



DIVERSITY
MUSIC INDUSTRY WORKFORCE 2018



#SelfieLeave Campaign at Westminster



Winners at Women in Music Awards 2017



UK Music at SXSW's British Music Embassy

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MICHAEL DUGHER

Chief Executive Officer of UK Music



As UK Music's recent 'Measuring Music' report demonstrated, our industry is doing extremely well at the moment - growth, exports and our contribution to the economy are all on the up, and our amazing creative talent continues to do Britain proud around the world.

But just because things are going well, that does not mean that we as an industry can sit back and shy away from some of the more difficult challenges we face. Chief amongst these for me is how we can improve our diversity.

To do that, we need to know exactly what is really happening out there. That is why UK Music have worked hard to produce the data we are publishing in this 2018 Diversity Report. Our survey is only a snap shot, but it is one that gives a revealing insight into all sectors of the workforce.

I hope it will prove invaluable to companies, recruiters and policy-makers in their vitally important efforts to boost diversity and inclusion. It is a measure of the good progress we have made in the music industry - but it should also act as a renewed call for us to redouble our efforts going forward.

This survey maps out several positive developments and ongoing challenges that we will continue to track with

future surveys in the years ahead. Because the simple fact remains that we still need to do much more to improve opportunities for people from all backgrounds and every part of the UK to work and be successful in our industry.

We are in a tremendous position as an industry to lead the way when it comes to breaking down the diversity barriers that still remain.

I would like to pay tribute to all the members of our Diversity Taskforce for all their incredible and inspiring work for UK Music. They are not afraid to ask tough questions and they are right to demand more action. They have my total support. Tackling the injustices that still exist in our industry is a huge personal priority for me.

British music is a world-leading success story and one that we as a country should be very proud of. But I want us to be equally proud of our diversity as an industry. Whilst we can point to significant improvements in recent years, the truth is we still have much more work to do.

Just imagine how much more successful our industry could be in the future, if we could only deepen the well from which we draw our talent?

KEITH HARRIS OBE

Chairman of UK Music's Diversity Taskforce



I suppose that the headline message this year is that progress has been slow but steady. This frankly is what we always believed that it would be. The survey remains an important tool in terms of making sure that some of the initiatives put in place across the industry are bearing fruit.

We are continuing to keep our focus on ethnicity and sex as the most obvious indicators that things are changing, whilst remembering that diversity in the industry is about much more than that, with socio-economic background being amongst the important but often neglected areas which needs attention.

There have been many indicators of progress made over the past couple of years and I would like to thank those individuals and companies that have contributed to making this survey a valid and robust document.

I cannot let this opportunity pass to recognise the magnificent work done by Ele Hill over the past three years on behalf of this taskforce, and to welcome Felicity Oliver who has already demonstrated that she will be a very capable replacement.

Keith Harris began work in the music industry in 1974. He joined Motown in 1976 and rose to become General Manager. In 1978, Keith moved to Los Angeles to work with Stevie Wonder and became his Operations Manager.

He returned to the UK in 1982 and formed his own management company. Keith has been involved with the management of various UK-based artists, and still represents Stevie Wonder. He holds an Honorary Doctor of Letters Degree from the University of Westminster and was awarded an OBE for services to the music industry in the Queen's Birthday Honours of 2015.

As well as his role leading the UK Music Diversity Taskforce, Keith is also a Consultant in Performer Affairs at PPL.

FELICITY OLIVER

Head of Diversity at UK Music



As a woman who has recently joined the music industry, I am pleased to have taken on this role at such a pivotal time. The significant increase in the number of young females entering the music industry is extremely welcome.

While it is great news and hopefully a trend that will continue in future years, we want this to be the case across all age profiles.

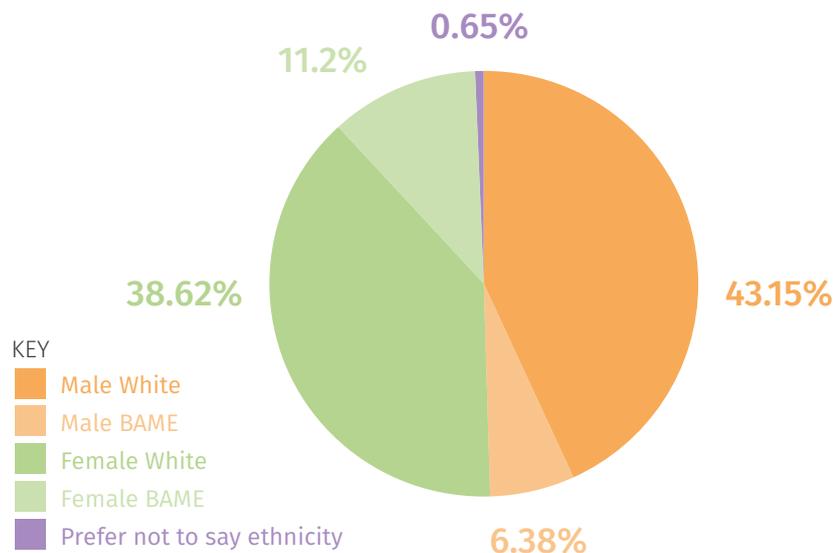
Our study also identified areas where we need to do more to improve inclusion. Analysis from the UK music industry workforce survey reveals a comparatively low number of BAME (Black, Asian, and Minority Ethnic) males.

The chart* (below) shows those respondents who identified a sex and ethnicity. As explained in our methodology on page 25, we use

the terms 'sex' and 'ethnicity' for this report. The chart highlights that only 6.38% of those who responded as male were BAME. The figure is in sharp contrast to the finding which showed that almost twice as many female BAME responded.

The fact that only 17.8% of survey responses came from BAME workers shows we must not take our eye off the ball. A significant proportion of the music industry is based in London and the South East (see map on page 7) where BAME representation makes up 30%** of the London workforce. This demonstrates we have more work to do to ensure the industry is truly reflective of our diverse population.

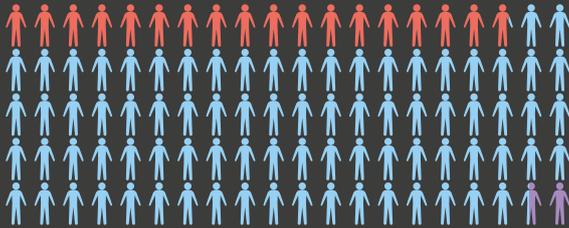
We want the music industry to be a beacon and set the standard for what diversity and inclusion in the workforce should be.



* This chart relates to those that indicated either a male/female sex in relation to that question in the survey and does not include the 1.7% that did not respond
** Source: 2011 Census - Office for National Statistics (ONS)

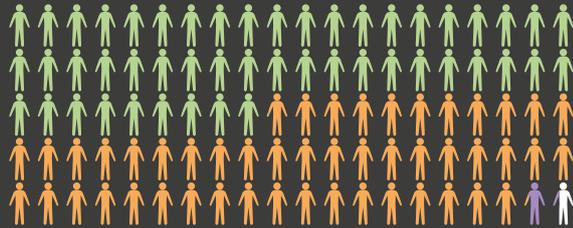
THE BIG PICTURE

ETHNICITY



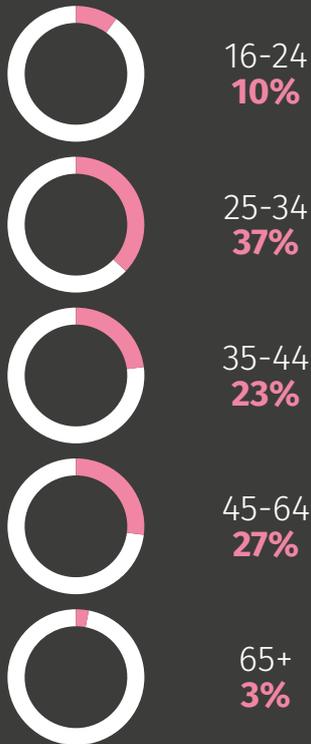
17.8% BAME **80.6% WHITE**
1.6% PREFER NOT TO SAY

SEX



49.1% FEMALE **49.1% MALE**
1.1% PREFER NOT TO SAY **0.6% OTHER**

AGE

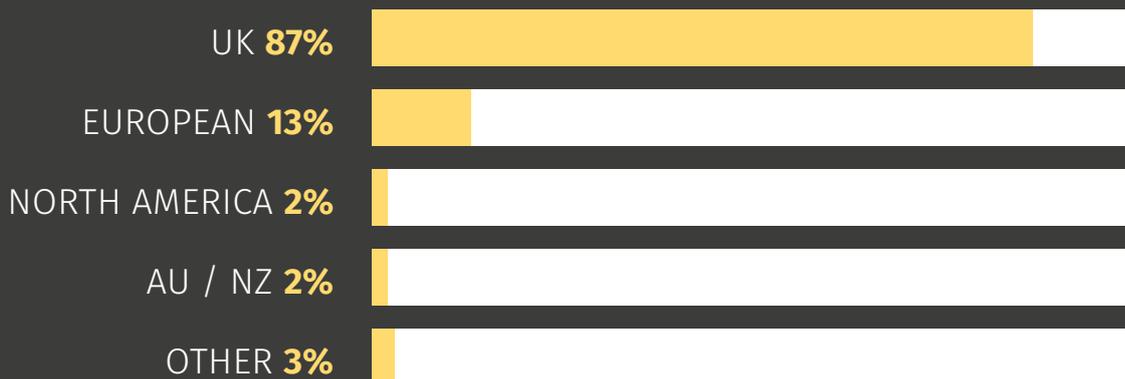


WORKFORCE CONCENTRATION



0% 50%+

CITIZENSHIP*



* Respondents include those with multiple passports.

KEY FINDINGS

↑ 2.2_{pp}

BAME (Black, Asian, and Minority Ethnic) representation up among UK workforce

↑ 3.8_{pp}

Representation of female workers in UK music industry increases

↑ 7.4_{pp}

BAME representation up among senior managers

↑ 5.7_{pp}

BAME representation grows in the 16-24 age group

↑ 10.7_{pp}

Female representation rises in the 16-24 age group

↑ 10.8_{pp}

BAME representation up among apprentices and interns

49.1%

Of the music industry are female

17.8%

Of the music industry are BAME

* Note: PP refers to percentage points

ETHNICITY & SEX

Ethnicity		
	White	BAME
UK Population	87.2%	12.8%
London Population	59.8%	40.2%
London Workforce	70%	30%
Music Industry Survey 2016	84.4%	15.6%
Music Industry Survey 2018*	80.6%	17.8%

Source: 2011 Census , Index Mundi

Sex		
	Male	Female
UK Population	49.3%	50.7%
London Population	49.8%	50.2%
London Workforce	56%	44%
Music Industry Survey 2016	53.6%	45.3%
Music Industry Survey 2018**	49.1%	49.1%

Source: Statista, Index Mundi using Office for National Statistics (ONS) data

* 1.6% of respondents did not identify an ethnicity. See infographic on page 7.

** 1.7% of respondents did not respond as either female or male. See infographic on page 7.

This is the second time that UK Music has published our Music Industry Diversity Survey with a focus on ethnicity and sex.

A total of 2,748 people responded to the 2018 survey which aims to track progress in the music industry in these key areas. A diverse workforce is a powerful and profitable workforce. We intend to continue measuring the progress within the industry over the coming years.

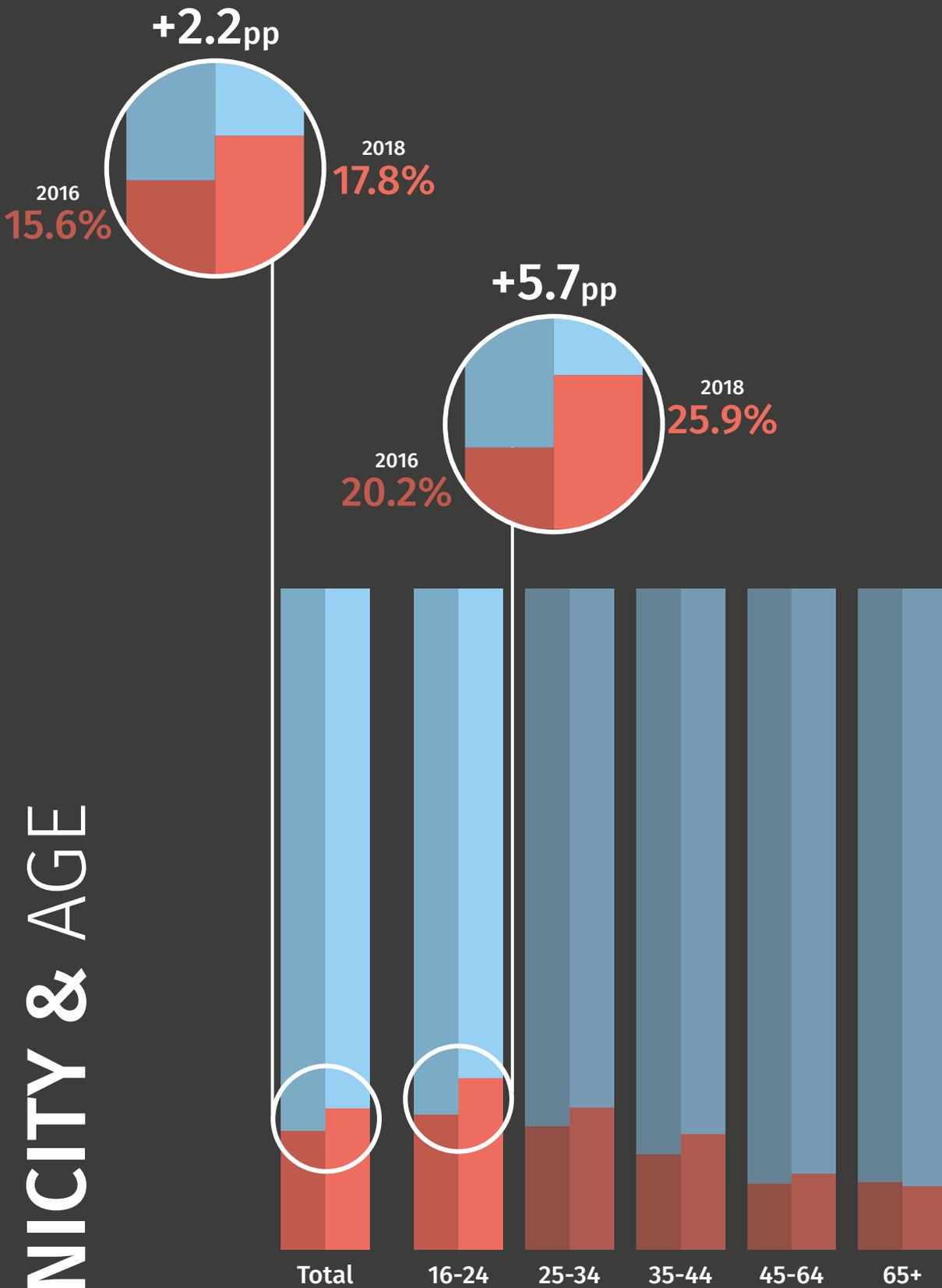
Our survey revealed that 17.8% of respondents were from BAME backgrounds this year – higher than the 15.6%, when the findings were last published in 2016. This is a higher percentage than the 12.8% of the UK population that are from a BAME background. This may be explained by the concentration of parts of the music industry in London where BAME representation among the workforce stands at 30%.

When it came to sex, this year there was an equal number of male and female respondents to the survey. This is an improvement on 2016 where females were under-represented, making up only 45.3% of survey respondents.

The survey, launched in 2016 by the UK Music Diversity Taskforce, is carried out annually with the findings published every other year.

ETHNICITY & AGE

BAME 2016 2018 White 2016 2018



BAME representation in the 2018 survey rose by +2.2 percentage points (pp) on the 2016 results.

In a welcome sign, BAME representation was up significantly in the 16-24 age group. It rose by +5.7pp on the results two years ago. BAME workers now make up more than one in four (25.9%) of those in the 16-24 sector of the workforce.

According to the survey, 17.8% of the UK music industry workforce are now BAME – up from 15.6% in 2016.

The across-the-board increases in BAME numbers, particularly among young adults, suggests the work under way within the industry to encourage diversity and inclusion is having a positive impact.

Initiatives such as encouraging employees and managers to boost equality and diversity, as well as appointing a specific person in the organisation to lead on diversity is already bringing the issue to the forefront.

BAME representation among workers aged 45 to 65 increased by +1.4pp to 11.4% of the workforce. However, the figure is still below the 12.8% BAME total representation for the UK population as a whole.

The level of white representation among the 16-

24 workforce fell by -4.7pp to 73.7%.

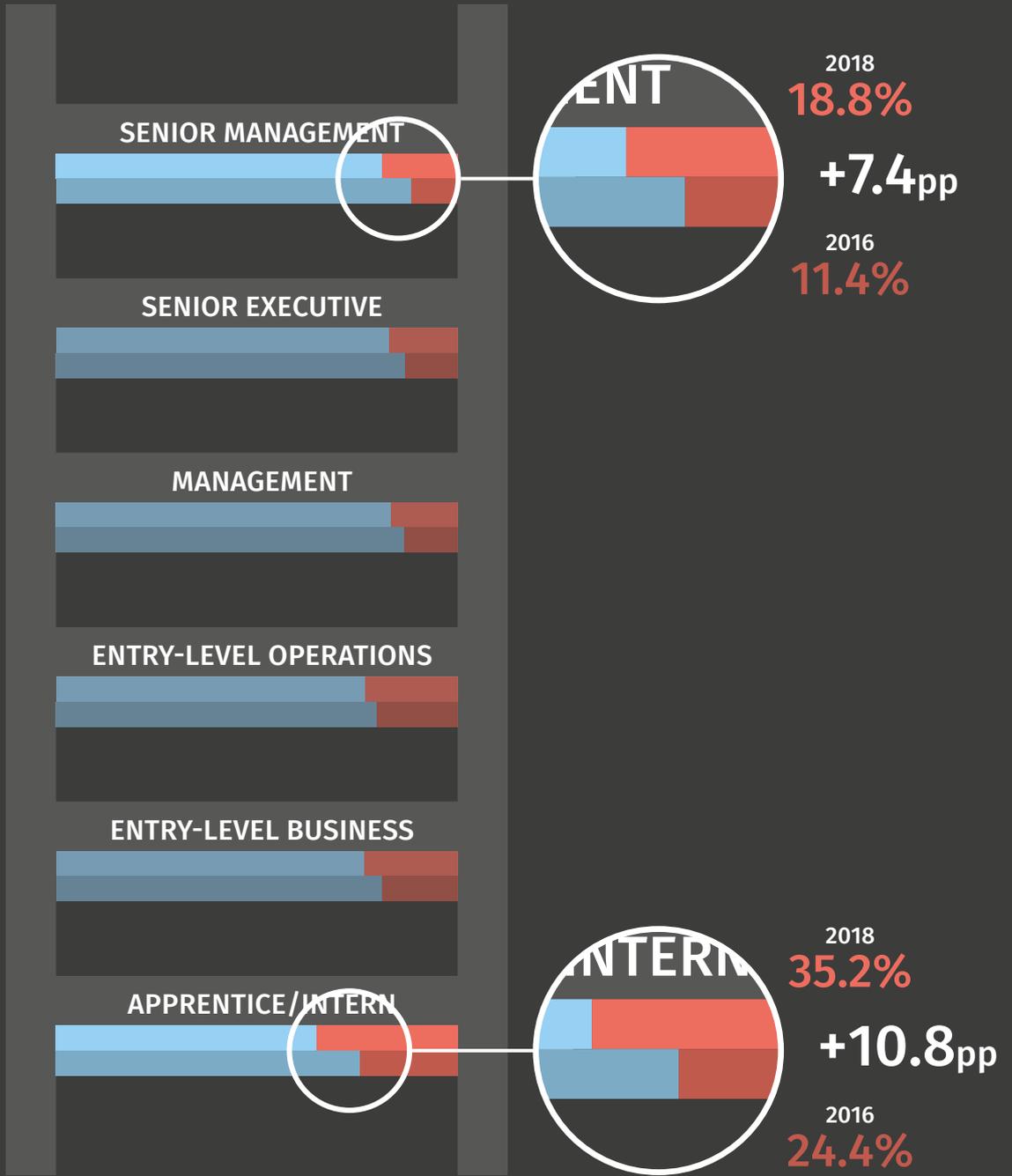
The rise in BAME representation, particularly among new starters, suggests that organisations are making greater efforts to widen their talent pools. Recruitment processes are taking account of the need for stronger BAME representation. Some organisations have introduced their own internal diversity taskforce to monitor how they are addressing the issue.

UK Music and the Diversity Taskforce are continuing to work with industry recruiters and companies to encourage greater BAME representation.

Nurturing and boosting workforce diversity adds to the strength of the UK's world-leading musical output that contributes £4.5 billion to the economy.

ETHNICITY & CAREER

2016 **BAME** 2018 2016 **White** 2018



The level of BAME apprentices and interns hired in the UK music industry has risen significantly since 2016 by +10.8 percentage points (pp), according to our survey.

This encouraging pattern was repeated across all tiers of the career ladder.

In 2016, BAME workers at the apprentice or intern level represented one in four (24.4%) of the workforce, but the new figure of 35.2% means that just over one in three workers in the music industry at entry level are now from BAME backgrounds.

At senior management level, BAME representation grew substantially by +7.4pp in 2018 to 18.8%.

By repeating the survey on an annual basis, UK Music and the Diversity Taskforce will be able to continue to map BAME representation at all levels within the industry.

We hope to see the big rise in BAME new starters reflected among senior management to the same extent in the years ahead.

One major success in increasing diversity in the music industry has been the BPI's staging of The BRIT awards.

In a drive to better reflect the diversity of British music, The BRITs organisers reshaped

The BRITs Voting Academy and established a new Diversity Advisory Committee.

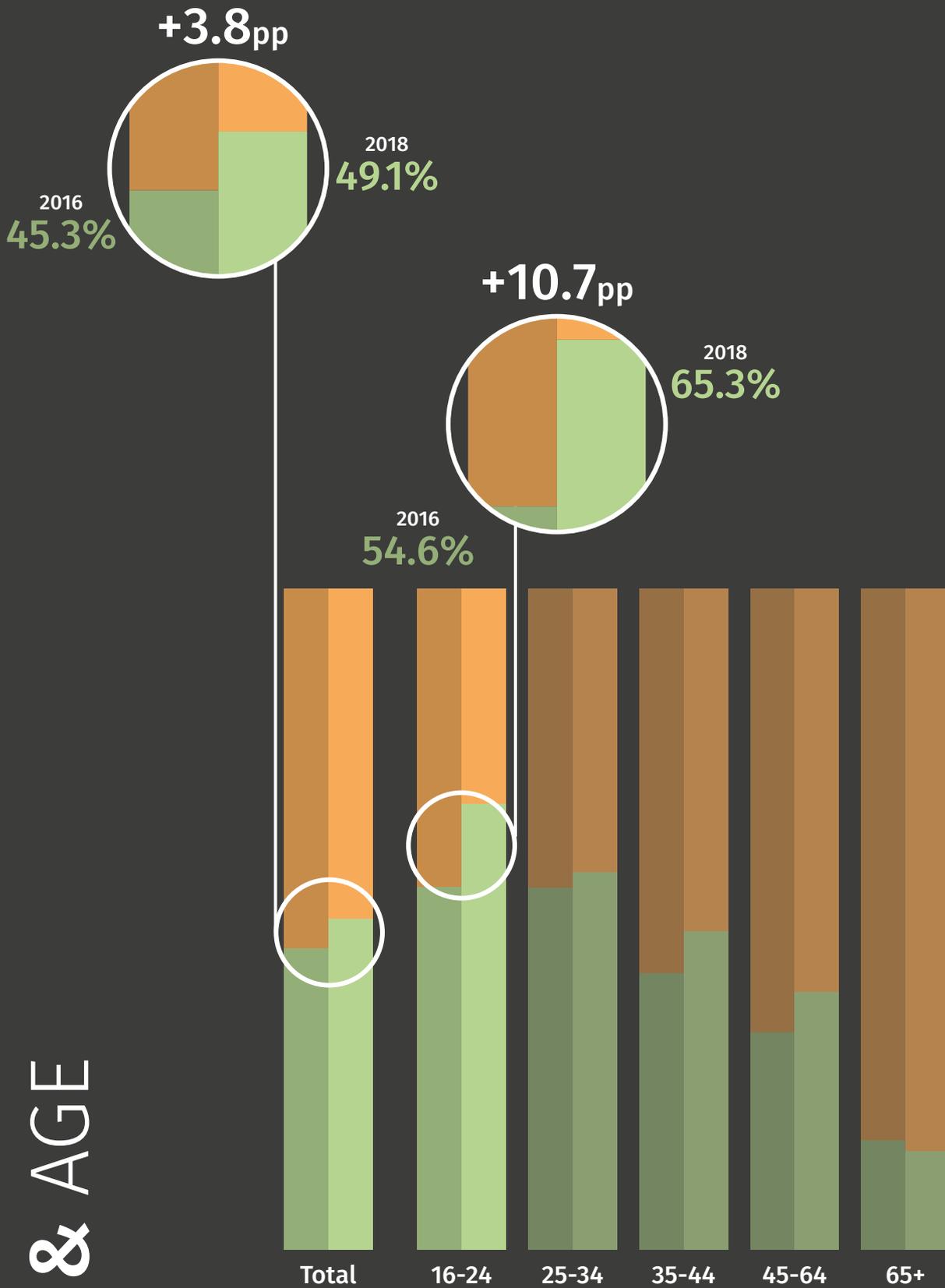
The organisers also carried out a review of the programme content for the awards ceremony to ensure higher levels of female and BAME representation among performers and presenters.

These and other changes contributed to a rise in the number of nominations related to female artists (excluding the Global Success Award) from 38% in 2017 to 48% in 2018.

In 2018, 27 (42%) of the 64 award nominations (excluding the Global Success Award) were for BAME artists or featured BAME artists in the line-ups. The BRIT organisers expect the levels of diversity in 2019 to be consolidated and are hopeful of further progress.

SEX & AGE

Female 2016 2018 Male 2016 2018



A top priority for this year's survey was to focus on the balance of males and females working in the music industry. The 2018 results show the level of females rose by a healthy +3.8 percentage points (pp) to 49.1% - up from 45.3% in 2016.

The increase in female representation means the figure now almost mirrors the 50:50 male/female balance for the UK population as a whole.

There was a particularly strong +10.7pp increase in females aged 16 to 24 working in the industry. This means that two out of three (65.3%) workers in this age profile are female.

In 2018 we have seen an encouraging +6.3pp increase among female workers aged 35 to 44 and a welcome +6pp increase in females aged 45 to 64.

However, there remain fewer women overall in these age groups, highlighting an issue with the retention of females aged 35 and over.

Unequal caring responsibilities, maternity discrimination and the gender- pay-gap can be barriers to females returning to work once they have families. There is room for improvement in all these areas in our industry.

The lower number of females than males in senior posts was

a key factor that contributed to the large gender pay gap in some parts of the industry.

However, there is strong evidence that making sure more females are in senior posts is good for business and profitability.

According to a report by consultants McKinsey*, companies with the best records for gender diversity on their executive teams were 21% more likely to enjoy higher than average profitability.

Measures already in place in the music industry to help improve gender diversity include paid intern schemes and attractive maternity pay policies.

Growing numbers of staff are now being coached or mentored – especially females who are about to start maternity leave or are returning to work after having a child.

Some companies offer bespoke development programmes, often with females making up more than two-thirds of employees who benefit.

These are positive initiatives, but more work must be done to improve diversity across the workforce.

ARIT EMINUE

Director, DiVA



When I started DiVA, apprenticeships were viewed as less than what they are: a great way for businesses of any size and talent of any age, race and demographic to develop the skills they need to remain competitive.

UK Music, the BPI, Universal Music, PPL, the BBC and Endemol are a handful of our clients who have created opportunities that have helped level the playing field. There is still work to be done at senior level but we're on our way to creating waves there too.

I am often asked whether I find entrepreneurship harder because I'm a mum or because I'm black or because I'm a woman. Truth is, running a business is hard work period. Whether you're a man or woman you need clients, a team, a tonne of resilience, a great support network, emotional intelligence and a propensity for hard work.

Yes, there are those who have disrespected my hustle with racist or sexist remarks, however, my company is called DiVA for a reason; it lets them know how much I care. I prefer to lead by example and align myself with partners who have shared values and a passion to find and develop the best creative talent.



LIZ JEFFERY
HR Director



Attracting and developing the next generation of music executives, through our fully paid Internship Scheme, has been a powerful and culture enhancing programme within Sony Music. A diverse approach to recruitment has meant that this year's cohort of 28 exceptional music professionals is 64% female compared to 36% male and 57% white compared to 43% BAME. To help them thrive, our HR team lead them on a tailored programme designed around knowledge, skills and idea generation. Since its inception five years ago 42% of our interns have gone on to take permanent roles within Sony Music.

Paying attention to the lack of female leadership within the music industry made us reflect on the level of support we give working parents at key milestones in their life. Adding to our existing maternity and paternity support we have launched a coaching programme that supports both mothers and fathers, both prior and during parental leave and on their return to work. The coaching supports our parents to have both a fulfilling work and family life. We also believe in the power of networks and have introduced both a working parents group and a buddy system for new parents both, aimed at providing additional peer support. Complementing

SONY MUSIC

this we have also partnered with The Smallest Things charity to become the first private sector company to offer paid extended leave to parents whose baby is born prematurely, helping to support individuals in what may be one of the most challenging moments of their life.

PPL



KATE REILLY
Director of People
and Organisational
Development



PPL aims to continue to retain, hire, develop and promote the best people to ensure our talent pool is as wide as possible - regardless of someone's gender, family background, sexuality, age or disability.

We are active in five key areas: equality and diversity initiatives, training, recruitment, employee engagement and apprenticeships. PPL is also working closely with UK Music in supporting the equality and diversity agenda.

We have been approved as Disability Confident as part of our drive to make sure we are as inclusive as possible. We work with external organisations like Stonewall to promote equality and diversity into the business.

Training is a vital component of our equality and diversity efforts, while education is key to preventing discrimination, active or passive, in the workplace.

In terms of training, we have designed and developed eLearning on Unconscious Bias alongside wider mandatory eLearning modules. We have also revamped our internal workshop on equality and diversity.

Recruitment is an area where we have been able to make real and effective changes to our operations to support greater equality and diversity.

We have created a Preferred Suppliers List; all of these agencies have been asked to provide their equality and diversity policies and details of how they monitor this.

We now advertise on ethnicjobsite.co.uk which means we can advertise on websites focused on the LGBT, Disability and the BAME candidate markets.

In 2018 PPL received The Company Award: Diversity in the Workplace at Music Week's annual Women in Music Awards.

But our efforts are effective only if they are embraced by our employees. So, embedding equality and diversity within our company DNA has been a priority.

We use our internal magazine - PULSE - to highlight religious festivals and cultural customs. We have also incorporated equality and diversity into social events to help engage our employees.

We have welcomed apprentices to PPL over the last three years and continue to do so today.

HANDLE RECRUITMENT



GILL BELL
Director of People

handle
recruitment

At Handle Recruitment, it is our job to attract and source the very best talent for our clients. This can only be done through a commitment to equality, diversity and inclusion, so we are constantly evolving our search practices to reach an ever-wider pool.

All Handle consultants are trained in all aspects of talent diversity and are fully aware of our obligations around selection and positive action.

We have always had great success in finding young, talented individuals from diverse backgrounds who are desperate to join the music industry. We are connected with a number of communities, resources, charities and organisations to reach entry-level candidates from under-represented groups.

Handle currently partner The Amy Winehouse Foundation and Bauer Academy's Making Creativity Work programme to deliver 'Employability Workshop Master Classes' and in 2019 will be sponsoring Young Guns Network events.

Ensuring a diverse shortlist for job vacancies at senior levels is a more challenging area. BAME candidates are often under-represented at this level due to the legacy of historical non-diverse hiring choices.

It can be a challenge to shift

the mind-set of some clients, who expect a shortlist 'by the end of the week'. We have most success working with clients with a long-range vision, who recognise the benefits of investing time in the process and identifying areas of compromise to draw up a more diverse shortlist.

Given this extra time, we can proactively search, use referral networks and tap into those communities to unearth great candidates.

We recently launched Creative Breakthrough (partnering with networking groups Women in Music and The Dots). This is a progressive new mentoring programme to support women mid-career as they climb the ladder. We have designed and facilitated the programme, matching brilliant young talent with experienced female leaders in creative industries, allowing them the chance to learn from those who have already navigated their way to the top.

And how do we measure the impact? We regularly monitor our diversity statistics at three critical stages of the recruitment process: candidates who register with Handle, candidates we shortlist, and candidates selected by clients. This helps us to identify where to focus our efforts.

FUTURES GROUP



ANDY EDWARDS
Chair, Futures Group

The Futures Group engages with emerging executives and creators from across the industry in a board style format. The aim is to connect their frontline experiences with industry level policy making and conversations with government.

The primary concern when recruiting the group was what people did: A&R, producer, performer, lawyer, agent etc; but we also achieved a 50:50 male/female split and BAME representation of around 25%. Having a diverse group of people in the room is essential to how the group functions.

In discussing talent pipeline, the group highlighted the socio-economic background of artists to ensure creating music, as a career, is accessible to all. The group felt strongly that it was the responsibility of the industry to find and develop talent, but that talent pool must be as diverse as possible.

The group's contribution to UK Music's diversity work focused on unhelpful stereotypes such as "angry black woman," which created a powerful narrative. Black women in the group played a pivotal role in putting this on the agenda and speaking their truth, overcoming well-meaning concerns about whether or not this should be raised, the resounding conclusion was,

"yes it should!"

Where the group confronts uncomfortable truths, it does so with sincerity and professionalism. This is important in an industry where, traditionally, we focus so much on presenting a positive image that negative experiences are often left unspoken and unchallenged.

The process is two-way. Older executives learn to be more open-minded in hearing a more diverse range of views, no matter how challenging. Younger executives learn to convey and contextualise their own authentic experiences with a sense of purpose to win hearts and minds.

The Futures Group is an exemplary collection of individuals who point to a bright and progressive future for our industry.

PRS FOR MUSIC



PAMELA HARDING
Director of HR



PRS for Music set up a team of Values Ambassadors to help the organisation uphold its company values. They represent each department from across the business and act as both a think tank and vehicle to help ensure positive action is taken and insights around diversity and inclusion are fed back to the business.

On hand to support their respective teams and managers, our Values Ambassadors help monitor progress and ensure that all areas of the organisation are embedding the behaviours that we want all our people to demonstrate daily.

Upskilled with unconscious bias training and a 'toolkit' of practical approaches adapted to highly relevant day-to-day situations, Values Ambassadors lead peer-to-peer, team, and company-wide activities throughout the year, including: 'How To' sessions, providing ideas and activities on how to facilitate values development internally; values video diaries; and values awards to celebrate diversity and inclusion through storytelling and recognition.

Our values are ingrained in our surroundings, featuring on mugs, communal chalkboards, and company presentations – a constant visible reminder, helping us to bring them to life every day.

Our Values Ambassadors help to ensure that we are self-aware and doing what we can as an organisation to promote diversity and act inclusively.



The PRS Foundation has supported more than 6,300 new music initiatives and given out over £29.5 million in grants to support improvements in diversity both on the stage and behind the scenes of the UK music industry. In 2017, 40% of music creators supported were BAME, and 53% of recipients were either sole female artists or mixed groups.

In 2017, PRS Foundation launched Keychange; investing in female music creators and innovators driving the future success of the music industry. Keychange not only takes positive action to empower women, but through its Manifesto for Change unites national governments, European Parliament and the European Commission to achieve gender parity across the entire music business.

Keychange also encourages festivals across the world to commit to a 50/50 gender balance by 2022 (across live line-ups, conferences and commissions). Since its launch in September 2017, more than 140 festivals have signed up.

PRS Foundation is also helping Festival Republic to run their Rebalance programme which provides female-led bands, musicians and solo artists with studio recording time and a slot at a Festival Republic or Live Nation Festival. PRS Foundation is investing in female producers-mentors to work with these emerging artists.

AIM



AIM is a pioneering force & highly active in the area of inclusivity in the recorded music industry, leading industry activities around 'Women in Music'. AIM now partners with Stonewall & sponsored/worked with many charities with BAME & gender focusses. Diversity & inclusion are integral to all of AIM's work. AIM ensures that the judging panel for the AIM Independent Music Awards is diverse. The 2018 winners over-indexed in many diversity & inclusion aspects. AIM House at The Great Escape 2018 included a 'safe space' & activities with Shesaid.so, Love Music Hate Racism, Stonewall, Attitude is Everything & Girls Rock London.

AIM has long strived for gender balance at all events. Its 2018 digital music conference achieved the majority of

speakers being women. AIM was a founder of Music Week's 'Women in Music Awards' & has for years held many successful 'Women in Music' events including free public speaking training to broaden the pool of women speakers for both AIM's and others' events. Many aspects of the 'Women in Music' events will be rolled into AIM's new multi-day conference, AIM Connected, alongside a broader inclusivity and diversity focus. This will include keynotes from role models, inspirational stories, networking, support, education on key issues, HR & internal training guidance.

Many AIM members use apprenticeships, internship schemes and hiring practices aimed at encouraging women and BAME candidates.

MPG



The MPG continues to support the Parental Pay Equality campaign, and members have also contributed to the Normal Not Novelty programme of workshops for female producers and engineers. While women are still underrepresented amongst the membership, last years MPG Awards had record numbers of female winners, and female membership has doubled in the last 2 years.

BPI



The BPI launched its BRITs Apprentice Scheme in January 2018 with financial support from The BRIT Trust - the music industry charity funded in large part by proceeds from the annual BRIT Awards, which also helps to support The BRIT School. There are 10 apprentices on the scheme - six working in London and four outside the capital. Their 15-month apprenticeships are due to be completed in April 2019 when a second round of apprenticeships will commence.

The BPI and BRIT Trust work with DiVA to deliver apprenticeships

which provide people from England and Wales with a paid opportunity to work at an independent record label or music company where they can learn about the recorded music industry, receive practical 'hands on' experience, develop relevant skills and make key contacts. The programme aims to give people from disadvantaged and diverse backgrounds an exciting, high quality opportunity to fast-track their career in the music industry.

MUSICIANS' UNION



The Musicians' Union (MU) is committed to achieving equality for all members, and raising awareness of issues affecting musicians.

From the closure of LGBT+ music venues and accessibility for disabled musicians to tackling sexual harassment and improving representation of BAME musicians, the MU continues to lead the way on instigating change and creating an industry where every musician has equal access to opportunity.

In 2019 the MU are excited to launch a mentoring scheme

for female musicians, in partnership with the brilliant SheSaidSo.

The scheme will launch in late January 2019 and see 10 pairs of mentors and mentees, working across the music industry, embark on a 6 month programme of professional development.



We hope this UK Music survey has identified some positive developments and some key challenges when it comes to improving diversity in the music industry.

While there are still many issues to address when it comes to creating an inclusive and welcoming environment for people from all backgrounds, the UK Music Diversity Taskforce has identified three key areas:

Firstly, we believe the music industry should lead the way when it comes to closing ethnicity pay gaps.

One audit carried out in 2018 by London Mayor Sadiq Khan found that BAME public sector employees were paid up to 37% less than white people for the same job.

We support proposals outlined in a Government consultation for mandatory reporting of ethnicity pay gaps as a way of ensuring fairness and equality.

In the same way as gender pay reporting is helping tackle discrimination against females, we believe ethnicity pay reporting could combat the issue faced by many BAME members of the workforce in the creative industries and elsewhere.

Secondly, the uncertainty surrounding Brexit remains a

significant issue. Around 13% of those music industry workers we surveyed hold passports from European nations outside the UK. The industry is rightly worried about what the future holds for them.

Finally, vast numbers of those who work in our brilliant industry are self-employed and many of them either have or will have families.

We fully support the fantastic campaign by Parental Pay Equality – founded by self-employed music producer Olga FitzRoy – to extend shared parental pay to the self-employed.

At present, the policy does not extend to the self-employed which means mothers have to be the primary care-giver in a baby's early months and denies fathers the chance to spend more time with their children.

Securing these changes will help put the music industry at the forefront of creating the most inclusive, diverse and successful workforce possible.



METHODOLOGY

UK Music surveyed 2,748 respondents who worked in the music industry between July to September 2018. The survey asked questions on the protected characteristics as defined by the Equality Act 2010.

Sex and ethnicity were agreed as the focus of the published report in advance of the survey commencing by the UK Music Diversity Taskforce. A benchmark for both these characteristics was set when we reported the results in 2016. There is potential in future years to expand the scope of the published results.

Under the Equality Act 2010, 'sex' rather than 'gender' is listed as a protected characteristic. We have used the term 'sex' throughout the report as the survey specifically asked 'what sex are you?'. Therefore this report publishes results on 'sex' following Office for National Statistics guidance. Further information can be seen here: <https://style.ons.gov.uk/house-style/gender-and-sex/>

This publication uses the term 'ethnicity' throughout as the question in the survey asked 'what is your ethnic group?'

Throughout this project we have received support from all parts of the music industry. Without their collaboration and enthusiasm this report would not be possible.

Each member of UK Music has granted us access to their data and permission to survey their own membership directly.

We would like to thank everyone on the UK Music Diversity Taskforce for all their work and invaluable support in producing this report.

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