MOVING THE DIAL ON DIVERSITY

One Year On: A Transparency Review of UK Music’s Ten-Point Plan
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Music has always been a major passion of mine; it’s been the soundtrack to my life and the backing track to my fitness regimes. It has also been a key area of work for my foundation (Rio Ferdinand Foundation) which recognises that music, along with sport, is a key cultural driver for young people in terms of voice, aspiration, and personal development.

I’ve enjoyed listening and watching great music from afar like most people, but the killing of George Floyd and the outpouring of self-reflection from several industries made me look deeper into the role music can play and how all these new pledges for change would manifest themselves in the future.

In October 2020, UK Music published its UK Music Diversity Report alongside a transformational Ten-Point Plan. I remember reading about the Ten-Point Plan and noted point seven as a real opportunity for my foundation to engage and to share learnings and strategy to help the drive to tackle racism, boost diversity and inclusion and make them “front and centre” of the business of music. The Plan was an industry-coordinated response to the challenges of injustice, equity, systemic racism, and the rebalancing of power within music and I am really delighted to have my Foundation partner with a major music company already.

These actions, plans and pledges are all very well but who really checks up and audits how well companies have done and who ultimately is accountable if things are not working? This is something that I’m fascinated with, because although we have one race - the human race – inequality and racism is very real. I’ve seen it head on in my own industry both on and off the pitch. I’ve always felt that accountability must cut across all industries, but at the core of these issues is the fact that you cannot have change in diversity without complete transparency. They are interconnected and organisations need to understand this and get with the agenda. Data is great but lived experience and listening to those on the sharp edge of these issues is just as important.

What this progress report shows is a willingness for the music industry to listen to colleagues from diverse communities and act - not only benchmark themselves but move the dial in a respectful manner. They seem to have made some really positive inroads into improving the equity debate; but we can’t stand still. Taking the learnings from these past twelve months, we need to do more over the next ten years. In music, just as in football, and in life, we need to unite in diversity.
Reducing the Diversity Deficit

One year on from the publication of UK Music’s Ten-Point Plan, Chair and Vice Chair of the organisation’s Diversity Taskforce, Ammo Talwar MBE and Paulette Long OBE, share their experiences of the journey so far and what must happen next to deliver meaningful and lasting change.

Let's start at the very beginning. Take us back to the origins of the Plan and what it set out to achieve.

Paulette: We had been campaigning for greater equity and diversity for a long time, and we knew that we needed something different to amplify the diversity deficit that has always existed in the music business. Another report would have been meaningless. This plan of action had to be co-designed with UK Music’s members, it had to be based on data and lived experience but drafted from a human experience.

Ammo: The Plan had to turbo-charge the equity, diversity and inclusion agenda across all protected characteristics in our industry; it had to create a new base, a new foundation for action, with trust, resilience and leadership front and centre for the music industry.

Your positions as Chair and Vice Chair of the Diversity Taskforce are essential for the music industry. How much have you been able to lead the implementation of the Plan?

Ammo: We’ve spent a lot of time with the Boards and Executives at UK Music’s member organisations. We’ve continually carved out time to support trade bodies as ethically and honestly as we can. We’ve talked people through the Ten-Point Plan and, even though there were some sticking points, we created safe spaces to have awkward conversations. There is no diversity without transparency. You can’t have one without the other.

Paulette: It’s always the case that it’s the people who are disadvantaged the most that have to bring about change – not just in terms of gender and race but across all protected characteristics. We’re continually pushing, we’re working, we’re talking. We’re taking people on a journey. We need to make sure that the people who need to see change are the ones who benefit from our efforts. They need to get something back from it – that’s the deficit we need to fix.

Ammo: Part of our endeavour is to show how organisations can be effective but also open and transparent. That’s a hard thing for any business to be – but we said that we, as UK Music, need to lead. And we need to measure our impact. That’s where our audit framework, Key Lines of Enquiry (KLOE), came into play.

Are you starting to see the change you want to see?

Paulette: I wouldn’t use the word “change”; I think change is really strong. Change means turnabout and I don’t think we’re there yet. I’d use the word “movement”. Change is something you can only tell after a longer period of time.

Ammo: Collectively, we have moved the dial within the music industry and the broader creative sector and we must ensure that the trust embedded in us and the Taskforce is allowed to move the dial further in future years.

Paulette: I also think we need to be mindful of separating meaningful movement from marketing and communications. There’s a natural habit to fall back into marketing and communications without realising it where diversity becomes a “marketing thing”. I think some people are still sitting in that space without realising it. It’s not outwardly intentional, but the drive for change needs to come from the heart otherwise it’s short-lived.

Has the implementation of the Plan differed across UK Music organisations?

Ammo: When we were developing the Plan, we were aware of the differences between the organisations in terms of areas of work, turnover, employees, and resources. We had to ensure that in our audit framework, KLOE, there was a component that looked at the capacity of different sized organisations to deliver.

Paulette: It’s about impact. Based on the size of the organisation, we asked “what is the impact they are having?” The impact of a small organisation can be just as loud despite its size.

Ammo: Data is not the key algorithm here; inspiration is the algorithm. Reports are reports; what we’ve been able to do is inspire, empower and enable.
What’s next for the Ten-Point Plan?

**Ammo:** We need to level-up more. We know from a place-based perspective that we need to look at the regions outside of London. We need to collaborate and support other initiatives in this equity, diversity and inclusion (EDI) space whilst taking the plan further afield to labels, digital service providers (DSPs) and other key components of the industry.

**Paulette:** In six months’ time, we want to see what impact has come from the new partnerships that were formed with socially-engaged organisations under point seven of the Plan. And as a collective, we need to bring to life what delivery looks like in practice for some of the Plan’s commitments rather than in theory. We all need to learn from each other and from different sectors on what we can do better.

Any final thoughts?

**Ammo:** No-one can deny that a lot has happened and changed in the last 18 months. But what we want to see is a scalable and sustainable long-term impact, not just from an organisational perspective but from an individual perspective. It makes fiscal sense.

**Paulette:** Change requires hard work and consistency – but we’re not giving up. We’re keeping our eye firmly on the goal.
In Full: The Ten-Point Plan

Action

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.

2. UK Music members to compile a database of persons accountable and responsible for diversity across organisations.

3. UK Music members to commit and spend an allocated amount of their annual recruitment budget to ensure a diverse candidate pool.

4. UK Music members to allocate a certain amount of their annual training budget on a 12-month diversity continuing professional development (CPD)/training programme to ensure fair career opportunities for all.

5. UK Music members to allocate budget and implement a programme to increase diverse representation in middle and senior management.

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.

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.

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.

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.

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.
The UK Music Ten-Point Plan is central to AIM’s work in EDI. Alongside other key charters and pledges, it enabled us to publish our first official EDI audit. Creating a more equitable industry and levelling the playing field in music is in the DNA of both AIM and its community of entrepreneurs. The audit helped us identify aspects already in place and in progress, and to measure effectiveness. We are now taking additional steps towards newly identified goals. Those steps include launching a ground-breaking new free tier of ‘Associate Membership’ to provide a truly level playing field for access to the knowledge, networks and tools needed to start up and scale up a business in music. A new senior position was created within the team as Entrepreneur and Outreach Manager, to build bridges with communities that have historically been underrepresented within the AIM community. And a brand-new EDI Level-Up training programme seeks to break down barriers and help create work environments where “conscious inclusion” is embedded into our members’ businesses. We hope the Plan will continue to help us develop and focus our own activities towards a truly inclusive industry, with opportunity for all to thrive and achieve success.

The BPI is committed to the Ten-Point Plan and to promoting diversity, equity and inclusion within its teams, among its members and across the industry. Our mindset has shifted and there is now real focus: there is greater awareness of issues faced by people of all backgrounds and protected characteristics, including the unconscious bias that creates barriers and fosters discrimination. This approach helps to inform how we look to recruit and then support colleagues in their careers, and how we operate as an organisation. Our work is supported by the BPI’s Equity and Justice Advisory Group and our Equality Training and Equality Sessions, which contribute to the industry conversation around EDI. Other strands include our Membership Inclusion Programme, current research into gender and music, the BRITs Apprentice Scheme, and work with The BRIT Trust, which promotes diversity, education and wellbeing through music.

The publication of the Ten-Point Plan has marked a step change in the music industry’s approach to diversity. Too often we have seen spikes in activity but little by way of sustained, measurable undertakings. Whilst there is clearly a great deal more to do, the plan has helped to ensure a continued focus on issues of equity, diversity and inclusion. The FAC is proud to implement the plan and we have found the process of great value to the organisation and the members we serve. All music industry organisations should be adhering to the standards set out in the Ten-Point Plan as part of a sustained agenda to enact genuine change.

Our job is to represent, celebrate and support the full breadth of the UK’s songwriters and composers. It is unacceptable that many music creators experience prejudice, inequalities and a lack of opportunities. We are focused on challenging how things are and creating new opportunities so creators from underrepresented backgrounds can start and sustain successful careers. Over the last year we have made progress by achieving greater diversity on our Board, providing more transparency through pay gap reporting and supporting new creative development opportunities. In the coming twelve months we will gather more data, set new ethical standards, deepen our partnerships and provide more mentoring and development opportunities that open doors and networks. Working with UK Music members is an important way to create lasting change. By supporting and challenging each other we can make a greater difference together than we can alone.

The MPA is incredibly serious about ensuring we reflect and represent the diverse community of music managers across the UK in terms of gender, genre, geography, ethnicity and age. We have worked hard not just on our Board (now 50/50 gender balance, 33% Black, Asian or ethnic minority), but also making our wider membership more accessible as we’ve rapidly grown from 750 members pre-COVID-19 to 1200+ today. Our Accelerator programme, now in its fourth year, has been a real spur both to expanding our diverse membership, but also practically supporting a really broad range of independent managers from across the country to grow their own businesses by providing financial support twinned with professional development.

Music publishers are a diverse community of all shapes, sizes and cultures of businesses. We share a common passion for the art of song-writing and for the music which reaches us all and brings us together. The music business is built upon the song and we owe it to all of the incredible talent behind that music, for ours to be a sector truly and honestly, welcoming to all. The MPA shows leadership in accepting the challenge to change towards being a more inclusive business; a business where all talent rises to the top of the business, as well as to the top of the charts. This is the sound of our future. A future for all.
The MPG is committed to the Ten-Point Plan to ensure our organisation reflects our diverse music community in both membership and leadership. In a small volunteer-led organisation it is easy for good intentions to fall by the wayside, or for efforts to be sporadic rather than sustained, so having the structure of the Ten-Point Plan to measure and support our efforts to increase diversity and inclusion in a long-term, sustained way has been incredibly helpful. We acknowledge there is still much work to be done and we’re grateful to the Diversity Taskforce and our MPG Diversity Representatives past and present who have given their time and expertise to drive change.

Implementing the Ten-Point plan over the past year has focused the MU’s equality, diversity and inclusion agenda, and has ensured that we are working towards targets that will make the MU more representative of the communities we operate in. The plan has the potential to move the needle on diversity across the music industry and the MU would encourage any organisation that hasn’t signed up yet to do so. Having a framework, with specific targets and concrete actions is essential in creating a music industry that is diverse, inclusive and works for everyone.

The Ten-Point Plan has been pivotal in aligning the actions of music organisations which are in a position to effect meaningful change in relation to equity, diversity and inclusion across the industry. In this past year, PPL’s efforts have continued, with changes to our recruitment practices and training materials, a programme to boost diversity in middle and senior management, greater diversity in the membership of our Boards, and the development of partnerships with socially-engaged organisations. Our focus has been on supporting all protected characteristics, and we have welcomed the guidance and input of many other organisations, including The Cat’s Mother, Small Green Shoots and Leonard Cheshire. We recognise that this is only the start of the process and there is still much more to do, but we remain fully committed to embedding a culture of equity, diversity and inclusion within the company to benefit all employees, partners and friends of PPL.

Signing up to the UK Music Diversity Taskforce Ten-Point Plan pledge one year ago helped to accelerate and broaden the positive action PRS for Music has been taking to improve diversity and inclusion throughout the organisation. It provided welcomed focus and direction, and we are pleased to report progress; from steps toward better representation in senior roles, to publishing our first Ethnicity Pay Gap Report. This has been a truly collaborative process, working with employees and songwriter and publisher members across the PRS community. Our company values reinforce this commitment to equity and equal access to opportunity, but we must do more, collectively, and individually, to ensure progress continues. In doing so, we can create an industry that we are all proud of.

We were extremely proud to publish the ground-breaking Ten-Point Plan with our biennial Diversity Report in 2020. However, we have always been clear that publishing the plan was the start of a journey, not the end – and that delivering on our commitments and bringing about meaningful change is what really counts. This review shows that there has been significant progress and highlights the positive impact that the plan is already having across the whole of the UK music industry. It is incredibly encouraging to see the hard work that is being done to make sure that the music industry is one of the most diverse and inclusive in the country. There is, of course, more to do but this plan provides a blueprint for businesses both within and outside the music industry to examine their practices and improve the experience and opportunities for our colleagues from diverse backgrounds. It’s mission critical that we ensure we are an open and inclusive sector, one that is accessible to people from all backgrounds – regardless of their ethnicity, gender, sexuality, disability, or socioeconomic circumstances. Delivering on the commitments made in the Ten-Point Plan represents an important step towards achieving that goal.

Suzanne Hughes
Chief People and Transformation Officer

Jamie Njoku-Goodwin
Chief Executive

We are extremely proud to publish the ground-breaking Ten-Point Plan with our biennial Diversity Report in 2020. However, we have always been clear that publishing the plan was the start of a journey, not the end— and that delivering on our commitments and bringing about meaningful change is what really counts. This review shows that there has been significant progress and highlights the positive impact that the plan is already having across the whole of the UK music industry. It is incredibly encouraging to see the hard work that is being done to make sure that the music industry is one of the most diverse and inclusive in the country. There is, of course, more to do but this plan provides a blueprint for businesses both within and outside the music industry to examine their practices and improve the experience and opportunities for our colleagues from diverse backgrounds. It’s mission critical that we ensure we are an open and inclusive sector, one that is accessible to people from all backgrounds— regardless of their ethnicity, gender, sexuality, disability, or socioeconomic circumstances. Delivering on the commitments made in the Ten-Point Plan represents an important step towards achieving that goal.
Changing the Tone
Using More Inclusive Language

What?
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.

Why?
To ensure Black music is given its respected status within the music ecosystem and to give greater transparency to individual groups and communities covered by the Black Asian Minority Ethnic acronym.

How?
Prior to the introduction of the Plan, “Urban” was not a phrase widely used by UK Music and its members. However, all organisations have reviewed their communications platforms, application forms and internal operating systems to ensure language is more genre-specific and that members can self-identify based on their preference. The acronym for Black Asian Minority Ethnic is no longer used by UK Music and its members. Across all organisations, training programmes have been delivered to Board Members and/or employees, with some creating inclusive language and terminology guides to further educate and support staff. Alternatives to using the Black Asian Minority Ethnic acronym across the industry include:

- Members or individuals who experience racism
- Underrepresented groups

In Practice
PRS for Music – Communications and Public Affairs Diversity Charter
PRS for Music has produced a Communications and Public Affairs Diversity Charter to ensure that the external-facing teams are guided by equity, diversity and inclusion commitments in their written language, use of imagery and composition of events.

A guide to more inclusive language
Across the UK Music membership, organisations have started to use terminology guides or diversity glossaries to educate and support staff on the use of more inclusive language. Examples of more inclusive language include:

<table>
<thead>
<tr>
<th>Gendered term</th>
<th>Gender-neutral term</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chairman / Chairwoman</td>
<td>Chairperson</td>
</tr>
<tr>
<td>Husband / Wife</td>
<td>Spouse / Partner</td>
</tr>
<tr>
<td>Boyfriend / Girlfriend</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Non-inclusive terms</th>
<th>Inclusive terms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minorities / Non-white</td>
<td>Underrepresented groups / Ethnic minorities</td>
</tr>
<tr>
<td>Blacklist / Whitelist</td>
<td>Deny list / Allow list</td>
</tr>
<tr>
<td>Both sexes / genders</td>
<td>All sexes / genders</td>
</tr>
</tbody>
</table>
Leading the Charge
The Need for Transparency and Accountability

What?
UK Music members to compile a database of persons accountable and responsible for diversity across organisation.

Why?
If everyone is responsible, then no-one is responsible. This measure identifies individuals who are accountable and responsible for their organisation's approach to diversity.

Who?
Association of Independent Music (AIM)
Paul Pacifico, Chief Executive Officer
British Phonographic Industry (BPI)
Geoff Taylor, Chief Executive Officer
MJ Otaore, Chief Operating Officer
Featured Artists Coalition (FAC)
David Martin, Chief Executive Officer
The Ivors Academy
Graham Davies, Chief Executive Officer
Music Managers Forum (MMF)
Annabella Coldrick, Chief Executive Officer
Music Publishers Association (MPA)
Paul Clements, Chief Executive Officer
Roberto Neri, Chair
Music Producers Guild (MPG)
Olga Fitzroy, Executive Director
Musicians’ Union
Naomi Pohl, Deputy Secretary General
John Shortell, Head of Equality, Diversity and Inclusion
PPL
Peter Leatham, Chief Executive Officer
Kate Reilly, Chief People Officer
PRS for Music
Andrea Czapary Martin, Chief Executive Officer
Suzanne Hughes, Chief People and Transformation Officer
UK Music
Jamie Njoku-Goodwin, Chief Executive
Rachel Bolland, Head of Diversity

In Practice
UK Music Diversity Taskforce
The UK Music Diversity Taskforce will collectively improve equality, diversity and inclusion across the music industry workforce for everyone. It will achieve this by:
• Producing a biennial report on diversity in the music industry.
• Driving change through an evidence-based approach including lived experience.
• Facilitating regular communication with the music industry and broader creative industries to highlight best practice and the benefits of a diverse workforce.
• Seeking to improve representation at all levels of the industry workforce, including senior management and Board level.
• Working with trade bodies, Government and the broader sector on the benefits of inclusivity to support music industry growth.
• Dedicated work streams, for example the sharp focus on gender and race in line with the UK Music Ten-Point Plan.

New appointments to focus on EDI
Across UK Music’s membership, a number of organisations have made new appointments to bring expertise in-house in the field of equity, diversity and inclusion, including AIM, the MPA, PPL and PRS for Music. These roles exist to embed inclusion and a better employee experience internally whilst also influencing recruitment, talent development and capacity building.

The Ivors Academy Ethics Committee
In 2020, the Ivors Academy Annual General Meeting (AGM) saw a series of announcements to increase diversity on the Academy’s Board alongside the creation of a new code of ethics and Ethics Committee to review the Academy’s awards decision-making processes for the future and carefully examine past decisions. This followed the antisemitic comments made by Wiley in July 2020. Chaired by Charlene Brown, Founder and Director of people intelligence company Howlett Brown, the Ethics Committee has consulted members in order to create a set of ethical standards and a framework focusing on inclusion, anti-discrimination, and anti-hate speech. It has also established a forum for addressing grievance complaints and broader conduct issues of members and staff.

The Association of Independent Music (AIM) First Annual Equality, Diversity and Inclusion Audit
A year after The Show Must Be Paused and Black-Out Tuesday, AIM published its first ever Equity, Diversity and Inclusion Audit, which set out how it had delivered against the commitments it had made regarding the UK Music Ten-Point Plan and the Black Music Coalition’s calls to action, as well as its extended and renewed Keychange pledge and to the IMPALA Diversity and Inclusion Charter. AIM will benchmark progress each year and continue to hold itself accountable for its active participation in the dismantling of the systemic prejudice that is deeply embedded in many areas of the sector and society. AIM will refresh and update this list of frameworks each year to include any further pledges or commitments it makes in its work towards a fairer and more inclusive music industry.
Pooling Resources
Putting Diversity at the Heart of Recruitment

What?
UK Music members to commit and spend an allocated amount of their annual recruitment budget to ensure a diverse candidate pool.

Why?
To ensure that diversity is an active consideration in any recruitment function or activity.

How?
Measures have been introduced or enhanced by UK Music and its members in this past year to ensure that open roles are made more available and accessible to talented individuals from diverse backgrounds. These include the use of anonymous CVs where personal details are redacted, the use of skills assessments instead of CVs allowing for a more tailored approach per job role, the composition of more diverse interview panels, the development of recruitment standards and training programmes for hiring managers, and the use of a wide range of outlets for more targeted advertising of vacancies (see to the right). Where recruitment is managed by an external agency, such companies have been asked to ensure diversity is evident in the shortlist of candidates selected.

In Practice
Supporting access and inclusion through recruitment
In 2021, PPL partnered with the disability charity, Leonard Cheshire, on its flagship Change 100 Programme. It offers paid summer work placements, professional development and mentoring to young people with a disability or long term condition. Through the progressive partnership, PPL has provided five paid placements across the company, ensuring support for the intern at each step of the way. Two interns have transitioned into permanent roles within the company and PPL looks forward to continuing this relationship with the charity.

“I believed that music was one of those creative industries which was really difficult to get into...you have to work for free and it’s about who you know – it felt completely impenetrable. So, this becoming a reality has made me think that maybe I can give it a go with the experience that I’ve got.”

Max Turnpenny
PPL International Operations Coordinator (Leonard Cheshire internship)

Developing the next generation of diverse talent
The BRITs Apprentice Scheme returned for a third time in 2021, offering a further 10 young people the opportunity to gain work experience in the music industry through a fifteen-month apprenticeship. Funded by The BRIT Trust and administered by DIVA, the Scheme has developed a great track record in boosting diversity and creating opportunities for aspiring industry executives.

“The BRITs Apprentice Scheme was a colossal experience for me. It came along at a time where I was finding it difficult to establish myself in a meaningful way in the arts and was fast-losing confidence. I was afforded training, skills, connection, self-esteem and a place of employment that has set me up to a fulfilling career within the music industry, to the point where I was able to formally start my own company and take on artists and freelance work of my own.”

2019 Apprentice Ben Magee
Director, New Champion Management
Northern Ireland

Promoting roles further and wider
- AIM Equality and Diversity Action Group
- BIMM Institute Music Colleges
- Black Music Coalition networks
- BPI’s Equity and Justice Advisory Group network
- Ethnic Jobsite
- Facebook Groups: 2% Rising and Women and Gender Minorities
- Guardian Jobs
- Ladies / Music / Pub (Facebook page)
- Music Business Worldwide
- SheSaid.So
- Small Green Shoots
- Social media platforms
- SocialFixt
- The Voice
- Trade Union Movement
- Women in CTRL
- Women in Technology

Whilst this targeted approach to recruitment is set to continue, one of the challenges for UK Music and its smaller organisations has been the cost of subscribing to and using specific job boards. UK Music is currently exploring how members can pool their budgets and resources to collectively take advantage of the benefits and reach that such platforms offer.
Developing the Future of Our Industry

**What?**
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.

**Why?**
To create robust and effective inclusion capacity within an organisation.

**How?**
Whilst the financial capacity and resources within each UK Music member organisation may differ, each one has focused on creating opportunities for further learning and development. AIM’s EDI Level-Up programme, the BPI’s Equality Training programme and MMF Unite have provided education to employees, members, and suppliers, with multiple events being opened up to the wider industry. Across all UK Music member organisations, training modules have been updated covering subjects including business planning and support through one-to-one mentoring as it is about bursting narratives about who and what management is. The programme places emphasis on intersectional exchanges, peer-to-peer learning and more formal relationships with training partners including the BPI’s Equality Training programme and MMF Unite. We have provided education to employees, members, and suppliers, with multiple events being opened up to the wider industry.

Next Gen Scholars from MPA

NXT-Gen Scholars is an MPA scheme for young professionals in music which grants free membership to a gender balanced cohort of six, Black and minority ethnic applicants per year. It was created to nurture the next generation of music publishers, offering unparalleled access to publishing communities, networking events, knowledge transfer and career-building resources. The initiative was spearheaded by MPA Richard Toeman Scholarship 2019/20 winner, Claire Everson, and MPA Board member, Jackie Davidson MBE, to challenge head-on a clear and present diversity gap in the music publishing sector. Benefits of NXT-Gen membership and Scholarships include access to all MPA training courses, networking opportunities, involvement in the MPA Futures Group, one-to-one support, wellbeing programmes, access to work experience opportunities and community.

In Practice

**Accelerating diversity within the MMF**

The Music Managers Forum Accelerator Programme was established to address the skills and economic needs of earlier career professional music managers in growing their businesses. Supported by YouTube Music, Accelerator was designed with five core aims, one of which was explicitly enabling a diverse talent pool of next-generation music managers in expanding their economic and cultural footprint within the UK and around the world. Within its first three years the programme has supported 67 managers (40% female and 45% Black, Asian or ethnic minority, 45% outside London), representing over 270 music creators to date. The programme is as much focused on developing individuals through strengthening skills including business planning and support through one-to-one mentoring as it is about bursting narratives about who and what management is. The programme places emphasis on intersectional exchanges, peer-to-peer learning and more formal relationships with training partners including Nadia Khan (Women In CTRL), Chris Cooke (CMU) and Kush Patel (Musically). Female participants and those from Black and ethnic minority backgrounds delivered panels at conferences and education institutions including IMAC, The Great Escape, Liverpool Sound City, BBC Introducing, BIMM and ELAM. In our 2021 Board Elections, Nike Durosuro was the first Accelerator manager to be appointed to the Board, and alumni are regularly engaged in policy meetings and wider membership training events.

**levelling up with AIM**

In May 2021, the Association of Independent Music (AIM) launched its EDI Level-Up training programme, led by diversity champions Arit Eminue and Vick Bain, to support its membership and the thousands of people working within its independent community. Five free-to-access core curriculum sessions are being delivered, with the aim of breaking down barriers and helping participants to create work environments where “conscious inclusion” is embedded into their businesses. Two additional sessions for leaders are subsidised and delivered targeted support to executives facing the challenges of responding to and implementing more diverse teams. AIM’s Board and team have committed to attending annual EDI training. The digital training has been welcomed by many small businesses who otherwise would not have the financial resources to develop their own schemes or access specialist training. In this way, the programme is providing equitable access to knowledge, skills and assistance for everyone to reach their full potential.

“Submitting the business plan and strategising my own career and way of working has been so helpful, and applying for Accelerator was so useful in terms of figuring out the way that I wanted to structure my business. As much as it is incredibly useful for business advice, financial advice and contacts, the programme is also an incredibly enriching on a human level. It was almost like a group therapy session where everybody can vent and talk. Sometimes it’s a very isolating job being a manager, and the programme has brought people together. It’s so nice to do this as a collective, and it’s a programme to be proud of.”

Ina Tatarko

Accelerator participant

Driving diversity within the BPI's membership

Launched in 2020, the BPI’s Membership Inclusion Programme removes barriers to entry to the music industry for small labels and music companies run by individuals from diverse backgrounds that have not always been served by the industry. 20 labels and music companies were selected to receive free BPI membership for a year, bringing with it the many benefits that membership entails. Each company is owned or run by individuals from underrepresented categories; seven are run or owned by women or those who identify as non-binary, whilst 16 are run or owned by individuals from a Black, Asian or minority ethnic background. Five are those with disabilities and two identify as LGBTQIA+.
The Importance of Role Models

See It, Be It

What?
UK Music members to allocate budget and implement a programme to increase diverse representation in middle and senior management.

Why?
To ensure increased diverse representation within middle and senior management teams to better reflect population norms.

How?
The Ten-Point Plan is moving the dial on diversity through the commitment of UK Music and its members to a wide range of aspirations and initiatives; having a workforce which reflects the diversity of the general population at all levels of seniority may not happen overnight but, across the Board, plans are being driven forward to change the face of our industry. A combination of individual career plans for employees, targeted professional development opportunities for underrepresented groups and the exploration of mentoring schemes are all being tried and tested. Data gathering is essential, with some employers undertaking greater monitoring of diversity gaps.

In Practice
Raising the bar on diversity (PPL, PRS and PPL PRS)
PPL, PRS for Music and PPL PRS Ltd are working together with Raise the Bar – a leading and award-winning training provider. Together, the organisations are offering training to aspiring professionals taking their first steps into line management as well as professionals who manage teams as part of their job. Participants from across the three companies are learning a mixture of project management, operational planning, problem solving, building relationships, talent management, leadership and more over a 12-18 month period, receiving an accredited qualification at the end. All participants are also being mentored by a senior executive within PPL, PRS for Music or PPL PRS Ltd.

Tackling barriers to career progression
This year AIM announced its formal partnership with CLOCK, the organisation delivering programmes that map, audit and award professional practice qualifications against skills learned in the workplace.
Data shows that the majority of people in the sector are held back in their careers due to a lack of a direct qualifications for the jobs they want, a problem which particularly affects those from underrepresented groups. CLOCK’s revolutionary approach would enable these people to validate and certify both the creative and commercial skills they have acquired. AIM has co-created a Masters programme in Music Business at Middlesex University where a CLOCK Qualification can go towards programme credits to take this even further.
AIM’s new HR & Training Working Group of member businesses pools knowledge and delivers advice on best practice, focusing on training needs of staff and AIM Academy and conference programming. This, the CLOCK partnership and AIM’s work towards ground-breaking new apprenticeship standards to upskill future leaders, ensures better pathways for promotion in the industry.

Raising Voices blog
The MPA launched its Raising Voices blog to give visibility to diverse talent within the music publishing community. The blog is freely available on the MPA’s website and features contributions from Riki Bleau (Founder and Co-President, Since ‘93 Records), Shaunie Caballero (Founder, The Go 2 Agency), Deborah Smith (Director, Anara Publishing) and Laura May (Founder, May Music). In 2022, the MPA will also launch a mentoring programme, Mentoring for Progress. This programme specifically targets career progress for middle and emerging management talent. The focus is to drive inclusivity into the Boardroom, to break glass ceilings and to diversify decision-making forums. The MPA believes this is good for business, good for the sector and, will cement lasting change as an inclusive culture at the top table can think more inclusively of its talent pipeline. The MPA philosophy demonstrated by career access initiatives, representation and infrastructural change, is to embed inclusivity and equity into everyday DNA; diversity is a course of action, inclusivity is a frame of mind.
Bridging the Gap
Gender and Ethnicity Pay Levels

What?
UK Music members to help UK Music implement better transparency around gender and ethnic pay gap – move towards lower reporting rate of 50+ employees.

Why?
To ensure that diverse communities have access to careers at all levels and are in receipt of equitable terms and conditions.

How?
UK Music and its members fully support this measure; however, due to the small number of employees within some of the organisations, not all are of sufficient scale for this commitment to be applicable to their own workforce. Both the Ivors Academy and PRS for Music have published the data on their gender and ethnicity pay gaps whilst PPL has published its gender pay gap externally and its ethnicity pay gap internally. The publication of this information has allowed organisations to educate staff on the importance of gender and ethnicity data, leading to greater employee engagement on the subject. Where information for individual organisations has not been published, it has been collated and analysed to aid strategic planning, raise greater awareness internally, and inform future actions to bring about the change that is needed. UK Music is also exploring the potential for collective reporting on gender and ethnicity pay gaps as an umbrella body.

In Practice
View the reports

The Ivors Academy
In August 2021, the Ivors Academy published its first annual gender and ethnicity pay gap report alongside an action plan to review staff recruitment, development and support for leadership skills. View here - https://ivorsacademy.com/news/pay-gap-report/.

PPL
Each year, the collective management organisation voluntarily publishes its gender pay gap data on the PPL website. The most recent figures for gender pay gap in 2020 are available online. View here - https://www.ppluk.com/about-us/reports-and-statements/.

PRS for Music
In September 2021, PRS for Music published its first ethnicity pay gap report alongside its annual gender pay gap report. The former was based on information provided by 76.8% of employees who chose to disclose their ethnicity data. View here - https://www.prsformusic.com/magazine/business-and-money/prs-for-music-publishes-ethnicity-and-gender-pay-gap-reports/.
Learning from the Underrepresented

Progressive Partnerships

What?
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.

Why?
To strengthen the capacity to understand and represent the interests and perspectives of underrepresented groups.

How?
UK Music and its members have continued to support work with a number socially-engaged organisations in the fields of race and gender. For the purposes of this report, each member has been asked to highlight just one partnership that is delivering meaningful change.

AIM x Wide Days CIC, Edinburgh
This small but mighty team has long achieved gender balance at their Off the Record youth events and flagship Wide Days conference (the first Scottish event to join PRS Foundation’s Keychange initiative which aims to establish a 50/50 split by 2022). Underrepresented people on both the creative and professional sides – including women, marginalised genders, people of colour and those with disabilities - are platformed and supported through their annual programme of seminars, showcases and mentoring.

The BPI x The BRIT School
The BPI is a long-standing supporter of music education for young people from ethnically diverse backgrounds, including those at The BRIT School and East London Arts and Music (ELAM). The organisation provides funding as well as legal, financial and communications support.

FAC x Black Lives In Music
The FAC was one of the first organisations to partner with Black Lives In Music (BLIM). The FAC provides strategic support to the organisation as well as communications support for a range of initiatives, such as their industry-wide survey, whilst BLIM helps to identify potential ambassadors from diverse genres to the FAC.

The Ivors Academy x In The Making
In partnership with In The Making CIC and PPL, The Ivors Academy has established Inside Track, a new creative development programme for creators facing barriers entering the music industry. In The Making’s expertise is crucial to the programme’s success as they help build business knowledge alongside time in the studio with Ivor Novello winner, Cassell the Beatmaker.

MMF x The Zoo XYZ
The MMF collaborates with The Zoo XYZ to host monthly events for MMF members and the wider music community on the issues of diversity and inclusion, with a specific focus on Black music. The MMF has also provided practical advice on matters such as statutes and governance to support the development of the Association of Black Events Professionals, founded by The Zoo XYZ’s CEO, Nadu Placca.

MPA x Small Green Shoots
The MPA works with Small Green Shoots to offer paid work experience to young people within the music publishing sector. The organisation has welcomed and employed two “shoots” so far, with a third and an additional volunteering team in the works. Each recruit is enabled to transition into full time, entry-level roles within music publishing and related companies.

MPG x Black Lives In Music
The MPG supports the ongoing activities of Black Lives In Music (BLIM), ensuring members are aware of the organisation, its initiatives and opportunities for the music production sector to engage with it.

Musicians’ Union x Girls I Rate
The Musicians’ Union works with Girls I Rate to host workshops for young women from ethnic minority backgrounds who aspire to work in the music business. The sessions are practical and informational, covering the work of the MU, contracts, copyright and more.

PPL x Girls I Rate
PPL is the Regional Partner for The Cat’s Mother, actively engaging with young women aged 18 – 25 who wish to develop a career in music. In the past year, PPL has hosted a virtual regional event for the charity to celebrate International Woman’s Day as well as a live speed meeting session and has offered PPL employees the opportunity to become mentors for members of The Cat’s Mother.

PRS for Music x PRS Foundation
PRS for Music supports PRS Foundation’s Power Up initiative, created to develop Black music creators and industry professionals in music, as well as Women Make Music, which supports the development of outstanding women, trans and non-binary songwriters and composers of all genres and backgrounds at different stages of their career.

UK Music x PiPA
UK Music has worked closely with Parents in Performing Arts for several years, helping to support each other’s research work. One of the key findings in the 2020 Diversity Report was a drop in women in the 45–64-year age bracket, the only age group that saw a fall in representation. Working with PiPA we hope to be able to delve into how much of a role caring responsibilities played in that decrease, and what can be done to help support parents in our industry and in turn provide support and invites to help their work.

Moving forward, the goal will be to build on the impact that these partnerships are delivering and to explore more socially-engaged organisations beyond London, and across the UK’s nations and regions, to ensure the change that is being driven by the Ten-Point Plan is felt across the country.
Raising the Bar
Fostering Greater Accountability and Progress

What?
Each UK Music member to develop diversity policies and internally set diversity targets for core staff. Targets to be published and 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.

Why?
To achieve greater accountability and measure progress and impact.

How?
Several diversity guidelines and policies exist across UK Music and its member organisations and, since the publication of the Ten-Point Plan, these have been reviewed, evolved and enhanced. Policies relate to equal opportunities, sexual harassment, anti-harassment and anti-bullying, disciplinary procedures, flexible working, grievance procedures, maternity/paternity/shared parental leave, and sickness absence. Not all organisations have set targets as yet, with smaller organisations asking for more guidance from the Diversity Taskforce in this regard. Trade body members are made aware of these policies and commitments from conversations at Boardroom level through to broader member communications (including use of imagery and gender-neutral language), events (ensuring diversity of speakers), training programmes and internal committees.

In Practice
Bring your whole self to work
The BPI's Diversity, Equity and Inclusion (DEI) policy is to guide anyone who works at the BPI in all they do whilst at work. This includes overseeing jobs carried out by the organisation's supporters, partners and consultants. It recognises the legal obligations placed on employers in relation to DEI but it goes one step further in making clear how anyone associated with the BPI can play their part on a daily basis in enhancing diversity in the industry. It states that “diversity without inclusion is ineffective” and sets out its commitment to recruitment and selection processes, development opportunities, and a culture that fosters dignity, respect and value. It seeks to encourage people "to bring their whole selves to work" and goes beyond the legal minimum enshrined in law.

Musicians’ Union Equality Action Plan
The Musicians’ Union published an Equality Action Plan to make sure that its equality, diversity and inclusion policy is translated into action. Co-created with members, it commits to better research on equality issues, targets for more diverse membership (e.g. 50% Female by 2024), greater engagement with underrepresented members, action to tackle sexual harassment and discrimination, equality education, skill building for underrepresented members, action to make the organisation more accessible, and support for members with disabilities (including access riders), those who are parents and carers, and individuals within the LGBT+ community. The MU has also developed Equality Networks for members who experience racism, women, LGBT+, disabled and young members.

MPG Awards judging process
In 2021, the MPG reviewed and reassessed its approach to judging for the MPG Awards. Measures were taken to ensure a fairer and more diverse judging panel, with judging being conducted online, thereby opening up participation to judges across the UK’s nations and regions. The resulting list was more reflective of the UK population in terms of diversity. The gender split was 55% male and 44% female whilst the ethnicity breakdown was as follows: White British (62%), Mixed White and Black Caribbean (18%), Asian British Indian (6%), Mixed White and Asian (6%) and White Other (6%).

FAC Ambassadors
The Featured Artists Coalition has brought together over 70 artists to become Artist Ambassadors to grow the organisation’s community and amplify its message of fair representation for artists. The strong collective includes individuals from a diverse range of backgrounds, from Anna Calvi, Theon Cross and Kano to Joof Oddie (Wolf Alice), Skin (Skunk Anansie), Nova Twins and Roni Size. Working closely with the organisation, they are a force for affecting positive change for artists and creators from across the whole musical spectrum. A full list of current ambassadors can be found on the FAC’s website.
Know More, Do More  
Gathering Greater Insights on Diversity

What?
UK Music members to amplify their work with the 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.

Why?
To provide greater sectoral insight on equity, diversity and inclusion. By delving deeper into our industry to gather a greater understanding of the experiences, needs and challenges of all individuals, especially those with protected characteristics and from low socioeconomic backgrounds, we can use this broader perspective to effect greater change.

How?
The UK Music Workforce Diversity Survey is next scheduled for publication and promotion in 2022. To facilitate maximum engagement with the survey, UK Music and its members have committed to promoting it across all available public platforms. These will include social media channels, members’ newsletters and events, bespoke mail outs to members, press opportunities, links in staff email signatures and other internal and external communication initiatives. Organisations with ambassador programmes, such as AIM and the FAC, will also seek to utilise individuals with significant followings or fan bases to increase engagement with this important piece of work.
Increasing Diversity in the Boardroom

**What?**
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.

**Why?**
To drive greater representation and diversity across Boardrooms in the industry.

**How?**
Significant efforts continue to be made across UK Music’s member organisations to increase diversity on executive bodies and Boards. Whilst lasting change takes time, early results are showing encouraging signs.

AIM
AIM's Board is wholly elected by the membership. It is currently majority female (60%), with 40% Black, Asian and minority ethnic representation, and has a female Chair. The 2020 election honoured two of AIM’s extended Keychange pledges around Board and MPA Executive.

Diversity, Equity and Inclusivity Council
The Diversity, Equity and Inclusivity Council will build a direct link between the work of the newly appointed Head of Diversity, Equity and Inclusion and the Board; efforts continue to increase ethnic diversity.

FAC
Over the last year, the FAC has updated governance procedures across the organisation in order to codify commitments to EDI. This includes changes to the organisation’s Rules of Association to ensure a more open and dynamic Board of Directors is operational to shape the FAC’s work. The changes were also aimed at providing artists from diverse backgrounds with the opportunity to become Directors. The FAC has also introduced permanent observers to its Board over the last 12 months to provide Board level experience to artists. In October 2021, the FAC saw Kellie-Leigh, Aluna Francis, Dave Okumu and Wolf Alice’s Joff Oddie voted in as FAC Directors and Shoo Dow and Primal Scream’s Simonne Butler become observers.

The Ivors Academy
In March 2021, the Ivors Academy achieved 50% male-female gender balance, 30% Black, Asian and minority ethnic representation, and 10% creators with disabilities on Academy Boards.

MMF
The MMF has had gender parity on its Board since 2019 and ethnic representation, and 10% creators with disabilities.

MPA
The MPA has signed up to support Keychange and Women in CTRL with a view to improving the diversity of its Board composition. Discussions are ongoing at senior level to deliver change, collectively. Furthermore, a newly formed Diversity, Equity and Inclusivity Council will build a direct link between the work of the newly appointed Head of Diversity, Equity and Inclusion and the Board and MPA Executive.

MPG
The MPG Board is gender diverse at 60% female, and other invisible aspects of diversity including LGBTQ+ and socioeconomic diversity are represented on the Board; efforts continue to increase ethnic diversity.

Musicians’ Union
The MU are working towards greater Board diversity by hosting meetings with underrepresented groups, LGBTQ+, disabled, women and Black, Asian and minority ethnic members to discuss and encourage more diverse nominations to the Executive Committee and Regional Committees. The Executive Committee is already at 50/50 gender balance, with 15% from Black, Asian and minority ethnic backgrounds.

PPL
PPL has welcomed five new Board Directors over the course of the last 12 months: four females and three from a Black, Asian, and minority ethnic background. In conjunction with Women in CTRL, PPL is running a Board development programme to encourage women and those from a Black, Asian, and minority ethnic background to put themselves forward for Board positions as they arise.

**In Practice**

**Women In CTRL Board Development Programme**
Earlier this year, PPL announced a Board Development Programme to help increase diversity on Boards within the UK music industry in partnership with Women in CTRL, the not-for-profit organisation which aims to empower women in the creative industries. The programme, which consists of five sessions, is helping to encourage women to put themselves forward for and attain Board-level roles. Topics being discussed at the sessions include understanding how Boards work, how to canvass for votes, addressing unconscious bias, imposter syndrome, and the business case for diversity. The sessions are available to PPL members and those who work in the broader music industry.

**Reserved Seats policy**
The Musicians’ Union employs a Reserved Seats policy for membership of its Industrial Committees which focus on live music, recorded music, theatre, music writers, orchestras and teaching. This approach ensures that a specific number of seats on these committees are prioritised for and allocated to underrepresented groups, including women, LGBT+, those with disabilities, and individuals from Black and minority ethnic backgrounds.

The Union also seeks to reflect diversity in the Chair and Vice Chair positions within these fora. The next steps will be to implement the approach in Regional Committees and, in the future, within the Executive Committee.
Learnings and Next Steps

Closing out this first transparency review of the Ten-Point Plan is an outline of what is still needed to move the dial further on diversity across the music industry. UK Music and its members are committed to driving positive change and will continue to focus on the learnings that have arisen from their collective experience in this past year.

Facilitating greater education and understanding
- Implementing and driving change at an industry-wide level is challenging. This past year has shown that the subject of equity, diversity and inclusion is complex, with greater understanding and education required in relation to the terminology used in this field and how different sized organisations can implement the Ten-Point Plan in practice.

Facilitating greater education and understanding
- Driving forward partnerships beyond London
  - A greater focus on delivering the plan outside of London is required. This will be done via the development of relationships with socially-engaged organisations across the UK’s nations and regions, to ensure the impact of the Ten-Point Plan is felt beyond the capital city.

Cultivating a safe space for increased transparency
- A culture of apprehension still exists across the industry with individuals hesitant to speak up or companies unsure of the appropriate action to take for fear of cancel culture. More must be done to create a safe space for open conversations about diversity, however difficult they may be, recognising also that whilst change is necessary, it will not happen overnight.

Focus more on intersectionality
- With regard to intersectionality, individuals are often disadvantaged by more than one characteristic. The industry must balance its efforts to engage with all communities in music who feel disadvantaged or discriminated against to ensure they have a voice in the conversations.

Securing Government guidance on reporting standards
- In England and Wales, there are 18 ethnic groups recommended for use when asking for someone’s ethnicity. These are grouped into five ethnic groups, each with an ‘Any Other’ option where people can write in their ethnicity using their own words. Whilst the industry has moved away from using BAME as a collective term, further guidance is required on acceptable alternatives to use if there is a requirement to use grouping moving forward.

Leading beyond authority
- There is a need for a deeper realisation that we must work together more as an industry to break down barriers and go beyond the boundaries of existing silos. The need for deeper partnerships and greater leadership to ensure we speak with one collective voice for the benefit of the industry and wider society.

Change requires financial investment
- Change takes time, and it also takes money. For there to be lasting change, there must be significant and consistent financial investment by music companies and organisations in processes and initiatives – from recruitment and training to education and engagement.

Meet the UK Music Diversity Taskforce

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Paulie Long  Vice Chair

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MJ Olade  The BPI
Aleksa Evele  FAC
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Eve Horne  MPG
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We extend our thanks to the many socially-engaged organisations that have partnered with UK Music and our members to deliver initiatives across the UK, some of which are mentioned in this review. We value your knowledge and experience as well as the time you continue to give to us.

This report was written and produced by Lynne Best, Director of The Fourth Pillar.

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