



Diversity Report 2024

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UK Music Diversity Taskforce | Joanna Dudderidge ©

Introduction

The Workforce Diversity Survey continues to be an essential starting point for UK Music to collaborate with industry stakeholders, facilitate productive conversations and turn insights into actions. Now in its fifth year, the first survey was launched in 2016 and subsequent reports were released in 2018, 2020 and 2022. Yet the findings continue to be as vital as ever. Indeed, the data from 2022, combined with feedback from the industry, formed the basis for a list of requests for the Government included in UK Music's 2023 Manifesto for Music. An outline of these requests can be found at the end of the report.

While the UK Music Diversity Taskforce continues to have a focus on gender and ethnicity, the Taskforce also recognises the importance of other protected characteristics. It uses the nine groups from the Equality Act of 2010 as a framework for its broader strategic work. In recognition of this, for the first time, the overview section has been expanded to include additional dimensions such as age, carer responsibilities (as an alternative for pregnancy), marital status, and faith, alongside stats on gender, ethnicity and disability.

The findings in this report are taken from the 2,874 respondents who completed the survey between January and March 2024 from across the UK music industry.

One of the most notable trends that has emerged from the data is that women, making up 53.8% of survey respondents, have shown a remarkable willingness to share their experiences. This higher engagement with the survey may reflect a deeper interest in contributing to change, a heightened awareness of gender-specific challenges, or a stronger connection to the survey's topics.

Another significant finding is the rise in representation among Black, Asian and ethnically diverse groups. Since 2016, their presence in the industry has risen from 15.6% to 25.2% in 2024. While we continue to group these responses together to help compare with previous surveys, we ask those studying this report to avoid viewing this as a single common and cohesive ethnic group.

Whilst class is not a protected characteristic, it is something the Taskforce continues to take a keen interest in. The report analysis uncovers disparities in income distribution tied to class backgrounds. Individuals from higher socio-economic or professional backgrounds dominate the top income brackets, while those

from lower socio-economic backgrounds are more prevalent in unpaid positions. This trend underscores the challenges faced by those from working class backgrounds, who often take unpaid roles to gain essential experience, despite the financial strain.

There has been a significant rise in the number of respondents reporting disabilities since 2022 and 2020. This increase is likely due to a new approach in the 2024 survey, which saw the disability and neurodiversity questions combined into one, following vital feedback from stakeholders.

The full report highlights these trends and more, providing a clear snapshot of the music industry in 2024. Yet clearly, in amongst all the positivity, issues remain. As we continue to navigate the post-pandemic landscape, the effects of COVID-19 are still palpable. Office of National Statistics (ONS) reports a decrease in employment rates since mid-2023, remaining below pre-pandemic levels.¹ This trend is evident in the low response rate from entry-level and apprentice or intern respondents, suggesting that job opportunities for those starting their careers are still limited. This calls for targeted support to help these groups enter and thrive in the workforce.

In conducting this report there are certain limitations. 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. A further explanation of how we formulated and analysed the data is explained in the methodology.

Overall, since the last report in 2022 there is positive movement in the right direction towards progress across gender, ethnicity, disability and the intersection where multiple characteristics meet. Nonetheless barriers still exist and we must continue to seek change.

The 5Ps Action Plan for Diversity aims to provide a toolkit for development and accountability for the music industry. UK Music encourages all organisations to review their diversity strategies with people, procurement, partnerships, policies and progress at the forefront of their actions.

¹ Office for National Statistics (ONS), released 14 May 2024, ONS website, statistical bulletin, Employment in the UK: May 2024

Overview

Ethnicity Breakdown



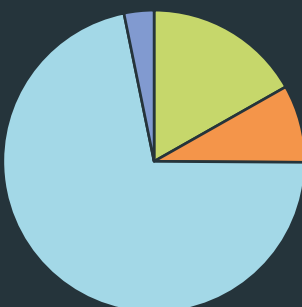
- Asian **7.6%**
- Black **7.8%**
- Mixed **8.0%**
- White **72.9%**
- Prefer not to say **1.9%**
- Other **1.8%**

Faith



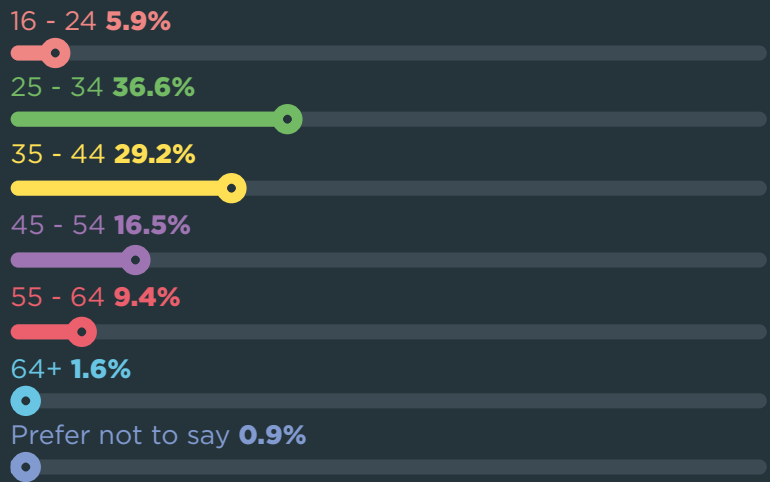
- No Religion **47.7%**
- Agnostic **9.8%**
- Atheist **8.2%**
- Christian **21.4%**
- Buddhist **0.6%**
- Hindu **2.2%**
- Jewish **1.3%**
- Muslim **1.6%**
- Sikh **0.7%**
- Prefer not to say **4.2%**
- Other **2.3%**

Disability



- Yes **16.8%**
- Yes, but not every day **8.3%**
- No **71.7%**
- Prefer not to say **3.2%**

Age

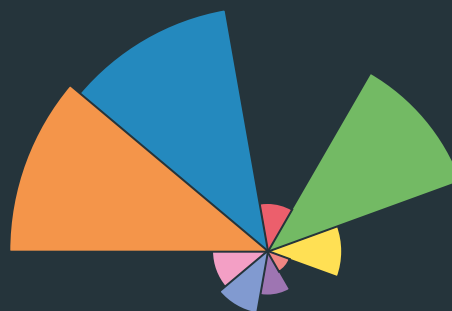


Sexual Orientation



- Heterosexual **76.4%**
- Homosexual **6.0%**
- Bisexual **4.7%**
- Asexual **0.7%**
- Questioning **1.5%**
- Pansexual **2.0%**
- Queer **3.0%**
- Prefer not to say **4.5%**

Marital Status



- Single **35.6%**
- Married **32.3%**
- Civil Partnership **1.2%**
- Living with Partner **22.8%**
- Divorced **3.0%**
- Widowed **0.3%**
- Separated **1.0%**
- Prefer not to say **2.1%**
- Other **1.6%**

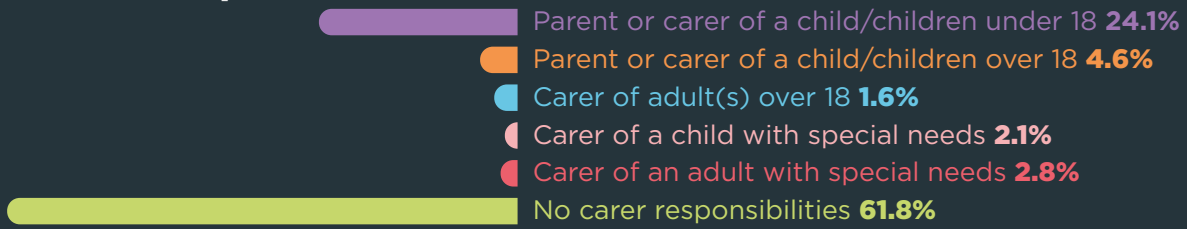
Gender Reassignment



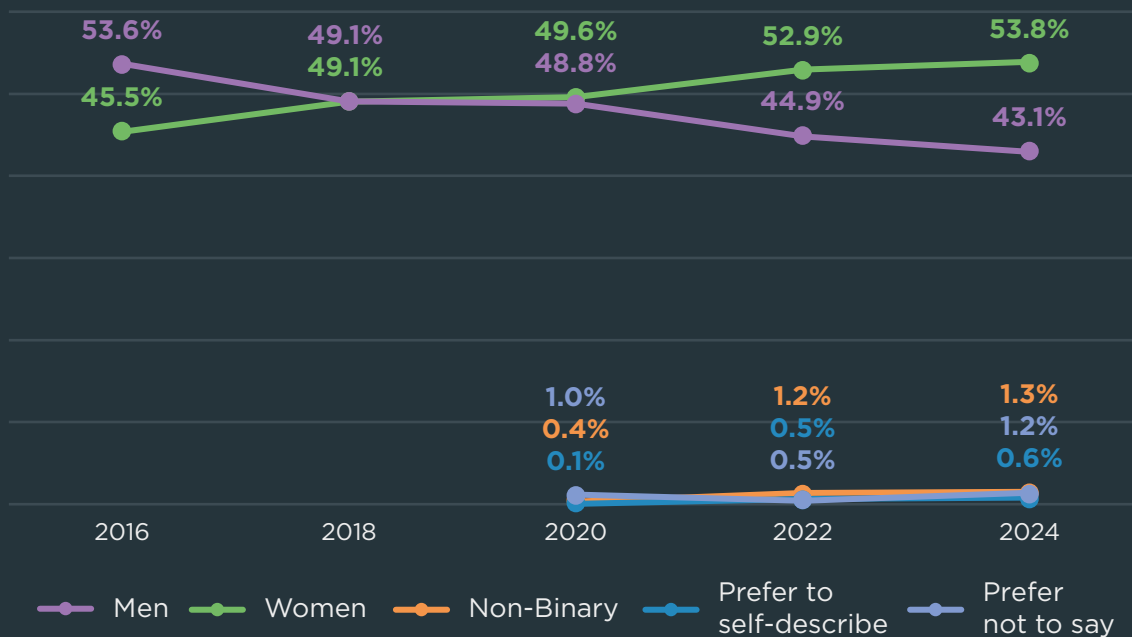
- Assigned Birth Gender Matches Identity **96.8%**
- Assigned Birth Gender Does Not Match Identity **1.7%**
- Prefer not to say **1.4%**

† Data presented across these pages focuses on the seven protected characteristics under the EHRC

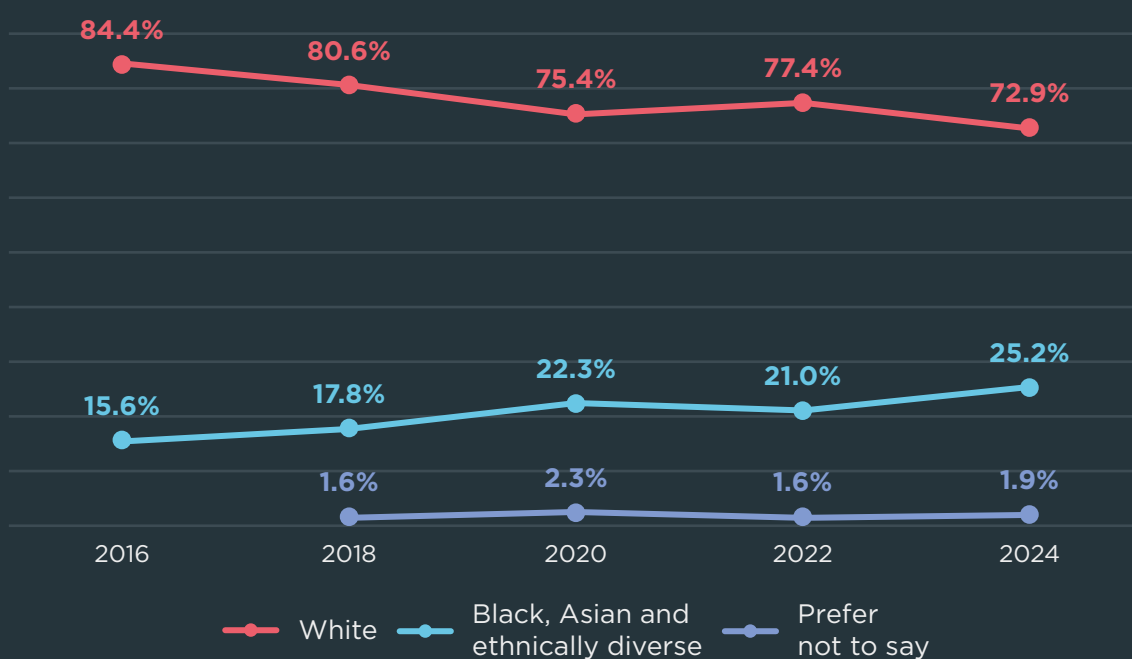
Carer Responsibilities



Gender Representation



Ethnicity Representation



† Data presented across these pages focuses on the seven protected characteristics under the EHRC

Ethnicity

Recent social events continue to show the importance of addressing racial justice and inclusion within the music industry. Taking an active approach to tracking and analysing ethnicity data helps us gain valuable insights into current representation and identify the areas that need improvement to tackle systemic inequalities.

Respondents who identified as Black, Asian and ethnically diverse collectively account for 25.2% of the respondents to the ethnic identity question. Of this, 7.8% of respondents are Black, 7.6% are Asian, 8.0% are from a mixed ethnic group and 1.8% described themselves as from another ethnicity. White respondents make up 72.9% of all respondents who answered the ethnic identity question.

It can be helpful to consider how this compares to the rest of the UK.

According to the 2021 national census, 82% of people in England and Wales are white, and 18% belong to a Black, Asian, mixed or other ethnic group.² In comparison, 54% of London's population in 2021 are white and 46% are Black, Asian, mixed or from another ethnic group.³

In UK Music's 2024 survey, four out of five (82.2%) respondents stated they live in London or the South East. This means we would expect the numbers in our survey to be slightly closer to the London statistics provided above, meaning better representation of Black, Asian and ethnically diverse people across all career levels, including senior levels, all ages and intersectional groups. We will continue to work with the industry to make this happen.

The table to the right gives a full breakdown of the ethnicity groups within the music industry. This includes a more detailed outline of the Asian community than in previous years.

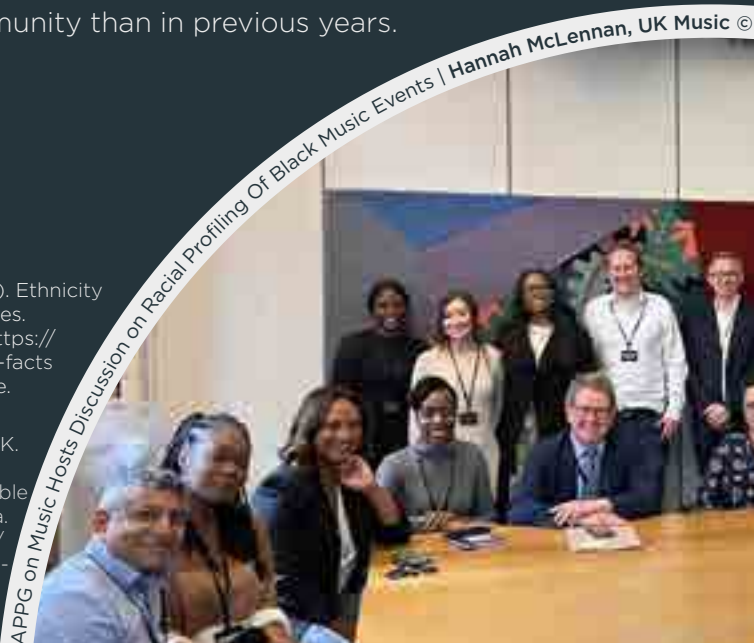
What is your ethnic group?

Arab / Arab British	<1.0%
Asian / Asian British Total	7.6%
Asian / Asian British	4.2%
Indian	
Asian / Asian British	<1.0%
Pakistani	
Asian / Asian British	<1.0%
Bangladeshi	
Asian / Asian British	1.1%
Chinese	
South Asian / South Asian British	<1.0%
Other	
ESEA (East Asian / South East Asian) / ESEA British	1.1%
Other	
Black / Black British Total	7.8%
Black / Black British	3.4%
African	
Black / Black British	4.0%
Caribbean	
Black / African / Caribbean	<1.0%
Other	
Mixed/Multiple ethnic group Total	8.0%
Mixed / Multiple ethnic groups	2.1%
White and Black Caribbean	
Mixed / Multiple ethnic groups	1.2%
White and Black African	
Mixed / Multiple ethnic groups	<1.0%
White and South Asian	
Mixed / Multiple ethnic groups	1.0%
White and East Asian / Southeast Asian	
Mixed / Multiple Ethnicity	2.9%
Other	
White / White British Total	72.9%
White	57.4%
English / Welsh / Scottish / Northern Irish / British	
White	3.6%
Irish	
White	<1.0%
Gypsy or Irish Traveller	
White	11.8%
Other	
Other ethnic group	1.6%
Prefer not to say	1.9%

* To help with respondent privacy, the exact figures below 1.0% have been removed.

² Gov UK. (2021). Ethnicity facts and figures. Available at: <https://www.ethnicity-facts-figures.service.gov.uk/>

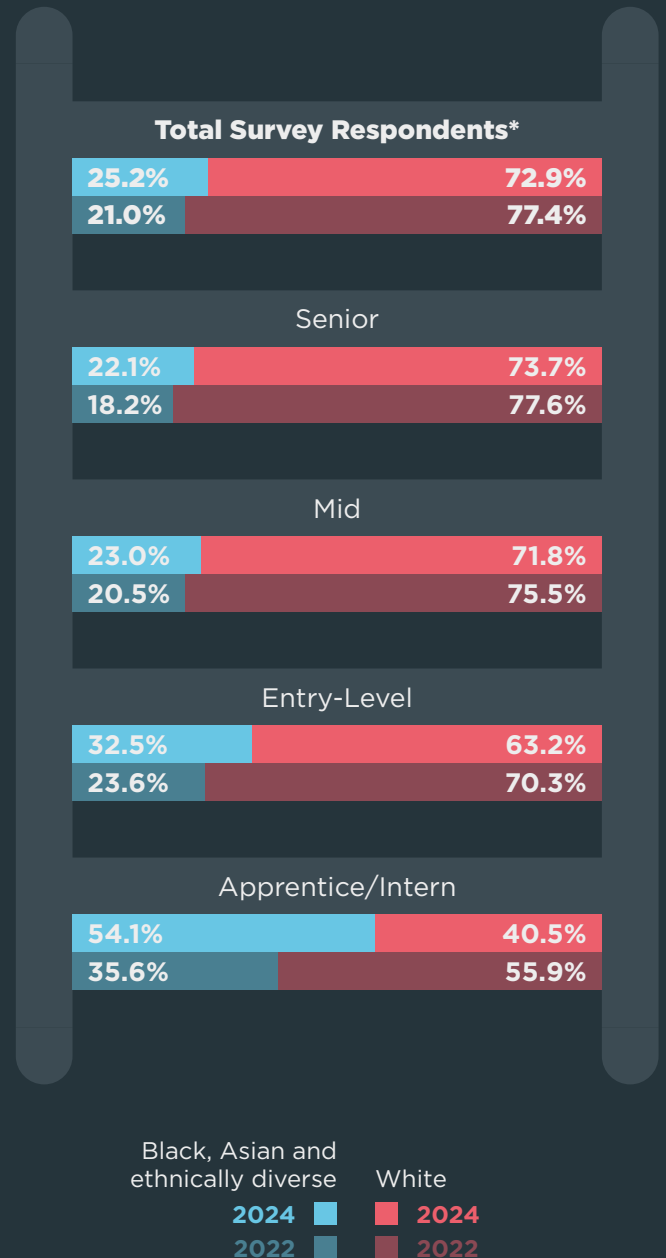
³ London Gov UK. (2021). Census reports. Available at: <https://data.london.gov.uk/census/census-reports/>



Career

Respondents from Black, Asian and ethnically diverse backgrounds in the UK, are underrepresented at the senior (22.1%) and mid-level (23.0%) positions but overrepresented at all other levels. Black, Asian and ethnically diverse representation increases at lower career levels, peaking at the apprentice/intern level, and decreases at senior levels.

People from White backgrounds are slightly overrepresented at the senior level (73.7%) in comparison to the overall number of White people who responded to this question (72.9%). They are however underrepresented at all other levels.

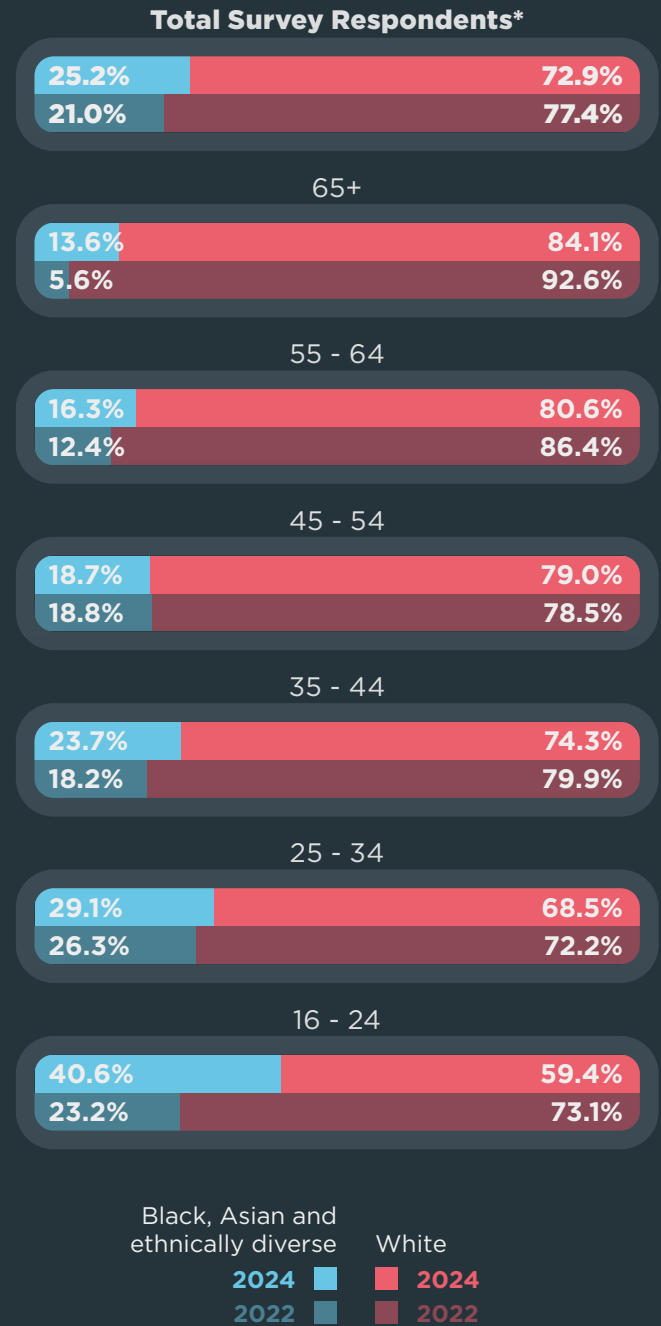


*Totals do not add up to 100% because respondents who answered 'Prefer not to say', or skipped the question are not presented in this graph.

Age

The data shows that White respondents are underrepresented in the 16-24 and 25-34 age brackets in relation to the total number of respondents from this group. However, they become overrepresented as the age bracket increases, with good representation across older age brackets.

In contrast, all other ethnic groups combined follow the opposite pattern. They are overrepresented in the 16-24 and 25-34 age groups but become underrepresented as age increases, steadily decreasing in representation with the lowest levels seen in the 65+ age group.



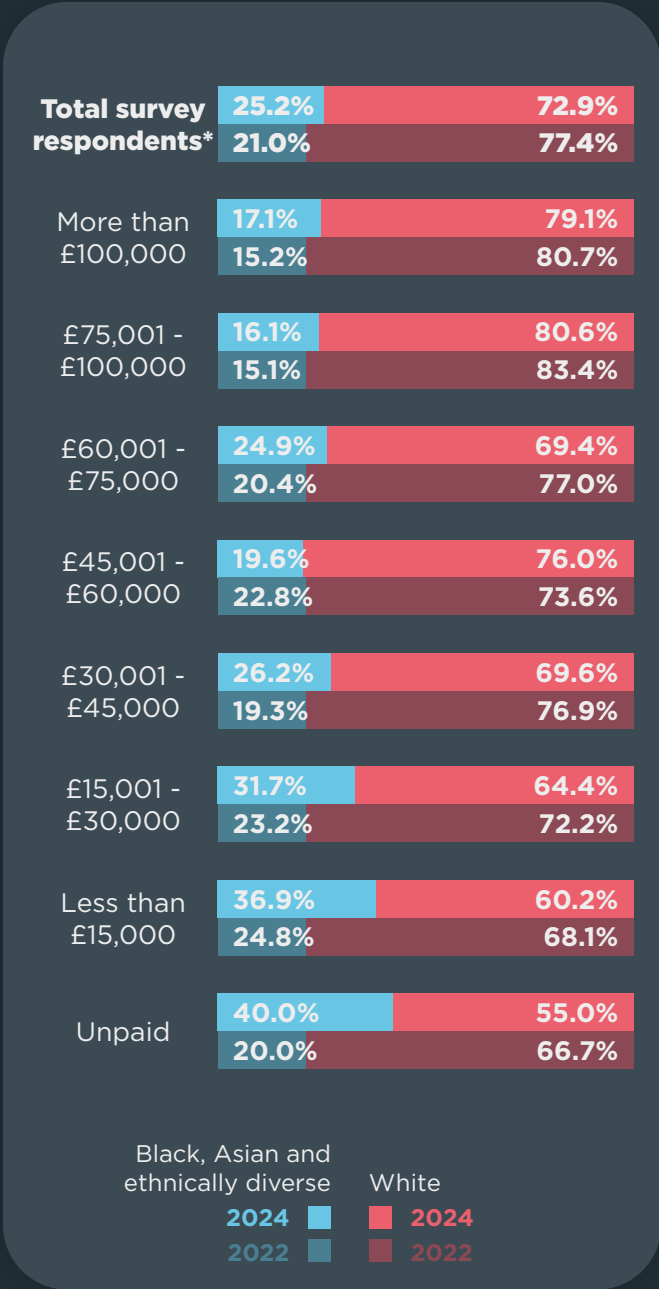
*Totals do not add up to 100% because respondents who answered 'Prefer not to say', or skipped the question are not presented in this graph.

Income

When combining Black, Asian and ethnically diverse groups in the UK, they are notably underrepresented at higher income levels starting from £45-60k. The largest differences in their representation, compared to their overall survey participation, occur at the two highest income brackets: £75-100k and £100k+.

White respondents are underrepresented in the four lowest income brackets. However, White respondents are overrepresented at other higher income levels, peaking in the £75-100k and £100k+ income brackets.

Essentially, Black, Asian, and ethnically diverse respondents continue to be fairly well represented in the younger, more junior and less well-paid brackets, while White respondents are better represented in the older, more senior and better-paid brackets. Slight progress has been made compared to 2022 but employers must continue to invest in schemes to diversify recruitment. It is critical that we continue seeing progress in this area and deeper investigations into why these income disparities are present.



*Totals do not add up to 100% because respondents who answered 'Prefer not to say', or skipped the question are not presented in this graph.

Gender

Monitoring gender in the workforce is vital for promoting gender equality and addressing disparities in employment. By collecting and analysing data on gender representation, pay gaps, and promotion rates, organisations can identify areas where gender biases may exist and take targeted actions to promote fairness and diversity. UK Music's Ten Point Plan initiative highlighted that tracking gender in the workforce is not just about meeting compliance requirements. It is a fundamental step towards building inclusive workplaces that empower everyone to succeed based on their skills and merit, regardless of gender..

In the 2024 survey findings, females represent 53.8% of respondents, males 43.1% and non-binary individuals 1.3%.

Our use of the words woman/man or female/male are inclusive of trans people as respondents were asked what gender they identify as. However, a separate question asked respondents if this was the gender they were assigned at birth, to which 1.7% of respondents responded no. Unfortunately, at this stage, we are unable to do further analysis on non-binary or trans experiences in the music industry as the respondents are too small to make concrete statements, without being at risk of identifying those individuals. We continue to work with and support key initiatives in the industry to provide this data in the future.

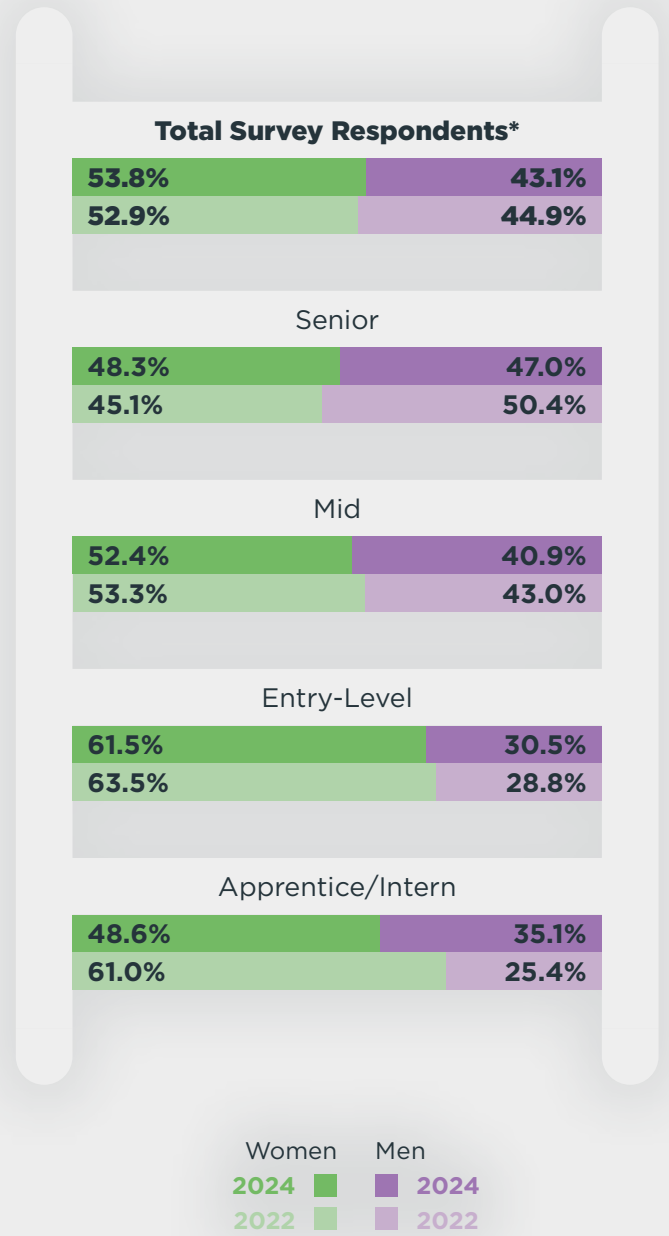
Women in CTRL, 'Seat At The Table' launch event | Nadia Khan, Women in CTRL ©



Career

Due to there being a higher number of female respondents to the survey, female respondents outnumber male respondents in several career stages. However, despite higher female survey participation, males hold a greater percentage of senior positions relative to their total representation among respondents, indicating a lower proportion of females in senior roles within the surveyed population.

Based on the percentage of female respondents to the entire survey (53.8%), women are underrepresented at the senior level, making up only 48.3%. Conversely, compared with the overall percentage of male respondents (43.1%), men are overrepresented at the senior level at 47.0%.

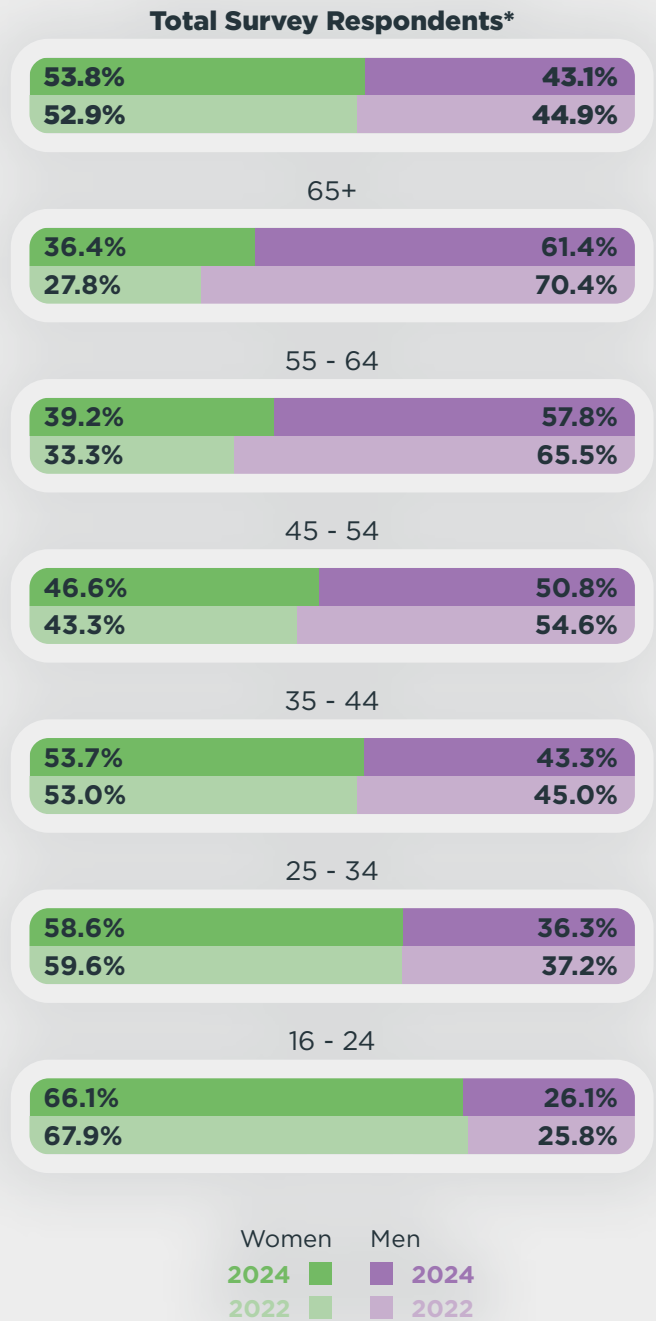


*Totals do not add up to 100% because respondents who answered 'Prefer not to say', 'Other', or skipped the question are not presented in this graph.

Age

Females show overrepresentation in younger age brackets, with 66.1% of respondents in the 16-24 age group compared to 26.6% male and 58.6% in the 25-34 age group compared to 36.27% for males. However, females are slightly underrepresented at ages 35-44 and this trend persists as age increases, reaching its lowest point in the 65+ age group.

Male respondents become slightly overrepresented at ages 35-44, and this overrepresentation continues and increases, peaking at 61.4% in the 65+ age group.



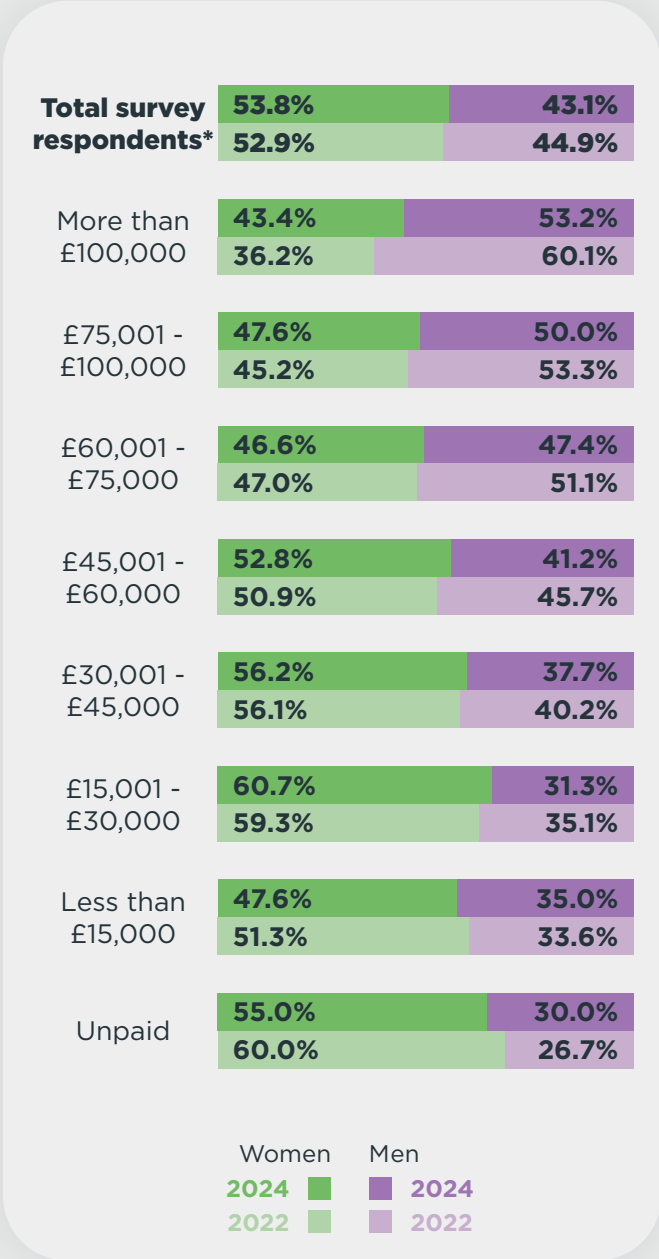
*Totals do not add up to 100% because respondents who answered 'Prefer not to say', 'Other', or skipped the question are not presented in this graph.

Income

Females are particularly overrepresented in specific income brackets. At the unpaid level, they account for 55.0% of respondents. Despite the low total number of respondents in the £15-30k level females represent 60.7%. At the £30-45k level they are also overrepresented. However, females are underrepresented in all other income levels. Although they are underrepresented by less than 1% at the £45-60k level, their most significant underrepresentation is at the highest income bracket (£100k+), where they constitute only 43.4% of respondents representing a shortfall of 10.4% compared to their overall representation.

Males are underrepresented at lower income levels. At the unpaid level, males represent only 30.0% of respondents, which is 13% less than their overall representation. They continue to be underrepresented at the £30-45k level, where females are overrepresented. However, males start to become overrepresented at the £60-75k level, and this overrepresentation increases as income levels rise, reaching their highest overrepresentation at the £100k+.

All organisations in the UK with 250 or more employees are required to report and publish their gender pay gap annually. Some organisations in the music industry fall into this category. UK Music wants to see the progress made with the Ten Point Plan initiative continue and will be monitoring this through updates on the 5Ps.

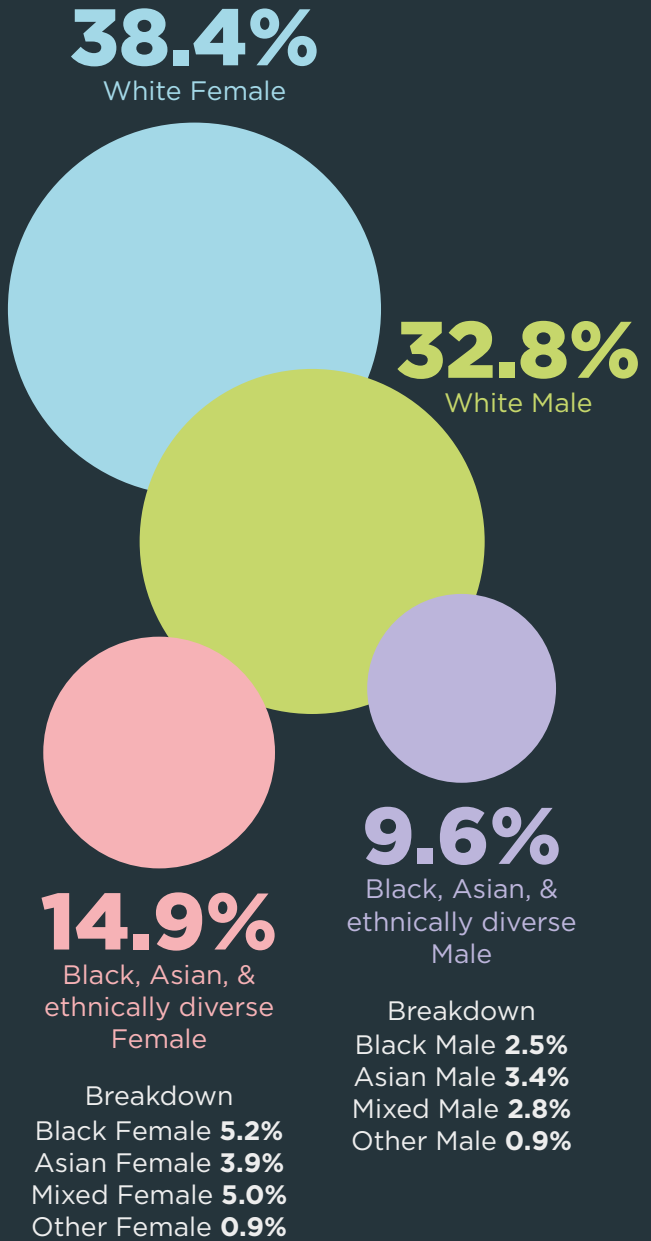


*Totals do not add up to 100% because respondents who answered 'Prefer not to say', 'Other', or skipped the question are not presented in this graph.

Intersectionality

Intersectionality describes the interrelated nature of social classifications such as race, gender, class, and other identities. It recognises that individuals experience multiple forms of discrimination and privilege simultaneously, leading to unique and complex lived experiences.

Tracking intersectionality is crucial for understanding and addressing systemic inequalities more comprehensively. By considering how different aspects of identity intersect, we can develop more inclusive policies and interventions that account for the diverse challenges faced by individuals. This approach helps identify and dismantle barriers that disproportionately impact marginalised groups.



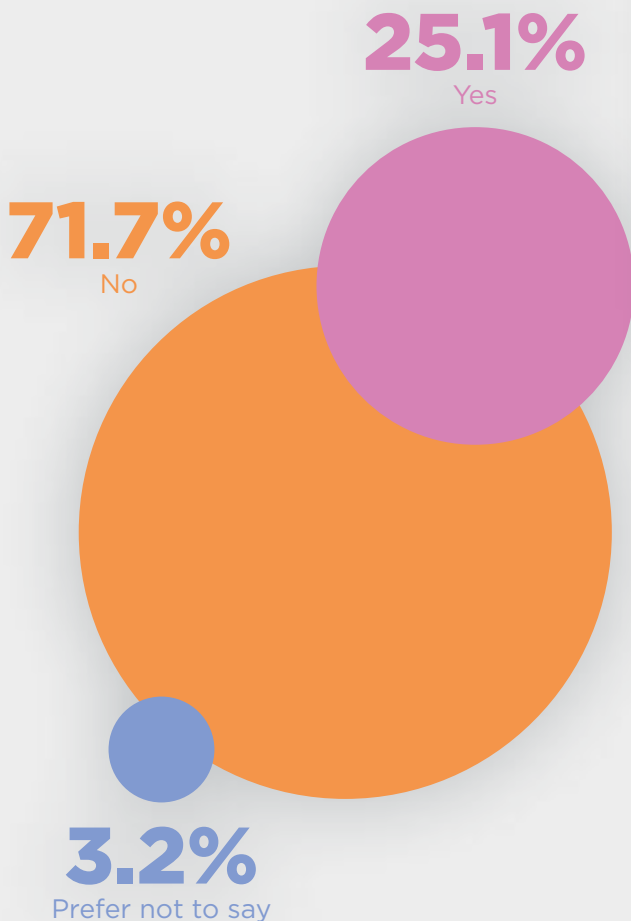
* Totals do not add up to 100% because respondents who answered 'Prefer not to say', or skipped the question are not presented in this graph.

Disability

The percentage of respondents who state they have a disability, including those that marked they do not have an everyday condition, has risen from 14.9% in 2022 to 25.1% in 2024. However, the 2024 survey asked about disability and neurodiversity in one question to better reflect the definition of disability by the Government and our own stakeholder feedback. The 2022 and 2020 surveys asked about them in two separate questions. This is likely the reason for the 2024 percentage being a lot higher than in 2022 and 2020.

Of those who stated they have a disability, 44.0% said their employer is aware, either because they have disclosed it or because it's visible, while 32.4% said their employer was not aware. Whilst 35.9% of these respondents' employers have made appropriate adjustments for their health and access needs, 54.9% said their employer had not (47.5% hadn't asked, 7.4% had).

73.3% of disabled respondents said they felt they had to compromise their health or wellbeing to do their job, compared to 52.7% of all survey respondents.



Neurodiversity

16.5% of survey respondents stated they have a clinical diagnosis for a neurodivergent condition, are waiting for a diagnosis, or strongly believe they have a neurodivergent condition but have not sought a diagnosis.



- Clinically Diagnosed **34.5%**
- Waiting for a Diagnosis **14.7%**
- Not Sought a Diagnosis **20.4%**
- Do Not Believe Neurodivergent **26.7%**
- Other **3.8%**

Neurodivergent Conditions

10.8% stated they have ADHD and 5.4% stated they are autistic. Many neurological conditions are co-occurring and this was reflected in the responses. In line with previous years, the responses suggest a disproportionate number of the music industry workforce is neurodivergent relative to the population as a whole.

Social Mobility

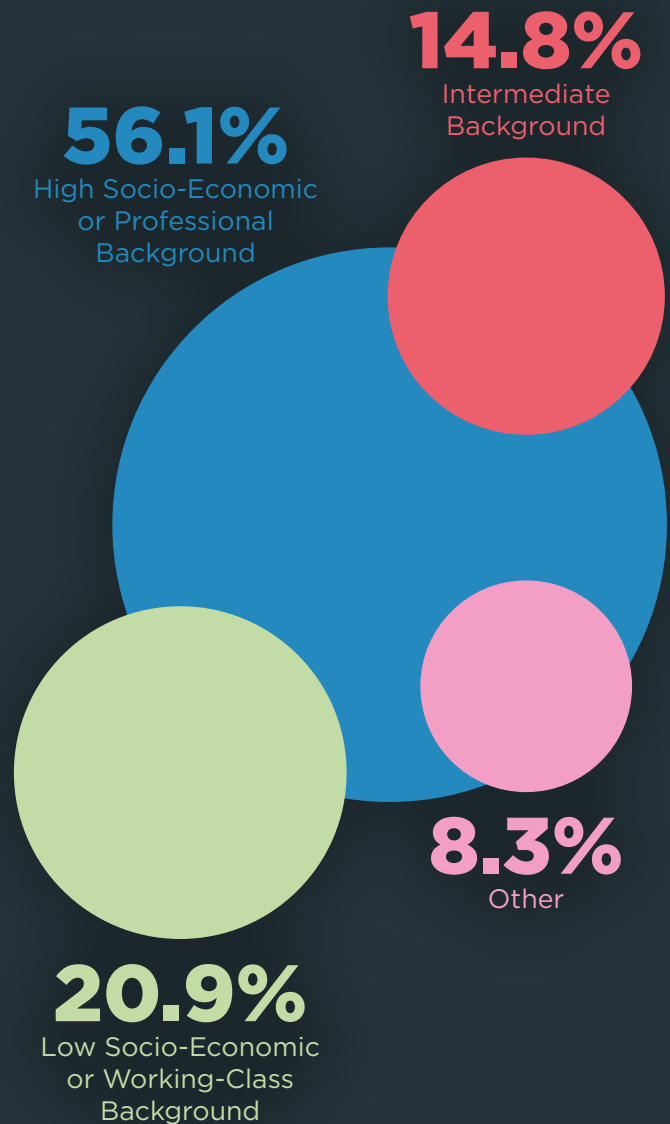
Social mobility refers to the ability of individuals to move upward or downward in socio-economic status over their lifetime. By tracking social mobility indicators such as educational attainment, occupation of parents, and early-life circumstances, organisations can identify barriers that hinder upward mobility and perpetuate inequality. Understanding social mobility within the workforce allows employers to implement targeted interventions to promote diversity, ensure fair access to opportunities, and create pathways for career advancement regardless of background.

In line with Government metrics on socio-economic classification, the survey asked respondents “What was the occupation of your main household earner when you were about aged 14?”. This question is considered a key indicator of someone’s socio-economic background. High socio-economic or professional backgrounds include CEOs, senior police officers, doctors, journalists, barristers, solicitors, teachers, and nurses. Intermediate backgrounds encompass occupations like shopkeepers, paramedics, small business owners, and police officers. Low socio-economic or working-class backgrounds include receptionists, electricians, plumbers, butchers, and van drivers.

Analysis of this question reveals that most survey respondents (56.1%) come from high socio-economic or professional backgrounds. The next largest group belongs to low socio-economic or working-class backgrounds (20.9%), followed by those from intermediate backgrounds (14.8%).

However, it is important to note that for a more comprehensive understanding, additional qualitative questions can provide further insights. Discussing class can be a complicated topic for many people, which is why respondents were also offered the chance to self-define how they would currently describe their social class.

When asked to self-define, the majority of those who responded to this question identify as middle class (43.0%), working/middle class is the next highest percentage (31.5%) and respondents identifying as working class make up the third largest group (17.2%).



A Manifesto for Music

Progress Diversity & Inclusion

As we approach a general election, now is the time to set out what the UK music industry needs to supercharge growth and seize the opportunities of the future. Whatever the composition of the next Government and Parliament, it is imperative that policymakers take urgent action to support and grow the music industry.

In 2023, UK Music published a Manifesto for Music. The document outlines ten key strategic areas for the next Government to develop. Within the area of diversity and inclusion, UK Music believes the next Government should:

■ **Extend the limitation period for discrimination or harassment claims under the Equality Act 2010 from three months to six months.**

Currently, individuals have only three months to make a claim regarding discrimination or harassment. Increasing this to six months provides a more reasonable timeframe for affected individuals to seek justice and protection under the law. Alongside other reforms to the Equality Act 2010, this extension will ensure that freelancers enjoy the same protections as other employees.

■ **Mandate reporting of ethnicity and disability pay gap data while reducing the threshold to include companies with over 50 employees.**

Under the Equality Act 2010, gender pay gap reporting is only mandatory for organisations with 250 or more employees. The Act should be amended by reducing this threshold and extending it to include ethnicity or disability pay gap data to help create more inclusive and equitable workplaces.

■ **Commission an independent review into how the Metropolitan Police and local authorities react and respond to Black music events.** The Metropolitan Police's Form 696 targeted Black artists and music fans, putting pressure on venues to cancel shows based on the genre or ethnicity of the artist. Form 696 was scrapped in 2019, but the new 'voluntary partnership approach' serves as its equivalent in all but name. The Government should work with the Metropolitan Police and other responsible authorities to revise its approach, and a national independent review into this matter is needed.

■ **Review the impact of Access to Work on those working in the music industry with a view to ensuring claimants receive support within four weeks.**

The Access to Work scheme supports disabled individuals in finding and retaining employment. Many individuals require support and disability-related accommodations to participate in the music industry or pursue their artistic endeavours. However, lengthy delays and a processing period of up to six months for Access to Work claims are increasingly common and must be rectified.

Methodology

Every two years UK Music runs the UK Music Workforce Diversity Survey. The survey was first conducted in 2016, and then again in 2018, 2020 and 2022. The data in this report comes from the 2024 survey results.

A review of the UK Music Workforce Diversity Survey questions took place in December 2023 by the UK Music Diversity Taskforce. The survey was then launched on 17 Jan 2024 and closed on 31 March 2024. It was hosted on SurveyMonkey. The survey 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.

The survey received 2874 responses, which is a very good response rate, but does not represent the entire UK music industry workforce. While respondents are diverse in terms of their identities and industry backgrounds, the sample is not fully representative, as not everyone who works in the industry knows about the survey or wants to complete the survey. Therefore, the survey data can only provide a snapshot of the current industry.

Because the survey aims to gather as much useful data as possible, it is quite long - with 52 questions in total. Response rates to questions tend to decrease as the survey progresses. Skipped questions, due to question fatigue or respondents not wanting to answer certain questions, means that not all the questions have the same response rate, which creates gaps in the data.

The questions from the 2022 survey were mostly kept for benchmarking purposes, although some of these were reworded or expanded to include further options, following feedback from stakeholder groups.

The survey continues to be of the music industry workforce only, rather than musicians or artists. 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. Helen is the Lead Research Analyst and Contributor for the 2024 Diversity Report.

Survey questions need to evolve to use up-to-date terminology and represent current industry structures but there also needs to be a level of consistency for benchmarking with previous years' surveys. Therefore, it can be challenging to design the survey questions in relation to focus, content and wording.

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.

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 **Eunice Obianagha, Hannah McLennan, Dougie Brown** and **Andy Edwards** 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 reviewing and providing feedback.

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

This document was designed by **Beatriz Ribeiro** at UK Music.

This report was written and produced as a collaborative endeavour.

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