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**Henley Business School**

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**An assessment of the attitudes and practices of employers within the UK music industry towards equality and diversity**

**By**

**Vick Bain**

Management challenge submitted in partial fulfilment of the requirements for the degree of

Master of Business Administration

**EXECUTIVE SUMMARY**

This paper argues that the UK music industry is an unequal sector to work in, despite the outward facing gloss of multiculturalism the Top 40 Chart presents. **Denial is a key factor in the perpetuation of prejudice and work needs to be done to ensure the music industry acknowledges the poor representation of women, ethnic minorities and disabled people throughout its ranks, particularly at senior levels.** In light of this environment this paper’s main research aim was to uncover the *attitudes and practices* of employers within the music industry towards equality and diversity. The survey instrument developed, based on the work of diversity academics Tatli and Özbilgin, asked comprehensive questions to find out what leaders of music businesses really think about equality and diversity and how those beliefs then impacted their businesses.   
  
**The primary research revealed a poor level of support for equality and diversity activities throughout the music industry**; only 43.4% of music businesses have an equality and diversity policy, far below average (CIPD 2006, Focus Consultancy 2008). Suprisingly it was discovered that in many companies with an equality and diversity policy their initiatives went no further and in fact often led to less diverse workforces, indicating lip service and not meaningful support. Very few of the organisations here reported to their boards on diversity initiatives; only 6.7%. Monitoring is essential; as Giovannini (2004) states ‘what gets measured gets done’. At present only 21.7% music organisations monitor demonstrating few of them can really state with authority whether their activities are actually having an impact or not.   
  
However there is hope for the music industry. What this research has revealed is that **the main component necessary for a more equitable working environment is a strongly supportive attitude towards equality and diversity from the leadership.** The data demonstrates that having a strongly supportive culture halves the numbers of organisations who have no women working in them at all, increases the overall female workforce of an organisation by 3%, the senior management workforce by over 20% and at director level by 17%.   Having strong organisational support increases the number of organisations who employ black and minority ethnic (BAME) staff by 5%, increases the overall BAME percentage employed by 4.5% and increases senior management BAME staff by 12%.  There were also a small number of organisations who stated their equality and diversity initiatives had had a transformative impact on their businesses; these companies had an even greater corresponding increase in their overall female and BAME workforces.   
  
**Seven recommendations are made that will help to persuade music industry leaders that change is necessary, possible and beneficial.** These actions will directly lead to fairer work environments and also bring transformative business benefits, such as greater innovations and increased cost savings. When all of these constituents are in place equality and diversity policies can start to make a difference to an organisation and as clearly demonstrated by the findings here the results can be *transformational*.

**ACKNOWLEDGEMENTS**

This paper is dedicated to my children, Rowan and Amber Bain. They have been my inspiration and focus throughout this process and they have encouraged and supported me in ways they may not even be aware of. I am truly grateful to them for their patience and hope I have inspired them in return.

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## 1 INTRODUCTION

## 1.1 Background

‘*Imagine, for a minute, a workplace where everyone is the same. All of the workers are of the same ethnicity, gender, educational background, and socioeconomic standing. With a team full of people essentially cut from the same cloth, where do the new ideas come from? How will the company ever be able to see things from a different point of view?*’

Research and Markets (2010:2).

In a business context the definition of ‘diversity’ is taken to mean being aware that every person is unique not only because of their visible differences like race, age or gender, but also non visible differences like religion, social class or mental health. The definition of ‘equality’ is that of accepting, valuing and respecting these differences and ensuring that all people are treated equally regardless of these differences.    
  
The modern evolution of equality and diversity awareness in the workplace sprang out of the civil rights movement and equal pay campaigning for women in the late 1960s, both in the United States (US) and the United Kingdom (UK). This led to the vigorous enforcement of affirmative action in the 70s, equal opportunities laws in the 80s, corporate social responsibility practices in the 90s and this past decade the development of all of these strands into what is known as diversity management (Kandola 2009). This has been supported by a series of Equality Acts in the UK; the last coming into law in October 2010. This most recent legislation was brought in to strengthen and simplify previous complexities. It outlines nine protected characteristics for which it is unlawful to discriminate against and also explicitly prohibits unfair treatment in the workplace.   
  
Diversity management scholarship as a main body of work developed around these legal movements. As a consequence of the legislation there are no serious scholars arguing against the concept of diversity in itself, and thus supporting discrimination; the arguments are more subtle and centre around the ways in which diversity management methods should be implemented, and how they can be encouraged and supported in businesses and the consequent benefits or negatives that these processes bring about.   
  
There are a wide range of topics that make up diversity issues in the workplace. These range from the focus from equality to diversity, the causes and manifestations of discrimination, the history of diversity practices over the past few decades and Government policies and their consequences to organisational psychology. Perhaps the most contested debate in diversity management research is the bottom line ‘business case’. This is still being argued out with a substantive body of work supporting it and the climate in which it can prosper (Tatli 2009) but an equally growing body of work suggesting the benefits are not so clear cut (Diversity Research Network 2000). However there is a growing movement that states there does not have to be an obvious profitability in diversity practises; it is simply the right moral thing to do.

## 1.2 Research Focus

Diversity in the music industry is a problem. As far back as 2004 the Workforce Development Plan put forward by the National Music Council stated there was a need for greater diversity in the music industry’s workforce. They made nine recommendations specifically regarding diversity, including the appointment of diversity champions and the mapping of diversity trends in the industry. Creative and Cultural Skills (CC Skills, the Government skills council focussed on the UK’s creative industries) took on this work and implemented analysing the constitution of the workforce every two years. The result was the Music Impact and Footprint 2006. This drew on data analysis from the Office of National Statistics and was the first sector specific research into the music industry which highlighted homogeneity. CC Skills has since published these figures every two years (2006, 2008, 2010) and demonstrates the music industry is not representative of cultural or gender diversity. A typical snapshot of the current UK top 40 singles shows, in May 2011, a smorgasbord of multiculturalism; only 23% are performed by people of white British origin (Appendix A, Official Charts Company analysis May 2011). And yet 92% of the UK ‘music industry’, i.e. the behind the scenes workforce, is white. In London where 25% of the UK music industry is based, 35.2% of the population are from black, Asian and minority ethnic (BAME) backgrounds (Office of National Statistics 2011) but consist of only 20% of the workforce.   
  
Another startling statistic from the CC Skills 2008 Music Impact and Footprint research is the fact 66% of workers in the music industry are male and in some sections, such as management, this is as high as 77%. In London the average cross music sector statistic is a 70% male workforce. With women now making up 49.4% of the workforce nationally (Institute of Leadership and Management 2011) there is an obvious disparity in recruitment to these sectors, with many jobs within the music industry being regarded as ‘male only’. In fact it is only in sectors such as construction and the retail motor industry where there are fewer women (GHK Consulting 2006). There is demonstrably discrimination in recruitment within the music industry.   
  
So why is this an issue? Promoting diversity means taking a stand against discrimination and exclusion. Promoting diversity means opening up the workplace to all regardless of background. The benefits of creating environments where no-one is discriminated, harassed or victimised are self-obvious; workers will be recruited and treated fairly and encouraged to reach their own best potential. Ultimately, as the UNESCO Declaration on Cultural Diversity (2001) states ‘Policies for the inclusion and participation of all citizens are guarantees of social cohesion, the vitality of civil society and peace’.

There have been various music industry documents published over the past decade which have called for more work to be done on improving diversity. The National Music Council Workforce Development Plan (2004), the Creative Industries Summit (2007) and more recently Liberating Creativity (2010) all call for greater action on diversity. The Creative Industries Summit organised by the Department of Culture, Media and Sport (DCMS) (2007) highlighted the music industry’s poor record on diversity and expressed the view that ‘some hard work needed to be done to improve diversity’. Recommendation 6 of the UK Music’s Liberating Creativity strategy paper states ‘UK Music will also develop an industry wide diversity code of practice’ in order to address the fact there are ‘few opportunities for minority groups to build powerful relationships and networks with each other to create influence’.  
  
An organisation called the Alliance for Diversity in Music and Media (ADMM) has been formed to promote a greater awareness of and participation in addressing these issues within the UK music industry. ADMM have agreed that it would be beneficial to the music industry for it to establish an Equality and Diversity Charter for the music industry and have set up a working group in order to create it. To function properly research is required in order to assess what employers within the music industry are thinking and doing about this topic right now. Thus, when ADMM start to get companies on board signing up to their Charter, they can periodically assess progress made at an industry wide level. What is currently not known is what companies in this sector are already doing to acknowledge and address diversity. A thorough review of diversity surveys conducted in a range of sectors throughout the UK reveals a gap in any of the creative sectors. Therefore a survey of the music industry is required which will assist ADMM in its work.

## 1.3 Overall Research Aim And Individual Research Objectives

The primary researchable objective of this research is to assess the attitudes and practices of employers within the music industry towards equality and diversity. This will be done by two methods; a comprehensive academic literature review and the collection of empirical data through a fixed method strategy. Specifically the objectives of the research are to:

1. Research the main theories and concepts of equality and diversity in the workplace
   1. From equality to diversity
   2. Manifestations of discrimination
      1. Prejudice
      2. Gender
      3. Race and other protected strands
      4. The glass ceiling
   3. The business case
   4. Changing the desirable norm
      1. Diversity policies
      2. Initiatives
      3. Measurement
2. Critically evaluate existing diversity diagnostic tools and create a fit for purpose equality and diversity questionnaire for the music industry
3. Through analysis of the resulting data, assess the current behaviours and attitudes towards diversity in the music industry and the corresponding outcomes

By achieving these individual research objectives the overall research aim will be reached.   
In order to do this there is a need to identify as many music industry organisations as possible in order to survey them. This will be conducted through CC Skills definitions. Their bi-annual surveys classify the music industry as having the following sub sectors:

* Live performance
* Production, retail and distribution of musical instruments / audio equipment
* Retail and distribution of recordings
* Recording
* Composition of musical works and music publishing
* Promotion, management and agency related activities

The total number in employment in this sector totalled 124,420 in 2010. 35.73% are self-employed; therefore 79,965 work in 7,903 businesses of varying sizes. 92% of these businesses, 7,271, employ less than ten people (CC Skills 2011); thus 632 employ ten or more. This research has directly targeted all sizes of businesses.

## 1.4 Value Of This Research

There has been a marked increase in research into diversity in the past few decades. Sectors that are keenly working to improve diversity include local government and the Civil Service, construction, police and armed forces, NHS and healthcare provision and banking and finance. Most large employers now have visible diversity programs with public commitments to fairness and publish their benchmarking results through organisations such as Opportunity Now. However out of the 11 sectors the DCMS has identified that make up the ‘creative industries’ only broadcasting, film and publishing are tackling the lack of diversity in their sectors. The music industry has remained strangely silent on this issue; many employers steadfastly refusing to admit there is a problem. Leading diversity academics Tatli and Özbilgin (2010: 17) state ‘In the arts and cultural sector, willingness for change requires the gatekeepers to become aware of the inequality problematic in their institutions as well as in the sector in general. One of the most important obstacles to change in the sector is the invisibility and legitimacy of inequality.’

CC Skills has done a good job at providing the over-arching statistical picture but there has been no in-depth sector research into current thinking, attitudes or publicised programs to counter discrimination in the music industry. Therefore the value of this research is that the survey will reveal details of employers’ attitudes in the music industry that have never been analysed before. By analysing these attitudes for the first time much can be gleaned as to the extent of hidden discriminatory practices. Hopefully this will serve as a wake-up call to the music industry that attitudes need to change. This work will therefore contribute to the body of knowledge that is just developing about the creative sector.

## 1.5 Outline Structure

Chapter 1 Introduction

This chapter provides background information on the topic of diversity. It then states the specific research focus and the overall research aim as a result of completing three stated individual research aims. The value of the research is also specifically identified.

Chapter 2 The Literature Review

This chapter reviews the history and picks out the main themes of equality and diversity issues in academic and practitioner thinking.

Chapter 3 Research Methodology

This chapter explains the research methodology; the instrumentation used and why.

Chapter 4 Survey Findings: Description, Analysis and Synthesis

This chapter reveals the findings of the survey through extensive data analysis.

Chapter 5 Conclusion

This chapter states the conclusions of the findings and makes recommendations.

## 2 THE LITERATURE REVIEW

## 2.1 Introduction

‘*As a source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as biodiversity is for nature’*.

From Article 1 of the UNESCO Universal Declaration on Cultural Diversity (2001).

The diversity of humanity is acknowledged and honoured by people throughout the world. The same is becoming true of the organisations for which we work. The movement for this, supported by rigorous academic research is now known as ‘diversity management’. Diversity management scholarship is based on the many theoretical constructs around this subject which spans varied specialisations; economics, social science, psychology, career development and business management.

One fundamental debate pervading diversity management scholarship from the micro (personal) to the meso (organisational level) to the macro (economic environment) is the idea of whether we are truly able to make our own choices (individual agency) or are coerced by society. Kandola (2009) is of the assertion change can be brought about in organisations by starting with the individual, Noon (2007) that change needs to be focussed on the power structures of organisations. Another focus for research are issues surrounding work home life balance. One faction strongly asserts that women willingly choose to stay at home to raise children (Hakim 2007). The other that women are not responding to choice but the pressures of society to conform (Crompton and Lyonette 2008).

The ‘business case’ for diversity is still being fiercely researched and argued out with a growing body of work supporting it (McKinsey and Co 2007) but an equally growing body of work suggesting the benefits are not so clear cut (Diversity Research Network 2002). These arguments demonstrate a need for a diagnostic check that can enable an organisation to measure its improvement; this paper looks briefly at the main formats available.

## 2.2 The Main Theories And Concepts Of Equality And Diversity In The Workplace

### 2.2.1 From Equality To Diversity

Equal rights for ethnic minorities and women were initiated within US law with the Civil Rights Acts of the 1960s. These laws stood against ‘Jim Crow’ Laws in the US, which stated that people could be ‘equal but separate’. In the UK legal action was a decade slower. Most recently the 2010 Equalities Act has simplified and brought all previous legislation under one unified law. In the US these anti-discrimination laws led towards a movement of affirmative action. In the UK however this concept has always been resisted as it brings about the belief it fosters reverse discrimination – i.e. that preferential treatment to particular groups violates the rights of others and has therefore not achieved mainstream acceptance. The emphasis away from quotas towards promoting an appreciation of diversity has been an important movement over the past twenty years in the UK in Human Resource (HR) management.   
  
Cox (2001), Greene et al,.(2005) and Noon (2007) question whether this re-emphasis has made a real contribution to business success; there is as yet no empirical evidence that diversity management is any more advantageous than traditional equal opportunities. But for the most part it has been regarded as a positive direction. ‘Managing diversity involves a more proactive and inclusive agenda than minimal compliance with equal opportunities legislation’, the Chartered Institute of Personnel and Development (CIPD) (2006: 3). Kandola (2009), Liff (1997) and Thomas (1990) all regard diversity management as an improvement on equal opportunity policies with its association with affirmative action, which is often viewed as procedural and simply seen as basic legal compliance without adding value to the organisation.

### 2.2.2 Manifestations Of Discrimination

#### i Prejudice

According to the Institute for Employment Studies (2001: 2) within a few years ‘20 % of the UK’s full-time workforce will comprise white, able-bodied men under 45’. This means the working population is undergoing a dramatic demographic revolution. However research indicates there are still inherent prejudices throughout our society. The Macpherson Report (1999) stated that institutional racism comes from a lack of understanding, ignorance, mistaken beliefs, unfamiliarity and racist stereotyping. Harassment, banned under law but judging by the cases brought to court each year, still disappointingly part of our society. ‘Victims of harassment and bullying report a variety of feelings, such as humiliation, loneliness, depression and dread, which can impair motivation and performance, and lead to absenteeism and ill health’ Pearn Kandola (2004: 4). This bullying transcends all protected characteristics but is often focussed on gender. Hunt et al,.(2007: viii) undertook a sexual harassment literature review. They found impacts similar to Kandola; ‘illness, humiliation, anger, loss of self-confidence, decreased job performance and satisfaction, and psychological distress’.

They found it is often organisations who ‘allow’ this to happen through a culture that permits low level forms of abuse which are explained away as normal behaviour; from tacit support to outright denial. Wajcman (1998) found within a male dominated social context traditional forms of management prevail and so abuse is explained away. Whole organisational sectors also traditionally practice genderisation of work roles; i.e. what sex does what role. Thus women are often consigned to menial and administrative roles, men roles of authority. This is clearly demonstrated in the music industry by 77% of those in A&R and agency management roles being male (CC Skills 2008).

Kandola warns ‘to tackle issues of racism and sexism in organisations we need to first acknowledge that they exist’ (2002: 5). He also declares (2009) that prejudice starts with the individual and if guided through a process of realising their unconscious biases change can be brought about. Noon (2007) and Kalra et al,.(2009) claim that a lot of practical diversity management wrongly focuses on individualism rather than the power structures of inequality. Liff (1997) wisely suggests that there should be a combination of both processes; that there are two distinct strands to managing diversity approaches, one focusing on individual differences, the other on social group characteristics.

#### ii Gender

Gender discrimination is demonstrated by the median pay gap between men and women which was 19.8% in 2008 (Office of National Statistics). The Women and Work Commission’s (WWC) Gender Pay Gap Analysis (2006: vii,viii) reports that ‘women who work part time earn 32% less than the median hourly earnings of women who work full time and 41% less per hour than men who work full time’. When researching employer’s attitudes towards women it was revealed that (p32) ‘20% do not ensure that men and women who are in the same jobs (or do work of equal value) are paid the same. Owners admitted that men and women are frequently managed differently though recruitment, selection, training, payment and promotion processes…and 44% altered their interview questions depending on the gender of the candidate’. And this is 36 years after the Sex Discrimination Act.

Other academics researching the negative effects of gender discrimination in the workplace include Gatrell (2008), Lewis and Simpson (2010), Neal-Smith and Tom Cockburn (2009) and Orser and Leck (2010). This extensive body of work reveals the extent to which one’s gender effects one’s entire career. As Gatrell (2008: 3) succinctly states ‘despite their increased entry to higher education, women still experience restricted career opportunities on the basis of their potential maternity’. These studies all reveal the complex contemporary societal attitudes towards women in the work place and the devastating impact these attitudes have on women’s lives. The WWC estimates that the difference in the lifetime earnings of men and childless women is just under £250,000 for the mid-skilled female worker. A not insignificant sum and one that consigns many women to poverty in their old age. These attitudes are prevalent from the largest organisations to the smallest. The music industry has a large percentage of SMEs and thus attitudes towards diversity are particularly important in this group; we can safely presume SMEs no matter what sector face similar challenges. Bevan et al,.(1999) found high diversity awareness in SMEs. But more recently research conducted by Demos (2007) and Woodhams and Lupton (2006) found a lack of basic HR management in SMEs; that they were reactive, non-strategic and had little diversity awareness. Which means that the situation for women working in the music industry could be damaging for their long term economic welfare.

#### iii Race And Other Protected Strands

The second most visible area of discrimination is race. There is an extensive body of work outlining BAME discrimination and its evidence in the workplace. Bradby (2010), Catalyst (2004), Griffith et al,.(2007), Rolfe et al,. (2009), Thomas (1990) and Uslaner (2010) are examples of recent researchers outlining the impact this can have on entire communities. Hoque and Noon (1999) reported that race bias in job applications had markedly decreased but more recent research by Wood et al,.(2009: 1) stated ‘that there are ethnic penalties in employment in Britain is a well-established fact’. They found that ‘the net discrimination in favour of white names over equivalent applications from ethnic minority candidates was 29%. This level is both high and statistically significantly different from zero’ (p3).

Research for the Department of Work and Pensions (Heath and Cheung 2006) describes poorer outcomes for BAME groups in terms of rates of unemployment, the level of work attained and rates of pay. They also reviewed the British Social Attitudes surveys which report on self-perceptions of prejudice. They describe ‘the chill factor’ and reveal higher levels of prejudice, direct and indirect, in the private sector, where there are still little established levels of diversity awareness, training and monitoring and thus lower percentages of BAME workers. This is relevant for the music industry which is composed primarily of private enterprises. Race for Opportunity’s Ethnic Minorities in Media (2008: 10) report asserts ‘ethnic minorities make up 5% or less of the workforce in animation, computer games, offline multimedia, studio and equipment hire special physical effects and film distribution’ and The Work Foundation (2007: 17) reports ‘in at least three DCMS sectors – radio and TV, advertising, and music, the proportion of BAME workers is less than half that in the rest of the workforce’. They further warn (p 18) ‘it is perhaps in terms of class that exclusion is both apparent and often unremarked on. The creative industries may embrace new economic activities, but they are based on the oldest dynamics of the UK labour market, tightly bound social networks, often formed in higher education, narrow points of entry and, in many cases, unpaid labour.’

As many BAME communities are held in poverty most are classified as ‘working class’. The Work Foundation claims that this narrowing of class will act as a hindrance to cultural creativity in the UK and will therefore be in danger of losing the competitive advantage we value. This is again echoed in further CC Skills research ‘institutional racism and class discrimination are perceived to be still widespread’ (2010: 14). They point out that within the music industry ‘there remain inequalities in areas such as wage, career level, qualification level and regional variation’.

The situation is also statistically worse for that of disability. Suprising when a large portion (19%) of the population is classified as having a disability (The National Statician’s Annual article on Society 2008). The Disability Discrimination Act (2005) defines disability as 'a physical or mental impairment which has a substantial and long-term adverse effect on a person's ability to carry out day-to-day activities’. The Equality Challenge Unit (2010) found direct evidence of disability discrimination in work placements and Demos (2007: 39) found ‘disabled people are 29 percentage points less likely to be in work than non-disabled people’. And yet frustratingly these issues are clearly able to be dealt with. Woodhams and Corby (2007) found that proactive HR measures to encourage disabled employment, including positive discrimination, had a significant impact on disabled employment.

#### iv The Glass Ceiling

The traditional, neoclassical economic theory, also known as human capital theory, is that people work in jobs that are reflective of their qualifications and experience; i.e. what they can bring to a meritocratic market. This is clearly not the case. The glass ceiling is the colloquial term used to describe the inability of certain sectors to achieve promotion to the upper echelons of organisations. Diversity Works for London (DWL) (2008) reports that the pay gap widens in London to 23%, but is largest amongst higher earners; a 32% gender pay gap among the top 10% of earners. It appears that while the labour market has opened up to women out of necessity, most low paid and repetitive work is now consigned to women who continue to be excluded from the professions and senior managerial roles (Wirth 2002). Wood (2009: 616) in a ten year longitudinal study found gender stereotyping was prevalent in the organisations which she was studying and that men were viewed as having a higher value and status which ‘created significant barriers for women in management’. Broadbridge and Hearn (2008: S45) echo these findings, they found that ‘power relations between men and women in management remain unequal, and especially so at high levels’. This assertion is also backed up by Martin et al,.(2008) who revealed that women directors are generally found in smaller firms and only one in 226 of larger firms have a majority of female directors. Cranfield School of Management (2011) quote the Female FTSE 100 Report which reveals just 12.5% of FTSE 100 directorships are held by women. And yet Research by McKinsey and Company (2007) has demonstrated a positive correlation between a company’s performance and the proportion of women serving on its executive board; thus making discrimination not only morally wrong but bad business sense too.

The situation is, not surprisingly, revealed to be even worse for the intersectionality of both race and gender (Styhre and Eriksson-Zetterquist 2008). Intersectionality is the concept of multiple discriminatory categories of inequality. The Sex and Power Index (2007) reveals that BAME women make up just 0.4% of FTSE 100 directors, despite the fact that they comprise 5.2% of the population and 3.9% of the labour market. As they aptly state (2008: 16) ‘the glass ceiling is low for most and lower for some’. Tatli and Özbilgin (2010: 3) argue ‘inequalities are not necessarily experienced in a cumulative manner’ and that it is more properly explained by ‘what Collins (1990) calls the matrix of domination’ (p4). Tatli and Özbilgin coherently use intersectionality not just at the organisational level but also the sectorial, and have researched this in the UK arts sector of which the music industry is a portion. They demonstrate the arts (and therefore music) sector to be exclusive in terms of class, race, disability, non-native English speakers and of religious belief. CC Skills have researched women and BAME leaders in the music industry. They note poor representation and call for more to be done to specifically nuture the next generation of leaders drawn from all social groups (CC Skills 2007).

### 2.2.3 The Business Case

‘The cornerstone of diversity management is the belief that it will deliver benefits to the organisation, in other words there is a ‘business case’ for workforce diversity’ (Cornelius et al,.2001, cited in Greene et al,. 2005). What most academics, practitioners and organisations agree upon is that there is a desire for businesses to function effectively and profitably through good diversity practices, but the search is still on to definitively prove a link. In their oft quoted paper The Business of Diversity (2002) practitioners Schneider-Ross boldly state ‘the business case was the most often cited driver (71%) for diversity and equality initiatives and 80% of organisations said there was a link between good diversity practice and overall business performance.’ However the situation is not clear cut. Careful analysis reveals a lot of this ‘proof’ is anecdotal; in this paper, and many others like it, there does not appear to be hard factual evidence of a direct link to the profitability of the companies interviewed. And this is the sticking point for many researchers who have tried to empirically prove a link and failed (Bustamante 2010, Thomas 2009). In the same year as the Schneider-Ross report the Diversity Research Network published their report Effects of Diversity on Business Performance. This was a five year research project focusing on four organisations. They concluded they were unable to find an empirical link between diversity practises and a positive financial effect. This paper received a lot of publicity and diversity critics still use it as ‘proof’ the business case has failed.

It appears that hard statistics are as yet in the minority because of the difficulties of establishing cause and effect when diversity policies are introduced along with other organisational policies and because most organisations have only recently started to use more accurate means of measurement. But perhaps the most encouraging research to date is that of McKinsey and Company (2007) who published a report that found that boards that composed more than 30% women correlated with ‘organisational excellence’, which definition includes financial performance. They found that companies grew their stock price by 64% with more than two women on their boards as compared to 47% with less. They state that while this is not causal proof, it does provide a compelling argument.   
  
With many HR practices it is still unclear as to *exactly* how and to what extent they impact on the financial performance of a company. HR practices are often referred to as the ‘black box’ for this very reason. Porter and Kramer (2006: 5) assert that diversity is one of many HR fundamentals that can affect a whole business and its output value; shown below in a modified version of their renowned model, the Value Chain.

**Diagram 1: Looking Inside Out: Mapping the Social Impact of the Value Chain (modified)**

(Source: Porter and Kramer, 2006 taken from Porter, Competitive Advantage: Creating and Sustaining Superior Performance, 1985)

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| FIRM INFRASTRUCTURE Finance, planning, governance, investor relations, transparency, financial reporting practices, use of lobbying | | | | |
| HUMAN RESOURCE MANAGEMENT Recruiting, diversity management, education, health & safety, job training, compensation policies, health care & benefits | | | | |
| TECHNOLOGY MANAGEMENT Product design, testing, process design, ethical research, relationships with universities, product safety, recycling, conservation | | | | |
| PROCUREMENT Components, machinery, advertising, services, supply chain procurement (child labour, fair trade, black markets & bribery) | | | | |
| INBOUND LOGISTICS  Incoming materials, data collection | OPERATIONS component fabrication, emissions & waste, energy & water usage | OUTBOUND LOGISTICS order processing, packaging use, transport | MARKETING & SALES advertising, sales force, pricing practices, privacy | AFTER SALES SERVICE  Customer support, installation |

This diagram demonstrates how complex measuring the causes of financial profit is and that diversity, even if important, is but one small part.

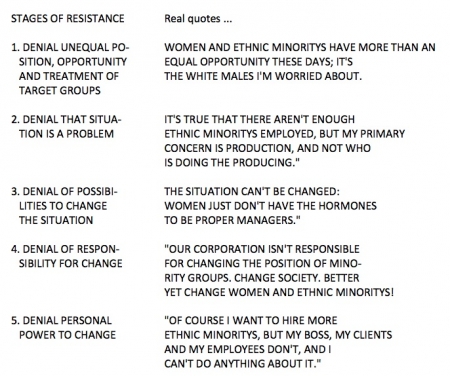
Robinson and Dechant (1997) were amongst the first researchers to claim there was a proven financial link between diversity practises and the bottom line. They outlined a number of organisational benefits they believed could be gained such as; cost savings in reduced legal cases, staff turnover costs, reduced absenteeism costs, gaining competitive advantage through the ability to employ the best talent, leveraging business growth through a greater understanding of the market, increasing innovation, enhancing leadership skills and building better global relationships. Despite the lack of empirical proof these assertions have continued to be backed up by an increasingly growing list of academics and practitioners such as Kerr in her 2008 article ‘The Business Case For Diversity Is No Longer in Question’ along with Al Arris (2010), Bhavnani (2007), Greene et al,.(2005), Jones (2006), Kandola (2009), Kerr (2008), Kline (2010), Selko (2008), Tatli (2010), Van Poelje (2010). It is also important to stress that the failure to embrace diversity does have negative financial consequences such as absenteeism costs, lawsuits and a tarnished reputation. Merrill Lynch and Schroder Securities (Financial News, 2002) and others have been sued for discrimination and lost in million pound pay-outs. Even the Diversity Research Network admitted their research demonstrated that companies who have exemplary diversity practices are far less involved in legal action.   
  
Still as yet much of the current evidence about the impact of diversity is in qualitative rather than quantitative form. Despite this, major organisations have increasingly embraced diversity and publically state where exactly they feel the business benefits lie and state it is simply the right moral thing to do. Proctor and Gamble, Tesco, BT, Cadbury Schweppes, Motorola, BAA, Marriott, Citigroup, Deloitte, Rent a Car, IBM, Morgan Stanley, Transport for London, Marks and Spencer, Halifax, Sainsburys, Lloyds TSB and Kellogs are a few of a growing list in the UK. However Demos (2007: 90) paint a different picture for SME’s ‘that for many businesses the costs of recruiting for diversity can outweigh the undoubted business benefits of actually achieving it. In other words there is a market failure for diversity: many businesses that would, in an ideal world, like to diversify their workforces, cannot find the time or resources to do so.’ For the music industry, where 92% of businesses are micro businesses of under ten this will undoubtedly continue to be a challenge.

### 2.2.4 Changing The Desirable Norm

#### i Diversity Policies

‘They’re not employees, they’re people’. So said Peter Drucker, the father of business management, as quoted by Oyler (2009: 443). Diversity policies are statements issued by a business that outline their commitment to treating all of their employees, future potential employees, customers and suppliers as people. Diversity policies, properly managed, can positively impact upon the demographic mix and motivation of a workforce (Buckingham 2010). Being properly managed means it is imperative that diversity policies have proper support throughout the organisation from the top down. Tatli (2009) states that diversity climate is important but insufficient for organisational change on its own; it also needs high level support to have the best outcome. Denial of responsibility means they will fail. Van Poelje (2010) outlines stages of resistance to culture change that can be met in organisations and that may prohibit the success of diversity initiatives.

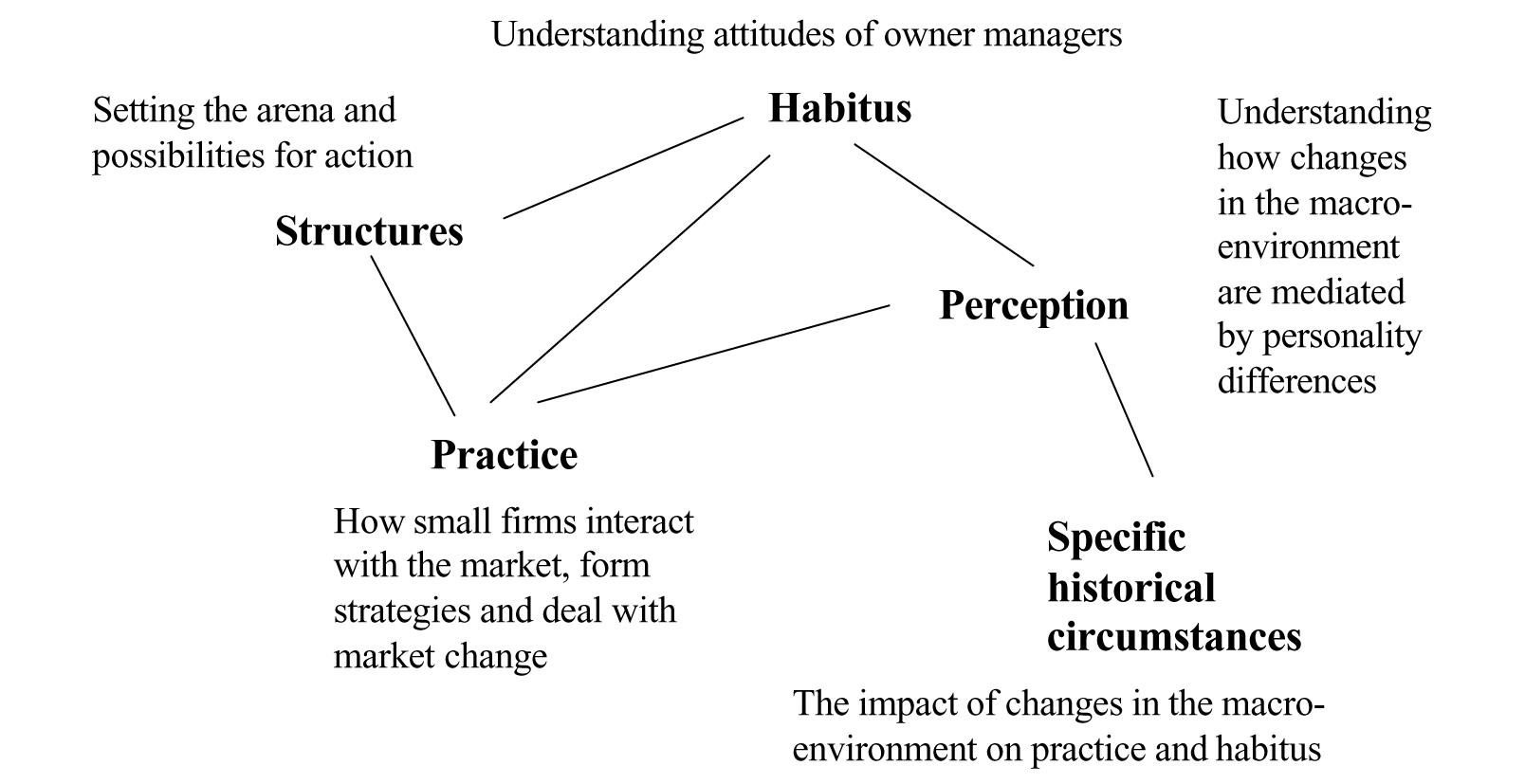
**Diagram 2 Stages of Resistance**



It is therefore imperative leaders in the music industry are prepared to challenge these denials.

A social theory used to explain the complexities of power in organisations is that of Bourdieu who explores competing power structures. Özbilgin and Tatli (2007: 1) use this conceptual model to ‘explore the ways in which domination and resistance are (re)produced in the field of diversity management’. This structure allows the relationships of stakeholders and their relative authority and influence in organisations to be analysed with all its complexity (Tatli 2008).

Diagram 3 Bourdieu ‘s Power Structure (adapted by Loic Wacquant)



This simplification of a complex system allows diversity implementers understand their whole environment in order that resistance can be overcome and diversity initiatives succeed. Impacting one area, such as the habitus, can impact upon the whole.

And diversity policies need to be well planned. Manzoni et al,.(2010) warn of the dangers of ill thought out planning which can backfire and lead to further stereotyping. As Greene et al,.(2005:33) state that for policies ‘to have any real impact, it is necessary for all organisational members to have not only an awareness of its existence, but also to understand what it requires of them’. This assertion is backed up by Al Ariss (2010), Bond et al,.(2009) and Kalev (2006). Özbilgin (2009: 6) states diversity policies are more effective in organisations who embrace ‘legal, moral, social, business and economic arguments for equality and diversity’; in other words a range of drivers not just one narrow focus.

Diversity policies, supported properly and carried out as an integral part of a business’s main strategy, known as ‘mainstreaming’; do make an impact. They help increase levels of women and BAME employees (New York Business Wire, 2009) and ‘can impact upon emotional loyalty and commitment by changing employee views of the company culture. This in turn impacts upon profits: employees who are committed to the company have the most direct effect on sales increases and customer loyalty’ (Jones, 2006: 16).

Tatli and Özbilgin (2009: 10) have researched cultural change management and recommend ‘the diversity manager to initiate and support organizational change’. Mease (2009: 7) highlights the ‘pivotal position in determining the direction of diversity practices and policies’ within organisations by diversity consultants and their position as ‘skilled navigators’ in successfully implementing change management through diversity practices.

#### ii Initiatives

There are various initiatives that organisations can undertake in order to implement a culture change with regard to diversity. These can include diversity training, leadership training, mentoring, networking and work/home life balance. Diversity training is increasing. The CIPD report that in 2003 54% of organisations had diversity training and in 2005, 69% (Demos 2007: 36). The 2005 Career Builder report advises that for training to work effectively it should be given to every single employee. Kalra et al,.(2009) encourage leadership training to also be supported by the whole organisation rather than focussed on the individual. Mentoring can be one of the means of facilitating this. Ehrich (2008: 470) explains that mentoring can ‘include sponsorship, coaching, protection, exposure, visibility’ and even such psycho-social functions as ‘encouragement, friendship, advice and feedback’.   
  
Social capital is an important concept in diversity management which refers to connections within and between [social networks](http://en.wikipedia.org/wiki/Social_network). It highlights the importance of social relations and the role of cooperation. Homophily theory suggests that there is a stronger tendency to form social ties with others who are regarded as similar, than there is with others who are regarded as different. This is fine if you are part of the ‘in group’ (Baker 2009, Kandola 2009) but if not, the kinds of associations which can generate social capital always also carry the potential to exclude others – and those disadvantaged are often women and other minorities (Baker (2009), Oxoby (2009), Sen (2000)). Vinnicombe et al,.(2004) confirmed that the women in their sample perceived the necessity to utilise defensive impression management techniques (i.e. being seen as ambitious, likable and available) to help them to accumulate social capital.

Kumra (2007), in her research studying career progression, claims that there are three main areas of disadvantage for women. These are firstly; women do not understand the ‘rules of the game’ (as set out by men); two that they do not self-manage their career development in the same way that men do and finally they don’t ‘fit’ the mould to succeed as the male dominated culture states. This all points to an inhospitable organisational culture for women that prevents their advancement in management roles. Networking events have therefore been identified as imperative as it allows the building of social capital. It has been noted that informal female networks tend not to be as fully integrated into organisations so GHK Consulting (2006), the Music Leaders Network Toolkit (2010) and Vinnicombe (2001, 2008) and Vinnicombe et al,.(2004), report on best practice for successful networking events.

Far too many workplaces still follow a long hours, inflexible model of work. Women take on the greatest burden for caring for children and therefore require more convenient or shorter work hours in order to continue on working. Crompton and Lyonette (2008: 514) argue that women do not have choice in their circumstances but are instead pressured by society by structural constraints. They propose that ‘normative and organisational pressures mean that many women will ‘choose’ either not to pursue a career, or to pursue a career only up to the limits at which they feel that they can combine paid work with their domestic responsibilities’. The meaning being that this is no choice at all but a result of the fact there is societal pressure to be the main child-carer. This is fiercely contested by Hakim (2000, 2007) who has developed what is known as preference theory; stating women choose to not focus on career out of rational choice and that many prefer to be primarily homemakers.

Noonan et al,.(2007) state that in fact mothers’ commitment to work increases after childbirth and that therefore employers need to support family friendly policies in order to take advantage of this. Such policies can range from ‘flexible hours provisions including part-time work, job sharing, flexible start and finish times’ (Whitehouse and Zetlin 1999: 2).   
Whichever side may be right Bevan et al,.(1999) reveal that family friendly policies lead to reduced casual sickness absence, improved retention, productivity, recruitment, morale and commitment and are therefore worth implementing. The WWC (2006: 46) makes 40 recommendations to improve working conditions and compensation for women. They assert ‘flexibility is key to achieving equal pay and opportunities’. And just as important as an organisation’s support is support from the women’s home. Budworth et al,.(2007) and Välimäki et al,. (2009) reveal the importance of the women’s partner in career decisions once a family has been started.

These concepts of one’s ability to ‘choose’ are clearly explained in the framework of agency theory. Agency and individualisation is the increased capacity among individuals to make their own choices about their life and can be seen manifesting as social rebellion, social mobility and the rise in the numbers of people living on their own. However Duncan and Smith (2006: 1) argue that ‘pre-existing social structures have not gone away’ and that in fact the dual responsibility of work and motherhood has created a situation where traditional structures remain. Structuration theory is a conceptual tool that bridges the divide between human agency and societal structure. It states that people can affect the structure as well as vice versa (Chell et al,.(2008)). Therefore with increasing societal pressure for organisations to provide more flexible ways of working women can more easily combine their careers with caring responsibilities without it having a devastating impact on either.

#### iii Measurement

Giovannini (2004) in her paper What Gets Measured Gets Done outlines the reasons researchers have had difficulty empirically proving a direct link between diversity practices and financial performance. She points out that many organisations simply do not have the systems to minutely track such initiatives. She recommends the 360°, measurement tool in order to monitor behaviour immediately after implementation and again a year later, supported by a positive diversity climate as well monitoring productivity and turnover. As Kline (2010: 11) mirrors ‘what gets measured gets delivered on’.

Companies can measure at an organisational level through diversity diagnostic checks, surveys and benchmarks. Benchmarks give the ability to compare against their peer group (Cassell et al 2001). There are around 30 survey instruments available; some through consultants such as Pearn Kandola’s Diversity Climate Questionnaire, charitable equality organisations (Opportunity Now’s Benchmarking Survey, covering 4.3 % of the UK workforce), professional trade associations such as the CIPD and publically supported bodies such as DWL. And all UK public authorities have to undergo regular Equality Impact Assessments. All of these instruments come at varying levels of depth but those that provide tools that use the results to inform strategic change are more effective than instruments which focus on workforce demographics alone. (Özbilgin and Tatli 2006).

Grosser and Moon (2006) warn that monitoring and reporting is still inconsistent and improvements are still yet to be made. Despite this the importance of measurement is supported by Bhavani (2007), the Civil Service (2006, 2009), the Equality and Human Rights Commission (2009), Hogan (2007), the Institute for Employment Studies (2002), Pearn Kandola (2005, 2006), and Opportunity Now (2011) recommend monitoring as much as possible; everything from recruitment statistics to employee turnover to customer profiles. ‘To have an equality policy without ethnic monitoring is like aiming for good financial management without keeping financial records’ (Commission for Racial Equality 2002: 3). As the old saying goes….if you don’t know where you are going you will end up somewhere else.

## 3 RESEARCH METHODOLOGY

## 3.1 Research Objectives

The overall aim of this research is to assess the attitudes and practices of employers within the music industry towards equality and diversity.

The three research objectives that this paper is specifically addressing are to:

1. Research the main theories and concepts of equality and diversity in the workplace
2. Critically evaluate existing diversity diagnostic tools and create a fit for purpose equality and diversity questionnaire for the music industry
3. Through analysis of the resulting data, assess the current behaviours and attitudes towards diversity in the music industry and the corresponding outcomes

The Literature Review addressed the first objective. To find answers to the second and third objectives it was necessary to contact employers within the music industry and collect data. The unit of analysis is an organisation.

## 3.2 Research Strategy

The requirements of the overall research aim were to contact as many music organisations as possible to assess whatthey were doing with regards to diversity. Research methods can be flexible (qualitative) or fixed (quantitative) or a mix of both. Researching objective one required a flexible approach as this analysed *why* companies behave as they do with regards to equality and diversity. The specific research objective that this section will address is that of diversity diagnostic tools.

A large dataset demands the data collection method to be via a survey therefore objectives two and three require a fixed approach. If further in-depth analysis is required this can be done at a later stage, but this was primarily a fact-finding mission. Another supporting argument for conducting a fixed method is that prior research in diversity diagnostic tools exists (Tatli and Özbilgin 2006) and guided this investigation. This was therefore classical confirmatory (deductive) research; theory pre-specifies the content and structure of the constructs in the survey and the results of these tests can confirm or modify theory. Malhotra and Grover cite Kerlinger (1986) who states the most important type of survey research is that of explanatory research, which is ‘devoted to finding causal relationships among variables.’

The sampling approach was to send a web based questionnaire via email. Fixed research is now most easily conducted by email. This allows for ease of use for both the researcher and respondent and at far less cost than previously incurred than by post. They also have ‘the potential to reach populations that are more diverse than the typical college sample, and they may be as effective as mail surveys’ (Gosling et al,. 2004, cited in Matsuo et al,. 2004). The problems, however, of internet based surveying are that there can be a lack of ‘self-selection, multiple submissions, non serious responses, and dropouts are especially problematic in web-based designs’ (*ibid.*).

Multiple submissions were addressed by using the survey software to limit the response to one per I.P (internet protocol) address. In this questionnaire, only one response per organisation was required, and this was clearly stated at the start. The questionnaire link was sent directly to specific named individuals who were CEOs and company owners. Non serious responses were less of an issue with this survey as it is a subject requiring a degree of knowledge and of the company for which the respondents work. It was also of a size that would prohibit trivial responses. The questionnaire was confidential if the respondent chose it to be. This can persuade more people to respond truthfully as the subject of diversity can be considered contentious.

## 3.3 Data Collection

The literature review revealed that there are currently around 30 publically available diversity diagnostic tools available on the market. DWL produce a good basic toolkit for free for London’s businesses. It is particularly aimed at SMEs; it is very short, easy to use, online and offers advice depending on answers given. The DWL tool is unusual in that it is free; most others available require payment and therefore it has not been possible to do personal analysis of the commercial ones, such as that by Pearn Kandola, Opportunity Now and the National School of Government’s Diversity Excellence Model. Most of what is publically available are the actual results of the surveys undertaken and few of the questionnaire designs themselves.   
  
Nevertheless Tatli and Özbilgin *have* reviewed all of the commercially available tools in their paper Developing a Diagnostic Check for Equality Check (2006). They explain that all instruments come in different levels of depth:

* A basic assessment tool
* An audit of all strands of diversity included in legislation (ensuring minimum compliance) and provide some consequent measures for change
* Those that provide tools that use the results to inform strategic change rather than focusing on workforce demographics alone

Such instruments are mainly used by organisations in order to improve their equality and diversity practices. This survey will differ in that the organisations responding will not get feedback in order that they take action; it is purely to assess diversity attitudes.   
  
Tatli and Özbilgin remark that often instruments have a different focus depending on whether the organisation is from the private, public or voluntary sector. The tools used primarily by the private sector emphasise the bottom line business benefits, the public sector emphasise the benefits of being a good employer and the voluntary sector to widening their volunteer base. A lot of surveys are also issue specific, thus are limiting for general purposes. Examples of this are the DWP (2006) Age Survey and Breakthrough (Manchester Metropolitan University Business School) which focuses on gender. However the demands of this research are that the questionnaire has to be applicable to companies of all sizes, appeal to all legal types (i.e. private, public and voluntary) and it has to cover all strands of protected characteristics rather than just one focus. They recommend that to be fully useful, a diversity tool should (this is a brief selection of the main recommendations that are directly applicable for this research):

• be not only generic but also general and comprehensive in its scope

• be balanced in terms of its accommodation of different strands of diversity since each strand of diversity has its own peculiar characteristics

• be applicable for both large companies and for SMEs

• be in plain English, accessible and not require expert use in order to use

• not be limited to pay discrimination but address all three causes of gender pay gap

• include not only the formal procedures and practices but also informal aspects of organisational life

• have a retrospective element through which will be able to assess the effectiveness and usefulness of their diversity and equality initiatives in the past and present

This author also hopes that by simply completing the questionnaire that the respondent will reflect on the issues raised, and may then wish to learn how to better improve their organisation’s practices thereafter.

Tatli and Özbilgin produced a draft questionnaire they believe fit all of these criteria in Developing a Diagnostic Check for Equality and in their book Global Diversity Management (2009). Therefore a questionnaire for this research has been developed based upon their work (Appendix G).

Modification of the instrument followed the six step framework recommended by Malhotra and Grover (1998: 412) for reducing measurement error in questionnaire design taken from Churchill (1979).

Diagram 4 : A Framework For Developing Measurement Scales

Tatli and Özbilgin’s draft questionnaire is extensive. At 61 main questions long (145 with multiple choice options) it is designed for a more thorough audit than is necessary for the purposes of this research. It was therefore halved in size and some specialist diversity language removed (step two). As a result the questionnaire was reduced to 32 main questions (69 with multiple choice options) with four introductory filtering questions. “Skip logic” was added; that is the ability to skip to other sections if a particular section is irrelevant (step three). Therefore the questionnaire can be taken in as few as 24 main questions (58 with multiple choice options). After running a pilot version (step four) with a group of five individuals working in the music industry feedback was given and modifications were made as a result (step five). These involved the addition of “other” options for eight questions and including “non-British white workers” in the demographic analysis.

The questionnaire is broken down into eight areas of focus. These are:

* Introduction
* Culture
* Function
* Strategy
* Policy
* Monitoring
* Pay Gap
* Personal Evaluation

The questionnaire uses a combination of:

* Introductory classification questions
* Basic yes / no questions
* Open and closed questions
* Summated ratings scales (used to measure attitudes) from 1 to 5
* Multiple choice scales
* The questions are forced in order to proceed

The modified questionnaire can be used by any business sector and will allow exact comparisons between sectors going forward.

The questionnaire needed to be sent to as many music industry companies as possible. According to CC Skills (2011) the total number in employment in the music industry totalled 124,420 in 2010. 35.73% are self-employed; therefore 79,964 work in 7,903 businesses of varying sizes. It was necessary to get a minimum sample size of 150 with a confidence level of 95% and a confidence interval (margin of error) of ±8% from this population size.

The questionnaire was sent to 2,005 direct email contacts. These were acquired through personal contacts, the Music Week Directory (popular music) and the British and International Music Yearbook (classical music). They were chosen with a stratified sampling strategy. CC Skills break down the music industry into six distinct categories and so a certain number of emails were randomly selected from each group as follows:

Table 1: Stratification of contacts

|  |  |
| --- | --- |
| **Sector** | **Number of emails sent** |
| **Live performance** | 917 |
| **Production, retail and distribution of musical instruments / audio equipment** | 50 |
| **Retail and distribution of recordings** | 106 |
| **Recording** | 498 |
| **Composition of musical works and music publishing** | 218 |
| **Promotion, management and agency related activities** | 216 |
|  | **2,005** |

The questionnaire was forwarded onto more contacts through professional organisations such as CC Skills, all UK Music trade associations and ADMM.   
  
The method of a survey is appropriate to this research and basing the questionnaire on Tatli and Özbilgin’s extensive research means it is likely to be valid and reliable. It is also externally valid as it was designed to be as applicable as possible to any organisation no matter what sector or size. Reliability is asserted through the record of evidence kept at every stage throughout this process; the questions asked, the email addresses it was sent to and the answers received.

## 3.4 Framework For Data Analysis

The questionnaire was created with Survey Monkey’s Gold package. This allowed for the creation of a visually looking professional survey that exported all of the results to excel in order for extensive data analysis. Excel’s Data Analysis add-in allowed manipulation of the data in order to see what attitudes towards diversity and equality currently exist in the UK music industry and therefore answer research objective three. For further specialist statistical analysis (Chronbach’s Alpha and Pearson Correlation) SPSS and excel was also be used. The findings follow the traditional description – analysis – synthesis model.

## 3.5 Limitations And Potential Problems

There are four identified risks to this research:

Table 2: Research risks

|  |  |  |  |
| --- | --- | --- | --- |
| **Risk** | **Impact** | **Strategy to mitigate the risk** | **Contingency plan** |
| Not enough respondents respond to make data valid | Make the survey of no value | Help with PR to advertise the importance of the survey and to push and persuade respondents to answer | Time limit will have to be extended and do another advertising push if necessary |
| Something wrong with the survey instrument | Make the survey of no value | Careful checking of the questions, scales used and balancing of the questions | If any question proves unreliable it will have to be removed from the analysis |
| It is likely those responding will be self selecting in that they are already motivated by diversity issues | The survey will be biased towards a positive light |  |  |
| Drop rate. There is little control on making people complete the questionnaire or being started by inappropriate respondents, mainly freelancers who compose 36% of the industry and may be sent the survey in error | Not getting enough data | Clearly state on the first page of the questionnaire that this is aimed at “employers of at least one person” | Again extend the time limit |

## 4 SURVEY FINDINGS: DESCRIPTION, ANALYSIS AND SYNTHESIS

## 4.1 Introduction

This chapter reveals the results of the survey conducted in order to better understand music industry employers’ attitudes towards equality and diversity and the resulting impact these attitudes create. The description starts with an explanation of the type of responses received and the profile of those who fully completed the questionnaire and those who dropped out (Appendix B). The analysis section then contains the results for all of the fully completed responses but then drills down into a closer analysis of those organisations who claimed they strongly supported equality and diversity issues to see what impact a positive attitude makes. Then finally the analysis closes by looking at the 18 organisations whom state their businesses have been transformed by implementing equality and diversity activities. The analysis is supported by appendices (I and J) containing the full questionnaire, and one that is filtered as ‘transformative’. The chapter then closes with a synthesis of combining the empirical data with the main arguments found in the Literature Review.

## 4.2 Description Of Responses

### 4.2.1 Level Of Precision

According to CC Skills (2011) the number of music businesses now totals 7,903. 92% of these businesses, 7,227 employ fewer than ten people. 632 employ ten or more. The questionnaire was sent out to 2,005 unique businesses. 440 emails were returned as un-deliverable; a 22% bounce rate. As most addresses were sourced from the 2010 Music Week Directory and the 2010 British and International Music Yearbook it can only be presumed there is a high level of email address turnover in the music industry. Thus questionnaires were sent to 1,565 live email addresses. The questionnaire was also forwarded onto mailing lists of other organisations, such as CC Skills, UK Music and ADMM as well as being advertised in the UK music industry press, but it is unknown how many unique responses this generated.

Sample sizes are an important part of survey design. Calculations of minimum respondents required are made using the alpha level, the level of precision and the degree of variability. The alpha level (α level, or the risk level) ‘indicates the level of risk the researcher is willing to take that true margin of error may exceed the acceptable margin of error’ Bartlett and Higgins (2001). An α level of 95% is often the benchmark used by researchers, meaning that the finding has a 5% chance of not being true (represented as .05). ‘The alpha level used in determining sample size in most educational research studies is either .05 or .01 (Ary, Jacobs, & Razavieh, 1996) cited in Bartlett and Higgins (2001). The level of precision is also known as the confidence interval or the margin of error (represented in percentage points, as ±5%).

The music industry is composed of a high number of freelance and self-employed workers (35.73%, CC Skills 2011). The companies listed in the Music Week Directory and British and International Music Yearbook do not state their legal status; i.e. whether they are self-employed or a company employing others. There were also email responses from voluntary groups who observed, correctly, that the survey was not applicable to them. The survey stated very clearly at the start that it was aimed at music industry employers. It is not known to how many voluntary groups the survey was sent to, but it is known that most choirs, brass bands and orchestras are voluntary and could have contributed to another 20% of the total sent. Therefore the questionnaire *may* have been sent to 56% for whom it was not applicable.

There were 297 responses giving an 18.98% response rate. However, only 152 completed all questions through to the end; a 9.71% full response rate. With an α level of 95% from a population size of 7,903, the obtained sample range of between 297 and 152 gives a level of precision ranging from ±5.7% at the start of the questionnaire and ±8% at the end. This is low but still an acceptable precision level.

The sample size is calculated by use of the formula:

Where n is the sample size, N is the population size and e is the margin of error.

Thus:

= 297

= 152

### 4.2.2 Drop-Out Rate

There are eight discrete sections in the questionnaire. Analysis of all of the responses reveals that 15% immediately withdrew from the process after the introductory questions. At section three, asking if the company has equality and diversity policy (e&d policy) 23% drop out; by section five, regarding strategy, a third have dropped out. And then section six, monitoring questions, prompts 45% to withdraw rising slightly to 49% by the close.

This drop-out rate is higher than expected and requires analysis to understand why. It is possible the questionnaire was too long for respondents; though if the respondent’s organisation did not have a lot of prior equality and diversity activity it was possible to complete it in 15 minutes. If the organisation partook in more equality and diversity activity the survey was longer but could still be completed in around 20-25 minutes. So; what profile of organisation was dropping out before completion and what profile of organisation were motivated enough to complete?

Company size appears to make no difference to the completion rates; companies employing fewer than ten had a drop-out rate of 48% and those employing over ten slightly higher at 53%. Location does not make a difference; those companies based in London dropped out at a rate of 47%, those outside 50%. Sector also does not make too great a difference; this varied between 37% (recordings) and 49% (retail). Where the differences *do* lie are in the attitudinal factors.

Those respondents that worked for organisations who had a ‘strongly supportive’ attitude towards equality and diversity had a drop-out rate of only 1%. In this instance the ‘organisation’s attitude towards diversity’ construct is revealed by using the following questions:

Question 34: What is the degree of overall organisational resistance and support to the below equality and diversity activities?

* Equality and diversity management policies
* Equality and diversity awareness training
* Equality and diversity monitoring activity
* Equality and diversity management strategy

Question 35: On balance, what are the general attitudes and behaviours about equality and diversity at different levels within your workplace?

* Organisation as a whole
* Senior management
* Owners and directors

An internal validity test was given to see whether the variables used in combination are consistent with the construct ‘organisational attitude towards diversity’.

Table 3: Chronbach’s Alpha rating on construct ‘organisational attitude towards diversity’.

| **Case Processing Summary** | | | |
| --- | --- | --- | --- |
|  | | N | % |
| Cases | Valid | 152 | 100.0 |
| Excludeda | 0 | .0 |
| Total | 152 | 100.0 |
| a. Listwise deletion based on all variables in the procedure. | | | |

| **Reliability Statistics** | |
| --- | --- |
| Cronbach's Alpha | N of Items |
| .935 | 7 |

An Alpha value of .935 is an excellent rating. Therefore if the respondent answered ‘strongly supportive’ to *both* of these variables then they are judged to work for an organisation that is strongly supportive of equality and diversity. The fact that only 1% of these categorised respondents dropped out through the questionnaire process demonstrates these respondents were motivated to take the survey. This compares with 66% of respondents whose organisations could be classified as having an oppositional attitude towards equality and diversity who did not complete the survey.

Also those companies who employ more than 50% women or more than 10% BAME were also far less likely to quit the survey, at 5% and 8% respectively. Again this indicates that if the organisation is already committed to equality and diversity issues, and presumably they are if they employ a higher percentage of women and BAME (for the sector), they will then also be committed to taking part in diversity diagnostic audits. Both these response profiles demonstrate that the survey is to some extent self-selecting.   
  
A surprising feature is 86 of the 115 respondents who *did not* have any company equality and diversity policies finished the survey; this group had drop-out rate of 25%....half that of average. Six of these respondents also requested further information. This indicates there is a desire for information regarding equality and diversity activities and their motivation for wishing to take the survey. And of those that do have equality and diversity policies 42% of these respondents drop out before the close of the survey; this author posits that having a written policy may hide complacency towards equality and diversity and not necessarily indicate an active interest. The exact break-down of these drop-out rates is shown in Appendix B. As is usual with research questionnaires, the uncompleted questionnaires will not be used for the main analysis. Therefore the following section will analyse only the 152 completed responses received.

## 4.3 Analysis

### 4.3.1 Full Completed Questionnaires

The main findings of the analysis for the fully completed questionnaires, referred to as ‘all completed responses’ are:

#### i Introductory Questions

The respondents’ organisations are profiled by the introductory questions.

Chart 1: Survey question one (all completed responses)

CC Skills (2011) report that 8% of all music companies employ more than ten employees. Here 23.7% of the respondents are on behalf of companies greater than ten employees. These responses constitute 6% of all UK music companies who employ more than ten staff.

Chart 2: Survey question two (all completed responses)

CC Skills report that 48% of all music companies are based in London and the South East. The respondents here total 66.4% in this area.

Chart 3: Survey question three (all completed responses)

Comparing this to the actual sector breakdown in the UK we can see there are areas, audio production particularly, that needed more responses to be accurately distributed.

Table 4: Sector stratification (all completed responses)

|  |  |  |
| --- | --- | --- |
| **sector** | **actual stratification %** | **respondents %** |
| Live performance & music education | 47.06 | 29.13 |
| Production, retail and distribution of musical instruments / audio equipment | 26.84 | 4.78 |
| Retail and distribution of recordings | 6.33 | 8.7 |
| Recording | 11.68 | 18.26 |
| Composition of musical works and music publishing | 7.04 | 17.83 |
| Promotion, management and agency | 1.04 | 21.3 |

#### ii Attitudinal Scales

All respondents stated their organisations were very supportive towards its customers and workforce. A weighting of 4.06 and 4.11 was given as an average for these two opening questions which probe general cultural attitudes. There was an average 3.68 mid-range weighting of support for the four dimensions of equality and diversity policies, monitoring, training and strategy. For the organisations who currently implement equality and diversity activities the top five drivers for doing so are:

Chart 4: Survey question 22 (all completed responses)

These results demonstrate that high ideals come before any belief in a business case for equality and diversity activities. This suggests that more publicity needs to be used promoting research that does demonstrate a business benefit, such as the McKinsey and Company (2007) report.

#### iii Demographic Scales

Demographically these companies look like:

Chart 5: Survey question 27 (all completed responses)

Highlight statistics:

* 14% have no women in the entire organisation
* 55% of these organisations have an overall organisation female workforce of over 50%
* 26% of these organisations have a senior management female workforce of over 50%
* 22% of these organisations have an owner/director female percentage of over 50%

CC Skills gives the average music industry company as having a workforce made up of 34% women; these respondents’ organisations constitute a greater percentage of female workers. Thus most companies in this survey had between 50 - 74% of female employees; possibly double the CC Skills figure.  It is therefore likely those motivated to take the survey were from organisations who are more diverse in terms of female workers.

Chart 6: Survey question 28 (all completed responses)

Highlight statistics:

* 47% of the respondents have no BAME in their entire workforce
* 33.5% of these organisations have an overall organisation BAME workforce of over 10%
* 13% of these organisations have a senior management BAME workforce of over 10%
* 10.5% of these organisations have an owner/director BAME percentage of over 10%

CC Skills (2008) report that in the UK overall only 8% of the workforce in music industry organisations, are from ethnic minority groups. These respondents show a far greater proportion than this, indicating that many of those motivated enough to take the survey may have been from ethnic minority led organisations.

#### iv Policy Correlations

Despite this general support **only 43.4% of these music industry organisations have an equality and diversity policy.** This is far less than many other sectors; CIPD (2006) state 93% of their members have policies, although European wide research indicates a lower figure of 56%, a figure that is sharply increasing as more Eastern European countries get in line with Western European legal standards (Focus Consultancy 2008). Of those that do have a policy 69.1% involved their employees in its design but 65.8% of companies do not have anyone working on equality and diversity issues and only 37% have held specific training for staff. Only ten companies out of the 152 respondents had anyone reporting on these issues to their board; indicating a general lack of interest at board level.

Given the importance of monitoring, which as outlined in the Literature Review is crucial in allowing organisations to measure their performance towards equality and diversity goals, only 21.7% of these music industry organisations do so. This results in 34.2% of respondents stating their policies had made no difference to their company’s performance at all; which is not surprising if they don’t have anyone driving it, monitoring progress or without board interest in the topic.

An equality and diversity policy is a formal statement of intent that an organisation makes outlining its aims and objectives regarding equality and diversity issues. It should “embrace the full range of functions, activities and decisions for which the organisation is responsible” (EHRC 2009). A hypothesis is that by having equality and diversity policy an organisation will naturally be more diverse (Buckingham 2010). This will be manifest in its demographics and should therefore be easily checked. To understand what exactly the relationship is between an organisation having a policy, or not, and the percentage of females and ethnic minorities in the organisation we analyse the correlation between the variables. The most common measure of correlation is the Pearson Product Moment Correlation (or Pearson correlation) ranging from +1 (a perfect positive linear relationship) to -1 (a perfect negative, or inverse, correlation -1).

Table 5: Pearson correlation whole organisation (all completed responses)

| **Correlations** | | | |
| --- | --- | --- | --- |
|  | | Diversity policy | Whole Organisation Female profile |
| Diversity policy | Pearson Correlation | 1 | -.013 |
| Sig. (2-tailed) |  | .875 |
| N | 152 | 152 |
| Whole Organisation Female profile | Pearson Correlation | -.013 | 1 |
| Sig. (2-tailed) | .875 |  |
| N | 152 | 152 |

The Pearson correlation coefficient (“r”) is -.013. This is considered a *very* weak negative almost negligible relationship. The square of the coefficient (or r square) is equal to the percent of the variation in one variable that is related to the variation in the other; in this case less than 2% of the variables are related. **Having an equality and diversity policy therefore has a negligible impact on the number of women in the average music industry organisation.**  Setting the data into a bar chart this negligible correlation between organisations having a diversity policy, or not, and the numbers of women employed can be more clearly visualised.

Chart 7: E&d policy whole organisation (all completed responses)

It can be seen that having a policy has a negligible impact on the number of women in an organisation; in some areas it is slightly detrimental, such as in the 50 – 74% range.

This negligible correlation is repeated at all levels; here at senior management, r = -.128.

Table 6: Pearson correlation management (all completed responses)

| **Correlations** | | | |
| --- | --- | --- | --- |
|  | | Diversity policy | Senior Management Female profile |
| Diversity policy | Pearson Correlation | 1 | -.128 |
| Sig. (2-tailed) |  | .118 |
| N | 152 | 152 |
| Senior Management Female profile | Pearson Correlation | -.128 | 1 |
| Sig. (2-tailed) | .118 |  |
| N | 152 | 152 |

Chart 8: E&d policy senior management (all completed responses)

Here it can be seen that not having a policy means an organisation is more likely to not employ any female senior managers at all but still there is the negative correlation in the 25 to 75% range if they have a policy.

This is repeated at director level; r = -.115.

Table 7: Pearson correlation directors (all completed responses)

| **Correlations** | | | |
| --- | --- | --- | --- |
|  | | Diversity policy | Director Female profile |
| Diversity policy | Pearson Correlation | 1 | -.115 |
| Sig. (2-tailed) |  | .161 |
| N | 152 | 152 |
| Director Female profile | Pearson Correlation | -.115 | 1 |
| Sig. (2-tailed) | .161 |  |
| N | 152 | 152 |

Chart 9: E&d policy female directors (all completed responses)

It is clear from looking at all three charts that whilst not having a policy is more likely to mean an organisation doesn’t have any women at all (especially at senior levels) the surprising result is having a policy also means that an organisation is far less likely to have women in the 50 – 75% range at all levels of responsibility. **This means the overall impact of having a policy is negligible; i.e. worthless.** The situation is broadly similar with BAME, non-British whites and disabled people but for the sake of brevity we have used the female data as representative of all these categories.   
  
The Literature Review revealed that researchers and practitioners stress companies need to have various factors in place in order to take advantage of their equality and diversity policies (Kalev (2006), Bond, Hollywood and Colgan (2009), Özbilgin (2009), Tatli (2009), Al Ariss (2010) and Manazoni et al,. (2010)). This involves looking at their overall attitudes towards equality and diversity issues to see what effect this has. Therefore separate data has been extracted for those companies who have a positive attitude towards equality and diversity issues to see what difference, if any, this can have.

### 4.3.2 Attitude Strongly Supportive Filter

#### i Attitudinal Scales

This group numbered 85; 56% of the total completed questionnaires. Defined by the fact they answered their organisations ‘strongly supported’ equality and diversity activities at all organisational levels. . **55.3% have an equality and diversity policy**; this is far greater than the overall respondents’ response.All of the statistics for this group’s profile are improved upon; 77.1% of those organisations that have policies involve the employees in the design and implementation of them and communicate that policy across the organisation. 58.8% have an equal pay policy. 83% stated that equality and diversity were part of their organisation’s mission. 36.5% have an equality and diversity strategy and of those that do 87.1% say it is integrated with the business strategy. Only 13% have an equality and diversity function (i.e. a team) but they have high influence; 81.8% report to the board. It is still a surprisingly high 54% that have *no-one* working on equality and diversity and only 31.8% monitor.31.7% still believed their policies had made no difference but 44.59% did see business benefits, with 11.57% believing the overall effect had been transformative.

#### ii Demographic Scales

Chart 10: Survey Question 27 (strongly supportive filter)

Highlight statistics:

* 7% have no women in the entire organisation
* 58% of these organisations have an overall organisation female workforce of over 50%
* 46% of these organisations have a senior management female workforce of over 50%
* 39% of these organisations have an owner/director female percentage of over 50%

These statistics demonstrate that **having a supportive organisational culture halves the numbers of organisations who have no women working in them at all.** It increases the number of organisations who have an overall female workforce by 3%, the senior management workforce by over 20% and at director level by 17%.

Chart 11: Survey Question 28 (strongly supportive filter)

Highlight statistics:

* 42% of the respondents have no BAME in their entire workforce
* 38% of these organisations have an overall organisation BAME workforce of over 10%
* 25% of these organisations have a senior management BAME workforce of over 10%
* 19% of these organisations have an owner/director BAME percentage of over 10%

As with the female workforce, these statistics prove that **having a supportive organisational culture is imperative for e&d policies to make an impact.** Organisational support reduces the number of organisations who have no BAME staff by 5%. It increases the percentage of BAME staff overall by 4.5% and in senior management by 12%. It is only at the director level these percentages remain static, but this is still far greater than the average music industry constituency of 8%.

#### iii Policy Correlations

Here r = -.320. This is a small negative relationship; 10% of the variables are related.

Table 8: Pearson correlation whole organisation (strongly supportive filter)

| **Correlations** | | | |
| --- | --- | --- | --- |
|  | | Diversity policy | Whole Organisation Female profile | |
| Diversity policy | Pearson Correlation | 1 | -.320\*\* |
| Sig. (2-tailed) |  | .003 |
| N | 85 | 85 |
| Whole organisation Female value | Pearson Correlation | -.320\*\* | 1 |
| Sig. (2-tailed) | .003 |  |
| N | 85 | 85 |
| \*\*. Correlation is significant at the 0.01 level (2-tailed). | | | |

Chart 12: E&d policy whole organisation (strongly supportive filter)

There was only one organisation that had a policy within an environment that was strongly supportive of equality and diversity issues who then employed no women. At every level there are more women.

Table 9: Pearson correlation management (strongly supportive filter)

| **Correlations** | | | |
| --- | --- | --- | --- |
|  | | Diversity policy | Senior Management Female profile |
| Diversity policy | Pearson Correlation | 1 | -.385\*\* |
| Sig. (2-tailed) |  | .000 |
| N | 85 | 85 |
| Senior Management Female profile | Pearson Correlation | -.385\*\* | 1 |
| Sig. (2-tailed) | .000 |  |
| N | 85 | 85 |
| \*\*. Correlation is significant at the 0.01 level (2-tailed). | | | |

Chart 13: E&d policy senior management (strongly supportive filter)

The impact can be clearly seen at management level too; r=-.385. There are far fewer organisations that have no female senior managers.  **There is a small correlation between a company having a policy that is supported which results in a positive impact on numbers of female managers and directors.**

Table 10: Pearson correlation directors (strongly supportive filter)

| **Correlations** | | | |
| --- | --- | --- | --- |
|  | | Diversity policy | Director Female profile |
| Diversity policy | Pearson Correlation | 1 | -.257\* |
| Sig. (2-tailed) |  | .018 |
| N | 85 | 85 |
| Director Female profile | Pearson Correlation | -.257\* | 1 |
| Sig. (2-tailed) | .018 |  |
| N | 85 | 85 |
| \*. Correlation is significant at the 0.05 level (2-tailed). | | | |

Chart 14: E&d policy female directors (strongly supportive filter)

**It is clear that having an organisation that is strongly supportive of equality and diversity issues make the difference**. Being strongly supportive means involving employees with the design of the organisation’s equality and diversity policy, communicating those messages across all levels of an organisation, having regular activities such as events and training and monitoring the impact the policies can have. If all of these things are in place a policy can not only effect a culture change upon an organisation, it can be *transformational*.

### 4.3.3 Impact Transformative Filter

#### i Attitudinal Scales

The group with the highest degree of support for equality and diversity issues were the ones who felt their activities had had a transformative impact in seven areas of their businesses.

Chart 15: Survey Question 36 (transformative filter)

This group is small, only 18 (11.8% of the total completed respondents), but analysis of their company profiles reveals a lot about how they run their businesses as they could be considered to have ‘best practice’ where equality and diversity issues are concerned.

This group showed the strongest support for equality and diversity policies, monitoring, strategy and training; with an average weighting of 4.50 out of 5.00. The general attitudes and behaviours about equality and diversity in this group are strongly supportive; with the whole organisation, management and directors giving an average weighting of 4.90 out of 5.00. These companies state that their aim is to make sure that equality and diversity are at the heart of everything they do.   
  
**72.2% of this profile company have an equality and diversity policy** – this is the highest percentage of all profiles. This means that having a policy means you are more likely to have a positive impact on the business, as long as it is repeatedly actioned; 84.6% of these companies involve their employees in the design and implementation of their e&d policies, hold regular team brief meetings, encourage informal conversations, hold specific events, send out internal company communications about the topic and arrange specific training and state that equality and diversity are a part of the organisation’s mission. 92.3%of these companies communicate equality and diversity policy across the organisation. 77.8% have an equal pay policy.61.1% demographically monitor their workforce and customers, and do so via diversification of their customer base and employee performance appraisals. These are the highest scores out of any profile filtered analysis.72.2% of this profile has someone specifically working on equality and diversity and although only 22.2% have a dedicated function, they have high influence (rating of 5.0) with 75% regularly reporting to the board**.** 77.8%have an equality and diversity strategy and 85.7% of these affirm their equality and diversity strategy is integrated with the main business strategy.   
  
The top five drivers are highly scored with a weighting of over 4.00 for two categories; ‘to be an employer of choice’ and ‘because it is morally right’. Two of the five ‘a desire to improve customer relations’ and ‘to be an employer of choice’ show that business considerations are just as important as ideals, mirroring Schneider-Ross (2002) who state ‘the business case was the most often cited driver (71%) for diversity and equality initiatives.’

Chart 16: Survey Question 22 (transformative filter)

In this group of organisations it can be seen that having a balanced mix of financial business motives and ideals delivers them additional value for their businesses.

To see what impact this high level of involvement in equality and diversity issues has on these organisations we analyse their demographics.

#### ii Demographic Scales

Chart 17: Survey Question 27 (transformative filter)

Highlight statistics:

* 5.5% have no women in the entire organisation
* 61% of these organisations have an overall organisation female workforce of over 50%
* 50% of these organisations have a senior management female workforce of over 50%
* 28% of these organisations have an owner/director female percentage of over 50%

All of these statistics show a far greater proportion of women in their organisations than just the fully completed responses group alone. It decreases even further the number of organisations who have no women employed at all. It increases the overall female workforce by 6% and the number of senior managers by 24%. It is only at the director level that the proportion slips compared to the strongly supportive group, but it is still 6% greater than the fully completed responses group.

Chart 18: Survey Question 28 (transformative filter)

Highlight statistics:

* 33% of the respondents have no BAME in their entire workforce
* 44% of these organisations have an overall organisation BAME workforce of over 10%
* 17% of these organisations have a senior management BAME workforce of over 10%
* 28% of these organisations have an owner/director BAME percentage of over 10%

These figures reveal a far greater percentage of ethnic minority workers at all levels of an organisation and reduces the number of organisations who employ no minorities by 14%; thereby **demonstrating that having a culture that actively promotes equality and diversity activities, involves its employees in these processes and has strong board interest will lead to a more equitable workplace**.

#### iii Policy Correlations

We find a greater negative correlation, r = -.515 so that 26.5% of the variables are related.

Table 11: Pearson correlation whole organisation (transformative filter)

| **Correlations** | | | |
| --- | --- | --- | --- |
|  | | Diversity policy | Whole Organisation Female profile |
| Diversity policy | Pearson Correlation | 1 | -.515\* |
| Sig. (2-tailed) |  | .029 |
| N | 18 | 18 |
| Whole Organisation Female profile | Pearson Correlation | -.515\* | 1 |
| Sig. (2-tailed) | .029 |  |
| N | 18 | 18 |
| \*. Correlation is significant at the 0.05 level (2-tailed). | | | |

Chart 19: E&d policy whole organisation (transformative filter)

**The organisations are demonstrably more diverse if they have a policy.** However the sample group is small and so could explain the anomaly of the 50-74% range. On the whole however not having a policy means a company is more likely to have no women at all and certainly at the higher ranges.

Table 12: Pearson correlation management (transformative filter)

| **Correlations** | | | |
| --- | --- | --- | --- |
|  | | Diversity policy | Senior Management Female profile |
| Diversity policy | Pearson Correlation | 1 | -.521\* |
| Sig. (2-tailed) |  | .026 |
| N | 18 | 18 |
| Senior Management Female profile | Pearson Correlation | -.521\* | 1 |
| Sig. (2-tailed) | .026 |  |
| N | 18 | 18 |
| \*. Correlation is significant at the 0.05 level (2-tailed). | | | |

Chart 20: E&d policy senior management (transformative filter)

In this category there were virtually no organisations without female senior managers. There is a greater correlation in this group between a company having a policy that is supported and the resulting demographics.

Table 13: Pearson correlation directors (transformative filter)

| **Correlations** | | | |
| --- | --- | --- | --- |
|  | | Diversity policy | Director Female profile |
| Diversity policy | Pearson Correlation | 1 | -.575\* |
| Sig. (2-tailed) |  | .013 |
| N | 18 | 18 |
| Director Female profile | Pearson Correlation | -.575\* | 1 |
| Sig. (2-tailed) | .013 |  |
| N | 18 | 18 |
| \*. Correlation is significant at the 0.05 level (2-tailed). | | | |

Chart 21:E&d policy directors (transformative filter)

Here we can see the impact at the highest level of organisations; many more female directors within organisations with a policy than without.

## 4.4 Synthesis And Conclusion

**The results of this analysis demonstrate having an equality and diversity policy with strong leadership support results in far more diverse workforces than those without either.** This study has not proven a causation but identified a correlation. A policy on its own is not adequate; in fact it can be detrimental. These results support the main arguments found in the Literature Review section ‘Changing the Desirable Norm’ regarding initiatives that organisations can implement in order that they become more equitable workplaces. Tatli (2009) states that the diversity climate of an organisation is important but insufficient for organisational change on its own; it also needs board and director level support to have the best outcome.   
  
Having board support for equality and diversity initiatives means they are more likely to make an impact. This means regular reporting to the board. Very few of the organisations here reported to their boards on diversity initiatives; only 6.7%. This is a pitiable number and it is no surprise so many of these same organisations then state their policies have no effect. Involving staff in its development is more likely to make a policy more effective. This can range from involving them in the development of the policies themselves to on-going regular activities such as training, events, communications and mentoring. If the workforce of a company do not know what is in its own policy they cannot be expected to engage with it, as Greene et al,. (2005:33) clarify staff need to ‘to understand what it requires of them’.

Monitoring is also essential. As Giovannini (2004) states ‘what gets measured gets done’. The Literature Review highlighted the need for regular, consistent measuring in order that frank assessments can be made and improvements implemented. With the organisations here stating only 21.7% monitor this demonstrates few of them can really state with authority whether their activities are actually having an impact or not.

When all of these constituents are in place equality and diversity policies can start to make a difference to an organisation and as clearly demonstrated by these findings the results can be *transformational*.

## 5 CONCLUSION AND RECOMMENDATIONS

## 5.1 Introduction

The overall research aim of this paper was to assess the attitudes and practices of employers within the music industry towards equality and diversity. This was approached by two methods; a comprehensive academic literature review and the collection of empirical data through a fixed method strategy. This concluding section will assess whether that aim has been achieved, summarise the results of the survey findings and make recommendations going forward both for further research opportunities and for the music industry in general.

## 5.2 Research Objectives: Summary Of Findings And Conclusion

The overall research aim was to be achieved through three constituent research objectives. They were:

1 Research the main theories and concepts of equality and diversity in the workplace

2 Critically evaluate existing diversity diagnostic tools and create a fit for purpose equality and diversity questionnaire for the music industry

3 Through analysis of the resulting data, assess the current behaviours and attitudes towards diversity in the music industry and the corresponding outcomes

Research objective one was accomplished in the Literature Review by a thorough review of all the main current themes in the diversity literature. A brief history of the study of diversity management scholarship gave context and understanding to the issues in its workplaces today. Progress made so far with protection under law was reviewed but discrimination, despite being illegal, still persists in many and varied pernicious forms and this was consequently discussed in detail. Focus was then given to ‘the business case’ outlining the search to prove this particular argument; that it will benefit a business’s bottom line if diversity initiatives are implemented. The benefits and drawbacks of relying on this one particular argument were discussed. The review then closed with an analysis of the practical strategies recommended that companies can implement. The conclusion of the Literature Review is that the reasons for discrimination are many and varied and unfortunately still persist but that it can be overcome by leaders of organisations who have the commitment to do so.   
  
Research objective two was accomplished in the Research Methodology. Existing diversity auditing tools were reviewed in order to help the development of a survey instrument that would allow for appropriate and in-depth analysis of attitudes towards equality and diversity issues in the music industry. The resulting tool was based heavily on Tatli and Özbilgin’s work and fulfilled the criteria of being:

* generic and also general and comprehensive in its scope
* balanced in terms of its accommodation of different strands of diversity
* applicable for both large companies and for SMEs (essential for the music industry)
* in plain English in order that anyone can use it
* distributed widely via email
* reasonably quick to complete (15 to 25 minutes)
* inclusive of formal procedures and also informal aspects of organisational life
* retrospective in order to assess the effectiveness and usefulness of their diversity and equality initiatives in the past and present
* an opportunity to learn more about equality and diversity issues
* being internally valid in terms of reliable consistency in measuring attitudes towards equality and diversity

The conclusion is that a survey instrument has been created that is useful for the music industry. It can be used again in the future to allow for year by year comparisons in order to assess progress in the music industry. It can also be used by other sectors simply by modifying question one (particular sector) in order to allow for future cross industry comparisons.   
  
And finally research objective three was accomplished in the Survey Findings. Analysis of the data revealed that only 43.4% of the respondents’ organisations have an equality and diversity policy.  This is far less than many other sectors; CIPD (2006) state 93% of their members have policies.   Organisations with no equality and diversity policy are more likely to have no female employees at all but suprisingly *having* a policy also means that an organisation is less likely to constitute 50 – 75% women at all levels of responsibility. Therefore the data showed that having a policy often means organisations can be less diverse than those without; implying that organisations think simply having a policy is all they need to do, with no action.  In other words having a policy is no guarantee of a diverse workforce. (The results demonstrated that the situation is broadly similar with BAME, non-British whites and disabled people but particular focus was given to females in these organisations as this is the most wide-spread manifestation of discrimination).   
  
However in organisations where the diversity climate is ‘strongly supportive’ of equality and diversity issues the effect is different;  **having a supportive organisational culture halves the numbers of organisations who have no women working in them at all.**   It increases the number of organisations who have an overall female workforce by 3%, the senior management workforce by over 20% and at director level by 17%.   **Having organisational support reduces the number of organisations who have no BAME staff by 5%.**  It increases the percentage of BAME staff overall by 4.5% and increases senior management BAME staff by 12%.  Being ‘strongly supportive’ means involving employees with the design of the policy, communicating those messages across all levels of an organisation, having regular activities such as events and training and monitoring the impact the policies can have.  All of these factors together build a culture supportive of equality and diversity issues, as demonstrated by the following diagram.

Diagram 5: Diversity Hierarchy (Bain 2011)

Diverse organisation

Measurement and monitoring

Regular activities, communications and staff involvement

Strong board support

An equality and diversity policy

The conclusion of the Survey Findings is that attitudes towards equality and diversity in the music industry currently are not as supportive as they could be and this makes the music industry an inequitable sector to work in. **The organisations who are supportive of equality and diversity issues however show that the impact of this attitude can be transformational both in terms of improving demographics in their organisations and the business benefits gleaned from initiatives they consequently carry out.**   It is therefore imperative that the music industry be informed that equality and diversity initiatives can have a positive impact on the financial well-being of their business as well as being the right thing morally to support. **The leaders of the music industry need educated; informed and inspiring leadership is vital in setting an equitable organisational culture.**   
  
By achieving these three individual research objectives the overall research aim has been achieved.

## 5.3 Recommendations

Discrimination whether obvious or covert permeates every sector within the music industry. Research (CC Skills) and industry acknowledgement (such as that of UK Music and the Creative Industries Summit 2007) has previously asserted this and now these findings back up their assertions with clear empirical evidence. Such discrimination is bad for business (Schneider-Ross) and can negatively impact upon the entire working careers for those women (The Women and Work Commission) and minorities wishing to work within it (Heath and Cheung 2006). But what this research has also uncovered is that there is hope. Clear and decisive action by the music industry and its employers can turn this situation around; the Literature Review discussed various practical actions that organisations can take. The leaders of the music industry need to be persuaded to support practical changes. Therefore seven recommendations are advised from the macro sector level down to the organisational level:   
  
***Recommendation 1 - CC Skills to expand its remit to cover diversity***  
Gallagher, N & O’Leary, D, (2007: 14) recommend in their Demos research ‘Recruitment 2020: How Recruitment Is Changing And Why It Matters’ that all sector skills councils (which cover 85% of the British workforce) expand their remit by adding a fifth goal to their aims ‘to attract the widest possible pool of talent into the industry – involving new and different people from all backgrounds to work and prosper in the sector’. GHK Consulting (2006: 6) also assert in their research ‘Diversity Practices in Skills Sector Councils’ that Skills Sector Councils ‘can make the case for diversity, support targeted training, and embed diversity strategically through occupational standards, qualifications frameworks and the labour market intelligence that shapes future priorities at sector-level.’ They outline Skill Sector Councils which do this already by:

1. Promoting the business case for diversity
2. Creating policies to improve the overall gender balance within the sector
3. Creating policies to improve the overall ethnic balance within a sector
4. Supporting women into management
5. Improving HR planning and diversity management
6. Providing additional support (e.g. for child care) and flexibility to enable wider labour

market access

This author supports the recommendations of Demos and GHK Consulting and believes it would be a beneficial step for the music industry.   
  
***Recommendation 2 – registering the Equality and Diversity Charter for Music as a not for profit organisation***  
ADMM and UK Music have combined forces in order to drive and develop the creation of a Charter for the music industry. Such charters are common in continental Europe and have started to proliferate in other creative sectors such as in film/tv and publishing. Their effectiveness is derived from the fact they generate vast amounts of publicity and focus on the cause and develop diversity champions who can use their influence to bring others on board. Best practice is celebrated and the movement creates a culture of education, action, communication and communal support for initiatives. However long term financial support is required for such an on-going project; registering as a not for profit organisation would allow it to receive proper funding from CC Skills, UK Music and other sources and would then allow it to become a hub for various diversity activities in the music industry.

***Recommendation 3 - subsidised training for the sector***  
Companies need advice on what to do and how best to do it. Only 37% of companies questioned have provided any sort of equality and diversity training at all. Access to cheaper or fully subsidised funding would greatly increase this percentage and would be particularly helpful to SMEs who often do not have training budgets. Even most of those working specifically on equality and diversity in their job roles have employment law training and HR management training rather than specialist training. Specific training is an obvious must; if an entire industry does not acknowledge the problems around them they cannot hope to address them (Kandola 2009). Training and education needs to be provided for all levels of the music industry workforce; from the boards and CEOS down (Kalra et al,. 2009). If CC Skills had diversity as one of its core functions it could fund training.

***Recommendation 4 - all music companies to follow the Diversity Hierarchy***

For each company in the music industry to develop its own equality and diversity policy, but that process to also have the full support of its CEO and board. The support, as has been proven in this research, is necessary in order that the policies have a positive impact. An organisation’s equality and diversity policy should be reviewed often. It is important to remember that such policies need to be integrated into the whole business strategy of an organisation, driven from the top and involve its staff both in its development and continuation.   
  
***Recommendation 5 - all music companies to implement regular monitoring***  
The necessity of regular measuring needs to be promoted widely. All organisations need targets and measurements for effectiveness to enable them to evaluate and understand where they currently are, where they need to go and whether they are getting there along the way (Giovannini 2004, Kline 2010).   
  
***Recommendation 6 - all music companies to sign up to the Equality and Diversity Charter for Music and for freelancers to form a supply chain diversity network***   
Diversity would increase in the UK Music industry if companies signed up to the Diversity Charter for Music. As the music industry consists of 36% freelancers and the self-employed (CC Skills 2011) a freelance network would be a particularly important initiative. The creation of an online directory of freelancers who support equality and diversity issues will allow these micro businesses to be included in the activities of the Equality and Diversity Charter for Music.

***Recommendation 7 - repeat research***  
For a survey assessing the attitudes of the music industry towards equality and diversity to be conducted every two years. The main limitation of this current research was that the sample size was not as great as anticipated; repeating this process in two years time will mean a greater response rate because of the publicity generated around the Charter. This would then allow ADMM and CC Skills to see if measurable improvements have been made. Promotion of the interactive online tool produced by Diversity Works for London, which gives companies a report at the end where they can assess their progress, is also recommended.

## 

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## 9 APPENDICES

## Appendix A: official charts company charts 28th May 2011

|  |  |  |  |
| --- | --- | --- | --- |
| Pos | LW | WKs | Title, Artist |
| 1 | 4up | 5 | GIVE ME EVERYTHING **GIVE ME EVERYTHING - PITBULL / NE-YO / AFROJACK / NAYER** |
| 2 | 1down | 8 | THE LAZY SONG **THE LAZY SONG - BRUNO MARS** |
| 3 | 2down | 9 | PARTY ROCK ANTHEM **PARTY ROCK ANTHEM - LMFAO / LAUREN BENNETT / GOONROCK** |
| 4 | 9up | 10 | I NEED A DOLLAR **I NEED A DOLLAR - ALOE BLACC** |
| 5 | 5no change | 9 | BEAUTIFUL PEOPLE **BEAUTIFUL PEOPLE - CHRIS BROWN FT BENNY BENASSI** |
| 6 | 6no change | 2 | THE EDGE OF GLORY **THE EDGE OF GLORY - LADY GAGA** |
| 7 | 3down | 3 | WHERE THEM GIRLS AT **WHERE THEM GIRLS AT - DAVID GUETTA / FLO RIDA / MINAJ** |
| 8 | 11up | 6 | JUDAS **JUDAS - LADY GAGA** |
| 9 | 8down | 10 | SWEAT **SWEAT - SNOOP DOGG** |
| 10 | 7down | 8 | ON THE FLOOR **ON THE FLOOR - JENNIFER LOPEZ FT PITBULL** |
| 11 | NEW | 1 | SAVE THE WORLD **SAVE THE WORLD - SWEDISH HOUSE MAFIA** |
| 12 | 10down | 9 | NOBODY'S PERFECT **NOBODY'S PERFECT - JESSIE J** |
| 13 | NEW | 1 | HAIR **HAIR - LADY GAGA** |
| 14 | 18up | 4 | MR SAXOBEAT **MR SAXOBEAT - ALEXANDRA STAN** |
| 15 | 17up | 2 | SUN IS UP **SUN IS UP - INNA** |
| 16 | 24up | 15 | BORN THIS WAY **BORN THIS WAY - LADY GAGA** |
| 17 | 14down | 17 | SOMEONE LIKE YOU **SOMEONE LIKE YOU - ADELE** |
| 18 | 22up | 4 | BASS DOWN LOW **BASS DOWN LOW - DEV FT THE CATARACS** |
| 19 | 12down | 13 | ET **ET - KATY PERRY FT KANYE WEST** |
| 20 | 13down | 2 | FINISH LINE **FINISH LINE - YASMIN** |
| 21 | 31up | 3 | I'M INTO YOU **I'M INTO YOU - JENNIFER LOPEZ FT LIL WAYNE** |
| 22 | 26up | 3 | I CAN **I CAN - BLUE** |
| 23 | 19down | 4 | GUILT **GUILT - NERO** |
| 24 | 16down | 5 | UNORTHODOX **UNORTHODOX - WRETCH 32 FT EXAMPLE** |
| 25 | 27up | 4 | DIRTY TALK **DIRTY TALK - WYNTER GORDON** |
| 26 | 21down | 12 | BUZZIN **BUZZIN - MANN FT 50 CENT** |
| 27 | 58up | 2 | RIGHT THERE **RIGHT THERE - NICOLE SCHERZINGER** |
| 28 | 25down | 7 | TIME **TIME - CHASE & STATUS FT DELILAH** |
| 29 | 45up | 3 | WE DON'T HAVE TO TAKE OUR CLOTHES OFF **WE DON'T HAVE TO TAKE OUR CLOTHES OFF - JERMAINE STEWART** |
| 30 | 32up | 16 | PRICE TAG **PRICE TAG - JESSIE J FT BOB** |
| 31 | 20 | 14 | **SKINNY LOVE** SKINNY LOVE BIRDY |
| 32 | 28 | 12 | **BRIGHT LIGHTS BIGGER CITY** BRIGHT LIGHTS BIGGER CITY CEE LO GREEN |
| 33 | 23 | 23 | **FAST CAR** FAST CAR TRACY CHAPMAN |
| 34 | 33 | 18 | **ROLLING IN THE DEEP** ROLLING IN THE DEEP ADELE |
| 35 | 29 | 12 | **JUST CAN'T GET ENOUGH** JUST CAN'T GET ENOUGH BLACK EYED PEAS |
| 36 | 54 | 3 | **S&M** CALIFORNIA KING BED RIHANNA |
| 37 | 34 | 27 | **S&M** S&M RIHANNA |
| 38 | 38 | 10 | **DON'T HOLD YOUR BREATH** DON'T HOLD YOUR BREATH NICOLE SCHERZINGER |
| 39 | 15 | 2 | LOVE LOVE TAKE THAT |
| 40 | 82 | 2 | LIPSTICK LIPSTICK JEDWARD |

## Appendix B: drop out rates via different filters

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **1 General Company Information (filtering)** | all | DOR | no policy | DOR | policy | DOR | co 10+ | DOR | co 10- | DOR | london | DOR | no london | DOR | record | DOR | live | DOR |
|  | **2 Equality, Diversity and Culture** |  | 14% |  | 0% |  | 0% |  | 12% |  | 15% |  | 12% |  | 16% |  | 10% |  | 12% |
|  | **3 Equality and Diversity Policy** |  | 23% |  | 0% |  | 0% |  | 18% |  | 25% |  | 21% |  | 25% |  | 19% |  | 21% |
|  | **4 Equality and Diversity Function** |  | 31% |  | 2% |  | 19% |  | 33% |  | 30% |  | 29% |  | 32% |  | 25% |  | 30% |
|  | **5 Equality and Diversity Strategy** |  | 33% |  | 4% |  | 20% |  | 34% |  | 32% |  | 31% |  | 34% |  | 25% |  | 32% |
|  | **6 Equality and Diversity Monitoring** |  | 32% |  | 10% |  | 27% |  | 40% |  | 36% |  | 35% |  | 39% |  | 33% |  | 37% |
|  | **7 Pay Gap** |  | 48% |  | 22% |  | 42% |  | 53% |  | 46% |  | 45% |  | 49% |  | 37% |  | 44% |
|  | **8 Evaluation of Equality and Diversity in Your Organisation** |  | 51% |  | 21% |  | 41% |  | 53% |  | 45% |  | 44% |  | 49% |  | 34% |  | 43% |
|  |  | 152 | 49% | 86 | 25% | 66 | 42% | 36 | 53% | 116 | 48% | 80 | 47% | 79 | 50% | 42 | 37% | 67 | 46% |

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **1 General Company Information (filtering)** | mgt | DOR | pub | DOR | retail | DOR | equip | DOR | support | DOR | opposition | DOR | 10%+BAME | DOR | 50%+fm | DOR |
| **2 Equality, Diversity and Culture** |  | 8% |  | 21% |  | 15% |  | 10% |  | 0% |  | 0% |  | 0% |  | 0% |
| **3 Equality and Diversity Policy** |  | 20% |  | 30% |  | 28% |  | 30% |  | 0% |  | 9% |  | 0% |  | 0% |
| **4 Equality and Diversity Function** |  | 31% |  | 34% |  | 33% |  | 35% |  | 0% |  | 18% |  | 0% |  | 0% |
| **5 Equality and Diversity Strategy** |  | 32% |  | 35% |  | 36% |  | 35% |  | 0% |  | 19% |  | 0% |  | 0% |
| **6 Equality and Diversity Monitoring** |  | 39% |  | 38% |  | 41% |  | 40% |  | 0% |  | 24% |  | 0% |  | 0% |
| **7 Pay Gap** |  | 48% |  | 45% |  | 46% |  | 45% |  | 0% |  | 32% |  | 5% |  | 4% |
| **8 Evaluation of Equality and Diversity in Your Organisation** |  | 48% |  | 44% |  | 44% |  | 40% |  | 0% |  | 31% |  | 3% |  | 3% |
|  | 49 | 48% | 41 | 47% | 20 | 49% | 11 | 45% | 87 | 1% | 45 | 34% | 55 | 8% | 95 | 5% |

## Appendix C: abbreviations

ADMM – Alliance for Diversity in Music and Media

BAME – Black, Asian and Minority Ethnic

CCSkills – Creative and Cultural Skills

CEO – Chief Executive Officer

CIPD – Chartered Institute of Personnel and Development

DCMS – Department of Culture, Media and Sport

DOR – Drop Out Rate

DWL – Diversity Works for London

E&D Policy – Equality & Diversity Policy

HRM – Human Resource Management

ONS – Office of National Statistics

PR – Public Relations

SME – Small or Medium Enterprise

SPSS – Statistical Package for the Social Sciences

UNESCO – United Nations Educational, Scientific and Cultural Organisation

WWC – Women and Work Commission

## Appendix D: terminology

|  |  |
| --- | --- |
| Accessibility | The degree to which a product, device, service, or environment is available to as many people as possible |
| Affirmative / positive action | A policy designed to redress past discrimination against women and minority groups through measures to improve their economic opportunities |
| BAME | Black, Asian and minority ethnic |
| Cultural diversity | The presence of people of differing races, religions and sexual orientations in a workplace |
| Cohesion | A term used in social policy, sociology and political science to describe the bonds or "glue" that bring people together |
| CSR | Corporate social responsibility ; a concept whereby organisations take responsibility for their impact on society and the environment |
| Discrimination | Unfair treatment of a person or group on the basis of prejudice |
| Diversity | A diverse workforce; both men and women, people of many generations, people from ethnically and racially diverse backgrounds |
| Diversity climate | The atmosphere in an organisation as defined by its interactions with minorities on an individual and organisational level |
| Equality | A state in which all people within a specific society or group have the same status and access to opportunities |
| Equal opportunities | The idea of equal treatment and respect and opportunity in the workplace |
| Evaluation | The episodic assessment of the change in targeted results that can be attributed to the programme or intervention |
| Genderisation | The assignment of a gender bias to a particular job or role; what sex does what work |
| Harassment | Unwanted conduct on the grounds of race, gender, sexual orientation etc. which has the purpose or effect of either violating the claimant's dignity, or creating an intimidating, hostile, degrading, humiliating or offensive environment for them |
| Indirect discrimination | This includes practices which might look fair but which have discriminatory side effects. It applies when an apparently neutral provision, criterion or practice disadvantages members of a specified group relative to others. |
| Inclusion | A sense of belonging, being accepted, feeling respected, valued for who you are; feeling a level of commitment from others so than you can do your best work |
| Monitoring | Routine tracking of the key elements of performance, usually through record keeping and regular reporting and surveillance |
| Multiculturalism | A philosophy that recognises ethnic diversity within a society and that encourages others to be enlightened by worthwhile contributions to society by those of diverse ethnic backgrounds |
| Pay gaps | The ratio of female to male wages (often expressed as a percentage) |
| Positive discrimination | Discrimination in favour of individuals belonging to a group considered to be disadvantaged or underprivileged |

## Appendix E: job titles of respondents

|  |  |  |  |
| --- | --- | --- | --- |
| RespondentID | What is your job title in this organisation? | RespondentID | What is your job title in this organisation? |
| 1445207102 | Managing Director | 1432424231 | Songwriter |
| 1443506549 | COO | 1432414107 | Director |
| 1443063799 | Business Affairs | 1432378563 | Managing Director |
| 1443043537 | Owner | 1432373397 | Director |
| 1442698297 | Studio Manager | 1432373388 | Chief Executive |
| 1442545868 | International Manager | 1432371793 | Managing Director |
| 1442144408 | Managing Director | 1432370394 | MD |
| 1440117735 | Music Director | 1432326761 | HR Director |
| 1439921667 | Creative Director | 1432278551 | MD |
| 1439617794 | Communications | 1432270464 | Director |
| 1438142859 | Hon Secretary | 1432268709 | Artist Manager/Label Owner |
| 1436919167 | Sales & Marketing Director | 1432215847 | Founder trustee |
| 1436571267 | Director of Operations | 1432210040 | Human Resources Advisor |
| 1436131661 | Executive Director | 1431855055 | Director |
| 1435678209 | General Manager | 1431716763 | Managing Director |
| 1435551015 | Chief Executive Officer | 1431351454 | MD |
| 1434395804 | Promotion Manager | 1431303266 | Head Of Music |
| 1433794037 | Director | 1431217644 | Founder & CEO |
| 1433783905 | Manager | 1431067097 | Equalities Official |
| 1433776063 | Consultant | 1431035853 | General Manager |
| 1432979972 | Development Director | 1430879711 | Copyright Manager |
| 1432762411 | Director | 1430860834 | Manager |
| 1432724984 | General Manager | 1430858488 | MD |
| 1432602002 | Development Officer | 1430855290 | Director |
| 1432565258 | MD/artist | 1430851807 | Managing Director |
| 1432450120 | Director | 1430846054 | Managing Director |
| 1430791374 | Executive Director | 1421752220 | Community Musician |
| 1430787171 | Director | 1419630968 | Project Manager |
| 1430786387 | Administrator | 1419208471 | CEO/Owner |
| 1430780035 | Director | 1418085668 | Director |
| 1430776076 | MD | 1416546988 | PA/Administrator |
| 1430775032 | Manager | 1416540672 | Publishing Manager |
| 1430755070 | Director | 1415325105 | Finance Director |
| 1430686299 | Music Producer | 1415271270 | Assistant, Business Affairs |
| 1430514876 | MD | 1415196692 | Head News Editor |
| 1430505413 | Label Manager | 1414165542 | Label Manager |
| 1430447197 | Owner | 1414091709 | Head of Press & PR |
| 1430444921 | Managing Director | 1414057669 | M.D |
| 1430389770 | Pianist | 1414054057 | Manager |
| 1430382275 | Principal Conductor/ Music Director | 1414046780 | Owner |
| 1430382124 | Director | 1413949905 | A&R Manager |
| 1430344227 | Business Tutor Engineer | 1413915919 | MD |
| 1430330862 | Company Director | 1413701649 | CEO |
| 1430322179 | Artist Manager | 1413671688 | Director |
| 1430319710 | General Business Manager | 1413594245 | Director/trustee |
| 1430316391 | Administrator | 1413319353 | Executive Director |
| 1430310239 | CEO | 1412601775 | Violinist |
| 1428481597 | UK HR Business Partner | 1411932392 | Owner Director |
| 1427392800 | Digital Sound Engineer | 1411918492 | Owner |
| 1425229553 | Musician | 1411902322 | CEO |
| 1425075577 | Engineer | 1411636086 | Assistant Chief Executive |
| 1424959867 | Recording Engineer & Music Producer | 1411634790 | CEO |
| 1424208658 | Publicity Manager | 1411505550 | Conductor, Composer and Arranger |
| 1410728257 | Director | 1411493244 | Finance & Resources Director |
| 1410492557 | Managing Director | 1411421627 | The Boss |
| 1410395435 | Director | 1408588980 | Director |
| 1410127179 | Director | 1408580176 | General Secretary |
| 1410109518 | Consultant | 1408579746 | M D |
| 1410102874 | Festival Director | 1408279759 | MD |
| 1410100506 | Festival Administrator | 1408213960 | Founder |
| 1410070197 | PA to the CEO | 1408212450 | Proprietor |
| 1410069803 | Head of Production & Business Development | 1408164262 | Secretary & Chorus Manager |
| 1409459933 | Managing Director | 1408136975 | Band Manager |
| 1409059329 | Managing Director / Owner | 1408125050 | C.E.O |
| 1408971559 | Director | 1408120995 | Manager |
| 1408865941 | Label Manager | 1408115685 | Artistic Director |
| 1408855559 | Label Manager | 1408114098 | General Manager |
| 1408851816 | MD |  |  |
| 1408823778 | General Manager |  |  |
| 1408779525 | Co-Director |  |  |
| 1408719290 | Sole proprietor |  |  |
| 1408707390 | MD |  |  |
| 1408650940 | General Manager |  |  |
| 1408632266 | Managing Director |  |  |
| 1408630530 | Artistic Director |  |  |
| 1408630528 | Consultant |  |  |
| 1408622171 | MD |  |  |
| 1408614298 | Chairman and Chief Executive |  |  |
| 1408598533 | Cellist |  |  |
| 1408592849 | Managing Director |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |

## Appendix F: survey mail

**Dear**

I sent you an email a few weeks ago regarding the The Alliance for Diversity in Music and Media (ADMM). ADMM is a non-profit organisation formed by music industry leaders to promote diversity and equality in the sector and is seeking responses to a survey to establish how the UK’s 8,000 music businesses are currently tackling these issues.  The research results will allow ADMM help the music industry create a more inclusive and representative workforce which will, in its turn, foster an economically sound business environment for everyone.

I am writing to ask you to participate in the survey, if you have not done so already, as we have still not yet achieved the minimum number of responses required. The more responses we receive, the better the research and its outcome, we would therefore greatly appreciate your participation.

If you have completed the survey many thanks and apologies for bothering you again…but if you could also forward this link on to your entire music industry address book that would be helpful too!

<https://www.surveymonkey.com/s/ADMMdiversitysurvey>  The survey is open until May 31st.

If you believe this email has been sent to you in error please email [vick@basca.org.uk](mailto:vick@basca.org.uk) and we will remove your name from the mailing list immediately.

Vick Bain

The ADMM board are Remi Harris (Chair), Jackie Davidson (Vice-Chair), Dej Mahoney (Secretary), Keith Harris, Doug D’Arcy and Paulette Long.

**Remi Harris**; Director of Operations at UK Music and former General Manager of the Association of Independent Music (AIM).   
**Jackie Davidson; MD of Jackie Davidson Management; Founder and Vice-Chair of the Alliance for Diversity in Music and Media  
Dej Mahoney**; is a graduate in law from Cambridge University and a former VP of Business Affairs and New Media Development at Sony. A founding director of All Our Business Ltd (AOB), he is a contributing author of 'Digitisation and the Music Industry' (International Association of Entertainment Lawyers), and became a Member of the Mayor's Creative Commission for London in 2002.   
**Keith Harris**; represents Stevie Wonder with whom he has worked since 1978. He is a Senior Fellow of the University of Westminster, a former Chairman of the MMF, Chairman of the African and Caribbean Music Circuit, Fellow of the Royal Society for the encouragement of Arts (FRSA) and a Director of Performer Affairs at PPL.  
**Doug D’Arcy**; former MD and President of Chrysalis Records, Doug currently runs a music consultancy Songlines, is a director of Faith & Hope and a founder board member and Vice-Chairman of the Association of Independent Music (AIM).   
**Paulette Long**; has worked within the music industry since leaving college in 1984, joined Westbury Music Ltd in 1988 and has been a director there since 2003. In 2004 she was elected to the board of directors at the Music Publishers Association Ltd and is also a Trustee of the PRSF.

## Appendix G: questionnaire

|  |  |
| --- | --- |
| **General Company Information** |  |
|
| What sector does your organisation primarily operate in? | Live performance |
| Production, retail and distribution of musical instruments / audio equipment |
| Retail and distribution of recordings |
| Recording |
| Composition of musical works and music publishing |
| Promotion, management and agency related activities |
|  |
| How many people are employed by your organisation? | 9 or less |
| 10 – 49 |
| 50 – 249 |
| 250 – 999 |
| 1,000 – 5,000 |
|  |
| Where is your organisation based? *Please select all locations that apply* | Scotland |
| Northern Ireland |
| North-east England |
| North-west England |
| Midlands |
| Wales |
| South-east England |
| South-west England |
| East of England |
| London |
|  |
| **Equality, Diversity and Culture** |  |
|
| *To what extent do you agree with each of the following statements?* | Strongly disagree Strongly agree |
| 1 2 3 4 5 |
| Flexible working is encouraged in this organisation  Formal and informal networks in my organisation enable diverse people to talk to each other  Information on career development is offered to all employees  Jobs are advertised clearly and openly  My organisation is always prepared to make adjustments to people’s different work-life balance needs  My organisation sets out to encourage all employees to reach their full potential  We always consult our customers |  |
|
|  |
|  |
| In my current organisation |  |
|
| ………the workforce reflects the diversity of the local population  ………aims to make sure that equality and diversity are at the heart of everything it does  ………encourages the career progression of both men and women  ………encourages the career progression of lesbians and gay men  ………encourages the career progression of people of all ages  ………encourages the career progression of people with disabilities  ………encourages the career progression of people of different religions |  |
|
|
|
| **Equality and Diversity Policy** |  |
|
| Do you have an equality and diversity policy in your organisation? | Yes No |
|
| Do you involve the employees in the design and implementation of equality and diversity policies and practices? | Yes No |
|
| What actions are taken in order to maximise employee engagement in equality and diversity policies?  *Please select all that apply.* | Communicating equality and diversity messages and policy across the organisation |
| Employee involvement in community action programmes |
| Equality and diversity objectives integrated in performance and strategic management systems |
| Training and education activities in equality and diversity management |
| No action taken |
| Other |
| Which of the following categories does your equality and diversity policy cover? | Age |
| *Please select all that apply.* | Criminal conviction |
|  | Disability |
|  | Ethnicity / race |
|  | Gender / sex |
|  | Harassment and bullying |
|  | Marital status |
|  | Mental health |
|  | Nationality |
|  | Parental status |
|  | Religion |
|  | Sexual orientation |
|  | Social and economic background |
|  | Weight |
|  | Work-life balance |
|  | Other |
| Have provisions been made for the following? *Please select all that apply.* | Childcare |
| Disability access |
| Equal pay audit |
| Equality and diversity as part of the organisation’s mission |
| Flexible hours |
| Harassment and bullying policy |
| Maternity provisions |
| Mentoring programmes |
| None |
| Paternity provisions |
| Practical equality and equality and diversity training |
| Targeted recruitment and retention to create a balanced workforce |
| Work-life balance programme |
| Other |
| **Equality and Diversity Function** |  |
|
| Is there a specialised diversity / equal opportunities function in your organisation? | Yes No |
|
| How many people work on diversity in your organisation? | 1 |
| 2-4 |
| 5-9 |
| 10+ |
| When was the specialist function created? | Less than 1 year ago |
| 1 – 5 years ago |
| 5 – 10 years ago |
| 10 + years |
| Which of the following areas of expertise do the members of the equality and diversity team have? | Employment / discrimination law training |
| General management training |
| Human resources management training |
| Marketing management training |
| Other professional training |
| Specific training on equal opportunities |
| Specific training on equality and diversity management |
| Other |
| How much influence does the equality and diversity function have within your organisation? | No influence High influence |
| 1 2 3 4 5 |
| Does someone in your equality and diversity team report regularly to the board of your company on diversity? | Yes No |
|
| **Equality and Diversity Strategy** |  |
|
| Does your organisation have an equality and diversity strategy? | Yes No |
|
| Is your equality and diversity strategy integrated with the business strategy? | Yes No |
|
| Which of the following equality and diversity activities does your organisation have? | Awareness training |
| Building equality and diversity into business goals |
| Employee attitude surveys |
| Equality and diversity as performance criteria |
| Equality and diversity training for managers |
| Monitoring customer profile |
| Reward and recognition for equality and diversity achievements |
| Setting equality and diversity objectives |
| Setting equality and diversity quotas |
| Workforce monitoring and targeting system |
| Work-life balance system |
| None |
| Other |
| Which of the following are the most influential ways of communicating equality and diversity in your organisation? *Please select all that apply.* | Company newsletters |
| Employee surveys |
| Events |
| Focus groups |
| Informal conversations |
| Internal company communications |
| Internal company TV channel |
| Internet / intranet |
| Personnel and team brief meetings |
| Posters and leaflets |
| Speeches by top management |
| Training |
| Other |
| What are the key drivers for equality and diversity in your organisation? | Legal pressures |
| *Rank the top 5 from 1 to 5, with 1 being the most important.* | Corporate social responsibility |
|  | Because it makes business sense |
|  | To be an employer of choice |
|  | Belief in social justice |
|  | Desire to improve customer relations |
|  | Desire to reach diverse markets |
|  | To improve business performance |
|  | To recruit and retain best talent |
|  | To respond to the competition in the market |
|  | Because it is morally right |
|  | To improve creativity and innovation |
|  | To enhance decision-making |
|  | To improve corporate branding |
|  | Trade union activities |
|  | Other |
| **Equality and Diversity Monitoring** |  |
|
| What is the majority age profile that your organisation employs? | Young |
| Middle-aged |
| Old |
| Balanced |
| Don't know |
|  |
| Does your organisation collect monitoring information? | Yes No |
|  |
| Which of the following measures do you use to monitor equality and diversity in your organisation? | Ability to recruit |
| Absenteeism |
| Balanced scorecards |
| Business performance |
| Decision-making |
| Diversification of customer base |
| Employee attitude surveys |
| Employee performance appraisals |
| Impact assessment |
| Labour turnover |
| Level of customer satisfaction |
| Level of employee commitment |
| Number of complaints and grievances |
| Number of tribunal cases |
| Other |
| For which of the following categories do you monitor the diversity of your customer profile and staff profile?  *Please select all that apply.* | Customer profile |
| Age |
| Disability |
| Ethnicity/race |
| Religion |
| Sex |
| Sexual orientation |
| Staff profile |
| Age |
| Disability |
| Ethnicity/race |
| Religion |
| Sex |
| Sexual orientation |
| *Approximately,* |  |
| what percentage of female workers in the organisation as a whole are there in your organisation? | 0% |
| 1 - 9% |
| 10 - 24% |
| 25 - 49% |
| 50 - 74% |
| 75 - 100% |
| what percentage of female workers in the managerial grades are there in your organisation? | 0% |
| 1 - 9% |
| 10 - 24% |
| 25 - 49% |
| 50 - 74% |
| 75 - 100% |
| what percentage of female workers in the board of directors are there in your organisation? | 0% |
| 1 - 9% |
| 10 - 24% |
| 25 - 49% |
| 50 - 74% |
| 75 - 100% |
| what percentage of BAME workers in the organisation as a whole are there in your organisation? | 0% |
| 1 - 9% |
| 10 - 24% |
| 25 - 49% |
| 50 - 74% |
| 75 - 100% |
| what percentage of BAME workers in the managerial grades are there in your organisation? | 0% |
| 1 - 9% |
| 10 - 24% |
| 25 - 49% |
| 50 - 74% |
| 75 - 100% |
| what percentage of BAME workers in the board of directors are there in your organisation? | 0% |
| 1 - 9% |
| 10 - 24% |
| 25 - 49% |
| 50 - 74% |
| 75 - 100% |
| what percentage of non-British white workers in the organisation as a whole are there in your organisation? | 0% |
| 1 - 9% |
| 10 - 24% |
| 25 - 49% |
| 50 - 74% |
| 75 - 100% |
| what percentage of non-British white workers in the managerial grades are there in your organisation? | 0% |
| 1 - 9% |
| 10 - 24% |
| 25 - 49% |
| 50 - 74% |
| 75 - 100% |
| what percentage of non-British white workers in the board of directors are there in your organisation? | 0% |
| 1 - 9% |
| 10 - 24% |
| 25 - 49% |
| 50 - 74% |
| 75 - 100% |
| what percentage of workers with disabilities in the organisation as a whole are there in your organisation? | 0% |
| 1 - 9% |
| 10 - 24% |
| 25 - 49% |
| 50 - 74% |
| 75 - 100% |
| what percentage of workers with disabilities in the managerial grades are there in your organisation? | 0% |
| 1 - 9% |
| 10 - 24% |
| 25 - 49% |
| 50 - 74% |
| 75 - 100% |
| what percentage of workers with disabilities in the board of directors are there in your organisation? | 0% |
| 1 - 9% |
| 10 - 24% |
| 25 - 49% |
| 50 - 74% |
| 75 - 100% |
| **Pay Gap** |  |
|
| Do you have an equal pay policy? | Yes No |
|
| Do you monitor equal pay for equal work across all strands of equality? | Yes No |
|
| Do you establish the causes of any significant pay gap and assess the justification for them? | Yes No |
|
| **Your Evaluation of Equality and Diversity in Your Organisation** |  |
|
| *What is the degree of overall organisational resistance and support to the below equality and diversity activities?* | Strong resistance Strong support |
| 1 2 3 4 5 |
|  |
| Equality and diversity management policies  Equality and diversity awareness training  Equality and diversity monitoring activity  Equality and diversity management strategy |  |
|
|
| *On balance, what are the general attitudes and behaviours about equality and diversity at different levels within your workplace?* | Oppositional Supportive Strongly Supportive |
| Organisation as a whole  Senior Management  Owners and directors | 1 2 3 4 5 |
|  |  |
| *How effective is equality and diversity management in improving the following in your organisation?* | Not effective Very effective Transformational |
| 1 2 3 4 5 |
|  |
| Business performance  Cost of labour turnover  Creativity and innovation in the organisation  Diversification of customer base  Employee performance  Employees' attitudes and behaviours in terms of equality and diversity  Employees' job satisfaction  Employees' levels of commitment  Interaction between employees from diverse backgrounds  Level of absenteeism  Level of customer satisfaction  Number of discrimination claims  Personal perceptions of fairness and justice  Problem solving and decision making  Quality of recruitment  Representation of diverse groups at different levels of the organisation |  |
|
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|