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# **Report: Survey on equality in the music industry**

Finnish Musicians' Union, Finnish Music Creators' Association, Music Finland, Finnish Music Foundation, Gramex, Finnish National Group of IFPI, Finnish Jazz Federation, Finnish Music Publishers Association, Association of Finnish Symphony Orchestras, Society of Finnish Composers, Finnish Composers' Copyright Society Teosto

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Inklusiiv Oy

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# How to read this report

- This report is a compilation of the key findings from responses to the survey. It also analyses certain interesting observations by reference group.
- Because of rounding, sums of percentages may vary between 99% and 101%. The survey did not include any mandatory questions, which is why the number of respondents per question varies.
- The report includes quotes from open-ended answers. To preserve anonymity, respondents' reference groups are not given for open-ended answers.



# **Background to the survey**

# Background to the survey

- The purpose of the survey was to gauge how well equality is achieved in the music industry.
- The survey was conducted through an online questionnaire between **15 Feb 2022 and 8 Mar 2022**.
- Persons in the music industry were invited to respond to the survey via an open link.
- A total of **1012** persons in the music industry responded to the survey.

\*not included in analysis by reference group

Age		
	n	%
Under 20*	3	0
20–25	48	5
26–35	218	22
36–45	249	25
46–55	217	22
56–65	180	18
65+	80	8
Prefer not to say	11	1
<b>Total</b>	<b>1006</b>	<b>100</b>

Gender identity:		
	n	%
Woman	455	46
Man	500	50
Other	12	1
Prefer not to say	33	3
<b>Total</b>	<b>1000</b>	<b>100</b>

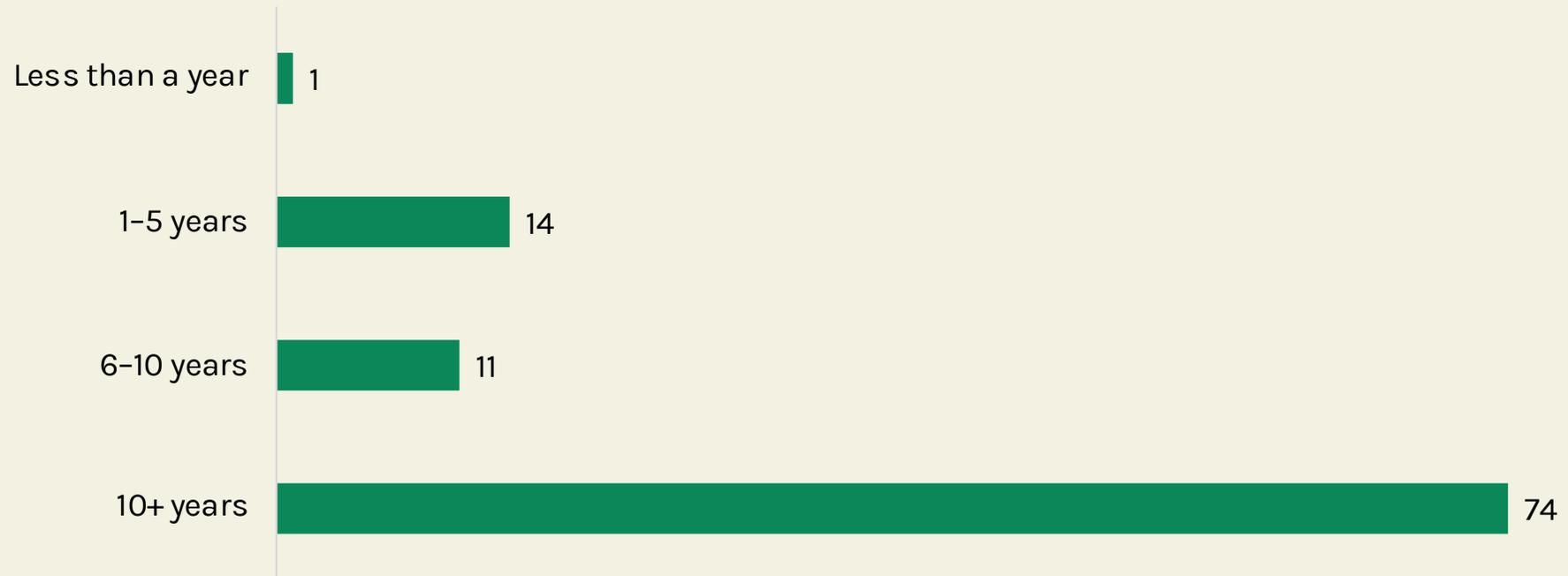
# The majority of survey respondents were performing musicians

What is your principal role in the Finnish music industry? N=1003, %.



# Three out of four respondents had been in the industry for more than 10 years

How long have you been working in the music industry? N=1001, %.



# Experiences of inappropriate behaviour

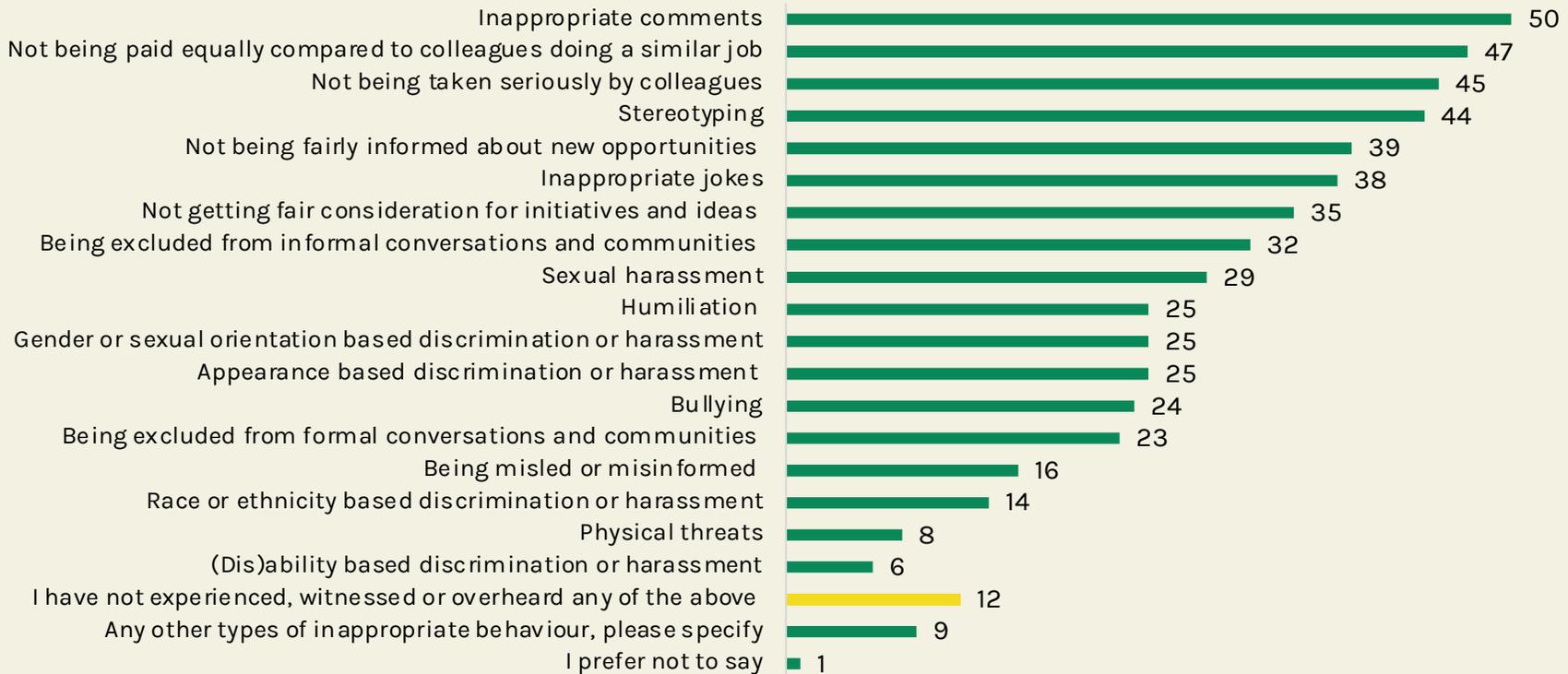
Experiences of and encounters with inappropriate behaviour are common in the Finnish music industry. Three out of four respondents reported personal experiences of inappropriate behaviour while working in the industry.

Inappropriate behaviour can take many different forms.

**76%** of respondents had  
personally experienced  
inappropriate behaviour in the  
music industry

# Inappropriate behaviour in the music industry takes many forms

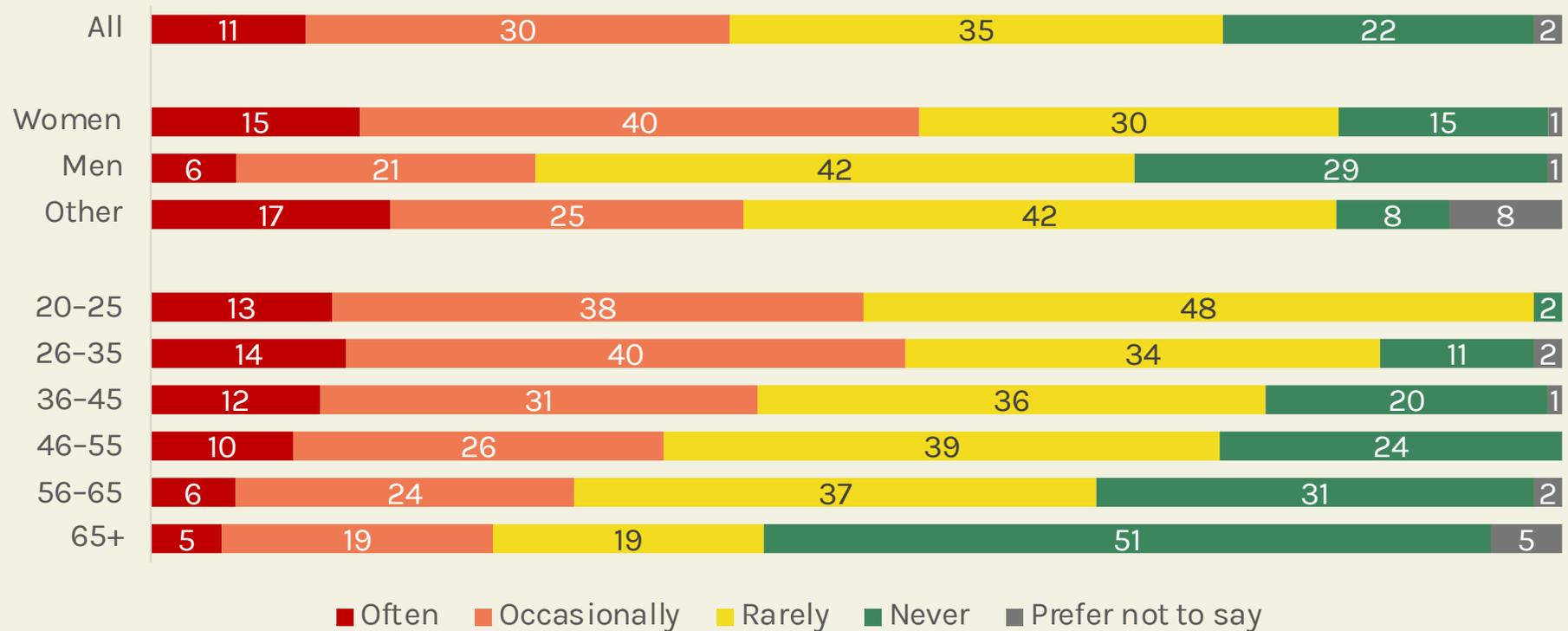
Which of the following kinds of inappropriate behaviour have you personally experienced, seen or overheard while working in the Finnish music industry over the past five years or so? Select all that apply. N=1000, %.



The figures are percentages.

# Three out of four respondents had experienced inappropriate behaviour in the music industry in the past five years

Have **you yourself** experienced inappropriate behaviour while working in the music industry over the past five years or so? N=999, %.



The figures are percentages.

# Women and non-binary persons were more likely than men to encounter inappropriate behaviour in the music industry.

- Women were more likely than men to encounter and experience inappropriate comments (+25%\*), belittling (+27%\*), offensive jokes (+22%\*) and exclusion from informal discussions (+24%\*).
- Among non-binary persons, **67%** had encountered or experienced discrimination or harassment based on gender or sexual orientation, and **58%** had encountered or experienced discrimination or harassment based on external appearance or personality.
- **85%** of women and **69%** of men had themselves experienced inappropriate behaviour over the past five years.
- **41%** of women and **50%** of non-binary persons had encountered sexual harassment.

\*% more than men.

# Experiences of inappropriate behaviour were also frequently reported by young people and freelancers in the industry.

- Experiences of inappropriate behaviour in the music industry are disproportionately weighted towards young people: the figure for those who had themselves experienced inappropriate behaviour was **98%** in the 20–25 age group and **88%** in the 26–35 age group.
- The most common forms of inappropriate behaviour experienced and encountered by people aged 20–35 were inappropriate comments (**72%**), belittling (**66%**), stereotyping (**68%**), offensive jokes (**67%**) and sexual harassment (**58%**).
- Among respondents aged 20–25, **65%** had encountered sexual harassment and **63%** had encountered discrimination or harassment based on gender or sexual orientation. Only **8%** of respondents aged 56–65 had encountered sexual harassment.
- Among artists, musicians and performers, freelancers were more likely than salaried employees to feel that they are not paid the same for the same kind of work (+23%) or that not everyone is equally told about job opportunities (+26%). Freelancers were also more likely to encounter sexual harassment, the incidence being **19%** for salaried employees and **30%** for freelancers.
- Among students, **40%** had encountered bullying, **47%** had encountered humiliation, and **53%** had encountered discrimination based on gender or sexual orientation.

\* % more than salaried employees.

## Experiences of inappropriate behaviour varied by group

Which of the following kinds of inappropriate behaviour have you experienced, seen or overheard while working in the Finnish music industry over the past five years or so? **Women, men, respondents aged 20–35 and respondents aged 35+, %.**

	All	Women	Men	20–35	35+
Inappropriate comments	50	62	37	72	42
Not being paid equally compared to colleagues doing a similar job	47	54	41	59	43
Not being taken seriously by colleagues	45	59	32	66	38
Stereotyping	44	53	35	68	35
Not being fairly informed about new opportunities	39	46	31	55	32
Inappropriate jokes	38	49	27	67	28
Not getting fair consideration for initiatives and ideas	35	44	26	46	30
Being excluded from informal conversations and communities	32	44	20	47	27
Sexual harassment	29	41	18	58	19
Humiliation	25	28	20	39	19
Gender or sexual orientation based discrimination or harassment	25	34	15	51	15
Appearance based discrimination or harassment	25	32	17	44	17
Bullying	24	28	20	35	19
Being excluded from formal conversations and communities	23	31	15	32	19
Being misled or misinformed	16	15	15	23	12
Race or ethnicity based discrimination or harassment	14	17	11	29	9
Physical threats	8	8	7	14	5
(Dis)ability based discrimination or harassment	6	6	4	13	3
Prefer not to say	1	0	1	0	1
Il have not experienced, witnessed or overheard any of the above	12	6	17	2	15

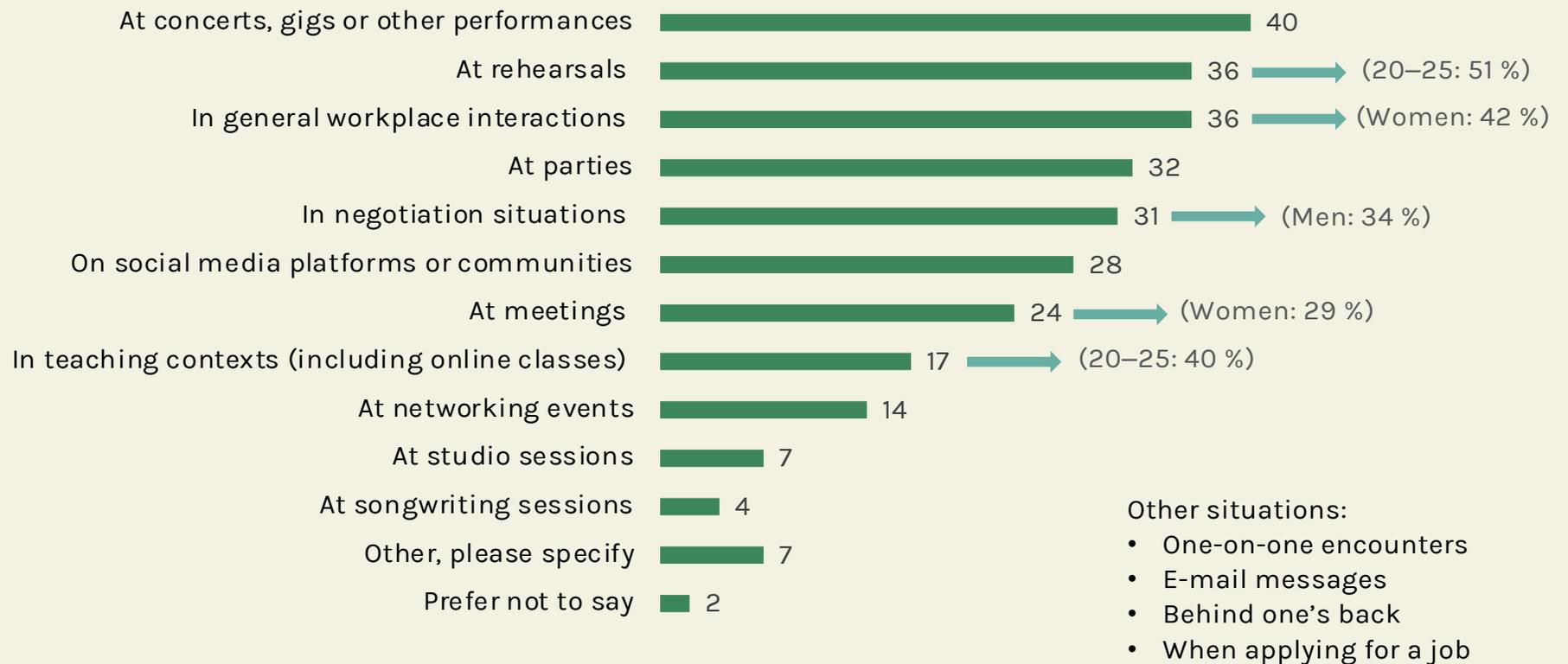
The figures are percentages.

**Nearly one in three had  
experienced inappropriate  
behaviour in negotiation  
situations.**

# Inappropriate behaviour occurred particularly at performances, at rehearsals and in workplace interactions

In what kind of situation(s) did inappropriate behaviour occur?

Follow-up question to those who had themselves experienced inappropriate behaviour. N=751, %.



The figures are percentages.

# Abuse of power and leadership issues identified in the industry

Which of the following kinds of inappropriate behaviour have you experienced, seen or heard while working in the Finnish music industry over the past five years or so? **Other inappropriate behaviour, please specify. These are quotes from the open-ended answers.**

*“Changing the deal unilaterally after agreeing to terms.”*

*“I feel that all doors for me to get my new music on the radio or otherwise seen/heard on the media have been closed to me.”*

*“Resources are channelled to favourites and friends.”*

*“Agreements are ignored.”*

*“Friends/relatives are favoured in auditions.”*

*“Playing favourites, mental stress.”*

*“Abuse of power to secure one’s own position or to cover one’s mistakes.”*

*“Inappropriate behaviour by a supervisor, e.g. eavesdropping on an employees’ meeting by listening through the conference room door.”*

*“Oppressive and abnormal behaviour by a supervisor.”*

*“Threats made by the supervisor.”*

*“Our supervisor, the orchestra manager, looks down on us musicians.”*

*“Abuse of power in selecting people for projects. Showing people their place, punishing unwanted behaviour, etc.”*

*“Management fails to intervene in seriously inappropriate behaviour.”*

## Respondents also reported belittling and trash-talking

Which of the following kinds of inappropriate behaviour have you experienced, seen or heard while working in the Finnish music industry over the past five years or so? **Other inappropriate behaviour, please specify. These are quotes from the open-ended answers.**

*“Twisting the truth / giving a false impression.”*

*“Threatening to illegally cancel an employment contract.”*

*“Age-related belittling comments and contempt (including from one of the parties producing this survey).”*

*“Discrimination against and belittling of an ageing employee.”*

*“Systematic professional exclusion and otherness.”*

*“Trash-talking and character assassination. Spreading untruths.”*

*“Systematic smear campaign against a woman in a management position to block her opportunities.”*

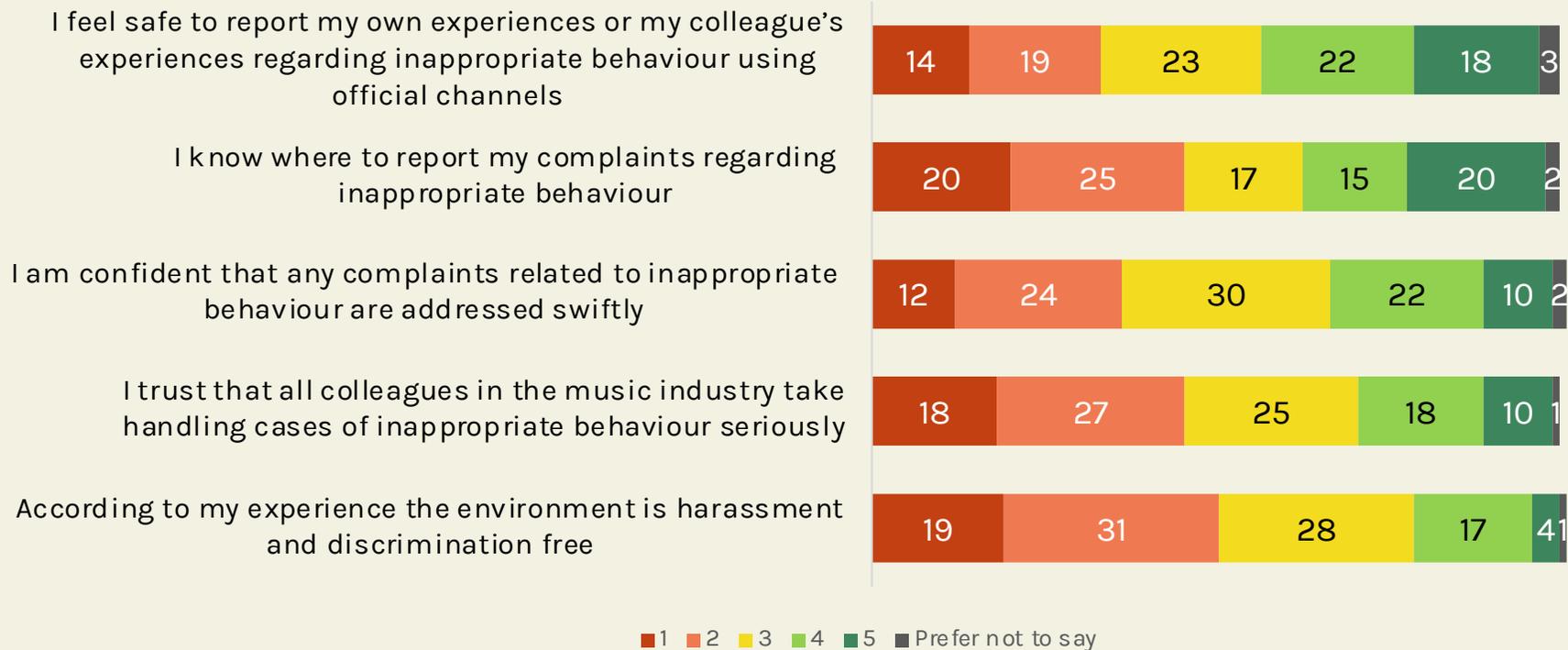
*“As a woman, being faced with prejudice whenever you take out your instrument. ‘Oh wow, you can play.’ ”*

*“Asking in a job interview about whether the applicant intends to get pregnant.”*

*“Spreading hearsay about colleagues, teachers and others. Reinforcing a negative conversation culture.”*

# Only one in three respondents was confident that reports of inappropriate behaviour are processed as they should

How do you feel about the following statements concerning inappropriate behaviour in the Finnish music industry? 5 = Agree completely, 1 = Disagree completely. N=991–999, %.

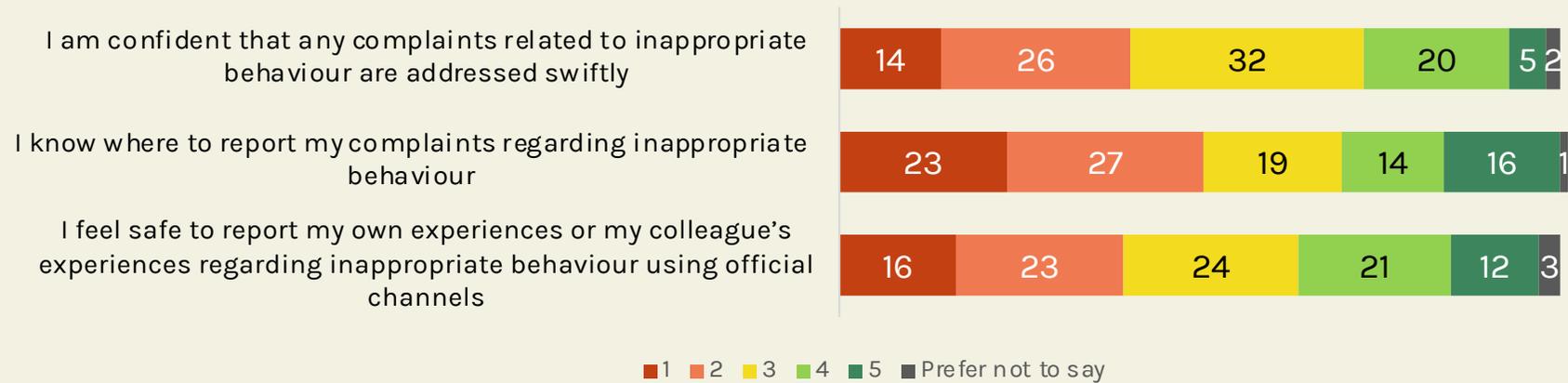


The figures are percentages.

One in three people  
in the music  
industry did not feel  
safe in reporting  
experiences of  
inappropriate  
behaviour.

- The older the respondent, the more likely they were to feel that the industry is discrimination-free and harassment-free.
- Men were more likely than women to feel that the industry is discrimination-free and harassment-free.
- Persons who had themselves experienced inappropriate behaviour were less likely to know where to report such incidents. They also felt less safe with reporting such incidents and were less confident about people in the industry taking such cases seriously.
- Only slightly more than one in three (35%) appeared to know where to file a report on inappropriate behaviour. Especially people who had recently entered the industry did not have a clear understanding of this.

## Respondents who had experienced inappropriate behaviour



## Respondents who had not experienced inappropriate behaviour



\*How do you feel about the following statements concerning inappropriate behaviour in the Finnish music industry? 5 = Agree completely, 1 = Disagree completely. The figures are percentages.

# Young people and women did not feel that the music industry is discrimination-free and harassment-free

“According to my experience the environment is harassment and discrimination free”, combined total of scores of 4 and 5 analysed by background group. N=999, %.



\*How long have you been working in the music industry?

The figures are percentages.



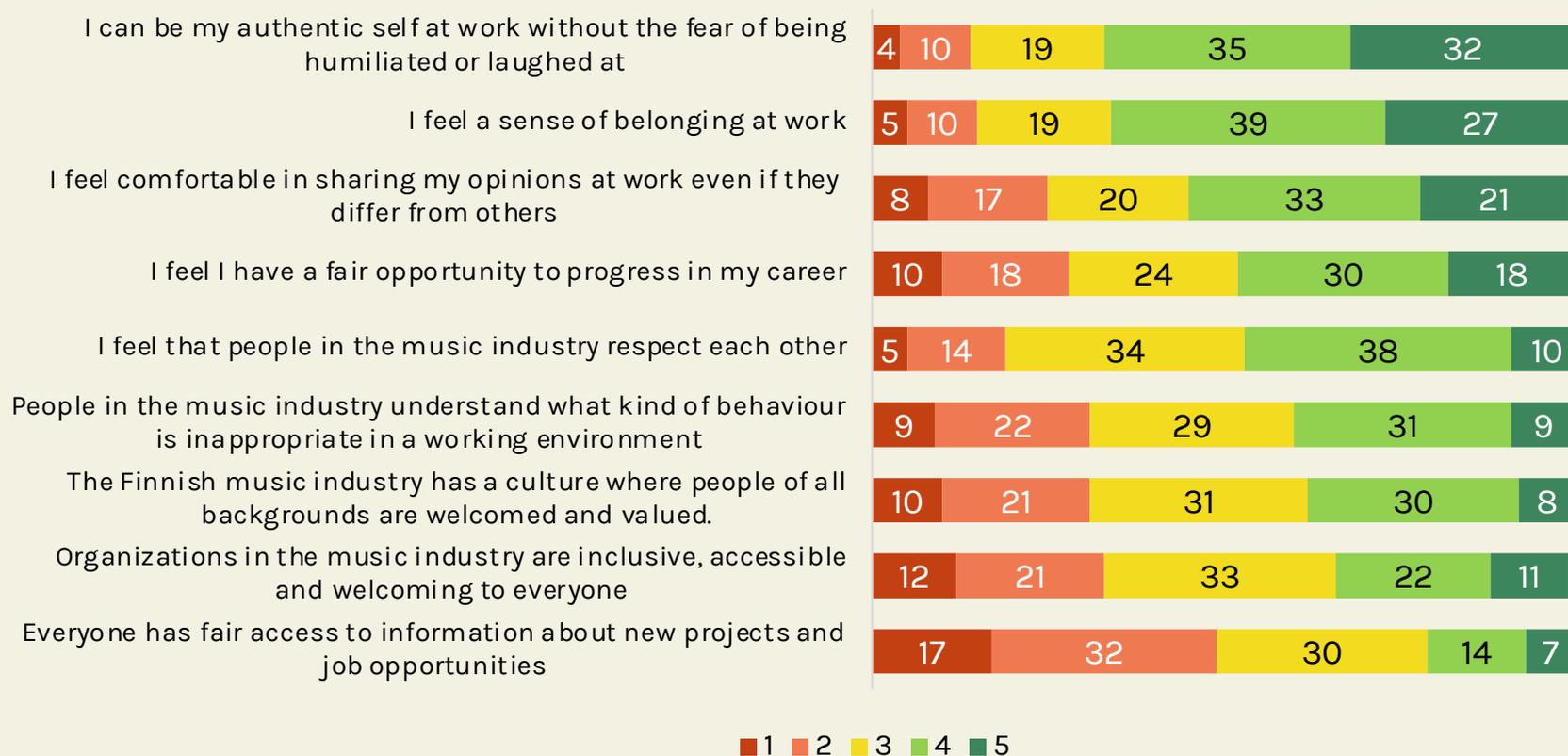
## Experiences of equality in the music industry

Respondents indicated that people working in the music industry feel that they can be themselves in their job and feel a sense of community with other people in the industry.

At the same time, the respondents felt that not everyone is treated fairly in the industry. Experiences of equality varied by reference group.

## Respondents felt a sense of community in the industry but also that information on new opportunities is not available to all

What do you think about the following statements regarding equality in the Finnish music industry?  
5 = Agree completely, 1 = Disagree completely. N=994-1001, %. Excluding “not applicable” answers.



The figures are percentages.

Young people, persons having experienced inappropriate behaviour and persons who had been in the industry for 6–10 years felt that not everyone is equally told about new opportunities.

- Two out of three respondents felt a sense of community in the music industry and felt that they can be themselves.
- Somewhat more than one in three (38%) respondents felt that in the music industry there is a culture of appreciating diversity and welcoming everyone to the industry. Those who had been in the industry for more than 10 years were more likely than others to feel this way.
- Many respondents felt that in the music industry not everyone is equally told about new opportunities, particularly people aged 20–25 (67%\*), non-binary persons (90%\*), persons having experienced inappropriate behaviour (55%\*) and persons who had been in the industry for 6–10 years (67%\*).
- Men, persons who had been in the industry for more than 10 years and persons who had not encountered inappropriate behaviour were more likely to consider that people in the industry understand what kind of behaviour is inappropriate in a workplace environment.
- Men, persons who had been in the industry for more than 10 years and persons over the age of 46 were more likely to consider that organisations in the industry are open to everyone.

\* Sum of percentages for scores 1 and 2.

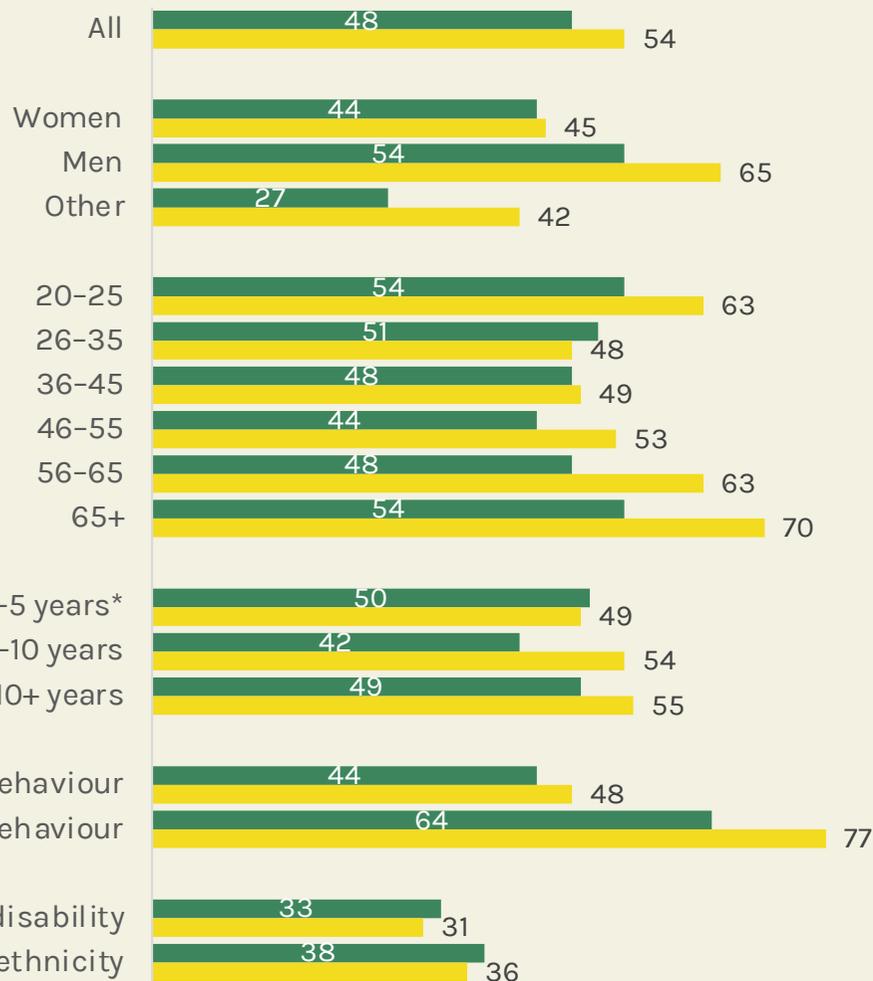
Persons having encountered discrimination or harassment based on ethnicity, disability or functional capacity were less likely to consider the industry to be equal.

- Slightly over half (52%\*) of respondents who had encountered discrimination or harassment based on disability or functional capacity felt that the music industry does not have a culture of appreciating diversity and welcoming everyone. Slightly under half (49%\*) of respondents who had encountered discrimination or harassment based on ethnicity felt this way.
- Respondents who had encountered discrimination or harassment based on ethnicity, disability or functional capacity were less likely than others to feel that organisations in the music industry are open to everyone. They were also less likely to feel safe in sharing their opinions in professional contexts.
- Two out of three (68%\*) of respondents who had encountered discrimination or harassment based on ethnicity, disability or functional capacity felt that not everyone is equally told about new job opportunities.

\* Sum of percentages for scores 1 and 2.

■ "I feel I have a fair opportunity to progress in my career"

■ "I feel comfortable in sharing my opinions at work even if they differ from others "



\* For how long have you worked in the music industry?  
The figures are the sums of percentages for scores 4 and 5.



# Best practices for promoting equality

## Best practices include 'safe space' rules and blind auditions

Can you think of any existing practices in the Finnish music industry that make work safe, fair and accessible for people of all backgrounds? **Quotes from open-ended answers.**

*"Blind auditions, but unfortunately they're not completely 'blind' either."*

*"Existing practices that positively contribute to the Finnish music industry includes playing behind the screen in auditions (at least until final round)."*

*"Auditioning behind a screen is a good thing."*

*"Auditions behind a screen certainly contribute to equality. And anonymous application processes are also a positive thing."*

*"In orchestras, you can at least turn to the shop steward if there are any problems."*

*"The 'safe space' principles seem to be gradually gaining ground."*

*"The 'safe space' principles should be fully deployed at schools, in social media and in the workplace environment."*

*"Yes. Blind auditions in symphony orchestras."*

*"Appointing a harassment delegate in organisations and issuing clear instructions on what to do in case of harassment for the entire personnel."*

# Respondents called for multilingual communications, a more transparent culture and questioning of old practices

Can you think of any existing practices in the Finnish music industry that make work safe, fair and accessible for people of all backgrounds? **Quotes from open-ended answers.**

*“As Finland is turning more and more culturally diversified, PLEASE USE ENGLISH in Emails, social media posts, and communicative occasions, together with Finnish and Swedish. This is very important for foreign-born artists to feel to be welcomed and inclusive. ”*

*“The strongest way to positively promote equality is to lead by example in everyday life, call out inappropriate comments and actively talk about equality. The ‘old guard’ does not necessarily know any better (i.e. they may not be discriminating deliberately) and need to be told to abandon their old ways and learn a new attitude. ”*

*“In terms of pay, freelancers are treated badly across the board, irrespective of gender and background.”*

*“They need to hire people instead of tokenism.”*

*“Transparency and publicity.”*

*“Open communication and networking between everyone in the industry.”*

*“Formally, the music industry is relatively safe and fair, but informally one can observe cliques and aloofness, and outsiders are routinely ignored. ”*

*“The music industry is incapable of genuinely honest self-reflection and critical contemplation of the prevalent culture. Old people are entrenched, and young people are afraid.”*

*“Spelling out ethical principles might help, although what is crucial is to consider these topics in one’s own work. A rulebook is useless if people are unable to see and identify the problems.”*



# Actions to promote equality in the music industry

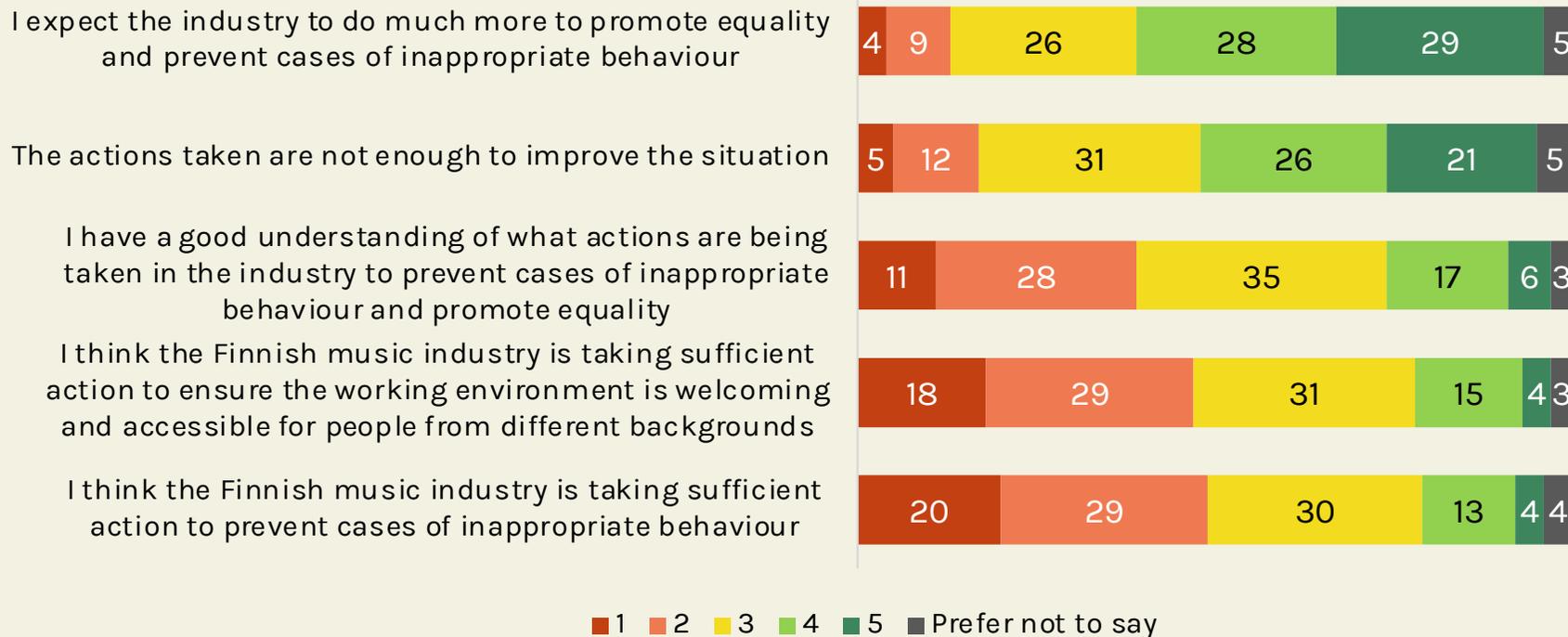
The majority of respondents called for the industry itself to do more to promote equality. Old power structures need to be dismantled.

Several respondents mentioned the fragmented nature of the industry as a challenge for uniform action.

**23%** of respondents had a good understanding of actions taken by the music industry to prevent inappropriate behaviour and to promote equality.

# More than half of respondents expected the industry itself to do more to promote equality

How do you feel about the following statements concerning actions currently taken by the Finnish music industry?  
5= Agree completely, 1= Disagree completely, N=992-1000, %.

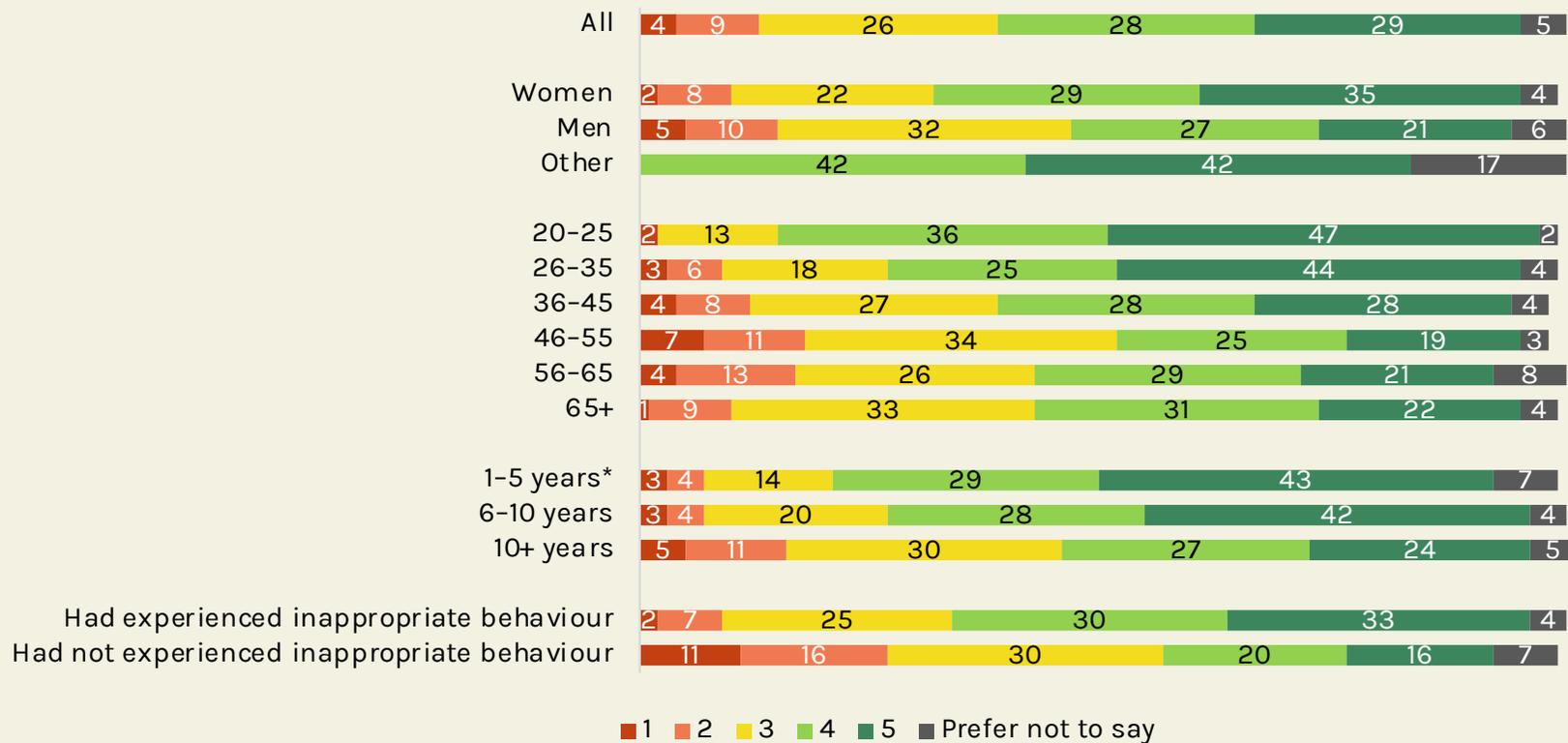


The figures are percentages.

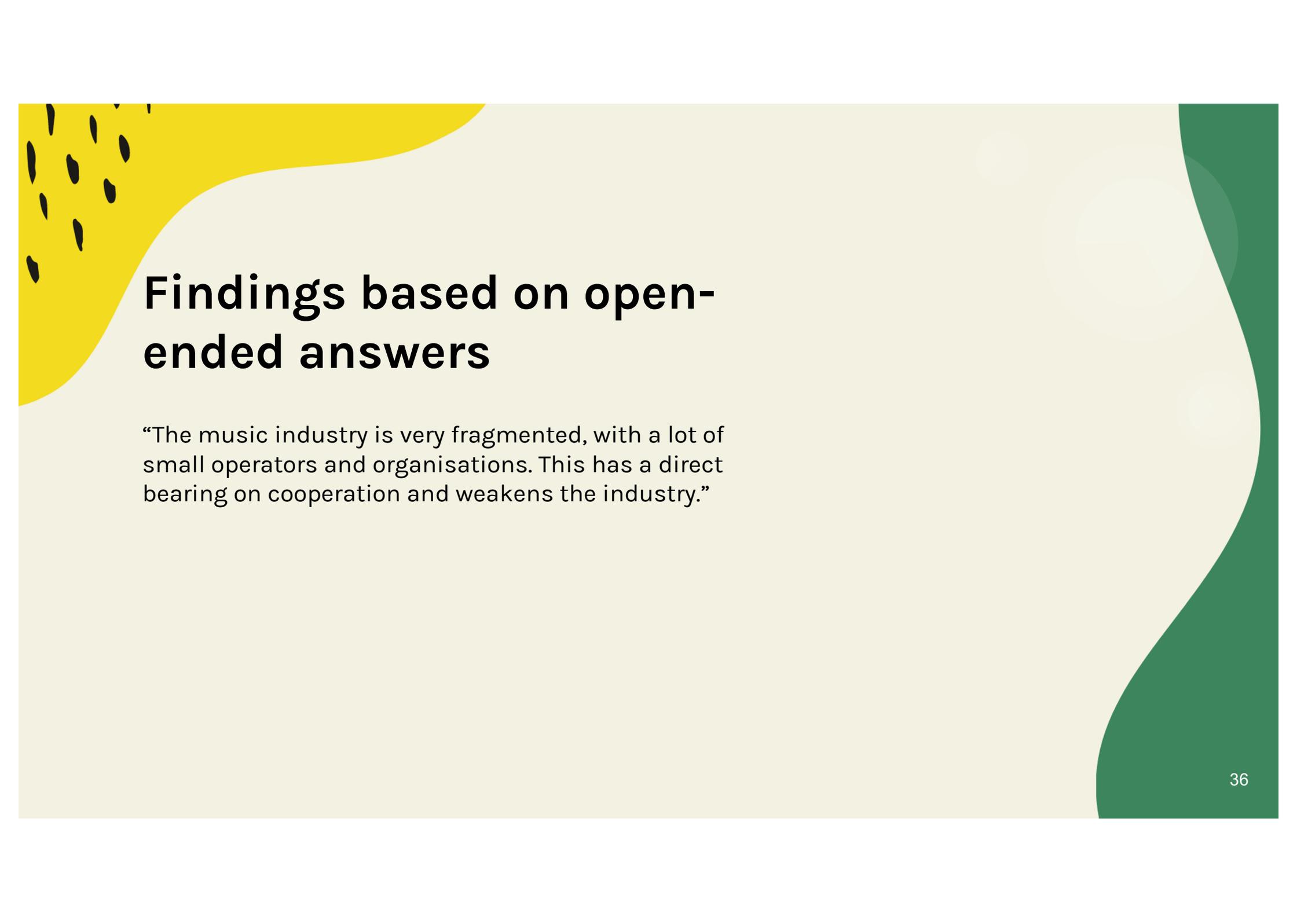
The industry itself was expected to do more particularly by young people, women, persons having encountered inappropriate behaviour and persons who had been in the industry for less than 10 years.

# Expectations for the industry varied by reference group

“I expect the industry to do much more to promote equality and prevent cases of inappropriate behaviour.”  
 5= Agree completely, 1= Disagree completely, N=992, %.



\* How long have you been working in the music industry?  
 The figures are percentages.



## Findings based on open-ended answers

“The music industry is very fragmented, with a lot of small operators and organisations. This has a direct bearing on cooperation and weakens the industry.”

# 1. Positions of power are abused in the industry

Inappropriate behaviour is often exhibited by persons in a position of power of some kind. Comments indicating this far outnumbered comments related to the behaviour of colleagues.

The role of persons in positions of power as 'gatekeepers' also emerged very prominently in the responses. Many respondents felt that not everyone had fair access to job opportunities in the industry.

\* Would you like to share any other thoughts regarding your experiences of inappropriate behaviour in the Finnish music industry?

*“The inappropriate behaviour I have encountered has virtually always been about those in higher positions exercising power over more inexperienced musicians, and always in financial matters. [...] Because there is no collective agreement and no legal minimum wage, there is not much that can be done about this kind of inappropriate behaviour. Either you get no gigs, or you get paid at substandard rates.”*

*“The accumulation of power in the industry is concerning. Power should involve accountability and rotation in the music industry too.”*

*“My supervisor was often patronising towards me, abusing his position because of imagining that they could talk to their subordinates however they pleased.”*

*“A few producers have expected to be paid in sexual favours for studio work.”*

*“There is no fair play, healthy competition, only a couple of monopoly made up by certain cliques. Look at the organisations' leaderships, boards and juries. They distribute the positions from publicly funded organisations between themselves. Even through there is an open call, everybody knows who will get the position.”*

## 2. Challenges in reporting inappropriate behaviour

Many respondents felt that inappropriate behaviour is not taken seriously enough in the industry. Some respondents were not aware of reporting channels available to them, but far more noted that even if they are aware of reporting channels, they did not feel safe in reporting such behaviour.

Many respondents felt that reporting would be a personal risk to their careers and believed that feedback given would compromise their future job opportunities.

\* Would you like to share any other thoughts regarding your experiences of inappropriate behaviour in the Finnish music industry?

*“Inappropriate behaviour is also easily belittled, particularly among musicians of an older generation. I am also aware of situations in a school context where a person has been the subject of several complaints and their inappropriate behaviour is well known, but no one can (or wants to) get rid of that person, and so the behaviour continues.”*

*“Instead of bringing up inappropriate behaviour for discussion, people seem to dig in their heels immediately, and unfortunately the person who has to go is the one with the least experience and the least connections, not the person who actually behaved inappropriately, or that they would be given the opportunity and the requirement to amend their behaviour.”*

*“The record label has never assigned a support person whom you could talk to about things that have happened, or provided any other formal person or platform for support.”*

*“As a young and new employee, you are not necessarily aware of your rights or of whom to contact in a difficult situation.”*

## Several respondents stated that they do not want to or do not dare report on problem situations

*“If you talk about it, no one will believe you, and the only result would be that you’re not invited to gigs any more. And even if they know about it and believe you, the result is the same, because no one wants to get involved and antagonise a colleague who is perhaps already known as a person difficult to work with. So then they invite someone else to the gig who will submit to being bullied.”*

*“Reporting inappropriate behaviour easily gets you the reputation of being a difficult person, and the pond is so small that few dare take that risk.”*

*“I try to confront problems directly whenever I see/hear them, but sometimes they are ignored because of various hierarchy reasons. For example, someone might not want to take up an issue with their supervisor ‘because we have no problems between us’. Or the supervisor may be simply unaware and not receptive to such a discussion.”*

*“Reporting inappropriate behaviour represents a risk to the reporting person’s career: there are too many old-boys’-club gatekeepers, and money talks, unfortunately.”*

*“If you complain about professional harassment or discrimination, you will be only blacklisted, more excluded.”*

*“Intervening in or talking about such behaviour is difficult if the guilty party is an influential person or employed by an influential body. There is a fear of the ‘complainer’ suffering the consequences, meaning that people will not want to work with them any more.”*

*“There is a widespread awareness or notion that if harassment occurs and you report it, particularly if the perpetrator is a well-known and well-liked person in the music industry, you’ll be branded as ‘difficult’, and you may find it hard or impossible to get work. A small number of people hold all the power.”*

### 3. Certain groups encounter more inappropriate behaviour or unfair treatment than others.

The open-ended answers particularly highlighted the negative experiences of freelancers, women and those respondents who responded in English.

Freelancers felt that their status is uncertain, and because of this they felt they were more susceptible to inappropriate behaviour.

\* Would you like to share any other thoughts regarding your experiences of inappropriate behaviour in the Finnish music industry?

*“In other places, freelancers are a respected professional group, and their contributions are leveraged as bringing in new ideas, instead of them being regarded somehow as the bottom of the pile. [...] at every gig, you basically have to do better than the regulars in order to be asked back. You can never have a bad week.”*

*“When a freelancer addresses inappropriate behaviour, sexual harassment and the illegal back-to-back fixed-term contracts routinely used by orchestras, that freelancer will no longer be engaged for gigs. It happened to me.”*

*“There exists a profound lack of understanding with regard to the diversity of the industry. Professionals with a good income or a salaried job find it particularly hard to comprehend the situation of a freelancer.”*

*“I’ve experienced countless times how at a meeting my opinions are not considered or appreciated as much as those of my male colleagues. I’ve often voiced an opinion without it being acknowledged, only to have a male colleague then present the same opinion and be received completely differently.”*

*“Women are in a particularly poor and under-appreciated position, especially at the big record labels.”*

## Many of the respondents who completed the survey in English felt that they are at a disadvantage

*“It is highly excluding – racist and sexist, compared to the situation in other European countries. I am surprised that musicians that are not Finnish white males do not quit. Most of us do.”*

*“I have noticed a completely different judgement of Finnish and foreign candidates on the audition. Formally, nothing can be proved, but in fact, when it comes to the curtain-off rounds, sufficient amount of jurors are especially forgiving to the local candidates and merciless to the foreigners. ”*

*“I have watched the difference in treatment between Finnish individuals going through the tenure process and foreign and the difference is stark. Also the conversation around foreign players is inappropriate, it usually follows the line that ‘we don’t know this person so we should put them through the test’.”*

*“I would strongly wish that this matter would be taken much more serious[ly] than now. There are many types of bullying and discrimination in Finnish orchestras. I experienced in almost all of them [...] mostly due to my nationality.”*

*“It is a field that operates with a clear ethnical hierarchy that means we Finns vs others. They operate with certain cliques (jazz music, classical music, professional organisations, etc) and distribute the available resources between themselves.”*

*“There is institutional racism in the Finnish music industry that is extremely difficult to mitigate. The first step is to acknowledge it.”*

## Many of the respondents identifying as women had experienced sexual harassment, stereotyping or unfair treatment

*“Women’s ideas and successes, and particularly any things that young (!) women do, are underestimated or even patronised, whether to their face or behind their back. Any responsibility given is often illusory, as the ‘men’ make the final decisions between themselves.”*

*“Women also have clearly lower pay and a less advantageous negotiating position. Women have to be way better than men if they’re in the music industry in order to have any chance of pursuing a professional career.”*

*“My feeling is that women artists are often treated either as sex objects to whom you can say anything you like or as ‘girls’ who are helpless and know nothing – and if they do, it’s a great surprise particularly for older male colleagues. There’s a lot of sexual harassment by male colleagues and drunken audience members alike.”*

*“Why is it that women artists have to wear revealing clothes in order to succeed? Male colleagues can perform fully dressed, but women are expected to show their thighs and some cleavage too.”*

*“Constantly being called a girl, ‘you just make girls’ music’, patronising comments about my songwriting abilities, based on the assumption that women ‘just’ write lyrics.”*

*“There’s a steady stream of patronising that women in the music industry encounter, beginning with doubting whether they know what an amp cord is even if they’ve performed hundreds of gigs and including things like whether your lyrics are approved by the person making the real decisions, i.e. a man.”*

*“Tensions often arise at rehearsal because I’m a woman. I’d like to focus on making music, but a lot of my energy is spent ensuring that my appearance and what I say are not somehow misinterpreted.”*



**Towards a more equal music industry – recommendations based on findings and suggestions from respondents**

## Respondents called for more transparent debate on how to promote equality, and concrete actions

Can you think of anything else you would like to share with regard to actions taken in the music industry? What actions would you like to see? **Quotes from open-ended answers.**

*“Transparency. Regular framing of values – grounds for best practices. e.g. at rehearsals. Encouraging people to talk and to report any problems. Obvious and blatant cases should be addressed immediately, so as not to fuel speculation after the fact.”*

*“Transparent discussion not only about behaviour but e.g. about pay and ideal ways of organising a production so that everything would be as transparent as possible and everyone in the project feels good and appreciated.”*

*“Lectures aren’t enough (though providing information is good, of course), nor a ‘cool slogan’ on the lines of ‘I don’t accept sexual harassment / bullying / racism / etc.’ Management in particular needs to do something and not just pay lip service.”*

*“More courage to stand with those who feel that they have been discriminated against. A more open, more direct and bolder approach to combating bullying.”*

*“I’d like to see real action taken in the industry, with particular people leading by example as opinion and value leaders. So far, we’ve heard a lot of rhetoric about what everyone knows is right, but very little practical action as far as I can see.”*

*“I’d like to see measures that would lower the threshold for reporting harassment and bullying without fear of retaliation. Sometimes there just aren’t enough consequences, and things are hushed up.”*

*“I’d like to see powerful men publicly acknowledge the structural sexism [in the industry].”*

# Many saw traditional power structures or the culture in the industry as problematic

Can you think of anything else you would like to share with regard to actions taken in the music industry? What actions would you like to see? **Quotes from open-ended answers.**

*"I've yet to see any action taken. It's the Wild West out there, and people who are older, or women, or foreign, etc., have practically no chance at all. No one even listens to us."*

*"...there's a lot of belittling and patronising tantamount to bullying, and it's really difficult to act on this because none of it is illegal as such. Just a lot of bad feeling and the experience of being somehow worse for being a woman."*

*"Same managers in the background organisation year in and year out. No turnover in managers, strong opinions are feared."*

*"The system of playing favourites with members of musical families needs to be torn down."*

*"Finland's music industry operates entirely on the basis of 'it's who you know'."*

*"My experience is that as long as the dinosaurs reign in the industry, inappropriate behaviour will not go away. The generation gap is huge, and working with younger people is far more rewarding."*

*"Because abuse is about the exercise of power, it would be important to identify this and to prevent power from being centralised in the hands of the few. In radio, for instance, the situation is worrying. The gatekeepers have a lot to answer for: they should be provided with learning tools and opportunities for self-reflection."*

*"We should expose discriminatory practices that are structural and deep-seated in attitudes. Many people in the industry don't even notice or understand their gender bias."*

## More fairness in the industry was called for

Can you think of anything else you would like to share with regard to actions taken in the music industry? What actions would you like to see? **Quotes from open-ended answers.**

*“Short-term work makes you kowtow, because workers are competing with each other. If continuation of employment is unsure, or if your pay depends on how your supervisor likes you, no sane person will dare make any complaints. It’s a toxic power structure.”*

*“Equality of opportunities for people with foreign backgrounds. There is nowadays too much emphasis on gender, and this hinders the treatment toward other minorities.”*

*“There may be huge differences between workplace communities. In my present job, for instance, things are great, and I feel equal and safe, but in my previous job things were really bad all round.”*

*“Orchestra freelancers are at the mercy of the whims of the permanent members.”*

*“Freelancers are unsafe in every way: it’s still the case that you have to put up with all kinds of stuff if you want to get work. What would be the solution? I have no idea.”*

*“I’d like to sense it in the atmosphere at sessions and in the industry in general that women and non-binary persons could feel that they have as much of a say as the men.”*

*“The most worrying thing for me, for my career, is the artist rosters of [record] labels. The gender distribution is grossly skewed in almost every one. Men are given more opportunities than women, and this is a really really serious thing that needs to change.”*

*“The problem is that there is a relatively small number of jobs. Those who hand out the jobs have power. Better to keep quiet so as to not lose your job or your career prospects. It’s a small country. This is sick.”*

# It is important to remember that not everyone recognises or is aware of the structural challenges in the industry

Can you think of anything else you would like to share with regard to actions taken in the music industry? What actions would you like to see? **Quotes from open-ended answers.**

*“Women are in a majority in the industry, up to and including managers and decision-makers. Never in my 20-year career have I come up against a situation where gender had motivated inappropriate behaviour in applying for a job or in the work itself. But whenever a man advances in his career in the music industry, the café chatter is all about him progressing because of his gender and not because of his merits.”*

*“People have a responsibility to take action on their own behalf. You can’t outsource everything to ‘someone else’. Integrity, correctness and self-awareness are important, and we need to practice these all the time. Don’t complain after the fact, be proactive at the grass-roots level: here and now, for everyone!”*

*“From my own experience, I can’t see any major swamps to be drained in the industry. There’s always scope for improvement, and there are always bad apples who create a bad reputation.”*

*“We can always do things better. I feel that things are already very good, but we can always improve.”*

*“I’ve never become aware of any discrimination against minorities in the field of classical music. Quite the contrary: I feel that this field is one of the most inclusive in that respect.”*

*“I don’t think there is any inappropriate behaviour in the music industry. When we talk about gays, lesbians or foreigners, or about sexual harassment, I feel that these [people] are tolerated excellently. In my experience, inappropriate behaviour only occurs in an employer’s behaviour towards employees.”*

*“I feel like part of this is much ado about nothing - there are always difficult people in every industry.”*

## Inklusiiv recommendations

These are the three main themes suggested by Inklusiiv as focus areas for further development. These were selected on the basis of both quantitative and qualitative analysis.

1

**Clarify the channels and processes for reporting inappropriate behaviour.**

2

**Devise clear instructions on best practices and ensure that responsibility for compliance with them is accepted.**

3

**Pursue more transparent communication and debate about inappropriate behaviour across the industry.**

# Inklusiiv recommendations

1

## Clarify the channels and processes for reporting inappropriate behaviour.

- Standardise reporting processes in the industry: Have interest groups or unions issue clearly worded recommendations on the reporting processes that should be adopted in all organisations in the industry. This should include instructions on how to properly process the reports submitted.
- Have interest groups and unions evaluate and further develop their own processes.
- Engage in open publicity about how reports are processed and make a public commitment to taking these reports seriously.
- Respond visibly and assign liability whenever inappropriate behaviour is exhibited – every time, regardless of who it is that engages in such behaviour.

2

## Devise clear instructions on best practices and ensure that responsibility for compliance with them is accepted.

- Have interest groups and unions devise clear instructions for organisations in the industry regarding best practices e.g. in transparent recruiting, auditions, internships, training and assignment of coordinators.
- Set clear goals and invite organisations in the industry to commit publicly to those goals, e.g. to improve reporting and to train supervisors. Set unambiguous deadlines for achieving the changes pledged.
- Invite persons in management positions commit their organisations publicly to the aforementioned goals to promote equality.
- Ensure that people working in the industry have the opportunity to give direct feedback on any and all matters, not only on inappropriate behaviour. Establish a shared reporting channel for the entire industry.

## Inklusiiv recommendations

3

**Pursue more transparent communications and debate on inappropriate behaviour across the industry.**

- Persons in management positions need to acknowledge the findings from the open-ended answers in the survey and need to publicly commit to attaining the required changes. Commitments need to be made to improve the experiences of freelancers and women in particular in the industry.
- Publicise in clear terms how problem behaviour is to be addressed and what the industry intends to do differently going forward.
- Launch industry-wide communications campaigns to raise awareness, to curb inappropriate behaviour and to enhance reporting.
- Event organisers and venues need to engage in enhanced communications to clients concerning codes of conduct to ensure the safety of performing musicians, including in performance contexts.

*Inklusiiiv*  
**for Business**

**Thank you!**

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