Enablers and Barriers to Success in Canada's Music Industry

Diversity Research Report

TED ROGERS SCHOOL OF MANAGEMENT | **DiVERSITY INSTITUTE**

The Diversity Institute undertakes research on diversity in the workplace to improve practices in organizations. We work with organizations to develop customized strategies, programming, and resources to promote new, interdisciplinary knowledge and practice about diversity with respect to gender, race/ethnicity, Indigenous Peoples, abilities, and sexual orientation. Using an ecological model of change, our action-oriented, evidence-based approach drives social innovation across sectors.

music CANADA

Music Canada, the trade association for Canada's major labels, advocates for a healthy and vibrant Canadian music ecosystem, which includes labels, performing artists, publishers, songwriters, managers, and others. Using innovative strategies, research and partnerships, Music Canada has become one of the music industry's leading advocates for Canadian creators.

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Publication Date:
May 2023

Contents

Executive Summary

The strategies and approaches presented in this report aim to provide organizations in the music industry with recommendations to embed equity, diversity, and inclusion* considerations into their policies and practices.

Background

Our music industry is filled with individuals and organizations making the music that we all love. However, many individuals in the creative sector continue to report barriers to belonging and finding success in the creative industries.

Despite many existing studies that draw attention to gender and diversity inequalities in creative sectors around the world, groups such as Indigenous Peoples, women, racialized individuals, people with disabilities, and those identifying as 2SLGBTQ+, continue to be under-represented.[1, 2, 3, 4] The Diversity Institute (DI) identifies that the under-representation of equity-deserving groups is, to a large extent, due to a lack of support and resources available to organizations and contributors within the creative sector. Without resources that raise awareness and seek to understand this under-representation, actionable change around equity, diversity, and inclusion in the music industry will continue to stagnate.

To better understand these inequities and to help develop innovative solutions, Music Canada engaged the Diversity Institute. With expertise in equity, diversity, and inclusion (EDI), DI's research would generate a set of resources that could be used by organizations throughout the Canadian music industry that want to implement their own best practices for equity, diversity, and inclusion.

The strategies and approaches presented in this report aim to provide organizations in the music industry with recommendations to embed EDI considerations into their leadership, strategy, governance, human resource processes, data collection, organizational culture, value chain, communications, and outreach efforts.

*At DI, we understand the value of defining terminology. Diversity refers to differences among people with respect to demographic identities or qualities, such as age, class, ethnicity, gender, health, physical and mental ability, race, sexual orientation, religion, physical size, education level, job and function, personality traits, language, and other differences. Equality is equal treatment for everyone regardless of their identity. Equity refers to fair treatment for all by recognizing and remedying historic disadvantages that they have faced. Inclusion is ensuring that people, regardless of their identity or backgrounds, are given opportunities to participate and feel that they belong.

Findings

An online survey was conducted in order to identify existing inequalities in the music industry in Canada and develop innovative solutions to address them. Respondents were asked about their perceptions of inclusion, diversity, and workplace discrimination in music organizations in Canada and their suggestions for how to improve diversity and inclusion in their workplaces and across the industry. The survey also collected respondents' socio-economic characteristics (such as gender and income level) and information about their roles and tenure in the industry. The data collection took place from May 17 to July 19, 2021. In total, 624 respondents across the country who worked in the music industry at the time of the survey participated in the study. The respondents' responses were analyzed with a focus on six main aspects of their experiences in the music industry:

> Organizational culture and work environment

> Diversity and self-identification of industry workers

> Income disparities based on socio-economic characteristics of respondents

> Industry success factors and barriers to success

> Experiences of workplace discrimination

> Perceptions and experiences of diversity and inclusion in the music industry

The results of the analysis show that workers' experiences in the music industry are, to a large extent, defined by their gender, ethnocultural background, and

The results of this study suggest that for some groups of music industry workers, who are defined by gender and ethnocultural characteristics, some aspects of inclusive and nurturing workplaces were not being provided.

sexual orientation. Yet, despite these variations in experiences, there seemed to be an agreement among the respondents that the music industry in Canada must provide discrimination-free workplaces where individuals, regardless of their gender, ethnocultural background, and sexual orientation, will be treated fairly and with respect. Almost all respondents expressed their strong desire for career development and excellence; however, for many of them, career paths or how to navigate the industry were not clear. Moreover, based on respondents' answers, many felt that they were often not recognized and acknowledged for their high-quality work. In other words, the results of this study suggest that for some groups of music industry workers, who are defined by gender and ethnocultural characteristics, some aspects of inclusive and nurturing workplaces were not being provided.

Although there is an awareness and commitment to gender and diversity inclusion in the music industry in Canada, these intentions are not always matched with actions, transparency, and accountability. Professionals in the music industry who identify with equity-deserving groups[5] seek the same opportunities and resources as their other co-workers. The findings of this research show that, despite existing efforts in the industry, current diversity and inclusion practices create inequalities for groups of workers defined by gender and ethnocultural background. In order to address these existing inequities, we provide a number of recommendations that allow those industry representatives with decision-making power to implement actionable changes focused on equity, diversity, and inclusion.

Diversity Self-Identification

> The survey sample consisted of 624 respondents (49.4% men, 43% women, and 5.1% gender diverse) who were working in the music industry in Canada at the time of the survey.

> The majority of the respondents (58%) were non-racialized*, while 13.6% identified as other racialized persons, 12.6% as Black, and 6.7% as Indigenous.

> Most of the respondents (78.9%) were born in Canada.

> Many respondents (40.1%) were working in managerial and supporting roles, 36.4% were artists and music creators, and 23.5% combined both artist and administrative professional roles.

*Non-racialized includes those who identify as "White" (e.g., white European, white Canadian) and not as a visible racial minority.

> One-third of respondents (32.8%) stated that they had more than 20 years of experience in the music industry.

> The most common method of entry into the industry was through direct application to advertised jobs (34.5%) and personal connections (32.9%).

Income Disparities in the Music Industry

> Income in the music industry varied based on the type of work, employment type, and socio-economic characteristics of the workers.

> The majority of respondents (56.7%), regardless of the type of work, were making less than $59,999 annually. However, because around 75% of respondents were working part time (some were only making a quarter of their income, and others half, from the music industry), the annual income rate directly from music-associated work was less than $29,999 annually.

> Almost half of the artists (51.5%) who participated in the survey stated that they were making between $20,000 and $39,000. Only a small proportion of artists (3.6%) were making $150,000 or more.

> Significantly more artists (25.7%) than those working in managerial and supporting roles (6.7%) were making less than $20,000, and only a small proportion of workers in the music industry (1.8% artists; 2.1% managerial and supporting roles) were making more than $250,000 annually.

> A gender-based pay difference has been found in the music industry in Canada. Significantly more non-binary respondents (47%) than men (14.4%) and women (14.6%) were making $20,000 or less per year.

> The highest income earners in the industry were men, with 17% making more than $100,000 per year, including 2% who were making more than $200,000 annually.

> In comparison, the highest income earners among women (25%) and non-binary people (47%) earned less than $99,999.

> The impact of the COVID-19 pandemic on music industry workers also varied based on their gender characteristics. More men (48.1%) than women (44.2%) received COVID-19 pandemic emergency funds.

Success Factors and Barriers

> Several success factors were identified by respondents. The first and most-often mentioned factor was opportunities to network (62%), the second factor was collaboration opportunities (61%), and the third was peer support (53%).

> When asked about barriers to success in the music industry, 63% of respondents reported financial instability as a major factor, 40% identified difficulty navigating the industry, and 38% of respondents mentioned a lack of career advancement opportunities.

Two-thirds of women and non-binary individuals (68%) stated that they experienced gender-based discrimination, in comparison to 9% of men who experienced the same.

Discrimination in the Music Industry

> Experiences of discrimination in the music industry vary based on the gender of workers. Two-thirds of women and non-binary individuals (68%) stated that they experienced gender-based discrimination, in comparison to 9% of men who experienced the same.

> Many Black respondents (66%), and almost all other racialized persons (91%) stated that they experienced unfair treatment or discrimination, compared to 10% of non-racialized respondents.

> As for incidents of discrimination or unfair treatment based on sexual orientation, the majority of respondents have never had such experiences (88%), however, such experiences were much more common among individuals who identified as a member of the 2SLGBTQ+ community (43%) than among heterosexual respondents (4%).

> The majority (57%) of survey respondents stated that they had experienced unfair treatment or discrimination because of their age.

> The majority of the respondents (57%) are thinking about leaving the music industry, and this is more common among equity-deserving groups such as women (58.4%) and members of the 2SLGBTQ+ community (74%).

Perceptions and Experiences of Diversity and Inclusion

> Networking opportunities within the industry were available to 50% of all respondents. However, more non-racialized respondents (55%) than Black respondents (33%) and other racialized persons (46%)) had access to these opportunities.

> Job security also varies based on the gender of respondents, and 39% of respondents stated that their job is rarely or never secure. Fear around job security is highest among 2SLGBTQ+ respondents (52%, compared to 37% among heterosexual respondents).

> The feeling of belonging to the industry differs based on the ethnocultural background of the respondent. While most respondents stated that they feel a sense of belonging in the music industry, many more non-racialized respondents (61%) shared this feeling than Black (49%) and other racialized respondents (42%).

> Many Black (65%) and other racialized respondents (39%) felt excluded from networking opportunities, compared to 18% of non-racialized respondents.

Organizational Culture and Work Environment

> The work environment in the music industry is predominantly non-racialized. More than three-quarters of Black (79%) and other racialized respondents (78%) stated that they are often the only person of their race and skin colour in the room.

> The gender composition of the industry work environment seems to be balanced (48.1% Women or Gender Diverse, and 49.4% Men). The majority of respondents (75% of men, 69% of women, and 58% of gender-diverse respondents) stated that they're not the only person of their gender in the room.

> Feeling uncomfortable or uneasy in their workplace or work-related environments is most often experienced by Black individuals (72%); whereas 63% of other racialized respondents and only 10% of non-racialized respondents felt the same way.

> Black music industry workers (84%), people with disabilities (60%), and non-binary individuals (56%) have rarely felt protected by their organizational policies and procedures.

The majority of the respondents (57%) are thinking about leaving the music industry, and this is more common among equity-deserving groups such as women (58.4%) and members of the 2SLGBTQ+ community (74%).

All in all, the music industry does not employ racialized people in the same way that it employs non-racialized men and women. There are gender-diverse and ethnoculturally diverse individuals in the industry; however, their experiences are very different than those of the majority of workers. These workers experience higher levels of job instability, lower levels of income, and more often feel discriminated against in comparison to their non-racialized counterparts.

Artists and music creators represent one-third of music industry workers, whereas managers and support workers make up the majority of professionals working in the music industry. Some artists combine both artistic and administrative roles, yet the average income in the industry is around $59,999 for those who work full time. Part-time workers often make less than $29,999 annually. The industry seems characterized by precarious employment, where around

75% of workers hold part-time, highly unstable jobs that are poorly paid. Black and other racialized workers often feel excluded from network opportunities, which is a main factor leading to success in the industry. While there are existing diversity and inclusion policies in industry organizations, Black workers, other racialized workers, workers with disabilities, and non-binary workers often feel unprotected by them. In light of these findings, this report offers a number of recommendations to address inequalities in the industry. These recommendations range from continuing granular data collection to developing realistic, measurable, and effective policies that would allow the industry to become inclusive and diverse for the benefit of the Canadian economy.

Introduction

The purpose of this report is to identify enablers, challenges, and barriers that artists and professionals face in Canada's music industry and to create resources that industry respondents can use to conduct a diversity assessment and make improvements within their own organizations.

Gender and diversity inequalities have been a persistent trend in creative industries, both in Canada and abroad. Women and racialized artists have historically been under-represented in the professional ranks of musicians across genres.[6] In recent years, a number of initiatives were implemented in Canada (and globally) to address the lack of diversity in the higher ranks of the music ecosystem. For example, one study by Women in Music Canada on empowering women in leadership found that increasing gender diversity at the board level can lead to an increase in both revenue and ticket sales.[7] Another diversity initiative that has been implemented is Keychange, a global initiative that recognizes the lack of diversity among festival performers and is working to support festivals in achieving gender parity

This study aims to identify gaps and opportunities related to diversity and inclusion that need to be addressed within Canadian music organizations and develop recommendations that can support the industry in addressing the issues discovered in the study.

among their performers by 2022.[8] In 2017, Across The Board emerged to pressure Canadian music organizations to advocate for greater gender equality and diversity on their boards of directors. Across The Board aims to achieve gender balance on boards of directors across organizations

in the Canadian music industry. In recent years, a number of organizations throughout Canada's music industry, including Music Canada, have made governance changes to improve balance on their boards.

Other collectives, initiatives, and organizations have also been established, such as ADVANCE, Canada's Black Music Business Collective, which was launched in 2020. The goal of this organization is to help foster an environment within the Canadian music industry that advocates for, promotes, and better retains Black employees and partners. ADVANCE is working to create conditions for long-term success by addressing racial equality and inclusivity through advocacy, mentorship, and community outreach.[9] Another advocacy movement, the USC Annenberg Inclusion Initiative, a U.S.-based study of diversity in studios, led to the creation of a number of programs including the Women in the Studio National Accelerator Program. It also inspired the SOCAN Foundation to form the Equity X Production Mentorship Program to support greater representation of women and gender-minority producers in the music industry.[10]

In spite of recent action against anti-Black racism in Canada's music industry through the use of panels and roundtables,[11] a literature scan within the Canadian context shows that there are less recent data and fewer initiatives geared toward addressing racial barriers in the industry compared to data and initiatives for gender equality.

Moreover, even the best of intentions can unintentionally create exclusion, such as gender-parity language that assumes gender is binary. For example, in 2019, at a Music Cities Summit during Canadian Music Week, a panel on "Inclusivity, Equity, and Diversity in the Context of a Music City" raised a question that has yet to be addressed by the industry: does the focus on 50/50 gender parity in the music business exclude other genders and racialized people?[12] Despite efforts to address equity, diversity, and inclusion in the music industry, oppressive perspectives continue to exist that criticize such aspirations.[13, 14]

This study aims to identify gaps and opportunities related to diversity and inclusion that need to be addressed within Canadian music organizations and develop recommendations that can support the industry in addressing the issues discovered in the study. To understand the music industry, we employed a critical ecological approach to study enablers, challenges, and barriers in the music industry at the societal, organizational, and individual levels. This allows for recommendations to be designed to empower stakeholders to take action in advancing equity, diversity, and inclusion and increase understanding of interactions between ecosystem levels.

Methodology

The Diversity Institute research team, with input from Music Canada, the Music Canada Advisory Council, the Canadian Live Music Association, the Canadian Country Music Association, Women in Music Canada, and ADVANCE, developed an online survey to investigate the diverse experiences and perceptions of Canada's musicians and music professionals. The survey was conducted from May 17 to July 19, 2021 and was distributed by a wide range of music industry partners. The survey garnered 624 responses. The data collected and analyzed in this report also includes the use of partial or incomplete survey submissions. The survey focused on six key issues within the industry:

1. **Diversity self-identification:** Demographic characteristics of respondents were collected to analyze the representation of women, People of African Descent, other racialized individuals individuals, Indigenous Peoples, people living with disabilities, and 2SLGBTQ+ individuals in the sample. These demographic variables were also used to compare the different organizational outcomes, experiences, and perceptions of diversity and inclusion in the music industry.

2. **Income disparities:** Statistics about yearly income were collected to determine how income inequality affects different equity-deserving groups and to what degree. The survey focused specifically on average income for 2019 and 2020 to determine if the COVID-19 pandemic had a financial impact on equity-deserving groups.

3. **Success factors:** Information about job titles and career opportunities was collected to determine what barriers prevent equity-deserving groups from entering the industry or reaching executive-level jobs.

4. **Discrimination in the music industry:** Survey questions aimed to increase understanding of the different types of discrimination music workers face and how different music organizations can work to change these statistics through strategic recommendations.

5. **Perceptions and experiences of diversity and inclusion:** To identify systemic barriers in current equity, diversity, and inclusion policies and practices, information about job security, promotion, and other career opportunities was collected.

6. **Organizational culture and work environment:** Data was collected about diversity in upper management, mandatory training, and employee concerns in the workplace. These findings provide insights into how organizational culture can improve and protect employees from equity-deserving groups.

The survey also included several open-ended questions to provide respondents with the opportunity to share their experiences within the music industry and to collect their thoughts on how equity, diversity, and inclusion could be better advanced across the industry.

Findings

About This Study

According to a 2016 evaluation of the arts and cultural industries, there are approximately 35,000 musicians and 27,600 producers/directors in Canada.[15] The survey conducted by the Diversity Institute (DI) brings new insights on equity and diversity in the music industry in Canada. The 53-question survey included 13 binary (yes/no) questions, 31 multiple choice questions, and three Likert-scale questions. The data collection period took place from May 17 to July 19, 2021. Please note, for all calculations in this report, the margin of error is +/- 4%.

The DI survey collected responses from 624 respondents who work in various organizations and jobs in the music industry in Canada. The survey was distributed nationwide and asked questions about music workers' experiences in the industry, success factors, organizational culture, and perceptions of diversity, inclusion, and discrimination in the industry. The survey also collected respondents' socio-demographic characteristics such as gender identity, age, immigration status, years of experience in the industry, job titles,

The survey was distributed nationwide and asked questions about music workers' experiences in the industry, success factors, organizational culture, and perceptions of diversity, inclusion, and discrimination in the industry.

and income. The survey was available in French and English; however, the majority of respondents answered the survey in English (96% in English and 4% in French).

Diversity Self-Identification

According to Statistics Canada's 2016 long-form census, women make up about 52% of musicians and singers in Canada.[16] This survey's sample of 624 respondents consisted of 43.0% women, 49.4% men, and 5.1% gender-diverse individuals. This suggests that women are slightly less represented in this sample compared to the average. A small proportion of participants (2.5%) did not identify with any gender categories provided in the survey.

TABLE 1

Demographic Breakdown of Participants

Demographic Category	Percentage of Respondents
Women	43.0%
Gender diverse (non-binary, agender, gender fluid/genderqueer, transgender, or two-spirit, etc.)	5.1%
Men	49.4%
Other Racialized people (excluding Indigenous and Black people)	13.6%
Black people	12.6%
Non-racialized people	58.0%
Indigenous Peoples	6.7%
People living with disabilities	15.1%
Non-Canadian-born	19.8%
Canadian-born	78.9%
2SLGBTQ+ (two-spirit, lesbian, gay, bisexual, trans, queer, asexual, pansexual, etc.)	20.3%

In terms of age, Statistics Canada's 2016 long-form census shows that 46% of musicians are 45 years of age or older; this is a similar distribution to that of all workers in Canada (44%).[17] Compared to this, the participants in this study are slightly younger—about a quarter (25.9%) of them are between 35 and 44 years of age; 23.8% are between 25 and 34; and 21.5% are 45 to 54 years old (see Figure 1).

FIGURE 1

Age of Respondents

Note: Total does note equal 100% due to exclusion of the "Prefer Not to Answer" category
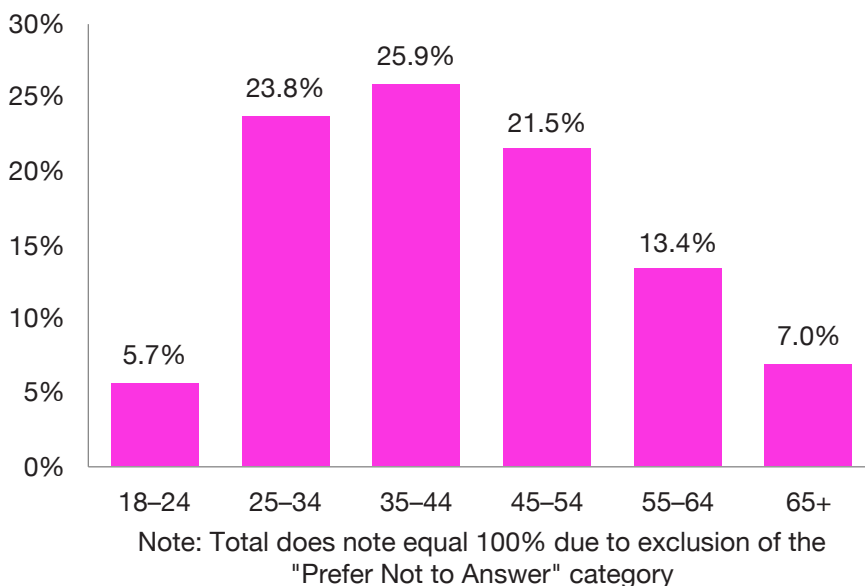
The racial composition of the music industry is predominantly (58%) non-racialized (e.g., white European, white Canadian). In terms of participation in the survey, there is a huge gap between this group and the other groups. About 12.6% of respondents identified as Black—including African, Caribbean, North American, and others. Survey responses also included 6.7% from Indigenous Peoples (First Nations, Inuit, Métis, and Indigenous groups outside of Canada), 8.4% of responses identified as Asian (a combination of Indian, Pakistani, Chinese, Japanese, Indonesian, Thai, and others), 2.7% Middle Eastern (Egyptian, Iranian, Palestinian, Syrian, and others), and 2.5% Latin American (Argentinean, Chilean, Costa Rican, and others). These statistics show the majority of responses (58%) are non-racialized music workers and that representation continues to be an issue.

FIGURE 2

Racial Identity of Respondents
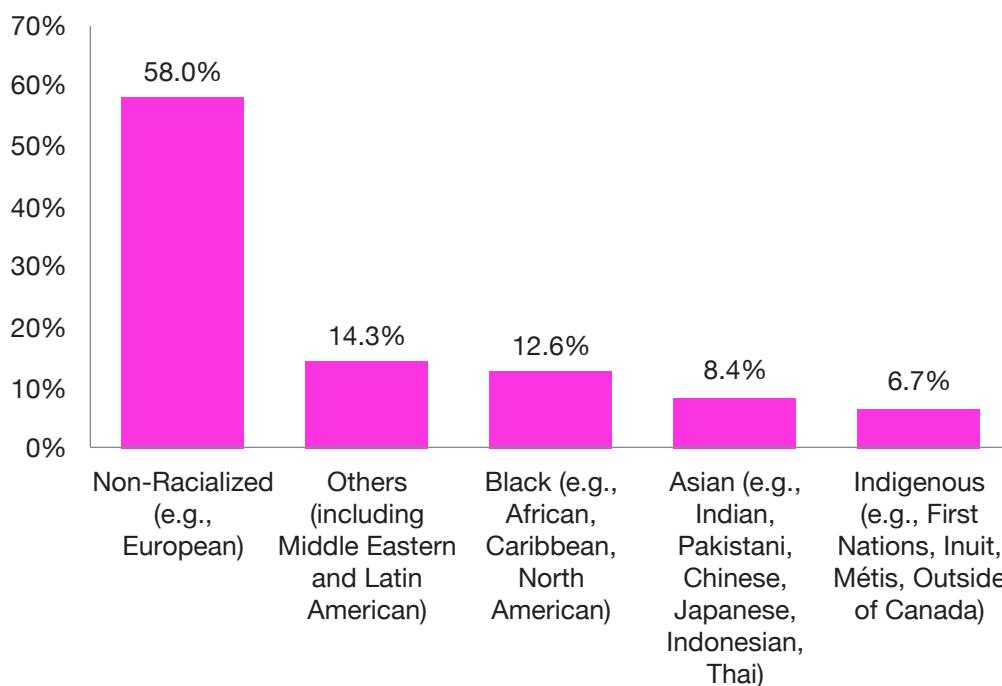
Most of the respondents who work in the industry are Canadian-born (78.9%), while 19.8% were born outside Canada. Immigrants account for 19.8% of the sample of this study, which is aligned with the proportion of immigrants in the overall music industry in Canada (21%).[18]

In regards to sexual orientation, the majority of the respondents (73%) stated that they are heterosexual or straight. The remaining respondents (27%) identified as belonging to non-heterosexual groups such as gay or lesbian (5.4%), bisexual (8.9%), and others who preferred not to answer or their identity was not listed in the survey (12.7%).

FIGURE 3

Sexual Orientation of Respondents

Heterosexual	73.0%
Bisexual	8.9%
Prefer not to answer	6.7%
Identity not listed	6%
Gay/Lesbian	5.4%
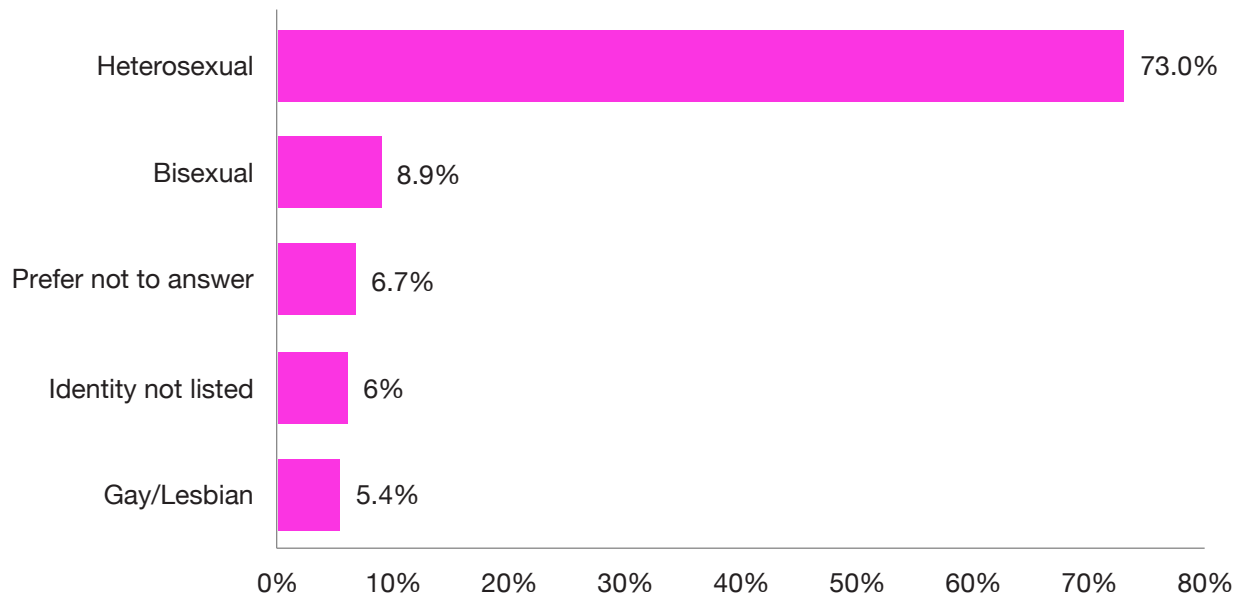
Survey respondents were also asked whether they are the primary caregiver of dependents under the age of 18. Of the 597 respondents who answered this question, half (50.1%) are not. Over a quarter of respondents (26.5%) do not have dependents, and 20.9% of respondents are the primary caregiver of dependents. These findings show that about half of all respondents have dependents, but they are not the primary caregiver to those dependents.

In terms of ability/disability, 15.1% of the respondents identify as a person with a disability, compared to 80.2% who do not. A few (4.7%) participants preferred not to disclose their disability status. According to Statistics Canada and the Canada Council for the Arts, approximately one in five (22.3%) workers have a disability.[19, 20] This indicates that musicians and professionals with disabilities are under-represented in the industry.

In terms of the geographic location of survey respondents, more than a half of respondents resided in Ontario (57.2%), 17.4% in British Columbia, 12.9% in the Prairies, 3.9% in Quebec, 8.4% in Atlantic Canada, and less than 1% in the territories. While the respondents resided across Canada, the majority of them were living in urban areas in cities with populations of more than 400,000 people. Less than 0.5% of respondents were living on an Indigenous reserve.

FIGURE 4

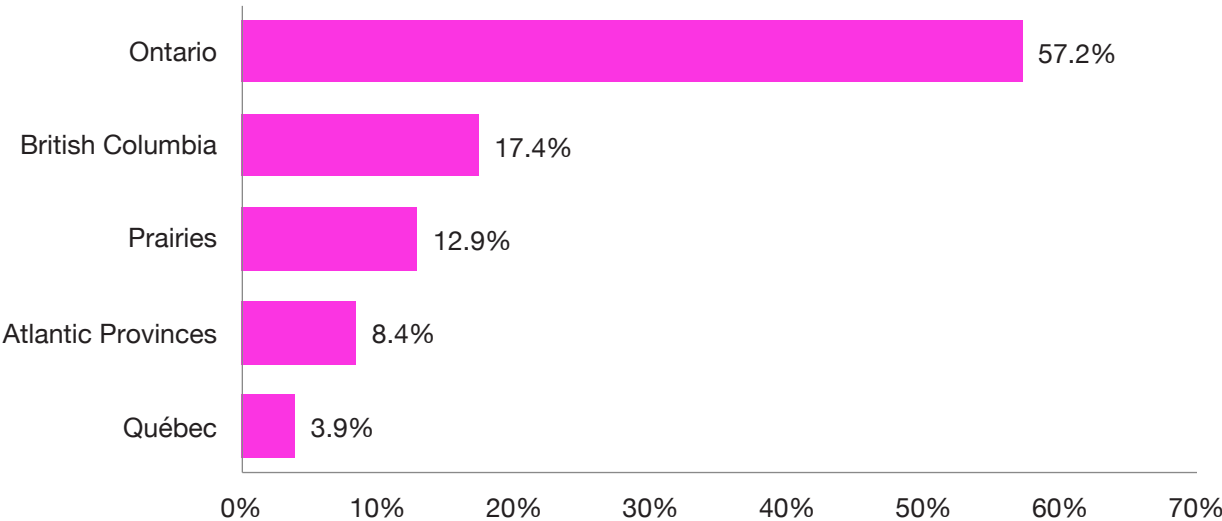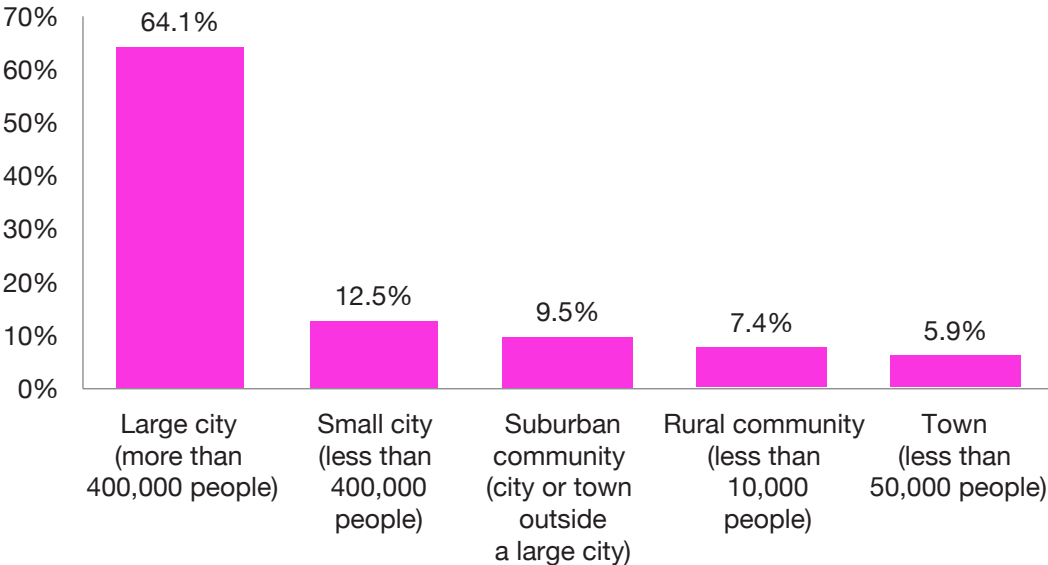Geographical Location of Respondents

FIGURE 5

Respondents' Type of Community

Experiences in the Occupation

The survey asked questions about respondents' role in the music industry in Canada. A significant proportion of respondents (40.1%) indicated that they work as administrators, managers, or supporting personnel (in roles such as venue owners, instrument repairers, and sound engineers, for example). Further, 33% of respondents stated that their role in the industry is creative. These respondents are artists, music creators, producers, composers, singers, band members, and others who are directly involved in creating musical art. However, due to the specificity of the music industry, almost a quarter of respondents (23.5%) combined the role of music creators and administrators.

FIGURE 6

Type of Workers in the Music Industry
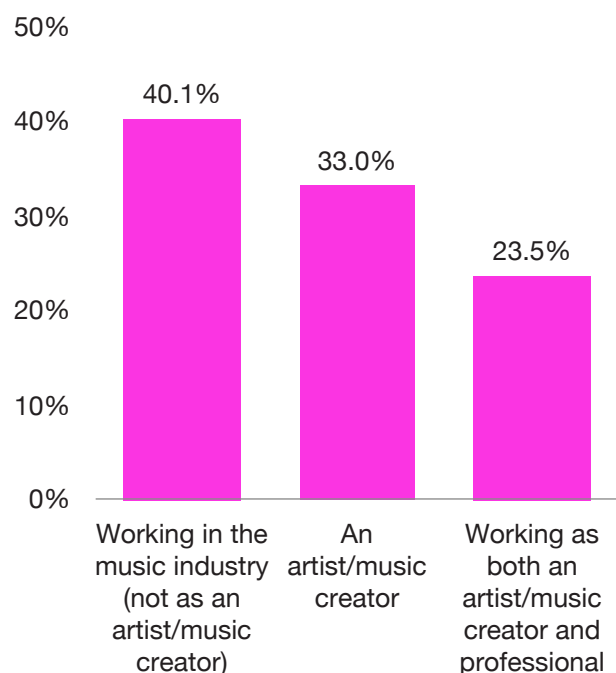
Note: Total does not equal 100% due to exclusion of the "none of the above" category.

Almost 40% of respondents who worked in the industry as artists or music creators described their position as "established" with a body of professional projects and access to professional contacts. Another rather large proportion of respondents (34.2%) identified as "emerging" artists or music creators. These artists have a presence on digital streaming platforms, have music available in stores, or have contributed to professional projects. In contrast, only 17.1% of the artists and music creators stated that they were "well-known" in their field, and 8.2% of respondents identified themselves as "beginners" in the industry.

FIGURE 7

Artist/Music Creator Status Within the Music Industry
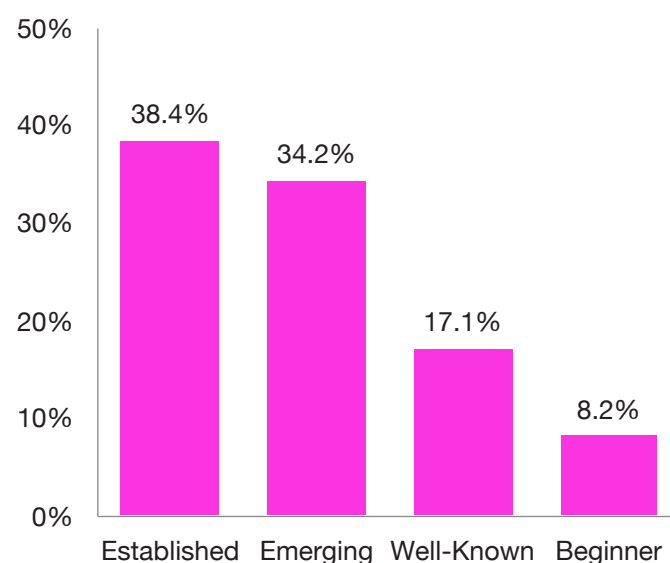
The data reflect that almost half of respondents (49.2%) work mostly in the live music industry, which includes concert promoters, festival staff, presenters, technicians, venues, agents, ticketing companies, industry associations, and suppliers. An additional 46.1% of

respondents reported that they do not work in the live music industry, and the remaining 4.7% of respondents preferred not to disclose their status in the live music industry. Additionally, when respondents were asked about the genre of music they work with, a majority of respondents (59.8%) stated that their current position is not limited to working with one genre of music.

Almost one-third of respondents (32.3%) described their position within their organizations as professional; 27.1% stated that they were executives; and 14.2% were middle management. Other respondents worked in their organizations in upper-management roles (11.2%); as administrators, consultants, and other roles (8.6%); and in entry-level positions (6.6%).
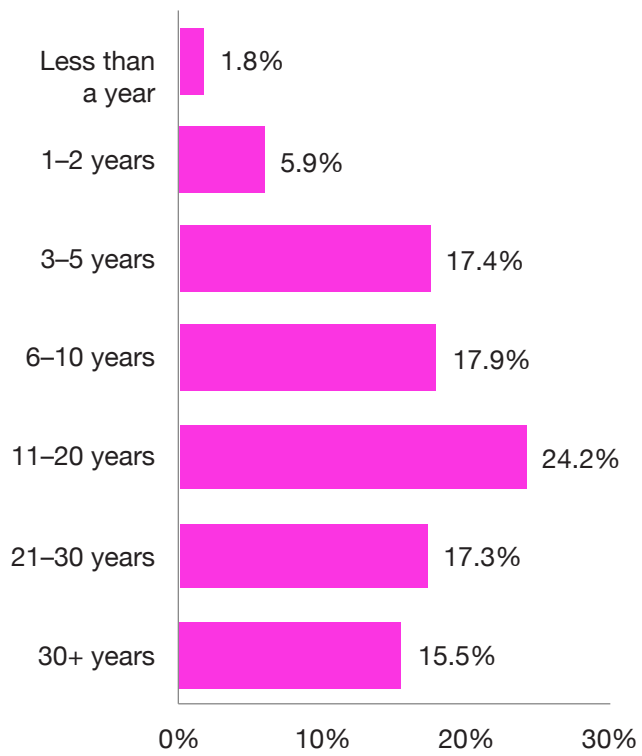
FIGURE 8

Position Within the Music Industry
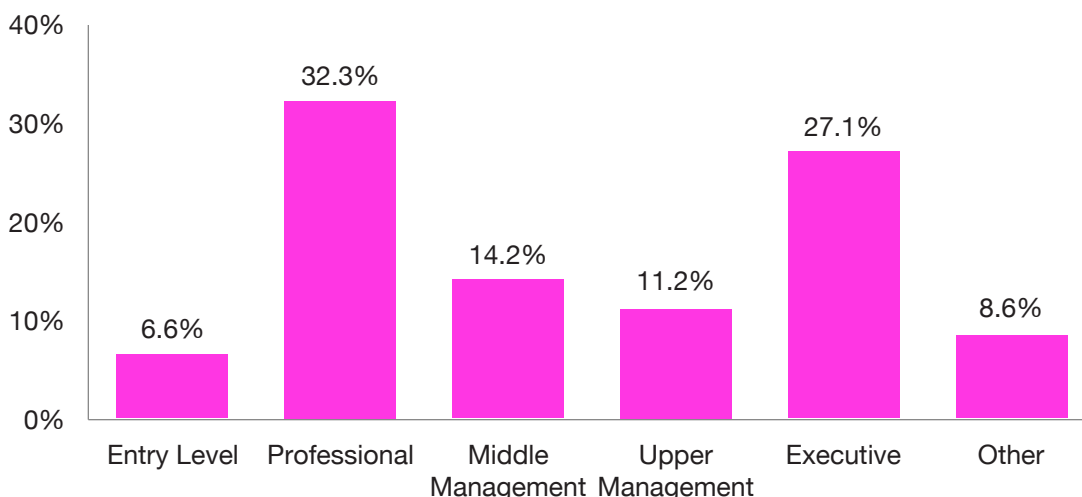
Many respondents have considerable experience in the industry. In particular, one-third of respondents (32.8%) stated that they had more than 20 years of experience, and 24.2% of respondents stated that they had 10 to 20 years of experience. This shows that more than half of respondents (57%) are seasoned professionals in the industry. A little more than one-third of the respondents

(35.3%) said that they had experience ranging from 3 to 10 years in the industry, and 7.7% of respondents were relatively new, with less than two years of experience. The majority of respondents (59.8%) focused on various genres in their work.

FIGURE 9

Duration of Career in the Music Industry

Category	Value
Less than a year	1.8%
1–2 years	5.9%
3–5 years	17.4%
6–10 years	17.9%
11–20 years	24.2%
21–30 years	17.3%
30+ years	15.5%

0%   10%   20%   30%

The greatest proportion of respondents (34.5%) entered the industry by directly applying to posted jobs. Others entered the industry through personal connections (32.2%) or as self-employed or freelancers (16%). Only 10.6% of respondents reported entering into the industry through internship, and 5.3% through mentorship opportunities.

FIGURE 10
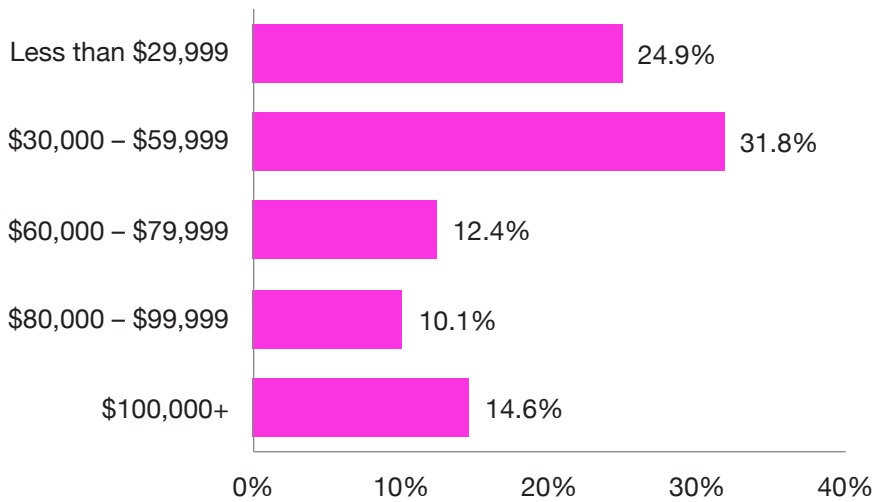
Point of Entry Into the Music Industry
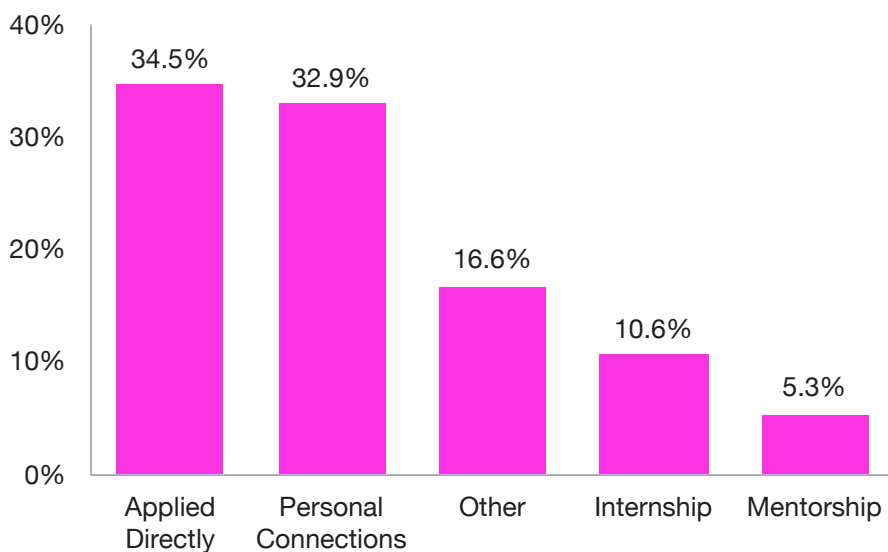
The survey also asked about respondents' income. The results show that income varies significantly based on the respondents' role in the industry. It appears that the majority of respondents (31.8%) make $30,000 to $59,000, followed by 24.9% of respondents who make an income of less than $29,000. There are 37.1% of respondents who earn close to or more than the 2019 median income for Canadian families of $62,900,[21] including 12.4% of respondents earning between $60,000 and $79,000, 10.1% earning between $80,000 and $99,999, and 14.6% earning more than $100,000.

FIGURE 11

Respondents' Total Employment Income (Before Tax), 2019

Income	Percentage
Less than $29,999	24.9%
$30,000 – $59,999	31.8%
$60,000 – $79,999	12.4%
$80,000 – $99,999	10.1%
$100,000+	14.6%

Note: Total does not equal 100% due to exclusion of the "Prefer Not to Answer" category.

FIGURE 12

Proportion of Respondents' Personal Income from the Music Industry in 2019

Proportion	Percentage
Less than 25%	27.8%
25% – 49%	6.9%
50% – 74%	6.7%
75% – 99%	13.7%
100%	39.2%
Prefer not to answer	5.7%
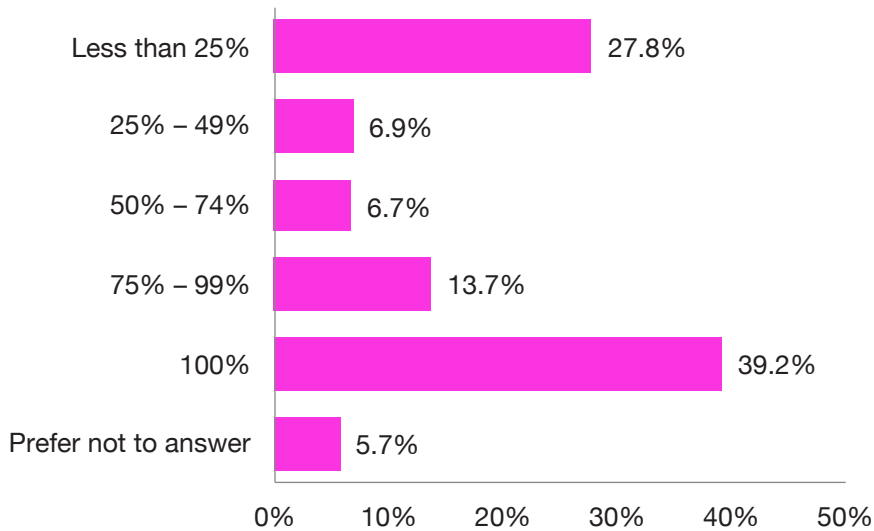
Given that 56.7% of respondents make less than $60,000 per year, many indicated that the music industry is not the only source of their income. Only 39.2% of respondents said that their income from the music industry accounts for 100% of their income.

Data pertaining to the COVID-19 pandemic show that less than half of respondents (45.7%) received government pandemic support funds, compared to 51.8% who did not.

TABLE 2

Receipt of COVID-19 Emergency Funds

In 2020, did you receive any COVID-19 emergency funds (e.g., CERB, CEBA, etc.)?	Yes	45.7%
	No	51.8%
	Prefer not to answer	2.5%

In terms of funding and grants, FACTOR is the funder to which the greatest number of participants have applied (22%), followed by the Canada Council for the Arts (16.5%), provincial arts councils (16.5%), and SOCAN Foundation (10.5%). Other funding bodies participants applied to included municipal arts councils (8.4%), Musicaction (1.5%), and others (7.2%). Some (17.4%) respondents had never applied to any funding resources.

FIGURE 13

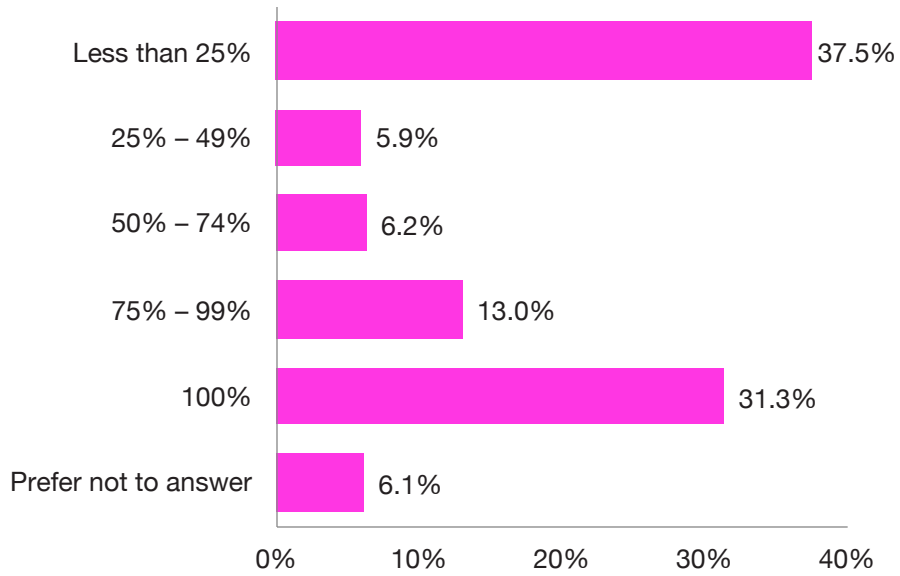Respondents' Applications for Funding, by Grant Organization
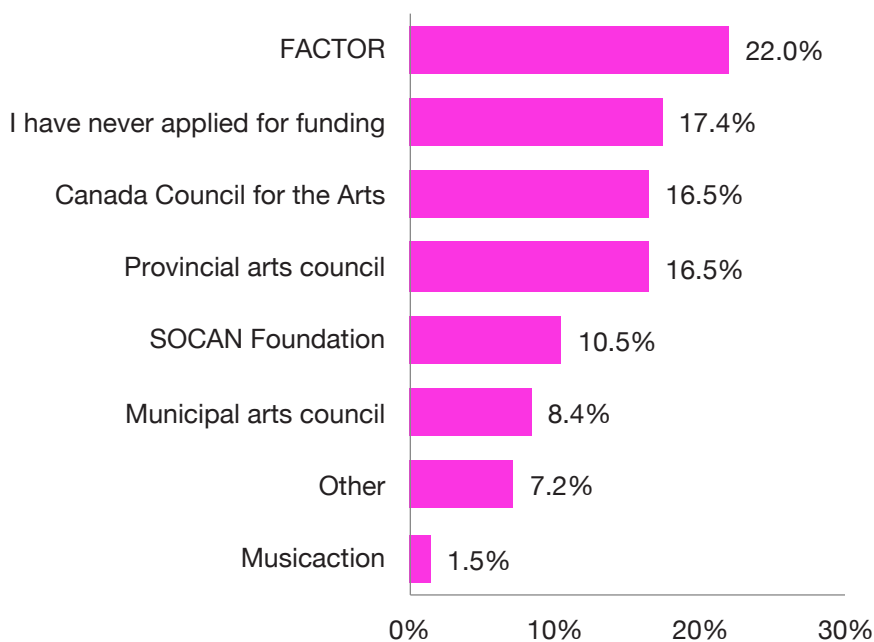
Comparative data show that in 2019, there was a shift in the source of earnings for two categories of respondents. For that year, 39.2% of respondents reported that they earned 100% of their income from the music industry. For the year 2020, this proportion decreased to 31.3%. There was also a change among respondents who stated that their income from the music industry made up less than 25% of their total income. For 2019, 27.8% of respondents reported that they earned less than 25% of their income from the music industry. For the year 2020, a staggering 37.5% of respondents reported earning less than 25% of their total income from the music industry. This suggests that due to the impact of the COVID-19 pandemic, many music professionals had to look for additional sources of income to make ends meet.

FIGURE 14

Proportion of Respondents' Personal Income from the Music Industry in 2020

Category	Value
Less than 25%	37.5%
25% – 49%	5.9%
50% – 74%	6.2%
75% – 99%	13.0%
100%	31.3%
Prefer not to answer	6.1%

# Disparities in the Music Industry: Gender, Ethnicity, and Disability

Gender

The distribution of gender in different age groups indicates that a significant number of younger (age 18–34) women (39.3%) and gender-diverse people (38.7%) are working in the music industry, compared to 20.9% of men. This signifies that now is the time to address challenges faced by gender-minority groups and to champion these workers as they grow. It is also observed that as age increases, the relative proportion of men increases compared to other genders. For instance, in the 35-to-54 age group, men (49.1%) lead in representation compared to women, respondents who preferred not to disclose their gender (46.6%

Now is the time to address challenges faced by gender-minority groups and to champion these workers as they grow.

each), and gender-diverse respondents (35.5%). In the 55+ age group, men again form a larger percentage (26.6%) compared to women (13.0%), gender-diverse people (22.6%), and respondents who preferred not to reveal their gender identity (20%).

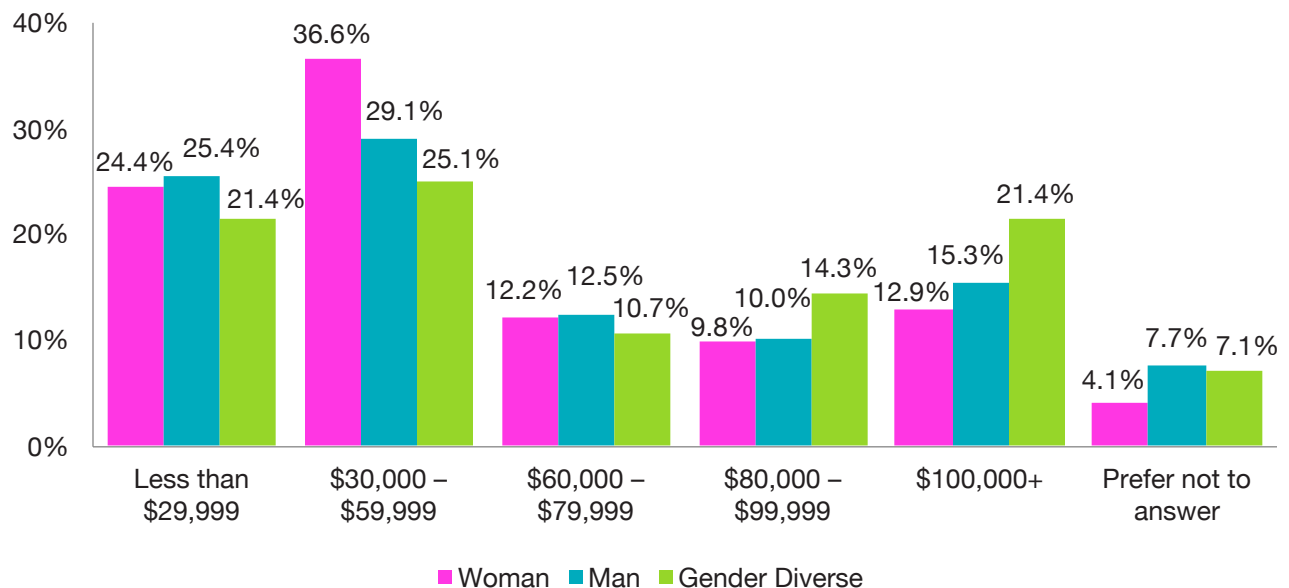**FIGURE 15**

Age of Respondents by Gender
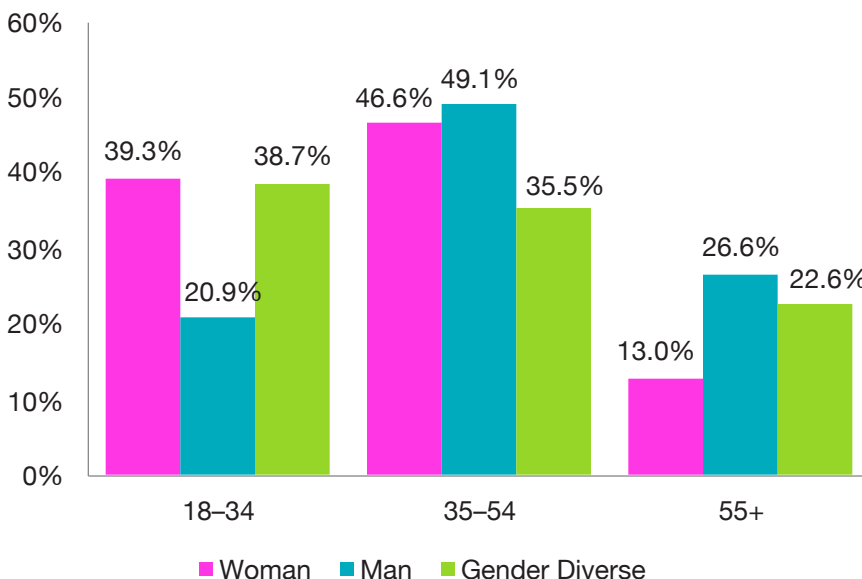
Note: The "Gender Diverse" category includes: transgender, genderfluid, genderqueer, non-binary, two-spirit, agender, and identities not listed.

When examining income through the lens of gender, a few key issues emerge. A noteworthy finding is that more women (61%) than men (54.5%) have an income less than the median income[22] of Canadian families. Examining the breakdown of top earners shows that a gendered gap exists among music workers who make over $100,000. Approximately 15% of the 250 men who answered this question make over $100,000, compared to only 12% of the approximately 250 women who answered this question. Lastly, while it may seem like gender-diverse persons represent the largest percentage of respondents making over $100,000 in income, less then 30 respondents in this group answered this question. Our findings support previous studies (Semati & Behroozi, 2021; Strong & Raine, 2019) found men were the highest earners in the music industry regardless of genres in the Western world compared to men and non-binary gender individuals. In addition, our data analysis was conducted using the data weighting technique (the technique that allows inferences about the population based on the sample data); our results suggest that the highest earners in the Canadian music industry are white men.

FIGURE 16

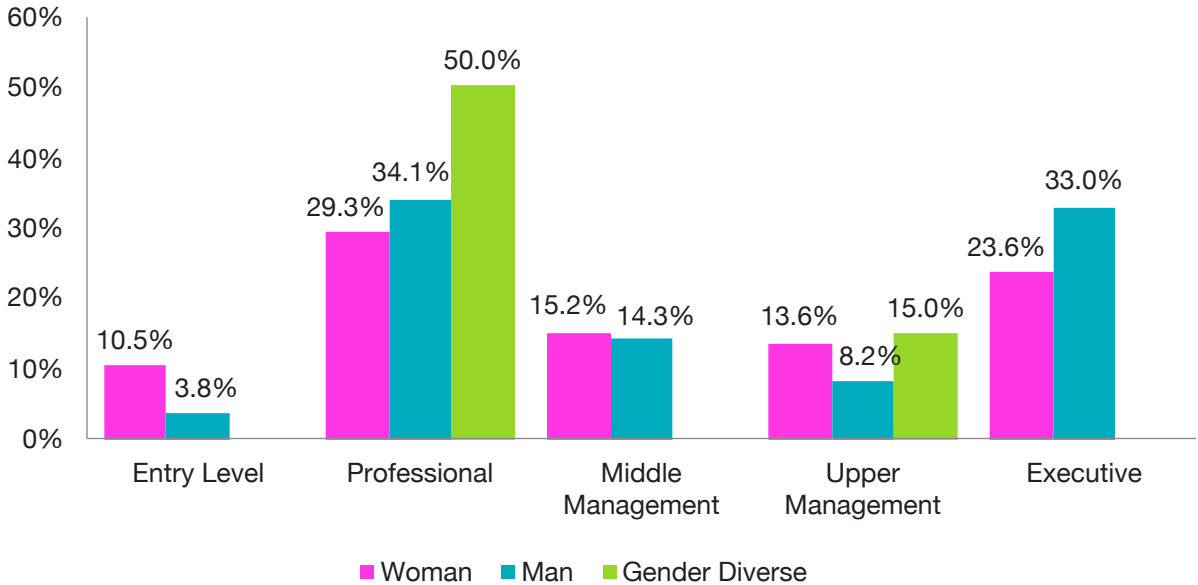Employment Income (Before Tax) in 2019, by Gender

Note: The "Gender Diverse" category includes: transgender, genderfluid, genderqueer, non-binary, two-spirit, agender, and identities not listed.

In terms of position within the organization, significantly more women than any other gender group are working in entry-level roles in their organizations (10.8% of women versus 3.8% of men) and significantly more men (33.3%) than women (23.6%) work in executive roles in organizations within the music industry. This underscores the significance of addressing the issues around gender representation to work toward gender parity in the industry at large.

FIGURE 17
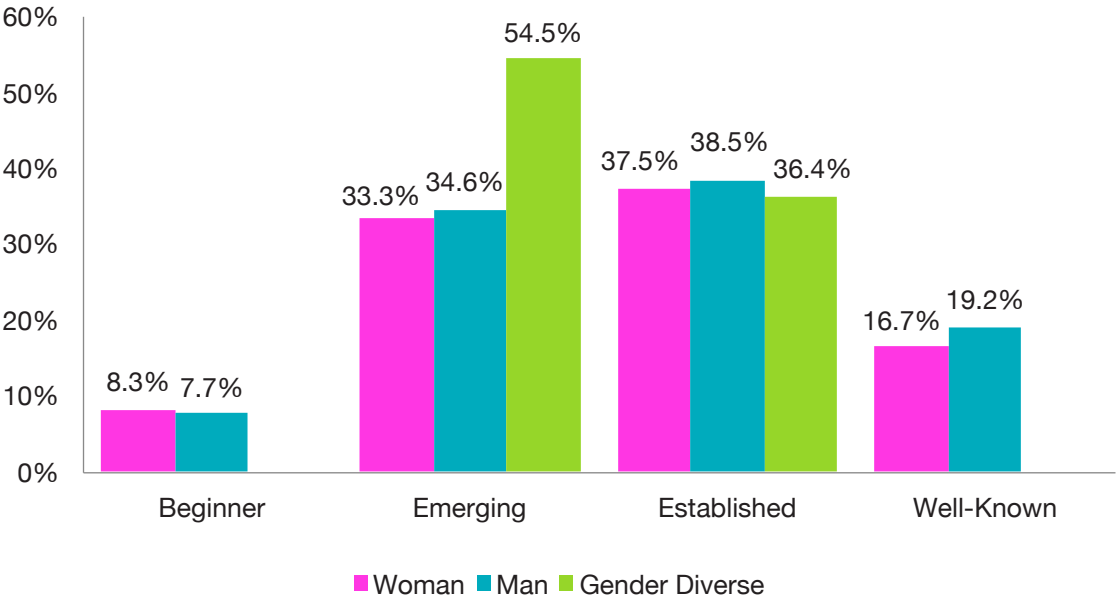
Position in Organization, by Gender

Note: The "Gender Diverse" category includes: transgender, genderfluid, genderqueer, non-binary, two-spirit, agender, and identities not listed.

The position of artists and music creators also varies by the gender of respondents. More women (8.3%) than men (7.7%) report being beginners in the industry. Meanwhile, more men report being emerging (34.6%), established (38.5%), and well-known (19.2%) in the industry compared to women (33.3%, 37.5%, and 16.7%, respectively).

FIGURE 18

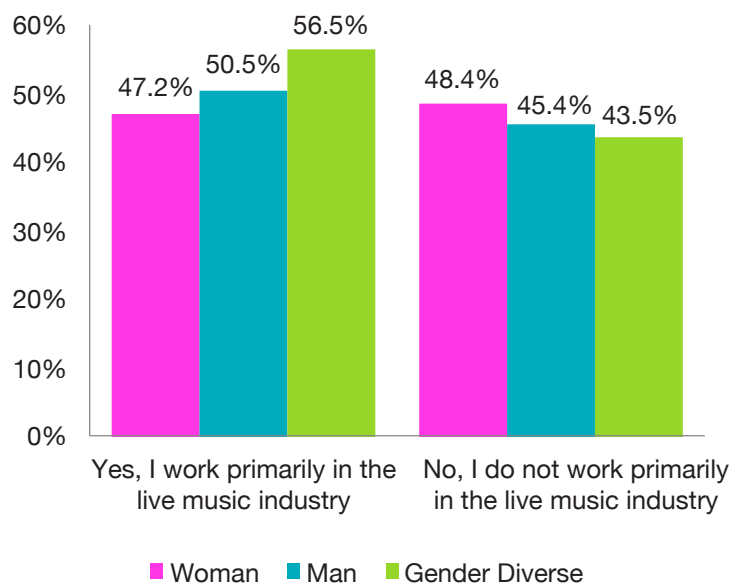Position of Artist/Music Creators in the Music Industry, by Gender

Note: The "Gender Diverse" category includes: transgender, genderfluid, genderqueer, non-binary, two-spirit, agender, and identities not listed.

When we study participation in the live music industry through a gendered lens, we find that more men (50.5%) are represented compared to women (47.2%). However, a greater proportion of gender-diverse respondents participate in this industry (56.5%). These findings suggest the number of music professionals who work primarily in the live music industry is proportionate to the number of workers in other sub-sectors of the industry (recording, publishing, etc.).

FIGURE 19

Respondents Who Work Primarily in the Live Music Industry, by Gender

Note: The "Gender Diverse" category includes: transgender, genderfluid, genderqueer, non-binary, two-spirit, agender, and identities not listed.

Looking at the relationship between gender and years of experience, more men (44.5%) than women (22.2%) have more than 20 years of experience in the music industry as a whole. Further, more women (44.8%) than men (36.5%) have between 6 and 20 years of experience in the industry. This suggests that, in recent years, more women are successfully entering the music industry. This is further supported by the greater proportion of women (32.9%) than men (19%) with fewer than five years of experience. Therefore, to encourage women to have a sustainable future in this industry, there is a need for increased representation of women with more years of experience. This may be made possible by identifying the needs of equity-deserving groups like women once they are seasoned in the industry.

Among gender-diverse respondents, the largest proportion of responses came from those with experience ranging from 11 to 20 years (30%) (see Figure 20). Similar to women, there is less representation of respondents who have more than 20 years of experience (10%). It is crucial to address this gap because respondents who have between 6 and 10 years of experience (26.7%) and those entering the industry with less than 5 years of experience (26.6%) want to excel in the industry and would benefit from more representation of seasoned professionals from their community in this industry.

FIGURE 20

Career Duration in the Music Industry, by Gender
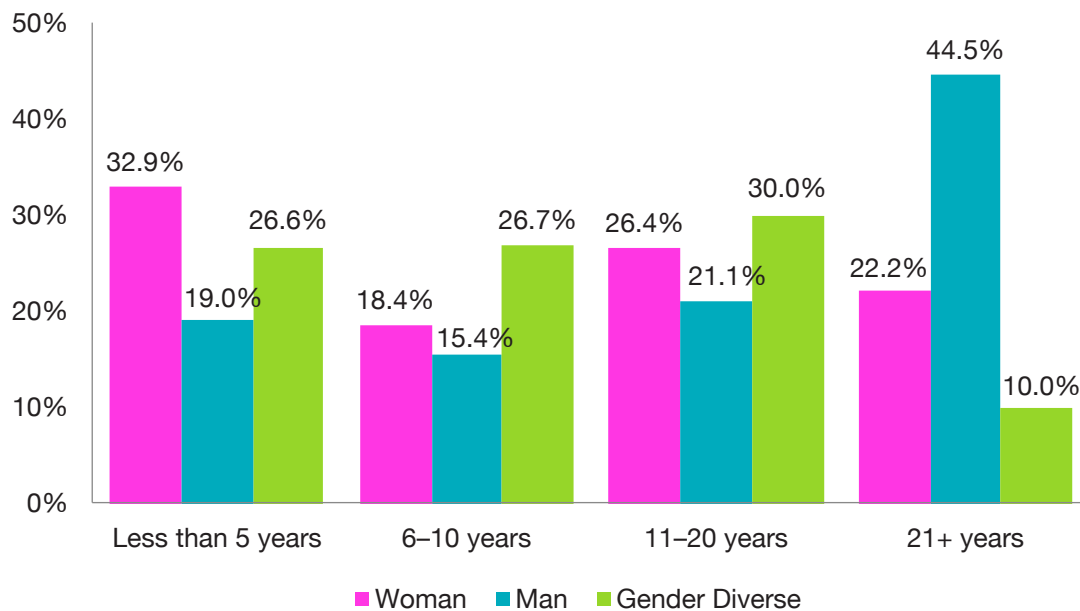
Note: The "Gender Diverse" category includes: transgender, genderfluid, genderqueer, non-binary, two-spirit, agender, and identities not listed.

The study identifies that among men and women, direct application to the role and personal connection are the two most commonly used strategies to break into the music industry. While personal connection is a common way for men (33.3%) and women (32%) to break into the music industry, more men (35.3%) and women (35.9%) report that they enter the industry by applying directly to a role. Among gender-diverse respondents, and unlike other gender groups, the most common mode of entry is personal connections (28.6%) and other methods (42.9%) over direct application (14.3%). This signifies that personal connection is the preferred mode of entry for equity-deserving groups entering the industry.

FIGURE 21
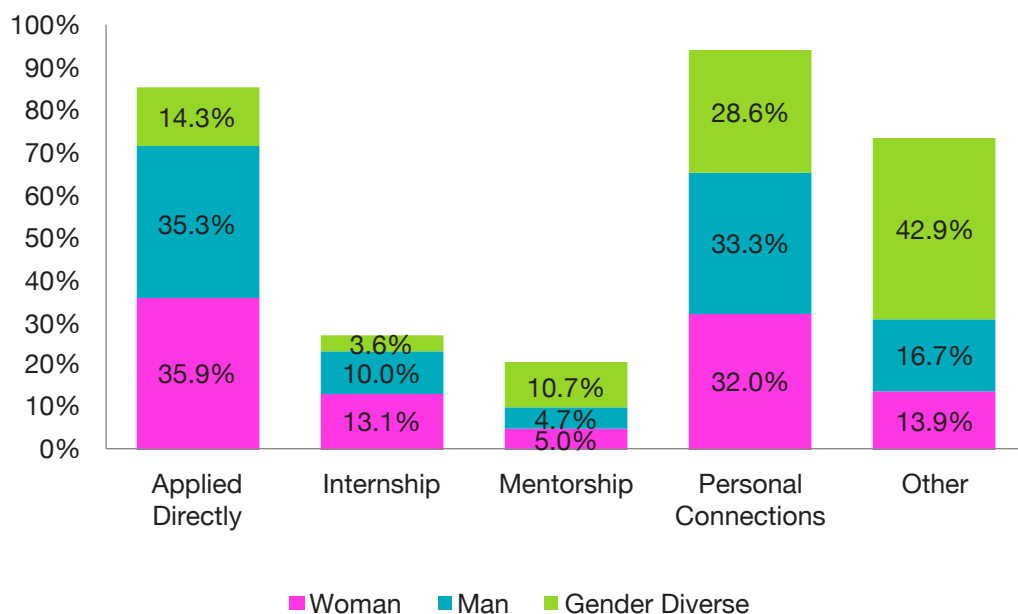
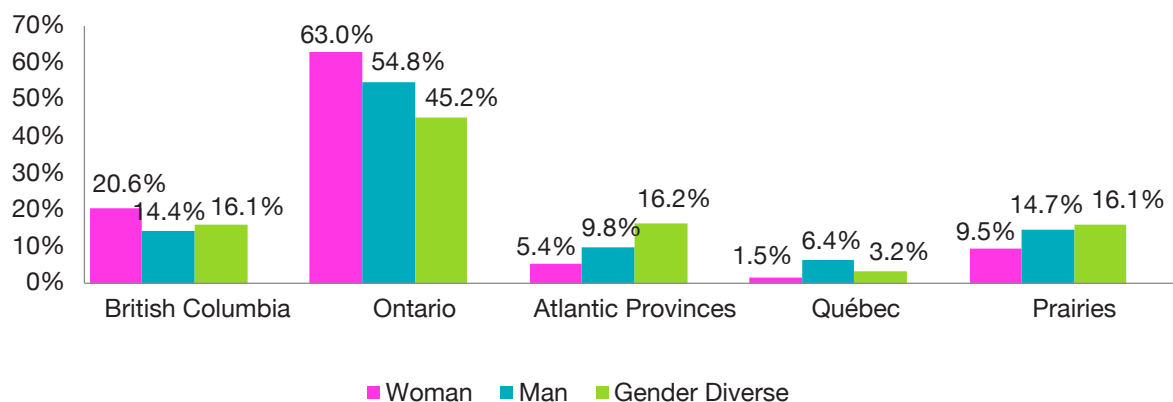Point of Entry into the Music Industry, by Gender

Note: The "Gender Diverse" category includes: transgender, genderfluid, genderqueer, non-binary, two-spirit, agender, and identities not listed.

The geographical distribution of music professionals indicates that Ontario is home to the majority of music workers, with 63% of women, 54.8% of men, 45.2% of gender-diverse individuals, and 40% of those who prefer not to reveal their gender identity. Other regions with significant representation in this industry are British Columbia (with 20.6% of women, 14.4% of men, 16.1% of gender-diverse individuals, and 13.3% of those who preferred not to answer) and the Prairies (with 9.5% of women, 14.7% of men, 16.1% of gender-diverse individuals, and 33.3% of those who preferred not to answer).

FIGURE 22

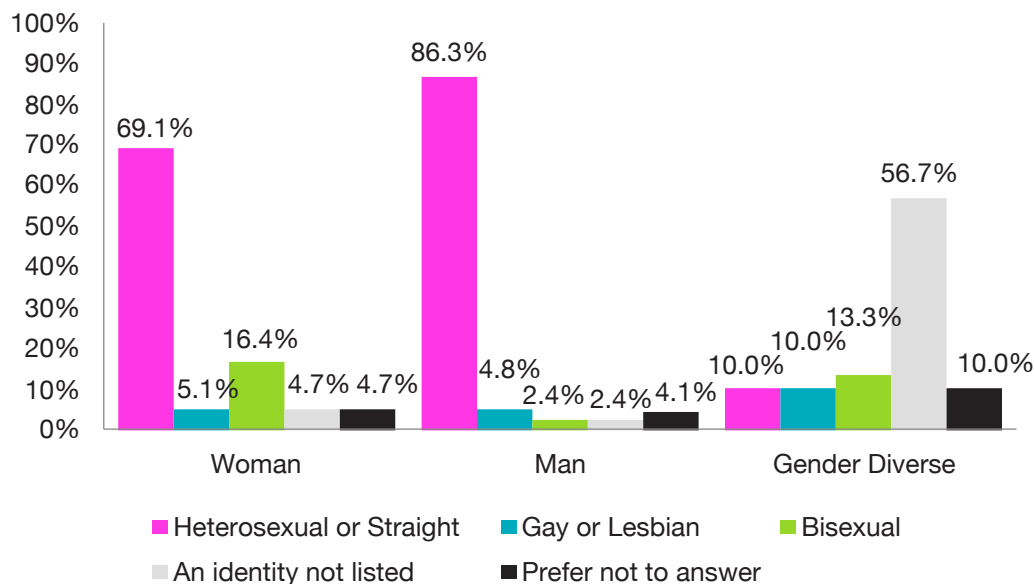Geographic Location of Respondents, by Gender

Note: The "Gender Diverse" category includes: transgender, genderfluid, genderqueer, non-binary, two-spirit, agender, and identities not listed.

Looking at sexual orientation, the data show that 86.3% of men respondents are heterosexual, 69.1% of women respondents are heterosexual, and a substantial proportion of gender-diverse respondents (56.7%) report that their sexual identity was not listed. These statistics highlight a lack of representation of gay or lesbian men (4.8%), gay or lesbian women (5.1%), bisexual women (16.4%), and bisexual men (2.4%).

FIGURE 23

Sexual Orientation of Respondents, by Gender

Note: The "Gender Diverse" category includes: transgender, genderfluid, genderqueer, non-binary, two-spirit, agender, and identities not listed. Based on 97.0% of respondents' responses (n = 591).

When asked if they have a second source of income to supplement what they make in the music industry, more women (53.6%) than men (44.2%) said that they work a second job. Among gender-diverse respondents, half said that they do not have any other paying job outside of the music industry.

More women (53.6%) than men (44.2%) said that they work a second job to supplement what they make in the music industry.

FIGURE 24

Having Another Paying Job Outside the Music Industry, by Gender

Note: The "Gender Diverse" category includes: transgender, genderfluid, genderqueer, non-binary, two-spirit, agender, and identities not listed.

When it comes to gender representation in the work environment/at work-related events, results indicate that more gender-diverse people (55.6%) and women (47.4%) find that they are the only person of their gender in the room. For men, the results are the opposite, with only 4.3% finding they are the only person of their gender in the room. These results indicate that gender minorities such as transgender, genderfluid, genderqueer, non-binary, two-spirit, agender, and women are under-represented in the work environment and at work-related events.

FIGURE 25

Representation of Respondents' Gender in Work-Related Environments, by Gender
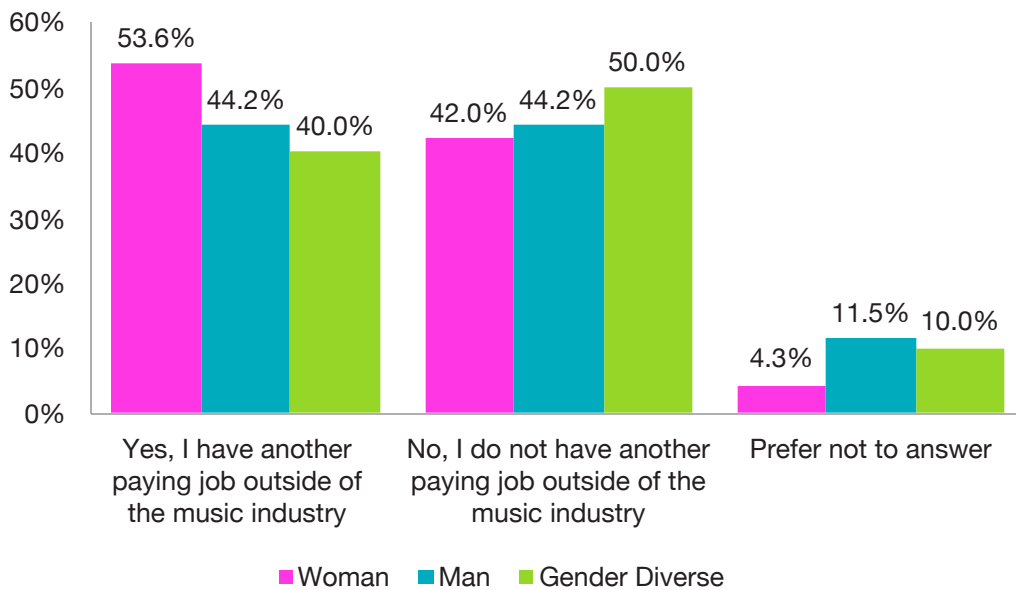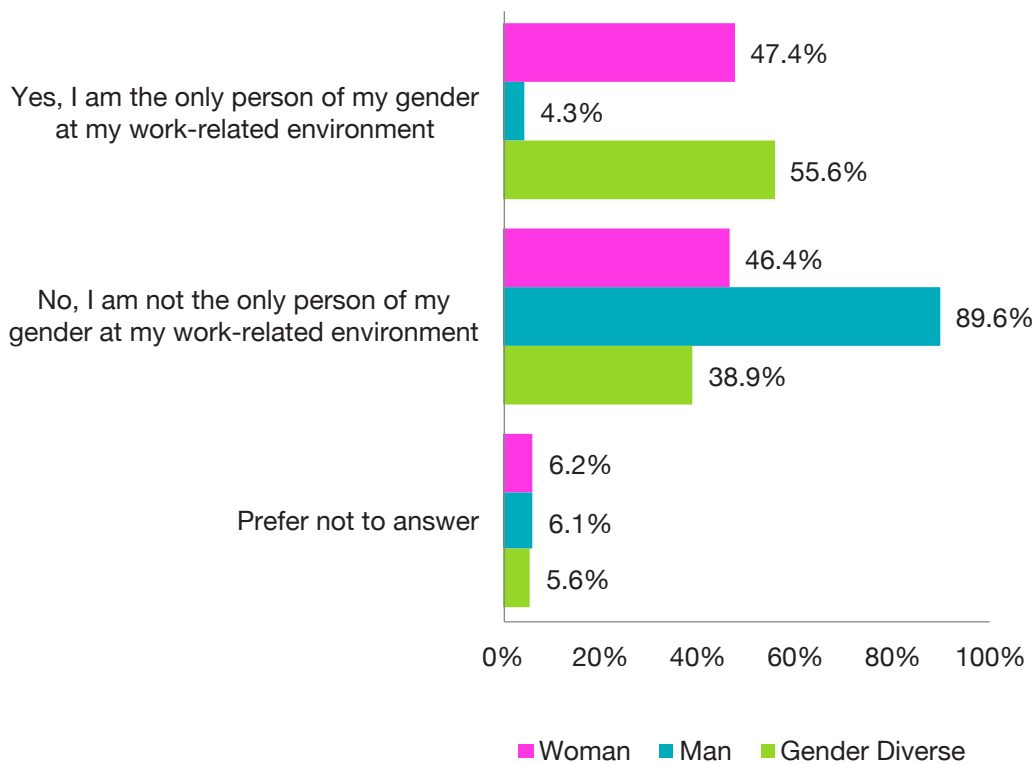

Note: The "Gender Diverse" category includes: transgender, genderfluid, genderqueer, non-binary, two-spirit, agender, and identities not listed.

Respondent excerpts regarding experiences of working in the music industry

" *Whenever I tell people in the industry (especially people higher up) that I make music and I'm Indigenous, they immediately assume my music isn't marketable and I should be making culturally traditional music (which I would never because that is sacred to Indigenous culture). There is no representation in the mainstream of Indigenous artists making music that is entirely separate from our heritage, and it seems that the industry is determined to keep it this way.* "

" *When working for a large music venue in Toronto, many of the males on the executive team would go out to places like strip clubs and night clubs after events, excluding all of the women. Then the next day, they would joke about their escapades while the others who did not participate sat by and listened. If you tried to say something with respect to the inappropriateness of the conversation, you were further cut out of the 'old boys club'.* "

" *Assumptions are sometimes made where I'm mistaken for an assistant or as a girlfriend rather than a composer at events or mixing sessions. When I performed, there are sound people, usually men, [who] discount my expertise and dismiss me when I make technical comments and provide instructions, but not my male band mates.* "

" *On multiple occasions, I have been kicked off of shows/asked not to perform when the show promoter found out I was transgender.* "

" *Early in my career I experienced sexual harassment from a high-ranking executive in the music industry. I was told that I would get nowhere in the industry if I didn't get to know him better. It scared me so much at the time, but I never felt empowered enough to call him out. I want to see that empowerment for women today in the industry.* "

Ethnicity

Looking at years of experience by race and ethnicity reveals that a sizeable proportion of Black, other racialized, and non-racialized respondents have a long duration of experience (21 years or more) in the industry. Furthermore, the most common duration of experience is between 6 and 20 years. A larger proportion of Asian (49.2%), non-racialized (46.3%), and Indigenous (46%) respondents are well established.

In comparison, Latin American (55.6%)[23] and Middle Eastern (50%)[24] respondents indicated a larger proportion of relative newcomers to the industry. In comparison, only 37.6% of Black, 28% of Indigenous, 21.4% of non-racialized, and 21.3% of Asian respondents had less than five years of experience in the industry.

FIGURE 26

Career Duration in the Music Industry, by Ethnicity
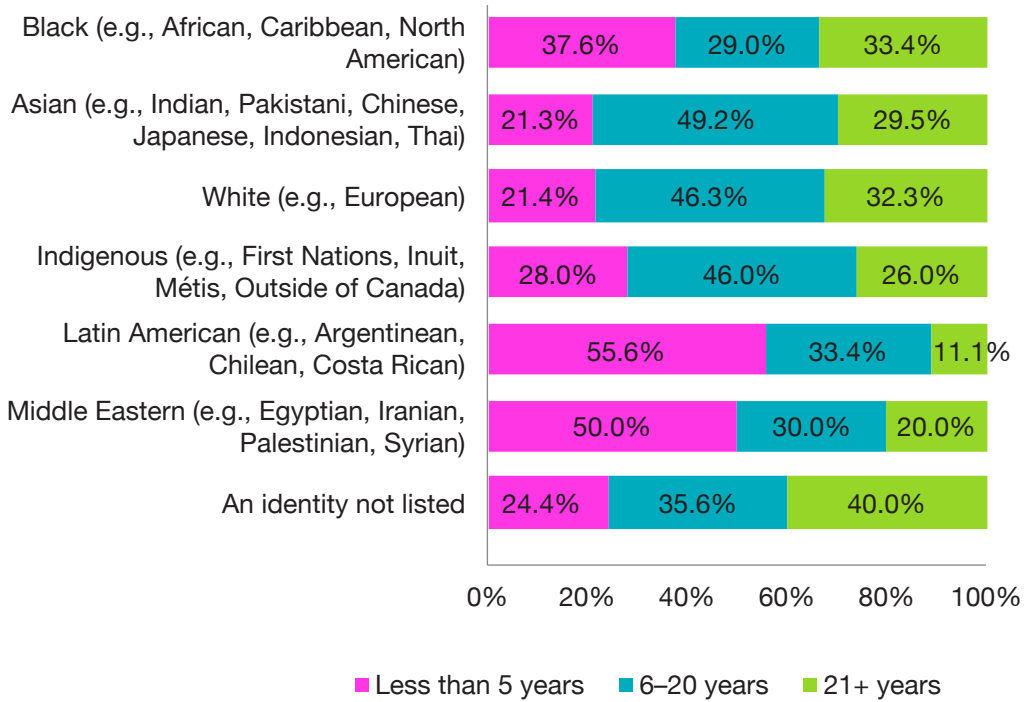
Breaking down respondents by worker type and ethnicity, we found that more Black (46.8%), non-racialized (44.8%), and Asian (41.9%) respondents work solely as non-artist professionals in the industry. On the other hand, for those who work exclusively as artists/music creators, Indigenous (48%) and Middle Eastern (45%) workers have the largest representation in the survey. Lastly, for music workers who work as both non-artist professionals and artists/music creators, the results are evenly distributed, with about a quarter of Black (24.5%), Asian (25.8%), and non-racialized (22.9%) respondents doing both types of work. The

greatest percentage of respondents working as both artists/music creators and non-artist professionals is found among Latin American (36.8%) and Indigenous (36.0%) respondents, with the smallest percentage among Middle Eastern respondents (15%). It is important to note that this survey received less than 20 responses from each of Latin American and Middle Eastern respondents. Therefore conclusions about these ethnic groups, while significant to this study, are not equally comparable to other ethnic groups with higher response rates.

FIGURE 27

Type of Position in the Music Industry, by Ethnicity

Working in the music industry (not as an artist/music creator)
An artist/music creator
Working as both an artist/music creator and professional
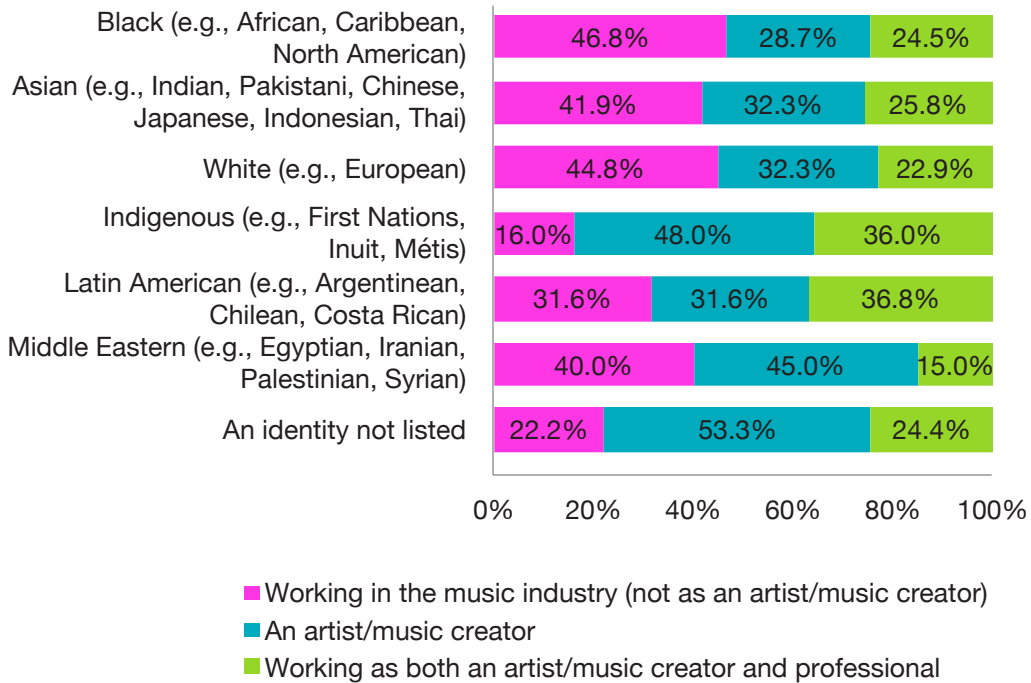
Responses to questions about job position within the music industry collected in this survey provide interesting insights into representation at the executive level. This survey received just under 300 responses from non-racialized music workers for this question compared to 50 or less for all other racial and ethnic identities (Indigenous, Black, Asian, Latin American, and Middle Eastern). It is important to keep these proportions in mind when looking at the data in order to ensure accurate conclusions. Looking at the number of executives by race reveals that 25.4% of non-racialized respondents are executives in the music industry, which translates to about 75 people. On the other hand, 30% of Black respondents in this survey are executives (or about 15 people).

Keeping the above analysis in mind, we have determined that, on average, the majority of survey respondents are middle managers in the industry. However, looking at the proportion of non-racialized respondents to Indigenous, Black, Asian, Middle Eastern, and Latin American respondents suggests that more work needs to be done to encourage equal representation in middle, upper, and executive-level management.

Compared with other questions asked in the survey, questions about respondents' type of position in the industry received a smaller number of responses when broken down by race/ethnicity. The majority of racial/ethnic categories received less than 20 responses, making an accurate comparison between the different categories difficult.

The intersection between race and disability in this survey shows that 15% to 25% of respondents identify as disabled, with a significant number of disability-identified individuals being found in the Indigenous and Latin American communities. Looking at the number of respondents, however, shows that less than 20 Latin American respondents answered this question, making it difficult to draw a conclusion. Indigenous responses, on the other hand, are far greater than 20 and are comparable to the statistics for Black, Asian, and non-racialized groups. In this survey, the racial/ethnic group with the largest proportion of respondents with disabilities was Indigenous Peoples, at 38%, compared to 15% of non-racialized, 16.7% of Asian, and 13.3% of Black respondents.

There are not enough responses from Latin American and Middle Eastern workers to draw an accurate comparison of income breakdown by race/ethnicity.

FIGURE 28

Self-Identification of Respondents with Disabilities, by Race/Ethnicity
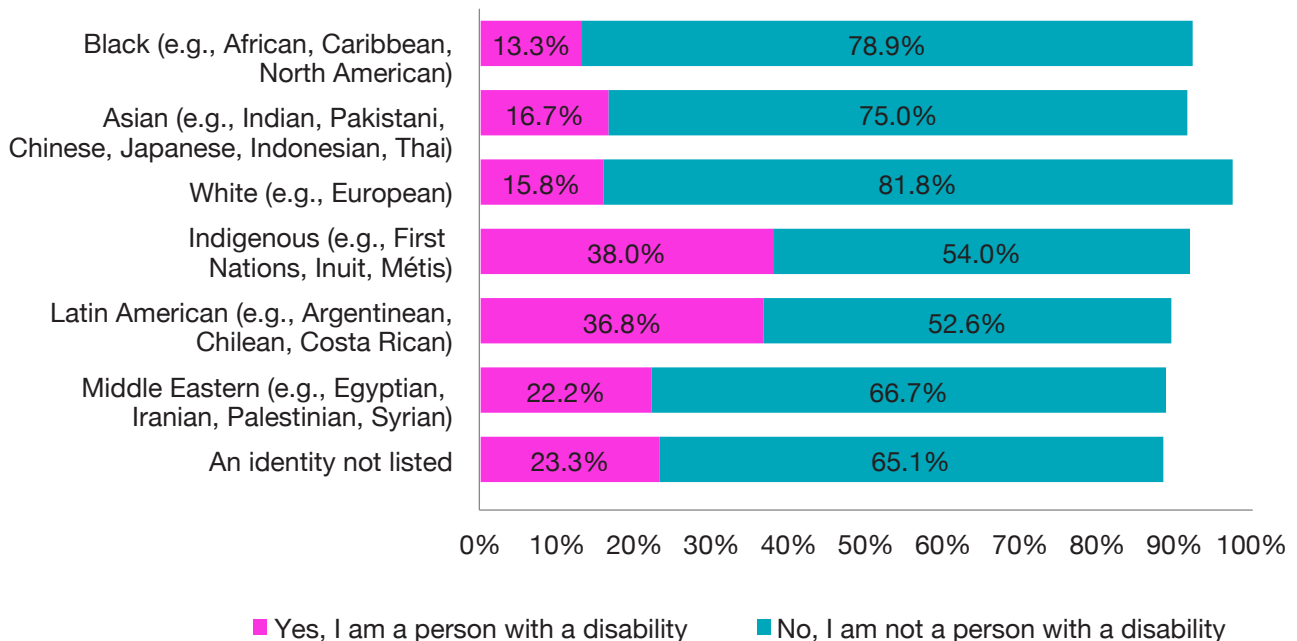
Respondent excerpts regarding experiences of working in the music industry

" *I have dealt with constant microaggressions and stereotyping by leaders, which continues to affected how I am seen by my colleagues and company stakeholders. I can be the hardest worker in the office, but I'm kept down due to being 'othered.'* "

" *I had told a supervisor of mine about my cultural origin and background, and they had made a comment about how uncivilized/dirty those places were, and I brushed it off for fear of coming off too hot-headed or creating a negative dynamic between us. Although they later realized it wasn't an appropriate thing to say, the comment still made me feel shame regarding my ethnicity and culture.* "

" *At a lunch with some members and board members, someone called a prominent Black woman from our sector of the industry an 'angry Black woman' while using coded language. I was shocked but afraid to speak up because my job was my sole source of income.* "

" *The worst is when people make your racial identity the first thing they mention, I'd like to just be treated as a musician not [a] hyphen. I don't mind talking about it, but I don't like when that's front and centre.* "

Disability Self-Identification

The survey findings suggests that most disability-identified survey respondents (37.7%) have between 6 and 20 years of experience in the music industry. Meanwhile 32.3% of respondents with a disability have five years or less experience, and 30% have more than 20 years of experience in the industry. On the contrary, for people without a disability, the greatest proportion (42.2%) have 6 to 20 years of experience, followed by 34.6% of seasoned professionals who have more than 20 years of experience and 23% who have less than five years of experience.

In the category of professionals with more than 20 years of experience, people with a disability make up a smaller proportion (30.0%) than their counterparts without a disability (34.6%). A similar trend exists for those who have 6 to 20 years of experience, where people who identify as having a disability account for a smaller proportion (37.7%) than people without a disability (42.2%).

FIGURE 29

Duration of Career in Music Industry, by Disability Self-Identification

- Person with a disability
- Person without a disability
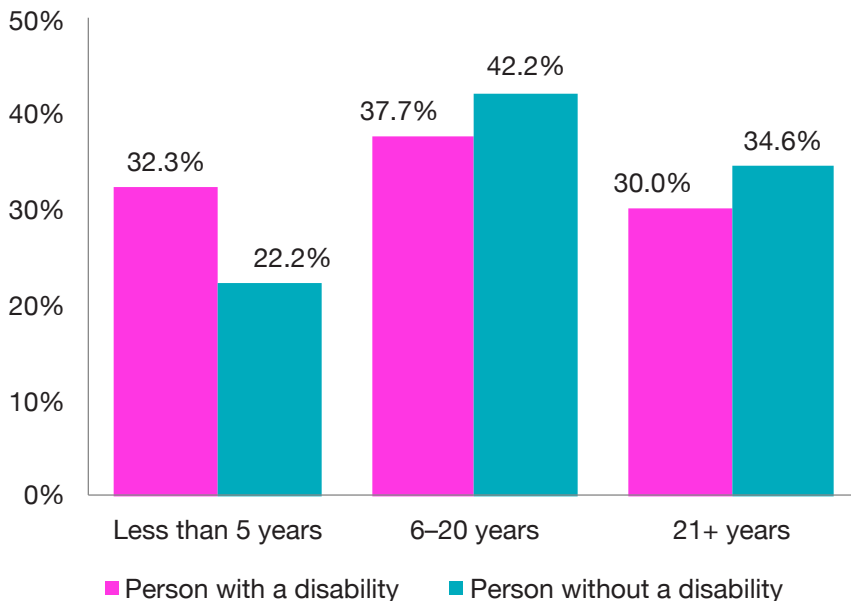
This survey also found that respondents with disabilities make a larger contribution to the industry as artists/music creators (40%) than as non-artist professionals (31.1%) or as both (28.9%). Among respondents without a disability, we see more non-artist professionals (45.6%) than artists/music creators (31%) or both (23.4%).

FIGURE 30

Type of Work in the Music Industry, by Disability Self-Identification
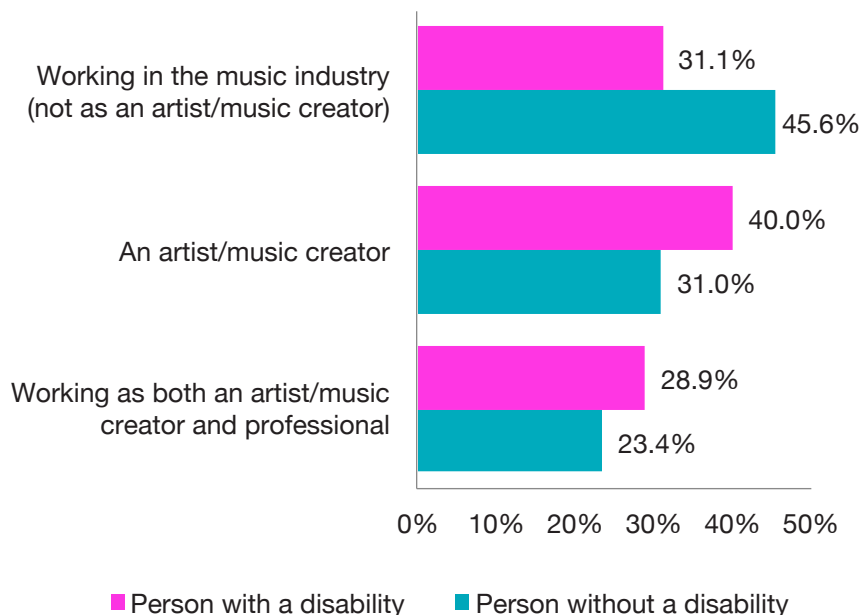
The relationship between job position level held in the industry and the disability identity of participants highlights the issue of representation. Our analysis shows that there is less representation of respondents with disabilities in upper management (9.3%) and executive positions (18.5%); meanwhile, at 37%, the professional category is the most frequent response for respondents with disabilities. At entry level, the proportion stands at 13%. On the other hand, looking at people who do not identify as having a disability, the data shows that the greatest proportion have positions at the professional level (30.9%), followed by the executive (29.4%) and middle-management (14.7%) levels.

This comparative analysis illustrates that people without a disability have greater representation in executive positions (29.4%) compared to those with a disability (18.5%).

These findings reinforce that representation at the higher level is a challenge for equity-deserving communities.

FIGURE 31

Job Position Level, by Disability Self-Identification

	Person with a disability	Person without a disability
Entry Level	13.0%	5.2%
Professional	37.0%	30.9%
Middle Management	9.3%	14.7%
Upper Management	9.3%	11.9%
Executive	18.5%	29.4%
Other	13.0%	8.0%
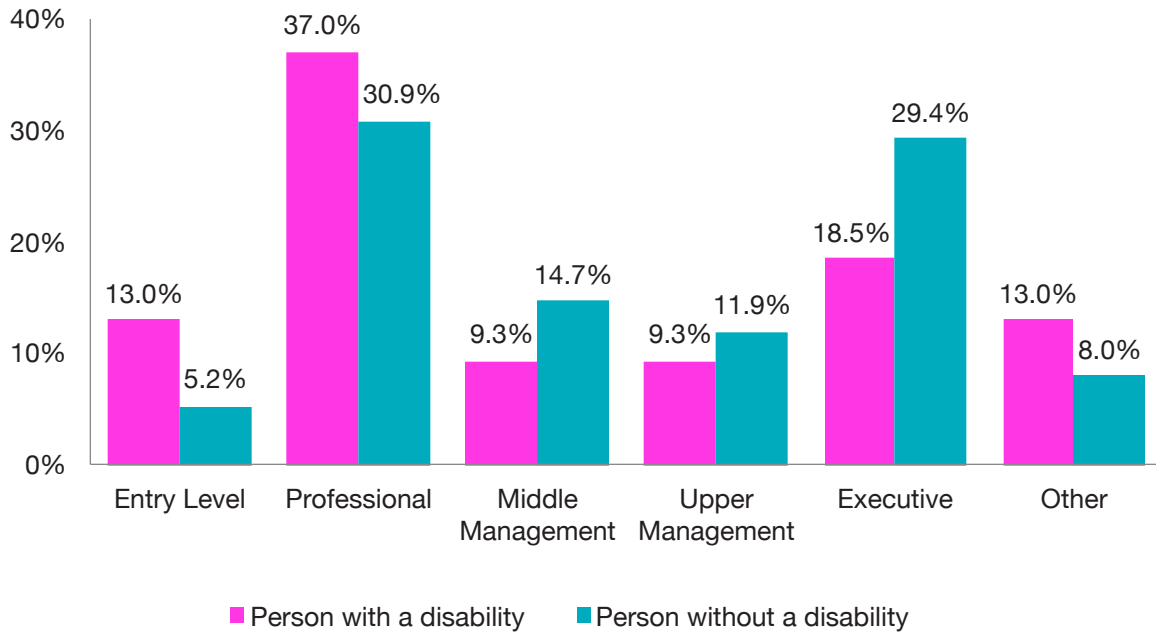
The survey findings also reveal that, among people with a disability, the greatest proportion of respondents are established artists (38.5%), followed by emerging (26.9%), beginner (19.2%), and well-known (15.4%) artists.

Similarly, for those without a disability, most respondents are established artists (38.2%), followed by emerging (36.4%), well-known (17.3%), and beginner (5.5%) artists. In summary, even within the individual categories, more music workers who identify as having a disability are beginners (19.2%), compared to those without a disability (5.5%); they also have less representation as well-known artists (15.4%) compared to other music workers without a disability (17.3%).

FIGURE 32

Position of Artist/Music Creators in the Music Industry, by Disability Self-Identification

■ Person with a disability   ■ Person without a disability
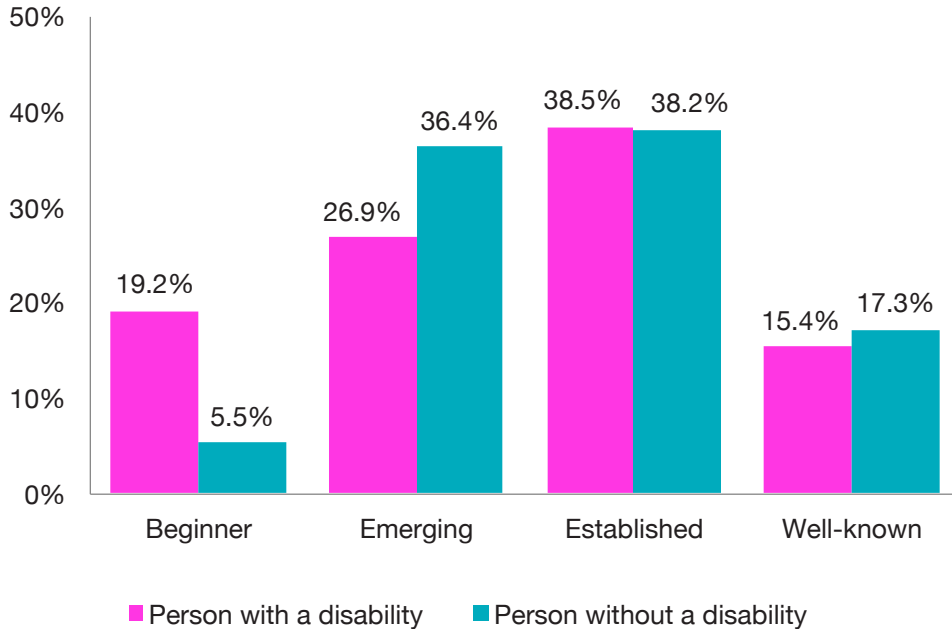
An analysis of income and disability reveals that half of respondents with disabilities (50.6%) made less than $29,999 in income in 2019. Comparatively, only 19.2% of music workers without disabilities made less than $29,999. Further analyzing this breakdown, 34.3% of workers without disabilities made between $30,000 and $59,999, while only 18% of workers with disabilities made the same. When we examined the next income bracket ($60,000 to $79,999), we again see a greater proportion of workers without disabilities (13.1%) than of those with disabilities (9.7%). Music workers making between $80,000 and $99,999 include 11.5% of people without disabilities and 3.6% of people without disabilities. Lastly, the highest income bracket measured in this survey ($100,000+), includes 16.2% of those who do not have a disability and only 9.7% of those who have a disability.

FIGURE 33

Respondents' Total Employment Income (Before Tax) in 2019, by Disability Self-Identification
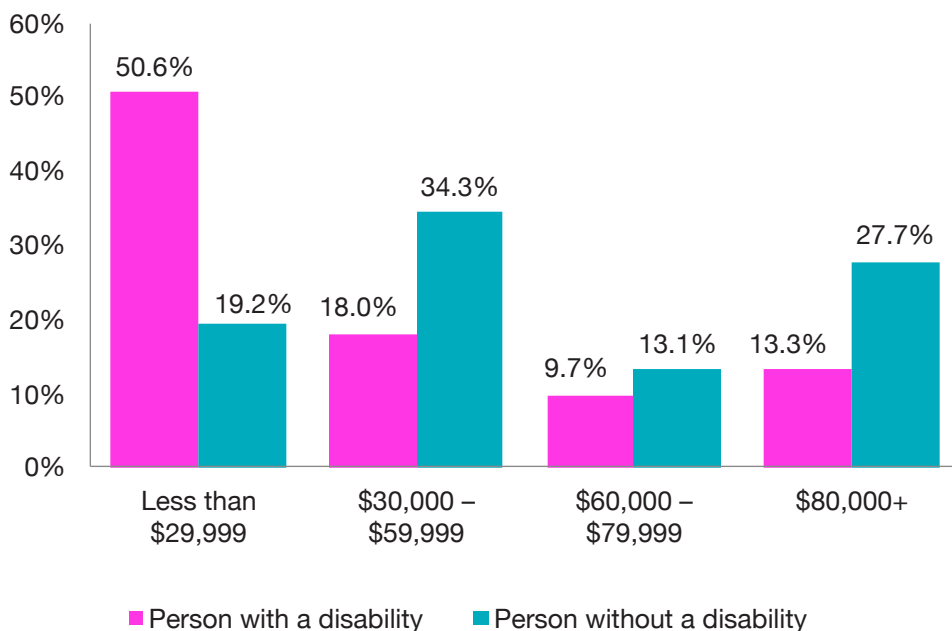
There are significant differences in the experiences of people with disabilities and those without disabilities. Respondents with disabilities are significantly more likely than others to work in administrative or supportive roles in the industry, and they are more likely to have less than one year of experience in the industry and to work in an entry-level job. In comparison to all other people who work in Canada's music industry, people living with disabilities are significantly more likely to earn less than $29,999, and significantly less likely to earn $59,999 or more annually.

Analyzing these findings through the lenses of gender and race offers further insight. When asked about their income in 2019, 45% of women reported that 100% of their income came from their work in the music

industry, compared to 40% of men. Further, 16% of women reported that in 2019, 75% to 99% of their income came from activity related to their work in the music industry, compared to 12% of men. These trends were reversed for the lower portions of personal income from the music industry. For example, 32% of men reported that less than 25% of their income came from activity related to their work in the music industry, compared to only 26% of women.

While fewer women and men reported earning most of their income from the music industry, the same gendered income trends continued in 2020. For example, 39% of women reported that, in 2020, 100% of their income came from activity related to their work in the music industry, compared to 30% of men. Also, more women (15%) than men (11%) reported that 75% to 99% of their income came from activity related to their work in the music industry in 2020. However, more men (45%) than women (34%) reported that less than 25% of their income came from activity related to their work in the music industry in 2020. In other words, more women reported earning a greater proportion of their income (75% or more) from the music industry than men.

Additionally, a greater proportion of non-racialized (48%) and other racialized (40%) respondents reported that 100% of their income came from activity related to their work in the music industry in 2019, compared to Black respondents (19%). However, a greater proportion of Black (47%) and other racialized (35%) respondents reported that less than 25% of their income for 2019 came from activity related to their work in the music industry, compared to non-racialized respondents (25%).
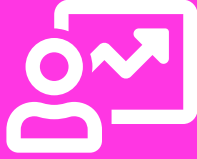
A greater proportion of respondents who identified as heterosexual (45%) reported that 100% of their income in 2019 came from activity related to their work in the music industry, compared to respondents who identified as 2SLGBTQ+ (35%). However, 35% of respondents who identified as 2SLGBTQ+ reported that less than a quarter of their income came from activity related to their work in the music industry in 2019, compared to 29% of respondents who identified as heterosexual. Similar trends were found for 2020 income. For instance, more respondents who identified as heterosexual (35%) than respondents who identified as 2SLGBTQ+ (28%) reported that 100% of their income came from activity related to their work in the music industry in 2020. About 44% of respondents who identified as 2SLGBTQ+ and 40% of respondents who identified as heterosexual reported that less than 25% of their income came from activity related to their work in the music industry in 2020.

Also, a large proportion of respondents who identified as a person with a disability (41%) reported that less than 25% of their income was related to their work in the music industry in 2019. Only 28% of respondents who identified as a person with a disability indicated that 100% of their income came from activity related to their work in the music industry in 2019. While the percentage differs, similar trends were found for 2020. About 59% of respondents who identified as a person with a disability reported that less than 25% of their income came from activity related to their work in the music industry in 2020. Just 20% of respondents who identified as a person with a disability reported that 100% of their income came from activity related to their work in the music industry in 2020.

Success Factors and Barriers in the Music Industry

In order to determine areas for improvement in the music industry, the survey asked participants to identify the major factors they believe help contribute to their success. In general, respondents identified opportunities to network (62%), opportunities to collaborate (61%), and peer support (53%) as the top enablers.

When analyzed through an equity lens, the top three enablers were the same for men, non-racialized, and heterosexual music workers. Yet different enablers were identified by equity-deserving groups such as women, Black, other racialized, and 2SLGBTQ+ workers.

Respondents identified opportunities to network (62%), opportunities to collaborate (61%), and peer support (53%) as the top enablers of success.

FIGURE 34

Main Success Factors in the Music Industry
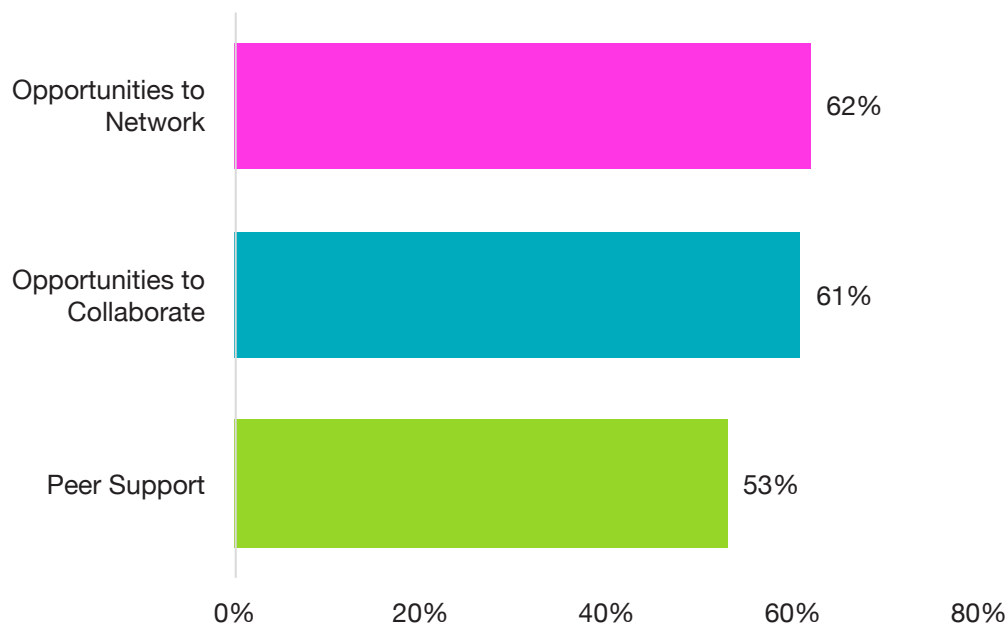
For instance, men identified opportunities to network (55%) and opportunities to collaborate (52%) as important; they also reported peer support (44%) as a major factor in enabling their success in the music industry. Women, on the other hand, identified opportunities to network (57%), opportunities to collaborate (59%), and access to education and/or training opportunities (54%) as enablers to success.

When analyzed through the lens of race, the most common enablers of success identified by non-racialized people were opportunities to network (58%), opportunities to collaborate (57%), and peer support (53%). Meanwhile, Black respondents reported that opportunities to network (57%), diverse and inclusive spaces (56%), and access to funding (52%), were key to enabling success in the music industry.

Other racialized respondents, on the other hand, identified opportunities to network (57%), opportunities to collaborate (54%), and access to education and/or training opportunities (48%) as major factors that enable success in the music industry.

Lastly, when evaluated through the lens of sexuality, respondents who identified as heterosexual noted that opportunities to network (58%), opportunities to collaborate (56%), and peer support (48%) were factors that enable success in the music industry. However, respondents who identified as 2SLGBTQ+ reported that opportunities to network (66%), opportunities to collaborate (57%), and access to diverse and inclusive spaces (59%) were factors that enable success in the music industry.

FIGURE 35

Main Barriers to Success in the Music Industry
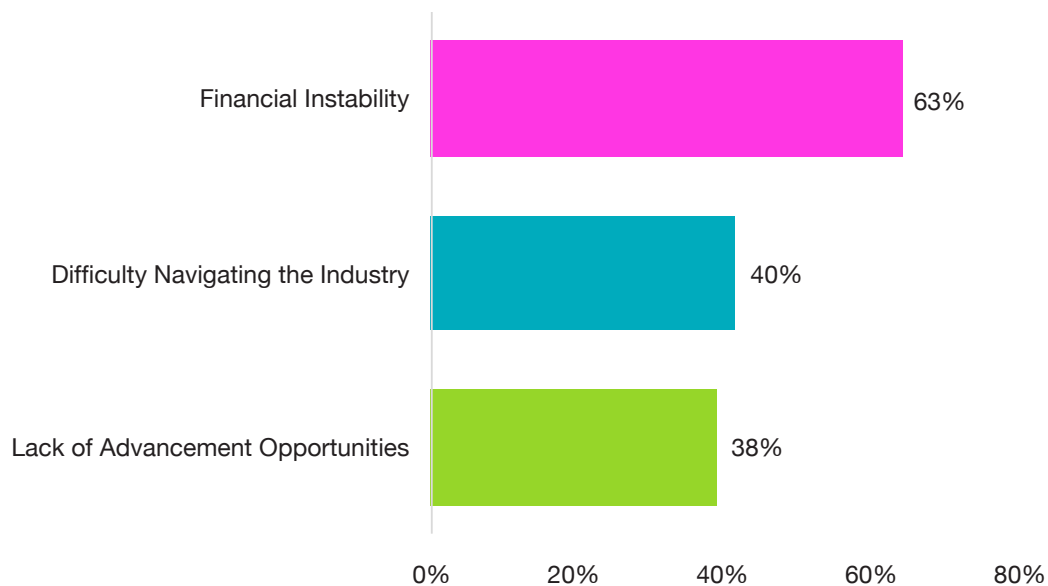
Having examined the major trends in success factors and how they relate to different equity-deserving groups, a similar analysis was done of the major barriers in the music industry. In general, 63% of respondents reported financial instability as a major barrier. As well, 40% of respondents identified difficulty navigating the industry and 38% indicated a lack of career advancement opportunities as barriers to success. However, unlike the major success factors, responses about barriers were more nuanced and complex.

Looking at the results by gender, both women and men identified financial instability (57% of women and 56% of men) and difficulty navigating the industry (39% of women and 33% of men) as barriers to success. However, about 35% of men mentioned lack of access to funding as a barrier to success in the music industry, and 38% of women noted lack of advancement opportunities as a barrier to success.

When analyzed by race, the data also show different barriers to success among different groups. For example, Black respondents reported financial instability (70%), lack of representation (63%), and lack of career advancement opportunities (59%) as barriers to success in the music industry. Similarly, other racialized respondents noted that financial instability (63%), lack of representation (60%), and lack of career advancement opportunities (45%) act as the largest barriers to success. However, non-racialized respondents identified financial instability (53%), difficulty navigating the industry (34%), and lack of access to funding (31%) as barriers.

Black respondents reported financial instability (70%), lack of representation (63%), and lack of career advancement opportunities (59%) as barriers to success in the music industry.

When examining the data by sexual orientation, we find that respondents who identified as heterosexual identified financial instability (57%), difficulty navigating the industry (36%), and lack of access to funding (34%) as barriers to success in the music industry. In comparison, respondents who identified as 2SLGBTQ+ identified financial instability (66%), lack of advancement opportunities (50%), and nepotism (46%) as the most prominent barriers to success.

These findings suggest that financial instability is one of the most common, and most prominent, barriers in the music industry as it affects all workers regardless of gender, race, and sexual orientation. Other barriers, such as lack of representation, are uniquely important to Black and other racialized people, and lack of advancement opportunities is a common barrier for women, Black, and other racialized people.

Addressing Generational Challenges in the Industry

When survey respondents were asked about the types of discrimination they faced in the industry, 43% of respondents said that they had experienced age-based discrimination. These finding was also confirmed by the qualitative responses from the survey, in which artists and music professionals spoke about how the industry is prejudiced against people who do not meet certain standards. As one respondent said, *"The current music business is preoccupied with youth. I feel that artists in my age bracket have a lot to offer from life experience but are not taken seriously."* Many older respondents report feeling underappreciated by the industry, despite the experience and talent they have to offer. These quantitative and qualitative survey findings are also supported by the larger body of literature in the field. In fact, an article in Berklee College of Music's *Music Business Journal* explored ageism in the industry by looking at specific examples of older artists who faced barriers and discrimination in their pursuit of success.[25]

Yet these statistics are only part of a larger issue that the Canadian music industry could be facing, as other barriers such as lack of job security and lack of advancement opportunities could be contributing to the large number of respondents who want to leave the industry. One of the survey respondents had this to say about the music industry:

> " *I feel that I'm at an age where the lack of advancement opportunities and financial stability are too much. I'm in my 40s and haven't 'made it' either as an industry professional or music creator. I'm also too old for emerging companies/music start-ups to take seriously.* "

The statistics found in these survey results align with responses we received, as 53% of music workers are thinking about leaving the music industry. It is also important to note that wanting to leave the music industry is also more common among women, with 59% of women respondents considering leaving. In conclusion, these findings suggest that the music industry is in dire need of institutional reforms that recognize the barriers for industry workers at all stages of their career, especially in challenging times, like during the COVID-19 pandemic when these results were collected, which was a time when the music industry was particularly hard hit.[26]

Discrimination in the Music Industry

When we asked respondents what types of discrimination they have experienced working in the industry, the majority of the respondents (61%) stated that they had not experienced discrimination or unfair treatment in the music industry.

The most commonly reported form of discrimination was ageism, reported by 43% of all respondents.

FIGURE 36

Experiences of Discrimination or Unfair Treatment

Category	No	Yes
Disability	87%	13%
Religion	93%	7%
Language or Accent	87%	13%
Age	57%	43%
Sexual Orientation	88%	12%
Gender Identity	61%	39%
Race or Skin Colour	70%	30%
Ethnicity or Culture	67%	33%

■ No ■ Yes
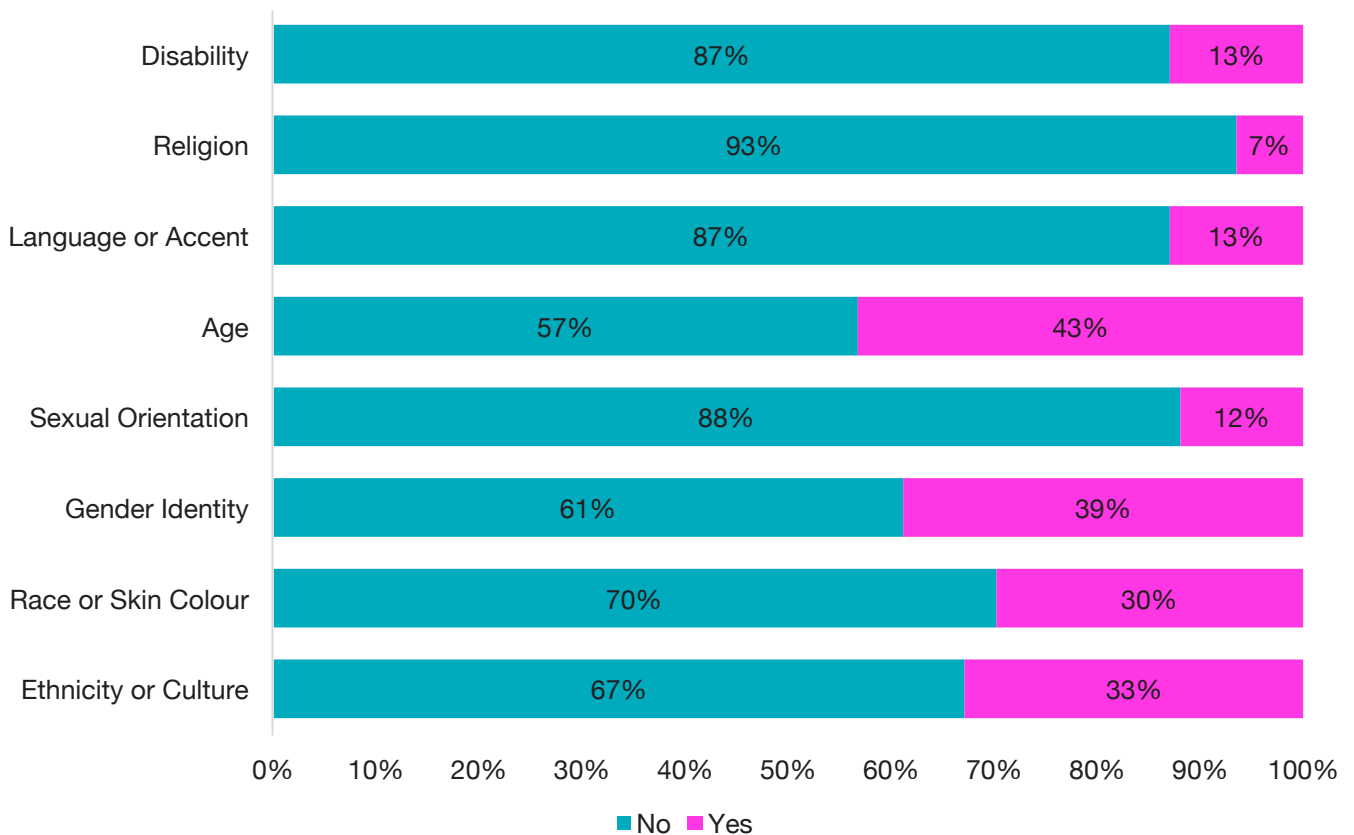
When broken down by type of discrimination, we found that 70% of respondents have never experienced unfair treatment due to their race or skin colour. When asked about discrimination or unfair treatment based on gender identity, the majority of respondents (61%) stated that they have never experienced such discrimination. Regarding instances of discrimination or unfair treatment based on sexual orientation, the majority of respondents reported never having had such experiences (88%). In general, when asked about discrimination based on religion and language or accent, the majority of respondents reported they had never had such experiences (93% for religion and 87% for language/accent). As for discrimination due to disability, 87% of all respondents have never had such experiences.

Looking at the overall average response to this question, the most commonly reported form of discrimination experienced in the music industry was ageism, reported by 43% of all respondents. To contextualize this, among the age groups analyzed in the study, such incidents are more common among individuals aged 55 to 64.

In addition to exploring the most common forms of discrimination in the music industry, this report also looks at each individual form of discrimination and the proportion of responses received from the applicable equity-deserving group. To begin, responses about discrimination or unfair treatment were examined by looking at the proportions of men and women who responded. Using this gender-based analysis, it was discovered that 68% of women had experienced gender-based discrimination, compared to only 9% of men.

FIGURE 37

Experiences of Discrimination or Unfair Treatment Because of Gender Identity
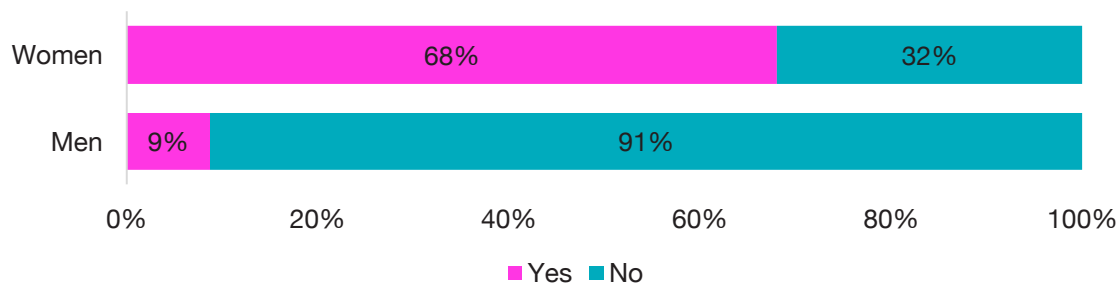
In general when respondents were asked whether they had experienced discrimination based on their race or skin colour, the general response was 30% "yes" and 70% "no." However, looking at the responses from the different racial groups reveals that 91% of Black respondents responded

"yes," along with 66% of other racialized respondents, and only 10% of non-racialized respondents. These findings suggest that when it comes to discrimination based on race, Black music workers are overwhelmingly affected.

Similar to the findings about gender and race-based discrimination, when we looked at experiences of discrimination based on sexual orientation, 43% of the 2SLGBTQ+ community responded with "yes," compared to only 4% of heterosexual respondents.

FIGURE 38

Experiences of Discrimination or Unfair Treatment Because of Sexual Orientation
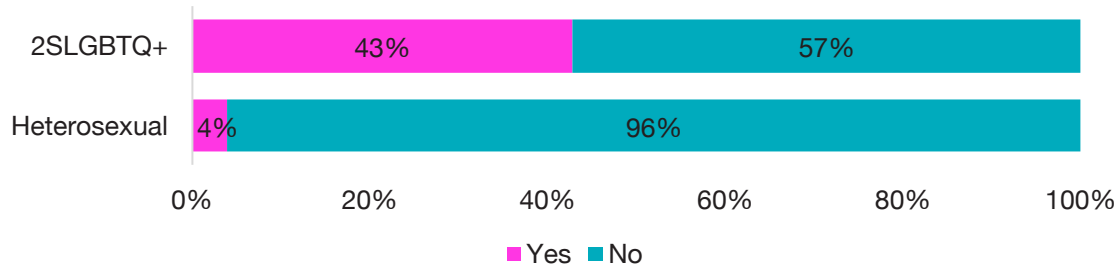
Lastly, when examining experiences of discrimination based on disability, 63% of participants living with a disability reported having had such an experience.

Following discussions about experiences of discrimination, respondents were asked whether or not they felt that diversity and inclusion are a priority in the music industry as a whole. Opinions were split on this question. Slightly more than half of respondents (55%) agreed with the statement, while 45% disagreed. From a racial perspective, we found that the majority of participants (63%) who identified as Black do not feel that diversity and inclusion are a priority for the music industry as a whole.

When asked about leaving the industry, most respondents (52.6%) said that they are thinking about leaving. Examining these results using the lens of gender and sexuality, we found that this was more common among women (58.4%) compared to men (45.6%) and among members of the 2SLGBTQ+ community (74%) compared to heterosexuals (48.2%).

> *I have been asked to hide my sexuality to be more appealing to the market. I have been told to think about bleaching because light skinned Black artist [sic] sell more than darker skinned Black artists.*

> *The current music business is preoccupied with youth. I feel that artists in my age bracket have a lot to offer from life experience but are not taken seriously.*

FIGURE 39

Perceptions of the Importance of Having Access to Culturally Appropriate Spaces, Services, Interventions, or Conflict Resolution
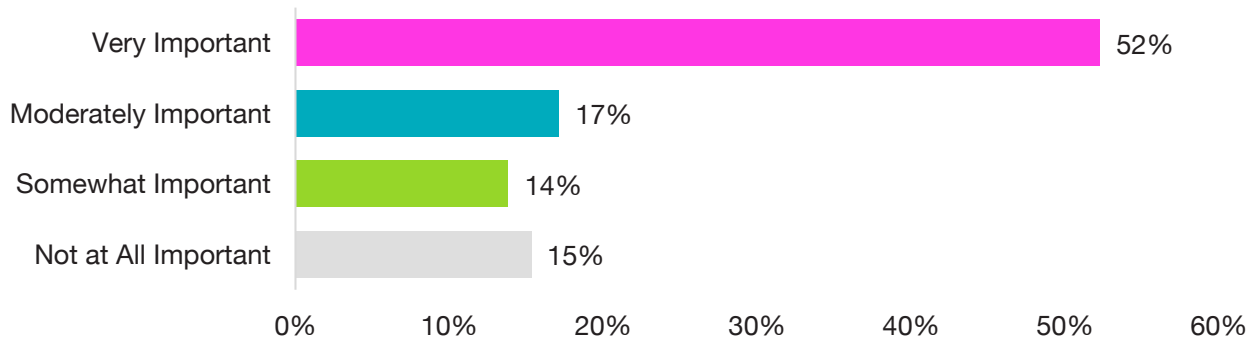
Lastly, when asked about the importance of having access to culturally appropriate spaces, services, interventions, or conflict resolution in the music industry, in general, the majority of respondents (52%) thought of such access as being highly important.

It should be noted that by examining these results from an equity perspective, we found comparable results across almost all equity-deserving groups. When examining results based on gender, it was discovered that more women (65%) than men (43%) consider access to culturally appropriate spaces very important. When examining access to safe spaces by racial background, a majority of Black (84%) and other racialized respondents (65%) consider these services very important, compared to relatively fewer non-racialized respondents (44%). While from a sexual-orientation lens, 66% of 2SLGBTQ+ respondents believe access to safe spaces is very important, compared to 50% of heterosexual respondents.

Perceptions and Experiences of Diversity and Inclusion

In addition to asking about success factors, barriers, and discrimination, the survey also examined how music workers perceive and feel about the current elements of diversity and inclusion in the industry. One question that was asked examines access to networking opportunities within the industry, and half of all respondents (50%) stated that they always or often have such access. When this data is disaggregated, 55% of respondents who identified as non-racialized stated that they have always or often have access to networking opportunities. However, only 33% of Black respondents report always or often having access to networking, and only 46% of other racialized respondents report always or often having access to networking opportunities. For members of the 2SLGBTQ+ community, only 47% reported always or often having access to networking opportunities, compared to 52% of heterosexuals.

When asked about job security, about 39% of respondents stated that their job is rarely or never secure. When examining job security across all equity-deserving groups, the responses analyzed through the lens of sexual orientation stood out the most: members of the 2SLGBTQ+ community were more likely to report feeling job insecurity than heterosexuals (52% versus 37%, respectively).

FIGURE 40

Experiences of Success Factors in the Music Industry
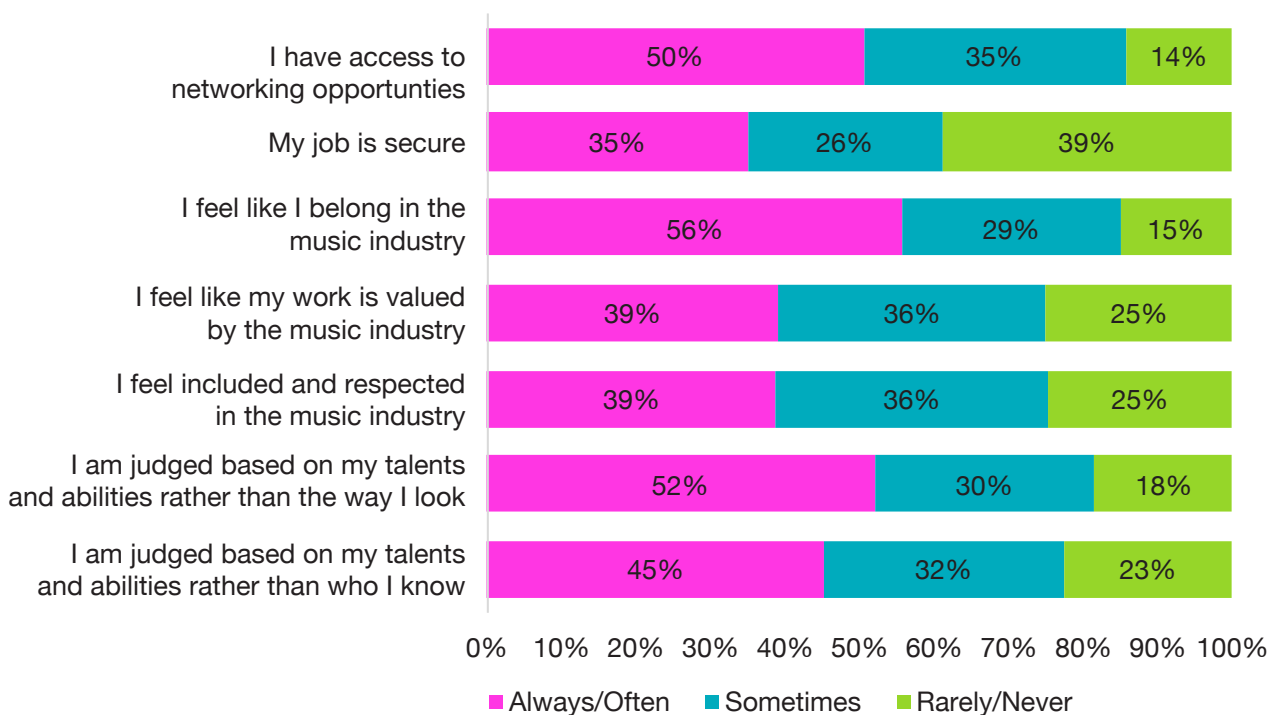
When asked if they feel they belong in the music industry, in general, a majority of respondents stated that they always or often feel that they belong (56%).

However, differing results were found across equity-deserving groups. The feeling of belonging in the industry was reported by men more often than women (62% versus 51%), by non-racialized respondents more often than Black and other racialized respondents (61% versus 49% and 42%, respectively), and by heterosexuals more often than members of the 2SLGBTQ+ community (58% versus 47%). These findings suggest that equity-deserving groups such as Black, other racialized, women, and 2SLGBTQ+ music workers often feel they do not belong in the music industry.

This survey also examined whether respondents feel their work is valued in the industry. Looking at the overall results, 39% of respondents stated that they always or often feel that their work is value, 36% feel that their work is sometimes valued, and 25% feel that their work is rarely or never valued. Analyzing results through the lens of race reveals that such feelings were higher among non-racialized respondents, as 44% feel that they are always or often valued by the industry, while only 30% of Black and other racialized respondents felt the same way. Conversely, 34% of Black respondents and 33% of other racialized respondents felt their work is rarely or never valued by the industry, compared to 20% of non-racialized respondents.

Overall, only 39% of respondents agreed that they feel included and respected in the music industry. Yet, looking at responses through a racial lens, we find that 46% of non-racialized respondents feel they are respected and included in the industry, while only 27% of other racialized respondents and 20% of Black respondents felt respected and included in the industry.

When asked if they feel judged based on their talents and abilities rather than who they know, the majority of respondents agreed. Overall, 45% of respondents reported that they always or often feel that they are judged based on their talents rather than who they know. However, looking through a racial lens reveals that 53% of non-racialized, 30% of other racialized, and 20% of Black respondents always or often feel they are judged based on their talent rather than their connections. Looking at responses to this question in terms of sexual-orientation reveals that 48% of heterosexuals and only 33% of 2SLGBTQ+ respondents feel that they are always or often judged based on their talents and abilities rather than who they know.

Overall, more than half of the participants (52%) reported that they always or often feel judged based on their talent, rather than how they look. Additionally, comparable results were found among all equity-deserving groups. So looking at responses to the statement, "I am judged based on my talents and abilities rather than how I look," through the lens of gender reveals that 58% of men feel they are always or often judged based on their talents compared to 46% of women. Non-racialized respondents are more likely (59%) to say that they are judged based on their talents rather than their appearance, compared to other racialized (45%) and Black (23%) respondents. Lastly, 56% of heterosexual respondents agree that they are always or often judged on their talents rather than their looks, compared to only 34% of 2SLGBTQ+ respondents who gave the same answer.

FIGURE 41

Experiences of Exclusion and Recommendation to Work in the Music Industry

	Always/Often	Sometimes	Rarely/Never
I have been excluded from networking opportunities	23%	37%	40%
I have been excluded from promotions or career advancement	27%	32%	41%
I would recommend working in the music industry to another person who looks like me	42%	33%	25%
I would recommend working in the music industry to another person who comes from my community or culture	45%	33%	23%

■ Always/Often   ■ Sometimes   ■ Rarely/Never

In addition to questions about music industry workers' feelings about the industry and its various equity, diversity, and inclusion elements, the survey also asked about exclusionary areas of the industry and how those affect the likelihood of music workers recommending the industry to others.

When asked how often they have been excluded from networking opportunities, 40% of all respondents stated that they rarely feel excluded from networking opportunities. However, 48% of Black respondents and 29% of other racialized respondents reported that they always or often feel excluded from networking opportunities, compared to only 18% of non-racialized respondents.

Non-racialized respondents are more likely (59%) to say that they are judged based on their talents rather than their appearance, compared to other racialized (45%) and Black (23%) respondents.

In terms of being excluded from advancement opportunities, almost half of respondents (41%) stated they rarely or never had experiences of being excluded. However, when a racial lens is applied, feeling excluded during networking experiences is more common among Black respondents, as 65% stated they are always or often excluded from such opportunities, while 39% of other racialized respondents stated they are always or often excluded, compared to 18% of non-racialized individuals.

In addition to exclusion, survey respondents were also asked if they would recommend the music industry to other people from their backgrounds. Respondents were presented the statement, "I would recommend working in the music industry to another person who looks like me," and asked to respond on a scale of "always" to "never." Overall, 42% agreed that they would always or often recommend working in the music industry to people who look like them. Comparatively, women stated more often than men that they would always or

often recommend working in the music industry to another person who looks like them, at 46% and 41% respectively. Non-racialized and other racialized respondents are also more likely to recommend the music industry (44% and 45%, respectively) than Black respondents (28%). It should be noted that one-third (33%) of 2SLGBTQ+ community members would rarely recommend the music industry to others who look like them.

As for recommending working in the music industry to another person who comes from their community or culture, approximately half of respondents (45%) said they would always or often do so. From a gender perspective, women, more often than men, stated that they would always or often recommend the industry to others from their community or culture (50% versus 42%, respectively). Non-racialized and other racialized individuals were most likely to recommend the industry to others (both 47%), compared to Black respondents (28%).

FIGURE 42

Likelihood of Recognition and Development Opportunities in the Music Industry

Statement	Always/Often	Sometimes	Rarely/Never
I feel my talent and hard work is adequately rewarded	23%	44%	33%
I feel my contributions are valued	38%	42%	20%
I feel safe being myself at work, I feel safe being myself in my work environment	67%	23%	10%
I have opportunities for professional development	35%	37%	28%
I have mentorship opportunities	24%	31%	45%
I have role models who look like me	37%	26%	37%
I have role models who come from my community or culture	44%	21%	35%

■ Always/Often   ■ Sometimes   ■ Rarely/Never

Looking at how likely respondents were to be recognized for their accomplishments and respondents' access to development opportunities reveals that 44% of all respondents only sometimes feel their talent and hard work are being adequately rewarded in the music industry.

A comparison of responses to the statement, "I feel my contributions are valued," reveals a few insights. Examining all responses, 42% stated that they feel their contributions are only sometimes valued. However, a racial lens can be applied to reveal that 46% of non-racialized respondents always or often feel valued, compared to only 18% of Black respondents and 24% of other racialized respondents. Looking at the opposite end of the question, 36% of Black respondents rarely feel their contributions are valued, and 33% of other racialized respondents

rarely feel their contributions are valued. For non-racialized respondents, only 14% rarely feel that their contributions are valued. In other words, non-racialized participants are more likely than other groups to feel their contributions are valued.

When asked how safe they feel being themselves in the workplace, the majority of respondents (67%) stated that they always or often feel safe. The responses to this particular question can also be examined through multiple equity lenses to reveal further insights. We found that more men than women (78% versus 58%) always or often feel comfortable being themselves. While from a racial perspective, more non-racialized (72%) than Black (38%) or other racialized (64%) music workers always or often feeling safe in the workplace. Finally, more heterosexual respondents

than 2SLGBTQ+ individuals feel safe being themselves in the workplace (72% versus 46% respectively).

In regards to the questions that deal with development or promotion opportunities, only 35% of respondents stated that they always or often have opportunities for professional development, with 28% stating that they rarely or never have such opportunities in the industry. Analyzing responses by race, we found that 40% of non-racialized workers have access to professional development opportunities, compared to 30% of other racialized workers and only 13% of Black workers. Looking at the other end of the spectrum reveals even more polarized results, as half of Black (50%) and 30% of other racialized workers rarely or never have development opportunities, compared to only 24% of non-racialized music workers.

When it comes to accessing mentorship, 45% of respondents feel that they always or often have access to these types of opportunities in the music industry. However, no additional conclusion could be drawn from looking across the responses of equity-deserving groups.
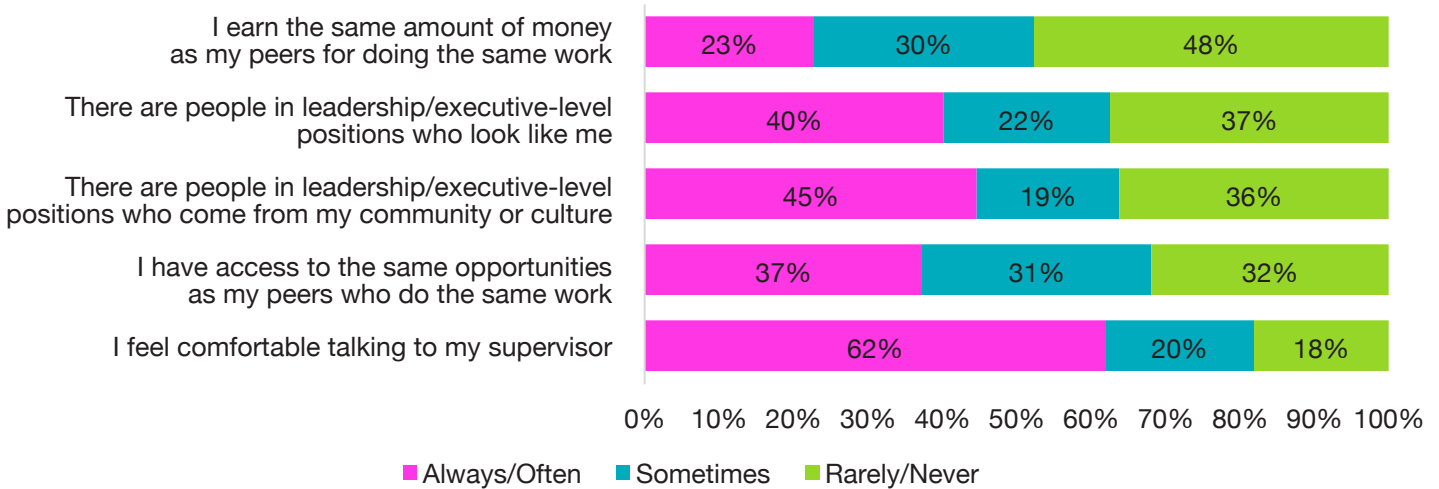
To evaluate the number of available role models in the music industry, respondents were asked if they have a role model in the industry who looks like them, as well as whether they have a role model from the same community or culture as them. Only

37% of respondents stated that they always or often have role models who look like them in the industry. However, examining the data through the lens of race reveals that there are stark differences in responses about role models from non-racialized respondents compared to Black and other racialized respondents. Half of all non-racialized respondents agreed that they always or often have role models who look like them. Yet only 6% of Black respondents and 13% of other racialized respondents always or often have role models who look like them. Additionally, 39% of heterosexual respondents always or often have role models who look like them, while only 27% of the 2SLGBTQ+ community stated that they always or often do.

When examining the data in terms of role models for the same community, 44% of respondents agreed that they always or often have role models from their community or culture. However, examining the results from a gendered perspective reveals that 40% of women rarely or never have role models from their community or culture, compared to 30% of men. When the responses were analyzed through the lens of race, it was revealed that 59% of non-racialized individuals always or often have role models from their community or culture, but only 10% of Black and 13% of other racialized respondents always or often have role models from their community or culture in the industry.

FIGURE 43

Equitable Representation in the Music Industry

Statement	Always/Often	Sometimes	Rarely/Never
I earn the same amount of money as my peers for doing the same work	23%	30%	48%
There are people in leadership/executive-level positions who look like me	40%	22%	37%
There are people in leadership/executive-level positions who come from my community or culture	45%	19%	36%
I have access to the same opportunities as my peers who do the same work	37%	31%	32%
I feel comfortable talking to my supervisor	62%	20%	18%

0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100%

■ Always/Often ■ Sometimes ■ Rarely/Never

An analysis of areas for future representation and access to avenues for change—such as opportunities and discussion with industry leaders—revealed several notable findings.

Respondents were presented with the statement, "I earn the same amount of money as my peers for the same work." As a whole, 48% of respondents never or rarely feel that they earn the same amount of money as their peers for the same work. However, when examining these results using a racial lens, we found that 75% of Black respondents and over half (58%) of other racialized respondents felt they rarely or never earned the same amount of money as their peers for the same work.

In terms of representation at the executive level, 40% of respondents stated that they always have leadership who look like them. However, looking at these results from racial and gender perspectives reveals startling results. Almost half (42%) of all women respondents indicated that they do not have leadership who look like them, compared to

31% of men. The majority of Black (80%) and other racialized (77%) respondents rarely or never have executive-level leadership who look like them.

When asked if there were leaders at executive levels who share the same community and culture as the respondents, 45% of respondents stated that they always or often feel they have such leaders in the music industry. Similar to responses about "leaders who look like them," this set of responses shows that almost half (40%) of women rarely or never have community representation in leadership. Only 32%, of men on the other hand, rarely or never felt they had community representation at the executive level. While an overwhelming majority of Black (81%) and other racialized (74%) respondents rarely or never have community representation at the executive level, only 16% of non-racialized respondents felt they rarely or never had this type of leadership.

Respondents were also asked if they feel that they have access to the same opportunities as their peers who do the same work. The data show that 37% of all respondents agreed that they always or often have equal access to opportunities. However, examining the findings using a racial lens reveals that the overwhelming majority of Black respondents (74%) and a significant proportion of other racialized respondents (41%) rarely or never have access to the same opportunities as their peers. Comparatively, only 22% of non-racialized respondents stated they rarely or never had access to the same opportunities as their peers.

Lastly, the majority of respondents (62%) often or always feel comfortable talking to their supervisors. However, if a race-based analysis is conducted, the data show that the majority of non-racialized respondents (70%) agreed that they always or often feel comfortable talking to their supervisor, compared to 47% of Black and 38% of other racialized respondents.

Organizational Culture and Work Environment

In the final section of the survey, respondents were asked about the types of organizational policies and training available to them. An analysis of the general trends found in these responses suggests that there is room for improvement in almost all areas.

Beginning with the state of mandatory training on equity, diversity, and inclusion, when it comes to mandatory training about sexual harassment, 41% of respondents did have access, while the majority of respondents (59%) did not. When the same question was asked about racism and discrimination training, 40% said they have access to such training, while 60% responded that they did not. For general training on diversity and inclusion practices, 43% stated they did have access, while 57% did not. In terms of mandatory training on workplace safety, results were split between 52% who had access to 48% who did not. Lastly, when asked about mandatory training on accessibility, only 35% stated they did have access, while 65% did not.

FIGURE 44

Organizational Provision of Mandatory Training on Equity, Diversity, and Inclusion
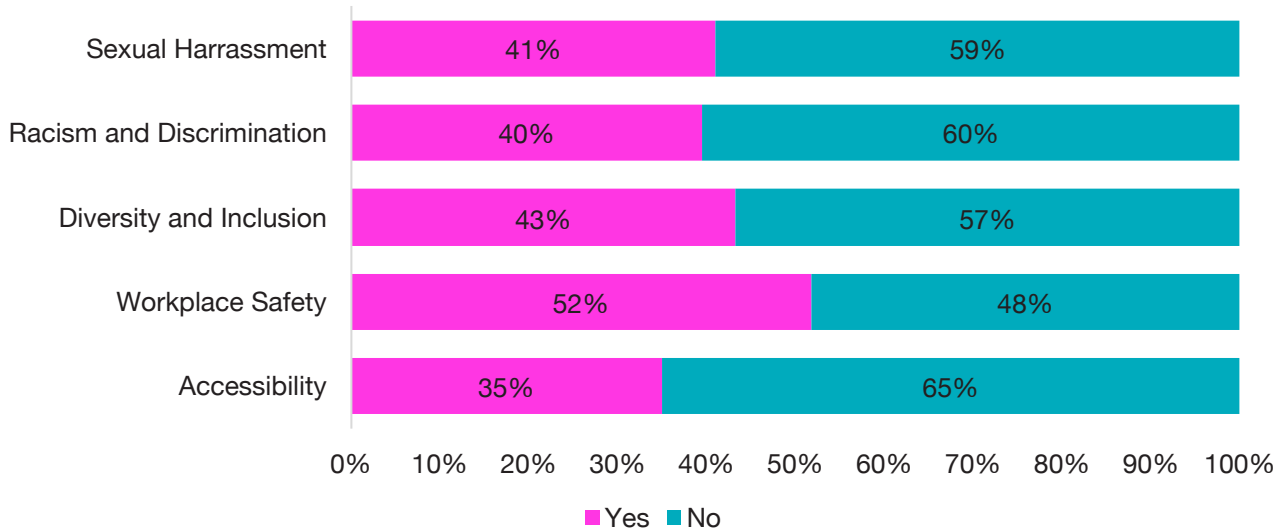
These results indicate that, on average, when it comes to equity, diversity, and inclusion, less than half of all respondents are provided with mandatory training. The only exception is workplace safety training, which slightly above half of all respondents (52%) have access to. Providing mandatory training on topics such as sexual harassment, discrimination, and accessibility are key issues for the music industry because all levels of leadership need to be trained in order to better identify and combat bias in the workplace.

Additionally, respondents were asked if their organization possesses policies, procedures, and practices that protect different equity-deserving groups. The responses to this question suggest that more headway is being made in policies than in training; however, there is still room for improvement.

In terms of policies that protect workers of different ethnicities or cultures, 72% of respondents indicated their organization did have them, while 28% stated that their organization did not. Similarly, 71% of respondents stated that their organization did have policies that protect workers of different races or skin colours, while 29% stated that their organization did not. For policies that protect different gender identities and sexual orientations, the majority of respondents indicated that their organization had both (77% and 80%, respectively). When asked about policies that protect workers who speak different languages or have accents, 79% agreed that their organization did have such policies. Respondents were also asked if their organizations had policies in place to protect workers of different ages. Results show that 72% of workers' organizations

did have policies to protect age. For policies that protect workers' religion, the majority (78%) stated that their organization did have these policies. Lastly, respondents were asked about policies and procedures that protect workers with disabilities, and 73% responded that their organization did have these policies.

FIGURE 45

Organization Has Policies, Procedures, and Practices on Equity, Diversity, and Inclusion
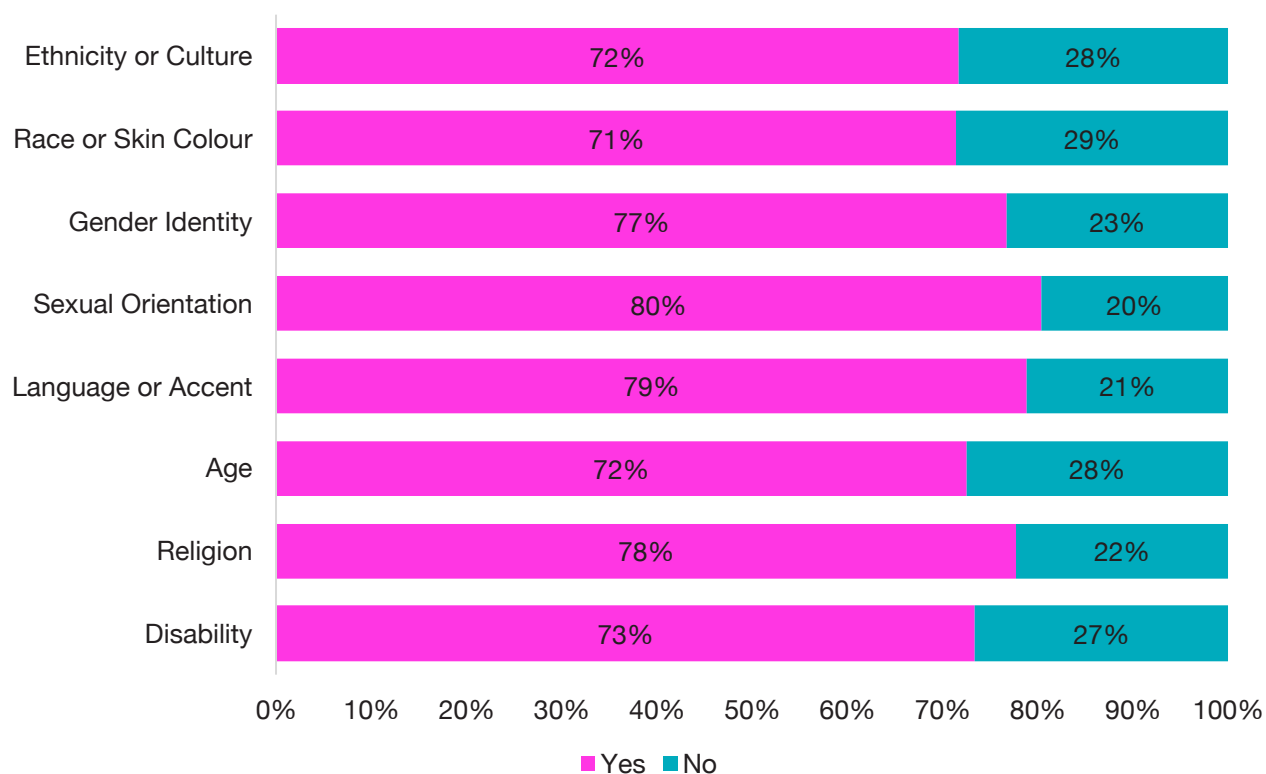
The Inclusion of Safe Spaces

While the ultimate goal of all organizations should be to create a safe work environment for all employees, the current state of culture still puts equity-deserving groups at risk of harassment and discrimination at work. One of the key ways to help women, Black, other racialized, and 2SLGBTQ+ workers and workers with disabilities is to create safe spaces in the workplace. The majority of participants from equity-deserving groups (84% of Black participants, 66% of 2SLGBTQ+ participants, and 65% of women) stated that diverse and inclusive spaces were very important to them.

In general, the majority (57%) of participants recognized that having access to culturally appropriate spaces, services, interventions, or conflict resolution in the music industry is highly important. Among equity-deserving groups, 2SLGBTQ+ workers are known as some of the strongest advocates for safe spaces in the workplace.[27, 28, 29, 30] 2SLGBTQ+ respondents reported multiple enablers of success, including diverse and inclusive spaces (59%), opportunities to network (66%), and opportunities to collaborate (57%). A larger proportion of 2SLGBTQ+ participants compared to others (66% versus 53%) also agreed with the importance of having access to culturally appropriate spaces, services, interventions, or conflict resolution in the music industry.

These findings suggest that diverse and safe spaces are important to all equity-deserving groups and are one of the top enablers for 2SLGBTQ+ music workers. However, the industry currently lacks the appropriate policies and training to make these spaces possible. On average, 77% of all respondents reported that sexual harassment, anti-racism, accessibility, and/or equity, diversity, and inclusion training programs exist in their organizations in some capacity:

> When asked if respondents' organizations had any policies, procedures, and practices to adequately protect their ethnicity or culture, the majority of respondents (72%) stated that their organizations had some in place.

> When a similar question was asked about policies, procedures, and practices that protect their gender identity, 77% of respondents agreed that adequate policies, procedures, and practices were in place.

> Respondents were also asked if their organization had adequate policies, procedures, and practices to protect sexual orientation, and a significant number of the respondents (80%) stated that their organization had such policies in place.

> The strong majority of respondents stated that their organization had adequate policies, procedures, and practices to protect both their language and accent (79%) and their age (72%).

> When asked about adequate policies, procedures, and practices to protect their religion, a large proportion of the respondents (78%) stated that either they were not aware of such policies, procedures, and practices in their organization, or they did not find the question applicable to them.

> Lastly, when respondents were asked about their organization's policies, procedures, and practices for persons with disabilities, the majority of the respondents (73%) stated that they were either unaware of such policies, procedures, and practices, or they did not find the question applicable to them.

These statistics suggest that there is still room to improve current policies, procedures, and practices in the music industry.

Recommendations

Toward an Integrated Strategy

The inclusion of diverse talent (artists, entrepreneurs, and professionals) is shaped by the interaction of factors at the individual, organizational, and societal levels.[31] Government policies, cultural stereotypes, and media representation play a critical role in defining broader societal norms and beliefs as they relate to inclusion and diversity. Organizational policies and practices, such as recruitment, advancement, retention, and support of diverse talent, are important mechanisms that shape the experiences of individuals in the workplace. Other vital aspects related to diversity and inclusion are individual attitudes, beliefs, and behaviours that define, on an everyday basis, the inspirations and achievements of individuals who come from diverse backgrounds.

Using the Diversity Institute's ecological framework for understanding and enabling change and promoting diversity and inclusion, this study has demonstrated that the experiences of diverse artists, entrepreneurs, and professionals working in the music industry in Canada are, to a large extent, defined by the gender and race of an individual. Several recommendations have been developed to provide organizations throughout the music industry with a road map to effectively enable and increase diversity and inclusion in their workplaces.

FIGURE 46

The Ecological Framework of Social Change

Societal Level   Organizational Level   Individual Level
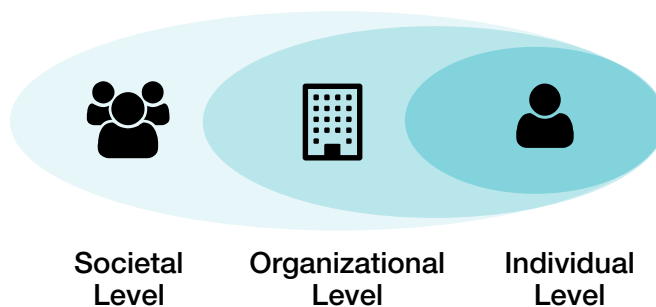
Actions to Support Diverse Talent in the Music Industry

Societal Level

> Continue to collect granular, disaggregated, and intersectional data related to the experiences of diverse talent in the music industry in Canada (e.g., funding agencies should collect and share demographic data to ensure equitable distribution).

> Recognize the differential impacts of societal, organizational, and individual stereotypes, practices, and biases on the everyday experience of diverse talent.

> Continue to develop and implement policies and practices that challenge sexism and racism and break down stereotypes at the societal, organizational, and individual levels.

> Showcase and celebrate the successes of Indigenous, Black, other racialized, disability-identified, and gender-diverse talent, and highlight diverse role models within the music industry.

> Apply gender and diversity lenses to government funding policies and programs, with a focus on how these policies and practices are inclusive and supportive of gender and racial diversity in the industry.

> Create metrics and ensure that they are aligned with overall goals, including value for money on economic returns, but also the Sustainable Development Goals (SDGs).

> Promote policies and practices that support gender-diverse and racially diverse talent in access to funding, networking, and child care.

> Provide access to technology and resources to ensure affordability and skill development.

> Collect disaggregated data on the barriers to Black, Indigenous, other racialized, and gender-diverse talent when accessing funding, programming, resources, and other supports.

> Share results publicly to ensure transparency about the demographics of beneficiaries applying for and receiving funding, and collect and share data across the ecosystem to promote a better understanding of changes and further improvements in relation to diversity and inclusion.

> Government funding agencies, and the agencies that facilitate its resources, should adopt a strategy that promotes equity, diversity, and inclusion within the Canadian music industry.

Organizational Level

> Improve human resources processes by creating integrated strategies for developing fair and bias-free recruitment practices and training initiatives to ensure equal access to resources and career opportunities for all who work in the industry.

> Provide access to child care for diverse talent in the music industry as needed, regardless of the gender and race of the individuals for whom such support is crucial to job performance (e.g., provide support for touring artists and managers).

> Recognize and challenge existing organizational biases and stereotypes as they relate to diversity and inclusion at all levels of the organization, in order to introduce and improve diversity and inclusion values and culture and provide a safe space where discussions and conversations about existing equity, diversity, and inclusion values and organizational culture can take place.

> Measure and track the effectiveness of these initiatives by establishing internal targets for employees to further analyze changes and progress and to ensure the effectiveness of diversity and inclusion initiatives.

> Implement diversity across the music industry value chain by creating safe community spaces for networking and collaboration opportunities, where diverse talent can share their work, ideas, and future plans; find partnership, mentorship, and career opportunities; and learn how to navigate the Canadian music industry. Such a safe communal space will be a space for sharing best practices and stories of success and failures with other music organizations that promote inclusion and diversity in the industry in Canada and globally.

> Develop networking, skill-building, and thematic workshops, webinars, and presentations geared explicitly toward the inclusion of diverse talent, in order to improve outreach efforts and expand the pool of talent.

> Ensure continued collaboration and long-term relationship building with organizations that are committed to the advancement of diverse communities in the music industry in Canada.

> Provide inclusive procurement opportunities and strengthen the value chain to ensure that Indigenous, Black, gender-diverse, and racially diverse talent have opportunities to engage with the industry.

> Facilitate opportunities for peer-support collaboration for artists and music industry workers.

Individual Level

> Recognize and challenge your own existing stereotypes and biases as they relate to inclusion and diversity in everyday life and workplaces.

> Monitor and ensure that individual everyday actions and interactions are free of bias and stereotypes and do not contribute to the exclusion of individuals based on their gender, race, ability, or sexual orientation.

> Participate in the organizational practices and processes that contribute to diversity and inclusion in your organization.

> Play your part in delivering on diversity and inclusion practices.

Conclusion

Deep and systematic analysis of gender and diversity across the ecosystem is important to further understand the effect of existing programs and initiatives, as well as who benefits from them and how. The results of this type of analysis would allow us to identify effective programs, improve practices, and create initiatives that enable change in inclusion and diversity at the societal, organizational, and individual levels.

While there is an awareness of and commitment to inclusion of gender and other forms of diversity in the music industry, these good intentions are not always matched with actions, transparency, and accountability. Therefore, it is crucial to objectively assess progress and measure benchmarks against goals and intentions to achieve inclusion of diverse talent in the music industry in Canada.

Another important area in which more research is needed is exploring and understanding the impact of broader societal trends—such as technological disruption, the aging population, climate change, and the COVID-19 pandemic—on the employment of diverse talent in the music industry in Canada. The contributions of diverse artists, entrepreneurs, and professionals to the Canadian economy and pandemic recovery is significant and important; therefore, engaging in integrated and intentional strategies to support Black, Indigenous, other racialized, and gender-diverse talent as they develop their careers is vital to inclusive growth in Canada. The music industry is a complex ecosystem with many stakeholders and requires multi-faceted and complex approaches to achieve the goals of inclusion and diversity. Music is an art that contributes to cultural, economic, and social values, and it's vital that the Canadian music industry is diverse and inclusive of all.

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