UK MUSIC

Diversity Report.

2020

Creative Mentor Network at White City House | Creative Mentor Network ©

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The UK Music Diversity Taskforce will collectively improve equality and diversity across the music industry workforce with a sharp focus on gender and race.

Introductions

Jamie Njoku-Goodwin, Chief Executive Officer UK Music

2020 has been an immensely difficult year for the UK music business, with the devastating impact of Covid-19 on our world-leading industry. However, 2020 has also seen our industry come together in the wake of the killing of George Floyd in America and the anti-racism protests in support of Black Lives Matter across the world.

As an industry, we are united in our determination to lead the way on improving diversity and inclusion in our sector and across society. So I'm incredibly proud of the work done by the whole team on this report. It consists of a frank and candid analysis of the current situation our industry faces, and a bold and ambitious Ten-Point Plan for how to achieve the positive change we all want to see. It's relevant not just to the music industry, but to organisations everywhere.

If our music industry is to tell the story of modern-day Britain, then it needs to look like modern-day Britain too. This ground-breaking report is an important step towards achieving that.

Rachel Bolland, Head of Diversity UK Music

As a woman who has spent her entire career in the music industry, the process of producing this report has been illuminating.

We began the process in 2019, conducting four focus groups; two for women and two for industry professionals from Black, Asian and other diverse backgrounds. These professionals allowed us to listen to the lived experiences of people in our industry and helped to frame the survey questions and the content of the report, including a focus on mentoring and collecting more data on inclusion. We have listened to diverse communities and worked with the Diversity Taskforce to change our language and approach to the Diversity Report and have produced our most comprehensive report to date.

We are committed to listening and adapting moving forward. We are aiming to publish further, more granular detail from the survey in the future.

Ammo Talwar MBE, Chair UK Music Diversity Taskforce

As creatives who work in the music industry, we cannot shy away from the challenges thrown down to us in 2020 around the notion of justice, equality, systemic racism and rebalancing the dynamics of power.

Against a backdrop of global change the Diversity Taskforce has been carefully listening, challenging and working behind the scenes to help shape a transformational Ten-Point Plan. This plan is data driven, evidence based with metrics and lived experience. It's the accumulation of nine months' work across the whole music industry to support yet hold the industry to account. No tokenistic statements, no short term wins but a truly collaborative long term plan that reboots the sector and ensures diversity is front and centre of all major decisions.

We move forward collectively with a diversity of thought, with pace ensuring ordinary people in the music industry are allowed to execute extraordinary work.

Paulette Long OBE, Deputy Chair UK Music Diversity Taskforce

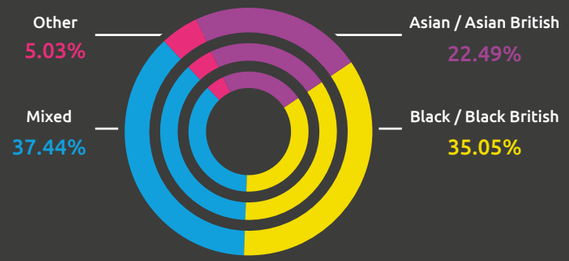
Gender and ethnicity, two 'protected characteristics' of which I have personal experience. The last 4½ years has seen our Diversity Taskforce lead the way with a survey giving evidence of issues that needed highlighting, and introducing a Ten-Point Plan to address and rectify some of the underlying obstacles.

It's good to see industry organisations review and reset imbalances on their boards, but I am still wary of 'knee jerk' reactions and want to task industry gatekeepers to look towards making long lasting systemic changes. Our language is shifting. We have removed urban as a genre and are dismantling unhelpful terms like BAME from our rhetoric. We now have a better understanding of 'white fragility', 'unconscious bias' and the varying degrees of privilege, all working towards better communication and mutual understanding.

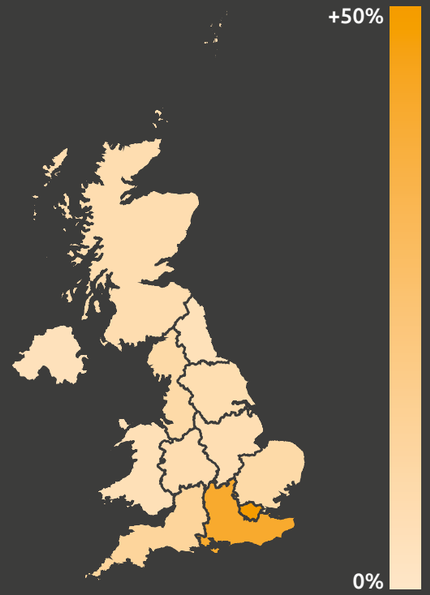
The music industry has now boldly proclaimed that Black Lives really do Matter. Let us resolve to never turn back.

Key Stats

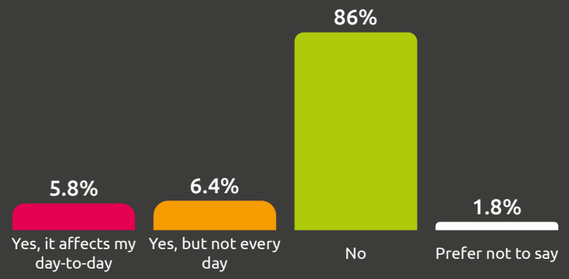
Ethnic Minority Breakdown



Workforce Concentration



Disability

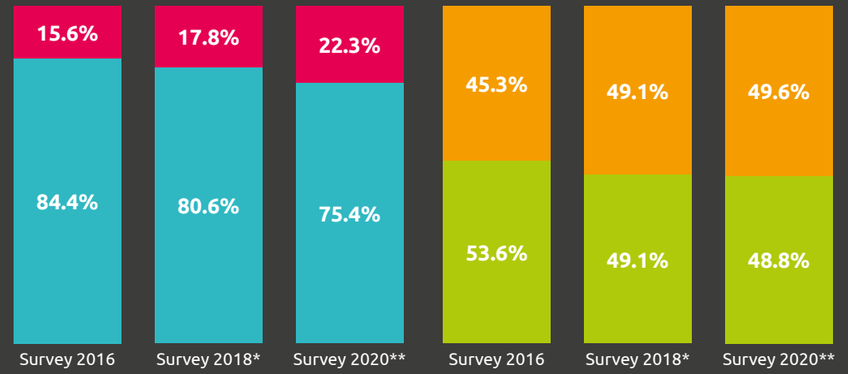


Sexual Orientation

Heterosexual	Bisexual
81.9%	5%
Gay	Lesbian
4.4%	1.5%
Questioning	Pansexual
1%	0.8%
Self-Describe	Prefer not to say
0.8%	4.7%

Key Stats & Overview

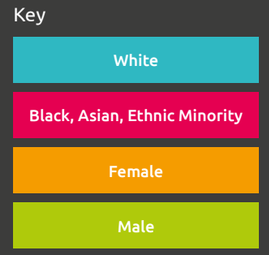
Ethnicity Representation



*1.6% of respondents did not identify an ethnicity
**2.3% did not clearly identify an ethnicity

Gender Representation

*0.5% of respondents identified as non-binary or preferred to self describe
1.1% chose not to answer



This is the third time UK Music has published the findings of the Workforce Diversity Survey. The first survey was launched in 2016, following the formation of the UK Music Diversity Taskforce in 2015.

In line with the UK Music Diversity Taskforce's mission statement, the findings in this report are sharply focused on ethnicity and gender.

A total of 3,670 people responded to the survey, an increase of 33% from 2018, when the figure stood at 2,748.

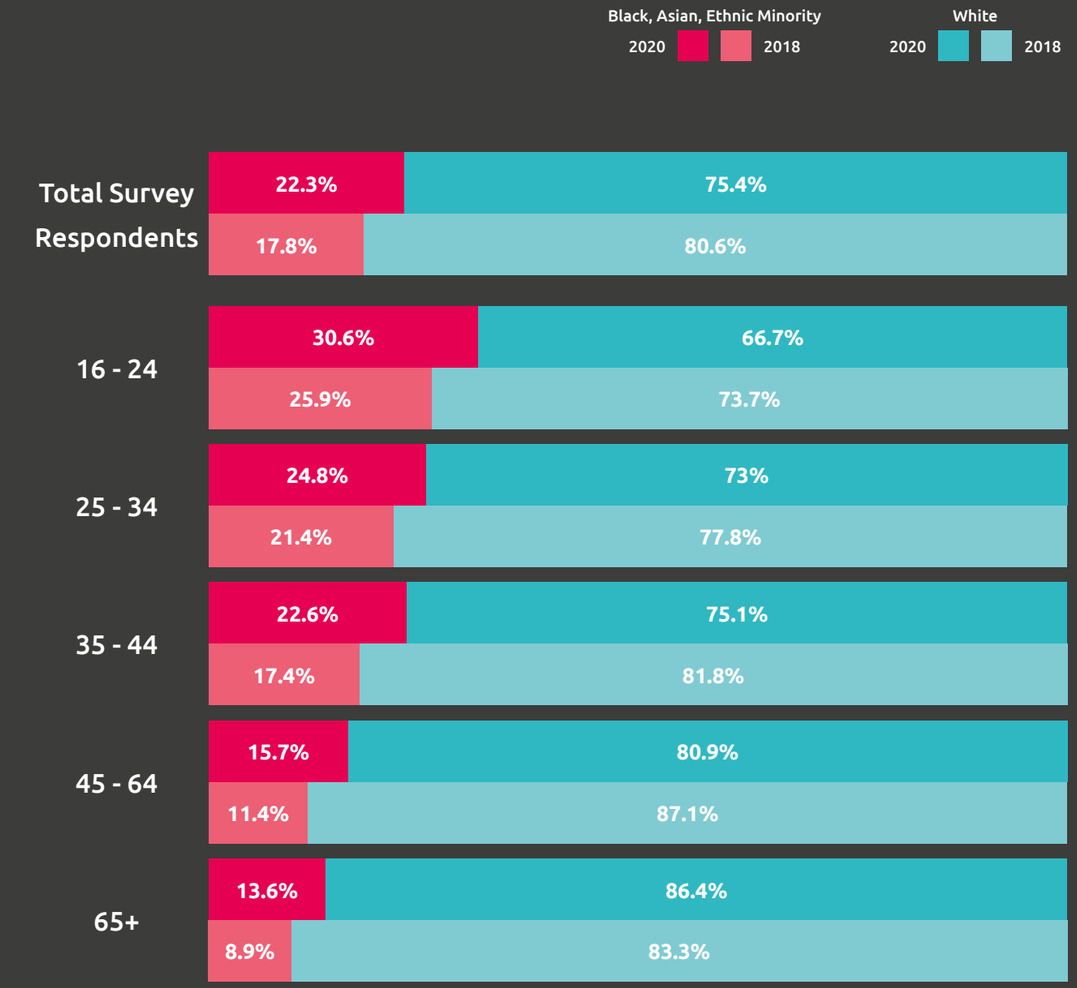
22.3% of survey respondents identified as Black, Asian or ethnic minority. This is an increase of 4.5% from the 2018 survey, where the figure was 17.8% and shows that the industry is moving in a positive direction.

49.6% of survey respondents identified as female. This figure has increased slightly by 0.5%, from 49.1% in 2018. Of those who responded to our survey, 48.8% identified as male. The percentage of those who chose not to answer the question was 1.1% and 0.5% did not identify with the gender binary. As such, we cannot say conclusively that women outnumber men in the industry, despite the higher proportion of female respondents.

It is worth noting that these figures correspond to our survey and this report aims to highlight broad trends in the industry.

Diverse workforces have been shown to increase the creativity and revenue of businesses. UK Music is committed to the continuing measurement of progress and driving change within the industry over the coming years.

Ethnicity & Age



Some totals do not add up to 100% because the small number of respondents who answered "other" or "prefer not to say" are not included in the total.

The 2020 survey reveals a significant increase in Black, Asian and ethnic minority representation at all ages compared to the 2018 survey results. The largest increase is in the 35-44 age bracket, with a rise of 5.2%, from 17.4% in 2018 to 22.6% in 2020.

In the over 65 bracket there has been an increase of 4.7%, from 8.9% in 2018 to 13.6% in 2020, which is a great improvement from the 1.3% decrease that was seen from 2016 to 2018.

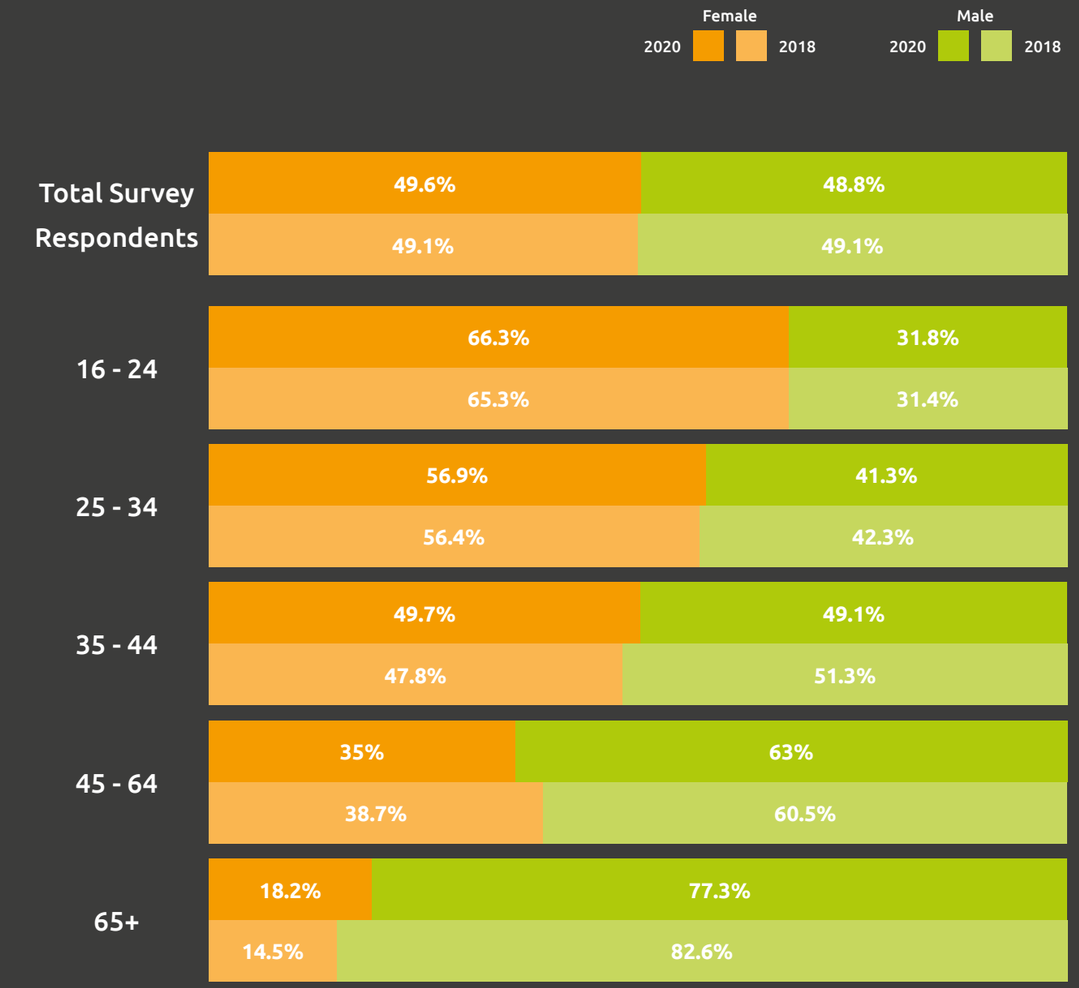
The highest concentration of representation across all the age groups, when measured against the total percentage of respondents from an ethnic minority background, is in the 16-24 bracket at 30.6%.

The number of those from a Black, Asian or ethnic minority background decreases as the age of respondents increases, with only 15.7% in the 45-64 bracket coming from a minority background and falling again to 13.6% for the over 65s.

It is encouraging to see increases in representation at all age levels however there is a significant drop as the workforce ages. This may highlight that while employers are investing in schemes to diversify entry level recruitment, more can be done to retain diverse employees, such as developing inclusive workplace cultures and mentoring for those from Black, Asian and ethnic minority backgrounds.

Harleigh Blu performing at FESTIVAL2FUNKY | Kpix ©

Gender & Age



Totals do not add up to 100% because the small number of respondents who answered "other" or "prefer not to say" are not included in the total.

Girls I Rate Bootcamp - Birmingham | Punch Records ©

The 2020 survey shows an increase in female representation at almost all ages compared to the 2018 survey results. The largest increase in representation is in the over 65s age bracket, with a 3.7% rise, from 14.5% in 2018 to 18.2% in 2020.

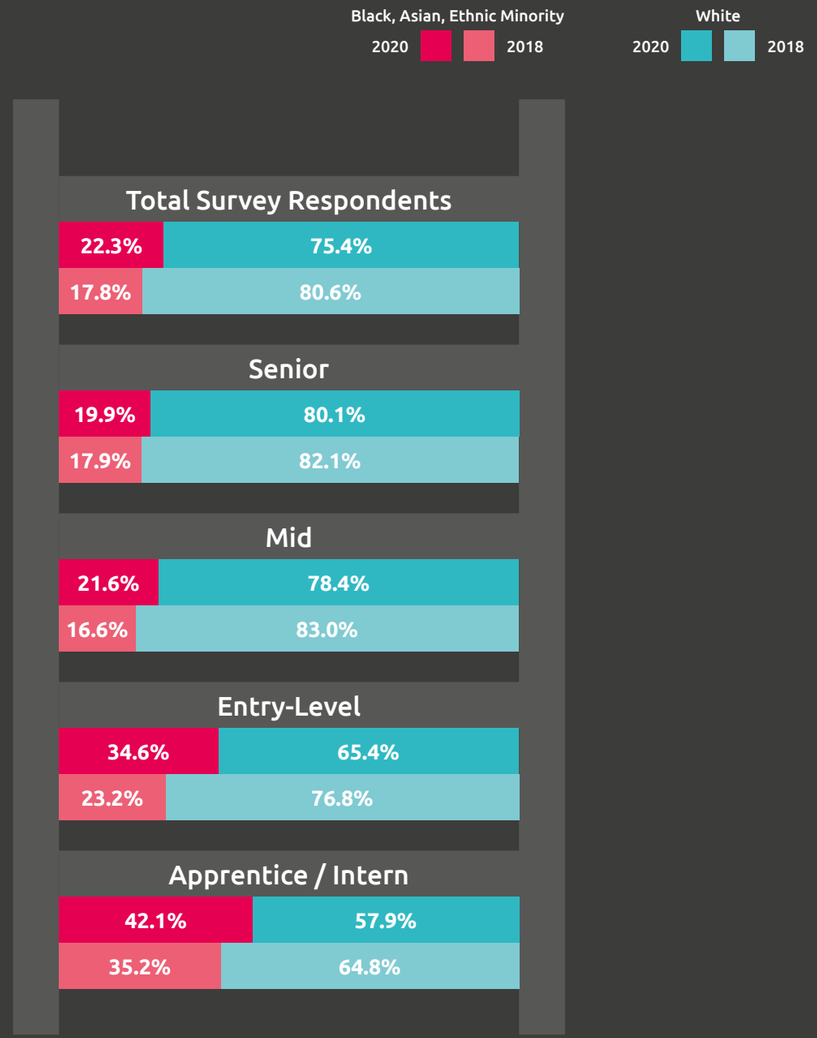
The highest concentration of female representation across all the age groups, when measured against the total percentage of respondents is in the 16-24 age bracket. This is similar to the 2018 survey, when the number stood at 65.3%, compared to 66.3% in 2020.

Female representation steadily decreases as age increases, which reflects the same finding for ethnicity and age. Female representation drops to 49.7% in the 35-44 bracket and falls again to 35% in the 45-64 bracket. The 45-64 age bracket is the only section which has seen a decrease, dropping 2.9% from the findings in 2018, when the number stood at 38.7%.

This falling representation in older age groups highlights the barriers that can exist for women aged 45 and up. Unequal caring responsibilities may be one cause of this. There has been a focus in recent years on improving support for working mothers in the music industry, including more robust maternity policies and increased mentoring for women taking maternity leave, but this steady decline indicates that there may be more that could be done to support mothers in their careers.

This is just one potential reason for this decline, and more research will need to be done to understand the myriad complex reasons why women, and those from Black, Asian and ethnic minority backgrounds, are not staying in our industry.

Ethnicity & Career



Some totals do not add up to 100% because the small number of respondents who answered "other" or "prefer not to say" are not included in the total.

Spotlight on... Next Generation

The UK Music Workforce Diversity Survey showed an increase in representation of women and people from Black, Asian and ethnic minority backgrounds across all age groups with the highest percentage appearing in the 16-24 age bracket.

Young people can face barriers when looking to enter the music industry, including network-based recruitment, cuts to arts education and a culture of unpaid work.

There are a number of organisations and schemes that aim to overcome these barriers such as the **Young Guns Network**.

This is a professional network produced by and for young people in the music industry. It aims to connect like-minded young people through exclusive events and workshops.

There is also the **Creative Mentor Network** aimed at helping 16 to 22-year-olds from lower socio-economic backgrounds begin their career in the Creative Industries.

They pair young people with mentors from companies such as Beggars Group, Sony Music UK and Global and offer training to senior employees.

For the 2020 survey the career bands were simplified to gain a more accurate picture. For a more detailed explanation of these changes see the methodology.

Respondents were asked to identify which category they would place their career level. The 2018 report showed an increase of 11.4% in those from a Black, Asian and ethnic minority background at Entry- Level, of 11.4%, from 23.2% in 2018 to 34.6% in 2020. There was also a 6.9% rise at Apprentice and Intern level from 35.2% in 2018 to 42.1% in 2020. This indicates that a higher number of apprentices and interns from Black, Asian and ethnic minority backgrounds are continuing their career in the music industry.

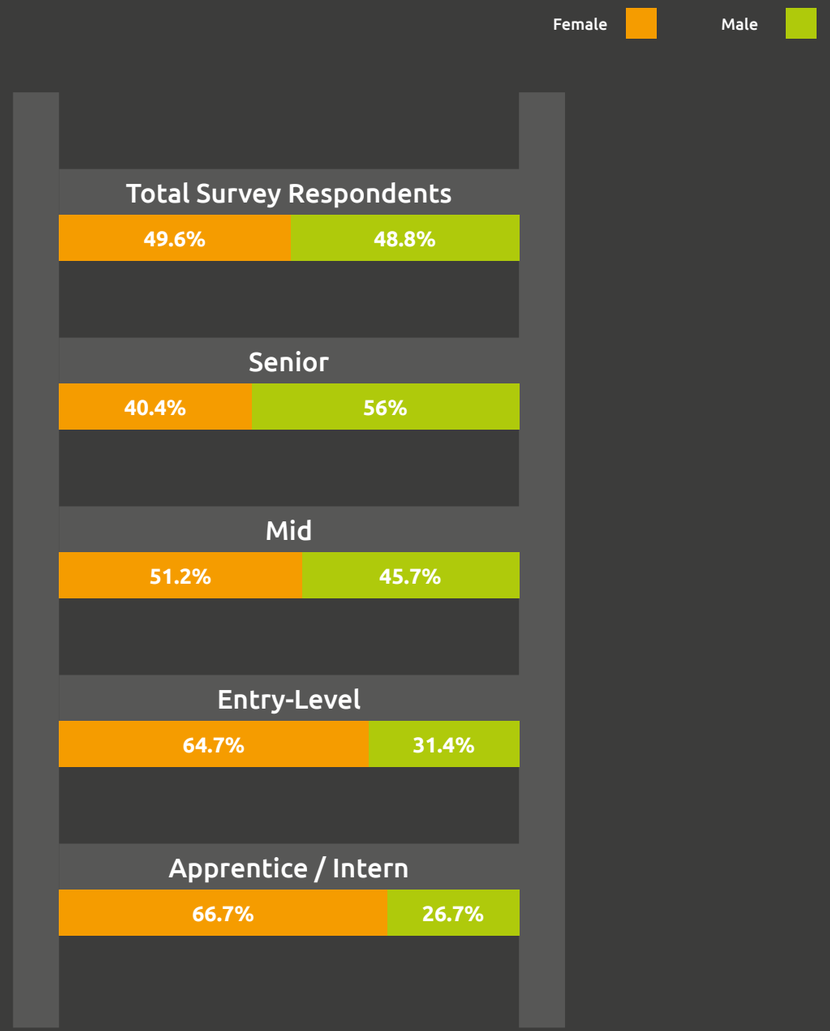
There were also increases at Management level of 5%, from 16.6% in 2018 to 21.6% in 2020 and Senior level of 2% from 17.9% in 2018 to 19.9% in 2020. The relatively small increase at Senior level could be explained by methodology changes but data from future surveys should help to clarify this further.

It is still the case that people from a Black, Asian or ethnic minority background are overrepresented at lower career levels and underrepresented at higher ones. They make up 42.1% of apprentices or interns, but only 19.9% of senior level executives.

This is not a challenge that is unique to the music industry. *The Middle Report* (2017), from the Black British Business Awards, examined why people from minority backgrounds are not advancing to management and senior roles.

Gary Crosby & Tomorrows Warriors alumni receiving the Queen's Medal for Music
Tomorrow's Warriors ©

Gender & Career



Totals do not add up to 100% because the small number of respondents who answered "other" or "prefer not to say" are not included in the total.

Our survey suggests that two thirds of entrants to the music industry are now women. At Apprentice and Intern level 66.7% of respondents identified as female, compared to 26.7% identifying as men.

At Entry level 64.7% of respondents were female, while 31.4% were male. Women are also well represented at Mid level, with women comprising 51.2%, compared to 45.7% of men. At Senior level everything changes, with 40.4% of respondents in this category identifying as female and 56% as men.

There is a steady decline in female representation as the career levels increase in seniority, suggesting that companies and organisations may need to look at policies to support diverse talent through their career path.

This reflects the findings of Ethnicity and Career and similarly is not an issue unique to the music industry. The Fawcett Society's Sex and Power 2020 report found that 23% of CEOs of professional bodies were women, which has fallen from 30% in 2018.

Women In CTRL's A Seat At The Table report in 2020 looked at the representation of women on a selection of music industry trade body boards.

Spotlight on... **Mentoring**

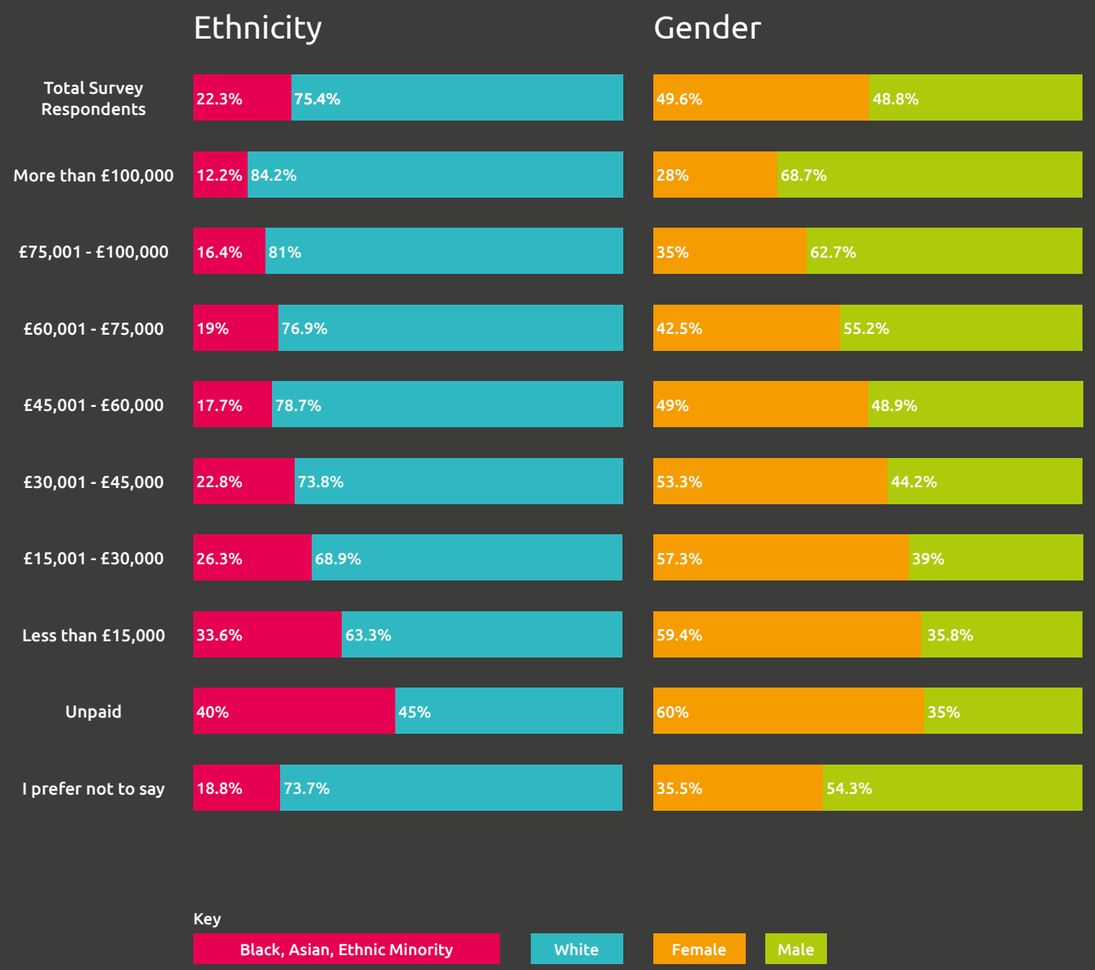
The importance of mentoring came up frequently in the UK Music diversity focus groups, with those who had received mentoring speaking highly of its benefits. This was particularly pronounced among participants from Black, Asian and ethnic minority backgrounds. Focus group respondents commented that mentors who didn't understand their mentee's background could be a barrier and suggested that having more mentors with ethnic minority backgrounds would be beneficial.

36% of respondents in the UK Music Workforce Diversity survey said they had received informal mentoring, while only 9% of people said that they had received mentoring on a formal basis, with 55% of respondents receiving no mentoring.

Several highly successful mentoring schemes currently operate in the music industry including a programme offered by **shesaid.so** called she.grows, a peer-to-peer mentoring scheme aimed at women in the industry. Participants commit to regular one-to-one meetings or phone calls and gain access to bespoke events, resources and support from their mentorship manager. Shesaid.so have partnered with both Keychange and the Musicians' Union to further expand their offering.

Amanda Maxwell, Harriet Moss and Emma Lee from shesaid.so | shesaid.so ©

Income Disparity for Ethnicity & Gender



Totals do not add up to 100% because the small number of respondents who answered “other” or “prefer not to say” are not included in the total.

For the first time, UK Music has published its findings on income disparity in the music industry.

We looked at the overall proportion of both female and Black, Asian and ethnic minority representation and compared it to the proportion of those groups in each income bracket.

We surveyed both large and smaller businesses with differing salary ceilings. We acknowledge that in smaller companies those in senior positions may be on proportionally lower salaries.

Both groups are highly represented in the lower income brackets, compared to the total number of respondents, with 33.6% of respondents earning under £15,000 coming from a minority background and 59.4% being female.

At the higher end of the spectrum, only 12.2% of those earning over £100,000 were from an ethnic minority background, and 28% were women.

The income threshold where those from an ethnic minority background and women go from being over to under-represented is the same for both groups - £45,000.

Since 2017, companies with over 250 employees have been required to report on their gender pay gap.

We propose in the Ten-Point Plan (see page 20) that this should be lowered to companies with fifty or more employees.

The Government has completed a consultation on Ethnicity Pay Gap reporting, but it is not currently a legal requirement for employers.

Increased transparency about pay disparities would help to highlight the issues facing women and people from ethnic minorities.

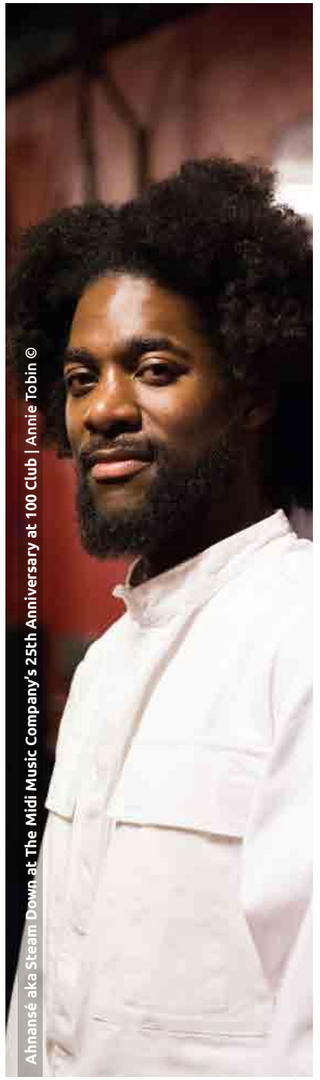
Spotlight on... **LGBTQ+**

According to the UK Music Workforce Diversity Survey, 13% of respondents who chose to answer the question identified their sexual orientation as something other than ‘Heterosexual’. This is significantly higher than the national average, according to the Office for National Statistics, 93% of the British population identify as Heterosexual.

Organisations such as **Pride in Music** offer a support structure to LGBTQ+ identifying members of the industry and work with companies to make their LGBTQ+ employees feel more included.

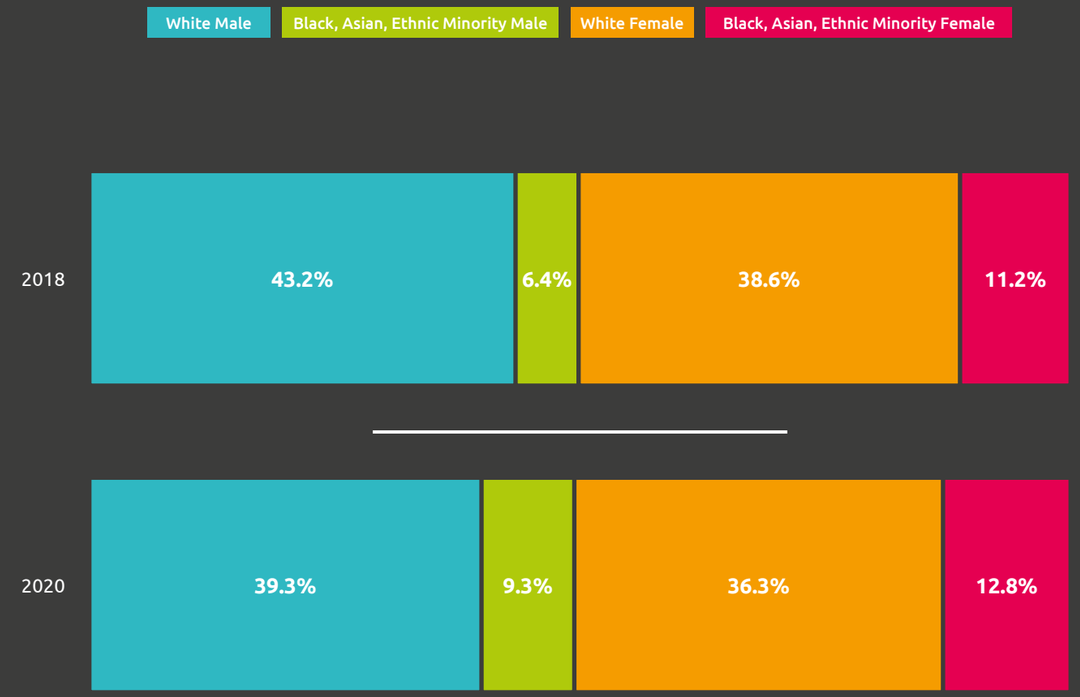
They have worked with both BMG and Warner Music Group on office panels on how to be a good LGBTQ+ ally and partnered with Sony Music UK for a Pride focused podcast with the ‘A Gay and Non Gay’ series.

They also joined forces with MNEK and Warner Chappell Music to run a Pride themed writing camp.



Ahnansé aka Steam Down at The Midi Music Company’s 25th Anniversary at 100 Club | Annie Tobin ©

Ethnicity & Gender



Totals do not add up to 100% because the small number of respondents who answered "other" or "prefer not to say" are not included in the total.

Spotlight on... **Neurodiversity**

According to the UK Music Workforce Diversity Survey, 11% of respondents identified themselves as being neurodiverse.

Neurodiversity is a concept where neurological differences are to be recognised and respected as any other human variation.

These differences can include those labelled with Dyspraxia, Dyslexia, Attention Deficit Hyperactivity Disorder, Dyscalculia, Autistic Spectrum, Tourette Syndrome, and others.

In recent years, there has been more awareness among employers that different methods of working can greatly increase how supported and included a neurodiverse person might feel at work.

In January 2020, Universal Music launched **Creative Differences**, a handbook for embracing neurodiversity in the Creative Industries. The handbook contained recommendations for employers about how to recruit and retain neurodiverse employees, along with advice for working with neurodiverse freelancers.

While it is important to look at data around characteristics such as ethnicity and gender on their own in order to assess change, it is also critical to examine them from an intersectional point of view.

Intersectionality is the framework through which a person's unique experience of discrimination and oppression can be understood, considering multiple social categorisations, such as race, gender, disability and sexuality.

Looking at the survey findings, the percentage of men from Black, Asian and ethnic minority backgrounds has increased from 6.4% in 2018 to 9.3% in 2020 of total respondents, an increase of 2.9%.

There has also been an increase of female respondents from a Black, Asian or ethnic minority background, however, the 1.6% increase, from 11.2% in 2020 to 12.8% in 2018 is smaller than the increase for Black, Asian and ethnic minority men.

As we have shown throughout this report, both women and those from an ethnic minority background are consistently underrepresented at higher career levels, older age brackets and in higher paying jobs.

This highlights the need to examine diversity in the industry through an intersectional lens and to look at the unique experiences of various sections of our community.

UK Music is committed to expanding the depth of our data and reporting as we continue to survey the industry in the future.

Urban Development Presents Urban Flames 2 | Alexis Maryon ©

Ten-Point Plan

We took some time earlier in the year to examine the trends that were emerging from the 2016 and 2018 reports, as well as the qualitative research that had been collected via focus groups in 2019. It became clear to us that the 2020 report had to convert the findings of the survey into actions to help drive substantial change within the industry. The data from our 2020 survey helped to solidify these aims and inform the actions in the Ten-Point Plan.

This Ten-Point Plan has been developed by the UK Music Diversity Taskforce and has the full support of UK Music's ten board member bodies. The plan aligns evidence and metrics to strategic actions to help increase diversity and boost inclusion at the trade bodies that represent the majority of the UK music industry.

Progress on the plan will be assessed by the Taskforce annually to ensure that these markers are met to the best of each organisation's ability. The Ten-Point Plan is a considered, cohesive approach. All actions impact one another and aim to influence musicians, audiences, communities and the industry to drive sustainable change.

	Action	Date
1	Urban classification to be replaced in all reports and communications - either by genre such as Soul or Rap; UK Music members will commit to support those who wish to use the term "black music". Members to stop using the acronym BAME - use Black, Asian or ethnic minority background rather than acronym.	Oct 2020
2	UK Music members to compile a database of persons accountable & responsible for diversity across organisation[1].	Oct 2020
3	UK Music members to commit and spend an allocated amount of their annual recruitment budget to ensure a diverse candidate pool[2].	Nov 2020
4	UK Music members to allocate a certain amount of their annual training budget on a 12-month diversity Continuing Professional Development / training programme to ensure fair career opportunities for all.	Nov 2020
5	UK Music members to allocate budget and implement a programme to increase diverse representation in middle and senior management.	Dec 2020

1 **Accountable** The person that is not only responsible for diversity but is ultimately answerable for theirs and the company's actions and overall diversity makeup. They should set the vision for the future and what is expected.

Responsible The person that is responsible for carrying out work and tasks to support the diversity agenda. They should work with the accountable person to devise objectives and programmes in order to achieve the vision.

2 Smaller members may group together and share resources around issues concerning diversity and budgets.

Tomorrow's Warriors is an innovative jazz music education and artist development organisation | Tomorrow's Warriors ©

	Action	Date
6	UK Music members to help UK Music implement better transparency around Gender and Ethnic pay gap - move towards lower reporting rate of 50+ employees.	Apr 2021
7	Each UK Music member to identify a socially engaged organisation whose work relates to gender or race whom they can invest in on a long term basis.	Jun 2021
8	Each UK Music member to develop diversity policies and internally set diversity targets for core staff. Targets to be published & reported to UK Music and updated annually in order to assess progress. Member bodies to promote diversity and inclusion to partners and stakeholders ensuring industry standards are met.	Sept 2021
9	UK Music members to amplify their work with UK Music Diversity Taskforce to increase the response rate and ultimately the data collected in the Biennial UK Music Workforce Diversity Survey with both their own employees and membership. Aim to have 80% of core staff respond to next survey.	Jul 2022
10	Each UK Music member to work towards increasing diversity on its executive bodies and boards - 30% diverse (race) and 50% (gender) Progress towards these goals is to be reported to UK Music as part of annual progress audit.	Dec 2022

Campaigns and Initiatives

The music industry is working hard to diversify and become more inclusive. Specific organisations and groups have been set-up to help support the industry to achieve its aims.

PRS Foundation

Flohio performing at the PRS Foundation Showcase at The Great Escape, Brighton, UK | Victor Frankowski ©

PRS Foundation is the UK's leading charitable funder of new music and talent development. Its support enables music creators to develop sustainable careers and create exceptional music.

Since 2000, PRS Foundation has given more than £35 million to over 7,300 new music initiatives across all genres by awarding grants and leading partnership programmes that support music sector development.

In 2011, it created the Women Make Music fund in response to the low number of registered women songwriters in the UK (then 13%) and the low number of women applicants to its funds. The fund has helped rebalance this. In 2019, the charity's major donor PRS for Music saw a 60% year-on-year increase in women songwriters joining the membership and PRS Foundation itself saw women, gender minority or mixed gender groups grow to 56% of music creator grantees.

The success of Women Make Music led to the creation and implementation of its international Keychange initiative, empowering talented underrepresented genders with training, mentoring, and network support plus industry conference and showcasing opportunities at international festivals. Over 350 music organisations and companies have publicly taken the Keychange Pledge to achieve gender balance by 2022.

PRS Foundation's track record for inclusion means they are well placed to work with the music industry to address the barriers facing Black creative and executive talent. Alongside Black Lives Matter inspired commitments and an immediate action of a targeted Sustaining Creativity Fund deadline to specifically support Black music creators impacted by COVID-19, the Foundation has been developing an ambitious, long-term programme to power up Black creatives and executives.

Discussions with all sectors of the music industry through steering groups and further research, ensure the voices and experiences of Black-led organisations and executives will continually shape this new initiative. At its core, the programme supports Black music creators and industry professionals at crucial career stages while a connected movement will break down barriers, set targets and work to increase Black representation in music.

PRS Foundation believes that public solidarity must be met with new approaches which foster meaningful change.

Black Music Coalition

The Black Music Coalition (BMC) is a collective formed in June 2020 by Black professionals working in the UK music business.

It was created in the wake of the killing of George Floyd in Minneapolis, and the protests against anti-Black racism in the US and UK. That moment in time caused many Black music executives in the UK to look inwards at their industry and reflect upon their experiences being Black professionals in the music industry.

That process led to the Coalition's creation, specifically formed to address long-standing issues within the industry, which they felt created and perpetuated those inequalities face by Black executives.

An open letter organised by the BMC in the summer of 2020 won overwhelming support with its call for action against anti-Black systemic racism in the industry, and they are determined to build on that momentum to secure commitments from music companies and organisations to tackle the problem.

The BMC is dedicated to eradicating the inequalities and the systemic barriers affecting Black executives, including freelancers and independents, at all levels and across all sectors of the industry.

One of its roles will be working alongside music companies and organisations to implement initiatives designed to increase diversity in recruitment and increase retention figures and career progression for Black professionals in the industry.

The Coalition is also working to collate and highlight the challenges faced by Black professionals working or who have previously worked in the industry to identify reasons for poor retention of Black executives, and lack of Black executives at senior levels.

The BMC is also pressing the industry to commit to anti-racism, anti-oppression, and equality and diversity training for all in the hope that systemic anti-Black racism, which has long affected the personal and professional lives of Black music professionals, will be recognised and eradicated, and a level playing field for all professionals in the industry finally created.

Whilst there is no expectation this will happen overnight, the Coalition remains encouraged and determined to invoke change, which will ultimately be its legacy in the industry.

Black Music Coalition Executive Committee | Char Grant, Afryea Henry-Fontaine, Komali Scott-Jones and Sheryl Nwosu

Attitude is Everything

Attitude is Everything is a disability-led charity that works for a future where live music and event industries include Deaf and disabled people as audience members, performers, employees and volunteers.

For the past 20 years, Attitude is Everything has provided advice and support to industry professionals working to improve access to live music venues and events.

Over 200 venues and festivals have been accredited via its Charter of Best Practice, an industry standard framework with which to examine all aspects of accessibility for Deaf and disabled people.

Beyond access for audiences, its Next Stage and Beyond the Music initiatives focus on the inclusion of Deaf and disabled artists, industry professionals and volunteers.

COVID-19 had massive implications for the work Attitude is Everything does. With Deaf and disabled people particularly hard hit by COVID-19, it is essential that the industry does not erect even more barriers to inclusion.

As the industry responds to lockdown and re-opening, it is the goal of the organisation to support venues and events to reopen for everyone – accessibility whether online or in physical spaces has never been more important. It is important for the industry to build consumer confidence among Deaf and disabled music fans.

One of the organisation's key messages is that the 13.9 million disabled people in the UK are incredibly diverse, intersecting across all protected characteristics. Therefore, it's so important that diversity in the industry is seen as interconnected, with universal and individual areas that need to be addressed.

Attitude Is Everything hope to see an industry that is truly representative of the country it operates within. There needs to be a step-change in representation across all levels, from stages to industry panels, boardrooms to festival teams so we can create a better 'back to normal' for everyone.

Viewing platform at Glastonbury | Attitude is Everything ©

Women in CTRL

Women in CTRL is a not-for-profit organisation set up by Nadia Khan, an experienced music consultant and board member at AIM, to empower and provide a collective voice for women and under-represented groups in the music industry. They now have over 700 members.

The organisation works to identify barriers for women in music and aims to create solutions to overcome them. It also campaigns on issues that matter to its members and conducts research where change and progress is needed.

Women in CTRL's Seat at the Table report, released in July 2020, looked at the representation of women on the boards of a selection of UK music industry trade bodies. The report found 34% of Board members were women. An intersectional analysis found that 3% were Black women.

The organisation is working with music industry trade bodies to help to find solutions to tackle the issue and has plans to publish a further report in July 2021 to chart progress.

Women in CTRL's Gender Disparity in UK Radio report, released in August 2020, with Linda Coogan Byrne, found that women creatives are underrepresented on UK radio. In the top 100 most played songs on radio in 2020, men appear on 81% of songs. Female songwriters are credited on 19% of tracks and 3% of producers were women.

The organisation is working on a number of initiatives to support female writers and producers and create more opportunities to develop talent.

As part of their work with the industry Women in CTRL have developed a diversity pledge for organisations to sign-up to.

This includes suggestions such as taking accountability by looking at the make-up of their organisations and accepting the need for greater diversity, committing to increasing diversity at every level, nominating more Black and under-represented groups and women candidates to top-level positions.

Women in CTRL also suggest organisations should diversify their teams by hiring and promoting Black women and under-represented talent and that organisations should listen to women and commit to engaging with Women in CTRL to work on deliverable 12-month targets.

Women in CTRL won't stop working until equal opportunity policies are in place industry-wide.

Some Women in CTRL ambassadors and members

Member Updates

UK Music members have long been champions for diversity and inclusion. Here are some of the schemes and initiatives they have put in place or are working towards.

Association of Independent Music

AIM represents independent music businesses and levelling the playing field is key to its mission. AIM partners with organisations to further equality, diversity and inclusivity in music and is a Stonewall 'Diversity Champion'. It is committed to a gender balance in speakers at its events. It has an established a regional programme across the UK and Ireland and ensures the ethnic diversity of the independent sector is visible and supported through all AIM activities, including at its flagship Independent Music Awards.

AIM is constantly evolving its approach to improve its support for underrepresented communities in music. This includes an Equality & Diversity group comprising leaders and experts; free public speaking workshops for people from diverse backgrounds, and the creation of a new apprenticeship to accelerate employment opportunities in independent music businesses.

AIM has pledged to increase representation within its own team and board, and has committed to regular cultural understanding training, which it will also make available to its members. AIM is creating a programme to help members to improve staff development and support, empowering people from diverse backgrounds to fill more senior roles.

British Phonographic Industry

BPI is committed to equality of opportunity and rights. The organisation recently set up an Equality and Justice Advisory Group, comprising independent Black and Minority Ethnic executives whose purpose is to advocate for change across the sector.

It also has its internal Equality and Inclusion Working Group, which supports the advisory group's aims and launched an Equality Training Programme to support its members in educating themselves around equality and inclusion issues in staff recruitment and career progression.

Following guidance from the BRITs Diversity Advisory Group, the BRITs Voting Academy is broadly gender balanced and a quarter of its voters are drawn from industry executives who are either Black, Asian or Ethnic Minority. In recent years, since a 2016 review, the BRITs nominations, winners, presenters and performances have better reflected the diversity and inclusivity of our industry and the depth of British Black Music.

BPI also runs the BRITs Apprentice Scheme with the aim of developing career opportunities for people of all backgrounds.

Featured Artists Coalition

FAC is committed to becoming a truly representative and diverse artist trade body. In 2020, a new FAC Charter was launched, committing to celebrating diversity and creating an inclusive culture across the company and membership.

FAC has put in place quarterly diversity sessions to assess the organisation's progress in improving representation, written new policies around recruitment and panel booking, and devised a diversity policy statement and reading list for new starters. It has increased diversity across associated artist groups and launched the Artist Ambassador programme. Governance structures have been improved and observers from diverse backgrounds have been introduced into FAC Board meetings to mentor artists, provide Board experience and ensure there is a diverse field of potential nominees for future rotations.

The FAC has developed a strategic partnership with Attitude Is Everything, joined the Make Noise Roundtables and connected with Music Against Racism. It launched FAC Insights, which looks at the music industry and the society that shapes it. The FAC is focused on meeting the targets set out in the UK Music Diversity Taskforce's Ten-Point Plan.

Ivors Academy

The Ivors Academy strives to reflect the diversity of the UK creative music community in its organisation and seeks to break down barriers of inequality.

The Academy established an Equality, Diversity and Inclusion Steering Group in March 2020 who have published a 12-Point Action Plan. Progress made already includes the launch of a Youth Council chaired by two under-25 members appointed as Board Directors, to increase the representation of younger demographic.

Changes to Board members has led to 50% gender (up from 38%), 25% Black, Asian and Ethnic Minority (up from 6%), and 13% Disability (up from 6%). The Ivors Academy Trust has created a bursary scheme to assist music creators from a low socio-economic background to join the Academy and enter its awards.

Music Managers Forum

The MMF has implemented a variety of schemes and policies that aim to bring about positive change internally and among its community of music managers.

The leadership and development programme Accelerator offers bursaries, training and support to a diverse range of music managers. In 2020 over 50% of the participants on the Accelerator Programme for Music Managers, supported by YouTube Music managers were from Black, Asian and minority backgrounds, 40% were female and 50% were based outside of London. August 2020 saw the launch of MMF Unite, a series of monthly events dedicated to challenging racism and discrimination within the music industry. MMF Unite activities include introductory free membership to encourage a broad and diverse membership, a review of the MMF's pool of event speakers and exploring ways to better involve managers from Black, Asian and other ethnic minority backgrounds in decision-making and policy work.

For 2020 Board elections, the MMF reached a 50:50 gender balance following the implementation of annual board rotation. It has provided unconscious bias training for the Board, with plans to develop MMF Unite.

Music Publishers Association

Diversity and inclusion play a significant role at the MPA and improving inclusive representation has become a priority focus to ensure that the sector delivers positive and long-lasting change.

The MPA has initiated practical initiatives focused on developing career opportunities for a gender-balance of Black, Asian and ethnic minority individuals. These include providing five free NXT-Gen annual memberships, launching Mentoring for Progress; a dedicated scheme to support career progression, a blog series featuring career stories; giving visibility for diverse professionals in the community, and an expanded schools outreach programme, particularly within schools with high ratios of Black, Asian and ethnic minority pupils. These initiatives are complemented by an infrastructural and strategic plan, to deliver positive, institutional change and to demonstrate leadership to the sector.

The MPA aims to improve the ratio of gender, Black, Asian and ethnic minority representation across its Board, committees and companies. It also wants to encourage and lead significant change across the music publishing sector, through guidelines and material initiatives, whilst tracking results year-on-year.

Music Producers Guild

Diversity is incredibly important to the MPG. To help drive positive change, it reviewed its awards categories, in consultation with diverse stakeholders. A new category has been developed with the aim to attract entries that are more reflective of the wider music industry, audiences and the way records are made today.

The MPG aims to continue the upward trend of female representation and needs to attract more members from Black, Asian and ethnic minorities to truly reflect all the people making records.

It is also reaching out to producers and aspiring producers with disabilities, aware there are very few engineers and producers with disabilities working at the highest level in music, which the MPG is determined to change.

In 2020 the MPG launched a new Music Production Scholarship with ICMP to help young and talented people from all backgrounds to develop their skills and potential in production. It also campaigns against unpaid work, and for shared parental leave and maternity rights for freelancers, in order to remove some of the barriers faced by underrepresented groups.

Musicians' Union

Diversity is central to the Musicians' Union's legitimacy as a Trade Union that campaigns for the fair treatment of musicians. A fundamental objective of the MU is to work towards equality for all by actively opposing prejudice and discrimination.

The MU has introduced a reserved seat structure to ensure all its Industrial Committees are diverse and representative of the wider membership.

It has also set up member networks for Black and ethnically diverse, disabled, female and LGBT+ members.

It is currently lobbying the Associated Board of the Royal Schools of Music to include a greater number of Black and ethnically diverse composers in their syllabus and working with the Chineke! Orchestra to provide practical support to Black and ethnically diverse orchestral musicians with the long-term goal of increasing diversity in UK orchestras.

The MU is working towards wider membership and all Committees being fully representative of the communities they operate in and that engagement with underrepresented members is evident in all their work.

PPL

PPL recognises the importance of a diverse workforce and the benefits it can bring and is committed to further developing a fair and considerate working culture regardless of an individual's background or any other characteristic.

Following Black Out Tuesday and the Black Music Coalition's call to action for the UK music industry, PPL published a set of commitments covering training and support services for Black members of staff, funding for Black organisations, career development, and the creation of an internal Diversity Forum. PPL has also pledged to address the lack of Black executives at senior management and board level, together with gender imbalance, and has already taken steps towards this in 2020 through a number of board level changes.

One of the first actions to come from the Diversity Forum is an anonymous Equality Diversity & Inclusion Survey of PPL employees. In conjunction with the survey results, the Forum will be focusing on a number of key areas: how PPL approaches recruitment and career opportunities such as apprenticeships and internships; how PPL develops, rewards and trains staff and supports their wellbeing; and how PPL engages them on equality, diversity and inclusivity issues.

PRS for Music

Diversity and inclusion is embedded into PRS for Music's core strategic objectives.

It responded to #BlackoutTuesday by reviewing its diversity and inclusion strategy and held focus groups with employees and members to discuss ideas that will be turned into actions.

It is reviewing its recruitment and talent processes, steps have been taken to support the increase of women in senior roles, and further unconscious bias training is mandatory for all employees.

Senior sponsors have been appointed for diversity, and the employee diversity and inclusion taskforce refreshed.

It has also asked employees to help improve data on diversity so it can produce an ethnicity pay gap report.

PRS for Music continues to champion causes through its events.

Newly approved governance changes following its AGM included maximum terms for those on the Members' Council, with the hope that this will encourage more diversity.

PRS for Music is focused on making change happen at the organisation, because more diverse teams are more creative and make better decisions.

UK Live Music Group

The UK Live Music Group brings together the trade bodies representing the live music industry and links them with UK Music's wider work. Its members include the Entertainment Agents' Association, the Association for Electronic Music (AFEM), the Association of Festival Organisers (AFO) the Association of Independent Festivals (AIF), the Concert Promoters Association (CPA), the International Live Music Conference (ILMC), the National Arenas Association (NAA), the Production Services Association (PSA) and the Music Venue Trust (MVT).

UK Music Live Group are committed to diversity. Members of the group are working on their own initiatives to develop greater diversity both behind the scenes and on the stage. This includes the formation of focussed diversity groups within organisations and increased diversity training. The live industry is also making a concerted effort to listen to members of the community who are from minority backgrounds in order to understand and learn from their experiences in order to improve diverse representation in the future.

Pride in Music at London Pride | Pride in Music ©

Methodology

Every two years UK Music runs the UK Music Workforce Diversity Survey. The survey was first conducted in 2016, and then again in 2018. The data in this report comes from the 2020 survey results.

UK Music has worked with Dr Helen Elizabeth Davies, Subject Leader Popular Music Contexts at the Liverpool Institute for Performing Arts (LIPA) on the research for this report. She has a PhD in Music and her key areas of research are gender and sexuality, music education, music and visual creativity, and ethnographic research.

The findings of the UK Music Diversity Report 2020 combine qualitative and quantitative research methods, in the form of focus groups and a survey.

In October and November 2019, UK Music hosted four focus group discussions to explore trends identified by the 2018 survey. Each session lasted two hours. Participants responded to a callout from UK Music and consisted of people working in the music industry in a range of sectors. Each group had between four and nine participants. Overall, there were 24 participants across the four groups. Two of the focus groups consisted of women. Two of the focus groups consisted of people with a Black, Asian or ethnic minority background.

The two groups consisting of women discussed questions relating to sexism in the industry, maternity, the lack of older women across the industry, barriers to career progression, and potential solutions. The two groups consisting of people with a Black, Asian or ethnic minority background discussed questions relating to discrimination and unconscious bias in the industry, career progression and potential solutions. Key points arising from the focus group discussions helped to inform the UK Music Workforce Diversity Survey 2020.

A review of the UK Music Workforce Diversity Survey questions took place in 2020. The survey was launched on 16 June 2020 and closed on 31 July 2020. It received 3,670 responses and was used to gather quantitative data for comparison with previous surveys, and to investigate further some of the issues raised in the focus groups.

The questions in the 2018 survey were kept for benchmarking purposes, although some of these were reworded or expanded. Terminology relating to music industry sectors and sub-sectors was changed to create parity with other UK Music research. For the 2020 survey the career bands were reduced and simplified. Entry Level Business and Entry Level Operations were combined to create the single level Entry. The Management level becomes Mid-level and Senior Exec and Senior Management combined to become Senior. In the report career levels for 2018 were combined to match the levels used in 2020. Where the levels have been combined, the relevant percentages have been averaged.

Other terminology, such as that relating to protected characteristics, was also updated in line with current guidelines. Our use of the words woman or female are inclusive of trans people as respondents were asked what gender they identify as. This publication uses the terms gender and ethnicity to reflect the questions asked in the survey.

A question on income levels was included for the first time to broaden the scope of the survey and capture a wider range of experience.

Further findings from the UK Music Workforce Diversity survey will be made available on the UK Music website.

UK Music Diversity Taskforce

UK Music Diversity Taskforce | Jennifer Geddes ©

Established in 2015, the Taskforce works with the music business, Government and other stakeholders to boost inclusion and diversity across the industry.

It includes representatives from the core industry sectors: major and indie record labels, music publishers, trade organisations, collection societies and the British live music industry.

Taskforce Members:
Ammo Talwar, Chair
Paulette Long, Deputy Chair
Aleksa Evele, FAC
Anthony Emms, CAA
Catherine Anne Davies, MPG
Clare Cowland, Sony ATV
David Carrigan, Live Nation
Erica Bone, Warner Music
Gennaro Castaldo, BPI
Gill Bell, Handle
Indy Vidyalankara, Freelance PR
Jacob Adams, Attitude is Everything
Jayne Stynes, MMF
Jennifer Geddes, UK Music
John Shortell, Musicians' Union
Jude McArdle, AIM
Kate Reilly, PPL
Kevin Underdown, PPL PRS Ltd
Kienda Hoji, University of Westminster
Liz Jeffery, Sony
Mervyn Lyn, Freelance
Mike Christie, Universal Music
MJ Olaore, BPI
Morna Cook, Universal Music
Nina Bhagwat, Warner Music
Paul Bonham, MMF
Rachel Bolland, UK Music
Stefania Pavlou, PRS for Music
Suzanne Hughes, PRS for Music
Wesley John, Ivors Academy
Wozzy Brewster, Midi Music Company

Acknowledgements

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 Dr Helen Elizabeth Davies for her work in helping to shape the survey and analyse the results, and everyone on the UK Music Diversity Taskforce for all their work and invaluable support in producing this report.

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Hatcham Social performing at Club Attitude by Attitude Is Everything | Sara Amroussi-Gilissen ©