

PERSPECTIVES SURVEY

ANALYSIS

Perspetivo

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REPORT FOR

Musiksverige

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INTRODUCTION

BACKGROUND & PURPOSE

Musiksverige initiated this survey as a first step in the Swedish music industry's move to begin investigating its own status and health, beyond just comparing perspectives on gender/gender identity.

The purpose is to highlight which perspectives are included, which may find themselves excluded, and whether this varies depending on what part of the music business you are in.

This is the start of a long-term task to measure, explore and improve conditions for the industry's different stakeholders – and to work actively to include more perspectives.

**THE LOVE
TO MUSIC IS THE MAIN
REASON WHY
PEOPLE WORK IN THE
MUSIC BUSINESS**

METHOD

Perspetivo conducted a quantitative survey in the form of a fully anonymous questionnaire.

Of the 3237 respondents in total, 2728 completed the survey, giving a completion rate of approx. 84%.

The sample size and number of responses collected gave a confidence level of 95% with a 2% margin of error.

The survey was communicated via Musiksverige's channels and to affiliated email addresses via the organisations STIM, SAMI and IFPI. The questionnaire was also disseminated via Din Musikbusiness' network and social media channels.

Everyone working in the Swedish music industry was welcome to take part in the study.

GLOSSARY AND FACTS

Statistical significance:

A measurement to determine whether a result is higher than another probably by sheer chance or within a margin of error due to other factors. Statistical significance indicates whether the difference between two results is real and not just the result of chance or other factors.

Confidence:

Confidence is a statistical term to describe how sure we can be about the measured value. The confidence level is the likelihood that a given interval will contain the same value. For example, a confidence level of 95% means that if you repeat the same measurement many times over, the result will fall within the given interval (range) 95% of the time.

Respondents:

The people who answered the questionnaire. So not everyone working in the music industry, only those who chose to take part.

NPD:

Neuropsychiatric disorder. E.g. ADHD, autism spectrum disorder, etc.

Higher education:

Refers to post-upper-secondary education such as a degree from a university or vocational college (Bachelor's degree, Master's degree or Doctoral degree).

Secondary education:

Refers to graduation from secondary and/or upper secondary school.

SWEDEN'S DEMOGRAPHICS

33% of all Swedes have at least one parent who was born

25% of all Swedes have two parents who were born abroad

20% of all Swedes were born abroad

39% of all Swedes 18 years old or younger have at least one foreign-born parent

SWEDEN'S MINORITY LANGUAGES

Applies to Swedes of working age (18-65). The percentage of Finnish speakers is higher in the 65+ age range, for example.

5.20% Arabic

2.84% Farsi

1.85% Bosnian/Croatian/Serbian

1.96% Somali

1.35% Spanish

1.00% Polish

0.94% Finnish

0.91% English

KEY INSIGHTS

Below is a presentation of the key insights drawn from the survey report. These will also be referred to in the recommendations presented at the end of the report.

- Although 61% of the respondents state that they work in the music industry at a “professional level”, a notable 64% say that they are unable to make a living from their work in the industry. Poor finances are also consistently stated as an obstacle to success in the Swedish music industry.
- A lack of contacts is also seen as one of the reasons why it is difficult to enter and remain working in the industry. Contacts within the music industry are claimed to create better opportunities than, for example, a university degree or talent.
- Respondents born in Sweden who have a mother tongue other than Swedish and who identify as female feel least included in the music industry and are more likely to have considered leaving the industry. The same is true for respondents who identify as non-binary. The reasons for this are largely those given above, that contacts are the most influential factor for entering and succeeding in the music industry.
- Among respondents who state that they work at a professional level within the music industry, respondents who identify as female are generally overrepresented compared with respondents who identify as male, irrespective of background or mother tongue (75% vs. 56%). However, men state to a higher degree than women that they work as a “manager” (20% vs. 14%).
- Respondents who identify as male are more likely to be involved in music as a hobby than respondents who identify as female. They are also more likely to have another job in addition to the one in the music industry, as well as caring responsibilities for a child/adult. This, combined with respondents who identify as male feeling more included, may be explained by the fact that men have greater opportunities to pursue music as a hobby, irrespective of their wider work and family situation.

48%

OF RESPONDENTS BORN IN SWEDEN WITH A MOTHER TONGUE OTHER THAN SWEDISH HAVE, AT LEAST ONCE IN THE PAST 12 MONTHS, CONSIDERED LEAVING THE INDUSTRY DUE TO NOT FEELING/HAVING FELT INCLUDED

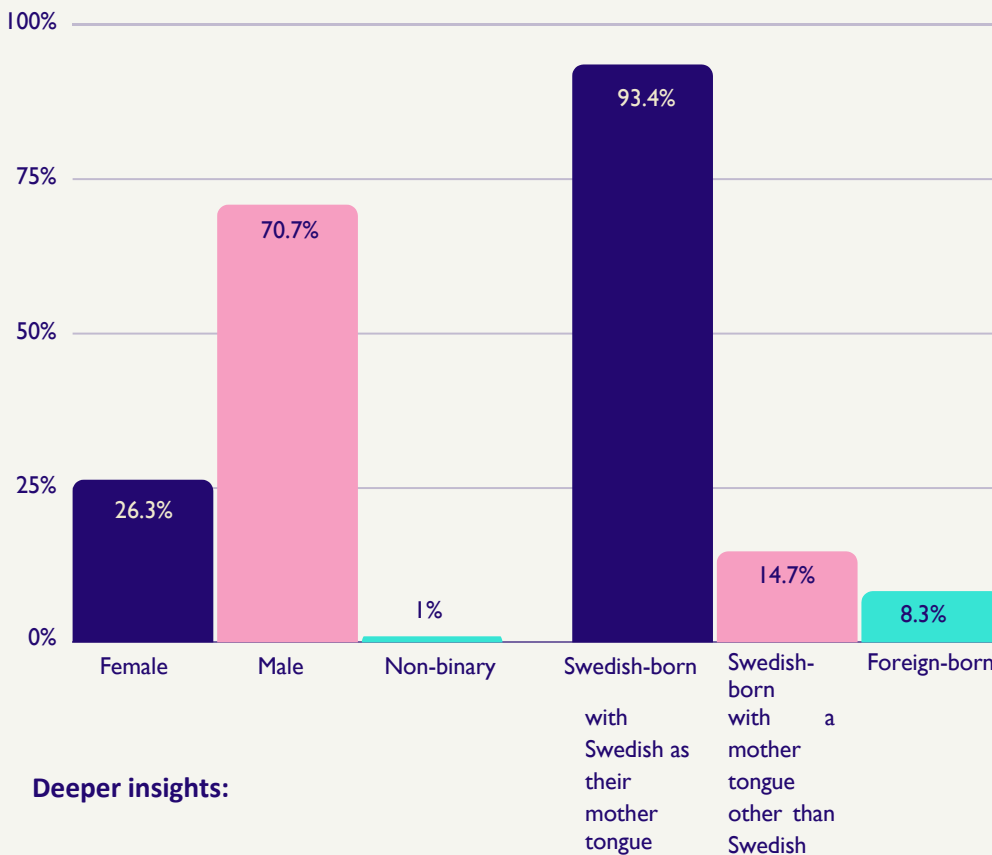
REPORT

Key insights

1:0 Demographics

This section describes the general demographics within the Swedish music industry

General demographics



54%

of respondents have higher education*

83%

of respondents were born in Sweden with a mother other than Swedish and have higher education

8.5%

of respondents have English as their mother tongue. 78% of them do not speak Swedish

Deeper insights:

- ◆ Beyond Swedish and English, the biggest language groups among the respondents are: Finnish 1.72%, Spanish 1.78%, Other Nordic languages 1.76%, Arabic 1.31%, Polish 0.6%, Farsi 0.56% and Serbian/Croatian/Bosnia/Montenegrin 0.43%. The language groups represented among the respondents are thus not in line with the national levels in Sweden**.
- ◆ 83% of the respondents with a mother tongue other than Swedish have higher education, compared with 53% of those with Swedish as their mother tongue and 65% of foreign-born respondents. This gives a strong indication that both Swedes with a mother tongue other than just Swedish and foreign-born Swedes generally have a higher level of education than the Swedes who only have Swedish as their mother tongue within the Swedish music industry.
- ◆ Among those who answered “No” to the question “Have your parents/guardians/adoptive parents worked at a level that matches their education?”, respondents who are foreign-born or Swedish-born with a mother tongue other than Swedish are overrepresented, compared with respondents with Swedish as their mother tongue (approx. 24% vs. 15%).

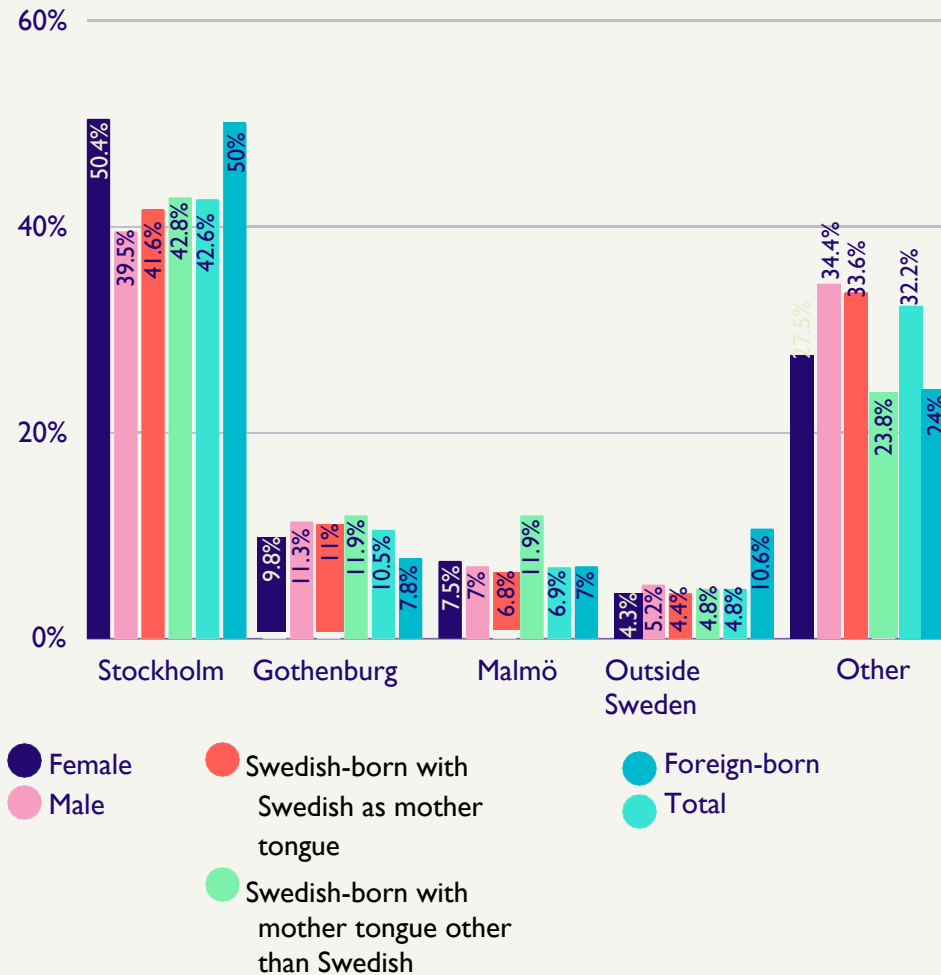
* Definitions on page 04

** See page 04

1:1 Demographics

Key insights

Where do you work?



11.7%
of respondents state that they have some kind of long-term health condition. Of these, 54,2% have JAVE and NPD.

39%
of respondents state that they have some sort of caring responsibilities for a child/adult

32%
of respondents state that they work outside the three main cities in Sweden

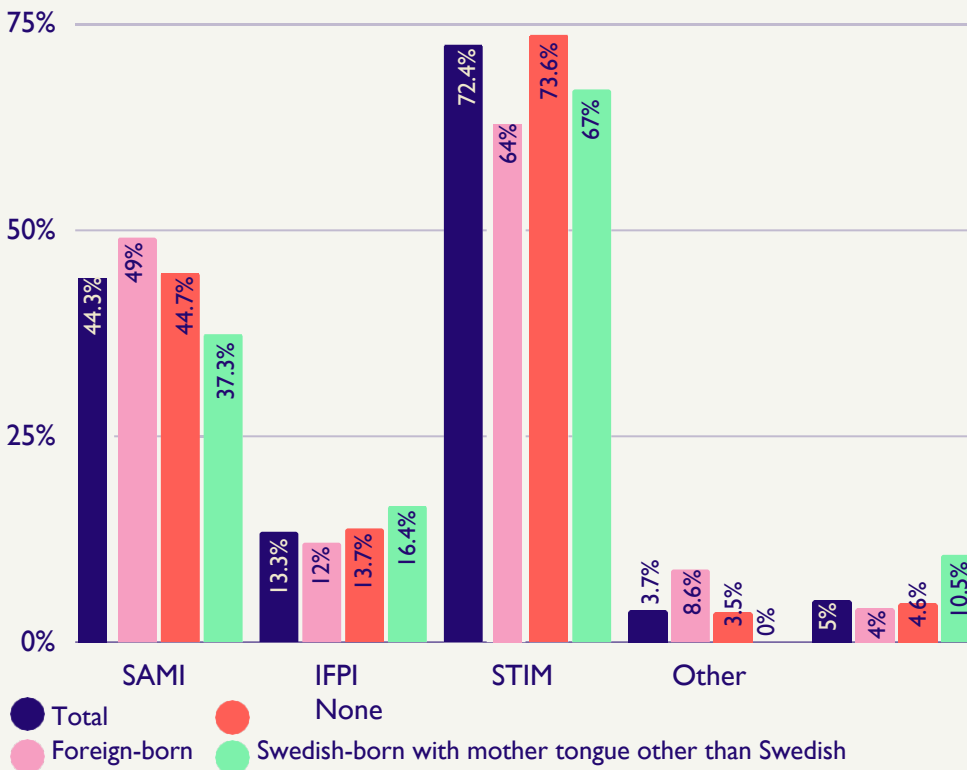
Deeper insights:

- Respondents who identify as female and non-binary are more likely to work in Stockholm (50.4% and 56.7%).
- Foreign-born respondents working in Sweden are most likely to work in Stockholm (55.3% women and 47.3% men).
- Among respondents who state that they have a long-term health condition, disability or NPD, the proportion of Swedish-born with a mother tongue other than Swedish and foreign-born respondents is higher than those born in Sweden with Swedish as their mother tongue. Of that total, 34% say that they are unaware of possible ways to receive support for this.
- Regarding the question “Do you have any caring responsibilities for a child/adult?”, more Swedish-born respondents who identify as male (approx. 42%) answer “Yes” than Swedish-born respondents who identify as female (approx. 36.5%), irrespective of mother tongue. The difference is, however, not as great between foreign-born women (42.5%) and foreign-born men (43.4%). This indicates that the industry is more accommodating of men with caring responsibilities and that women to a greater extent choose to leave the industry when the time comes to have a family.

2:0 Working situation

This section of the report describes the working situation of the respondents and their position in the Swedish music industry

Which organisation(s) are you a member of?



Key insights

34%

of respondents state that they work full-time in the music industry

64%

of respondent states that they cannot earn a living from their work in the music industry

58%

of respondents state that they have another job in addition to their involvement in the music industry

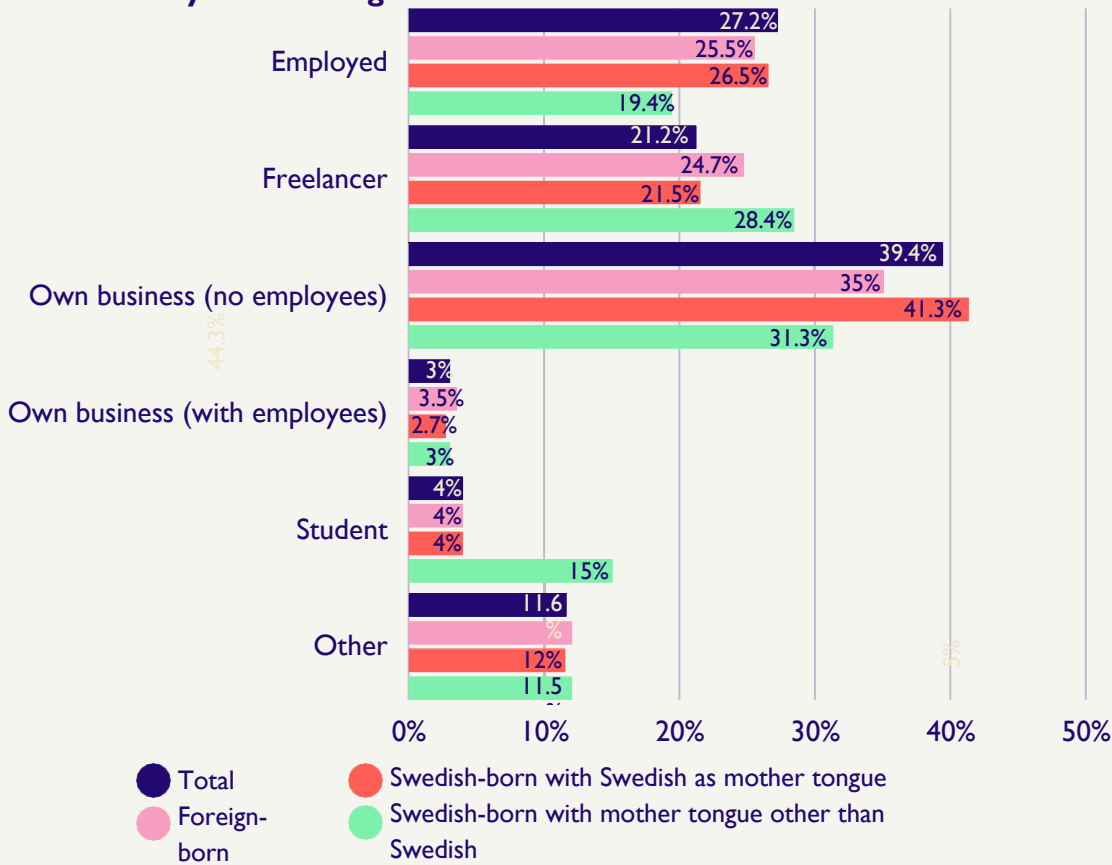
Deeper insights:

- Swedish-born respondents with a mother tongue other than Swedish are less likely to be a member of an industry organisation. This applies in particular to respondents who identify as female.
- Foreign-born respondents are more likely to be members of “Other”, which matches with their statement that they work outside Sweden.
- Among the respondents who state that they are “Employed”, the distribution between organisations is: SAMI 42%, IFPI 14.8%, STIM 63%, Other 49.9% and None 9.3%.
- Of the Swedish-born respondents with a mother tongue other than Swedish, 68.7% state that they cannot make a living from their work in the music industry, and the majority identify as male. The comparative figures for foreign-born respondents or those with Swedish as their mother tongue are 63.5% and 64.5% respectively.

2:1 Working situation

Key insights

What does your working situation look like?



61%

of respondents state that they work at a professional level

83%

of foreign-born respondents who identify as female work at a professional level

54%

of Swedish-born respondents who identify as male with a mother tongue other than Swedish work at a hobby level

Deeper insights:

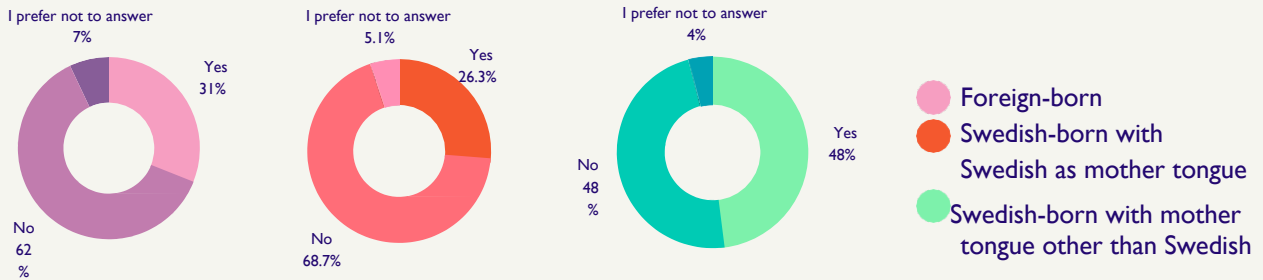
- Respondents with higher education are
- “Employed” to a greatest extent than those with no/secondary education (30.7% vs. 21.7%). However, respondents with no/secondary education are more likely to be “Freelancers” than those with higher education (23% vs. 21%).
- Respondents with secondary education are more likely to state that they are “Managers” than respondents with higher education (20.7% vs. 16.5%). These respondents identify as male to a greater extent.
- Swedish-born respondents with a mother tongue other than Swedish are “Employed” to a lesser extent, despite being the most highly educated.
- Among those who state that they work at a professional level, respondents who identify as female are generally overrepresented compared with respondents who identify as male, irrespective of background or mother tongue (75% vs. 56%).
- Respondents who identify as female and have caring responsibilities for a child/adult are an “Employee” to a greater extent than men (65.5% vs. 63%), while those who identify as male with caring responsibilities are more likely to be a “Manager” (23.3% vs. 19%).

3:0 Inclusion

This part of the report describes the perception of inclusion within the Swedish music industry

Have you seriously considered leaving the industry in the past 12 months?

Because you did not feel included or fairly treated – culturally, financially or other.

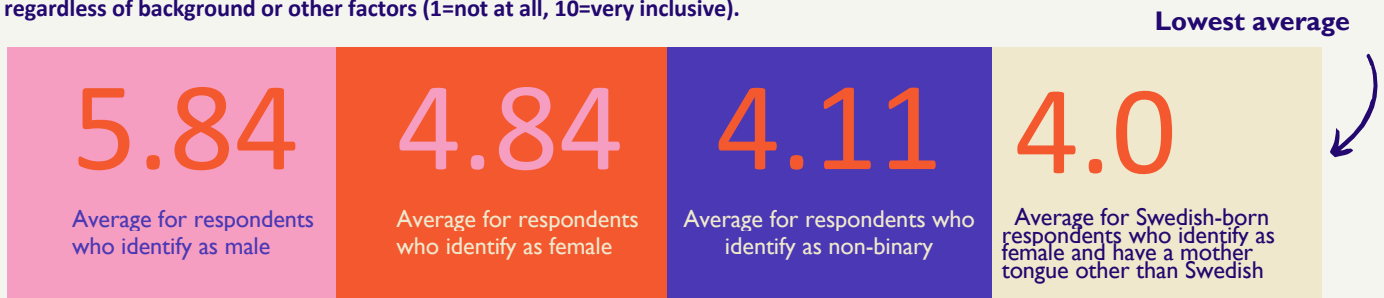


Deeper insights:

- Swedish-born respondents with a mother tongue other than Swedish are overrepresented among those who have considered leaving the industry, and most of them identify as female.
- The same is true for respondents who identify as female and have caring responsibilities, and respondents who identify as non-binary.
- Those least likely to have considered leaving the music industry are Swedish-born respondents who identify as male and who also have Swedish as their mother tongue.

How inclusive do you consider the Swedish music industry to be?*

*An inclusive industry is an industry where you feel respected, seen and treated equally, regardless of background or other factors (1=not at all, 10=very inclusive).



Deeper insights:

- The average for all respondents is 5.57 out of 10.
- 11.4% of Swedish-born respondents who identify as male and have Swedish as their mother tongue gave a grade of 10 out of 10. 6% of Swedish-born respondents who identify as female and have a mother tongue other than Swedish gave a grade of 1 out of 10.
- Women generally have the lowest averages in the following order: Swedish-born women with a mother tongue other than Swedish (4.0), foreign-born women (4.86) and Swedish-born women with Swedish as their mother tongue (4.87).
- Men generally have the highest averages in the following order: Swedish-born men with a mother tongue other than Swedish (5.29), foreign-born men (5.82) and Swedish-born men with Swedish as their mother tongue (5.84).

3:1 Inclusion

We asked “Are you proud to work in the music industry?”. Those who answered “Yes” were asked the follow-up question “What are you most proud of?”. The responses varied, but largely came down to the following:

- █ Love of music
- █ Cultural influences
- █ Passion for creativity
- █ Personal development
- █ Collaboration and social benefits
- █ Getting to have a positive effect on people’s lives

Deeper insights:

- ◆ In the open responses, respondents who are proud to work in the music industry give reasons such as their passion for and love of music, the creativity and the opportunity to develop their talents and skills. The chance to meet new people, share different cultural influences and influence people with their music are also given as reasons to be proud.

Those who answered “No” to the question “Are you proud to work in the music industry?” were asked the follow-up question: “What are you least proud of?”

- █ Financial difficulties
- █ The industry’s culture
- █ Lack of opportunities
- █ Low acceptance and understanding of other perspectives

Deeper insights:

- ◆ In the open responses, respondents who are not proud to work in the music industry report obstacles linked to lack of opportunities and contacts, financial difficulties such as low pay and high costs when starting a career, and a demanding and stressful working culture. They also report that cultural differences can affect a person’s opportunities for getting into the industry.



RECOMMENDATIONS

1 Data, insights and analysis

Growth comes from a capacity to understand and take on board other perspectives. This is true of individuals, organisations and industries alike. It is critical for the industry to continue to gather insights and analyse what they mean, in order to better understand the needs that exist within the industry. Our success in meeting those needs is also going to determine how relevant we are as an industry. To ensure that we have accurately targeted strategies and actions, we also need to collect representative data – regularly and at all levels: industry, member organisations, businesses.

Our recommendation is for Musiksverige to support the industry in setting up standardised metrics that are followed up on an annual basis. And to require member businesses/organisations to gather and share their data – in exchange for support in, and tools for, becoming inclusive and remaining an attractive employer.

2 Future-proofing

The insights show that Swedish-born respondents with a different mother tongue feel least included in the industry. And yet they are the fastest growing heterogeneous group in Sweden. 39% of Swedes 18 years old or younger also have at least one foreign-born parent. This makes future-proofing of the Swedish music industry an even more important issue. How can we achieve an industry that is seen as inclusive by those Swedes who have a different mother tongue? Or is the music world at risk of losing talent and experiencing what other industries are going through to some extent – a brain drain? Talented people who move abroad and work in the music industry there are much more likely to be members of organisations outside Sweden, meaning that the Swedish music industry's organisations risk losing ground.

Our recommendation is that industry organisations collaborate/co-create with local music organisations in the areas they are not currently reaching out to. The aim of this would be to ensure that more people in the music industry get to share in the opportunities that come from being a member of an industry organisation. But also for the organisation to develop a relationship with new target groups.

3 Intersectionality – equality for all

Respondents who identify as non-binary and respondents who identify as female and have a mother tongue other than Swedish feel least included in the Swedish music business. There is a great deal of talk about equal opportunities within the industry, although it still has a long way to go. What is lacking, however, is a debate about and measures to ensure real equality – the kind that takes intersectionality into account. Analyses connected to this report show that women (and non-binary people) remain the least included group in the industry. For the industry to overcome this, we need to look at the full picture: why is it that women in the music industry are less likely than men to also have caring responsibilities? And why are men more able than women to have music as a hobby?

Our recommendation is to highlight the difficulties that women and non-binary people in the industry encounter and to look at measurable solutions – such as specific career programmes both for those who wish to be professionally active in the music business and those who wish to be involved at a hobby level.

3237

No. of respondents

84%

Fully completed the survey

95%

Confidence level

FACT

1.31% of the respondents have Arabic as their mother tongue. This is an underrepresentation compared with a figure of 5.2% for the Swedish population as a whole.




Behind every datapoint are numbers. Behind every number is a voice. Together they tell stories about humanity. And your ability to grow as an organisation and industry.

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