

MUSIC MASTERS



Dimension Overview

Table of Contents

MOTIVATION.....	2
LEADERSHIP & ACCOUNTABILITY	2
OPERATIONAL RESPONSIBILITY	2
ORGANISATIONAL CULTURE	3
RECRUITMENT	3
MANAGING TALENT.....	4
AUDIENCE DIVERSITY	4
USER EXPERIENCE	5
MARKETING & BRANDING	5
PROCUREMENT	6

MOTIVATION

One of the first and probably most critical things to consider when thinking about Diversity and Inclusion (D&I) is why it is important for you. Different organisations will have different drivers. For some, it will be a response to legislation and complying with legal duties. For example, public sector organisations are required to develop and publish objectives and show how they are promoting D&I. Others pursue D&I as part of their Corporate Social Responsibility agenda. Often it is a combination of reasons which overlap and not all of them will be clearly articulated.

What are the D&I drivers for the music sector?

Organisations within the music sector vary in terms of size, whether they are private or public, how they receive funding, and in the types of music or other creative outputs they produce. The reason for engaging with D&I will also vary from a need to comply with funding requirements, to a desire to represent the diversity of 21st century society through creative output.

The most successful organisations will engage with D&I because it is the right thing to do and also because it makes business sense; they will have D&I embedded as a key and integral part of their business strategy.

LEADERSHIP & ACCOUNTABILITY

This dimension aims to understand how D&I is led within your organisation and is closely linked to the 'why' question (see dimension: Motivation). If D&I is seen as a key element of an organisation's business strategy, leadership will exist at many levels with accountability built into everyone's role. D&I will be seen as something that will enhance the capacity of the organisation to grow and increase in creativity, innovation, profit and creative output. The diversity of the board, leadership team or governors is important in terms of how well they represent and are able to represent the needs and requirements of diverse communities and audiences they serve.

What does D&I look like for the music sector?

Artistic directors might see D&I as an integral part of the creative process, just as much as someone responsible for recruitment will focus on the diversity of performers and staff. Whether the organisation employs just a few people, or has thousands of employees, leadership and accountability for D&I should be approached in the same way - as a key business imperative and enabler. Operationally, how D&I is implemented may vary, but how it is built into the fabric of the organisation will depend on whether leaders at all levels see it as a real source of long-term success.

OPERATIONAL RESPONSIBILITY

Ultimately, Diversity and Inclusion (D&I) should be embedded within your organisation's strategy and accountability shared across the organisation beginning with senior leaders. However, operational responsibility will vary from organisation to organisation. In larger organisations where there is a line management structure, the ideal situation would be to have shared responsibility where line managers will take an active role in creating inclusive environments and minimising bias across all functions and processes. In smaller organisations, the whole workforce would feel empowered by leadership to take responsibility to encourage diversity and work inclusively wherever possible. In some organisations, there may be a dedicated resource for D&I that helps



facilitate knowledge, skills, sharing of best practice and support for the organisation, but D&I should not be left to this person(s).

What does an inclusive approach to operational responsibility in music look like?

Whilst leaders might be responsible for the overall accountability and success of D&I within an organisation, others are empowered and given support to address issues such as participant, member, performer or backstage diversity, the creative output or creating an inclusive audience/stakeholder experience. Therefore, responsibility for achieving an inclusive organisation is shared.

ORGANISATIONAL CULTURE

Culture is a 'way of doing things' and includes the organisation's unwritten and written rules, policies, procedures and systems. It also includes informal norms that might exist such as how people are listened to, how they relate to organisational goals and objectives, or how they engage and share information with each other.

An inclusive culture values what all people bring to the table and encourages people to express themselves creatively. Research shows that a culture in which diverse and inclusive teams are managed and encouraged to flourish will outperform homogeneous teams in terms of creativity, productivity and profitability.

An inclusive culture will allow for mistakes and encourage people to grow with the organisation. Every person in the organisation will know how they contribute to the organisation's objectives and a diverse workforce will take ownership of the organisation's success. Power and control will be shared through a leadership style that allows for more effective decision making, and welcomes challenge and contribution to the organisation from all levels. Everyone in the organisation will be able to describe the organisation's D&I goals and be able to show how their role contributes to these, and will be able to explain the business case for D&I. 'The way things are done' is constantly challenged by staff and volunteers who feel safe and empowered to challenge within a transparent culture.

What does an inclusive culture in music look like?

In a music organisation, all employed or freelance workers or volunteers will understand the D&I goals of the organisation. These might be related to gaining a wider and more diverse audience, or creating career paths that are more inclusive and allow for diverse experiences. D&I isn't seen as something related to 'political correctness' or quotas, but everyone in the organisation is aware of the real benefits of diversity and is encouraged to be part of a process to create a culture of inclusion. There is an optimism about the positive effect that diversity can have within the organisation and the wider music sector.

RECRUITMENT

Recruitment is a key function of any organisation making sure the right people are in place to help the organisation achieve its business goals and objectives. However, research suggests that recruitment processes can be biased and often result in the recruitment of people with cultural and demographic similarities to those already in the organisation.

What does inclusive recruitment look like for the music sector?

Recruitment refers to those in governance, administrative, teaching, creative, artistic and supporting roles. A truly inclusive recruitment process will enable a music organisation to create a workforce that is representative of its audiences, beneficiaries and communities. This means being reflective of the people and communities that they create music for. A wide range of people will want to work for an inclusive organisation. The music sector will be accessible for the diverse populations of the UK (e.g. all cultural groups, irrespective of class, gender and other factors that might historically limit engagement with the sector).

The sector would itself be valued by all parts of society and be more open and accessible to a wide range of specialities and skills (e.g. transferable skills from other sectors). Recruitment strategies would be aligned with an organisation's governance and business strategy.

MANAGING TALENT

This dimension is about the ways in which organisations create an inclusive approach to developing, progressing and promoting diverse talent. It is often the case that the lower grades/positions within an organisation are the most diverse. Where there is diversity, making sure there are opportunities for people to progress internally is a good way to increase representation at senior levels without the costs associated with recruiting new people.

'Talent' in this context applies to anyone who works within or for your organisation whether paid or unpaid – for example as a volunteer (including board members), within the administrative team, backstage, as a teacher or education leader, or in a freelance creative or artistic role.

What does inclusive talent management look like for the music sector?

A truly inclusive talent management process includes things such as creating multiple progression routes regardless of role (through artistic and non-artistic routes), making progression routes transparent as part of the application process for a role, opening up senior roles to diverse skills/experience/knowledge and encouraging progression to senior roles for people that might not have typical management experience or music experience. Mentoring and sponsorship (where a senior person would advocate for and promote someone internally) are good ways to increase confidence, capability and talent from diverse backgrounds. Additionally, performance management processes would minimise biases rather than exacerbate them through formal structures and criteria that are designed to focus on the role rather than the person.

AUDIENCE DIVERSITY

A truly inclusive organisation aims to reflect the community not just in terms of its performers or employees, but also in the audiences it attracts and people participating with the programmes the organisation delivers. Furthermore, pursuing diverse audiences/participants is seen as a strategic priority which is key to organisational success.

What do we mean by audiences?

Audiences for this section refer to those that engage and consume the music offered by music organisations, programme participants and educational recipients.

Understanding your audience is key to enabling you to determine future goals and directions, and to creating musical/professional offerings that cater for all audiences within your communities. Data is critical to understanding audiences and multiple approaches to collecting qualitative and

quantitative data must be utilised e.g. collecting audience diversity data through surveys and focus groups or testing performance formats in new venues at a smaller scale than usual.

Often it helps to define audience segments, such as young people from working class backgrounds, different cultural groups, people with disabilities and so on. This allows an organisation to build relationships with specific groups, and drive the learning from those groups back into the design of programmes and events.

Any data/intelligence developed about audiences will link with marketing and branding strategies, as well as influencing recruitment strategies as a diverse workforce can provide insights that help build diverse audiences.

USER EXPERIENCE

Depending on your organisation, a 'user' might be defined as a customer, and their experience might consist of buying a ticket, entering a venue, being greeted by staff, purchasing refreshments and finally the experience of listening to music itself. Alternatively, a user might be a student participating in a project you are running. Whether you refer to your users as clients, customers, beneficiaries, participants, stakeholders or members, different types of organisations within the sector will approach things in different ways, whilst trying to create the best environment for their target audiences.

What does an inclusive customer user experience look like in the music sector?

The term 'user experience' is used here to represent all the touchpoints that a person or group goes through when engaging with the music sector. Creating an inclusive user experience involves thinking beyond how one can increase the number of tickets or products sold. It means considering the diversity of audiences, including age, cultural differences and expectations, gender differences and so on. Furthermore, this thinking should be built into the organisational strategy for customer services and marketing.

MARKETING & BRANDING

An organisation's brand and its marketing strategy are closely linked.

A brand should personify your organisation both internally and externally. It should be built from within and its values lived and breathed by the people who work for your organisation. The strongest brands are authentic; where the internal experience of the workforce matches the authentic external experience that consumers have in brand interactions.

Externally, a brand is a promise to consumers. It is about what consumers will get when they engage with your organisation and how this will make them feel. How consumers perceive your brand might refine it or shape its evolution. Additionally, consumers also develop expectations about your brand and will come to expect a certain type of music or quality from you. Finally, a brand can have an identity or persona that consumers will either be attracted to or not, or relate to or not. Marketing is a tool to bring your brand to life and raise awareness, connection, and a relationship between it and your consumers. In today's world, the types of music on offer are incredibly diverse and engage people from all walks of life, interests, backgrounds, cultures and so on.

PROCUREMENT

Procurement and supply management involves buying the goods and services that enable an organisation to operate. Organisations will either have formal processes and procedures in place for taking on new suppliers or will informally procure services/products. Managers in this context are those responsible for sourcing external people to supply services and products required by your organisation to produce goods and services for customers, audiences and stakeholders. A company can spend more than two thirds of its revenue on buying goods and services.

Procurement in the music sector refers to the selection and purchase of suppliers, services and sponsors. This could include companies/people that provide editing facilities, record companies, concert promoters, journalists, PR consultants, management agents, concert venues, sponsors, contracted musicians etc. as well as products such as instruments, databases, websites etc. and other services such as catering, cleaning and security.

Every organisation or person that interacts with an organisation has a small but cumulative effect on how well the organisation delivers its services/products to its audiences. As with recruitment of staff, the more diverse and inclusive your supply chain is, the greater the chance that this diversity can have a cumulative effect on the outcome of what you provide and maybe even the types of audiences you attract. Furthermore, focusing on the supply chain or those you work with requires you to look beyond the traditional and mainstream suppliers and branch out to diverse suppliers and potentially more cost effective.

What does an inclusive approach to procurement in music look like?

An organisation that truly values D&I, and views this as a key enabler for its success, will require its suppliers/external partners/sponsors to have a similar level of commitment to D&I as the organisation itself. Additionally, the organisation will also make efforts to make sure that companies it works with and purchases from reflect the diversity of people it is trying to engage as audiences.

UK Music Masters
125 Kennington Road
London
SE11 6SF

Registered Charity No.1119372
Company Limited by Guarantee No. 06226749

www.musicmasters.org.uk



@UKmusicmasters



@UKmusicmasters



@UKmusicmasters

**MUSIC
MASTERS**