019). The Scottish government is committed to providing students one free year of music tuition in primary school, offered through the Youth Music Initiative as established by the national arts funder Creative Scotland (Creative Scotland, 2019). The current Scottish Curriculum for Excellence includes ‘Expressive Arts’

(including music and music technology), similarly to Wales' new curriculum which is being introduced following Graham Donaldson's *Successful Futures* report (2015).

Northern Ireland

In Northern Ireland, the Education Authority manages Music Services and is, in turn, sponsored by the Department of Education and the Department for the Economy. Music Services were previously overseen by five Education and Library Boards (ELBs), but the Education Authority replaced both the ELBs and a Staff Commission in 2015. The Education Authority then finalised a Music Services Interim Structure Consultation in March 2016, with the resulting recommendations including 'the need for harmonisation of policy, procedures and practices across the legacy ELB Music Services Offices' (Education Authority NI 2018: 52). In January 2017, the National Assembly of Northern Ireland was suspended for three years, and it is difficult to assess how the closure has impacted state-supported music education provision and funding. Regardless, the result of the commission appears to be the launching of a further review, with 'the aim of moving to a national service with three regions, a unified service offer, a common pricing policy and common terms of employment for staff' (Consultancy.coop, 2020: 48).

Given Northern Ireland's distinct political history, the genres offered in musical training are considered sensitively, and 'the location and socio-political nature of the communities which schools serve has a distinct bearing on the types of musical activity workable in schools' (Burgess, 2016: 22). Therefore, the musical activities provided by Music Services have been seen as a way to cross religious boundaries (Burgess, 2011; 2009; Morgan 2000 cited in Burgess 2016). Despite an enduring focus on WEAM in GCSEs and A Levels⁵, curriculum changes in Northern Ireland mean that 'music departments have been

⁵ The main UK academic assessments for the age groups of 15-16 (GCSEs) and 17-18 (A-Levels).

urged to offer related courses in music technology and performing arts [...] in some cases, music teachers are required to teach other subjects' (Burgess, 2016: 24).

Other financial support for music training offered in Northern Ireland includes the 2019 Creative Learning Fund, receiving £150,000 from the Arts Council of Northern Ireland to pair post-primary schools with artists for projects including music production (Arts Council of Northern Ireland, 2019). Regarding PME opportunities, The Oh Yeah Music Centre (OYMC) in Belfast provides training and resources for current and aspiring music-makers. Its training and programmes cover talent development, promotion, mentoring and music tourism, supported by a mix of private and public funders (OYMC, 2019).

Private Funding of PME in Wales

Definitions and Criteria

Although the academic community uses 'popular music education' as its preferred pedagogical term (Smith and Powell, 2017), our research found that both funders and grantees are more likely to refer to such activities as 'artist development' or 'talent development'. These terms align more closely with the terminology used by music industry businesses and news sources. For example, funded organizations such as Forté Project (based in Rhondda Cynon Taf) describe their programme as an 'artist development scheme',⁶ with FOCUS Wales (Wrexham) using the term 'talent development'.⁷ These terms are in line with the language used by fellow grantees based in other areas of the UK, such as 'music development' (Urban Development 2020; Warren Records 2020) and 'talent discovery and development' (Future Bubblers 2019). Welsh electronic artists Roughion (Aberystwyth) describe artist development as 'a way of creating what's already there with an artist and evolving it to work the way they

⁶ Spike Griffiths, in email conversation with the authors, October 7 2019.

⁷ Neal Thompson, in email conversation with the authors, August 19 2019.

want: An extra set of ears on a riff, or an independent voice on a track'.⁸ For them, developing an artist seems to be about feedback on creative work and ongoing support to realise creative vision.

One of the key differences in terminology *between* funders is found within their criteria. Private funders each have a unique set of aims and objectives, which translate in to their grant making priorities. For example, PRS Foundation is primarily supported by (and its office situated within) the UK's royalty collection society PRS for Music, so its funding decisions therefore reflect the diversity of genres within its parent company's composer membership. This diversity of genres means that the expert advisors used in PRS Foundation's assessment process for grants need to consider different contexts within genres. In terms of how this would translate to PME projects, PRS Foundation's Joe Frankland notes:

Our Open Programme splits decision panels into Classical and non-Classical meetings. For organizations offering popular music educational opportunities this system means applications are judged by those working in relevant genres so any educational element will be scored within an appropriate context... if assessing a Hip-Hop-based project which involves secondary school students, the educational element will be judged based on relevance to those wanting to develop careers in commercial music genres rather than traditional academic objectives.⁹

There is therefore an emphasis not just on developing musical skills but on providing training and development opportunities for individuals who have committed to, or are exploring, a career in music. Furthermore, Frankland explains that:

⁸ Roughion, in email conversation with the authors, October 1 2019.

⁹ Joe Frankland, in email conversation with the authors, July 15 2019.

[We] would define an education project as one which includes imparting specialist knowledge to a group of (usually young) music creators who are looking to forge careers in music. Our definition of music education doesn't necessarily vary per genre...Ultimately, we focus on outstanding music and music creator development so would only fund an educational project that clearly demonstrates artist development.¹⁰

In his view, an educational programme potentially supported by PRS Foundation might be about transferring knowledge from one music creator to other aspiring music creators with the aim of achieving artist development. Frankland clarifies that, for PRS Foundation, music education is considered a factor in the overall artist development process:

It's fair to say that the grants team and our panel of industry advisors would usually consider music education supporting early career progression. As such, it is considered at least one step on the progression ladder below traditional artist development.¹¹

Another private UK funder defines PME as:

Education delivered by an institution that focuses on training for the popular music industry either as a performer, music technologist or manager. [There] [w]ould be more focus on modern instrumentation, genres, techniques and industry. You would receive a qualification after this... I suppose in its broadest sense this could be anything from music lessons at school to a popular music MA.¹²

Another UK-based music grantmaker, Help Musicians UK (previously known as the Musicians Benevolent Fund), retains its forerunner's focus on care for older

¹⁰ Frankland in email conversation with the authors.

¹¹ Frankland in email conversation with the authors.

¹² An anonymous private UK funder, in email conversation with the authors, October 14 2019.

musicians alongside artist development programmes. It also funds research in to, and practical support for, musicians suffering from mental health issues.

Funders may therefore consider the wider-ranging concept of artist development to include a greater array of industry links and connections, being the ‘last step before becoming a professional’, whereas someone engaging in PME may still require further training (and/or qualifications) to become a professional musician.¹³ Indeed, our interview with Youth Music revealed that they saw PRS Foundation and other private funders as funding available for the purpose of ‘artist development’, which ‘begins at the point where an artist had decided to pursue a career’. On the other hand, ‘music education is what they take part in prior to mak[ing] this decision’.¹⁴

Youth Music supports music-making activities for young people in England and its priority is funding organizations with ‘projects that are underpinned by musically inclusive practice’.¹⁵ Such projects should:

...Break down any barriers the participants may face and put the voices of the children and young people at the heart of the work... The emphasis is on young people’s self-expression and creativity, supported through a wide range of genres and musical activities. Projects should be aiming to help young people develop musically, personally and socially in a supportive environment that encourages progression – both within the project, and beyond.¹⁶

Whilst referencing inclusive practice, self-expression and musical creativity, the funder explains here that such developmental principles span a *range* of genres. Indeed, alongside its support for PME, Youth Music works with organizations that incorporate WEAM in their

¹³ Anonymous private UK funder in email conversation with the authors.

¹⁴ Youth Music, in email conversation with the authors, July 30 2019.

¹⁵ Youth Music, in email conversation with the authors.

¹⁶ Youth Music, in email conversation with the authors.

programmes, such as National Youth Arts Wales, Anthem and, via its partnership with PRS Foundation, Ty Cerdd (Youth Music, 2020). As with Youth Music's focus on children and young people, funded organizations such as Forté and the London-based Urban Development both primarily focus on the 16-25 age group, whereas Ty Cerdd's CoDI scheme does not reference an age limit. This focus on training for older musicians aligns well with recent policy recommendations such as the Augar review's reference to a lifelong learning allowance (Department for Education 2019). PME for mature learners may be seen as both creatively valuable and a potential growth area for providers, either through such funded programmes or via further and higher education institutions.

Funder Support for Career Pathways

Researcher Toby Bennett notes the many challenges in implementing a desirable clear-cut pathway from PME to industry employment, reporting that some practitioners adopt an antagonistic approach to the value of higher education in preparing students for the music business. He reports that a widespread influential opinion is that 'the value of qualifications is not recognised at all', also observing a notable disconnect between higher education and the industry (2015: 38). PRS Foundation's Frankland suggests that, '[L]iaison between educators and the music industry would help change that perception or at least demonstrate the role of music education in developing artists for the future'.¹⁷ Debra King of Manchester's Brighter Sound (2018) adopts a similar tone:

The 21st Century early career artist doesn't have a career path clearly marked in front of them—the lack of value the education system places on music and the weak connection between education and the industry creates a distinct scarcity of clear

¹⁷ Frankland, in email conversation with the authors.

progression routes and artists are left to develop their own, often without a diversity of role models that they can identify with.

Such a lack of progression routes and role models means that the work done by organizations such as Forté and FOCUS Wales to bridge the gap between musicians, educators and industry is highly important. Forté, which has a chapter dedicated to it in this collection, offers a year-long artist development programme for aspiring artists originating from or residing in Wales, whilst also engaging with educational institutions to develop students' music business skills. Such collaboration helps to change the perception of music education's role in developing artists. We therefore see an important role for these funded organizations in supporting aspiring popular music artists beyond the period of compulsory and higher education, into their mid-twenties and, in some cases, beyond. Furthermore, the Music Services Feasibility Study notes that a national plan for Wales could provide musicians for 'a continuing workforce for the music and entertainment industry', also encouraging partnership working and entrepreneurship (2020: 52).

Funded PME Activity in Wales

Sources of income for PME activity in Wales include ACW, private foundations, event ticket sales, business partnerships, direct investment from the Welsh Government and philanthropy (such as Music Service 'Friends' groups). FOCUS Wales, for example, receives financial support from both PRS Foundation and ACW for its core programme of activity, but also lists on its website multiple partnerships with universities, trade bodies and local businesses. The organization receives additional state-backed funding from the Welsh Government and Wales Arts International, but also generates income by selling tickets to its annual festival, which incorporates both conferences and live shows (FOCUS Wales 2020). It is therefore an exemplar for other PME organizations in building a mixed, ambitious funding model over time.

The educational activities provided by funded organizations range from showcase festivals (e.g. FOCUS Wales) to year-long mentoring programmes (e.g. Forté Project). Electronic duo Roughion, selected as a Horizons artist in 2016, work with emerging artists but do not currently work with schools (though they would like to offer DJ and music making workshops). Forté Project has partnered with local authorities, along with PRS Foundation, the University of South Wales and ACW. Its programme is influenced by the previous work of founder Spike Griffiths as a youth music development officer for Rhondda Cynon Taf County Borough Council. Speaking about Forté's origins and aims, Griffiths says:

It was initially based around instilling confidence and self-esteem through the vehicle of music. By providing relevant opportunities, industry advice and creative workshops Forté would be able to positively intervene in the lives of ten young acts who wanted to pursue a career in music. The year is [a] relatively short period, but our aim is to propel the artist forward at a critical time in their creative journey. To do this we engage many professionals, like-minded organizations and funders. We also make efforts to engage the communities in which the young people originate from and do our best to utilise the music venues, facilities and resources in that locale.¹⁸

Forté also works closely with schools (including those from which their artists come), offering workshops, discussions and performances. The organization also engages with aspiring music industry students at colleges and has an agreement with the University of South Wales' Music Business degree course, providing benefits to both parties. FOCUS Wales, meanwhile, receives funding from the Welsh Government, ACW, PRS Foundation and Wales Arts International, alongside other organizations. According to founder and co-owner Neal Thompson, the festival seeks to showcase the talents of artists while giving them

¹⁸ Griffiths, in email conversation with the authors.

a chance to ‘participate in organised industry networking activities and educational panels and workshops (as well as the performances themselves to participating industry delegates)’.¹⁹ It also offers training and planning assistance to help artists prepare for international showcasing opportunities and currently works with universities and colleges including the British and Irish Modern Music Institute (also known as BIMM), Glyndwr University and Coleg Cambria, in providing work or volunteer experience for students.

On the subject of organizations working with educational partners, Frankland states that PRS Foundation has sometimes supported music creators to offer training in schools, with the primary aim being artist development for the music creator in question, ‘with the students’ development regarded as a secondary outcome’.²⁰ Another private UK funder interviewed does not directly fund educational projects in schools but stated that such partnerships could be possible in the future. For now, it provides indirect support through organizations who sometimes collaborate with colleges and universities in addition to its funding for postgraduate study (2019). Conversely, Youth Music’s model involves the funder working closely with schools and Music Hubs, although the organization states that, ‘we are very careful in our criteria that our support doesn’t replace what statutory funding is there to provide’.²¹ The organization’s *Exchanging Notes* report also observes that young people on Youth Music-funded projects often contrast their experience to that of music education at school, also suggesting that such activities may be ‘disconnected from their musical lives’.²² Moir and Stillie similarly note the desire for more PME within UK secondary music curricula, with student participants requesting ‘a greater focus on popular music, in the hope of a more ‘balanced’ curriculum’ (2019: 208). Furthermore, Cremata et al. featured interviews with student participants who criticised their school music curriculum, noting a

¹⁹ Thompson, in email conversation with the authors.

²⁰ Frankland, in email conversation with the authors.

²¹ Youth Music, in email conversation with the authors.

²² Youth Music, in email conversation with the authors.

preference for informal, non-formal or autodidactic processes. The authors note that these learners may ascribe Bourdieu and Passeron's theory of 'pedagogic authority' (1977) to 'role models who are excluded from music discourse in mainstream music education', calling for more research into the potential challenges and merits of such 'mentoring approaches' (2016: 65). Indeed, informal and non-formal extracurricular opportunities may receive funding from both government-sponsored bodies and private foundations, with both the existing literature and our own research showing that such activities are clearly important contributors to musical development.

Best Practices in Applying for Funding

If there is indeed a fundraising skills gap at Welsh arts organizations then this may account for at least some of the issues raised by Arts and Business Cymru, namely a lack of applications and relatively low quality (CWLC 2018b: 19). Researching and then applying for funding is of course time-consuming and to exacerbate this difficulty, private funders are typically small organizations themselves and are often stretched in terms of the time that they can provide to potential applicants. Furthermore, an increasing number of music organizations are also likely to seek funding as budget shortfalls affect the UK nations' arts funding provision (Redmond 2019). It is thus important to note that the diversity of criteria across grantmaking organizations means that a 'cut and paste' approach to applications is not effective—each separate application must be tailored to the funder's specific criteria and language. It is therefore important for applicants to carefully tailor their applications to the specific requirements of each funder. Our previous experience in grantmaking also demonstrated that funders are often reassured by the presence of other funding sources, which help to demonstrate the financial stability of an organization.

During interviews, grantees made several suggestions on how funders could improve their own practices, given that forms and funding platforms often differ considerably.

Roughion's statement that funding is not easily accessed for young musicians suggests that either less funding is available to Welsh organizations or what is available is not made known widely enough to those that would benefit from it. Forté pointed toward the former, stating that 'funding opportunities in Wales for popular music-based projects are currently limited and competitive'.²³ Due to concerns such as these, Carr suggests that the Welsh Government has a part to play in demystifying access to the funding process. Such support could involve providing guidance to the country's music industry personnel on both the availability of funding and its related application processes (2020b).

Conclusions

Our research draws several conclusions regarding the funding of PME in Wales:

1) More state support is required. From Music Services to development agencies, the overriding concern is a lack of funding. It is clear the Welsh Government highly values music as a point of national pride, but regenerating the economy after the Covid-19 pandemic will be a significant challenge. Music education may not be at the top of the list for increased levels of government financial support (despite its relatively high status in Wales), with health and social care now likely to feature more strongly in the public's interest. Strongly positioning music education as a worthwhile activity that enhances wellbeing may therefore be a sensible fundraising strategy from this point forward, given NHS England's recent interest in arts provision through its social prescribing scheme (2020). In this research, we have examined the different systems of PME in Northern Ireland, Scotland, England and Wales. Our research may have relevance to other nations considering a centralized Music Hub system and broader policy considerations about the future of PME.

²³ Griffiths, in email conversation with the authors.

2) Private funders play a significant role in supporting PME in Wales. Private charitable foundations support a wide range of music activities in Wales, particularly artist development agencies such as Forté Project, FOCUS Wales and Ty Cerdd. However, all funders should also acknowledge the difficulties for smaller-scale Welsh arts organizations as referenced in the *Building Resilience* report (CWLC, 2018b). Private funders can further promote their ongoing funding opportunities in Wales by (a) ensuring that such programmes are widely advertised across the country and (b) being more proactive in encouraging organizations to apply for support. Help Musicians UK's 2019 consultation with the Welsh music industry is therefore a significant step in the right direction. PRS Foundation's various Welsh partnerships and Youth Music's agreement with Anthem are also examples of good practice in raising awareness of funding opportunities. However, as is the case with state funders, private grantmakers' future financial support will be severely affected by the economic impact of the Covid-19 pandemic.

3) Funders are also advocates for music education. Funders such as Youth Music play a key role in advocating for school-based music education to better reflect the preferences and experiences of children and young people. PRS Foundation's David Bedford Music Education Award and ACW's Lead Creative Schools are also examples of funders directly supporting pedagogical activities, whilst Help Musicians UK's research on wellbeing has been influential in the wider music industry (Gross and Musgrave, 2016). The contributions of trade bodies such as UK Music, the MU and ISM are also vital in lobbying governments for improving access to music education across the UK.

4) Historically, funding has been biased towards WEAM. However, this is now being addressed, with both state and private funders investing more in inclusive, participatory and popular music-based activities. There is therefore an opportunity for PME in Wales to grow

in terms of (a) its funding levels, (b) its influence with government and (c) its student age range (with scope to engage mature learners over the age of 25).

5) In the UK, both philanthropy and private arts funding are currently biased towards London²⁴ (ACE cited in Redmond 2019; CWLC 2018b; Lloyd Webber cited in Thorpe 2020). Therefore, it is essential that all stakeholders (including artists, funding organizations, individual donors, grantees, education institutions and local governments) play a part in addressing this imbalance. It can be argued that many of the London-based arts organizations attract tourists, generate news headlines and make a significant economic contribution to surrounding businesses. But the success of initiatives such as the Guggenheim Museum in Bilbao and the Tate galleries in St. Ives and Liverpool further suggest that arts organizations outside a country's capital thrive especially well when linked to major institutions.

6) Terminology varies between artists, funders, grantees and academia. A wide range of terminology is used to describe PME-style activities in the music industry, including artist development, talent development and music development. Within these broad terms, there may be further differences in opinion on what they signify. It is therefore imperative that separate funding applications are tailored to the language and criteria used by the relevant grantmaking organization.

Conflict of interest declaration: The authors are former employees of PRS Foundation but have no formal current link to the organization.

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²⁴ As stated above, London remains the location of the UK's central government, despite the UK nations of Wales, Scotland and Northern Ireland possessing devolved powers and parliaments.

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