

A portrait of a Black woman with voluminous, curly hair, smiling. The image is partially obscured by a large white curved shape on the left side, which also serves as a background for the text.

**BLACK
LIVES IN
MUSIC**

REPORT

BEING BLACK IN THE UK MUSIC INDUSTRY

MUSIC INDUSTRY PROFESSIONALS - PART 1

SEPTEMBER 2021

BLIM.ORG.UK

BLACK LIVES IN MUSIC

Black Lives in Music are at the vanguard of the effort to combat racism, uniting organisations and musicians to create a truly inclusive and diverse music industry. We use data and insights to campaign for equity and we support the empowerment of Black musicians and professionals to realise their aspirations. Black Lives in Music wishes to work with organisations, ensembles and companies throughout the UK music industry. To open dialogues and build relationships in the true spirit of working together. We want to collaborate with all agents of the UK music industry to achieve equality for people of colour so they can express themselves in all genres and in all areas of our music ecosystem.

You can find out more about Black Lives in Music at blim.org.uk



Founded in 2007 OPINIUM is an award-winning strategic insight agency built on the belief that in a world of uncertainty and complexity, success depends on the ability to stay on pulse of what people think, feel and do. Creative and inquisitive, the Opinium team is passionate about empowering clients to make the decisions that matter. Opinium works with organisations to define and overcome strategic challenges – helping them to get to grips with the world in which their brands operate. It uses the right approach and methodology to deliver robust insights, strategic counsel and targeted recommendations that generate change and positive outcomes.

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In 2020 we stood in solidarity with the music industry and the community of black professionals, initially we participated in #BlackoutTuesday. Since then our teams have been building initiatives, strategies and finding leading partners to help break down the barriers of structural racism which are not only pervasive within the music industry but throughout society. At Believe we feel passionately that things need to change and this change is being sought by our people at every level. We have been extremely happy to have found and work with the team at BLiM here in the UK. We thank them for creating this first of a kind report. The report makes for uncomfortable reading but we are fully supportive of it and its findings.

"Thanks to Black Lives in Music, the data in this report proves that the individual stories we hear from professional musicians cannot be explained away as rare, one-off incidents but are illustrative of significant, widespread problems that we must all work together to address. It is clear there is more that Help Musicians should do, collaboratively, to create lasting change within the music ecosystem and we look forward to engaging with the BLiM team to work out where we can be most impactful. It is a privilege to be a major funder of BLiM and we hope that the creation of this report will help us, and others make a difference to improving the lives and careers of black musicians."

James Ainscough
CEO, Help Musicians

The UK music sector has a lot more work to do to tackle the anti-Black racism which prevents Black music creators and music professionals from fulfilling their potential and is therefore holding the whole industry back.

The Black Lives in Music Report 2021 lays out severe inequalities and differences in experiences in a way that makes it easy to see how underrepresented, marginalised and under-supported Black people in music are, and how urgently we must all address these issues.

As CEO at PRS Foundation, I am more determined than ever to address the issues shown in the report, and through POWER UP we are proud to work closely with Charisse, Roger and the Black Lives in Music team, aligning approaches to achieve the meaningful change many survey respondents and those in the wider music community demand."

Joe Frankland
CEO, PRS Foundation

Black Women Matter: We still need to identify, acknowledge, and tackle the problem of intersectional racism in the music industry that hits black women the worst. This report clearly highlights this, and it is so important to have research done that focuses specifically on the challenges black creators and industry professionals face, because we know that much of the industry has and continues to profit off of black people and appropriates black culture; and yet they are the most disadvantaged community in the industry today. BLiM's report should serve as a catalyst for industry-wide change. As a woman of South Asian descent, it's important I recognize my various privileges but also solidarities with black communities, that lead naturally to developing an allyship with them, especially black women creators in the industry. There is a lot of work to be done, and I commend BLiM for their groundbreaking research study and will do whatever I can to support their mission.

Faryal Khan-Thompson
VP of International, Tunecore

FOREWORD

The road to success in any industry involves talent, commitment, hard work and luck. The road to success in the music industry is at least as tough but minus the most obvious pathways. In many aspects, it's an industry that lacks an obvious roadmap to success. As an artist you can start from the bottom and work your way to the top or very quickly do the opposite! The ongoing issues for Black music professionals can make the journey more of an odyssey, with violent twists and turns of fortune along the way – I know this, it's been my life.

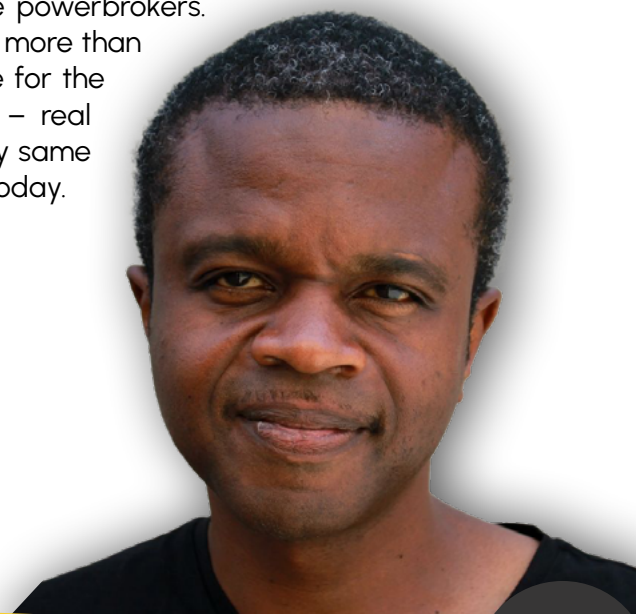
Earlier this year, Black Lives in Music commissioned a survey on the personal experience of Black music creators and industry professionals. The survey engaged with nearly 2,000 respondents. The subsequent report now published has produced key information and an insight into the experience of the Black professionals in today's music industry. It clearly shows that prejudice continues to be an issue – both implicit and structural.

The resulting effect on the wellbeing of those concerned can be no surprise. It's testimony to the determination of Black music artists and their love for creativity that their talents continue to shine through. Despite the knockdowns, Black music creators and professionals in the UK stand up again and again. Despite the lack of support from the industry, those Black professionals who are able to shine a light do so in the interests of a better tomorrow for generations to come.

There can be no doubt about the extraordinary level of Black talent in the UK music industry. The legacy of many Black artists still infuses and inspires the work of many of the finest music creators in today's wider music community. Where there is doubt is in the acknowledgement of this contribution, not to mention the integrity of an industry that owes so much to music of Black origin and the contribution of Black music creators and industry professionals.

Our report serves to highlight the plight of those who should have every right to belong to this industry. It's time for the music sector to take a good look at itself. It must now acknowledge that it needs to support the whole community, not just the few who are born in the image of the powerbrokers. These industry leaders are responsible for so much more than the success of a product; they are also responsible for the success, prosperity and wellbeing of real people – real people whose talents have helped to put these very same individuals into the positions of power they occupy today.

Roger Wilson
BLiM, Director of Operations



EXECUTIVE SUMMARY

Here in the UK, the campaign to fix streaming and artists' pay has reached governmental level, yet structural racism continues to be prevalent in the music industry, affecting the mental health of potentially thousands of Black music creators and industry professionals.

We have moved the needle with major corporations who are finally publishing reports on the gender pay gap, but what about the ethnicity pay gap?

We have had Black female artists speaking out in the media about discrimination and their mistreatment whilst in the music industry, but their voices appeared to be ignored by the sector which they are calling out.

Prompted by Jamila Thomas' and Brianna Agyemang's Blackout Tuesday campaign we saw there was a need to provide concrete proof of the issue of inequality in the UK music industry. In March 2021 we launched a first-of-its-kind survey on 'the lived experience of Black music creators and industry professionals' and reached 1,718 respondents.

'Being Black in the UK music industry' is the ground-breaking report based on findings from the survey. The findings reveal that racism is prevalent in work place culture and structural racism is revealed throughout the industry from grass root education through to the largest music corporations, and remains a barrier for career progression of the Black music creator and industry professional. We report from our findings the mental health implications Black people experience from their discriminatory treatment within the music industry.

This is the first part of the report and covers the following themes:

- Barriers to Progression
- Gender and Ethnic Pay
- Black Women in Music
- Mental Health

The subsequent parts will look at the granular data and themes such as intersectionality, disability, music roles, music genres and more.

Throughout this report you will also see a focus on Black Women in Music. This was not an intentional narrative but this is what the data revealed. The discrimination and disadvantage Black women face in the music industry could not be ignored. We made comparisons to their non black counterparts to ensure the disparities were clear. Unfortunately, we only received enough responses from women who identified their ethnicity as Black or White. The base size was too low from other ethnicities and if used, the data could be seen as unreliable.

I hope this report will help you understand the experience of Black music creators and industry professionals, and most importantly act. If racism disgusts you then this will be an uncomfortable read. If you want to see equality in the music industry, then reading this report is essential to change. If you choose to ignore this report, then you are ignoring your friends', colleagues' and employees' experiences to suit your own needs and that is a problem. The voices of Black music creators and industry professionals can no longer be ignored. Change must be achieved but can only happen if it is done together.

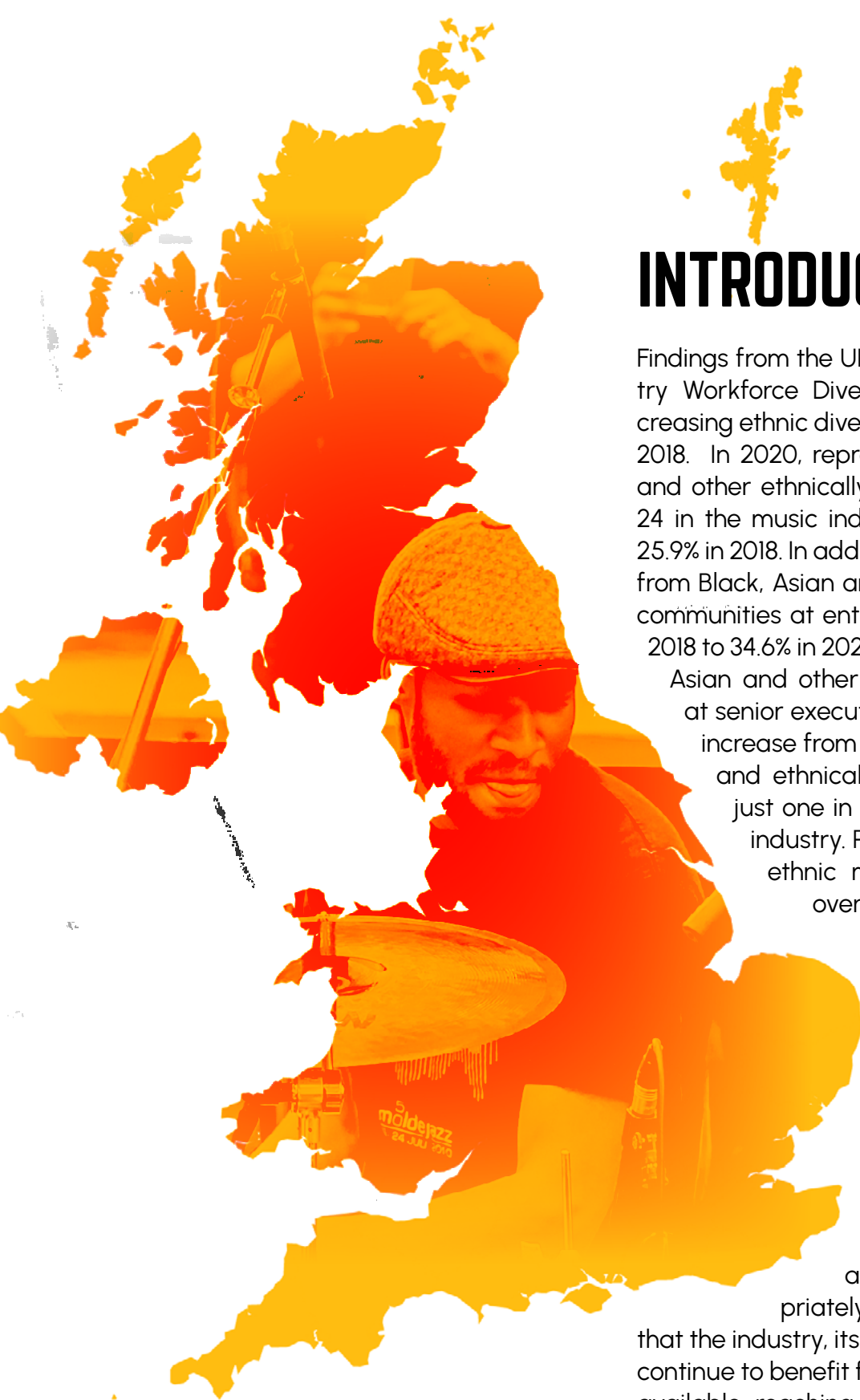
Charisse Beaumont
BLiM, Chief Executive





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INTRODUCTION

Findings from the UK Music 2020 Music Industry Workforce Diversity Survey revealed increasing ethnic diversity in the workforce since 2018. In 2020, representation of Black, Asian and other ethnically diverse people aged 16-24 in the music industry was 30.6%, up from 25.9% in 2018. In addition, the number of people from Black, Asian and other ethnically diverse communities at entry-level rose from 23.2% in 2018 to 34.6% in 2020. Representation of Black,

Asian and other ethnically diverse people at senior executive levels also had a small increase from 17.9% in 2018 to 19.9%. Black and ethnically diverse people only fill just one in five senior roles within the industry. People from Black, Asian or ethnic minority backgrounds are overrepresented at intern and entry career levels (42.1%) and underrepresented at higher levels.

Given this representation of Black and other ethnically diverse backgrounds within the industry, any issues of racism must be first swiftly identified, then acknowledged, and finally tackled appropriately. This approach ensures that the industry, its workforce and consumers continue to benefit from having the best talent available, reaching their full potential without the hindrance of racism or any other form of discrimination. In this report, 'Black' is defined as people of Black African and/or Caribbean descent, including Mixed/Dual heritage.

PURPOSE OF THIS REPORT

This report is fundamentally different from most others, looking at racism and racial discrimination. It is based primarily on a dataset that directly captures Black people's experiences in the music industry. In addition, while some studies report having to be cautious in their reporting because they have a small representation of minority groups, the survey for this research achieved 70% representation from Black, Mixed and Asian ethnicities.

The research sought to capture intelligence and data on the experiences of music creators and music industry professionals across all genres and from grassroots through technical and to signed artists. The quantitative and qualitative survey responses cover equality, diversity and inclusion insights and intelligence across a wide range of topics and themes, including earnings, racism and discrimination and the mental health and well-being of Black Music Creators and Black Music Industry Professionals in the UK. The survey analysis used in this report highlighting practice across the music industry and, based on these, propose a set of recommendations to combat racism and discrimination in the music industry.

The online survey gathered quantitative and qualitative information from music creators, representatives, students, practitioners and stakeholders, and provided feedback on their experiences across the sector. The analysis and reporting acknowledge that many forms of discrimination such as racism, colourism, sexism, ageism or ableism may be present and active in combination at the same time for individuals. Therefore, the approach to this report considers intersectionality to understand and communicate the multifaceted nature and impact of discrimination and disadvantage on individual well-being.



REPORT STRUCTURE

The first section of this report provides the overall aims of the research and the methodological approach to data collection and analysis. To provide a flavour of the research environment, it also includes a comprehensive profile summary of the participants taking part in the survey, including social and demographic characteristics.

The main section of this report is presented in two equally important areas. The first section presents the findings, implications and recommendations as they apply to music creators, and the second section presents the results as they apply to music industry professionals. Each section will focus on the themes of Black women in music, barriers to progression, pay disparity, mental health and intersectionality.

Throughout the report, the statistics, while informative, provide an idea of the frequency and extent of the discrimination and disadvantage experienced by Black music creators and industry professionals. However, this does not communicate on their own the combination of intersectional elements of race, gender and particularly mental health and wellbeing elements that have a fundamental impact on Black women in particular. Therefore, the qualitative contributions are analysed and included in the report sections to evidence and illuminate the compelling and credible accounts essential for communicating the varied experiences of the providing them.



WHY IS THERE A NEED FOR THIS RESEARCH?

The research was specifically designed to provide insights into the experiences of Black music creators and Black professionals in the UK music industry. The survey incorporated a particular focus on people's experiences and manifestations of racism and discrimination in its various forms.

Specific research aims were:

- To determine and generate an in-depth report highlighting Black people's experiences as music creators and professionals in the UK music industry. To provide current information related to prevalence, nature, type and manifestation of racism, discrimination, and other forms of disadvantage witnessed or experienced within the music sector.
- Identify the prevalence, experiences and impact of responses of different forms of racist behaviours and microaggressions.
- Interrogate the differences between the experiences of Black music creators and professionals in the music industry in terms of gender and ethnic differences, barriers to progression, gender and ethnic pay and earnings disparities and mental health; with particular focus on the intersectional nature of the discrimination and disadvantage experienced on an individual basis.
- Produce a report with results and recommendations that intend to inform the UK music industry, stakeholders and the broader public of the range and extent of discrimination and disadvantage prevailing in the industry and the pressing need to develop support mechanisms to ensure a fairer and more inclusive music industry in the UK.

The survey ran for six weeks over March and April 2021.

A photograph of a Black man wearing a black cap and sunglasses, playing a double bass. The image is tinted with a teal/cyan color. The man is looking down at the instrument.

METHODOLOGY

The research survey was designed to feature both quantitative and qualitative components. The questionnaire collected statistical information on demographic profiles of those completing the questionnaire, including gender, age, ethnicity, disability and location. The qualitative provision enabled research participants to highlight and elaborate on their experiences within the music industry as music creators or as music professionals. In particular, where they experienced or witnessed discrimination on the grounds of race and other characteristics.

A review of selected diversity and inclusion research was undertaken and reported to give context to this report to supplement the survey data. By extension, highlight the essential findings and conclusions from existing studies and highlight any effective practice. The rationale behind this approach was that this report's conclusions are cross-referenced where it will help to illuminate the results or to show where change has or has not taken place over time. The review forms a separate section in this report and is also referenced at appropriate points.

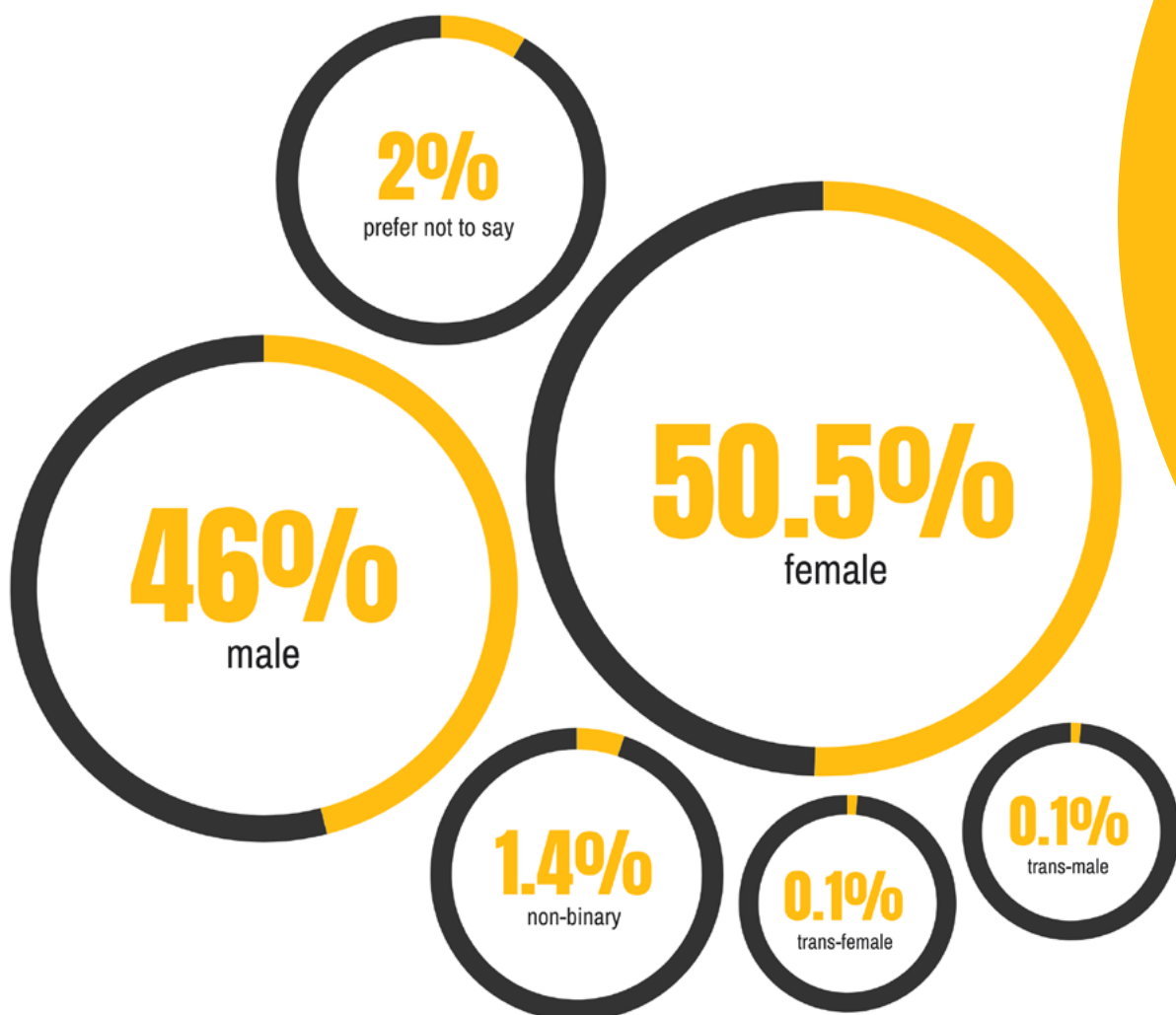
It is important to note that the Covid-19 pandemic significantly affected music and other industries in the UK and internationally over the survey period. It must also be acknowledged that this survey was undertaken at a time of great uncertainty due to unprecedented conditions of a global pandemic that led to changes at places of work, ways of working and restrictions on performing and attending music events. Therefore, the responses were provided within a context of increasing restrictions on individuals' lives in several areas, including their freedom of movement, work and work opportunities.

photo © jazz refreshed

PROFILE OF RESEARCH CONTRIBUTORS

The survey drew responses from 1718 participants. It captured both quantitative and qualitative responses from various music creators and music professionals across the UK. The diverse representation of the survey participants highlighted the intersectional nature of the issues presented in the findings and presented significant implications for sector organisations and individuals within and outside of the music industry.

Our diverse profile of research participants represented approximately half (51%) who identify as female and 46% who identify as male. The remaining 3% identified as Non-binary, Trans-female, Trans-male Other and those who preferred not to provide a gender identity.



THE ETHNIC PROFILE OF SURVEY PARTICIPANTS

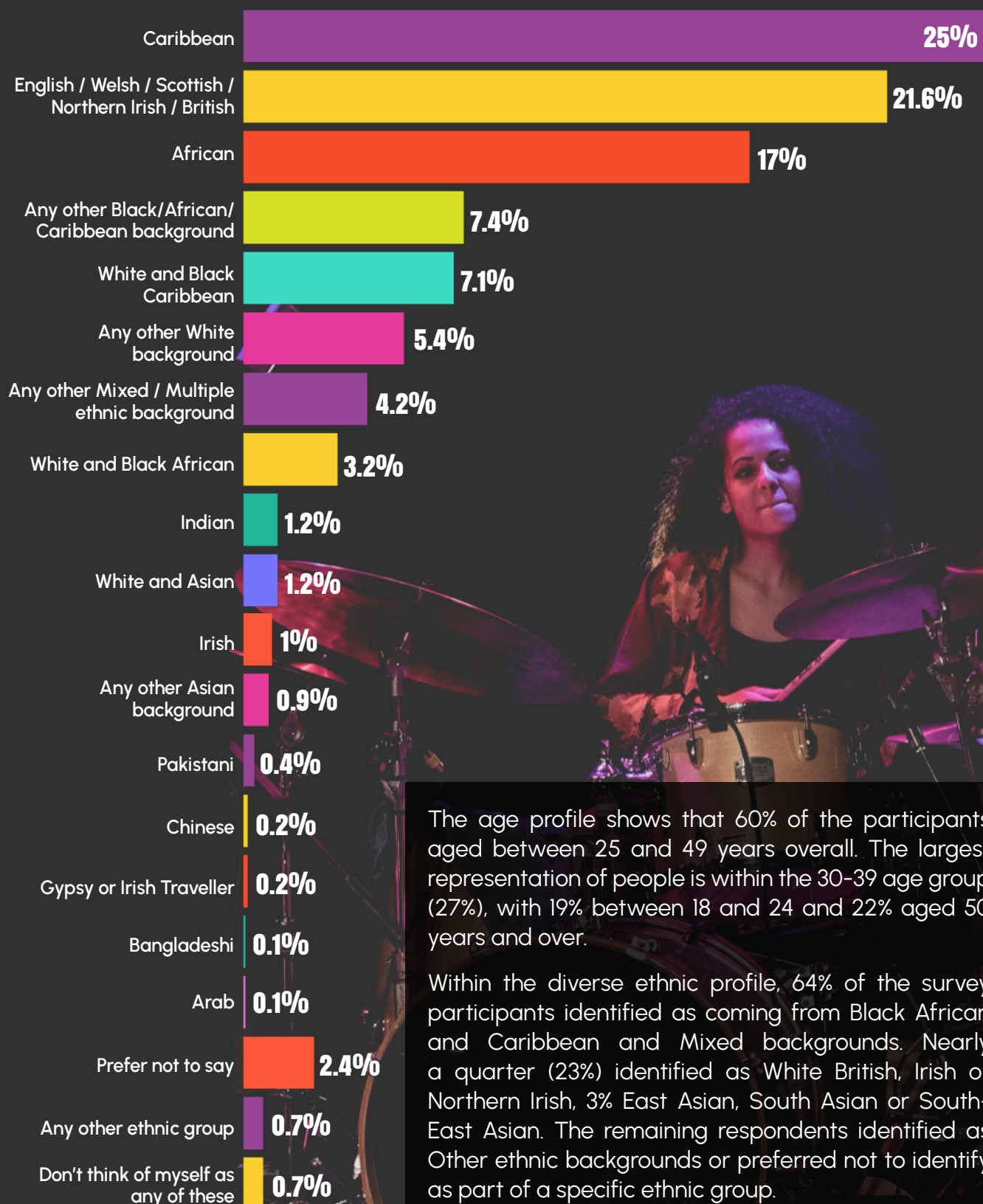
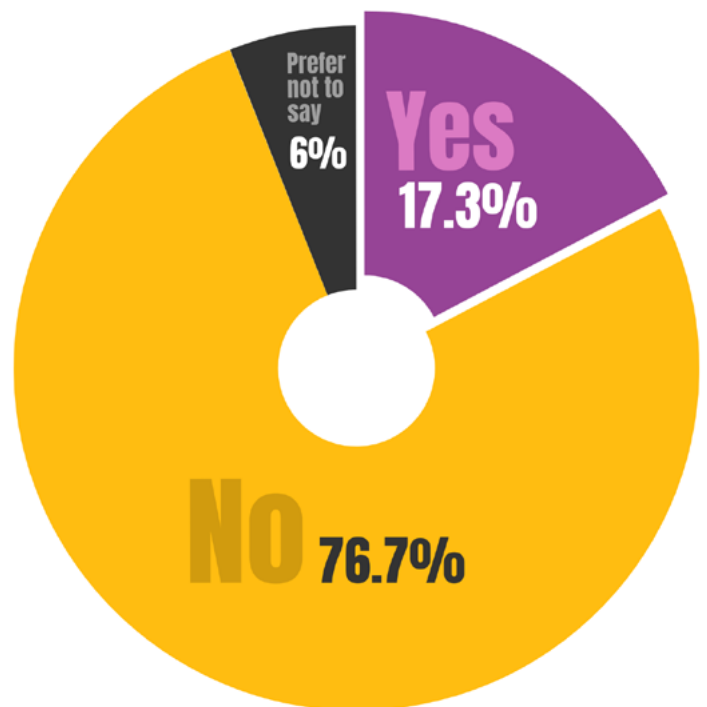


photo © jazz refreshed

LONG-STANDING PHYSICAL OR MENTAL IMPAIRMENT, CONDITION, ILLNESS, OR DISABILITY

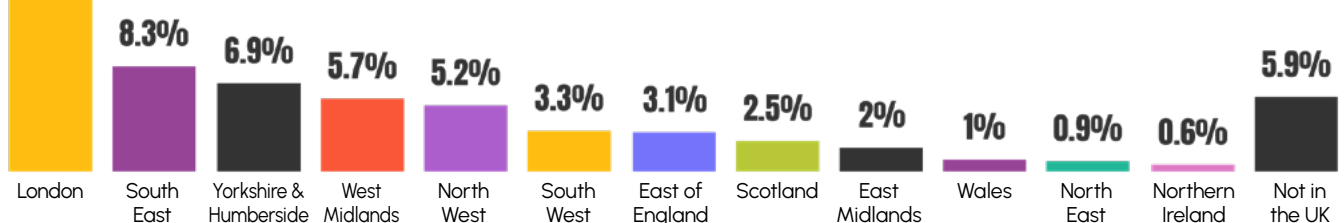
A small proportion of survey participants (17%) identified as having a long-standing physical or mental impairment, condition, illness or disability. Within this group, 10% reported that their condition limited their day to day activities a lot, and 65% said it restricted their day to day activities a little. However, most of the respondents (77%) did not identify as having a long-standing physical or mental impairment, condition, illness or disability.



54.6%

WHERE DO YOU CURRENTLY LIVE?

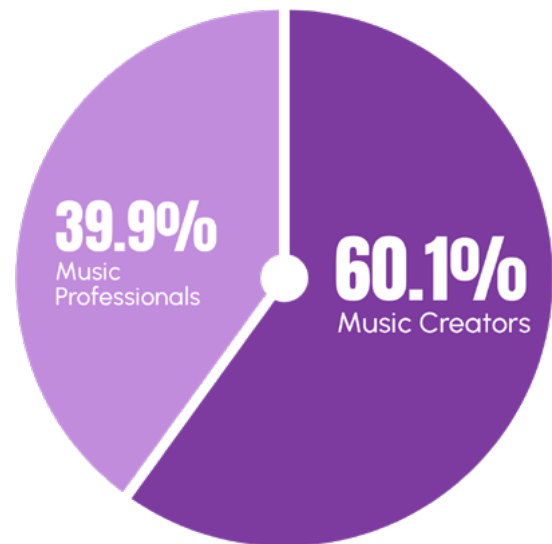
Regionally, of the people who identified where they lived when participating in the survey, the majority (55%) lived in London. The others were located across all of the other English regions, with others located in Northern Ireland, Scotland and Wales. 6% indicated that they lived outside of the UK. It is particularly noteworthy that musicians in the survey report the perception that relocating to London from other parts of the UK is likely to increase their chances of success in the music industry.



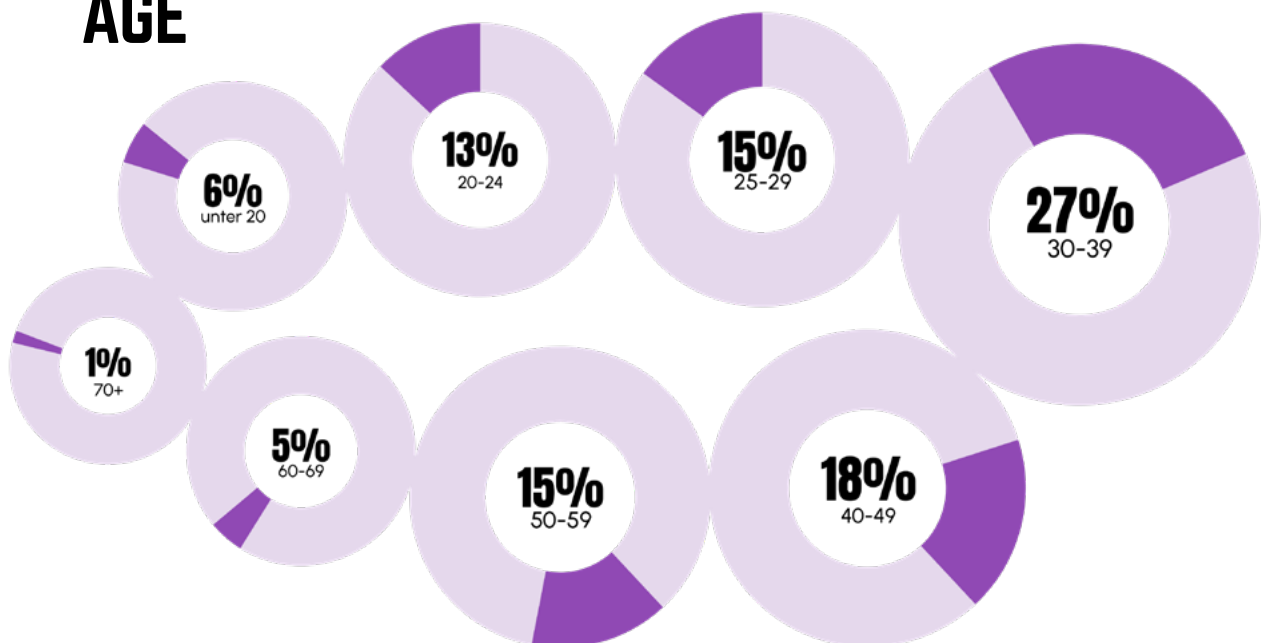
WHO WE SURVEYED?

BLACK MUSIC CREATORS AND PROFESSIONALS

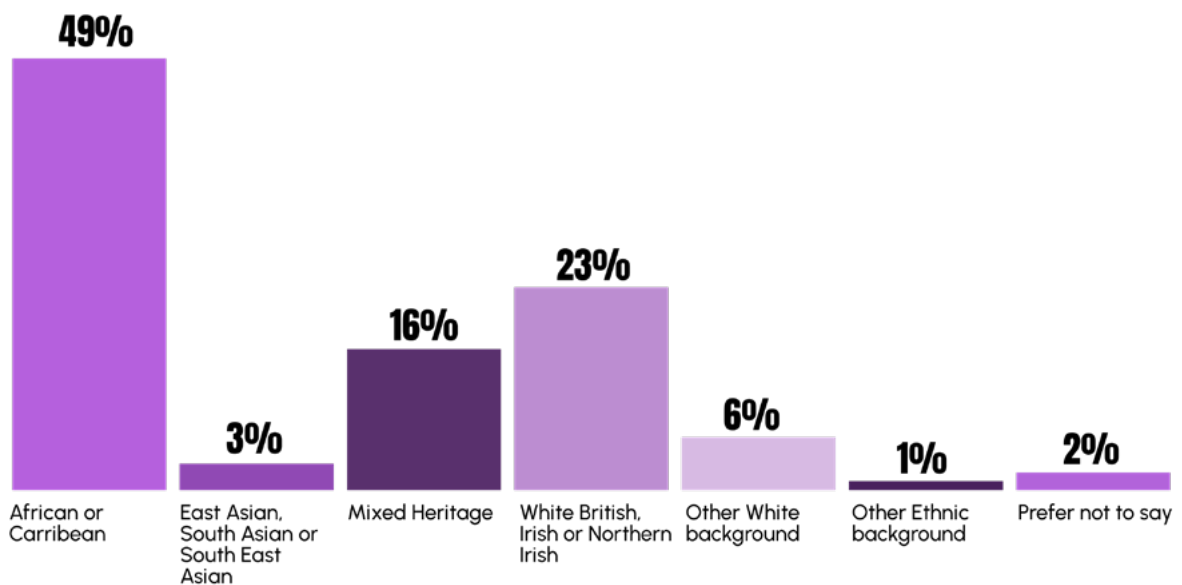
60% of the survey participants identified as music creators. The remaining 40% are music professionals.



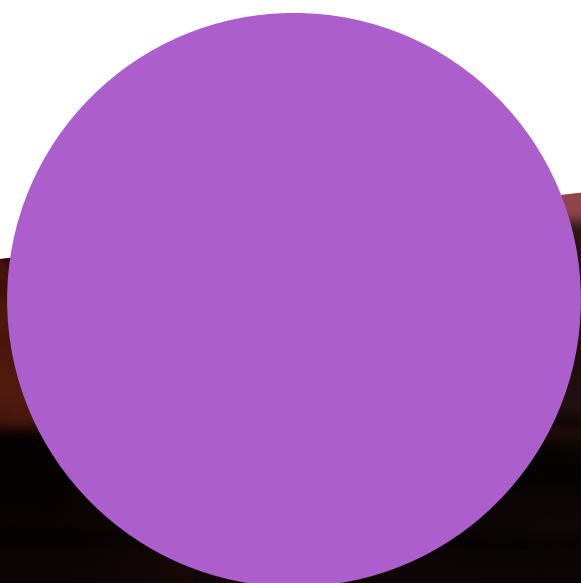
AGE



ETHNICITY



BLACK MUSIC PROFESSIONALS REPORT



KEY FINDINGS

- **88% of all Black music professionals agree that there are barriers to progression**
- **73%** of Black music professionals have **experienced direct/indirect racism** in the music industry, and more (**80%**) have **experienced racial microaggressions**
- **Two in five (40%)** Black professionals have felt the need to **change their appearance** because of their race/ethnicity, rising to **44% of Black women**
- **White** music industry professionals **earned more** than Black professionals for their work within the industry pre-covid (**£2,459 vs £1,964 per month**)
- **Black female industry professionals** earned **£1811** per month compared to white women industry professionals who made **£2270 (£459 more per month)** pre-covid
- Half (**49%**) Black music industry professionals have **earned less** than usual from the music industry due to Covid-19
- **White** music professionals are more likely to have **a music-related qualification** (**69%**) compared to Black professionals (**49%**)
- Three quarters (**75%**) are dissatisfied with how the music industry supports Black music professionals, compared to just **9%** who are satisfied
- **38%** of Black music professionals earn **100%** of their income from music compared to **69%** of white music professionals.
- A deep dive into the data showed that just **40%** of Black female professionals earn **100%** of their income from music compared to **73%** of white women.
- **22% Black music industry professionals earned less than 25% of their income from the music industry compared to only 5% of white music professionals.**
- **Financial stability and having a legacy** are the top **signs of success** within the music industry amongst Black professionals
- **36%** of Black music professionals believe their mental wellbeing has **declined**, rising to **39%** of Black women.

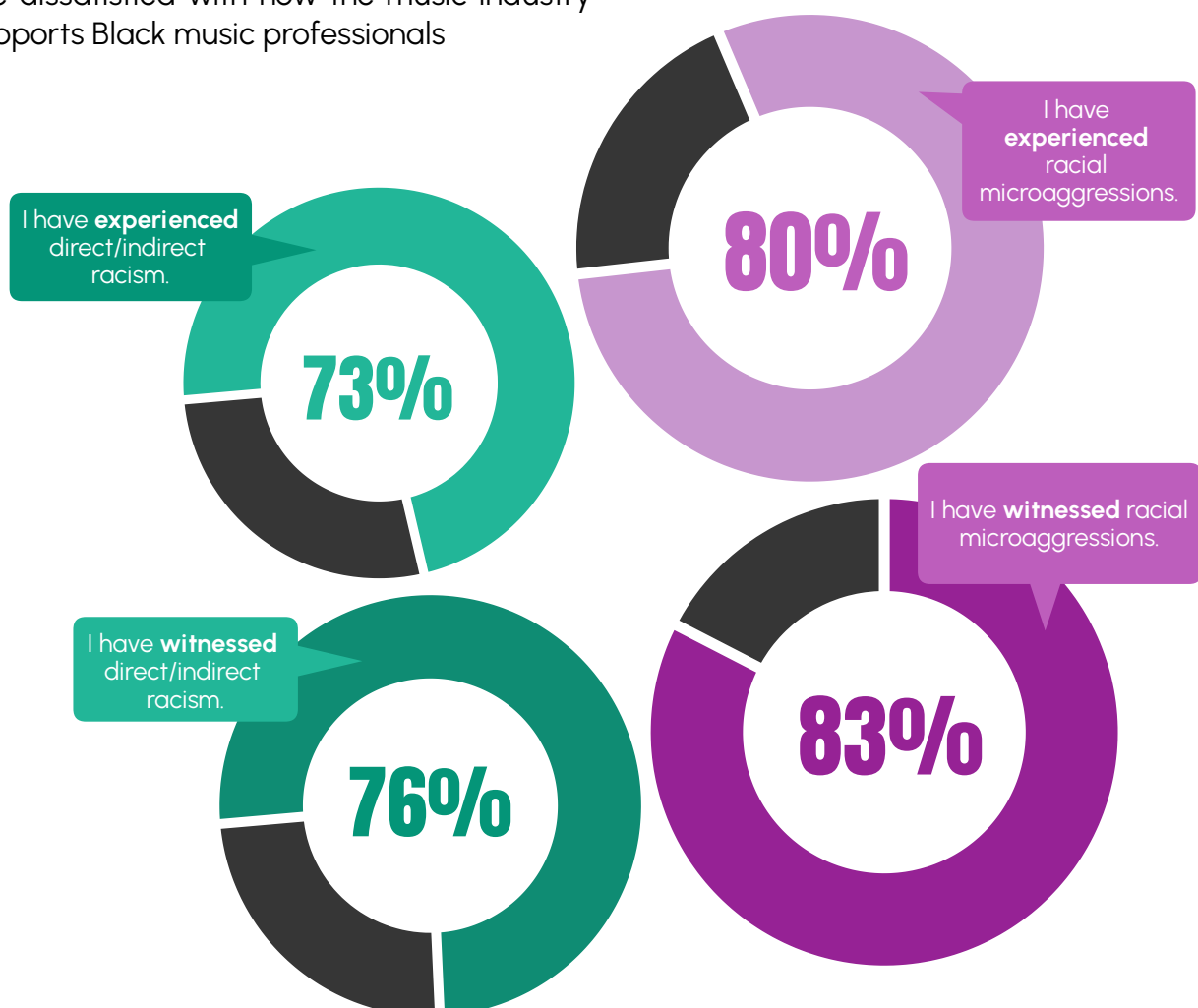
EXPERIENCING RACISM IN THE MUSIC INDUSTRY

Systemic racism is defined as a form of racism found in the practices and rules of institutions that maintain racial inequality. It can lead to discrimination in the ways system or industry operates and in the behaviours of individuals within an organisation that maintains such bias over the long term.

The analysis of the experiences of Black music professionals surveyed reveals that nearly three quarters (73%) have experienced direct or indirect racism in the industry, and 80% have experienced racial microaggressions. Nearly half (45%) as Black professionals feel their abilities and contributions are not recognised. As a result, three quarters (75%) are dissatisfied with how the music industry supports Black music professionals

The survey shows eight in ten (83%) Black music professionals surveyed reported experiencing discrimination in the music industry in its culture and behaviours. Two-thirds (69%) of the Black music professionals surveyed have experienced discrimination based on their race in the music industry.

Nearly three quarters (73%) said they had experienced direct or indirect racism in the music industry, and a slightly higher proportion (76%) said they had witnessed these. Similar results emerged regarding microaggressions, with 80% having experienced this first hand and slightly more (83%) having witnessed it.



An example of the microaggression experienced by a Black music professional is presented in the following quote:

"In one creative meeting for a white female artist, the creative partner showcased a mood board full of Black women and afro-textured hairstyles. The artist and creative then proceeded to refer to hairstyles as "rasta hair" and was not challenged or corrected. In another scenario, during a meeting of a white male artist, a song containing samples of Jamaican patois (re-sung by said artist) was being played out loud. Everyone in that space had already heard the song except for myself. The lead colleague on the project asked for my opinion, and I shared that it should be sung by an artist of that heritage or be removed as it's not appropriate. I was met with the following response "I did wonder if that is what you thought - that is why I was afraid to ask you".

Discrimination based on their race or ethnicity is the most commonly cited form of discrimination, followed by discrimination based on their gender (33%) which rises to 56% of Black women. The combination of discrimination on gender and ethnicity is a particular concern in how it affects Black women.

"We still have to navigate extreme cases of denial of cognitive bias. We still see people too ready to congratulate themselves for minor advances for a small portion of the community. We still demonstrate strong discrimination against Black women specifically and are expected to struggle more than our white peers. The fact that it is known but doesn't seem to disturb music industry professionals is the biggest problem."

"It is clear that in the classical music sector, there are very few Black people. I am told by those professionals that I know that NWDE (Non-White Diverse Ethnicity) people face discrimination, especially Black people and women. We are told that we are not good enough. I was told of one London orchestra that had few women. However, when blind auditions were introduced, many more women were successful. Unfortunately, these same prejudices and blocks to progress exist for NWDE musicians."

Throughout this report, Black professionals communicate that their attempts to challenge the discrimination they experience is generally not well received. In addition, some respondents report that sometimes their Black peers are not as understanding or supportive as they would expect.

"Because the Black leaders in the industry do not seem to give any real support to us, especially if we don't have money or ways to generate. Lots of money."

"Because Black people within positions of power overlook issues to maintain their place and would rather say nothing or make jest of a situation. Black women are consistently seen as aggressive even when physically and emotionally attacked."

The Black music professionals provided examples of the racism and/or microaggressions they witnessed or experienced directly. The results suggested that their colleagues and senior leaders were the foremost perpetrators, with examples of them making remarks that were considered inappropriate and denying progression opportunities. The following reflects a number of the comments provided by Black music professionals:

"Inviting an individual to be part of a conversation to 'appear diverse', insisting that racism doesn't exist because no-one has reported any, refusing to financially back initiatives and projects by Black people to improve diversity because they are not trusted to do so, unwanted touching of and comments about our hair, it being assumed that you must be an artist rather than a business person (to the point of people insisting that you must be), not being admitted to venues, not being able to put events on in venues because it will attract a Black audience, white colleagues not knowing the difference between Nigeria and Ghana (for example), and not having any awareness of Black songwriters and artists who have had significant global commercial success when they lead organisations representing said artists and songwriters."

While other Black professionals recall being prevented from booking venues because of their race:

"Booking some venues is still tough, including access to grants and programmes for Black people. It's like you are limited and controlled to not excel to a certain level."

"Venues will turn down certain genres of music or ask that excessive numbers of police authority be put into place for the event to go ahead when the show is booked by a Black promoter."

"I haven't felt that I've faced discrimination, but I do purposely make sure I don't show anything that shows my race when making bookings."

The following response was given by a survey participant explaining why they are dissatisfied with the way the music industry supports Black music creators and/or professionals.

"There are so many reasons! 1. Being discouraged from pursuing an artist career. 2. Labels/management saying they can't / don't know how to market a Black female artist. 3. Focused into the "RnB" genre even if your music isn't! 4. Little to no funding. 5. Being called an angry/difficult Black woman. 6. The complete absence of dark-skinned Black female artists and a preference for light-skinned Black women. The music is an absolute mess that breaks Black female artists down and discourages them from pursuing their dreams. The fact that there are very few Black female artists namely Ray Blk, Nao (and even they don't have the mainstream attention/push) says it all really."

"There are not companies supporting and amplifying Black individuals in music. So we get the applicants, but they tend to remain in entry-level/junior roles."

"I'm dissatisfied as the industry that I work in lacks POC representation in higher roles, especially Black women. The Black agents that I have come across have all been or identify as male and tend to have a reputation that is usually not so positive within the industry. Please note that I work at a live booking music agency."

"Within my line of work, I've noticed there are hardly any Black individuals in the area of production and touring within the U.K., Specifically thinking about tour/production or stage managers. They're all white males. When I have come across Black male tour managers, I can think of two, and when I think of a Black production manager, I can think of one. Yet I know of none to be women, let alone Black women. As people open doors for who they know, it's hard to get into these roles on a consistent or acknowledged level."

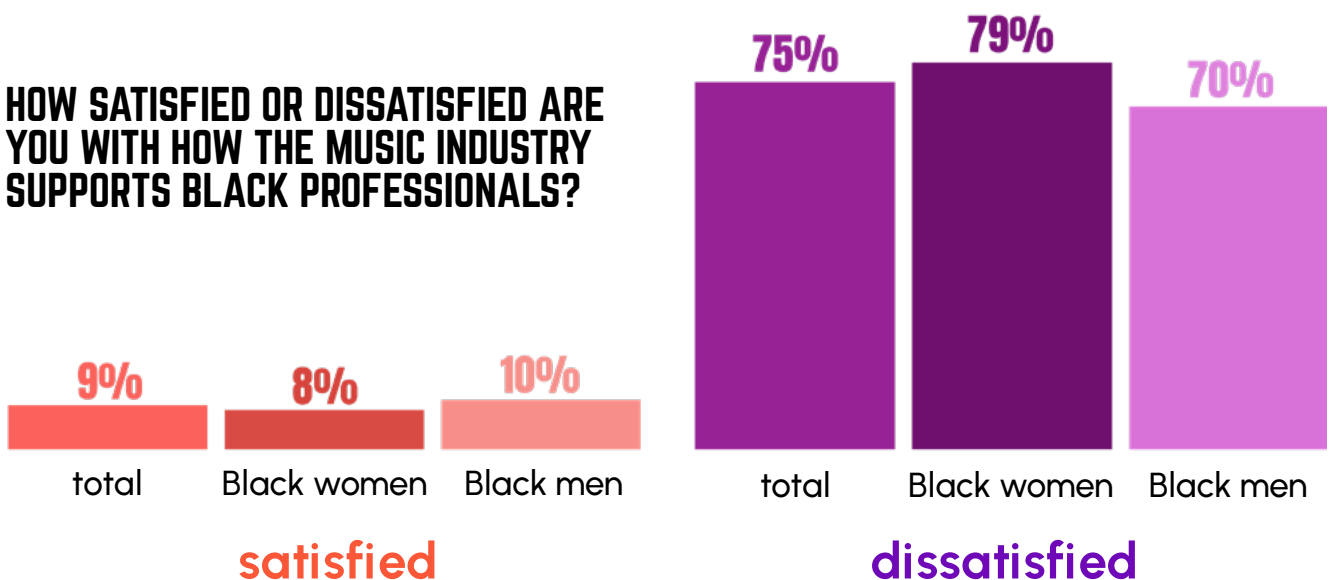
In this BLiM survey analysis, there is the suggestion by survey participants that the music industry nurtures institutional racism by failing to support diversity on an executive level in line with Agabi (2020) assertions in 'Institutionalised racism in the music industry'. That article defined systemic racism as a form of racism found in the practices and rules of institutions that maintain racial inequality. It can lead to discrimination in the ways system or industry operates and in the behaviours of individuals within an organisation that supports such bias over the long term.



MUSIC INDUSTRY CULTURES AND BEHAVIOURS

With the evidence of direct and indirect racism and microaggression experienced or witnessed by Black music professionals as reported in the survey, the findings that three quarters (75%) are dissatisfied with how the music industry supports Black professionals should not be unexpected. Furthermore, these measures are higher for Black women (79%) than Black men (70%) and reinforce the evidence of the combination of race and gender discrimination experienced by Black women in particular.

HOW SATISFIED OR DISSATISFIED ARE YOU WITH HOW THE MUSIC INDUSTRY SUPPORTS BLACK PROFESSIONALS?



Furthermore, almost half (45%) of Black music professionals feel that their contributions to the music industry as a Black professional are not recognised. Of these, two-thirds (66%) feel their contributions aren't explicitly recognised because of their race or ethnic background, with 28% saying it's definitely because of their race or ethnic background. Featuring strongly amongst the reasons for their being dissatisfied with the support of the music industry is lack of diversity within senior management positions and lack of support from industry leaders. Data from the UK Music Diversity Report 2020 shows representation of Black, Asian and other ethnic minorities at senior executive levels in the music industry is at 20% (just one in five senior posts).

"I am dissatisfied because the industry has never properly taken responsibility for the lack of diversity within senior management positions."

"Not enough cultivation. Hardly any Black professionals at senior/head of department levels. No mentorship."

"I am a classically trained musician who also has experience in the popular music industry and theatre. In general, I have been fortunate to work alongside many enlightened performers. However, it has always been apparent to me that my face doesn't fit in certain projects and that people expect a specific musical sound from me. They haven't hidden their confusion when I have not sounded or performed the way they expected. This is often followed by some sort of embarrassed narrative or speculation on my authenticity. I've experienced this from all types of people, including other Black musicians. Being pigeonholed and having others try to speak for me has been a constant irritant in my life, and perhaps it has made me develop a more forthright approach in revealing my influences and true feelings. I used to be bothered that I was dropped from projects, and I regularly dealt with rejection. That made me doubt my musical ability and knocked my confidence. Finally, I realised that I was trying to fit into an image that really wasn't me. Age and experience have hardened my outlook, and I am more likely to be the one rejecting a project than the other way around."

Diverging from the above negative experiences, it is also encouraging that some Black music professionals can identify what makes them satisfied with the support they receive. However, only 9% say they are satisfied with how the music industry supports them. Looking into the reasons why they are satisfied, receiving personal mentorship and guidance within the sector were highlighted as crucial elements of the support they received and valued.

"At this moment in time, I see that there are some very deliberate attempts to specifically support Black music creators and professionals ... have been in the industry a long time, and I can see that there is now something, whereas before there was very little. Saying that, I don't think [it] means it's all fine and we can sit back and be content with the status quo."

"There is a lot of support from organisations like Tomorrow's Warriors, Midi Music Company, Roundhouse Studios, Jazz Refreshed, Musicians Union, but more can be done to help. More music business support, more understanding of how to write music, contracts and more workshops and seminars can happen on how to be financially better off whilst working in the industry."

The above examples highlight the need for mentoring and awareness-raising about the different available forms of support, in addition to diversity and inclusion training in general. It is crucial that any help needs to be part of a package that provides choice and variety to enable individuals to be supported in ways that best suit them, rather than a one-size-fits-all approach.

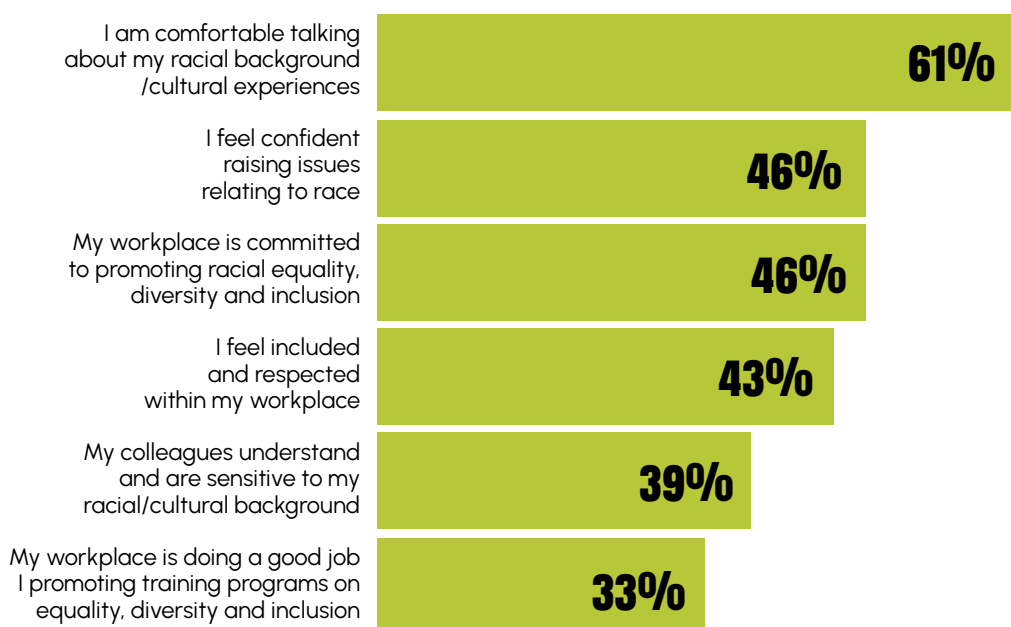
Targeted mentorship has the potential to focus specifically on supporting the effects of race-based discrimination confidentially and progressively. However, the survey results generally highlight a need for personal mentorship and support for all levels across the industry, helping those within the sector navigate any race-related issues they may experience and have productive careers.



Encouragingly, the survey results reveal that sector workplaces have shown commitment to diversity and inclusion and creating a safe space where Black professionals can thrive. Half of the Black music professionals (46%) believe their workplace is committed to promoting a culture of racial equality, diversity, and inclusion. A further 33% feel their workplace is doing an excellent job in providing or promoting training programs on equality, diversity and inclusion.

Black professionals also feel comfortable discussing their cultural experiences with their colleagues (61%) and speaking out about any race-related issues that have arisen during their work (46%). For Black music professionals specifically, two in five (43%) feel included and respected within their workplace compared with 21% who do not.

% OF BLACK MUSIC PROFESSIONALS WHO AGREE WITH THE FOLLOWING STATEMENTS



These improving workplaces and workplace culture and behaviours can provide a platform for progressive diversity inclusion initiatives that would make Black professionals feel more welcomed and appreciated. However, any such initiatives must address the intersectional nature of discrimination that had emerged within this research. The BMAC report suggested that workplace and sector initiatives should take a more strategic approach to be accountable. It highlighted that employers' resistance to sharing details about artist contracts, pay rates, employee demographics, and salaries was a challenge to transparency, which is the most crucial element in making progress. It encouraged more companies to take that next step towards honest and transparent dialogue moving forward.

BARRIERS TO PROGRESSION

Further to the above survey evidence of workplace discrimination on the grounds of race, the majority (88%) of Black music professionals in the survey agree that there are barriers to progression for Black people in the music industry. Slightly less (84%) support this view and believe promotions happen less frequently for Black people in the music industry than those who are not Black. This view increases to 86% of Black women.

Black professionals in the BLiM survey who felt that they could not achieve success with over half (56%) believe it is precisely because of barriers related to their race or ethnicity compared to 19% who feel that their race or ethnicity is not a factor. Not being afforded the same opportunities to be successful as white counterparts were cited as a significant barrier to success for Black music professionals. In contrast, others found an obstacle in a lack of appropriate opportunities to develop and support the industry.

"Because we're not allowed to be above average. We have to be the best at what we do to even get the financial support or interest that white people can get for very basic skill."

"We're expected to be perfect; we're expected to be the full package before our career has even started, other people are given the opportunity for development, and thus, it's easier for them to break into the mainstream."

The barriers to progression reported in the survey are wide-ranging, as indicated in the following examples.

PROPORTIONS OF BLACK MUSIC PROFESSIONALS WHO AGREE WITH THE FOLLOWING

My music skills/ qualifications have been questioned in detail by people who can influence my career progression

40%

I have been offered contracts that compare unfavourably with my non-Black contemporaries

45%

I have been ignored in important conversations about my music with people who can influence my career progression

46%

I have watched non-Black contemporaries promoted ahead of me despite them being less qualified

67%

I've had to ignore comments that were racist or micro aggressive in order to progress

71%

In the survey, workplace culture and behaviour emerge as barriers to Black professionals' progression in the industry. Two-thirds (67%) of Black professionals said they have watched their non-Black contemporaries promoted ahead of them despite being less qualified. In addition, 45% said they had been offered contracts that compare unfavourably with their non-Black counterparts. Whilst discrimination was cited as a barrier to progression, 71% of Black professionals feel they have had to ignore micro-aggressive comments to progress. They also highlighted executive-level behaviours that they felt affected their chances of advancement.

"I have had white colleagues ask and say inappropriate comments to me at work, I've had comments made about my ability and how far I will get in the industry because of my race and gender, I've been told to change my appearance to help me get further in the industry, and I've been typecast and stereotyped for only being able to broadcast about Black music."

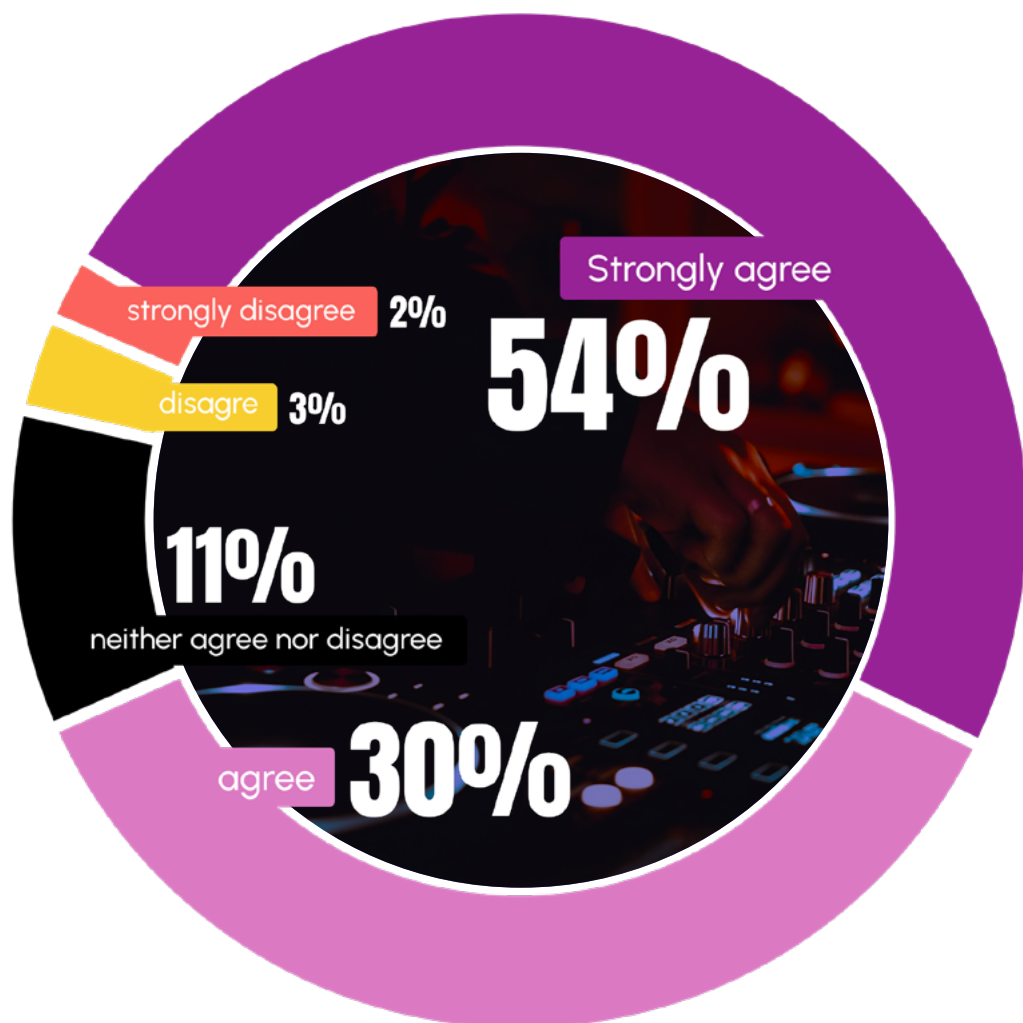
"I have been passed over for promotion inside a record company because of my skin colour."

"In the UK, the executives at the major companies only recruit internally for the most part. And the Black executives they do enlist are very possessive of their position, sadly so positive nepotism is rarely exhibited. Commonly if two Black Execs are in the same department of a company, it's seldom due to being recommended to the company by each other, and more so they have been recruited by the company randomly."

"My team is all women; however, issues we have been raising for six months now have been ignored, and I myself have been denied a pay rise/promotion without satisfactory reasoning. This is a pattern that I have seen at every company I have worked at, and no matter how many times I raise the disparity, it is swept under the rug. The issue is that all the C level executives are white men who are not willing to give up their position to make way for women or Black women. In a company of around 80 people in the UK, I can only count 3 Black women, all of which are junior or just above junior level."

Also of concern are the mental health implications for those Black music professionals who reported feeling that they have to ignore comments they perceive to be racist or micro-aggressive (80%) to progress in the industry. Three-quarters of Black professionals have felt the need to change their behaviour because of their ethnicity. For Black music professionals within the industry, it is common to amend certain behaviours and comments to get ahead. Three quarters (75%) have felt the need to change something about themselves to get ahead in the industry, most common being the way they speak (51%).

**HOW FAR DO YOU
AGREE OR DISAGREE
WITH THE FOLLOWING?
PROMOTION AND
RECOGNITION HAPPEN
LESS FREQUENTLY
FOR BLACK PEOPLE IN
THE MUSIC INDUSTRY
COMPARED TO PEOPLE
WHO ARE NOT BLACK.**



Just under half (44%) admit to changing their behaviour because of their race, while 40% have changed their appearance. The lengths to which some Black music professionals feel they need to go to be accepted within their profession are highlighted by the 12% who felt the need to change their name because of their race or ethnicity.

CASE STUDY

by Sheryl Nwosu, lawyer and chair of Black Music Coalition

Although lawyer Sheryl Nwosu only began working in the music industry a year ago after she joined as chair of the Black Music Coalition, formed in the wake of the Black Lives Matter movement of 2020, to her the music industry operates like many other industries. "It's been working in a way which largely benefits the powers that be, from both a power perspective and a financial perspective, and the fact is that those powers that be are not diverse."

Though she cites a lack of Black people in senior positions as often being as a result of indirect racism operating in the industry, affecting for example hiring practices or access to opportunities which provide a professional with the necessary skills and ability to move up the career ladder, the stories and personal anecdotes she has heard about the more obvious and direct forms of racism, such a racial language used in the workplace, are also factors which she feels plays a part.

The industry may look perfect from the outside due to the number of Black artists enjoying career success, but it is can be a different story behind the scenes she says. "We see Black artists dominating the charts and making money, but [race and racism] still affects those artists careers, and the careers of Black execs working in positions behind the scenes"

"That is unfortunately the nasty business of racism. That is the nasty business of not seeing a person in front of you as an equal, not seeing the person in front of you as equally worthy as any other person."

Although the problems of the music industry loom large, from Nwosu's perspective there is an appetite for change. "It seems to me as though the industry realised that there was change to be reckoned with and was not putting up resistance to that change, indeed some organisations created initiatives to catalyse change." She cites examples such as the PRS Foundation's Power Up initiative, aimed at supporting Black music creators and industry executives, a programme which is supported by industry organisations such as Spotify and YouTube Music.

The conversation around race is flourishing but given the movement has only recently been kicked up a notch post Black Lives Matter, how can Black people hold the industry accountable for the promises made. This, Nwosu says, is where organisations such as Black Lives in Music, and the Black Music Coalition come into play. "If it's found that organisations are simply jumping on the bandwagon and making the right noises at the time, those noises were noted. It's very easy to spin that round and say, at the time you said this. This was your outwardly facing message. This was what you put on social media. This was what you promised your staff. Let's look at that and let's see what's been done."

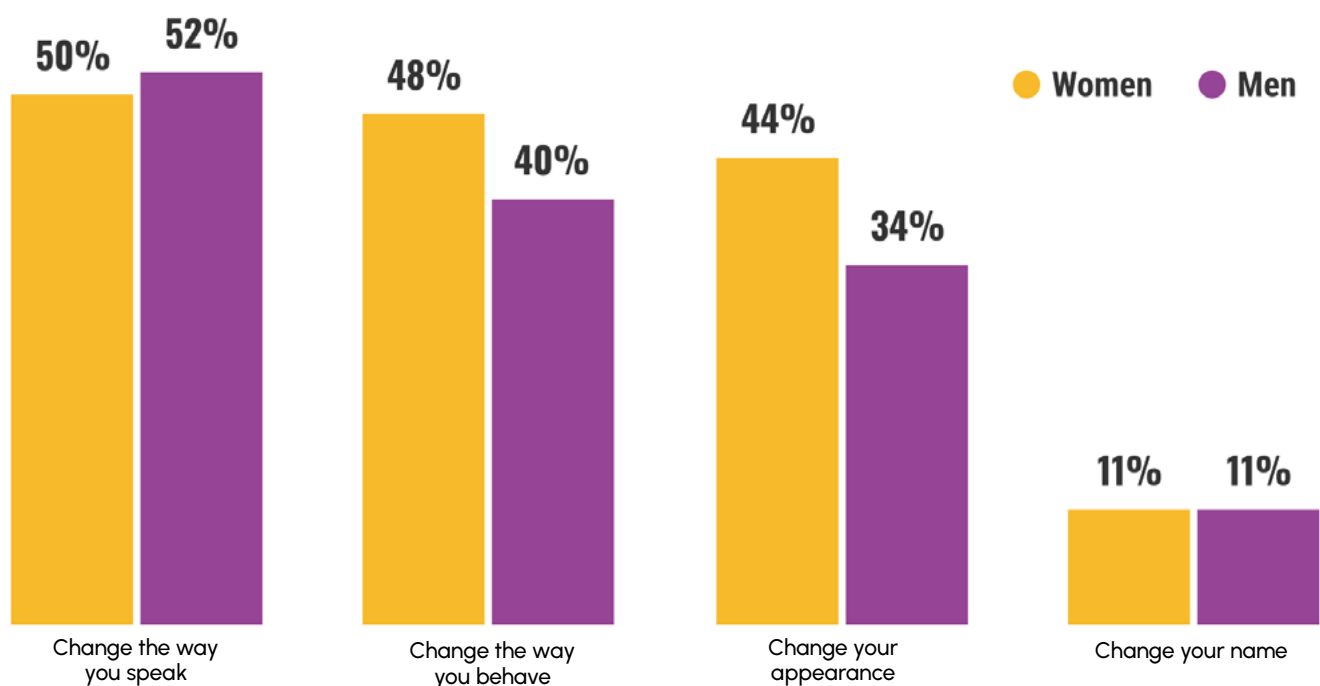


BLACK WOMEN IN MUSIC



Black women are more likely to feel the need to change the way they behave (48%) and their appearance (44%), whereas Black men are more likely to change the way they speak (52%). The chart below demonstrates some of these differences between Black women and men professionals in the music industry.

WHAT BLACK MALE AND FEMALE PROFESSIONALS FELT THEY HAD TO CHANGE TO BE ACCEPTED IN THE PROFESSION



Being conscious of how others perceive their behaviours also emerges as a factor in determining how Black people in the survey behaved in the workplace as opposed to their usual behaviour and interaction with Black colleagues:

"As a Black woman in music, it's hard as you always have to prove yourself and be conscious of how you behave and interact with others. Being very male-dominated many men still struggle with being led or told what to do or what's required by a woman, let alone a Black woman. 99.8% of the time, I'm the only Black woman in the room, so I feel a lot of tightropes have to be tread to be respected or considered great at what I do, which I am."

"After a meeting I had with a fellow Black work colleague; it was just the two of us talking about work and things, my co-worker was asked if I had bullied them. Apparently, because our conversation was deemed to have been 'loud', as the senior person, management was trying to establish if I had intimidated my fellow worker. So I concluded that Black workers had to hold quiet meetings for fear of our conversations being deemed by others as being too aggressive and hyper."

Strategies for navigating and reacting to negative workplace culture and behaviours as reported in the survey include the following:

"Code-switching is a massive thing for Black people. I have felt the need to make myself more palatable for my non-Black counterparts in order to be taken seriously or offered the same opportunities as my white peers"

"I considered changing my hairstyle to a more European one when I was promoted to senior executive level because I thought it would be more acceptable. I wasn't asked to do so, this was my own perception, and I didn't do so. There were no other Black executives in this organisation."

"I wanted to change my name, lighten my skin to be more appealing to be accepted and fit to have more opportunities."

"There is a disparity between the commitment and energy put into the Black music industry by the Black community of artists and practitioners generates a great level of dissatisfaction with the industry I love. I am very lucky to be an exception as an executive, but there appear to be only two routes to the top.; learning how to code-switch to navigate your way through private school educated gatekeepers or be so successful on your own with no support that they cannot ignore you and eventually choose to back you. I am the former...it's been exhausting."

Reporting on the negative experiences of Black women in the music industry, an opinion piece in the Guardian newspaper from artist VV Brown (2021) quoted that "Black female artists don't lack talent, it's the white infrastructure that stops them from fulfilling their potential". Our careers are in the hands of people who take from our culture and package it for the masses through a white gaze. In contrast, success stories of Black individuals often arise from independent, grassroots progressive platforms.

Further, it asserts that "Black female artists are used, abused, discarded and mistreated. Our careers have quicker expiry dates than our white counterparts, and we are not promoted or treated with the same intent. There sometimes seem to be a one in, one out rule so rampant it can feel like a factory line of disposable Blackness". Coming from a Black woman with substantial experience in the music industry, this is a stark but persuasive insight into the experiences of Black women in the music industry and a message that should be acknowledged and acted upon by industry organisations.

Lack of access to funding is highlighted as a barrier to success for Black professionals in the survey. The survey comments are summed up in a quote in a VICE report by Akinfenwa et al. (2020), which says: 'It's all well and good putting up a pot of money, but if there are a ton of loopholes to access it or the people deciding where those funds are distributed aren't from within our community then it doesn't make sense. No one knows our community or our needs or what is going to help us move forward better than us. In the same vein, there should be mandatory racial bias and sexual harassment training for all, to get rid of the excuse of not knowing better.'

Ultimately, overcoming the barriers is understood by survey participants to rest with the industry, particularly in providing an equal chance of success.

"There needs to be an online pool of which those wanting to promote a role can advertise which reaches the Black community. Those at the top also need to refrain from just calling people they know, which is usually people who look like them and browsing the pool of which they look in."

"The dynamics of employment in the music industry are complex. Immediate booking is generally a function of immediate peer-group/close circles and associations, whereas incidental employment is unpredictable and hard to analyse in brief."

"Leadership overhaul, a structural overhaul to prevent exploitation of artists, particularly those in the early stages of their careers, more support for talent development and pathways for those from lower socioeconomic backgrounds, greater parity of artform and music genre, disrupt/dismantle music hierarchies particularly regarding public funding distribution which upholds and reinforces these hierarchies."

Further to this comment, the following suggestion was presented in the survey:

"Train employees, leaders, governance on racial discrimination in the same way that safeguarding is trained upon. Encourage networks for people of colour. Provide support at points of career development. Blind auditions. Train employees on the protected characteristics and discrimination law."

In exploring barriers to Black professionals progressing in the music industry, 'The Middle' (2021) was a recent report commissioned to benefit The Black British Business Awards (BBBAwards) community of sponsors and supporters. The final paper culminated in an extensive study exploring the different views and approaches that can impact ethnic minority inclusion, retention and progression. As with the Diversity Wins report, the research highlighted the need for greater transparency, collaboration and cohesion between business leaders, professionals and diversity and inclusion specialists. It suggests that by kick-starting effective and meaningful conversations between these key stakeholders, the benefits should result in ethnic minority employees enjoying better career progression conversations and access to more opportunities; plus, businesses having ethnically inclusive working environments.

The Middle report defined 'The Middle' as including experienced professionals who have line management and project leadership responsibility but do not yet report directly to a member of their organisation's c-suite or executive committee. The authors propose that the crux of the matter may be the failure to retain and promote ethnic minority professionals from middle management to senior executive roles; and the need to examine this specific issue in the talent pipeline. In the report, fixing the middle is a key prerequisite to talking about representation in the boardroom.

CASE STUDY

Estée Blu, singer-songwriter

"I always say that you have to be obsessed with music and super passionate to be in a career like this," singer-songwriter Estée Blu explains. "Otherwise, it doesn't make any sense, especially for a black woman who is of darker complexion. In this country, we just don't see visibility for women who look like me."

Blu's experience of the music industry as an artist is one where Black women are rarely taken seriously and often seen in specific forms of entertainment. "I was approached by TV production companies I think about four times within the span of two years asking if I wanted to participate in a few talent shows and I declined those offers because I didn't feel that they were right for my journey."

"That's probably the only space that dark-skinned black women are allowed to exist in the British music landscape. That and being the backup singers for other Artists. We won't get the opportunities to be signed to major labels and independent labels, but we may get the opportunities to be background entertainment. It means they don't have to financially invest in us beyond these TV show appearances."

After completing a master's degree in Music Business Management at the University of Westminster under the Ricahrd Antwi Scholarship in 2020, Blu saw behind the curtain of the industry, viewing it as a "system that seeks to exploit" artists and can be detrimental to their mental health. "I don't think you can exhaust a creative person and a human being without considering rest, without considering mental health, without considering capacity. Artists are not showponies, they are real human beings who have something beautiful to offer the world."

For Blu, a lot of the problems of the industry are visible in the level of colorism and preference for lighter skinned mixed-race female artists. She cites an example of a time she was asked to play a music industry showcase only for her set to be moved to an earlier time. "My set time got changed the day before and it was interesting to see who took my original spot," she says, "they put me on first and we all know that with a showcase, people will come late and it's likely that the first act won't be seen. I was supposed to go on last and the person

who did go on last instead of me was a mixed-race singer. So that is just one example that I can clearly see that I've kind of been demoted because of my complexion."

From her time in the industry, going forward Blu is focused on understanding "how I can still make music and feel safe, honour Black African culture and make it sustainable". She believes creating a community of Black women in the industry who can support and understand one another as an essential tool for change and healing.

"So long as we're on the same page and we understand what systems we're operating in we can use our natural creativity and resourcefulness to build something alternative for ourselves," she insists, "which doesn't bring harm. I think a lot of my focus in this stage of my career is on continuing to nurture and build that community, and use my art and imagination to redefine what success looks like for me as a dark skinned Black British woman operating in this oppressive landscape."



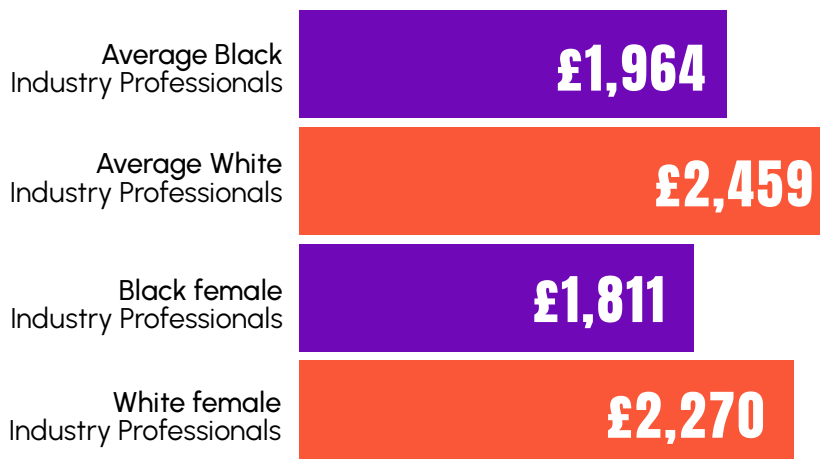
GENDER AND ETHNIC PAY DISPARITY

Black music professionals in the survey reported that they started earning an income from the music industry on average seven years before 2021. They further said that before Covid-19, they were making on average £1,964 per month from relevant work in the music industry. This data compares with the £2459 on average per month for White music professionals. Almost half of the Black music professionals surveyed said they, unfortunately, have to supplement their income with work outside the music industry.

"I feel like we aren't paid proportionately to the value we add to the culture and business of music. I feel like we're used and aren't given permanent positions as experts on the culture we not only created but continue to champion"

"Pay inequality is a big problem in the music industry."

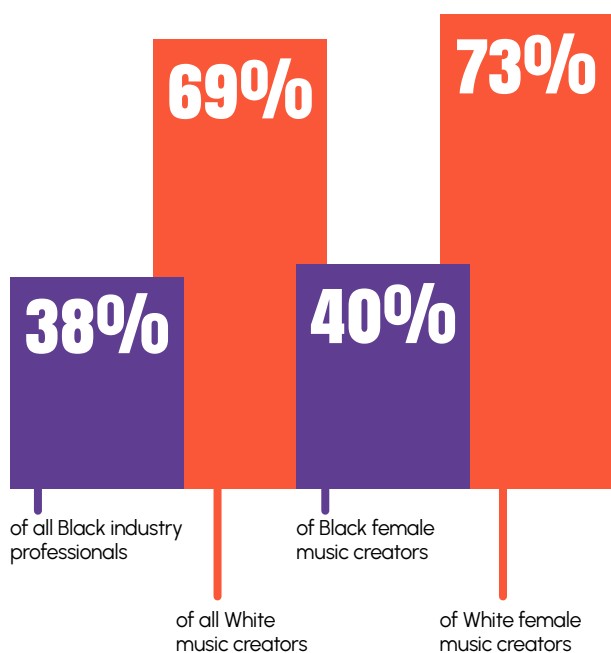
GENDER/ETHNIC PAY DISPARITY



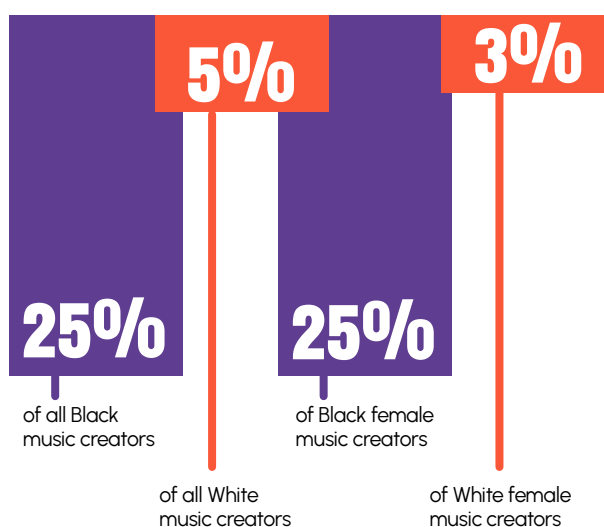
In the gender analysis, Black women in the music industry report earning £1,811 on average. This amount is less than the £2,270 made by White women industry professionals.

The relationship between the length of time spent working in the music industry, and the level of earnings does not seem to be linked in the analysis. However, the results show clearly that Black music professionals have felt the need to do additional work outside of the industry to supplement their income to provide an adequate standard of living.

MUSIC INDUSTRY PROFESSIONALS WHO EARN 100% OF THEIR INCOME FROM WORK IN THE MUSIC INDUSTRY



MUSIC INDUSTRY PROFESSIONALS WHO EARN LESS THAN 25% OF THEIR INCOME FROM WORK IN THE MUSIC INDUSTRY

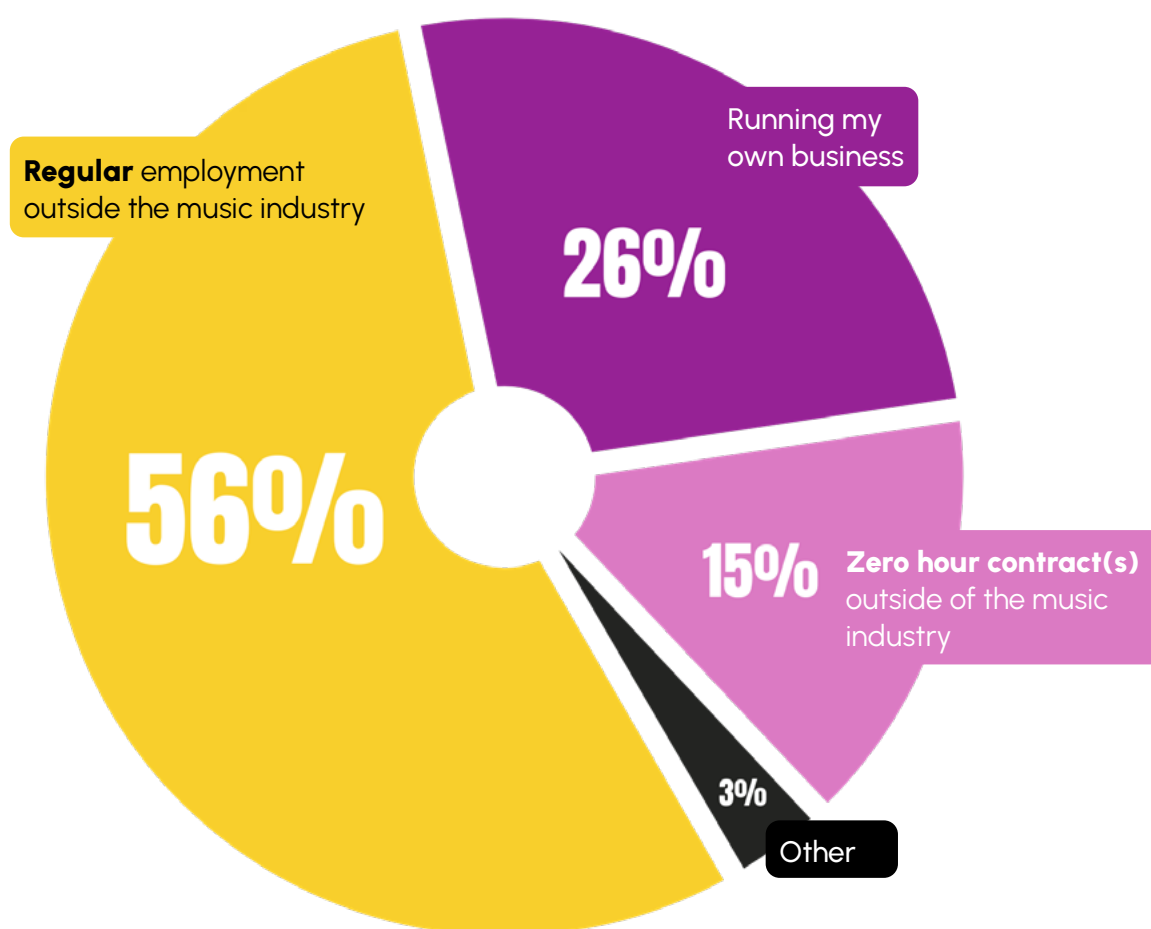


For nearly half (46%) of Black music professionals, less than half of their income comes from work within the music industry. Around two-thirds, (64%) of Black music professionals say over half of their income comes from the work they do within the music industry, and around one third (31%) say less than half of their income comes from this. This data is lower for white professionals (12%) who reported that less than half of their revenue comes from the music industry).

The research shows that 38% of Black music professionals earn 100% of their income from music compared to 69% of white music professionals. A deep dive into the data showed just 40% of Black female professionals earn 100% of their income from music compared to 73% of music professionals who are white women.

Further to this, 25% of Black music industry professionals earned less than 25% of their income from the music industry. It is the same point for Black female professionals (25%), compared to only 5% of white music professionals and 3% for white music professionals who identify as women.

WHERE DOES THE REST OF YOUR INCOME COME FROM?



The most common way for Black professionals to supplement the rest of their income includes regular employment outside the music industry (56%), running their own business (26%) and zero-hours contracts outside the music industry (15%). 56% of Black women have regular employment, and 33% of Black female professionals run their own business and zero-hours contract outside the music industry (12%)



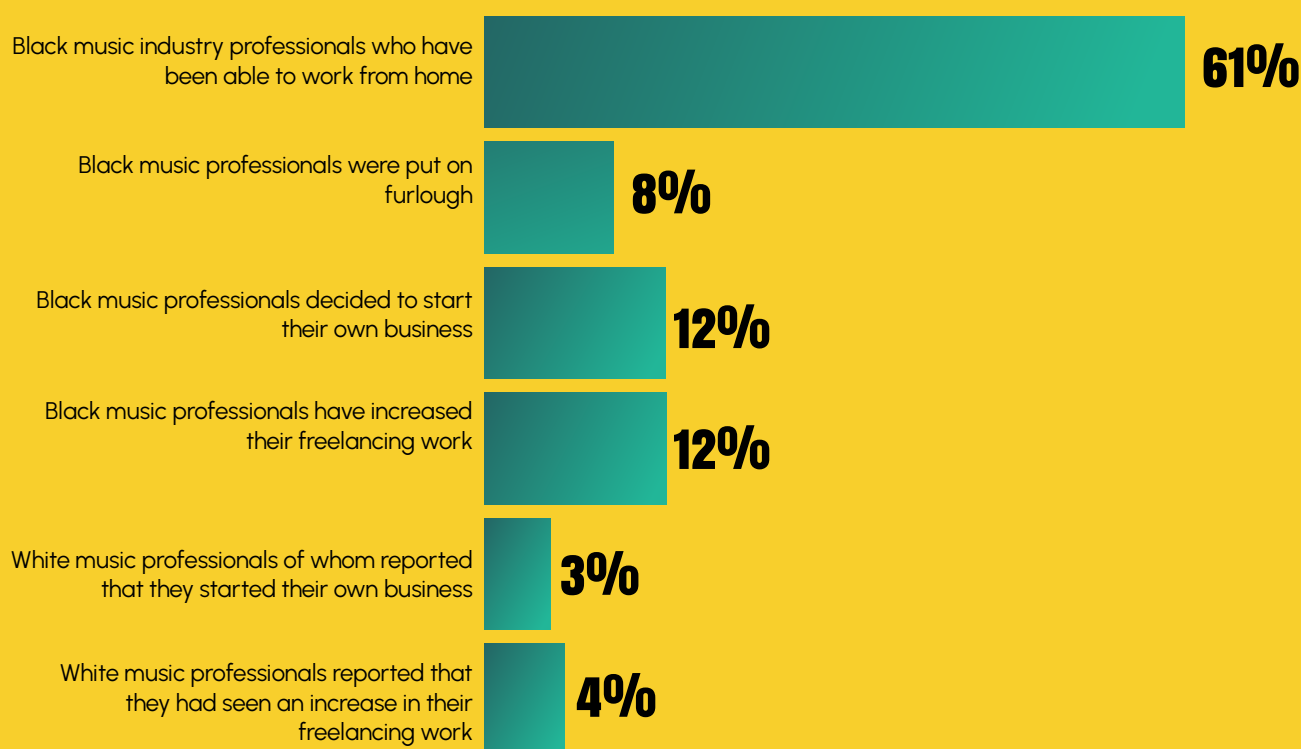
The PRS Foundation (2020) report highlighted inequitable financial rewards in the music industry, citing that the mainstream popularity of Black Music in the UK means the music industry is profiting from Black Music and Black culture significant impact on the commercial music industry. Further, it highlighted the effect of systematic racism. Finally, it suggested that this has resulted in the Black music community receiving a disproportionately low share of the financial rewards of Black Music's success. The qualitative comments in this research support this position.

The pandemic has had a significant impact on the work and earnings of the professionals in the survey. Reporting on the effects of the pandemic on their work, over half of the Black music professionals in the survey (61%) have had to work from home because of the pandemic. This is in comparison to the 6% that said they were unable to do so. Just over a quarter (27%) have been kept on as a permanent employee while 8% were put on furlough and 6% were made redundant.

In terms of earnings during the pandemic, half (50%) of Black professionals report earning less than usual from the music industry compared with 18% who said they made more during this time. Others have had to make changes to their career to maintain their earnings. Black professionals were four times more likely to choose to start their own business (12%), and a similar proportion has seen an increase in their freelancing work. 4% decided to move away from the music industry entirely. The comparison with white music professionals revealed that smaller proportions made such adjustments, with 3% of white professionals choosing to start their own business and 4% reporting an increase in their freelancing work.

The pandemic has had a significant impact on the work and earnings of the professionals in the survey. Reporting on the effects of the pandemic on their work, over half of the Black music professionals in the survey (61%) have had to work from home because of the pandemic. This is in comparison to the 6% that said they were unable to do so. Just over a quarter (27%) have been kept on as a permanent employee while 8% were put on furlough and 6% were made redundant.

CAREER CHANGES THROUGH THE COVID-19 PANDEMIC

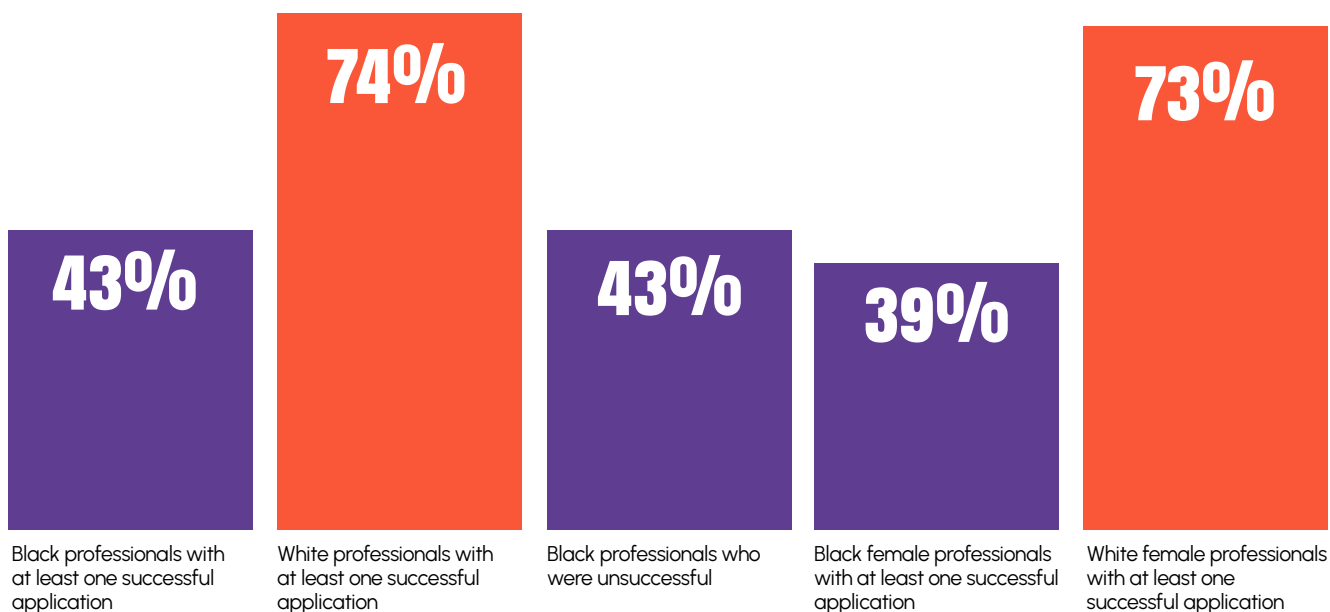


Covid-19 has also had impacts on professionals' earnings within the industry. Half (49%) of Black music professionals reported that they earned less than usual from the music industry, compared to 47% of White music professionals. 18% have earned more during this time.

FUNDING

While funding may be considered an essential source of resources to support career development and progression, 40% of Black music professionals applied for the financing to help their career in the music industry, including a quarter who have accessed the funding on more than one occasion. Black professionals (40%) are more likely to apply for financial assistance than their White counterparts (26%). Additionally, 74% of white professionals are more likely to have at least one successful application than 43% of Black professionals. 39% of Black female professionals had one successful application compared to 73% white women professionals who were successful.

MUSIC INDUSTRY PROFESSIONALS' FUNDING APPLICATION SUCCESS RATE



Considering the application process specifically, 58% of those who applied for funding agree that the application process tends to be confusing. However, just over half (51%) feel that they have been made aware of funding opportunities relatively close to the deadline, and 29% feel confident their application will be successful when they submit. It is interesting to note that 31% of respondents say they tend to apply to grants aimed explicitly at Black music professionals instead of the mainstream funding sources.

The most common reasons the Black music professionals give for not applying for funding are because they did not know where to apply (26%) and a quarter not knowing that funding was available. Finally, 11% said they need support to navigate the application process.

REASONS WHY BLACK MUSIC PROFESSIONALS DID NOT APPLY FOR FUNDING TO SUPPORT THEIR MUSIC CAREER

26%

I wouldn't know where to apply

25%

I didn't know funding was available to me

21%

I didn't need extra support

20%

I'm not eligible for funding

16%

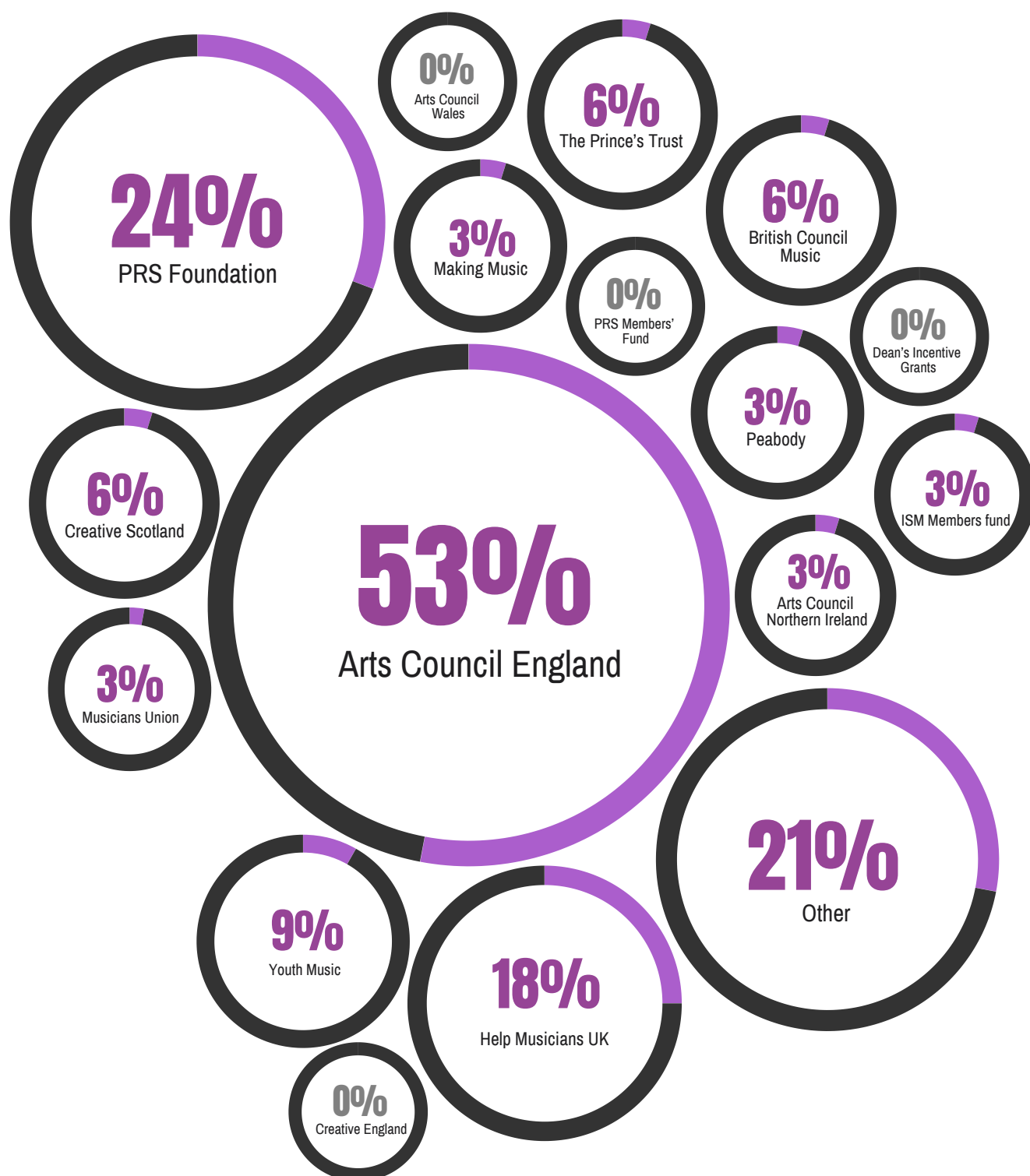
I wasn't sure how the application process worked

The following quotes highlight some of the barriers of progression for Black music professionals in the industry in the UK.

"If you do not fit their expectations of what Black music is, you are often overlooked for funding."

"I do feel there is limited support for people such as myself (a Black woman), I have applied for funding but feel what I do does not fit the narrative, or they are looking to find younger people."

Similar to the situation with Black music creators, a successful funding application is a valuable source of finances to support music professionals' earnings and development throughout their careers. However, the Black music professionals indicate that they would benefit from knowledge about funding. That is because they are not usually aware of the sources of financing available, the conditions of the funding, the application process and how their applications are assessed.



CASE STUDY

by Hakeem Stevens, Owner of Access All Areas, music lecturer at University of West London and former music executive

The music industry during the late '90s and early noughties when Hakeem Stevens worked as a major label executive was a different place, "people didn't necessarily hold their tongue. Political correctness wasn't a thing."

Early in his career at a label, Stevens created an urban department and built a street team of young people of colour who would help spread the word about new releases. Only a few months into the creation of the team, HR complained to Stevens that there had been thefts in the office of label memorabilia and pointed the finger at the street team. "They said, 'you've got all these young kids coming in, and they don't have a lot of money'."

"The people that were on my team in London, a lot of them were students. It irked me a little because I'm like, he's never taken time to actually find out about these kids. You've just assumed that because they're on the street team that they're from working-class backgrounds, that they're not educated, and that they would come into the office and steal things."

As one of the few people of colour at the organisation, Stevens fought for change at the label. "I was going to meetings, and I was the sole body in the room arguing with people to try and get budget for the artists. I was taking bullets, and when you're taking bullets for people, that becomes very, very mentally draining."

In meetings, his colleagues rarely held back on their thoughts about Black people. "That's when the Ali G jokes would start and the mocking of the music. People are doing funny hand signals and talking with funny accents. What it said to me is that you want to make money off this, but you don't really take it seriously; you don't really respect what we're doing here."

When Stevens moved to an A&R position, he discovered that his salary plus expenses did not come close to his white colleagues' average salary, which was less than half what they were earning plus a 1-5% cut on record sales. "It felt like it didn't matter how well that we were doing within the company and how much money we were making; they were only going to let you go so far, and there was this glass ceiling."

One of Stevens worst moments happened when he overheard a white colleague talking about one of the label's artists. "Nobody was there, it was a quiet day, and he gets into an argument with the artist on the phone. I could hear both parties arguing, and they were going backwards and forwards. The artists in question could be difficult to deal with, but there's no justification for what he did next. He slams down the phone and says 'fucking' and then uses the N-word."

Eventually, Stevens grew tired of seeing the artists, as well as Black colleagues, mistreated and being underpaid. He "tried to create a legacy" and fought for better salaries but eventually left and agreed to sign an NDA to avoid going to a tribunal with his employers. Though now focused on analysing the industry through an academic lens, Stevens still has hopes for change but knows someone has to push for it. "The only way that things are going to change is affirmative action. You have to force these people to do things that they don't want to do because they won't do it willingly."

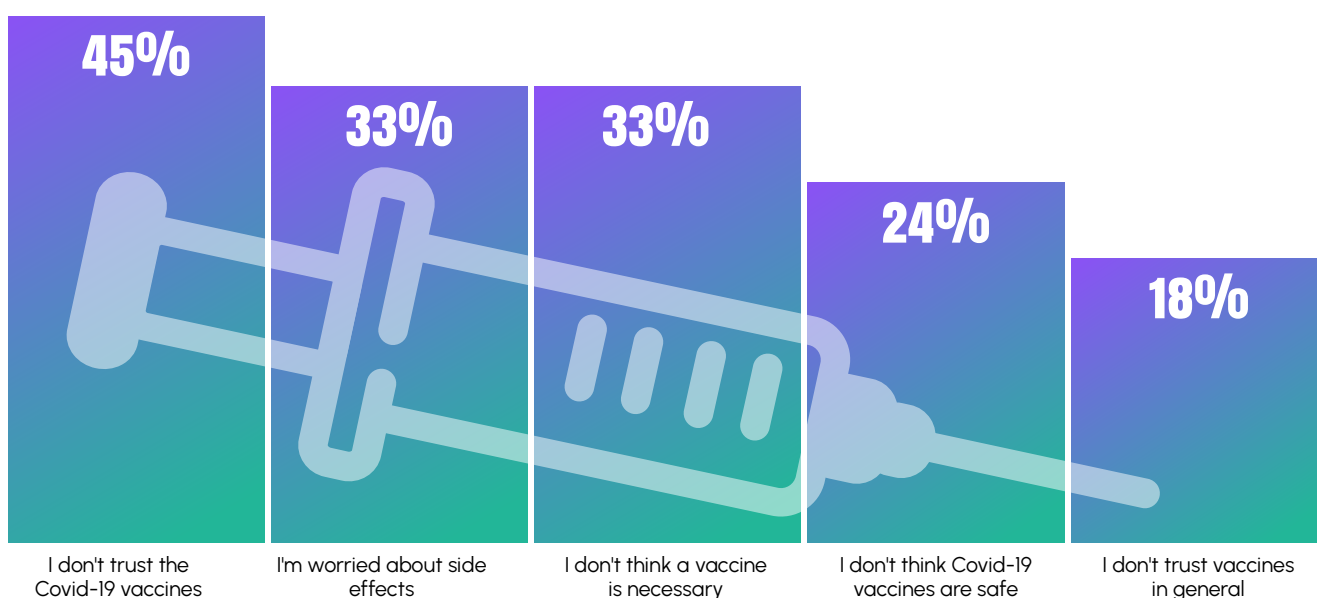


COVID-19 VACCINE

The majority of Black music professionals who have yet to take a Covid-19 vaccine were still keen. Nearly half (49%) of Black music professionals said they would take a vaccine if it allowed them to work or perform as they used to pre-pandemic compared to 17% who said they would not. However, Black professionals are more sceptical than White professionals; more than two thirds (68%) of White professionals were willing to take a vaccine while just 4% said they would not.

Those people who said they would not take the vaccine if offered it provided the following responses:

REASONS WHY BLACK MUSIC PROFESSIONALS CONSIDERED NOT TAKING THE COVID-19 VACCINE



Given that the situation was constantly changing in a period of great uncertainty, there is limited evidence of the reasons underpinning vaccine hesitancy amongst the Black music professionals in the survey. However, when asked why those surveyed wouldn't take a vaccine, at the time of responding and from the options provided, 45% of Black music professionals indicated that the reason was that they did not trust the vaccines, 39% said they were worried about the side effects. A similar proportion said they thought the vaccine was not safe.

INTERSECTIONALITY AND DISCRIMINATION

Intersectionality in the survey results is evident in the many qualitative accounts provided by Black women in particular. The results suggest that whilst race and ethnicity are the primary grounds for discrimination in the survey, gender is a close secondary factor concerning Black women. The interconnection effects of the combination of race and gender are further by the lower pay and lower status in the industry for those women in the survey, demonstrating how these identities, perceptions and experiences combine to create unique experiences of discrimination and oppression. The situation for Black women in the survey is different and more pronounced than that for Black men.

The results highlight, for example, how race and gender, especially for Black women, intersect and overlap to amplify the negative experiences of Black women in the sector. When devising and delivering solutions, consideration should be given to the mental health and well-being consequences of such intersectionality. A focus on race or gender only would not always be appropriate due to the combination of factors that determine the experiences of many Black music professionals.

"Being a Black female and a working mum literally puts me at the bottom of the hierarchy. The industry consists of mainly white cliques at the top. There are subgroups that have a greater ratio of ethnic professionals, but if you've been caught in a white corporate bubble, you're not with the in-crowd in either scenario. Visibility for Black professionals is a priority, not only for progression and recognition but so we can connect and grow together. We need to champion each other."

THE INTERSECTION OF RACE, GENDER AND AGE

in the survey. The results highlighted how a person's characteristics and identities combine to create their unique experiences of discrimination. The survey results demonstrate the combination of race and gender in perpetuating the disadvantage experienced by Black women sharing their experiences in the survey. The qualitative comments also highlighted age as a factor:



"There should be a focus on Black women in the industry, who face race/racism, sexism and very often ageism, all at once."

"As a white woman, I have not been discriminated in the industry on the grounds of racism. However, I have been discriminated through classism and sexism."

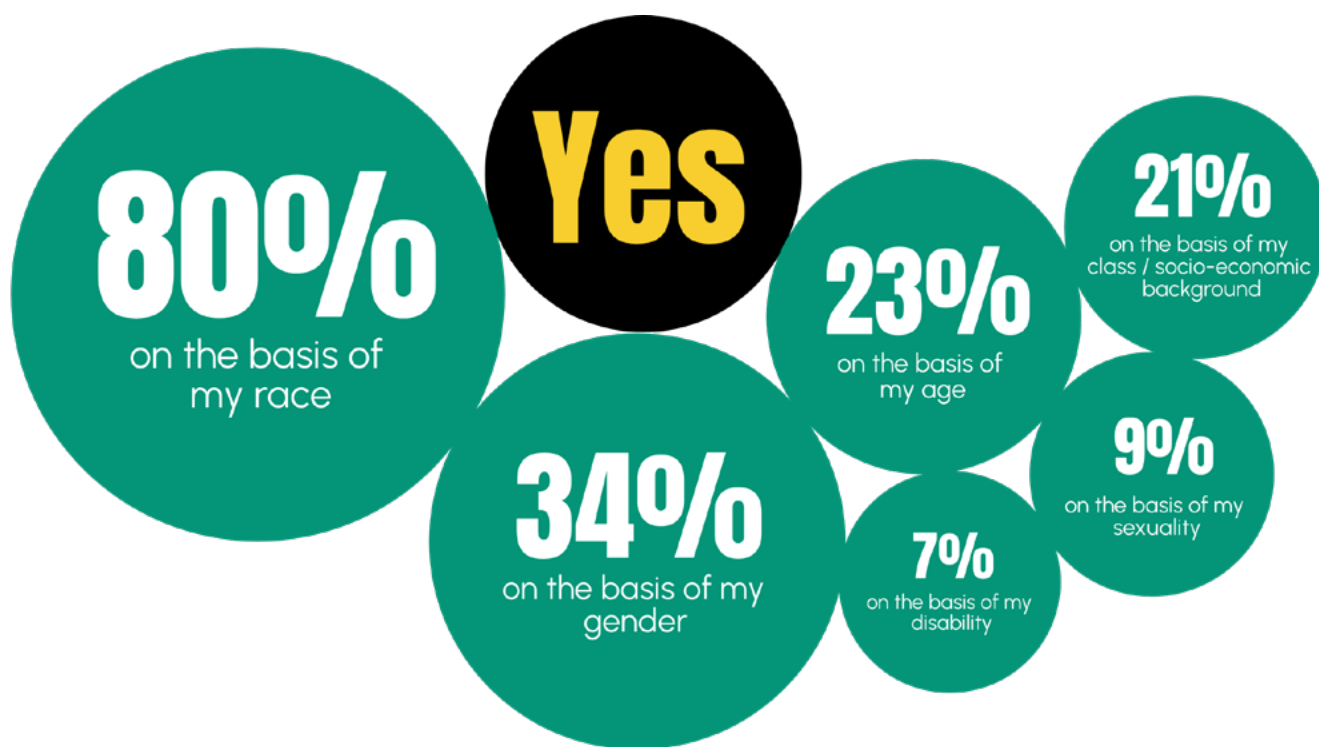
"There's no more place for sexism, racism, homophobia etc. Being in an industry is not a right. It is a privilege, and we need to start acting accordingly and give the same equal equity opportunities."

"Working with sound techs on tour often would experience racism and sexism where they didn't expect I'd have the knowledge I did to support my artist and would not listen to me or my directives though I was the manager calling the shots."

"There is inherent institutional racism and sexism in the industry still within the background sectors (anyone not a musician)."

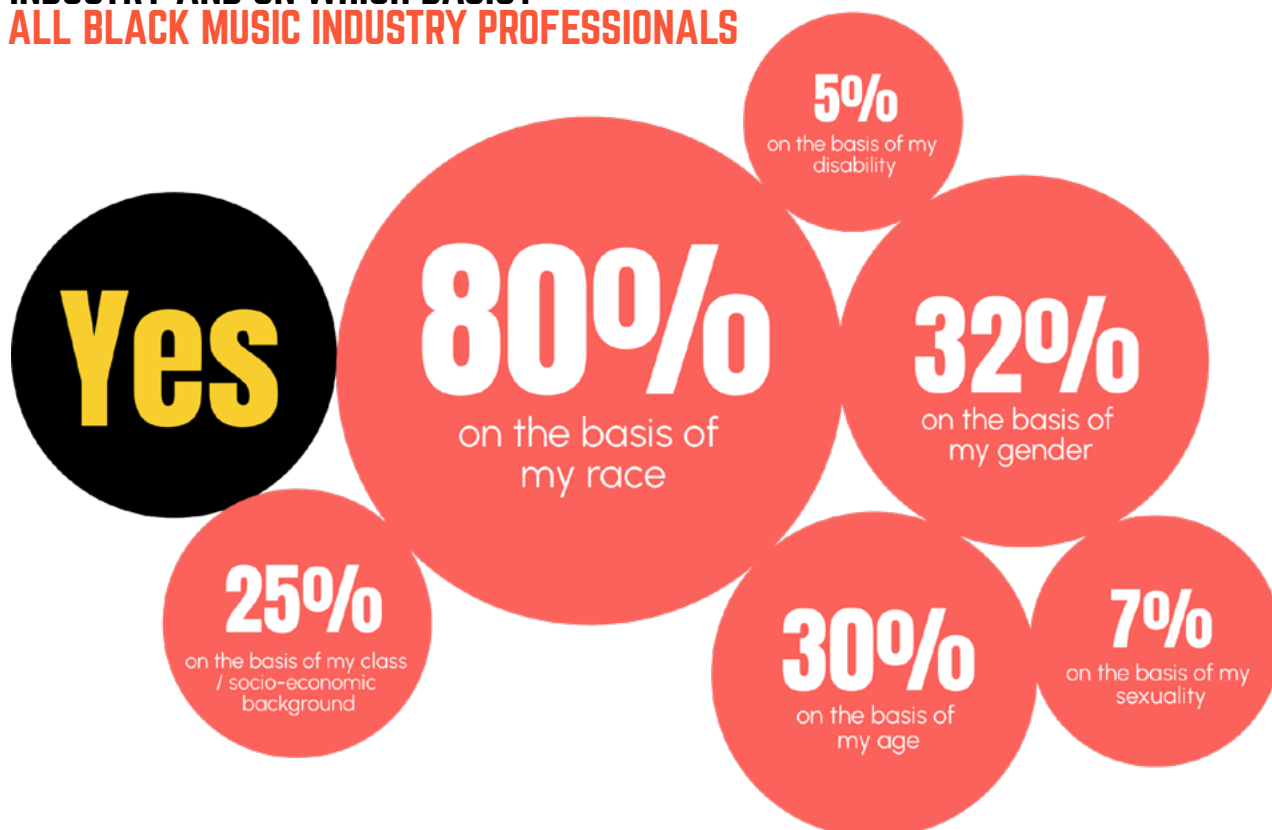
HAVE YOU FACED DISCRIMINATION IN THE INDUSTRY AND ON WHICH BASIS?

BLACK MUSIC INDUSTRY PROFESSIONALS (WOMEN ONLY)



HAVE YOU FACED DISCRIMINATION IN THE INDUSTRY AND ON WHICH BASIS?

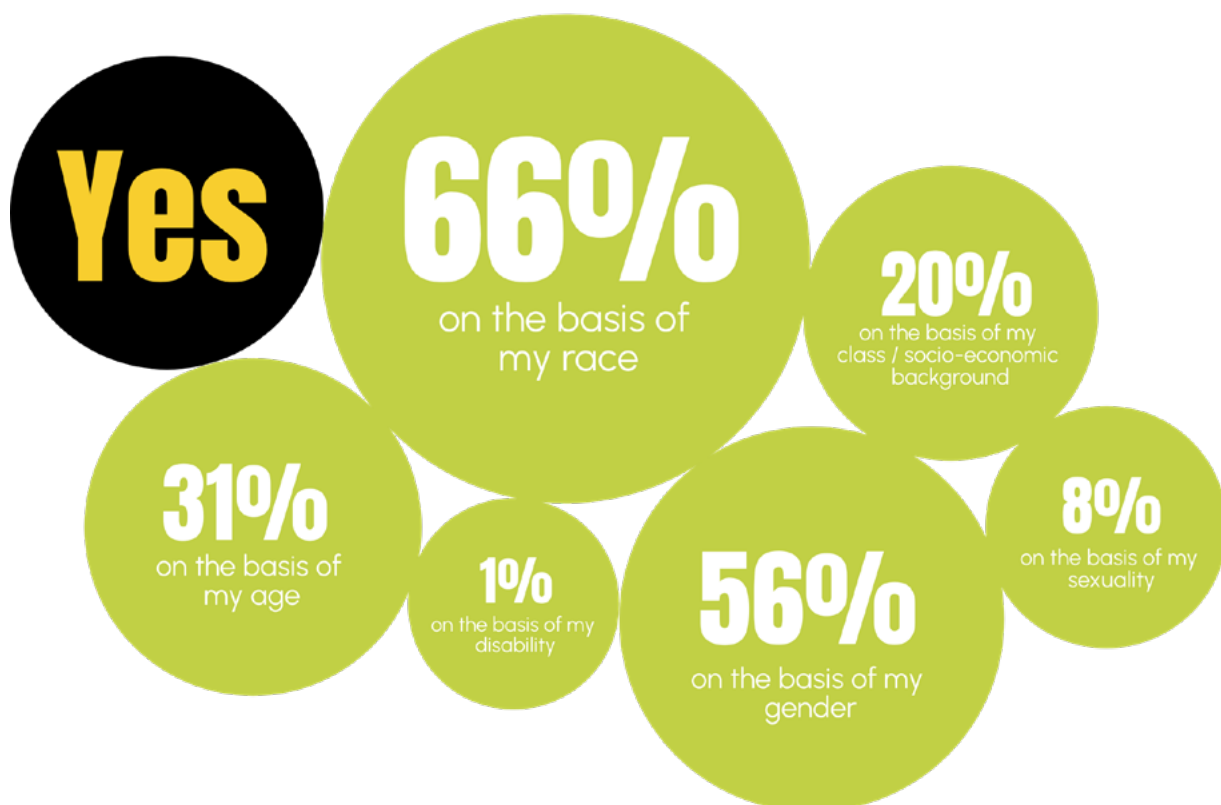
ALL BLACK MUSIC INDUSTRY PROFESSIONALS



**HAVE YOU FACED DISCRIMINATION IN THE
INDUSTRY AND ON WHICH BASIS?**
ALL BLACK DISABLED MUSIC INDUSTRY PROFESSIONALS

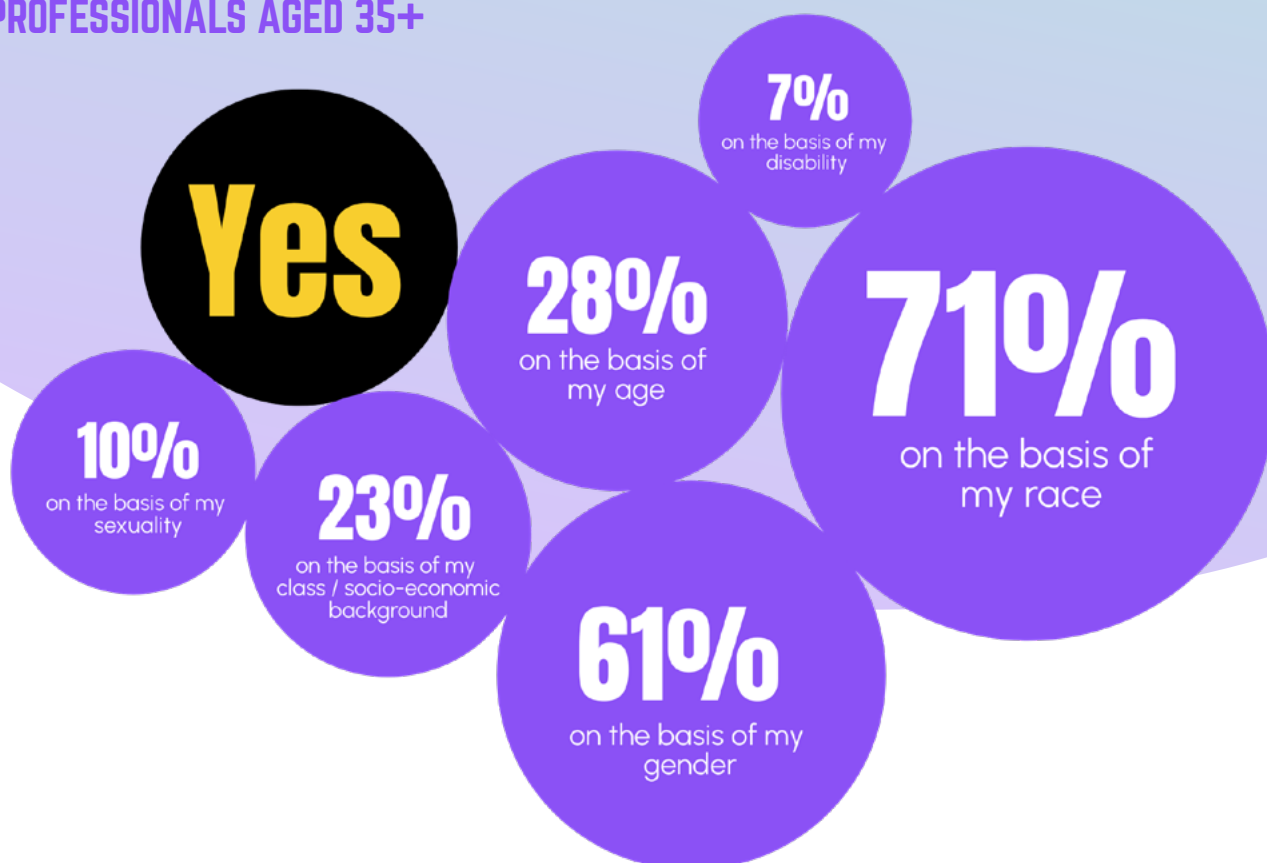


**HAVE YOU FACED DISCRIMINATION IN THE INDUSTRY
AND ON WHICH BASIS?**
FEMALE BLACK DISABLED MUSIC INDUSTRY PROFESSIONALS



HAVE YOU FACED DISCRIMINATION IN THE INDUSTRY?

BLACK FEMALE MUSIC INDUSTRY PROFESSIONALS AGED 35+



Black music industry professionals that identified as disabled are more likely to have experienced discrimination due to their race/ethnicity (80%) than any other issue. Furthermore, 32% of the same respondents experienced gender discrimination and just 5% of Black music professionals who identified as disabled were subject to discrimination due to their disability.



EDUCATION

Factors within music education present barriers to progression for Black and ethnic minority people, according to the Hendry (2021) report on Race, Music Education & The Music Industry in the UK. A lack of ethnic diversity within the content, teacher workforce and practices of the UK school music curriculum was reported. Consequently, a normalising of whiteness, particularly within genres such as the Classical music sector and Musical Theatre. Together with stereotyping surrounding so-called 'Black music', these factors presented barriers that limited the musical aspirations of Black and ethnic minority students and had significant adverse psychological effects. The same was true of Black and ethnically diverse people's experiences working in the music industry.

Data analysis highlighted that numerous psychological effects were experienced by musicians and music teachers as ethnic minorities throughout their education and careers. These were often interrelated in nature and appeared to be associated with the multiple barriers Black and ethnically diverse people are presented within music education and the music industry.

The following psychological effects are presented in the data:

A Sense of not Belonging and not Fitting In - A sense of not belonging or fitting into their musical environments, at some point in their life due to race, was expressed by all musician participants and most teachers.

1. Multiple Identities - In the same way, many experiences of negative perceptions led to multiple identities being adopted by some. Typically, this involved acting in a way that was expected of them, rather than being their whole authentic self.
2. Stereotypes and Stereotype threat - It became clear through the data that participants' multiple identities were not always self-appointed with the purpose of fitting in. Other identities were often imposed on Black and ethnically diverse musicians via race-based stereotypes of them.
3. Low Self-Belief - A lack of self-belief was strongly reported with reference to the glass-ceiling effect and a lack of diversity in or access to "gate-keeper" roles.
4. Stress and Mental Strain - These multiple psychological factors were shown to place considerable stress and anxiety on participants, which only became evident to some once their health was seriously impacted. Adult musicians, particularly in high-profile positions, felt pressure to prove themselves not just for employers and their parents but on behalf of their entire demographic. These findings highlight some of the pressures that are unique to Black and ethnically diverse professionals in music.

BLiM survey results also reported the adverse effects on self-belief and confidence for Black music professionals due to working in the music industry, related to racial discrimination and a lack of support in music education.

"I believe it is to do with racism. The worst part is that you lose confidence in yourself, and then you lose your passion and drive, and you can't rise to the top when those are gone."

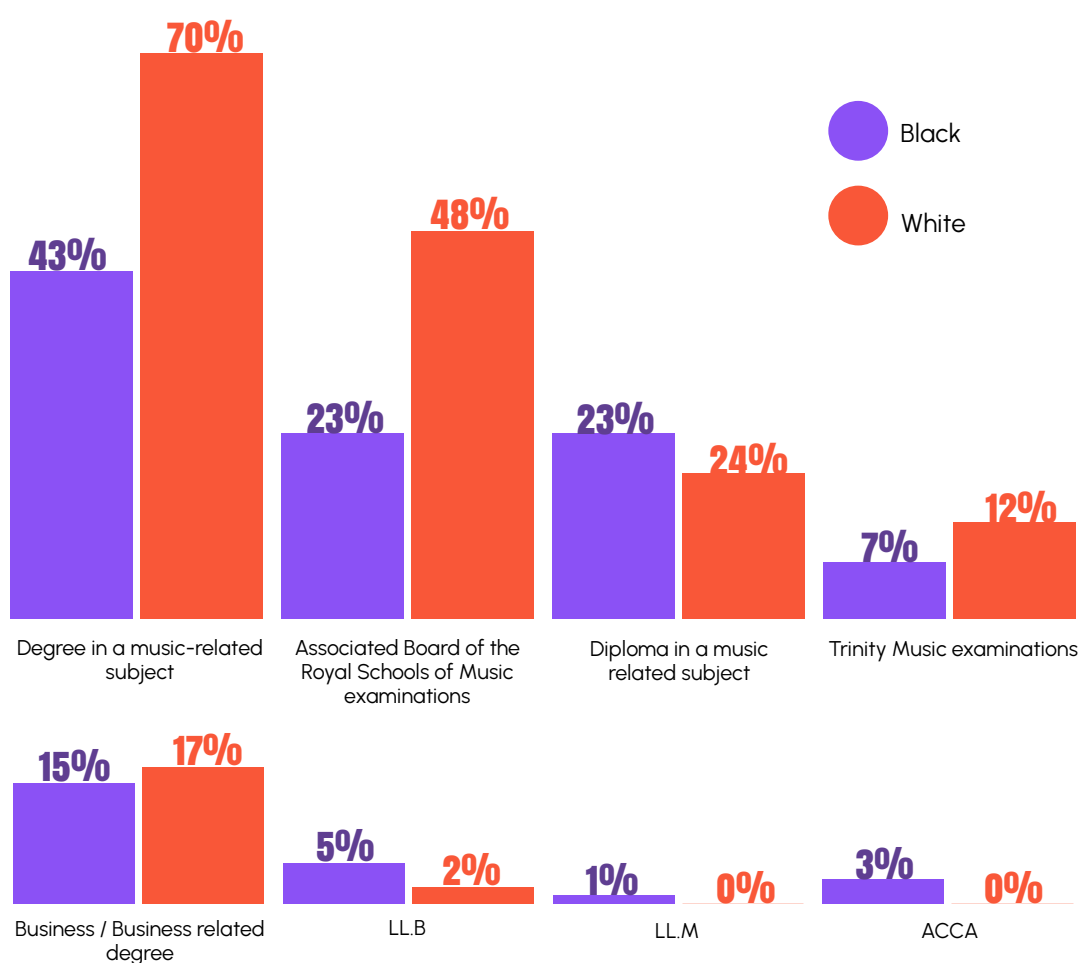
"Increased mentoring at an earlier stage in my training (Music Conservatoire) would have helped with my self-esteem."

As is generally the case with arts and cultural organisations in the UK, music education (and specifically Music Education Hubs) need to find a strategy to embed fundamental changes concerning Equality, Diversity and Inclusion (EDI) within this area. Historically the reach of music education could be seen as too narrow and homogenous.

BLiM survey responses, consistent with other research mentioned above, highlighted a lack of diversity in music education in terms of both race and social class.

"I have worked in music education for over 20 years now, primarily in schools and music services so at the 'grass roots' level. It has concerned me how white music education is for many years as I feel children need to 'see it' to want to 'be it'. I feel the same about gender role models too. I applaud the work of Black Lives in Music to make a change."

COMPARISON OF BLACK AND WHITE MUSIC INDUSTRY PROFESSIONALS WITH FORMAL/PROFESSIONAL QUALIFICATIONS





"Relating my experiences in the Music Industry and Education is difficult as it is tied in with whatever is happening in society. I have had to work harder and longer to achieve any success and then for those successes to be taken away. Funding and cuts are always given as reasons but rarely do I see cuts to non-grassroots organisations"

"For me, those born into families with money have a massive advantage - 90% of the musicians I work with, or am competing with for work, are from well off backgrounds and have inherited enough money to subsidise their careers, on top of receiving a much higher standard of music education growing up, it's a very uneven playing field."

The Black music professionals in this research have been in their industry for 14 years on average. Just under half (49%) have formal or professional qualifications relevant to their work in the music industry. This figure is 20% higher for white music professionals (69%). There is a significant difference in the types of qualifications that Black and white professionals hold.

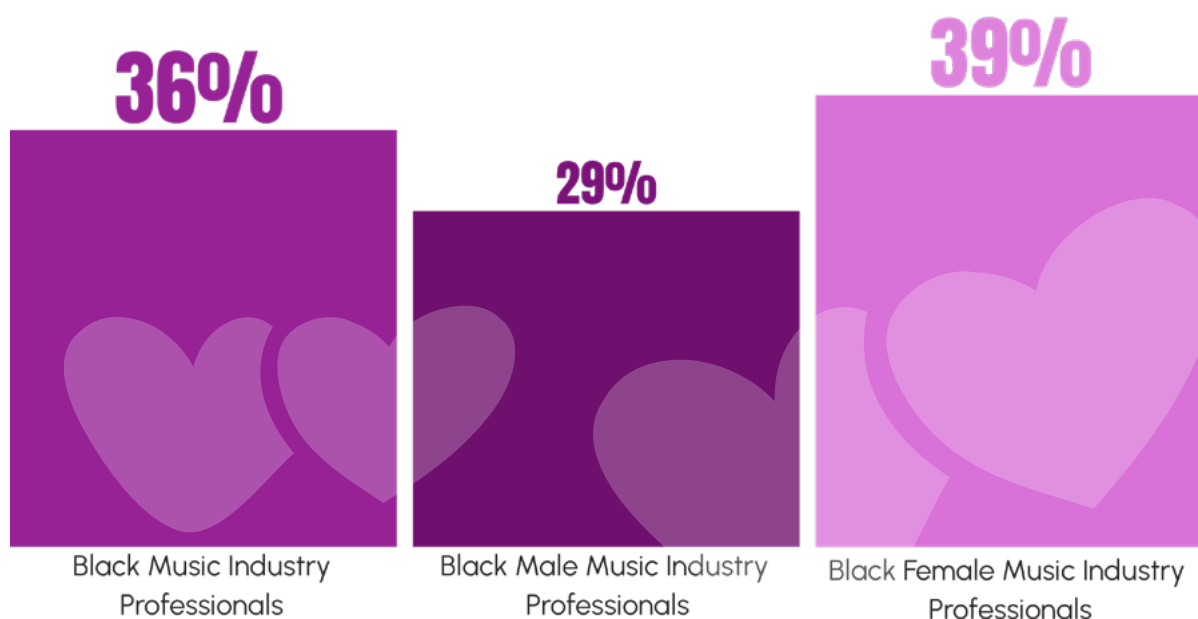
MENTAL HEALTH AND WELLBEING

According to the Mental Health Foundation UK (2021), challenges such as racism, stigma and inequalities can affect the mental health of people from Black and Ethnically Diverse communities. MEF UK research shows Black and ethnically diverse people can face barriers to getting help due to a lack of awareness regarding mental health. Black and ethnically diverse people do not recognise they have a mental illness because mental health was stigmatised or never discussed in their community. Financial barriers, such as paying for private counselling or not feeling listened to or understood by healthcare professionals and White professionals not understanding their experiences of racism or discrimination, were also cited as barriers to getting help.

In the Help Musicians report, *Can Music Make You Sick?* (2016) 71.1% of all respondents believed they had experienced panic attacks and high levels of anxiety. In addition, 68.5% reported they had experienced depression.

In the survey analysis, Black female professionals are more likely than Black men to say their mental wellbeing has worsened since starting their career in the music industry.

BLACK MUSIC INDUSTRY PROFESSIONALS WHOSE MENTAL WELLBEING HAS DECLINED SINCE STARTING THEIR CAREER IN THE MUSIC INDUSTRY



Over one-third (36%) of Black music professionals believe their mental wellbeing has declined since starting their music career. White professionals also highlighted this, suggesting a requirement for a sector-wide mental health and well-being support programme.

Further, people who had reported having mental health challenges previously now report deterioration in their mental wellbeing. This is especially prominent for Black female professionals, where two in five (39%) say their mental wellbeing has worsened since starting their music career, ten points more in comparison to Black men (29%).

Exploring the lived experiences of people within the music sector, the Music Education Hub report asserted that 'people of colour who identify as Black, Asian or Mixed, from the global majority, experience racial behaviours which can negatively impact their health and wellbeing'. This research is consistent with the findings from this BLiM survey.

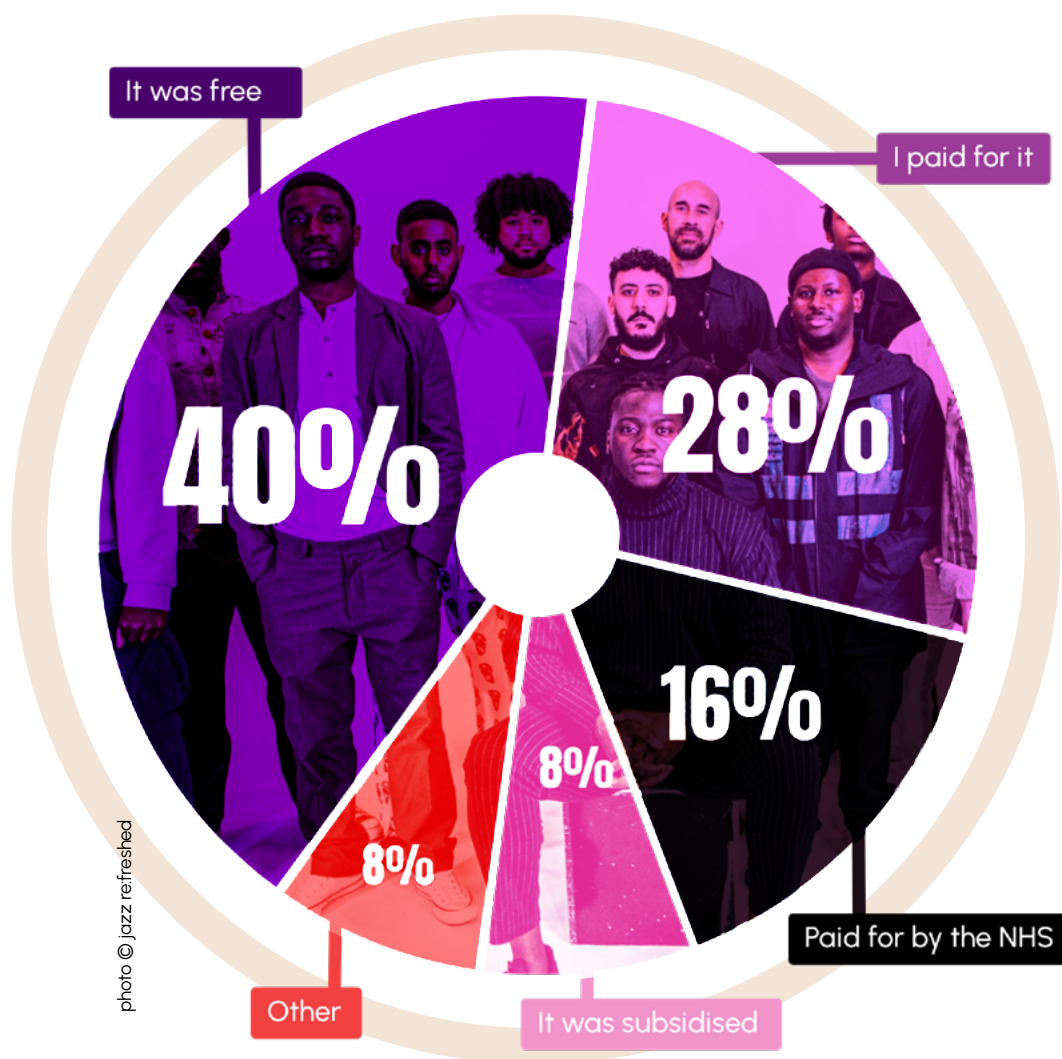
The quotes below expand on some of the effects the music industry has had on the mental health of participants in this research:

"Cause I have experienced racism happen to me, and others, we have nowhere to go for support when this happens."

"I feel that my physical and mental health and the art are always the last to be considered."

"Support groups for Communities of colour need to be implemented in all areas of the music industry so that people of colour have a safe space to talk open and honestly of their experiences of racism in the workplace"

When the topic of mental health support services was explored within the survey, a fifth (19%) of Black music professionals indicated that they engaged with the services and resources of charitable organisations when seeking support with their mental health and wellbeing. In addition, a further 15% of respondents say that they will seek counselling in the future. However, only 9% indicated that they approached MIND. This small proportion is unexpected given the national profile of this charity. It is worth investigating whether the cost of support determines whether and where Black music professionals in the survey sought help. Of those who had sought support via charities, 40% said it was free, 16% said the NHS paid for it, and another 8% said their support had been subsidised, 28 per cent self-funded the charity/resource they accessed. Finally, 8 per cent responded other.



HOW DID YOU FUND THE CHARITY OR RESOURCE THAT YOU USED TO SUPPORT YOUR MENTAL WELLBEING?

In a recent article written by Black Minds Matter UK (2021) for the Musicians Union, Black people are less likely to receive treatment than their white counterparts when it comes to mental health. Black people have been reported to be more likely to be misdiagnosed, mistreated, and even rejected from receiving mental health support.

According to the Black Minds Matter UK, when receiving help, it's vital that musicians who experience racism...

- have culturally specific interventions because without being a part of a particular culture, you can only have an objective opinion on someone's experiences of racial trauma.
- feel like the person we are speaking to about mental health is likely to have experienced something similar, particularly in terms of racism.
- feel like there is less of a chance we are going to be discriminated against for the colour of our skin.
- have a safe space where we feel heard and understood.

The survey results on this topic highlight that more effort and resources need to be invested in identifying the real needs of Black people in the music sector, particularly with regards to Black women. Appropriate and easily accessible mental health support needs to be made available.

CASE STUDY

by Natasha Hendry, Music Psychologist

Race Barriers, Music and Mental Health

Research in the US suggests that there is an overwhelming 'whiteness' in Western music education, a notion supported by research I carried out earlier this year in the UK. Researchers claim that a favouring of a Eurocentric perspective in the music classroom has gone unchallenged for so long that a culture of whiteness has become normalised. Music students, who like all UK students, are from increasingly diverse backgrounds, are not seeing themselves reflected in the musicians and composers, content or music educators they come across in British music education. Music creators similarly report a lack of representation in their work environments. A sense of 'feeling like you don't belong or fit in' was expressed by musicians and music students from all genres, but more strongly reflected within the Musical Theatre and Classical sectors. According to US research, BAME (Black and Minority Ethnic) music students tend to either be forced to conform to norms that 'fit' the culture of whiteness or opt out of music altogether. The potential effect on the presence and quality of experience of BAME individuals in the Music Industry is concerning.

As little research exists on the experiences of the Black and Ethnic Minority population in the music industry in the UK, the BLiM report has gathered much needed data to offer some insight. Survey responses highlighted that many barriers are experienced by BAME music professionals in much the same way as in music education. More worrying is the revelation that the barriers experienced by the BAME population in music are contributing to considerable psychological distress and poor mental health. This was also a prominent finding in my research. Last year a report on BAME teachers in England drew attention to the hidden psychological workload carried by the BAME community in the workplace as they negotiate issues surrounding race as well as barriers to promotion and senior positions. Similarly, findings from the BLiM survey showed that BAME music professionals have an awareness of a lack of representation in senior and 'gate-keeper' roles and experience barriers to career progression. Increased despondency due to a glass-ceiling effect was experienced by participants of this study and mine.

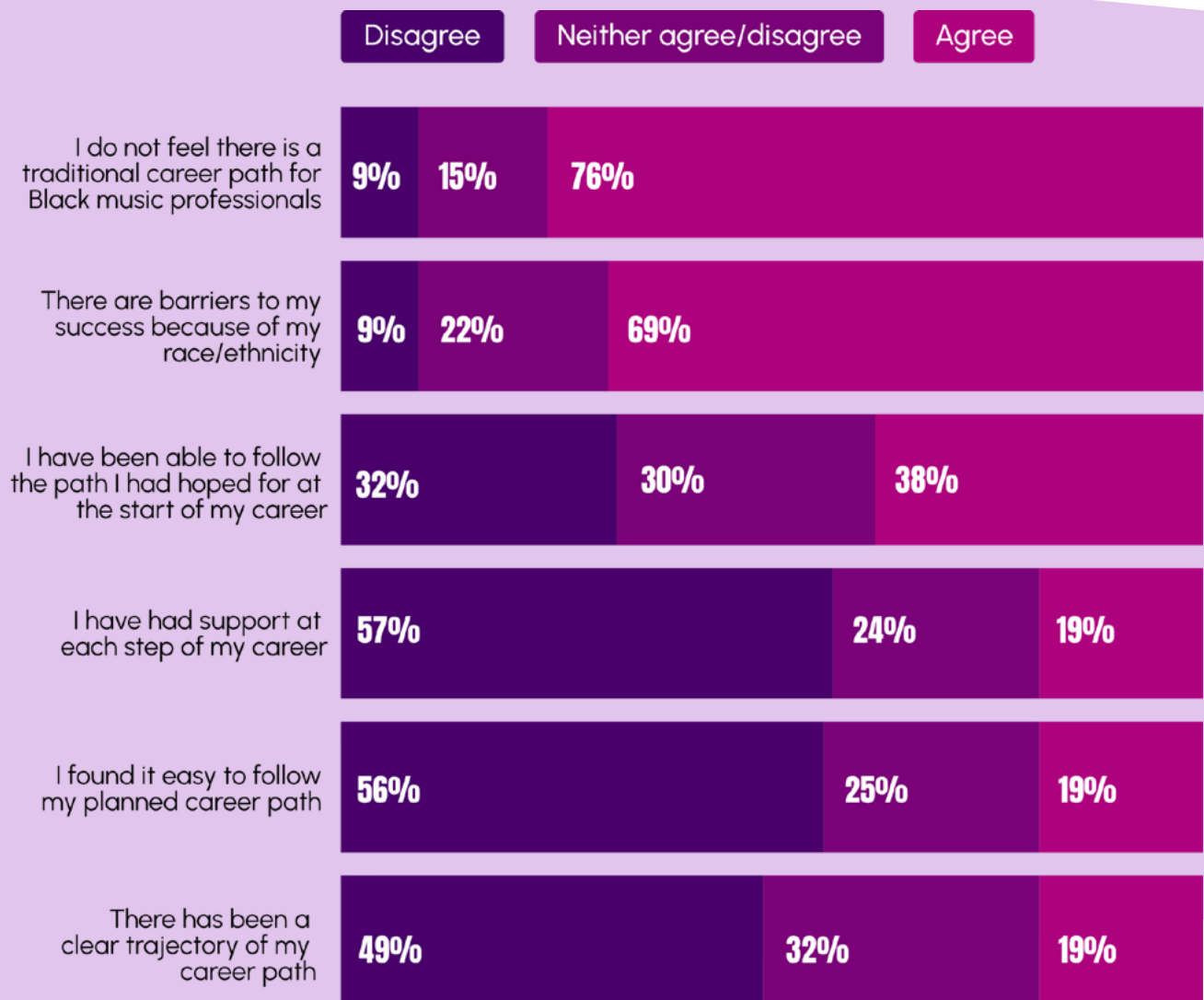
Traditionalism is perhaps one reason behind a lack of change in the classroom, but music education can only reflect diversity if it exists within the music industry. The music sector needs to take responsibility for their part in bringing about change. Several areas of note appear to be of particular help to the BAME community in music, supported by findings from both studies. Support and mentorship seem key. This could involve offering opportunities such as bursaries, scholarships, grants and other funding or support programs and providing access to leading professionals who can provide guidance for training and career development. Additionally, greater visibility of BAME professionals and creators across all sectors, at all levels is desired. More pressing is the need to explore and provide meaningful support for the mental health challenges experienced by Black and Ethnic Minority music creators and professionals, with particular attention to the needs of women in the industry. No doubt this survey has revealed some important areas of need which hopefully key players who value and wish to support ALL members of the music industry, will respond to.



FUTURE THINKING

Reflecting on their career paths specifically, more than three-quarters (76%) of Black music professionals in the survey do not think there is a clear or traditional path for them in the industry. In addition, more than two-thirds (69%) feel there are specific barriers to their success based on their race or ethnicity. Finally, 47% report that they have not been able to follow the path they had hoped for at the start of their career.

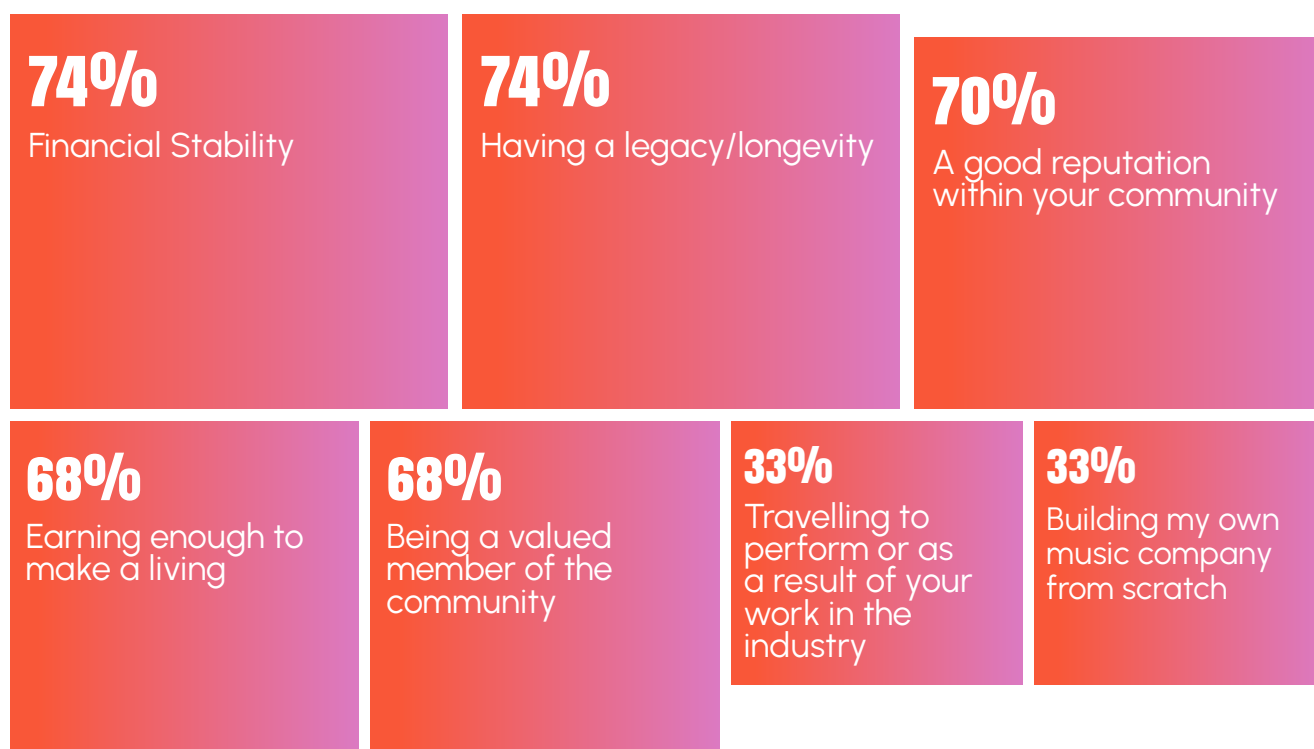
BLACK MUSIC PROFESSIONALS WHO AGREE / DISAGREE WITH THE FOLLOWING STATEMENTS



Looking at the support available to them, 19% of Black professionals said they had received help at every step of their career to lead them to the next stage. However, three times that figure (58%) said they did not.

Similarly, three quarters (**76%**) said they had to forge their own career path because of the lack of support in the industry. On the other hand, for white professionals, their trajectory in the sector seemed easier. 40% reported having been able to follow the career path they had hoped for at the start of their career, and 26% have had support at each step of their career.

THE BLACK MUSIC PROFESSIONALS IN THE SURVEY REPORTED THEIR TOP INDICATORS OF SUCCESS:



Based on these criteria, 77% of those participants who said financial stability is an important sign of success felt that they could achieve it within the music industry. In comparison, 94% believed they could have a legacy/longevity in the industry.

This data is different from the responses from white music professionals who rated 'being a valued member of the community' (73%) and 'having a good reputation within the community' (78%) as signs of success in the industry. These findings may indicate areas where Black music professionals struggle the most and highlight differences of perspective afforded to white music professionals in comparison to Black music professionals in terms of thriving or simply surviving.

"It's very rare to see another Black woman in the same position as myself. I often feel like an anomaly, so the idea that I can achieve success sometimes feels impossible (which is crazy because I HAVE achieved success but haven't been able to internalise it)."

REPORT RECOMMENDATIONS

Collaboration remains key to bringing about transformative change in the industry and addressing the inequalities highlighted through this report and others. The UK Music Diversity Taskforce's 10 point plan is an example of this collaborative approach.

The recommendations outlined reflect the issues highlighted in this report. These recommendations were specifically developed to enhance the experiences of both music creators and music professionals at all stages of their careers. In addition, they are intended to support other diversity recommendations for the sector and to be pursued collaboratively by sector employers, organisations and stakeholders.

ADDRESSING THE GENDER AND ETHNIC PAY GAP

1 The Music Industry to implement better transparency around the Gender and Ethnic pay gap by publishing an annual pay gap report – looking at gender and ethnicity – with an accompanying set of commitments to address gaps.

BREAKING DOWN BARRIERS TO PROGRESSION

2 Black Lives in Music partners and the wider music industry, including music education, to allocate budgets and implement a programme and training to increase diverse representation in middle and senior management working towards a quota of 30% diverse (race) and 50% (gender). Progress towards these goals will be reported to Black Lives in Music as part of the annual progress audit.

3 Education, diversity and inclusion/anti-racism policies and action plans to be in place in every music organisation.

4 Organisations to offer financial investment into grass root education, mentorship programmes and bursaries for Black Musicians – a list of programmes will be supplied by Black Lives in Music.

5 The wider music industry must commit to advancing equality and inclusion to address the race, gender and intersectional disadvantage and agree implementation of mechanisms to demonstrate the value-added activity supported through the stakeholder relationship. These recommendations could be implemented by working with organisations such as Black Lives in Music, The Black Music Coalition, ADD and Power Up to assist in changing their policies.

MENTAL HEALTH TRAINING AND SPECIALIST SUPPORT

6 Music organisations to conduct workshops, create safe spaces alongside signposting to organisations that work in the area of mental health support specifically for Black music creators and professionals. To work in conjunction with organisations such as Music MITC, Musica Therapy, Black Minds Matter, Music Support and Music Minds Matter.

7 The Music Industry to establish an anti-racism support service to tackle the issue of racism in the music industry. The anti-racism support service will provide a helpline available to Black creators and professionals who experience racism in the music industry. Also, providing referral and in-depth therapeutic support.

A JOINED UP APPROACH TO ERADICATING SYSTEMIC RACISM

8 The Music Industry (recording, trade bodies, education, orchestras and funders) to create an anti-racism manifesto and code of conduct across the music industry supported by the current UK Music 10-point plan. The music industry taking the lead on producing a code of conduct that individuals or organisations working in the music industries will agree to, will be a highly effective way of asserting a new vision to help eradicate racism across the music sector for the benefit of all those who live and work within it.



GLOSSARY OF TERMS

Ageism - discrimination against individuals because of their age, often based on stereotypes. (The National Multicultural Institute)

Ally - a person who takes action against oppression out of a belief that eliminating oppression will benefit members of targeted groups and advantage groups. Allies acknowledge the disadvantage and oppression of other groups than their own, take supportive action on their behalf, commit to reducing their own complicity or collusion in the oppression of these groups, and invest in strengthening their own knowledge and awareness of oppression. (Center for Assessment and Policy Development)

Anti-Racism - the work of actively opposing discrimination based on race by advocating for changes in political, economic, and social life. Anti-racism tends to be an individualised approach, which is set up to counter an individual's racist behaviours and impact. (Time's Up)

Bias - a positive or negative inclination towards a person, group, or community; can lead to stereotyping. (Thiederman)

Bullying - intimidating, exclusionary, threatening or hostile behaviour against an individual. (Sierra Club Employee Handbook)

Collusion - when people act to perpetuate oppression or prevent others from working to eliminate oppression. Example: able-bodied people who object to strategies for making buildings accessible because of the expense. (Adams, Bell and Griffin)

Colourblind is a term used to describe the personal, group, and institutional policies or practices that do not consider race or ethnicity a determining factor. The term "colourblind" de-emphasises or ignores race and ethnicity as a large part of one's identity. (The National Multicultural Institute)

Conscious Bias - in its extreme, is characterised by overt negative behaviour that can be expressed through physical and verbal harassment or through more subtle means such as exclusion.

Cultural Competence - refers to an individual's or an organisation's knowledge and understanding of different cultures and perspectives. It's a measure of an individual's or a workforce's ability to work with people of different nationalities, ethnicities, languages, and religions.

Cultural Sensitivity - being aware that cultural differences and similarities between people exist without assigning them a value. (Southeastern University)

Culture is a social system of meaning and custom developed by a group of people to ensure adaptation and survival. These groups are distinguished by a set of unspoken rules that shape values, beliefs, habits, patterns of thinking, behaviours and styles of communication. (Institute for Democratic Renewal and Project Change)

Discrimination - unfavourable or unfair treatment towards an individual or group based on their race, ethnicity, colour, national origin or ancestry, religion, socioeconomic status, education, sex, marital status, parental status, veteran's status, political affiliation, language, age, gender, physical or mental abilities, sexual orientation or gender identity. (Sierra Club Employment Policy, Employee Handbook)

Diversity - psychological, physical, and social differences that occur among any and all individuals; including but not limited to race, ethnicity, nationality, religion, socioeconomic status, education, marital status, language, age, gender, sexual orientation, mental or physical ability, and learning styles. A diverse group, community, or organisation is one in which a variety of social and cultural characteristics exist. (The National Multicultural Institute)

Equality - evenly distributed access to resources and opportunities necessary for a safe and healthy life; uniform distribution of access to ensure fairness. (Kranich)

Ethnicity - a social construct which divides people into smaller social groups based on characteristics such as values, behavioural patterns, language, political and economic interests, history, and ancestral geographical base. (Adams, Bell and Griffin)

Gender - the socially constructed ideas about behaviour, actions, and roles a particular sex performs. (The National Multicultural Institute)

Gender Identity - a personal conception of one's own gender, often in relation to a gender opposition between masculinity and femininity. Gender expression is how people externally communicate or perform their gender identity to others. (The National Multicultural Institute)

Neurodiversity - refers to the variation in the human brain regarding sociability, learning, attention, mood and other mental functions. (Thomas Armstrong, author of *The Power of Neurodiversity: Unleashing the Advantages of Your Differently Wired Brain*).

Racism - individual and institutional practices and policies based on the belief that a particular race is superior to others. This belief often results in depriving specific individuals and groups of civil liberties, rights, and other resources, hindering opportunities for social, educational, and political advancement. (The National Multicultural Institute)





LITERATURE REVIEW

This literature review captures recent efforts to understand the experiences of Black music creators and music industry workers, as well as looking at issues of representation in the UK and US music industries, to foreground Black Lives in Music's 2021 survey of Black music creators in the UK.

This review highlights that systematic racism remains a strong concern for the music industry at all levels, but in particular because of its continuing damaging effects on Black artists and Black music. Intersectionality is highlighted as a particular challenge within the music sector, with gender, and Black women, in particular, experiencing the greatest disadvantage in the industry. This report seeks to draw out the evidence from the survey. Particularly where they relate to the review findings and conclusions in addition to reporting the data in its own right.

Recent research in the US shows that the business side of the music industry is still "A White Man's World" by Horn (2021). The team of researchers from USC's Annenberg (2021) Inclusion Initiative analysed staff profiles at 119 music companies spanning publishing, radio, live music and record labels, capturing information on over 4000 music executives. They found a significant lack of representation of both women and Black people within these companies. This is in stark contrast with the visible gender and ethnic diversity amongst performing artists in the same ecosystem of popular mainstream music.

There is improvement in the UK - albeit slow - with a more diverse generation of young workers entering the UK music industry. However, according to a series of biennial studies by UK Music (2020), the change is less significant at the top. This is mirrored by an analysis of UK music trade bodies that found just 5 out

of 185 seats across 12 boards, and just 2 of a possible 118 employed positions in teams or executive teams at the same trade boards were currently held by Black women.

While there has been an increase of almost 7% for ethnically diverse apprentices and interns according to UK Music (2020) - from 35.2% in 2018 to 42.1% in 2020, making it the most diverse tier of the workforce - the senior workforce was just 2% more diverse at 19.9% in 2020. This is an important distinction, given the possible barriers to career progression and the precarity and low pay of apprenticeships and internships. The most significant increase in ethnic diversity is in entry-level positions (approximately 12%), suggesting that the pathway from apprenticeships and internships is working.

Zooming in on the experiences of Black music creators, a 2021 survey by PRS found that 78% of applicants to a targeted funding scheme for Black creators, Power Up, had experienced racism. Over half of all applicants felt that the industry discriminates against Black artists, and 76% thought that the industry does not invest enough in Black artists. This survey also found that Black women felt disproportionately disadvantaged compared to Black men.

These issues extend beyond the music industries - arts and media centre, Watershed (2021) workforce audit in 2020/21 showed an overall representation of just 2% in 2020/21, increasing from 1% the previous year.

The culmination of these experiences of discrimination, visible under-representation and lack of role models present significant issues for the music industries as negative experiences could deter ethnically diverse, specifically Black, musicians from entering the sector.

HISTORICAL CONTEXT

In order to address the issues surrounding racism within the British music industry, it is crucial to understand and document historical, institutional and systematic racist practices embedded within the music industry's culture and draw sociopolitical parallels from these findings within British wider society to understand the data collated within this report fully.

Music is the soundtrack to our lives, and this paper will begin by tracking the lineage of Black music within the UK over the last century and the influence it has had on British popular culture. As part of this research, Stevens (2021) "Is the UK Music Industry Institutionally Racist?" paper helped to contextualise some of the issues surrounding racism that have been prevalent within the UK and, by extension, the British music industry as a mirror of society. Finally, this section will chart the trajectory of Black music from the 1920s to the arrival into Britain of Windrush generation migrants from the Caribbean shortly after the Second World War and from Africa from the 1950s through to today. In tandem, this section will highlight the sociopolitical issues that have affected several generations of Black artists and executives in this country.

The history of Black music in the UK dates back hundreds of years, and acclaimed author, journalist and historian Bradley (2013) intricately charted the lineage of Black music in the UK in the last century in his research. This research started from the First World War in 1919 with the birth of Jazz and Blues in the UK. Then through to the Ska, Calypso in the 60s and Soul and Reggae scenes in the 70s and 80s. The evolution of these genres to influencing homegrown fusions of Black Music in new artforms created from first and second-generation Black Brits such as Lovers Rock, Jazz-Funk, Drum n Bass, UK Garage, Dub-Step and Grime. Bradley highlighted the Windrush Generation's arrival in 1948 and Calypsonian Lord Kitchener's now-infamous performance of "London Is The Place For Me" as a seminal moment for Black music in this country that encapsulated the start of mass immigration from the Caribbean. In parallel, the Government reached out to several other Commonwealth nations, including across the African continent, to help with the nation's regeneration after the Second World War.

Unfortunately, the socio-political context that Black artists and executives were forced to navigate throughout the decades has mirrored that of Black people within society. At the Access All Areas webinar (2020) on the topic of racism & diversity in the UK music industry, Unstoppable Music's CEO Ben Wynter made the point that the music industry merely mirrored

British society's issues surrounding racism and diversity. Stratton & Zuberi's (2016) cite the race riots in Notting Hill in 1959 that helped birth the world's second-biggest carnival and brought sound-system culture from Jamaica to the UK. In the next decade, Stratton & Zuberi note the Rock Against Racism movement was born in the '70s after issues including housing and unemployment for Black people and the Police's 'sus' tactics indiscriminately harassed young Black males. In addition, the explosion of pirate radio and the emergence of blues party culture throughout the UK throughout the next two decades due to racism, which restricted young Black people from being admitted to predominately white nightclubs. Lee John, the lead singer from the legendary chart-topping British RnB group Imagination, spoke publicly about the insidious racism within this country's music industry in the '80s.

As a consequence of the lack of promotion for Black music genres within the UK from mainstream media outlets, DJ Target (2018) discussed pirate radio's importance and popularity within his book "Grime Kids". Pirate radio stations helped nurture and propel new homegrown Black music genres with hybrid offshoots of House, Reggae & Hip-Hop such as Jungle, UK Garage, Dubstep and Grime in the '90s and '00s. Bradley (2013) highlighted the emergence of pirate radio stations throughout the country playing Black music starting in the 1970s due to the lack of mainstream radio support of genres such as Reggae, Soul and Hip-Hop.

The format of Urban radio in America in the '90s eventually found its way to the UK. With it came Urban music departments with Black music's rebranding to Urban to make it more palatable. Stroud (2018) said the decision to use the term 'Urban' rather than Black came from influential New York radio presenter Frankie Crocker, who was also program director at America's most powerful Black music radio station WBLS. McEboy (2020) says the programming decision was made during Hip-Hop's explosion to convert to the new format to 'Urban' radio stations. The rationale was that the 'Urban' format was less controversial and more acceptable to white corporate advertisers, distancing themselves from the newer, more contentious and political genre.

This new radio format led to Britain's first Black-owned commercial radio network. Known as Choice FM, they operated three FM frequencies in London and Birmingham, helmed by Patrick Berry and Neil Kenlock. However, its Kenlock (2013) view that the Government misled Choice management in the late

90's encouraging them to invest in Digital Radio (DAB) stations rather than pursuing lobbying for a London wide frequency. Due to the slow take up of this new technology and the significant finances behind this investment, the board sold the station to the nation's biggest radio group, Capital, in 2004 to ensure Choice's long-term future. Capital Radio Group was later purchased by Global, which in 2013 rebranded the station from Choice to Capital Xtra.

Consequently, Kenlock believes Global breached OFCOM regulations by watering down the format. These rules required the station to provide music, news and specialist programming for the Afro-Caribbean community of London. Still, Global cut all Reggae, Gospel, RnB and Soca specialist shows, and local news output targeting the Black community. Wolfson (2013) described the changes at Choice FM and the national Black music station BBC Radio 1Xtra, which removed the Black music branding from the station identity as "a purposeful attempt from radio to divorce music from its culture, politics and lineage".

In the 1980s, another new form of Black music was born with House music in Chicago, USA. This new genre exploded in the UK in the early '90s was rebranded as 'Dance' music to make it more palatable to mainstream audiences. Black female vocalists were at the forefront of this new genre exploding in Britain, as Stratton & Zuberi (2016) dissect. However, over the years, as Baggs (2020) uncovered in their report, many Black female vocalists such as Kelli-Leigh were used for their vocal talent. Still, they were replaced by the labels under the guise of not being commercially viable. This unethical practice of either not crediting the original Black female vocalists publically or replacing Black singers with a White female who would lip-sync the vocals, Baggs stated, is sadly commonplace in Dance music over the last two decades. Baggs (2020) quoted Kelli-Leigh, "You get to a point where some things just don't seem like a coincidence anymore. They can't be. You're not acknowledged."

The marginalising of Black female vocalists has been common practice over the years within the British music industry. However, in the last year alone, other high profile Black female vocalists motivated from last year's Black Lives Matter protests after the death of George Floyd felt motivated to tell their story and speak out. For example, Aubrey's (2020) report highlighted the racist experiences that Keisha Buchanan, lead singer of the Sugarbabes, sadly faced that left her tragically needing therapy. In another incident, Beaumont-Thomas (2020) highlighted former X-Factor contestant Alexandra Burke's awful story. Throughout her career, she was asked to conform to European standards of beauty by white music executives. Burke stated that she was advised to "bleach her skin, not wear braided hair and tailor her music to a White audience".

In the early 2000s, Black music artists from both the UK and internationally had their ability to perform live in London restricted by the Metropolitan Police. The Police then pressured venues to comply with this policy, and hundreds of high profile events from mainly Black independent promoters were cancelled at the last minute across the country for over twelve years with no explanation based on the race of the performers. According to Nersessian (2017), the Met Police launched a risk assessment form known by its code of '696' in 2005, specifically targeted events that featured DJs or artists from various Black music genres such as Hip-Hop, Reggae and Grime. The format of this risk assessment was then further duplicated by Police forces in the nations major cities. Thankfully, after a decade of campaigning, the Mayor of London, Sadiq Khan, called for a review of the racist policy. Consequently, the Met Police and other forces around the UK then abolished the controversial risk assessment just four years ago.

Artists complaining about unfair contracts have been prevalent throughout the history of recorded music. Back (2000) stated that "Soul singers often received shoddy treatment from label owners and were too often subjected to crass exploitation". In 2020 Leight (2020) reported that "there are myriad of techniques that the music industry, run predominantly by rich White executives uses to profit off Black art". With BMG's recorded music and publishing division, Savage (2020) states that "BMG uncovered evidence that some black artists were paid less than their white counterparts". Savage cites BMG CEO Hartwig Masuch commenting that "virtually all pop and rock music has its roots in Black music, yet music's history books are littered with tales of discriminatory treatment of Black musicians".

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