



Diversity Report 2022



Janel Antonesia at the Jamhouse | Angela Crabowska ©

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Introductions

Jamie Njoku-Goodwin, Chief Executive UK Music

Welcome to UK Music's 2022 Diversity Report.

Diversity is a key priority for us. We have been collecting data biennially since 2016 to identify the emerging trends and work out where we need to do better. This year, we have gone deeper than ever before, not just trying to gather as rich a dataset as we can, but also digging below the surface to try and understand the disparities we often see across the industry and work out what we need to do to address them.

The findings have been incredibly revealing, and show that while we are making progress,

there remains much more we need to be doing.

Boosting inclusion isn't just a tick box exercise – it's mission critical to the future success of our sector. Whether it's businesses and organisations who need the broadest range of talent to draw on, or individuals who want to forge a successful career in our industry regardless of their background, it's in all our interests to make sure the music industry is genuinely open and accessible to all.

We still have a way to go, but UK Music is committed to achieving this – and this report sets out the path.

Ammo Talwar MBE, Chair & Paulette Long OBE, Vice-Chair UK Music Diversity Taskforce

We have been in the industry for decades, but only recently we've seen meaningful efforts by the industry to be inclusive. Our work with the UK Music Diversity Taskforce has focused on three components: honesty, humans and hope.

If a company can be **honest** about where it's starting, it can be transparent about what it's doing. And transparency is what we are now judged upon. We are **humans** and, in our journey, we have sought to unveil the importance of lived experience in driving change. And we have **hope**. Change will take time and will require investment, resource and pressure from both the top down and bottom up.

Some of the data in this report is concerning and needs to be addressed. But there has been positive progress too, and we welcome this. So, where next?

We are transitioning to a new approach, from the Ten Point Plan to the Five Ps. Don't let the numbers fool you; we are asking for more, not less. We want to see equity, diversity and inclusion embedded across all companies and become a natural part of all conversations. We cannot shift the dial without authentic allies, and so we are pressing people to drive change that levels up and trickles down.

We, as an industry, need to do more. We have a duty to do more.

Jamie Njoku-Goodwin, Paulette Long OBE & Ammo Talwar MBE | Joanna Dudderidge ©



Key Stats

This is the fourth time UK Music has published the findings of the Workforce Diversity Survey. Following the formation of the UK Music Diversity Taskforce in 2015, the first survey was launched in 2016. Subsequent reports were released in 2018 and 2020.

In contrast to the previous reports, which had a sharp focus on gender and ethnicity as the two key areas for progress identified by the Taskforce, this report includes new statistics and evidence relating to disability and social mobility.

The key stats show:

- 21.0% of survey respondents identified as Black, Asian or ethnically diverse. This is down from 22.3% in 2020 but up from 17.8% in 2018.
- 52.9% of survey respondents identified as women, up from 49.6% in 2020 and 49.1% in 2018; whilst 1.2% identified as non-binary (compared to 0.4% in 2020) and 0.5% preferred to self-describe (compared to 0.1% in 2020). 44.9% of survey respondents were men, down from 48.8% in 2020 and 49.1% in 2018.
- 14.9% of respondents said they had a disability, up from 12.2% in 2020. When asked if the disability was visible, 90.8% respondents said no, whilst 7.2% said their disability was visible.

- Almost half (47.9%) of those who responded to the question on socio-economic background identified as middle class with over a third (37.0%) identifying as working class.

It is worth noting that the figures used in this report correspond to our survey only and should be seen as a way to highlight broad trends in the industry. Some caution must be taken when interpreting the figures, as we are ultimately constrained by who decides to fill it in. This survey is also purely a music industry workforce survey and does not cover the creator community.

In places, such as with the ethnicity data, we have had to group responses together otherwise we risk identifying respondents or the numbers are too small to be statistically reliable. We recognise this is not ideal but see it as the best way to share the current story of 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, including increased survey engagement, and driving change within the industry over the coming years.

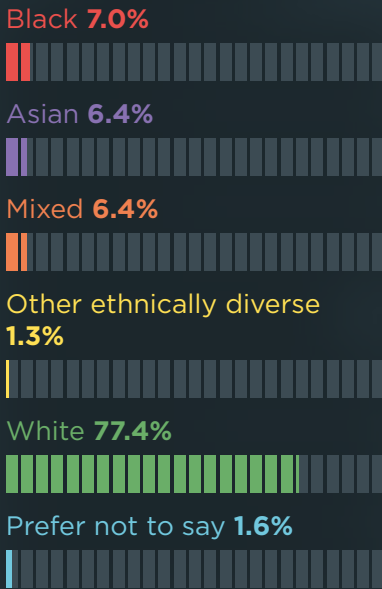
If you're interested in more technical details on the survey or report, please see the methodology on page 37.

POWER UP Year 2 meet-up at YouTube | PRS Foundation - William Tetteh-Martey ©

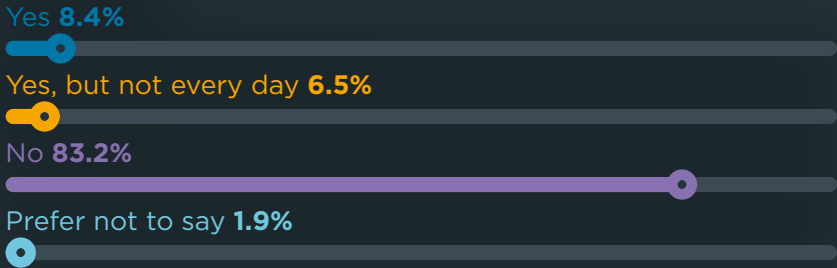


Key Stats

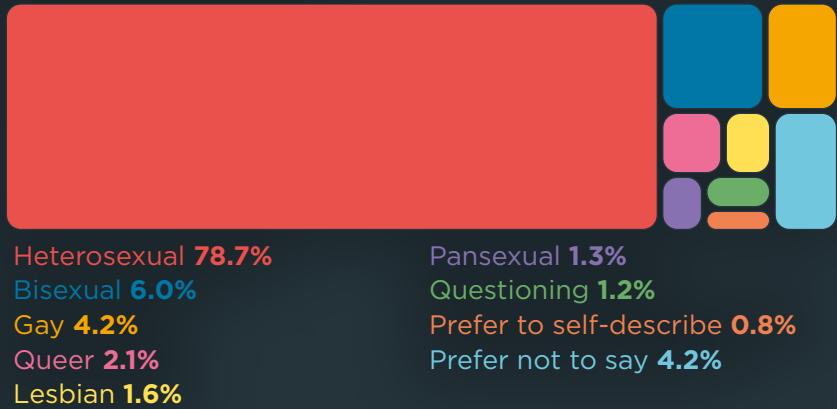
Ethnicity Breakdown



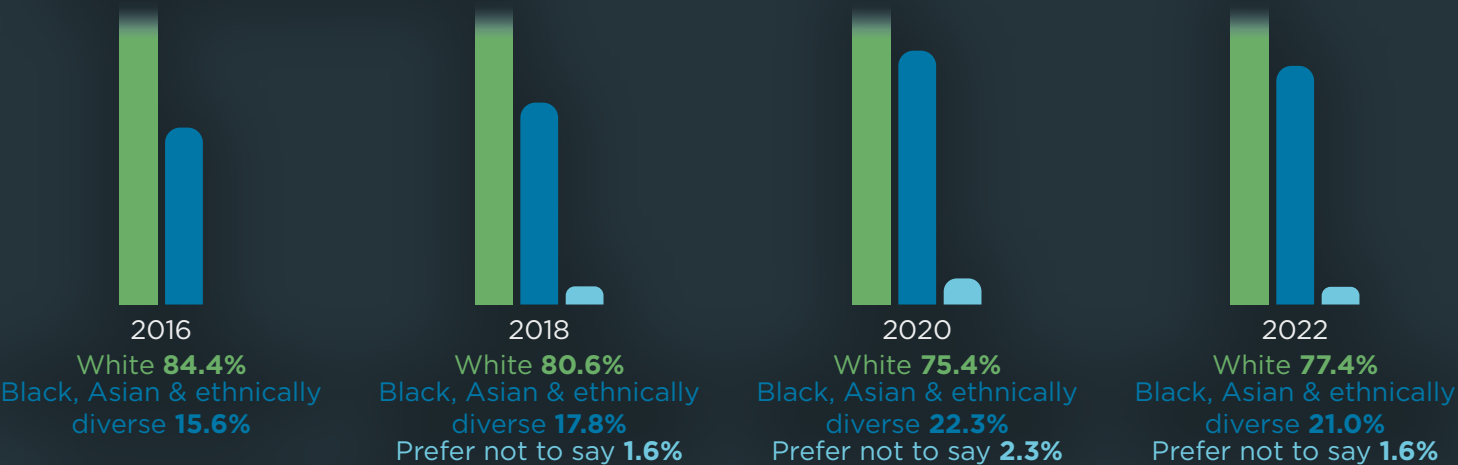
Disability



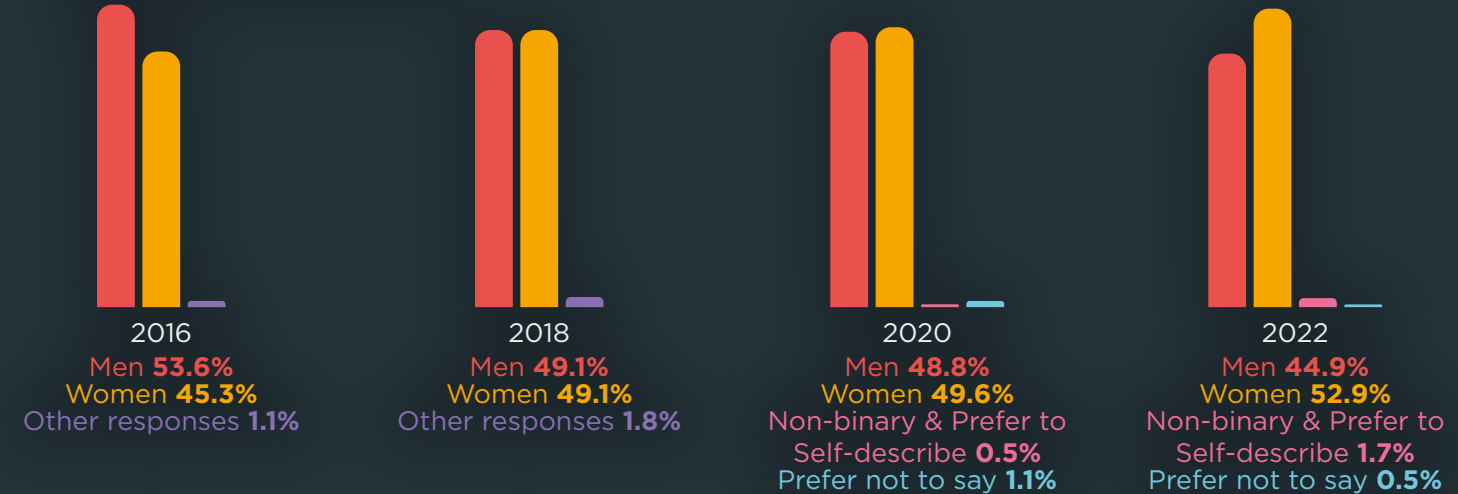
Sexual Orientation



Ethnicity Representation



Gender Representation



Ethnicity & Career

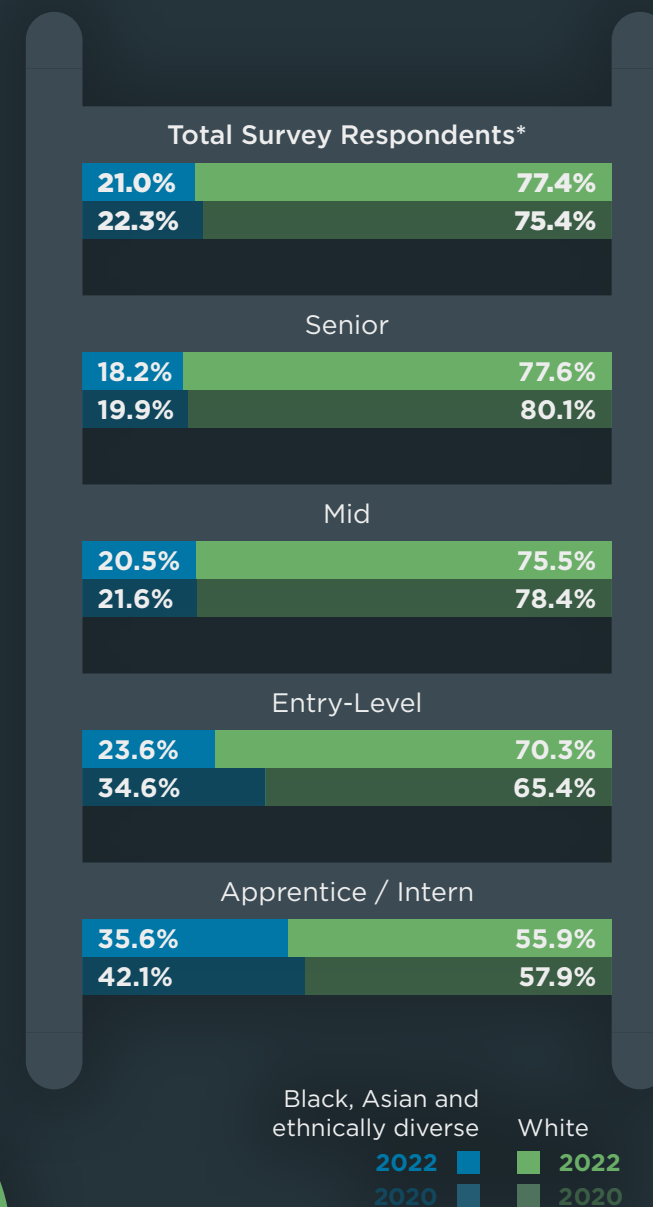
The 2022 survey reveals a slight decrease in the total number of Black, Asian and ethnically diverse representation compared to 2020. Aligning the analysis with the approach taken in 2020, just over one fifth (21.0%) of individuals working in music identify as Black, Asian or from an ethnically diverse background. This is down from 22.3% two years ago in 2020.

Despite increasing efforts across the industry, representation of Black, Asian and ethnically diverse individuals has decreased across all responses since the last survey in 2020. At a senior level this drop has been fairly small, from 18.8% in 2018 and 19.1% in 2020 to 18.2% in 2022. At the apprentice/intern level there has also been a decrease from 35.2% in 2018 and 40.0% in 2020 to 35.6% in 2022.

It is still the case that those from a Black, Asian or ethnically diverse background are well represented at lower career levels and less well represented at higher levels. White respondents account for 77.4% of all responses to the survey and 77.6% at a senior level. This shows White respondents' representation at senior level is generally in line with their representation in the survey responses overall. However, White respondents are under-represented at apprentice/intern level, where they make up 55.9%, which is a lot less than the percentage of White respondents to the survey overall (77.4%).

The impact of COVID-19 could partly explain the decrease seen in this survey. A House of Commons report into the impact of COVID-19 on the labour market found Black, Asian and ethnically diverse individuals were one of the most impacted groups during the pandemic. It states: "Unemployment rates for this group were higher than average before the pandemic and saw a larger increase between January-March 2020 and January-March 2022". As early career jobs could have been impacted by the pandemic, and given Black, Asian and ethnically diverse individuals are better represented in apprentice, intern, and entry level positions in the music industry than at other career levels, we can see how this can affect representation in the industry.

However, it is worth noting some positive progress in the last two years. Women in CTRL's 2020 report *Seat at the Table* mapped the representation of women in CEO and chair roles across twelve key music trade bodies. At the time of release it found there were zero Black women chairpersons across the trade bodies it analysed. As of 2022, this has now increased to two (BPI and MPA), with further positive Black female representation also evident at Board level across the industry. Whilst this report highlights that more work needs to be done across the sector, steps are being taken in the right direction.



* Totals do not add up to 100% because the small number of respondents who answered "other" career level are not included in the total.

CAMPAIGN

BLACK
LIVES IN
MUSIC

Black Lives in Music

In 2021, Black Lives in Music (BLiM) published research that said 88% of Black music professionals agreed there were barriers to progression in the industry. Is the organisation seeing change? *"There's a zeitgeist of talking, discussion and acknowledgement that I never thought I would see",* says Roger Wilson, Director of Operations. *"I'm more confident in the direction of travel now; it's the speed of travel that is hard to find. We're somewhere on the circuit but not around the first bend."*

With the launch of a new anti-racism Code of Conduct due in 2023, Charisse Beaumont, Chief Executive Officer, said, *"The code is the outcome of several roundtable meetings with leaders of over 90 organisations across the sector. The meetings bought consensus on ideas and actions, including the code and a telephone support service for victims of discrimination. Companies need to look round, open their eyes and prioritise racial diversity and respect for all. We have all the evidence. We now need action."*

To provide accountability and prevention, the intention is for the anti-racism code to be enforced by the proposed Independent Standards Authority, which is currently being developed by a number of creative industries to combat harassment, bullying and discrimination in their sectors.

Roger continued, *"We need honesty and transparency. Not just from the smaller, more nimble organisations, but from larger companies too - it's critical. We get it - why would you walk in someone else's shoes if they were uncomfortable? But we need real inclusion. We're at this stage after 40 years of campaigning; we need to go much further in the next 40."*

Ethnicity & Age

Figures show that respondents from a Black, Asian and ethnically diverse background decrease as the age ranges increase. However, there is more Black, Asian and ethnically diverse representation in the 25-34 age range than in the 16-24 age range, indicating that efforts to improve career progression may be starting to have an effect. This suggests we may start to see further improvements in data in older age groups in the coming years.

In the 16-24 age bracket, the percentage of Black, Asian and ethnically diverse respondents is 23.2%. This is lower than in 2018 (25.9%) and 2020 (30.6%), despite the increasing number of internships, apprenticeships and entry-level programmes being delivered across the industry. Furthermore, the percentage of Black, Asian and ethnically diverse respondents in the 65+ age bracket has decreased from 13.1% in 2020 to 5.6% in 2022.

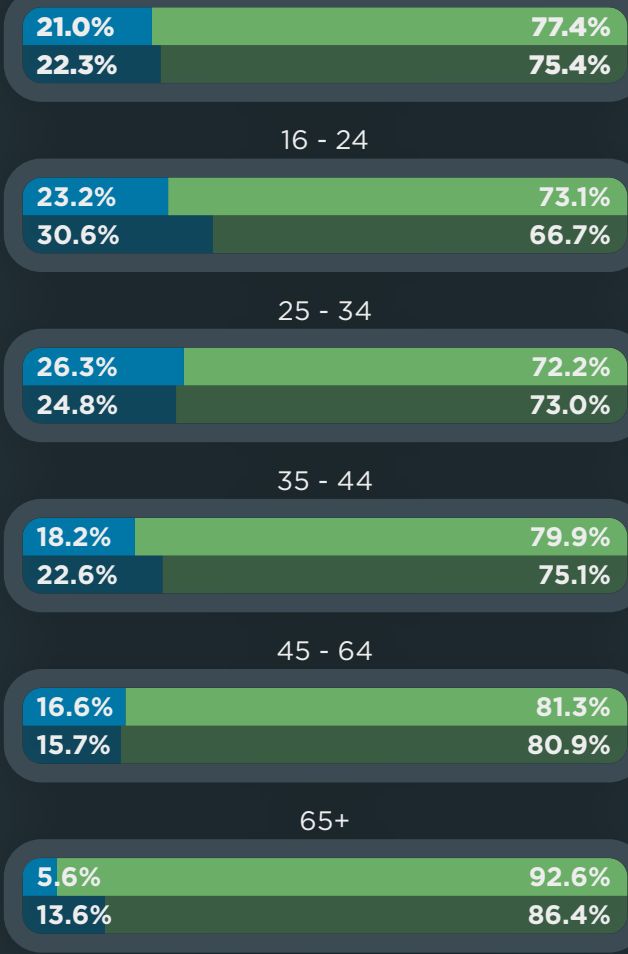
Similar to the analysis found in Ethnicity and Career, this could also be due to the impact of COVID-19, with older people choosing to leave the job market after being furloughed or losing work, or moving to work in a different industry. A March 2022 ONS study on movement in work found those aged 50 years and over saw the largest increase of inactive people since the start of the pandemic, following a historical downward trend since

records began in 1971. The number of those aged 50 to 70 years moving from economic activity to inactivity between Quarter 2 (April to June) and Quarter 3 (July to September) 2021 was 87,000 higher than in the same period in 2019. This may have impacted Black, Asian and ethnically diverse people in the music industry to a greater degree as they are less likely to be in senior roles, where these trends are less prevalent.

Essentially, Black, Asian, and ethnically diverse respondents are fairly well represented in the younger age brackets but less well represented in the older age brackets. As employers continue to invest in schemes to diversify recruitment, it is essential that investment is equally dedicated to talent development and retention, regardless of an individual's age.



Total Survey Respondents*



Black, Asian and ethnically diverse
2022
2020
White
2022
2020

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

CAMPAIGN



Neko Trust & Gallowglass

Neko is a charity with a vision for a more sustainable live music industry underpinned by a workforce representative of the UK population. Its mission is to help the next generation of talent reach their potential, no matter who they are or where they come from.

The charity launched its education and training umbrella Neko Futures in 2021 which aims to accelerate career opportunities in the live music industry for a diverse group of individuals. In 2022 Neko ran the Future Crew programme in partnership with Gallowglass, the largest and foremost Event Crewing company in the UK and mainland Europe.

The training scheme aimed to support diverse beneficiaries from low socio-economic backgrounds into backstage careers whilst giving them a chance to earn. It aimed to help participants gain qualifications and workplace skills that could lead to tangible and sustainable employment. Key participant stats:

- 80% developed new skills and have a stronger network
- 80% achieved industry qualifications
- 60% were introduced to new career opportunities
- 30% female or non-binary and 70% male
- 50% black or global majority
- 80% from 40% most deprived households
- 50% in receipt of Universal Credit or Benefit Support
- 20% were known care-givers

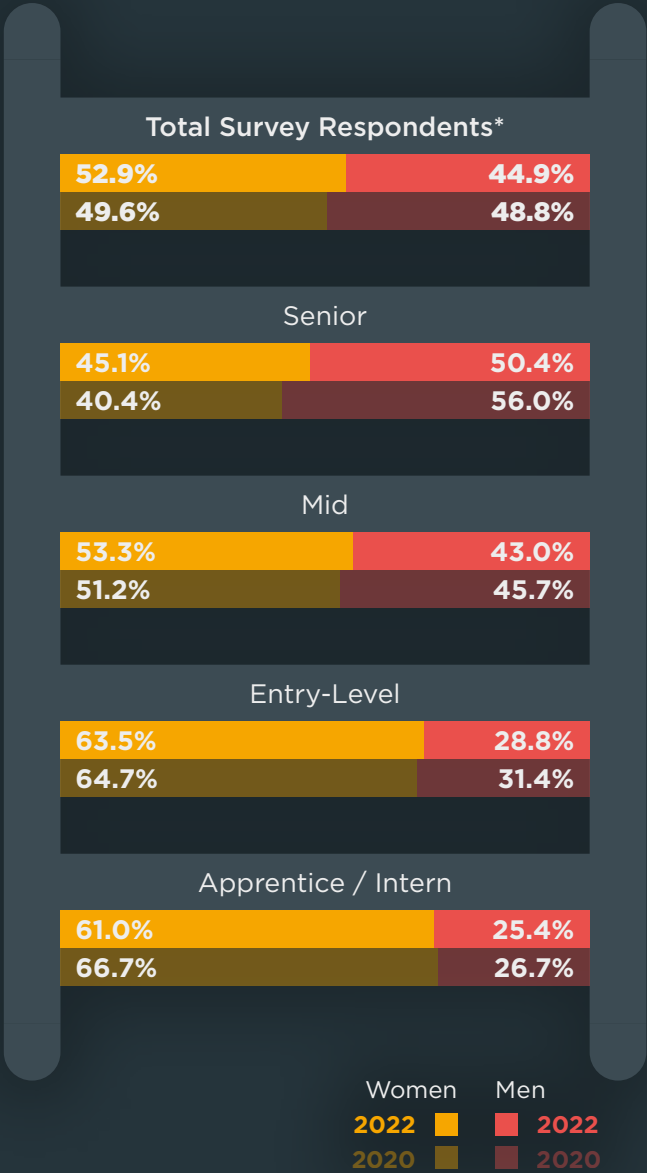
Gender & Career

The figures show that the percentage of women in higher level roles within the industry is increasing, with numbers rising at senior level from 40.4% in 2020 to 45.1% in 2022, and at mid level from 51.2% in 2020 to 53.3% in 2022. Whilst females are still less well represented overall at senior level, accounting for less than half (45.1%) of senior leadership jobs, movement is happening to achieve a more gender-balanced representation in leadership roles.

Again, we see this reflected in general trends across the UK. ONS data from 2022 shows the number of working women has now reached 15.7 million – a rise of 2 million since 2010 with more women progressing into senior, higher skilled jobs. The figures show the portion of women becoming managers, directors and senior officials has climbed almost 25% since 2010. In 2021, women held 13.7% of executive directorships, up from 10.9% in 2019, and 37.7% of all directorships, up from 32.1% in 2019. At the same time, Fawcett’s Sex and Power 2022 report showed that only 32% of the UK’s top jobs were taken by women. Only 8% of FTSE 100 CEOs are women and none of those identify as Black, Asian or ethnically diverse.

From our survey we see at entry and apprentice or intern level, females occupy the majority of these positions; 63.5% of entry level roles are occupied by females whilst 61.0% of apprenticeships or internships are also being undertaken by women.

Whilst our survey shows positive gender progress is being made, we want organisations to continue to push towards greater gender parity at the senior level, particularity for Black, Asian and ethnically diverse individuals, as well as those who are non-binary or prefer to self-describe their gender.



* Totals do not add up to 100% because the small number of respondents who answered "other" career level, "prefer not to say" or self-described their gender are not included in the total.

SPOTLIGHT ON

Parents and carers

The survey revealed that parents and carers are underrepresented in the music industry (29.7% compared to 44% of UK working population). More men than women in the survey have care responsibilities but the majority of primary parents or carers are female. Just over one third (33.5%) said they were the primary carer, over two thirds of whom are women (69.5%).

Mothers and female carers are almost three times more likely to turn down work opportunities than men (72.3% compared to 25.5%). A small, but concerning group of people (13.8% of parents and carers) report being denied work because of care responsibilities, nearly all of which were women.

Of the 68% respondents with no care responsibilities, the majority are female, pointing to a loss of female talent when they become mothers or carers. Combined with being the group most likely to miss out on work opportunities, women who are parents and carers appear to be a vulnerable group.

Parents and Carers in Performing Arts (PiPA) have been supporting employers in the creative industries since 2015, through their charter programme and research, to embed family friendly working practices for employees and freelancers. PiPA’s 2022 report ‘Bittersweet Symphony’ investigated care responsibilities in classical music. PiPA is developing a Music Charter.

Steps are being taken in the right direction. In 2022, Sony Music UK introduced equal parental leave, flexible working and a new childcare scheme, that provides employees with funding towards the cost of childcare.

Gender & Age

The 2022 survey shows an increase in female representation at all age ranges compared to the 2020 results; 52.9% of respondents were female, up consistently since 2016 at 45.5%. We see the largest increase in representation in the over 65s age bracket, with the percentage of females almost doubling from 2018 (14.5%) to 2022 (27.8%).

The highest concentration of female representation across all age groups is yet again in the 16-24 age bracket. This is reflective of the trend which sees females outweigh males in the younger age brackets, whilst males outweigh females in the older age brackets; the 45-54 age bracket is the point at which female representation starts to drop at 44.3% with the numbers reducing further to 33.3% for those aged 55-64.*

These figures suggest that more young women are accessing the industry at an early stage in their careers whilst females start to leave the industry in their mid-forties. This could be due to caring responsibilities, lack of progression opportunities, or female health issues such as the menopause.

Gender Identity & Assigned Sex

The survey collected data on gender and assigned sex, with 1.4% of respondents saying their gender identity is different to their sex assigned at birth. Of these respondents, a majority identified as non-binary, while a small percentage said they prefer to self-describe. Those who self-described identified as genderqueer, genderless and transgender.

Of those who identified as non-binary, the majority are working as apprentices or interns, with the number decreasing as the career level rises.

CAMPAIGN

The Trans Creative Collective

The Trans Creative Collective (TCC) is a community set up by, and for, Trans+ creators and allies to connect with one another in a safe and inclusive environment. It officially launched in January 2022 and its core is made up of award-winning industry professionals spread across a variety of fields in music, film and art.

In addition to hosting events for the community to connect with one another, the TCC operates as a LGBTQIA+ consultancy, delivering workshops on gender and sexuality inclusion. These workshops seek to support trans+ employees and show how all organisations and individuals already have many of the skills and attributes necessary to support the lives of LGBTQIA+ people.

The TCC have already seen the impact that a collective like this can have, and are enthusiastic to expand, ultimately helping more people feel comfortable to be themselves and share their creations.



Total Survey Respondents*



16 - 24



25 - 34



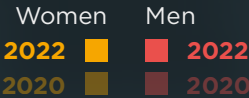
35 - 44



45 - 64



65+



SPOTLIGHT ON

The menopause

For the first time, UK Music has collected data relating to women experiencing the menopause in the industry and the impact this could be having on their career. More than one in ten (11.2%) respondents said they are experiencing or have experienced the menopause / perimenopause; the majority of those were aged 45-54 and 55-64. Most are at mid (37.8%) and senior (55.0%) levels in the business.

Almost half (47.5%) have had their work affected by its symptoms, yet three quarters of these individuals (76.6%) have not taken time off work to manage their symptoms. As a result of their symptoms, women have reduced their hours, moved to part-time, stepped back from senior roles, left their job, not applied for a promotion and not taken a promotion offered. Some have retired early.

Respondents explained that they do not always disclose their symptoms in the workplace: of those who have taken time off, only 7% disclosed their menopause symptoms to their employer as the reason, whilst others explained their absence as time off for anxiety, depression or other physical illness.

What more can the industry do?

- Introduce a menopause policy
- Cultivate an open environment that encourages disclosure
- Offer support to those experiencing the menopause

* The 2022 survey split the 45-64 age bracket into 45-54 and 55-64. The graphic on p.17 shows these figures combined as 45-64 for benchmarking purposes.

* Totals do not add up to 100% because the small number of respondents who answered "prefer not to say" or self-described their gender are not included in the total.

Ethnicity & Gender

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. UK Music is committed to an intersectional approach to working, which is why it is also critical to examine characteristics through the combined lens of gender and ethnicity.

Looking at the survey findings, respondents were primarily White females who made up two fifths (40.3%), increasing from 36.3% in 2020. They were followed by White males at 35.4%, down from 39.3% in 2020 and 43.2% in 2018.

A gulf remains between White respondents and other ethnicities, with males from a Mixed ethnic background accounting for 2.5% of respondents and Black males for 2.8%. Black females account for 4.0% of respondents, females from a Mixed ethnic background for 3.8%, and Asian females for 3.0%. Non-binary respondents account for 1.2% of all survey responses and identify primarily as White.

When Black, Asian and ethnically diverse respondents are grouped to compare with the statistics in 2020, male representation has decreased from 9.3% to 8.8% with female representation also decreasing from 12.8% to 11.6%. However, both figures are higher than in 2018.

White Female
40.3%

White Male
35.4%

Black, Asian, & ethnically diverse Female
11.6%

Black Female **4.0%**
Asian Female **3.0%**
Mixed Female **3.8%**
Other Female **0.8%**

Black, Asian, & ethnically diverse Male
8.8%

Black Male **2.8%**
Asian Male **3.1%**
Mixed Male **2.5%**
Other Male **0.4%**

* Total does not add up to 100% because the small number of respondents who answered "prefer not to say" are not included in the total.

Keychange Participant meet-up at Omeara | PRS Foundation - Madeline Rome ©



Income Disparity

for Ethnicity & Gender

Unpaid work remains a challenge for the industry; whilst the percentage of Black, Asian and ethnically diverse respondents accepting unpaid work has reduced from 40% to 20% since 2020, the number of White respondents agreeing to unpaid work has increased from 45.0% to 66.7%. Of those accepting unpaid work, 66.7% are female or non-binary.

As responses vary between ethnicities, it can be interesting to consider Black, Asian and ethnically diverse responses both separately and together.*

Compared with their representation in the survey responses overall, Asian respondents, respondents of a Mixed ethnic background and White respondents are more prevalent in the £75,001 - £100,000 bracket, whereas Black respondents are less prevalent at this level. Among those respondents earning less than £15,000, Asian and White respondents are less prevalent, and Black and Mixed respondents are more prevalent.

Overall, White respondents account for four out of five (80.7%) of the highest paid roles in the industry; however, the number of Black, Asian and ethnically diverse respondents also increased at this level between 2020 (12.2%) and 2022 (15.2%). More women are at the higher income levels of £60,000 upwards than in 2020, representing a move in the right direction to close the gap.

* The grouped responses can be seen on the graph on the page opposite, whilst the full, separated out responses can be viewed on the UK Music website.

CAMPAIGN



POWER UP

Launched in 2021, POWER UP is a long-term initiative supporting Black music creators and industry professionals and addresses anti-Black racism. Co-founded by PRS Foundation and Ben Wynter, and managed by PRS Foundation in partnership with YouTube Music, Beggars Group, Spotify and the Black Music Coalition.

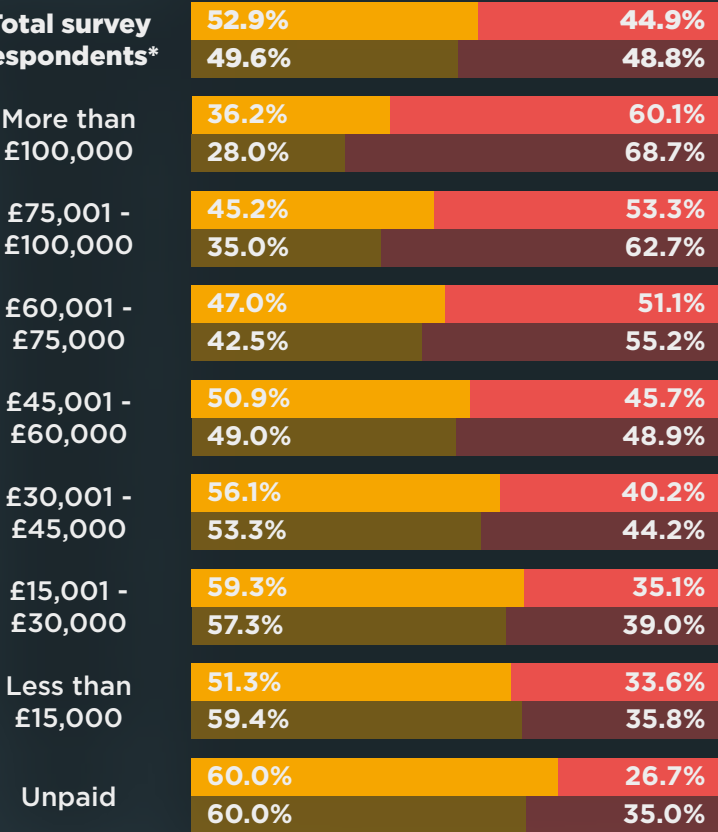
POWER UP shows that if you give Black talent an opportunity, it thrives and smashes the glass ceiling. Its participant programme, now on its second annual cohort, has helped individuals to win awards, secure Board appointments and senior roles, and sustainably grow their businesses, whilst giving confidence and removing barriers to career development. The movement has also provided guidance to companies seeking to avoid wrong behaviour. But pioneers Joe Frankland, Yaw Owusu, and Ben Wynter say challenges remain:

“POWER UP was a response to Black Out Tuesday; we witnessed company after company posting black squares and coming out in solidarity with the Black community. We stepped out in boldness to facilitate and drive conversations – mainly uncomfortable ones – but haven’t always been met with open arms. We are disappointed in the companies that haven’t engaged with us.

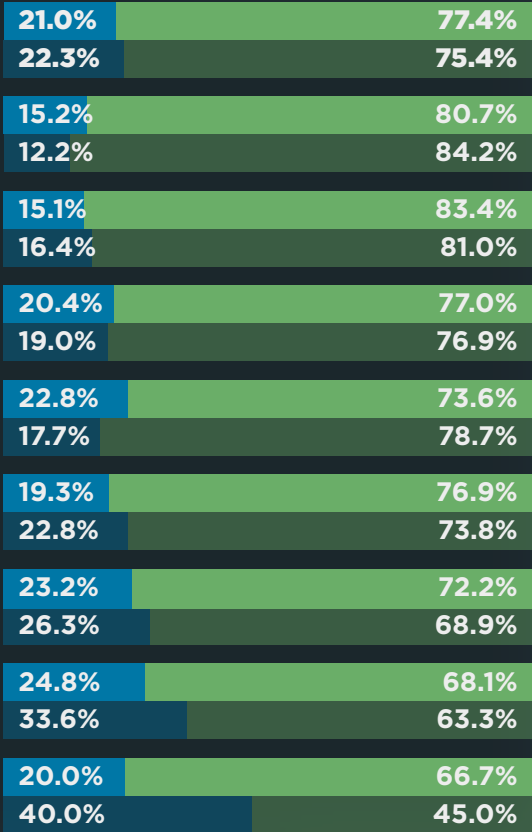
“There is a reason we see so many Black entrepreneurs and Black-led start-ups; there’s a lack of opportunity to progress. Yet the industry continues to grow whilst it commercialises Black music and culture – we are asking for equity and equality. Together, we need to look at what’s happening on the ground right now and how we can create systemic change for the long term. It’s our – your – duty.”

Gender

Total survey respondents*



Ethnicity



Women
2022
2020

Men
2022
2020

Black, Asian and ethnically diverse
2022
2020

White
2022
2020

* 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.

Disability

Disability Disclosure

Of the respondents who completed the survey, 14.9% said they had a disability, up from 12.2% in 2020. This could indicate that more individuals with a condition are working within the industry or that a greater number of individuals are disclosing their condition.

When asked if the disability was visible, 90.8% respondents said no, with only 7.2% responding to say their disability is visible. Of those respondents whose disability is not visible, almost half (46.7%) do not disclose their disability to their employer. Non-visible disabilities are quite a broad spectrum, as this can cover everything from neurological disorders to mental health conditions. This means how non-visible disabilities impact people, and the type of support they need from their workplace, can also vary greatly. The figures show that non-visible disabilities are experienced by more female respondents (59.3%) as opposed to male (33.3%). Of those who have chosen not to disclose their disability, the majority of respondents are female.

Reasons for not disclosing include fear of discrimination, whilst some said their disability was not relevant to their day to day job. Other reasons include health being considered a private matter and not something to discuss in the workplace, fear of not being taken seriously, and the belief that mental health conditions are not considered the same on paper as physical conditions.

Compromised Health

A third (37.8%) of all respondents said they had compromised their health or wellbeing to do their job; whilst two thirds (67.2%) of those who have a disability said they had compromised their health for work.

For those with a disability working for a company, 42.0% said they had had reasonable adjustments made for them; the same percentage said they had not had reasonable adjustments made because they had not asked. This highlights the potential unwillingness or inability of individuals to disclose their disability, with a number of respondents stating they had asked but the adjustments had not been made. With regard to self-employed, only 2.0% had applied for government support such as Access to Work, raising questions about how well known such schemes are.

Income

Those with a disability typically earn less than £30,000 per year, with one fifth of those with a disability undertaking unpaid work. Almost a third (28.3%) earn less than £15,000 with disabled individuals underrepresented at the higher levels of income. One in ten individuals who told the survey they had a disability – including those who say they are disabled but not every day – earn more than £100,000.

Career Level

Respondents who have a disability that affects them everyday account for 7.6% of those working at a senior level in the industry; with the greatest representation of disabled respondents at apprentice or intern level (13.6%). However, those who have a disability, including those who are not affected on a daily basis, are underrepresented at mid and senior levels accounting for 13.2% and 13.5% respectively.

Neurodiversity

13.1% of all respondents considered themselves to be neurodiverse. Of these, around half (47.6%) stated they had ADHD, equating to 6% of total survey respondents. 3% of all respondents said they were autistic. It is believed 4-5% of the UK have ADHD, though most people are not diagnosed, and around 2% of the UK are autistic. It appears these neurodivergent conditions are more prevalent in the music industry, and more research in future years will give a clearer picture. When asked, about half (55.5%) of neurodiverse respondents did not consider themselves to be disabled or have a long-term health condition, which gives rise to the question of whether we talk about neurodiversity as a difference rather than a disability.

CAMPAIGN

attitude
is everything

Attitude is Everything

Leading disability organisation, Attitude is Everything, has continued to activate campaigns, challenge the disability pay gap, call for changes to Access to Work, and deliver initiatives to advocate for disabled people in the music industry.

Over the last two years, the organisation has launched Beyond the Music - a network for disabled people, structured training and skills development opportunities including a Future Leaders programme, Accessible Creative Environments training for workplaces, and an Accessible Employment and Volunteering Toolkit.

Paul Hawkins, head of Volunteering and Skills Development at Attitude is Everything, explained, *"We are seeing more disabled interns entering the workplace but there is a lack of senior disabled leadership; we need to see that talent rise, we need to see a sustainable pipeline."*

The leaders driving the organisation forward say that action needs to be taken much earlier in an individual's journey. *"When it comes to careers advice, disabled people are steered towards other jobs and never consider the music industry. There are no role models for them. We also need to see significant changes made to the Access to Work scheme to make it fully supportive of jobs that are creative, freelance and have flexible work patterns"*, says Suzanne Bull MBE, Founder of Attitude is Everything.

Speaking of her own experience, Suzanne added, *"There is an immense pressure of responsibility for those who are in senior leadership positions or who are considered role models. What happens to the legacy when they leave?"*



Freddie McGregor | Nikki Riggon ©

Social Mobility

What is it and why does it matter?

For the first time, the survey asked respondents to describe their social class in their own words. This question was answered by one fifth (22.9%) of survey respondents. Almost half (47.9%) of respondents identified as middle class with over a third (37.0%) identifying as working class.

Of those who identified as working class, 71.9% were White, with Black respondents accounting for 11.9% and Asian 4.7%. Working class respondents are primarily at a mid level in their career (43.5%), with almost a third (32.4%) at senior level.

Understanding the relationship between an individual's upbringing and the impact it has on career opportunities and development will form a new area of focus for the UK Music Diversity Taskforce in 2023.

It is worth noting that class can be hard to measure or define. Polling by The New Statesman in January 2022 found that the British public hugely over-estimates how working-class it is, with a quarter of people earning £100k or more viewing themselves as "working class". This suggests that class, rather than being seen as an economic status that's constantly subject to change depending on your circumstances, comes down to personal experiences.

SPOTLIGHT ON

SOCIAL
MOBILITY
FOUNDATION

The Social Mobility Foundation

What is social mobility?

Social mobility is the extent to which your background can determine your outcomes in life.

How is it measured?

The three standardised measures of social mobility are your socio-economic background, your parent's level of education, and your eligibility for free school meals as a child. This year in our survey, the Diversity Taskforce chose both to ask these three questions and let people self-describe, to get a full picture of people's lived experiences.

Why does it matter?

Paying attention to social mobility gives individuals the ability and opportunity to advance within society or, in this case, the workplace.

Meet The Social Mobility Foundation

The Social Mobility Foundation (SMF) is a charity which aims to make a practical improvement in social mobility for young people. It can help music companies in three ways:

1. The delivery of skills and mentoring programmes for young people UK-wide
2. The assessment of your company by the Social Mobility Index
3. The development of a social mobility strategy for your business or organisation

The last word...from Sarah Atkinson, CEO of the SMF

"Young people from low socio-economic backgrounds are not different from other young people – they are excited, passionate and enthusiastic. They want to know what the industry is looking for and how they can be part of it."

The Five Ps:

The Music Industry's Action Plan

The Ten-Point Plan

In 2020, UK Music examined the trends that emerged from our 2016 and 2018 Diversity Reports, as well as the qualitative research that had been collected via focus groups in 2019, to create a music industry Ten-Point Plan. The Plan offered clear actions that could be taken by UK Music members and the wider industry to take significant steps towards improving diversity in the music industry. It represented the building blocks for an organisation to commence their journey of positive change. The Ten-Point Plan should continue to be considered the launchpad – or a starter's toolkit – for driving initial change within any organisation committed to being more equitable and diverse. In 2022, it was decided that UK Music members needed to build on that foundation with a more tangible framework with flexible targets to measure change and assess meaningful impact.

Theory of Change

In considering how to further develop the aims of the Ten-Point Plan, a theory of change model was explored. A theory of change typically describes how change can come about through various interventions. The idea of a theory of change is regarded by many as a flexible approach that is able to capture the more complicated, real-world nature of initiatives. It has become a popular tool within government, or for those who work in complex and changeable environments. It

encourages a more holistic understanding of context, which makes it an ideal model for considering diversity in the music industry.

As with any theory of change model, this looked at five key areas for consideration. Initially this model looked as follows:



The theory of change exercise led UK Music's Diversity Taskforce to "The Five Ps" – a framework for change and charting progress in the longer term across multiple protected or diverse characteristics.*

* UK Music membership is made up of trade and member organisations from across the music industry. As with Ten-Point Plan, members are encouraged to continue to communicate to and support their own members to meet the ambitions of the 5Ps including through any initiatives they may already have in place.

People

Organisations are nothing without their people. Diverse workplaces have better productivity, improved reputation and a greater sense of pride of place among staff. Diverse talent must be cultivated through fair hiring processes, nourished through an inclusive environment and encouraged by engaged leaders.

1. Improved equity of opportunity: Champion staff through allyship, mentoring programmes, and by giving a platform to new voices
2. More inclusive leadership: Cultivate a transparent, safe, and consciously inclusive culture for all staff
3. Increase opportunities for under-represented groups: Ensure that every staff member is given chances to develop their skills and knowledge



Policy

Policy change is an important first step in improving outcomes and having lasting impact. It is crucial for organisations to create a vision that will sustain positive, long-term diversity goals, while allowing them the room to go beyond the simple legal requirements.

1. Shape policies and procedures: Work towards a five-year equality, diversity and inclusion (EDI) strategy and vision
2. Beyond legal framework: Identify barriers to entry or inclusion beyond legislation and action appropriately – for example, by considering socio-economic background and regional inequalities
3. Sustain delivery: Incorporate EDI into every part of an organisation's structures and systems for systemic change, rather than only recognising "one offs"



Partnerships

Strategic partnerships have clear mutual benefits. For larger organisations these can increase knowledge or expertise. For smaller organisations these partnerships can help build experience, provide exposure and offer resource. A fundamental step towards building an inclusive industry is sharing our skills and growing alongside one another.



1. Build partnerships: Cultivate at least one new, long term EDI partnership with an organisation outside of their geographical base
2. Stronger industry coalitions: Embed at least one coalition partnership with a socially engaged organisation beyond your regular network
3. Broadening best practice and support: Organisations to mentor at least one smaller company and help them shape best practice*

Purchase

Sometimes, even the most diverse organisations need to ask if the way they function, operate and obtain goods or services could better encourage diversity. Organisations need to look at their purchase process across all tenders and consider the benefits of how external influence and challenge can improve leadership.



1. Lead the sector: Ensure strong EDI mindset is at the heart of all tenders or procurement and ensure a diverse set of suppliers in the process
2. Increased EDI compliance: Engage with and adopt EDI standards to broaden the number of organisations who meet the highest standards of best practice
3. Enhanced education: Deliver masterclasses and training programmes to enable staff to grow beyond the boundaries of their roles and responsibilities

Progress

Impact can be measured in a number of ways, but charting progress is one of the most fundamental pillars of measuring success. This can range from raising awareness about reporting standards, to publishing data which is relevant to encouraging progress. Where possible, reporting must be intersectional and go beyond the very basic or legal requirements.



1. Raise awareness: Internally and externally around EDI audit, review and outcomes
2. Share data and insights: Establish best practice by publishing data on gender, ethnicity and disability pay gaps annually*
3. Progress and report: Increase data transparency and take an intersectional approach to data analysis



Samory | Nikki Riggon ©

* In recognition of resource demands, these apply to organisations with more than 25 employees only.

Member Updates

AIM

AIM, the voice of the independent recorded music sector in the UK, has a long history of supporting underrepresented communities in music to help level the playing field across the sector.

In 2021 AIM published its first ever equity, diversity and inclusion audit and launched “EDI Level-Up”, a 12-month, free EDI training programme for its members. In 2022 at AIMs annual conference, AIM Connected, diversity featured as a key topic for discussion amongst panels.

AIM’s diversity work alongside European trade-body IMPALA has allowed it to establish an effective baseline in terms of current attitudes, policies and challenges to diversity and inclusion in the sector. This includes training and practical guidance for members.

In 2023 and beyond, AIM will continue to work with its senior leadership team and new Entrepreneur and Outreach Manager to increase access to music education, work with diverse communities and plan for a fair future in independent music for all.



BPI

We are continuing to develop our training sessions for members, staff, partners, suppliers and other industry bodies and have recently provided, through participative sessions, tools for people to take action themselves as individuals. We have also trained 12 staff on mentoring and coaching, with an internal mentoring scheme to launch. In recruitment, we are trialling blind CVs, and publicising vacancies through our diversity networks. In terms of relationships, we have forged closer ties with Attitude is Everything and we are an active participator in Creative UK’s Diversity Leaders’ Forum.

While we continue to investigate ways that our membership can be more inclusive, we are including matters across a broader diversity range at our members meetings and Insight Sessions and extending invitations to our diversity networks to our members’ networking events. In 2023, there will be a broader push on EDI matters through all membership touch points, not just reaching those who attend training sessions.



FAC

The FAC remains passionately committed to supporting a truly diverse and equitable music industry. In order to drive change within the industry, the FAC has taken steps, over the last twelve months, to ensure that events, personnel and membership are representative, and that the organisation provides an inclusive environment. In the last year, the FAC has moved to diversify its Board of Directors and to ensure that EDI is appropriately prioritised and embedded within our strategic direction setting.

The FAC has also continued to grow existing partnerships with Black Lives in Music and PRS Foundation’s Power Up and has recommitted to meeting the Keychange pledge which was set out in 2020. Furthermore, the FAC’s strategic partnership with Attitude is Everything has expanded. This will see the FAC introduce a permanent board observer position to ensure expertise regarding accessibility issues for artists in the future.



Ivors Academy

We are committed to creating an inclusive, equitable and kind music industry, and continue to establish the Academy as a progressive force for good that represents all music creators. Over the past year, we have launched TheWRD, a new diploma with 100 scholarships, to open up access to the creative industries. Our programmes, Inside Track and In The Room, provided opportunities for emerging creatives to overcome barriers, enter the industry, and develop their skills and connections.

We have invested in training for our staff and governance, improved our recruitment practices, opened the range of music eligible for our awards and begun research into the experiences of LGBTQI+ individuals working in the industry. We have collected consistent equal opportunities data across our activities to identify areas for action and improvement. This has been led by our members and delivered with partners. As we look ahead, we are determined to increase the positive difference we make so that all music creators are treated equally, fairly and with respect.



MMF

The MMF continues our commitment to being incredibly serious about ensuring we reflect and represent the diverse community of music managers across the UK. We have worked hard to achieve this, with our Board now 50/50 gender balance, 33% Black, Asian or ethnically diverse, 11% LGBTQI+, and also embedding these principles within our wider activities. Recruitment has taken place to expand our education and membership engagement capacity, enabling increased regional presence and partnership building.

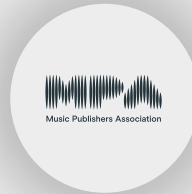
As our Accelerator programme reaches its fifth year, we will have supported the careers of a varied range of over 100 professional independent managers across the UK. Going into 2023, we are committed to increasing the accessibility of our resources for a range of learning styles, strengthening our geographical presence through partnership working, and continuing to campaign for the music industry to improve transparency, fairness and equity for our members and their clients.



MPA

The MPA has developed a progressive EDI strategy and announced its EDI Sponsor and 10 music industry Champions to support MPA Employee Networks across all protected characteristics. We launched two of ten of those Networks this summer, with more to be launched by year end. The Networks will provide an environment to engage under-represented communities and allies amongst our membership, to understand and share issues of career representation, lived experiences and equity. We have also undertaken an audit of communications, recruitment, website and governance policies and language to ensure bias-free inclusivity; positive actions for inclusive recruitment; we are now signatories to the Race at Work Charter, Disability Confident Symbol Level 1, Menopause Pledge and Mindful Employer.

Additionally, two MPA employees are now Mental Health First Aider trained; a EDI webpage including social media celebrations of major EDI events launched; continued inclusive membership drives focus including NXT-Gen Scholar programme; and inclusivity partnerships for employment and work experience. In 2023, all 10 employee networks will be established, fully functional and helping to produce ideas and strategies for the benefit of all within each protected characteristic (whether sole or inter-sectional).



MPG

Diversity is a key priority for the MPG, both within the organisation and in its membership. Since the last diversity report came out, the board membership increased its ratio of women from 40% to 60%, with disability, LGBTQIA+ and disadvantaged socioeconomic backgrounds also represented at board level. The MPG continues its partnership with ICMP, providing scholarships to talented young people from underrepresented backgrounds who would otherwise struggle to study music production. They are also working to make membership accessible for people from underrepresented backgrounds, offering complimentary memberships to music producers on the Power Up scheme, as well as partnership discounts to members of the 2% Rising Group for women and non-binary producers and through diversifying its business collaborations.

Much of the MPG's advocacy work on behalf of members is around strengthening employment rights for the self-employed, particularly around discrimination. The MPG submitted an extensive report to the Women and Equalities Select Committee's report on Misogyny in Music and is committed to taking further action to make studios and other production environments safer for women, including supporting the creation of an Independent Standards Authority for the sector.



Musicians' Union

The Musicians' Union has continued to drive forward its EDI agenda by working closely with members to produce our first ever Equality Action Plan that will guide the MU's EDI work over the next four years. The Equality Action Plan covers all areas of the MU and the music industry from recruitment and retention to training and education, with the ultimate aim of creating safe, inclusive, and accessible workplaces for all musicians. The MU's Equality Action Plan ensures that words turn into action.

Partnerships play a vital role in delivering the MU's Equality Action Plan; this year we have partnered with key industry organisations such as Black Lives in Music, Power Up and Girls I Rate who are all working to make the music industry more diverse and inclusive. The MU hosted its first ever EDI focused Members Conference in Autumn 2022 to enable leading voices in the industry to work with members to discuss key issues, create policy and guide the MU's lobbying work.



PPL

PPL continues on its EDI journey, navigating what it really means to be an inclusive company. We have sought to build on a decade of change, driving forward initiatives to influence culture and effect change, make PPL and the wider industry more accessible, enhance training and recruitment practices, educate and engage with our employees, and set out a clear path for driving further change.

To this end, we published a five-year strategy for equity, diversity and inclusion in mid-2022, setting out priority areas of focus and publishing measurable targets to ensure we are held accountable for our actions. We will continue to pursue progress which leads to lasting change, publishing our gender and ethnicity pay gaps voluntarily, and we will be ever-mindful of the intersectionality of protected characteristics, as well as social mobility, in order to make PPL a place where all employees can feel truly welcome.



PRS for Music

This year we have placed our focus on creating a culture and displaying leadership behaviours that ensure our employees feel valued, supported and are treated fairly. This is in addition to the work that we have put into our 10-point plan. We relaunched our diversity affinity groups to increase engagement and insight from employees to create a truly inclusive working environment. We revised our ways of working including continuing to identify and remove bias in our selection and interview processes, sharing career progression journeys and actively seeking diverse shortlists for senior roles.

In 2023, we will be launching our employee stories campaign to showcase the lived experience of our employees to speak authentically about life at *PRS for Music* to attract and retain diverse talent. We wish to consciously include those who may otherwise be overlooked by 'reframing' what talent looks like within *PRS for Music*, in recognition that talent can look and be many different things.



Bass Festival | Nikki Riggan ©



Launch of UK Music Ten-Point Plan Review 2021 | Joanna Dudderidge ©

Methodology

The findings of the UK Music Diversity Report 2022 combine qualitative and quantitative research methods, through both a survey and music industry roundtables.

Every two years UK Music runs the UK Music Workforce Diversity Survey. The survey was first conducted in 2016, and then again in 2018 and 2020. The data in this report comes from the 2022 survey results.

A review of the UK Music Workforce Diversity Survey questions took place in early 2022. The survey was then launched on 21 June 2022 and closed on 8 August 2022. It was hosted on SurveyMonkey. It received 2,980 responses and was used to gather quantitative data for comparison with previous surveys. Some qualitative questions were also used to allow people to expand on their answers or to self-describe where relevant.

In 2022 survey respondents represented 6.0% of the workforce, up from 5.3% in 2018.

The questions from the 2018 and 2020 survey were mostly kept for benchmarking purposes, although some of these were reworded or expanded to include further options. Additional questions were included on menopause and the bullying, discrimination and harassment questions were also broadened out. The survey continues to be of the music industry workforce only, rather than musicians or artists. Two-thirds of respondents stated it was the first time they had completed the survey.

The survey was primarily targeted at those in employed roles at companies and associations across the music industry given, the pivotal role organisations can play in bringing about change across the sector.

UK Music has worked with Dr Helen Elizabeth Davies, Subject Leader Popular Music Contexts at the Liverpool Institute for Performing Arts (LIPA) on the survey analysis 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.

In July and August 2022, UK Music hosted four roundtable discussions to explore trends identified by the 2022 survey results. Each session lasted two hours. The four topics discussed were disability; gender; class and place; and race and ethnicity. This was an expansion of the topics discussed in 2020.

Participants responded to a callout from the UK Music Taskforce and consisted of people working in the music industry in a range of sectors. Overall, there were 61 participants across the four groups. Key points arising from the roundtable discussions helped to inform the 5Ps and work of this report.

The terminology used in this report continues to be developed in line with other music industry research. Our use of the words woman/man or female/male 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.

UK Music Diversity Taskforce

Established in 2015, the UK Music Diversity Taskforce was set up to help boost equality, inclusion and diversity across the industry.

Led by Keith Harris OBE, the Taskforce was instrumental in the development of the UK Music Diversity Workforce Survey in 2016, which for the first time gave the music industry metrics on the diversity of its workforce.

It includes representatives from all UK Music's members, which represent areas such as publishing, rights collection management, major and indie record labels, creators, and managers, as well as representatives from organisations that are working to support change. They come together every two months to discuss key issues and feedback on UK Music work – helping drive change in the industry.

Chaired by Ammo Talwar MBE, with support from Vice-Chair Paulette Long OBE, the Taskforce has made a significant impact on the music industry. It has facilitated conversation, ensured diversity remains a top priority, and campaigned for systematic and sustainable change.

This all came together in the ground-breaking Ten-Point Plan, which was launched in 2020, and committed UK Music's members to a set of 10 progressive actions. The Five Ps: The Music Industry's Action Plan for Change will build on this work, giving organisations across the industry a framework to help them deliver permanent change.

The Industry Diversity Masterclass series, led by Ammo and Paulette, has given music industry professionals the opportunity to increase their knowledge, giving them the power to make their workplaces more inclusive. The digital seminars have covered topics such as bullying, harassment and discrimination, supporting disabled professionals in the workplace and ethnicity and gender pay gaps.

To find out more about the Taskforce and its members interact with the QR code below.



Launch of UK Music Moving the Dial 2021 | Joanna Dudderidge ©



UK Music Diversity Taskforce | Joanna Dudderidge ©



Launch of UK Music Moving the Dial 2021 | Joanna Dudderidge ©

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.

Our thanks go to **Ammo Talwar MBE** and **Paulette Long OBE** as Chair and Vice-Chair of the UK Music Diversity Taskforce, as well as **Kate Reilly**, **Lynne Best**, **Rachel Bolland** and **Hannah McLennan**, in guiding and influencing the report.

Thank you to the UK Music Diversity Taskforce for all their hard work throughout this year, including in helping us produce this report.

The UK Music Diversity Taskforce, along with a range of individuals across the industry, participated in a series of roundtables to provide and share lived experience to bring the quantitative data to life.

We would like to thank **Dr Helen Elizabeth Davies** for her work in helping to shape the survey and analyse the results.

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