

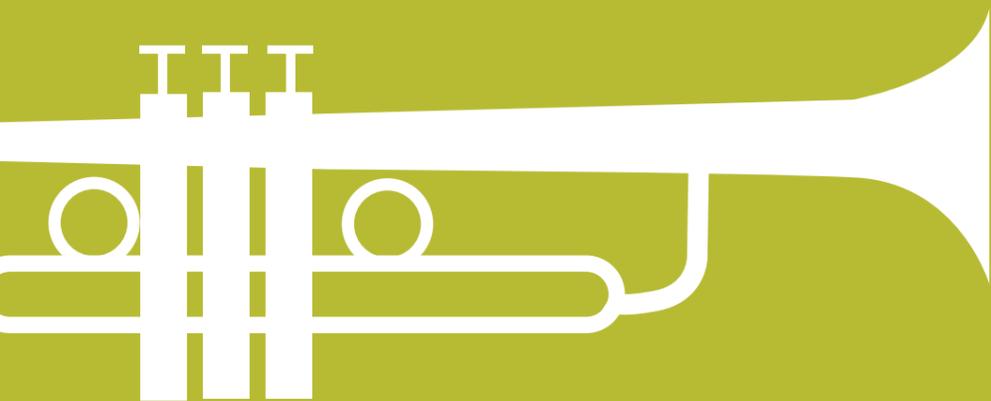
# Dignity at work: a survey of discrimination in the music sector

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**FINAL REPORT**

April 2018

[ism.org](http://ism.org) [#DignityatWork](https://twitter.com/ism_music)



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# Dignity at work: tackling harassment and discrimination in the music sector and beyond

## EXECUTIVE SUMMARY

There are thousands of musicians working professionally in the UK: teaching the art of music to our children at school; performing within our celebrated orchestras and renowned concert halls; and composing the music we hear on television and in our headphones. They are a thriving component of the music industry, worth £4.4 billion to the UK economy.

At the first cross-sector diversity event held by the Department for Digital, Culture, Media and Sport (DCMS) in March 2018, the Culture Secretary Matt Hancock described diversity within arts and culture both as 'a moral imperative' and as making 'good business sense'. Talent itself is indiscriminate. Therefore, ensuring diversity and opportunities for everyone, including those from all socioeconomic backgrounds, will grow our already successful music industry and in turn our wider creative industries.

This report by the ISM, collated from approximately 600 responses from across the music profession, reveals that the success of our music industry is being undermined by a high level of discriminatory behaviours and practices, including sexual harassment, inappropriate behaviour and discrimination.

These incidents have taken place despite many organisations and workplaces having policies and procedures in place. Nearly half of the total respondents stated they had experienced some form of sexual harassment, bullying and discrimination with reference to all nine protected in the characteristics of the Equality Act 2010 (age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or

belief, sex, and sexual orientation). These are all covered in the final report's complete data analysis, which can be found in the appendix. This is coupled with a high level of non-reporting due to fear of losing work, which indicates the vulnerability of this largely freelance profession. One of the most disturbing statistics in the report is that **77%** of those who responded that they had been sexually harassed did not report this behaviour. Gender discrimination also had a high level of non-reporting at **75%**.

**72%** of all the respondents described themselves as 'self-employed'. The majority of the music profession are not usually engaged as either employees or workers in the traditional sense. It is more common for individuals to work in a self-employed capacity, diversifying their portfolio of work to ensure an income. For example, a musician could be offered work (or a 'run') with an opera company on a seasonal basis, rather than permanently. Many musicians are 'self-employed with opportunity for deputising'. This time-honoured freelance model makes it difficult for musicians to have access to the protection and support mechanisms which are to be found in more traditional employment. As a consequence this vulnerable but highly talented workforce is afraid of reporting their experiences for fear of victimisation and losing work – in other words, old-fashioned 'blacklisting'. To reduce this fear of reporting and give clarity to the rights of musicians, all engagements should make clear that there is a 'contract personally to do work', to ensure that the musician is within the ambit of section 83(2) of the Equality Act 2010. There also needs to be a significant change in the culture of the music sector to tackle the endemic climate of fear around reporting. However this is not enough.

We will also be seeking confirmation from the Government as part of the ongoing work arising from the Taylor Review that section 83(2) of the Equality Act 2010 covers depping musicians. We cannot allow this possible loophole to go unchallenged.

Musicians also reported harassment from third parties, such as members of the audience or public. Recent legal changes, including the revocation of the use of discrimination questionnaires and the removal of rights around third party harassment, have made it more difficult to seek to challenge potentially discriminatory behaviour. Reintroducing these particular parts of the legal framework would greatly assist in eradicating adverse behaviours. This is a moral imperative. We must also ensure that all musicians understand their rights and responsibilities under the equality legislation and that perpetrators are held to account.

'I was still at Music College, he was one of my lecturers. I didn't want any more doors slamming in my face.'

'I would never work again. He had all the power and influence and I was (and still am) unknown.'

'Not worth being a whistle-blower. It ruins any career chances I might have had.'

'[I] was told that if my complaint was made formally, it would follow me around and threaten my career.'

'...reporting it seemed to be pointless and I'd probably lose future work.'

'I was told "I will see you never work again".'

The greatest proportion of respondents – **60%** – reported that they had been subject to sexual harassment and the majority of this pool of respondents were female musicians. **72%** were self-employed.

**60%** reported that they had been subject to sexual harassment

**72%** self-employed at the time of the incident

'[A] conductor said 'I knew that I didn't just employ you because you had a nice arse'.'

'A tutor at Music College asked me out on a number of occasions.'

'As a student, my [tutor] kissed me against my will which was followed by inappropriate comments during my studies.'

'I always take a sleeping bag on tour, because often we are sharing sleeping space, and a sleeping bag (that doesn't zip all the way down), is the most effective way of not being molested while asleep.'

'I was sexually harassed and mentally and physically abused by my first boss when I started working as [a composer].'

'A famous musician exposed himself to me.'

'I have been propositioned and/or expected to engage in 'casting couch' or flirtatious behaviour so many times I have lost count.'

A small number of female respondents, **6%**, who were all self-employed reported experiencing rape and assault.

**6%** who were all self-employed reported experiencing rape and assault

'I've had someone in power try to get me drunk on purpose, I've been touched very inappropriately by [male teachers], I've been asked to dress provocatively when it was very inappropriate to do so, and the worst case was when [someone higher] physically attacked me.'

'[My experience] probably amounted to date rape.'

'I was harassed so badly I needed to have MRIs taken once.'

'In my early career [a musician] tried to rape me when we were on tour.'

The survey data indicated that gender discrimination is an issue within the music sector, and that it mainly affects female musicians. Many female musicians reported experiences ranging from comments about their appearance, being belittled, intimidated and overlooked for work or paid less than male musicians.

'Wanting all female players who are attractive and wear very high heels and lots of make up for session work/ weddings.'

'Teaching in a conservatoire female teachers are often less well paid than their male colleagues and more likely to be on zero hours or less secure contracts.'

'Being treated as the stupid young girl who doesn't know anything, being told my eyes are 'sexy'. People commenting on how I dress.'

'[I] was told I wouldn't be offered a job on the basis that "a woman could never play as well as a man".'

Male musicians also suffer discrimination. Although the majority of respondents who reported experiences of sexual harassment, inappropriate behaviour and discrimination were female musicians, there were examples given by male musicians. Greater proportions of male musicians reported experiences of discrimination on the grounds of sexual orientation, aggressive behaviour and bullying and racism.

'A musician I was working with was making inappropriate racial "jokes". I use quotation marks because it wasn't funny.'

'[There was] enormous support for certain female students by male music lecturer, given excellent marks and low interest in male students.'

'My [section leader] always watched me get changed and once positioned himself so he could watch me shower from the dressing room.'

'I've been physically sexually assaulted multiple times by drunk women, verbally abused.'

Some of the experiences shared with us indicate that sexual harassment, inappropriate behaviour and discrimination can arise where the perpetrator occupies a more powerful or dominant position in relation to the victim. In many cases, respondents described being sexually harassed, bullied or discriminated against by their teacher, conductor, boss or director, or a famous musician. However, in most cases as shown by the survey data, incidents involve other musicians who are on an equal footing. **37%** of respondents who were sexually harassed, **64%** of respondents who experienced gender discrimination and **45%** of respondents who were bullied said the perpetrator was their colleague or fellow musician. This indicates that cultural issues are at work, which need to be addressed. While collective agreements can be of help in the employment setting, it is doubtful that they are an effective solution to this kind of harassment.

**37%**

of respondents who were sexual harassed...

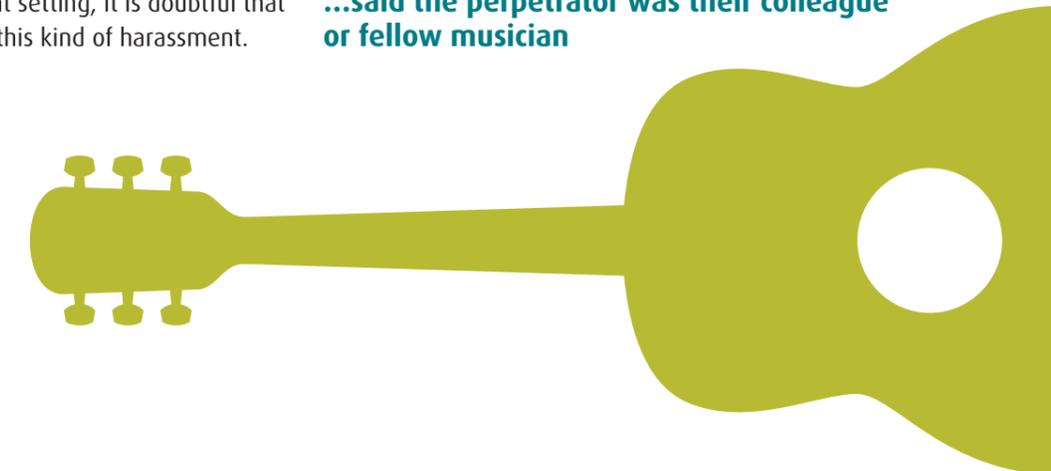
**64%**

of respondents who experienced gender discrimination...

**45%**

of respondents who were bullied...

...said the perpetrator was their colleague or fellow musician



## What next?

Since the interim report was published in December 2017, the ISM has led a round table discussion, bringing together music industry, orchestras, and higher education (universities and conservatoires) colleagues to identify ways forward. It was acknowledged by all that there needs to be a shift in the culture dominating the music profession but that this cannot be achieved by a single organisation alone. Change can only happen if all parts of the music sector come together including national arts funding bodies, umbrella bodies, membership organisations, orchestras, conservatoires, music colleges and venues, amongst others. The music sector also needs to engage with other parts of the creative industries, such as the theatre and film industry, which are also working to improve conditions for their workers.

We must also be led by the musicians who took the time to respond to the survey. A sector-wide code of conduct was called for by **86%** of the respondents who gave suggestions for improvement. The ISM will be consulting on a draft Code, drawing on the learning from organisations such as the BFI.

**86%** of the respondents called for a sector-wide code of conduct

'They need to know there is a zero tolerance policy and fully aware of the repercussions, laid out bare for them. These people do it because they feel they can get away with it and people won't speak up.'

'It would be great if venues put up reminders that inappropriate behaviour will not be tolerated.'

'There should be a responsibility of venues that if there is sexual harassment people in relation to the venue should be forced to stop it.'

'Beyond keeping young people safe, much depends on the personal integrity of everyone in the profession, and all of us sharing responsibility to ensure everyone is treated with respect and good manners.'

**69%** of the respondents called for improved processes and procedures

**69%** of the respondents called for improved processes and procedures. All places where musicians work should ensure their processes are fit for purpose and are accessible to both freelancers and the employed. Musicians are predominately self-employed and solutions need to be found that ensures dignity at work for vulnerable workers engaged as self-employed.

There must also be organisational processes whereby musicians, regardless of employment status, can report their concerns without fear of losing work or adverse consequences. It is vital that all parts of the music profession are examined and adverse culture challenged.

'We need to have anonymous reporting of [incidents] – people in positions of power usually target those with the least ability to confront them. The message we receive, over and over again, is to put and shut up or lose our careers.'

'Legal compliance with employment law is non-existent in most of the orchestral sector.'

'The chance to speak up without fear of losing work or your reputation.'

Diversity and inclusivity training will play a key role in culture change. **59%** of respondents called for training on the subject of sexual harassment, inappropriate behaviour and discrimination. Musicians need essential support in understanding their rights and obligations as professionals, especially in relation to sexual harassment. To tackle this the ISM has already conducted training with webinars 'Sexual harassment: Knowing your rights' and 'Sexual harassment: Knowing your obligations'. All musicians are able to access these webinars for free at [ism.org/webinars](http://ism.org/webinars)

From the ISM's diversity roundtable in February 2018, the need for unconscious bias training to improve diversity and inclusion in the music sector was acknowledged. The ISM will work with colleagues to share best practices and training opportunities.

**59%** of the respondents called for training on the subject of sexual harassment, inappropriate behaviour and discrimination

'We need to rework the education systems. It's shocking how ignorant people about racism, sexism, homophobia, oppression, equity over equality, victim shaming – pretty much anything outside of ourselves that we need to be aware of in society.'

'Education in music colleges and universities to talk about those issues with people who are about to enter the music industry.'

'Education. Start young. There should already be procedures and codes of conduct in place.'

'Attack it at grass roots level- in the schools, bring the next generation up more aware and equipped to respond properly.'

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Practices and procedures around recruitment and engagement in all parts of the music sector need to be both fair and transparent to eliminate any risk of blacklisting. The risk of musicians losing work because they report sexual harassment, discrimination or bullying must end now.

Lastly we need the following from the Government:

- i) Confirmation that section 83(2) of the Equality Act 2010 covers all depping musicians
- ii) The reintroduction of the rights around third party harassment; and
- iii) The reintroduction of the use of discrimination questionnaires.

If the Government is serious around improving diversity then it must take action.

We want the best art possible. As Matt Hancock said 'diversity within arts and culture is a moral imperative'. To achieve this, the situation must change. We encourage all organisations to come forward to work with us as we seek to change the culture in the music industry. Please get in touch at [dignityatwork@ism.org](mailto:dignityatwork@ism.org) as to how you can help.

We would like to thank Susan Sturrock, ISM President 2017-18, as without her support, this vital research would not have been possible. We would also like to thank Henry Vann (Head of External Affairs, ISM) and Freya McLeavy (Office & Events Administrator, ISM) for their insight, and our colleagues from across the creative sector.

We would also like to thank all of the musicians who came forward to share their experiences and suggestions. Without your responses, change would not be possible.

**Deborah Annetts**, Chief Executive, ISM

**Francesca Treadaway**, Communications Manager, ISM



# Appendix



# Background to the ISM survey

All ISM members have access to confidential advice from experienced in-house employment lawyers by contacting the ISM legal team at:

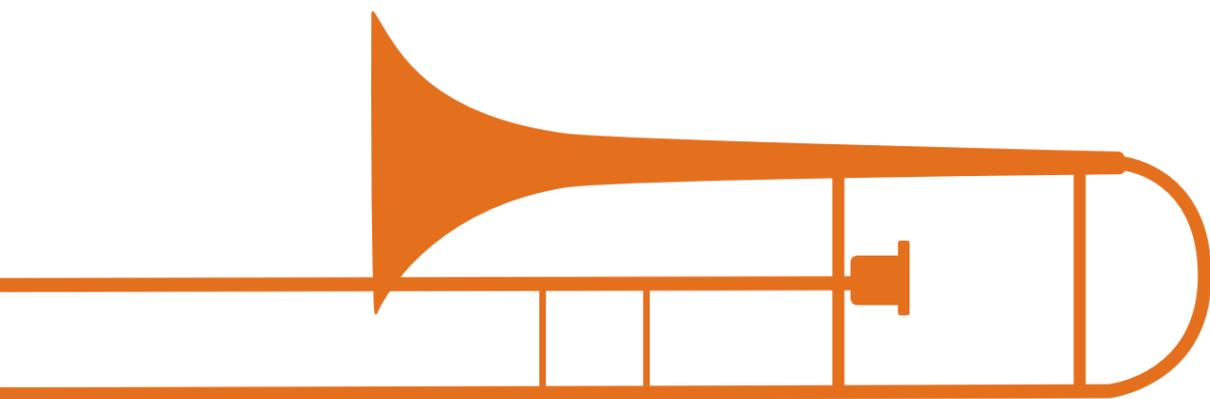
E [legal@ism.org](mailto:legal@ism.org)

**24-hour advice line:**  
T 01275 376 038

The ISM also runs a **counselling helpline:**  
T 0800 042 0136

## About the ISM

The Incorporated Society of Musicians is the UK's professional body for musicians and a nationally-recognised subject association for music. We were set up in 1882 to promote the art of music and to protect the interests and honour of all musicians. Today we support **nearly 9,000** members with unrivalled services and expert advice, from study up until retirement and beyond. We are a wholly independent, non-profit-making organisation.



# About the survey

## The respondents

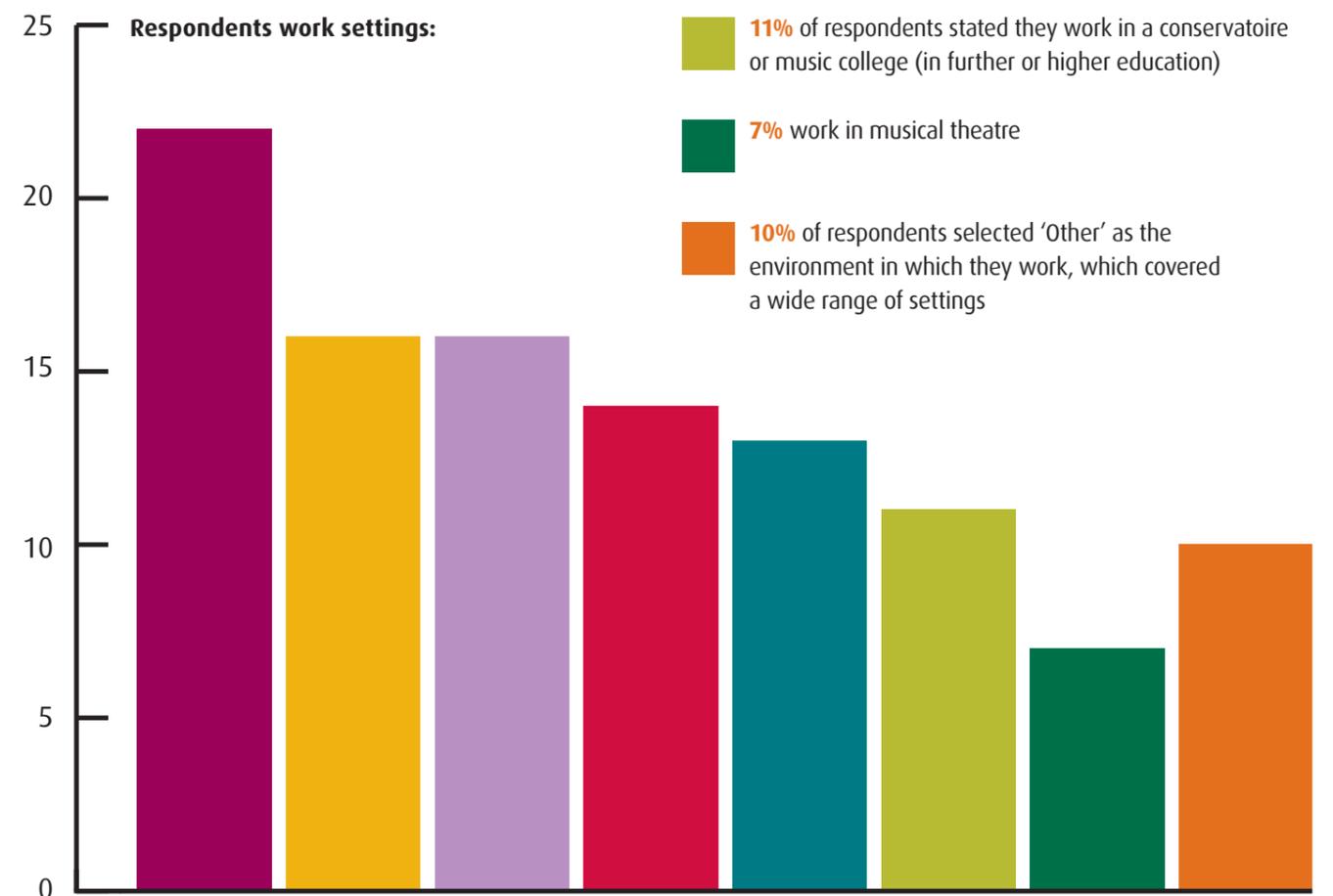
The survey of the music sector was launched on Thursday 2 November 2017. This report covers data received by the ISM from Thursday 2 November to Wednesday 28 February 2018.

Within that time frame the survey received close on **600** responses.

For clarity, the percentages are presented to the nearest number, apart from where percentages are less than **1%**.

We asked respondents to tell us the settings in which they work. Of those who answered this question, (as is the case with portfolio musicians, many respondents have selected more than one choice) the breakdown is as follows:

**Respondents work settings:**

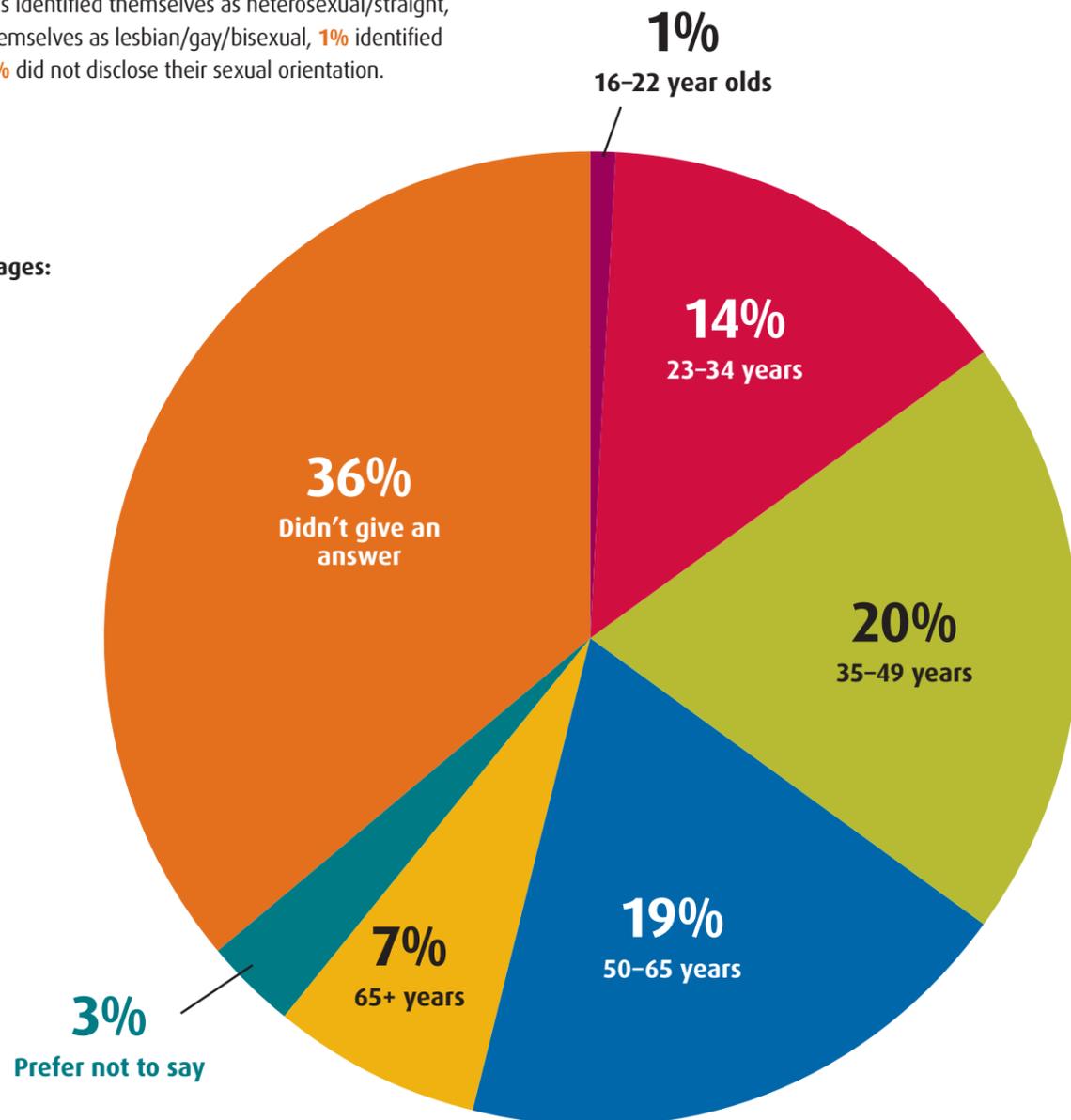


In addition to the survey, respondents had the option to complete an equality and diversity monitoring form to help further our analysis.

46% respondents identified themselves as female, 16% respondents identified themselves as male, less than 1% (0.17%) defined themselves as transgender, less than 1% (0.17%) selected 'other' as an answer, and 38% did not disclose their gender.

52% respondents identified themselves as heterosexual/straight, 6% identified themselves as lesbian/gay/bisexual, 1% identified as other and 41% did not disclose their sexual orientation.

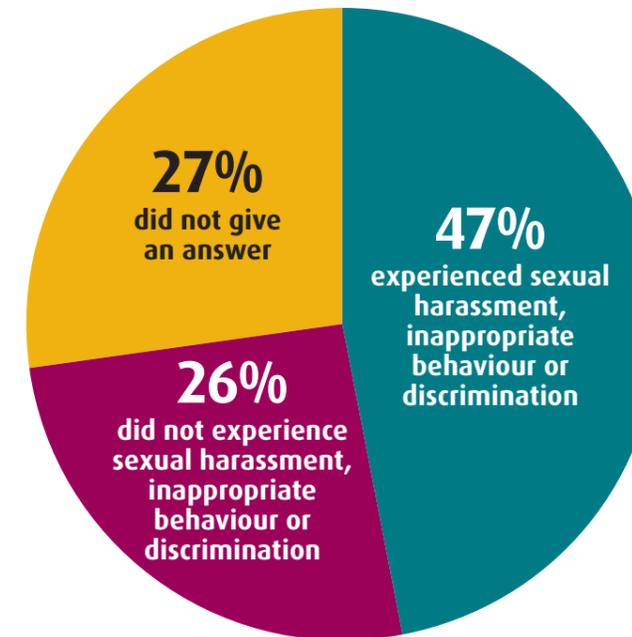
Respondents ages:



The breakdown of the respondents' age:

- 16-22 = 1%
- 23-34 = 14%
- 35-49 = 20%
- 50-65 = 19%
- 65 and over = 7%
- Prefer not to say = 3%
- Didn't give an answer = 36%

## Overall picture



Who experienced sexual harassment, inappropriate behaviour or discrimination?

47% of the respondents stated that they had experienced discrimination, including sexual harassment or inappropriate behaviour, in the course of their work as a professional musician, against 26% who said they did not and 27% who did not answer the question. The decline in the percentage in comparison to the interim report is due to many respondents responding only to offer suggestions as to how we can improve the culture and conditions in which all musicians work, as per the call to action in our survey promotion.

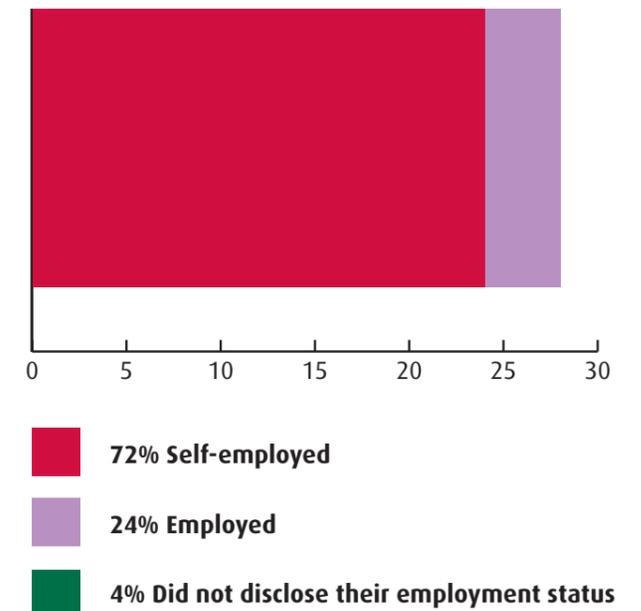
71% of the respondents who did experience discrimination, including sexual harassment or inappropriate behaviour, identified as female, 18% as male, less than 1% (0.36%) selected 'other' and 11% did not disclose their gender.

72% were self-employed, 24% were employed and 4% did not disclose their employment status.

50% of these respondents identified locations where their experience of discrimination and/or inappropriate behaviour took place.

The top three locations identified were within an orchestra or ensemble, including touring bands (28%) and within a school setting (15%) and within a conservatoire or music college setting (14%). Other locations identified were within music venues, churches, opera companies and musical theatre, universities, recording studios, work events and cruise ships.

Who experienced sexual harassment, inappropriate behaviour or discrimination? (breakdown by employment status)



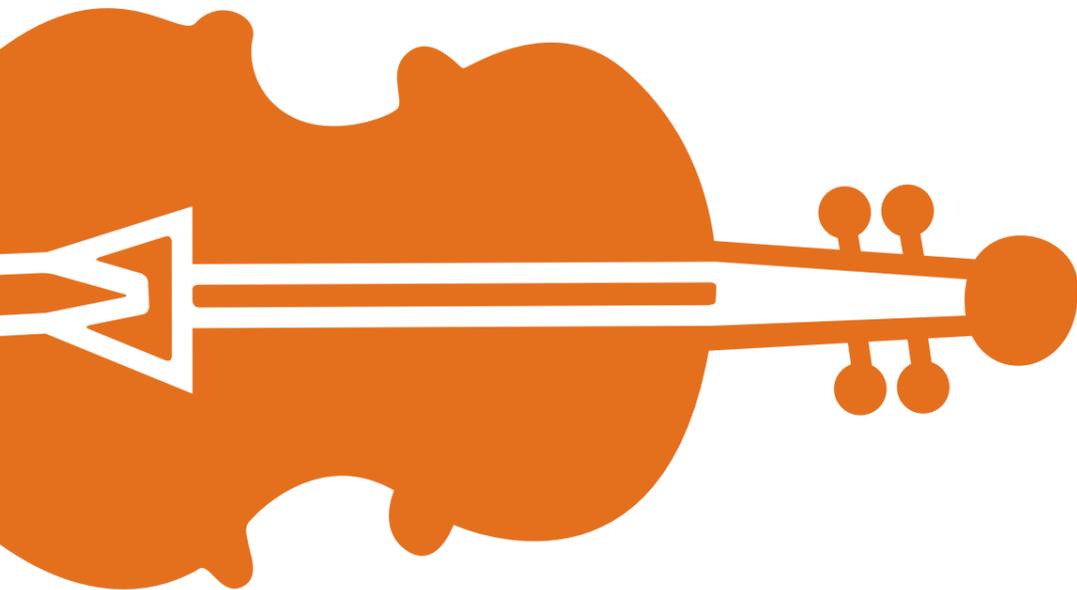
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## Types of discrimination and inappropriate behaviour

In addition to sexual harassment and/or inappropriate behaviour, all nine types of discrimination as defined in the Equalities Act 2010 were disclosed. This includes gender, gender reassignment, marriage and civil partnership, religion, maternity and pregnancy, race, sexual orientation, age and disability. Discrimination on the basis of mental health and appearance was also reported.

**8%** of respondents did not disclose their exact experience and **20%** of respondents identified more than one type of incident in their survey response.

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# Sexual harassment

Sexual harassment is unwanted conduct of a sexual nature. It has the purpose or effect of violating the dignity of a worker, or creating an intimidating, hostile, degrading, humiliating or offensive environment for them. Something can still be considered sexual harassment even if the alleged harasser didn't mean for it to be. It also doesn't have to be intentionally directed at a specific person. Sexual harassment can happen in any number of ways, including written or verbal comments of a sexual nature, such as remarks about an employee's appearance, questions about their sex life or offensive jokes; displaying pornographic or explicit images; emails with content of a sexual nature; unwanted physical contact and touching and sexual assault.<sup>1</sup>

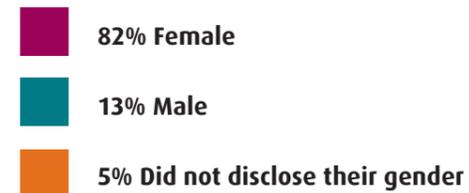
**60%** of the respondents who said they had experienced discrimination or inappropriate behaviour in the workplace and provided details reported experiencing sexual harassment.

**6%** of these respondents had experienced rape (unlawful sexual activity) and/or sexual assault (unwanted sexual contact).

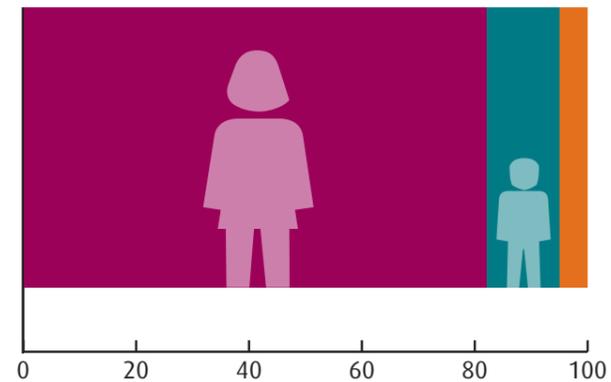
<sup>1</sup> Definitions taken from Acas' website, Monday 12 March 2018

## Breakdown of respondents by gender and employment status

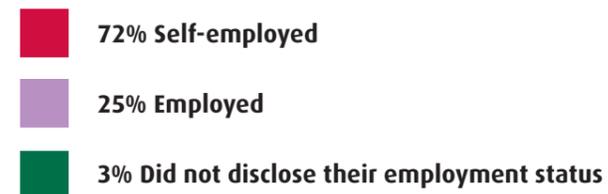
The majority of these respondents, **82%**, identified as female. However, male musicians, **13%** of the respondents, also reported incidents of sexual harassment. **5%** did not disclose their gender.



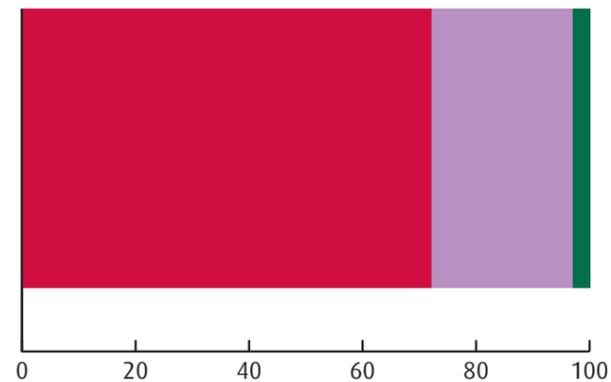
Who experienced sexual harassment?  
(Breakdown by gender)



**72%** of respondents who reported sexual harassment, regardless of gender, said they were self-employed. **25%** of respondents stated were employed and **3%** did not specify their employment status.



Who experienced sexual harassment?  
(Breakdown by employment status)



## Breakdown of location and perpetrators

**57%** of respondents who had experienced sexual harassment identified a location. The top location was identified as within an orchestra or ensemble, including touring bands (**21%**). Other top locations included within a choir setting (**14%**) and conservatoire or music college (**12%**). Other locations included at a music venue, universities, recording studios, theatre settings, private teaching settings, opera companies and industry events.

**84%** of these respondents defined alleged perpetrators. The highest percentage identified was the respondent's fellow musician or 'equal' colleague (**37%**).

Respondents identified teachers (**14%**), conductors (**14%**) and fixers (**11%**) and members of the public/audience members, Heads of Department, directors and bosses as perpetrators.



## Did they report their experiences?

### Breakdown of respondents who reported their experience

23% of these respondents reported their experiences. Of those who reported their experience, 84% identified as female, 11% identified as male and 5% did not identify their gender.

Of those that specified their employment status, 68% stated they were self-employed and 32% stated they were employed.

### Breakdown of respondents who did not report their experience and why

77% of these respondents did not report their experiences. Of these, 81% identified as female, 13% identified as male and 6% did not disclose their gender.

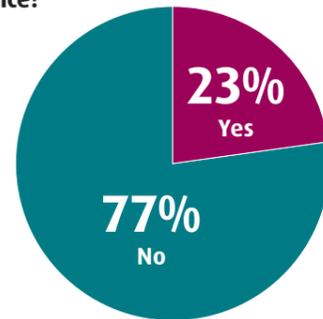
Of those that specified their employment status, 73% stated they were self-employed and 23% stated they were employed. 4% did not disclose their employment status.



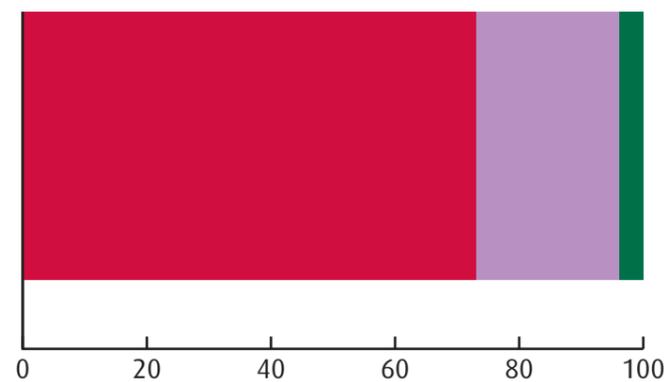
98% gave a reason as to why they didn't report their experiences, with some giving more than one reason. 46% cited 'fear of losing work' as the reason for non-reporting.



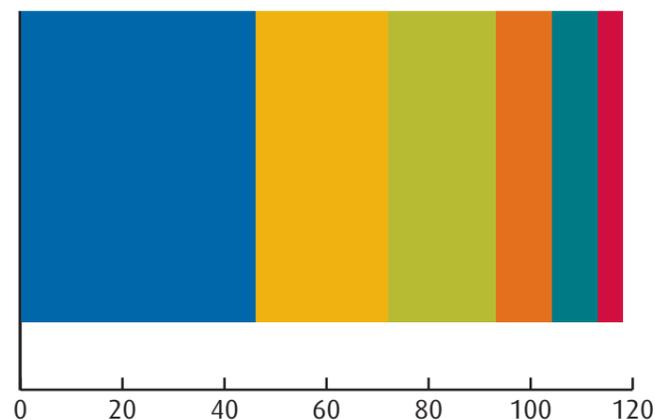
### Did they report their experience? (Sexual harassment) →



### Did not report their experience (employment breakdown)



### Full breakdown Reason for non-reporting (sexual harassment)



# Gender discrimination and inequality

(including gender reassignment)

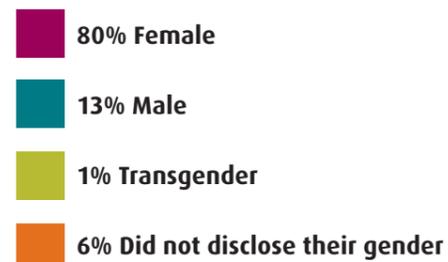
*Defined as prejudice or discrimination based on a person's sex or gender.*

23% of the respondents who said they had experienced discrimination or inappropriate behaviour in the workplace (and provided details) reported experiencing discrimination and inequality on the grounds of gender.

### Breakdown of respondents by gender and employment status

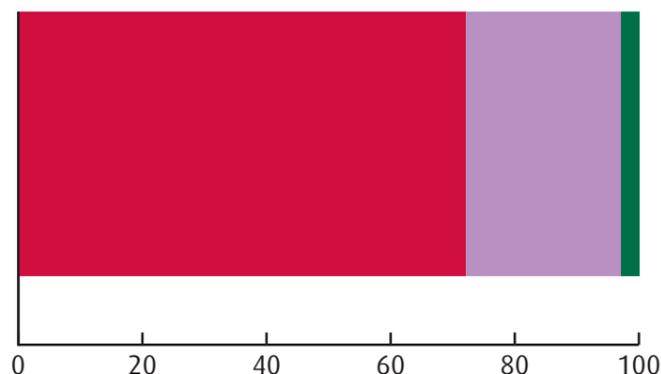
80% of these respondents identified as female, 13% as male and 1% as transgender. 6% did not disclose their gender.

### Who experienced gender discrimination? (Breakdown by employment status)



Similar to those who had experienced sexual harassment, a large proportion of respondents, 72%, stated they were self-employed at the time of the incident. 25% were employed at the time of the incident and 3% did not disclose their employment status.

### Did not report their experience (employment breakdown)



### Breakdown of location and perpetrators

56% of these respondents identified locations where this took place. Again, the top three locations were within an orchestra or ensemble (36%), a choir setting (33%) and within a conservatoire (31%). Other locations included within schools, venues, studios, musical theatre and pit bands, and these were small proportions of the respondents.

70% of these respondents defined alleged perpetrators. The respondent's fellow musician or colleague again made up the larger proportion of named perpetrators (64%).

## Did they report their experiences?

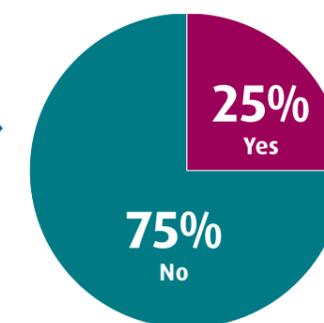
86% of the respondents who experienced discrimination and inequality on the grounds of gender in the workplace answered whether they had reported their experiences or not.

### Breakdown of respondents who reported their experience

25% reported their experiences. 13% of these respondents identified as male and 87% of these respondents identified as female.

83% were self-employed, 13% were employed and 4% did not specify their employment status.

### Did they report their experiences? (Gender discrimination)



### Breakdown of respondents who did not report their experience and why

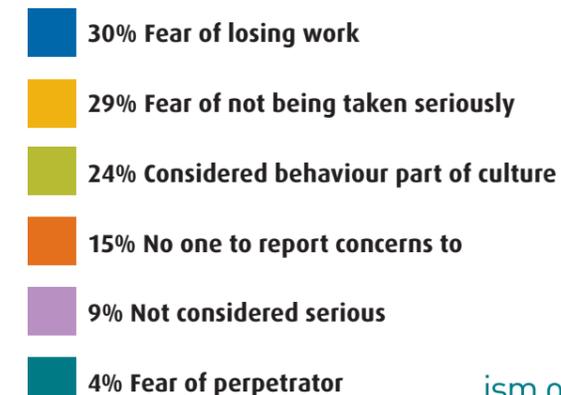
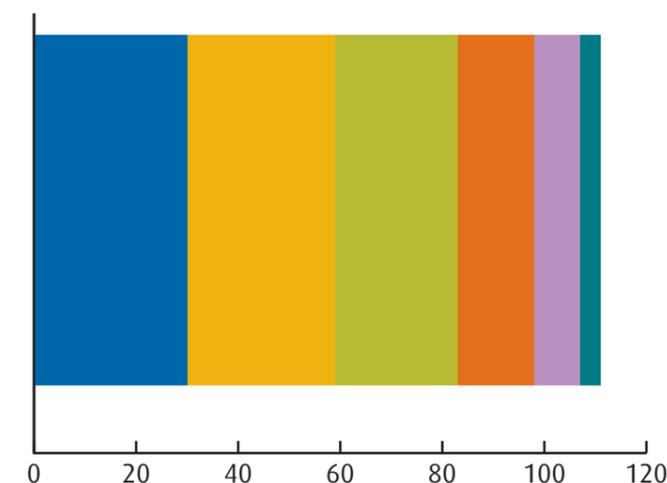
75% did not report their experiences. 77% of these respondents identified as female, 13% identified as male and 2% identified as transgender. 8% did not specify their gender.

72% were self-employed at the time of the incident, 24% were employed at the time of the incident and 4% did not disclose their employment status.

96% of these respondents gave a reason for not reporting their experiences, and some gave more than one reason. Although a large proportion, 30%, cited 'fear of losing work' as a reason for non-reporting, similar-sized proportions, 29% and 24%, did not report their experiences as they did not feel their concerns would be taken seriously and they considered gender discrimination as part of the culture in which they work.

### Full breakdown of reasons

#### Did not report their experience (employment breakdown)



# Bullying, including intimidation and verbal abuse

*Defined as the use of force, threat, or coercion to abuse, intimidate, or aggressively dominate others.*

7% of the respondents who said they had experienced discrimination or inappropriate behaviour in the workplace and provided details reported experiencing bullying, including intimidation and verbal abuse. This included being a 'victim of bullying and harassment in a major UK symphony orchestra'; being 'bullied by parents'; 'experiencing aggressive behaviour from older established musicians'; being 'verbally bullied whilst working in a music college' and being 'shouted at and physically intimidated'.

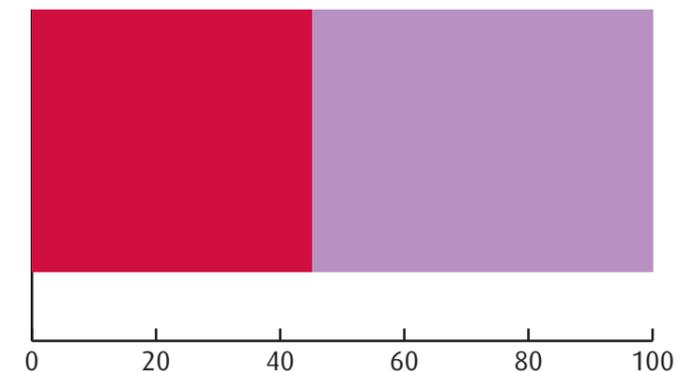
## Breakdown of respondents by gender and employment status

Of these respondents 60% identified as female and 40% identified as male.

55% were employed at the time of the incident and 45% were self-employed.



## Who bullying, including intimidation and verbal abuse? (Breakdown by employment status)



## Breakdown of location and perpetrators

40% identified a location. The highest proportion again, 50%, said their experiences took place within an orchestra. This is against 25% in a conservatoire and 25% in a school setting.

A respondent's fellow musician or colleague again constituted a large proportion of the perpetrators identified, 45%, followed closely by the leader of section (22%).

## Did they report their experiences?

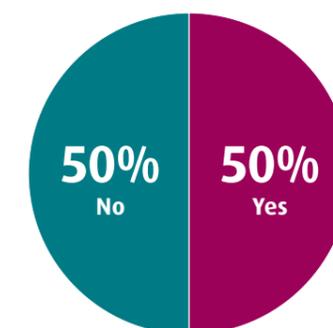
100% of these respondents who had experiencing bullying, including intimidation and verbal abuse answered whether they had reported their experience or not.

## Did they report their experiences? (Bullying, including intimidation and verbal abuse) ↓

### Breakdown of respondents who reported their experience

50% of these respondents reported their experience. 60% of these respondents identified as female and 40% identified as male.

60% of the respondents were employed and 40% of the respondents were self-employed.

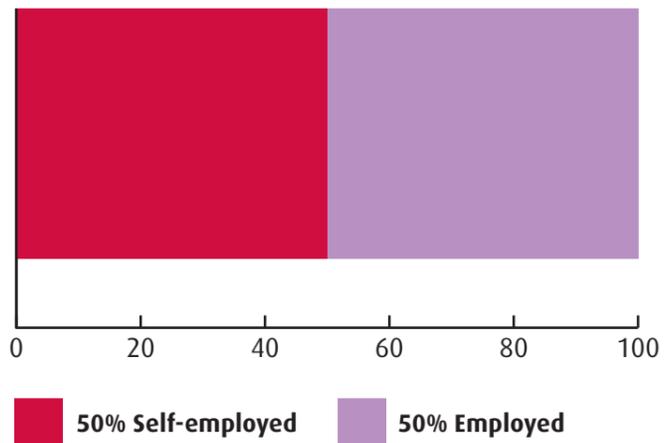


**Breakdown of respondents who did not report their experience and why**

50% of the respondents did not report their experience. 60% of these respondents identified as female, and 40% identified as male. 50% of the respondents were employed and 50% of the respondents were self-employed.

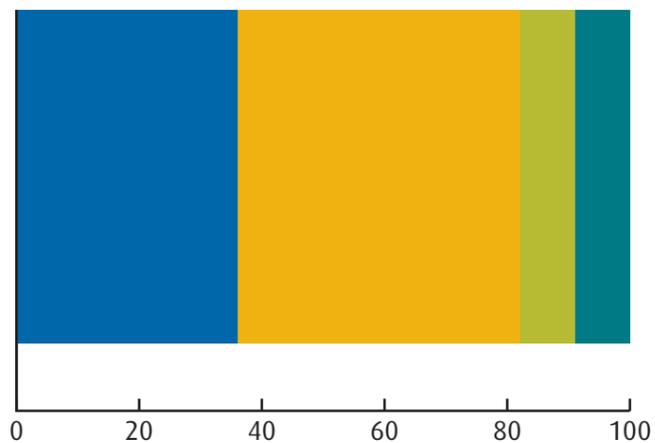
55% of these respondents gave a reason for not reporting their experiences. Although 'fear of not being taken seriously' took the greater proportion of reasons, 'fear of losing work' also made up a similar proportion. Comments included 'people would have seen it as a bad break-up', 'it was all part of the 'management culture'', and a fear of 'having my experiences downplayed'.

**Did not report their experience (breakdown by employment status)**

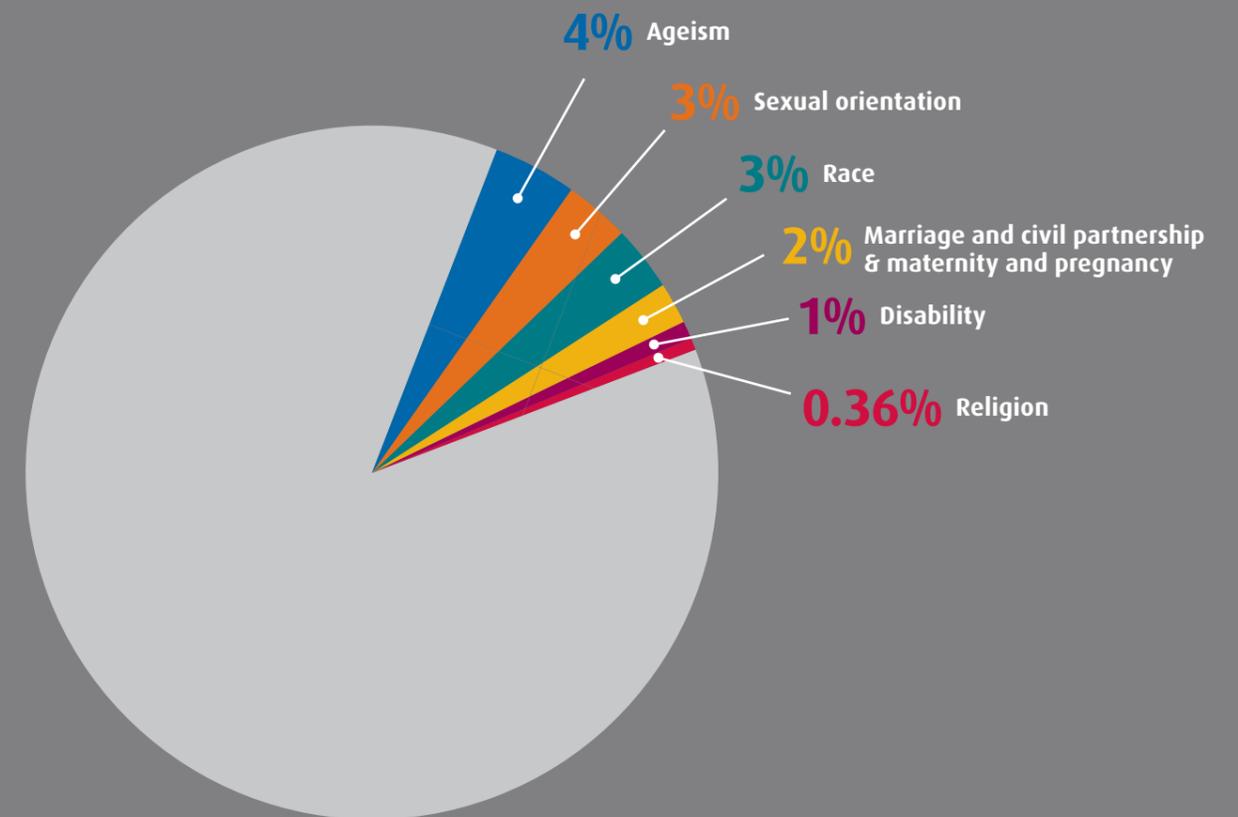


**Full breakdown  
Did not report their experience (employment breakdown)**

- 36% Fear of losing work
- 46% Fear of not being taken seriously
- 9% Considered behaviour part of culture
- 9% Fear of perpetrator



# Other types of discrimination



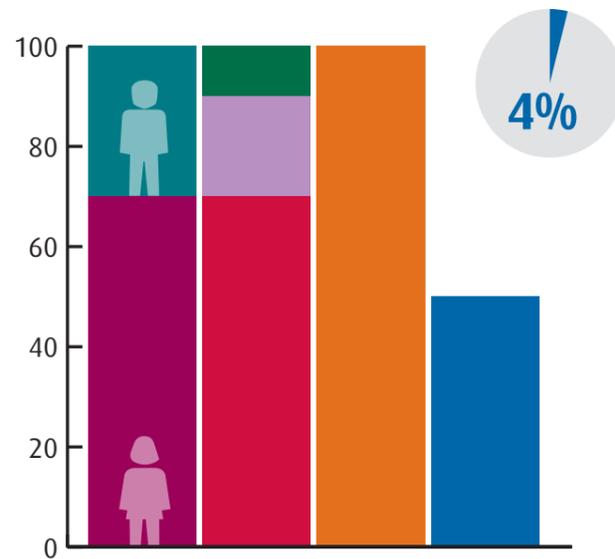
These are percentages of the respondents who said they had experienced discrimination or inappropriate behaviour in the workplace.

Female Male Self-employed Employed Did not specify employment status

### Ageism

4% of the respondents who said they had experienced discrimination or inappropriate behaviour in the workplace and provided details reported discrimination on the basis of their age. This includes 'being classified as too old'; receiving 'offhand comments about my perceived age'; 'no longer fitted the mould of young/attractive'; 'plenty of [work lost] to younger less well qualified and experienced women' and being 'treated differently for being young.'

70% of these respondents identified as female and 30% identified as male. 70% were self-employed, 20% were employed and 10% did not specify their employment status. Discrimination on the basis of age is the highest amongst all types of incidents for non-reporting: 100% did not report their experience, with 'fear of losing work' (50%) as the top reason for not doing so.



### Sexual orientation

3% of the respondents who experienced discrimination and provided details experienced discrimination based on their sexual orientation. This includes experiencing 'homophobic attacks' and 'homophobic exclusion and bigotry'.

89% identified as male and 11% identified as female. 78% were self-employed and 22% were employed. 78% did not report their experiences, with fear of losing work (43%) the top reason for not doing so.



### Race

3% of the respondents who experienced discrimination and provided details experienced discrimination on the basis of their race and/or heritage. This includes experiencing 'inappropriate racial "jokes"' and 'discrimination and being made fun of due to my accent'. 50% of these respondents identified as male and 50% identified as female.

75% of these respondents were self-employed and 25% were employed. A large proportion, 63%, did not report their experiences. However, their non-reporting was not due to fear of losing work, but because they 'considered the behaviour as part of the culture'.



Did not report their experience Fear of losing work Considered behaviour part of culture Fear of not being taken seriously

### Marriage and civil partnership & maternity and pregnancy



2% of the respondents who experienced discrimination and provided details reported discrimination on the basis of marriage and civil partnership, and maternity and pregnancy.

#### The breakdown:

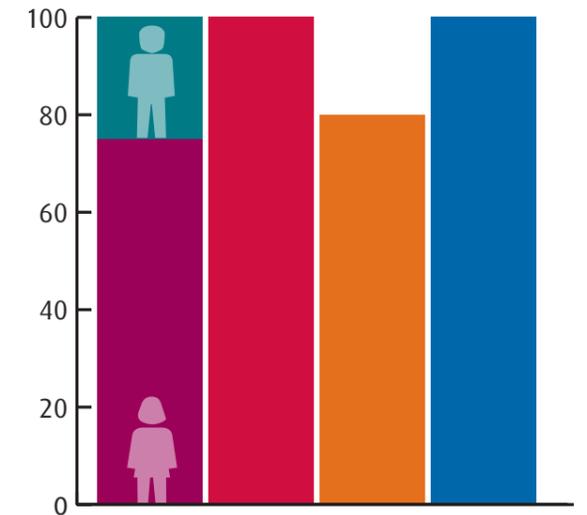
1% due to maternity/paternity and pregnancy (75% identified as female and 25% identified as male)

0.3% due to marriage and civil partnership (100% identified as female).

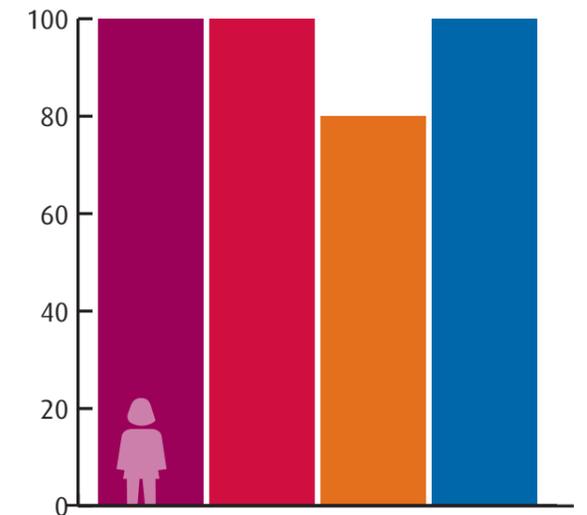
This includes being 'told I could no longer work since I had to look after my baby', 'bookings dried up when I announced my engagement', and 'I lost my place in an ensemble after I had a baby.'

100% of the respondents were self-employed. 80% did not report their experience, with fear of losing work (100%) as the top reason for not doing so, which is unsurprising given respondents' comments.

### Maternity/paternity and pregnancy



### Marriage and civil partnership

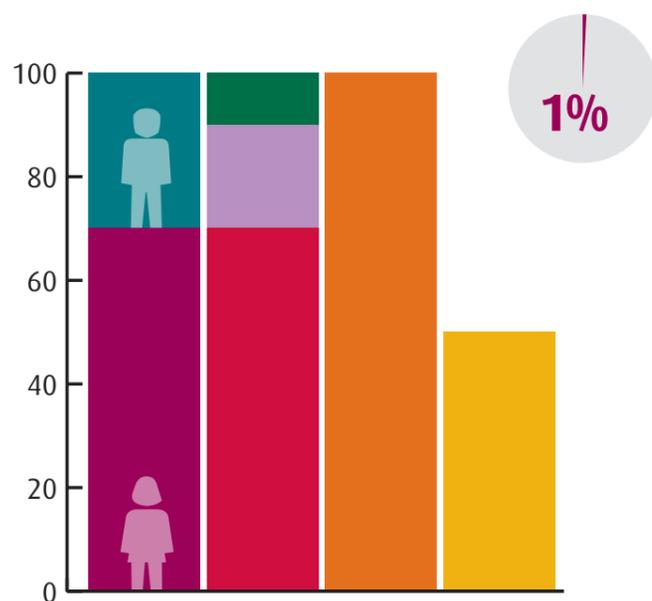




### Disability

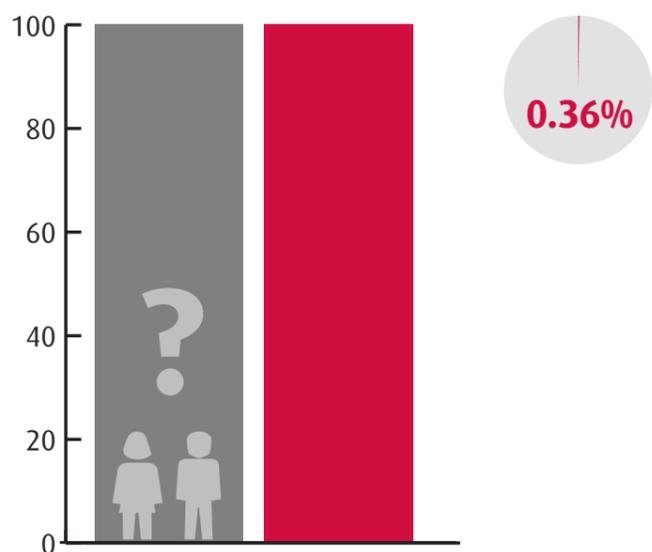
1% of respondents who experienced discrimination and provided details experienced discrimination on the basis of their disability. This includes 'other musicians believing that I have somehow lost the ability to perform as a musician because of disability' and 'reasonable adjustments not being made to the working environment which has led to being unable to work at various schools'.

75% of these respondents identified as female and 25% identified as male. 50% were self-employed and 50% were employed. 100% of these respondents did not report their experiences, with fear of not being taken seriously (50%) the top reason for not doing so. This indicates a lack of confidence around support for the disabled in the music profession.



### Religion

0.36% of respondents who experienced discrimination and provided details experienced discrimination on the basis of their religion. This includes 'anti-Semitic comments'. The respondents did not specify their gender and 100% were self-employed. They did not specify whether they had reported their experiences or not.



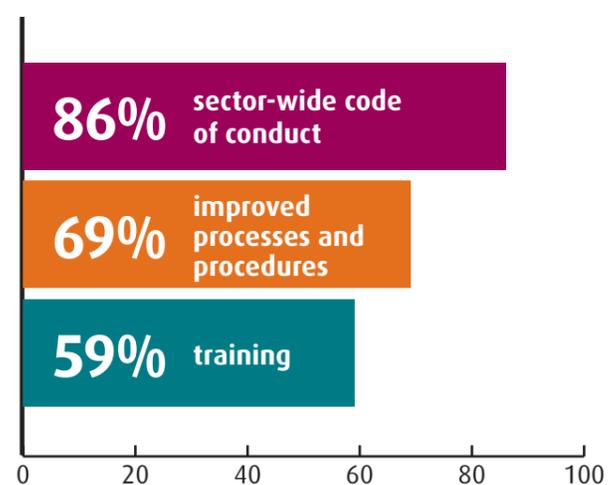
# Solutions



Many respondents accessed the survey to offer their suggestions as to how we can improve the culture and conditions in which all musicians work without disclosing their experiences.

59% of the respondents who responded to the survey (answering both yes or no) provided an answer to what the music sector can do to address this problem. A majority selected more than one answer. These are solutions that should be driven by the sector and have been selected by the respondents.

#### What solutions did respondents ask for?



#### Code of conduct endorsed by the sector

86% of these respondents called for a Code of Conduct endorsed by the sector. The ISM, following our roundtable discussion that brought together music industry, orchestras, and higher education (universities and conservatoires) colleagues, will be consulting on a draft Code, drawing on the learning from organisations such as the BFI. All places where musicians are engaged for work and music organisations would be required to sign up to this code to ensure musicians are protected.

Of these respondents, 54% identified as self-employed and 19% as employed, and 27% did not disclose their employment status.

74% identified as female, 19% identified as male, 1% said 'other' and 6% did not disclose their gender.

#### Improved processes and procedures

69% called for improved processes and procedures.

Of these respondents, 57% were self-employed, 18% are employed and 25% did not disclose their employment status.

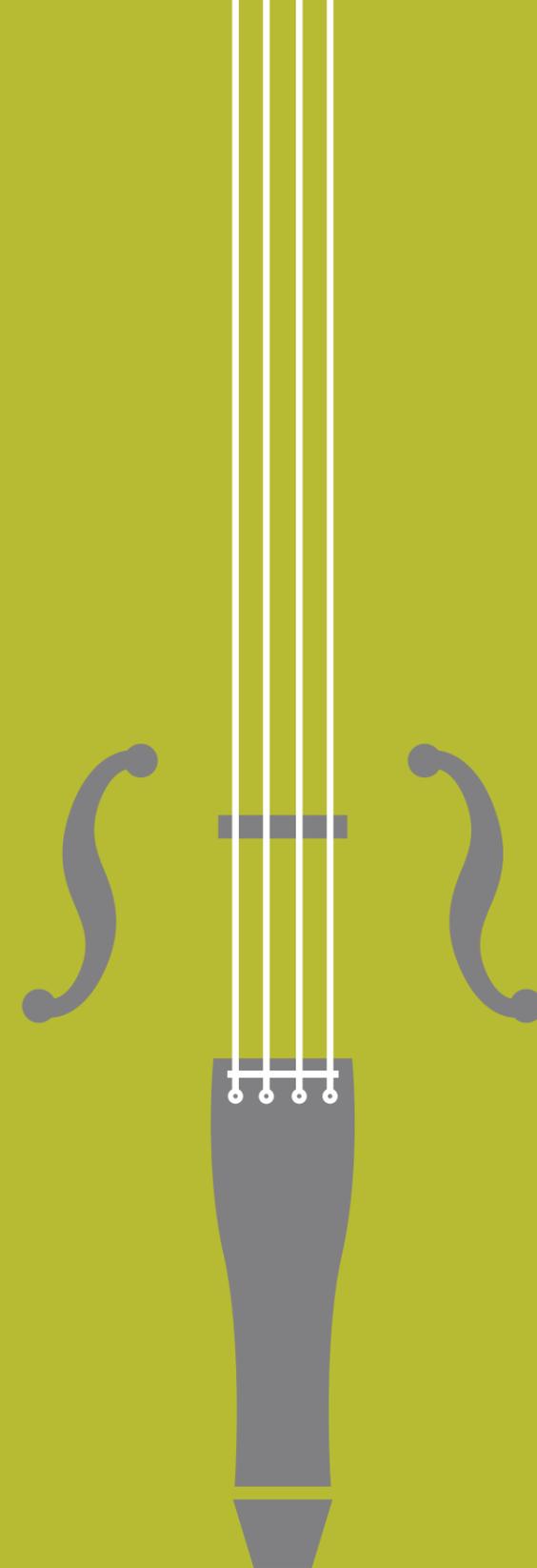
73% identified as female, 21% identified as male, 1% said 'other', and 5% did not disclose an answer.

#### Training

59% called for training on the subject of sexual harassment, inappropriate behaviour and discrimination.

55% of these respondents were self-employed, 16% were employed and 29% did not disclose their employment status.

77% identified as female, 16% identified as male, 1% identified as transgender and 6% did not disclose their gender.





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