



# Fair Play WA

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## Executive Summary

*Fair Play WA* presents the first comprehensive examination of the gendered experience of women working in and engaging with the Western Australian contemporary music industry and scene from the perspective of musicians, industry practitioners and consumers. It brings together the voices of musicians, industry representatives and consumers across an in-depth examination of incidences of gender discrimination, sexual harassment and sexual assault. Contextualised within historical debates around the representation of women in creative and industry musical settings at local, national and international levels, *Fair Play WA* reports and reflects on the lived experiences of a broad cross section of the WA music community. Building upon the previous work that aims to increase women's prominence in the music industry and provide safe spaces and experiences for musicians and music consumers, *Fair Play WA* seeks to further inform and outline a way forward for the sector.

Significantly, *Fair Play WA* has found that:

- ▶ Female industry practitioners are ten times more likely to experience gender discrimination than their male counterparts.
- ▶ 67% of females believed a female mentor would improve their career development and 65% identified that female role models would improve their career development (only 25% of males identified having a male mentor as an opportunity to improve career development).
- ▶ Women were more than twice as likely as men to agree that flexible caring hours would help to further develop their music careers.
- ▶ While 73% of consumers are 'used to' the male dominance of the live performance space, there is a strong desire (94%) for there to be more women performing live.
- ▶ Female music consumers are almost eight times more likely to experience sexual harassment or violence at live music events than males, and on average, do not feel completely safe at live music events.
- ▶ Venues recognised that they needed to be proactive in having gender parity in their live performance bookings, noting that this has not always been the case for their line ups.
- ▶ Overall the WA music industry is viewed by 67% of consumers as being gender inclusive and according to 78% of consumers is becoming more inclusive. Despite this positive response, strong negative opinions about inclusivity exist, which demonstrates that work is still required in order for the sector to be truly gender inclusive.
- ▶ Live music venues were identified as being the primary space in which gender discrimination and harassment occurred for both industry practitioners and consumers. This was despite venues having a zero-tolerance policy for violence and being proactive in ensuring gender parity in their staffing as well as providing a safe environment for attendees and staff.

Recommendations from this research are centred around increasing and supporting a stronger female presence across the sector, as well as inclusive and safe live music experiences: the development and/or promotion of a database of female and broadly non-male artists and industry practitioners in WA, female focused and engaged mentoring programs, female musician and industry practitioner networking events, purposeful female representation at industry events, female showcasing events and an enacting of gender parity policies for venues and festivals, female music compilations, public awareness campaigns around zero tolerance policies at venues, performance and touring opportunities aimed at supporting primary caregivers, grants and/or subsidies aimed at encouraging greater gender parity in areas where women are currently underrepresented, formation of a Fair Play WA advisory group and the development of an online resource hub to list and connect WA female, trans and non-binary music makers and industry practitioners with initiatives that could benefit their careers.





Ali Flintoff at Girls Rock! WA 2019, photographer: Marnie Richardson

# Introduction

## 1. Introduction

*Fair Play WA* explores women's experience of engaging with and undertaking contemporary music activity in Western Australia. It brings together the perspectives of musicians, industry practitioners and consumers in an in-depth examination of incidences of gender discrimination, sexual harassment and sexual assault. In addition, it provides commentary and analysis on the challenges associated with pursuing careers in music in Western Australia, as well as barriers for consuming music, particularly in relation to perceptions of venue and nightlife safety. In doing so, it provides a way forward for musicians, industry practitioners, and consumers to ensure a safe, supportive sector in which they can create, encourage and consume local music activity. It is contextualised within historical debates around the representation of women in music – in both creative and industry settings – and considers initiatives which have been enacted in

local, national and international contexts in order to support and increase women's prominence in the music industry and promote inclusive and safe experiences for musicians and consumers alike.

This research comes at a time in which there is an increased interest in women's contribution to music: their histories, their lived experiences of pursuing careers, the need for gender parity in business and creative settings and the acknowledgement of the impact of a historically male dominated sector which has resulted in a range of power abuses. To this end, *Fair Play WA* offers a way forward for the Western Australian contemporary music sector to: encourage women in their music careers, support gender parity across a range of contexts, and importantly ensure a safe and inclusive experience for musicians, industry practitioners and consumers alike.



## 1.2 Methodology and Methods

*Fair Play WA* brings together findings from three separate industry/artist, venue and consumer surveys as well as interviews with eleven industry representatives and a questionnaire administered with venue operators. The findings were triangulated and are organised thematically to present a well-rounded discussion on the experiences of women in their pursuit of careers and in engaging with music as a consumer. The surveys, interviews and questionnaires were designed by a researcher with a background in music journalism and a strong understanding of the contemporary music sector in Western Australia, alongside members of the West Australian Music (WAM) team. The two surveys were administered by Culture Counts who undertook initial statistical analysis of the findings. The interviews were undertaken by the researcher who designed the interview questions and initial structure of the study. The in-depth findings, and overall authoring of this report was undertaken by an experienced contemporary music researcher who has a strong background in academic and industry engaged research examining music careers and broadly music sector development in Western Australia. Additional feedback and guidance was also provided by members of the WAM Board, and select music industry practitioners and gender theorists.

The first of the two surveys was conducted with industry practitioners who identified as working across a range of roles in the local music industry. It was online for six weeks between late November 2017 - January 2018 and attracted a total of 303 responses from practitioners whose roles cut across creative and business positions – including Musician/Songwriter, Live Sound/ or Recording Engineer, Manager, Promoter or Booking Agent, - at a label/publishing company - Radio Broadcaster and Music Journalist. Representative of the multifaceted nature of local music industries and scenes, the survey also attracted responses from people who identified as educators, students, administrators, and consumers. Participants were asked a range of questions, including demographics and income levels for the prior financial year. The survey focused on workplace conditions and employment as well as the gendered experience of working

in the West Australian music industry. A likert scale was utilised for measuring attitudinal responses to a set of eighteen custom dimension statements (CDS) which focused on how accommodating participants' employers were to a range of commitments, including those relating directly to their artistic commitments, and other commitments such as study, caring/parenting, and provisions for leave (sick, annual and maternity); plus the impact of gender on career opportunities and development.

Qualitative unstructured interviews were then undertaken to provide depth and nuance to the key themes and findings revealed by the survey. These interviews were with eleven female members of the Western Australian music industry who were chosen based on their prominence in the sector and with the aim to obtain a cross-section of experiences and perspectives. Of these interviewees, six were industry representatives and five were musicians. Industry representatives worked across a range of music industry and ancillary positions including as an Artist Manager, Festival Director, Music Retailer, Journalist, Label Manager, Public Relations Consultant, Radio Announcer, and Sound Engineer. Musicians included those who performed solo and/or in bands, creating original music in a range of genres such as Electronic, Folk, Rock, Punk, Jazz, Metal/Doom, Country, Soul/Rnb and Pop, and included a combination of those who lived in Perth, in regional areas of the state as well as practitioners who identified as having indigenous heritage. These interviews brought together in-depth reflections on the participants' experiences of developing and sustaining their careers in the WA music industry. Interviews included discussions relating to their formal music related training (if relevant), the ways in which they initially engaged in music and music sector work, and broadly the ways in which they have traversed, and were committed to continuing their careers. Included within this were the challenges and barriers experienced by the interviewees, including the ways in which they do/do not maintain a work-life balance (such as stress and mental health challenges/impacts). Reflective of the focus in the survey, issues relating to gender discrimination and sexual harassment, and recommendations to support and facilitate stronger female representation were central across all interviews. All interviews were audio

recorded, with detailed transcripts developed by the interviewer. Instead of providing a verbatim record these transcripts focused on key themes and findings from the interviews, with some quotes noted for use in the analysis included in this report.

An additional survey was administered for consumers. This survey was conducted during WAMFest 2017 in early November of that year and attracted a total of 39 participants. Survey participants were asked demographic information, before being requested to provide details on their consumer habits – including genre preferences and frequency of attendance at live shows. Perceptions and attitudes toward gender parity were then sought, before participants were asked questions relating to their personal experiences of sexual harassment and assault when engaging in live music activity. Barriers to engaging with live music were also examined.

Four venue owners were interviewed with a fifth response received via the Culture Counts online survey focusing on the ways in which they support gender parity in their programming decisions and provide a safe and inclusive environment for their performers, staff and patrons. Within this, dress codes, door policy and security procedures were examined, as was the gender parity of venue and booking staff, and the venues' overall attitudes to supporting and facilitating gender parity and inclusiveness within their establishment.

## 1.3 Research Limitations

While this research contributes to global debates about the role and experience of women in music and provides guidance for the Western Australian music industry to engage, support and encourage women in their music careers and to support safe spaces of music engagement and consumption, there are limitations to the data included here which must be acknowledged. Most notably, there is a lack of nuance to the sample group included in the surveys, for example respondents in the Main Survey (the survey most frequently referenced in *Fair Play WA*) identify as 50% Female, 48% Male and 2% In Another Way, resulting in the report having a strong binary female/male focus. The data also lacks details on participants' ethnicity, sexual orientation, postcode/locative data and does not track whether participants were differently abled.

The researchers recognise and acknowledge that the experiences of those who are sexually, gender and/or racially diverse and those who live in regional and remote areas of the state, and/or are differently abled are not discussed in detail. We understand that those who may identify with one or more of these categories can experience even greater challenges and/or disadvantage than that which we predominantly discuss herein.

## 1.4 The Forgetting of Women in Popular Music Histories

*Fair Play WA* offers a critical evaluation and analysis on women's experiences of pursuing careers in music and engaging as a consumer, and sits within a body of discourse that examines the ways women's contributions to music have historically been overlooked and forgotten with women's experiences of pursuing music careers largely missing from archival work (Strong, 2011). These considerations demonstrate the importance and significance of *Fair Play WA*, while also illuminating how widespread and ingrained is the 'forgetting' of women in music.

In her examination of the ways in which female musicians have been largely forgotten in the enduring history of Seattle's grunge music scene, Strong (2011) puts forward that this forgetting has been the result of a range of cultural and societal factors which relate to the ways in which record keeping takes place (being largely the work of men), as well as women's lack of control perpetuated through the use of language and symbols that maintain power structures. Crucially, however, when relating to how this has occurred in popular culture, she puts forth (2011, p. 401) that,

**women [are] disappearing [from histories] well before their deaths, and in circumstances where, in rock music, their work is as well-catalogued and as easily accessible as men's, suggest that being female is in and of itself enough to make being forgotten more likely.**

The forgetting of women within the popular music cannon can be further attributed to the ways in which female musicians are not taken as seriously as their male counterparts. This includes being sexualised as vocalists (as opposed to being viewed as talented instrumentalists),

having their gender be the central focus in media coverage, and broadly not having their talents and abilities respected in the same way – or to the same degree – as their male counterparts (Strong, 2011; Glitsos, 2017; 2019). As Strong ultimately goes on to explain, the forgetting of women in grunge has been further perpetuated by the segmentation between Grunge and Riot Grrrl movements, which, while both emerging from the same underlying musical movement, are often positioned as somehow being separate. This separation further perpetuates the forgetting of women from the history of grunge, which in turn contributes to the broader masculine focused dialogue around contemporary music activity and associated memories. Acknowledging and recognising the lack of representation of women in contemporary music histories and dialogues can be further illuminated by the lived experiences of women pursuing music as a career or hobby.

Glitsos (2017; 2019) for example, has examined the personal experiences of female musicians in Perth, Western Australia in the early Rock'n'Roll music scene between the 1950s and 1970s, and their experiences engaging with the local Metal scene in a present-day context. Glitsos' findings, similar to the *Fair Play WA* findings, are that women have not been taken as seriously as their male counterparts in their music-making endeavours. This ranges from having to prove one's musical abilities and skills on stage, to not being expected to be very knowledgeable about musical equipment (2017, p. 11).

Negative perceptions about women's musical abilities, skills and knowledge are further fuelled by the lack of recognition of their contributions to music. This lack of recognition is, in turn, influenced by a range of cultural and societal attitudes toward women, their creative and cultural influence, and contributions to life outside the home. Where Strong's work (2011) has focused on the Grunge and associated Riot Grrrl scene, examining this in relation to the experiences of women in Perth, particularly in the 1950s – 1970s, reveals tensions specific to living in a geographically isolated and largely suburban locale as well as a place heavily steeped in colonialism, a frontier mythology and

deep misogyny. These tensions are reinforced by the Oz Rock tradition of the masculine ideology of 'mateship', as well as broader attitudes toward what Glitsos (2017) calls a "prescribed model of womanhood" (p. 204). In a post-war context, this "model" saw women encouraged to migrate to Western Australia for the express purpose of marrying men. It also resulted in their public deviancy being heavily regulated in order to ensure they remained on the "right" side of the Madonna/whore complex (cf Straw, 2013). These factors reinforced women's perceived role in the home, their expected desire to become mothers (as well as be particular kinds of mothers), and a perceived lack of their contributions to society. These histories underlay ongoing attitudes that reinforce a lack of recognition for women's contribution to music and have influenced performers and patrons, and in some cases have been internalised by women in how they interpret their lived experiences of pursuing a career in music.

Despite strong contributions to music and associated culture through a combination of female vocalists becoming prominent in the local rock'n'roll scene, considerable coverage of female musicians on local Perth television, and an overall increase in female instrumentalists between the 1950s and early 1970s, women's contributions to music history have still largely gone unrecognised (Glitsos, 2017). While this in part can be attributed to the ways in which women's careers were stifled due to family ties and commitments, preventing them relocating in order to continue pursuing their career (which then ended suddenly), the masculine dominance of the industry, as well as the active exclusion of women from scene activities (such as post-show socialising), serve to reinforce a masculine, and therefore, male dominant discourse. This discourse further strengthened perceptions about the role of women in music, whereby women were reduced to being viewed as hypersexualised performers and/or hypersexualised consumers (i.e. 'groupies') (Glitsos, 2017). Such perceptions persist today, and as revealed in the findings from *Fair Play WA*, continue to influence women's experiences of pursuing their careers and/or consuming music.

## 1.5 Gender Parity, Equality and Sexual Harassment in Music

In recent years there has been an increased interest in ensuring an equal platform for women in music. This has included the questioning of the lack of gender parity across a range of settings such as festival line-ups, listener voted radio polls, board representation/executive management roles, radio airplay and music awards, as well as examining the impacts of the male dominance with positions of power across the sector. Taken collectively, dialogues from both academia and industry reveal the following:

- ▶ Major record labels are run predominantly by men (Ingham, 2019)
- ▶ Men undertake the majority of music production, songwriting, and performing (Smith, Choueiti and Pieper, 2019; APRA, n.d.)
- ▶ Men hold over two thirds of senior and strategic roles in key Australian music organisations and win the majority of national music awards in Australia (Cooper, Coles and Hanna-Osborne, 2017)
- ▶ Male performers are programmed in the majority of festival slots (Davies, 2018)
- ▶ Male musicians receive the majority of radio airplay across Australian radio outlets and consistently chart more frequently in listener voted polls such as triple j's Hottest 100 (Moran, 2019; Esposito, 2016)

The male dominance revealed in this snapshot highlights challenges women experience in being able to develop, sustain and progress their music careers. While there have been some positive changes in recent years (cf Davies, 2018), much work remains. When women's career progression is limited and/or they do not continue to pursue music careers at the same rate as their male counterparts, their capacity to have their contributions recognised is also diminished. To this end, the 'forgetting' of women in popular music histories as discussed above will continue to occur until such time that gender parity is achieved

and/or broader attitudes towards women in the public sphere also change. This male dominance is also credited with perpetuating gendered abuses of power. These power abuses range from the financial and artistic control of female artists (for example, see Taylor Swift vs Scooter Braun, cf Kaplan, 2019), to instances where women have been sexually harassed, abused and assaulted. The trajectory of such experiences ranges from the extreme (such as in the case of R Kelly, cf Savage, 2019), to more insidious cases (such as the allegations against Ryan Adams, cf Coscarelli and Ryzik, 2019), and within Western Australia, the allegations against former promoter and radio announcer Dave Cutbush (Pari, 2017) and a quickly reversed requirement for female bar staff to dress a particular way (cf Finnigan, 2019). In addition, this recognition has supported, and been supported by, research undertaken on the rates of occurrence of sexual harassment and assault at Australian music festivals (Nazaroff, 2019).

Recognising the continued challenges women face in being able to develop their careers and engage safely in music activity, a range of programs and initiatives have been enacted and/or put forward in recent years within Australia and around the world in order to reduce and prevent instances of sexual harassment and assault in the music industry and to support women to pursue their music careers. These include the funding of state based sexual assault prevention programs (Stockwell, 2017), the establishment of global databases for women in music (Jones, 2018), and the global proliferation of the Girls Rock! Camps (GRCF, n.d). Initiatives such as these ensure that women are provided with guidance, support and safety as they navigate their careers. Similar initiatives and approaches are recommended in this report based on the participants' perspectives and the analysis undertaken of their experiences and the recognition of best practices. We now turn our attention to an analysis of the research findings before presenting our recommendations in greater detail.





# Thematic Analysis

## 2. Introduction

Drawing from a combination of the industry and consumer surveys as well as the qualitative research interviews and venue questionnaires, this chapter presents the thematically grouped findings from the *Fair Play WA* fieldwork. It first provides an overview of the underlying characteristics of the industry members' careers, with a specific focus on support offered by employers, their broader peer and familial networks, their career commitment and career challenges. It then delves into findings relating to gender discrimination and equality before leading into a discussion regarding rates of sexual harassment and the ways in which select venues work to address and prevent such instances. Taken collectively, the findings presented in this chapter reveal that while industry members and musicians are positive about, and committed to continuing their careers, work remains to be done in order to overcome issues of gender discrimination, instances of sexual harassment, increase overall safety at live music events and keep women in music beyond school and working in the industry beyond the early stages of their careers. The findings discussed here, as well as the broader data sets, are the basis of *Fair Play WA*'s recommendations.

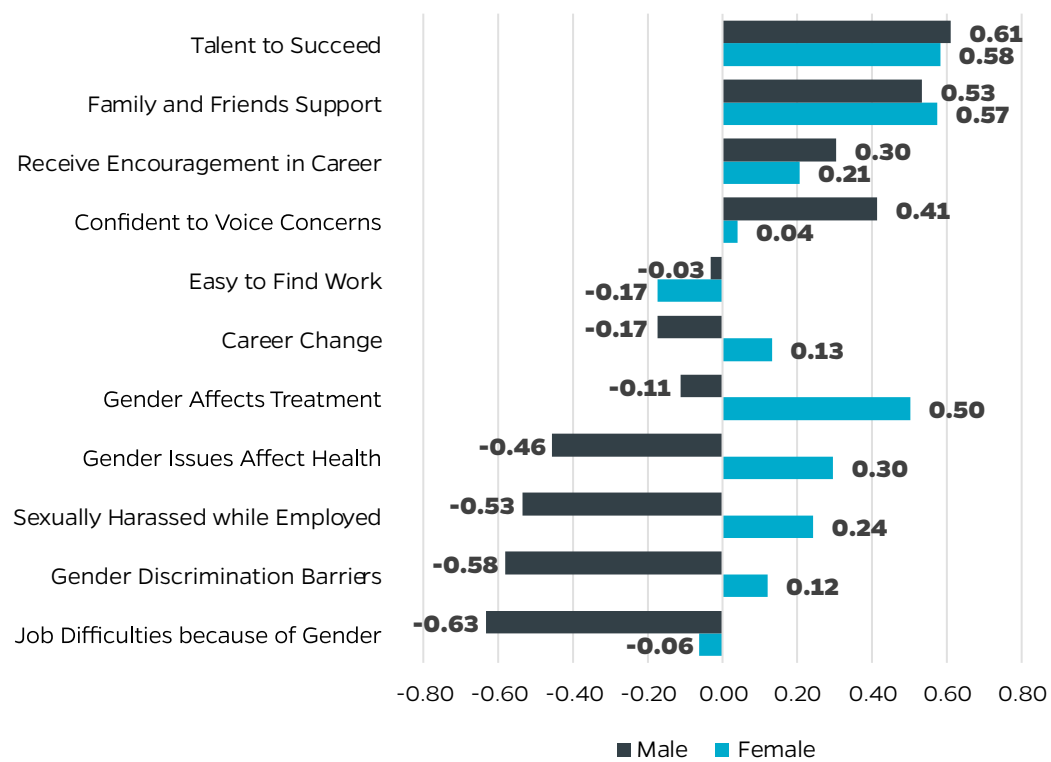
### 2.1 Participants' Underlying Career Characteristics: Employer Support, Career Support Networks, Career Commitment, Career Challenges and Career Needs

The industry members interviewed and surveyed were generally positive about their music careers, despite 72% of survey respondents (female/male/other) earning under \$20,000 annually from music. The survey revealed that overall 86% of female musician respondents believed they had the talent required to succeed, with 58% strongly agreeing with this sentiment. Only 6% disagreed with the statement that they had the talent to succeed. In turn, participants were broadly supported in their music careers through a combination of understanding and accommodating workplaces (the majority of which were non-music related 'day jobs'), as well as supportive friends and family.

Workplace support was examined in relation to a range of leave and flexible working arrangements, such as that required for artistic commitments, study, annual leave, carers leave and maternity leave. On average respondents agreed that their workplace was accommodating toward their commitments. The survey revealed that artistic commitments were the most accommodated, with 74% in agreement, and 39% strongly agreeing. Study commitments were seen as supported by the workplaces of 69% of respondents (with a 12% rate of disagreement). Overall, agreement for maternity leave was the lowest (at 52%) of the sample, with annual leave receiving the strongest level of disagreement. Furthermore, 34% of the sample disagreed that their workplaces were accommodating to annual leave, with 25% in strong disagreement. Examining career support more broadly, in relation to support and encouragement of family and friends, the survey revealed that while 84% agreed that family and friends constituted their support network, only 66% agreed that they received encouragement from this particular support network. Overall, similar response rates were gleaned across the genders in relation to workplace leave and flexible working arrangements. Male respondents were, however, in a slightly higher percentage of agreement than female respondents that they were encouraged in their careers (0.30 vs 0.21). In terms of confidence to voice their concerns, 62% of overall participants agreed that they were confident to voice their concerns, while 28% of participants disagreed with this statement. More male respondents agreed on average that they felt confident voicing their concerns to employers, while female respondents were essentially neutral in their response to this statement (0.41 vs 0.04). While the industry participants were generally positive about their music careers, from the perspective of their talents, as well as the support and encouragement they received from their workplaces and networks of family and friends, they were not immune from the challenges associated with developing, sustaining and navigating their careers in the music industry.



**Average Agreeance Scores for Custom Dimension Statements by Gender**



Culture Counts 2018, Main Artists/Industry Survey; n=198 (Varies per dimension)

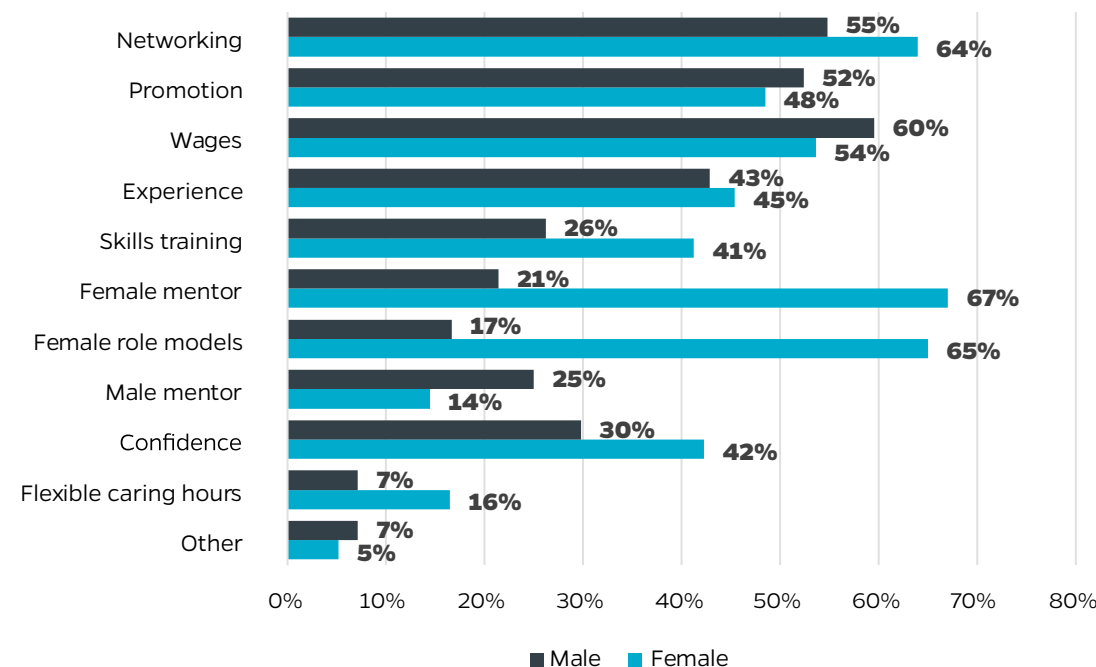
Participants were asked to identify the main challenges they experienced in their music careers in relation to a range of financial and employment factors as well as those relating to workplace conditions and experiences. In addition, participants were asked about their own levels of confidence and instances of personal risk, as well as opportunities for further educational attainment. Financial pressure was identified as the main challenge for the participants working in the music industry, with 16% identifying this as a challenge for them. In addition, limited career development, a shortage of job opportunities, and poor job security were also identified as significant challenges to career development and sustentation.

Quizzed about the strategies they employed to develop their careers, participants were asked about whether they engaged in a range of formal and informal networking, formal and informal mentoring arrangements, attending industry events through industry organisations and undertaking volunteer work. The most common

strategy employed for career development was engaging in informal networking events (22%), with attendance at industry events and organisation memberships also proving useful to 15% and 13% of the sample respectively. Male respondents on average found it easier to find work in the music industry than females.

Across both genders, respondents believed that networking, promotion and wage increases would be of most assistance to develop their careers, and reduce challenges associated with working in the industry, particularly in relation to their engagement with the live music sector. In addition, 67% of females believed a female mentor would improve their career development and 65% identified that female role models would improve their career development. Only 25% of males identified having a male mentor as an opportunity to improve career development. Female respondents notably wanted skills training, an increase in confidence, female mentorship/role models and flexible caring hours.

**Please indicate if you believe more opportunities for, or an increase in, the following would help your career?**



Culture Counts 2018, Main Artists/Industry Survey; base n = 303; effective sample size = 184 (61%). Note respondents could choose multiple options.

Reflective of this desire to have female mentors, numerous interviewees reflected on how female mentors would have assisted in the development of their music careers, particularly in their early experiences of engaging with the industry. As one interviewee, a radio announcer, reflected a lack of a female mentor impacted how her music career developed,

**because I haven't had a lot of female mentorship, that has held me back. As a 31 year old, sometimes I think if I'd been more sure of myself, or had more guidance, or had more examples of women in these roles – maybe I could have done this five years ago. I think it took me a long time to get the [confidence] to do what I've done. I'm also seeing a lot more women coming out and talking about their experience. I used to be not comfortable talking about my experience as female because I thought it was a bit whingey. But now I feel like it's okay to talk about it.**

Two other interviewees reflected on the importance of female mentors, particularly in schools, as one, a guitar technician/sales person explained:

**Getting some of these talented ladies from WA in schools taking up music classes, with a focus on contemporary music. Having a good music teacher is key; but having a ladies roadshow would be great. Like Girls Rock. Pre-entry to industry. If they grow up with parity there, the guys will not think about the disparity.**

In recent years work has been undertaken to support a stronger engagement of women in the WA music industry. As previously discussed in the Introduction, this has included the establishment and expansion of a range of programs and events that specifically support, encourage and celebrate women in music. While these are important and significant developments, it is also important to ensure that these and other initiatives do not result in a 'quota for quota's sake' perception, where women are invited to engage and represent at particular events purely for the sake of trying to demonstrate diversity in voices, experiences and opinions. As one interviewee, a radio announcer, reflected:

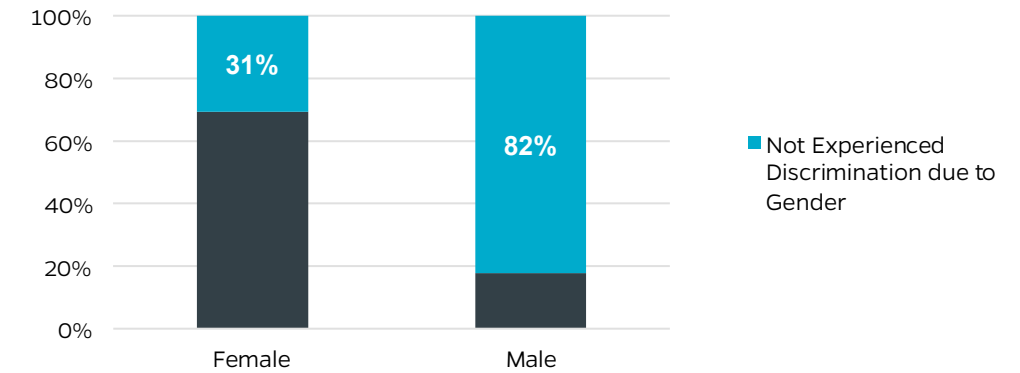
There have been situations that have pissed me off [for example, for one event] someone asked me last minute to [be the Master of Ceremonies] and I said no because I wouldn't be very good. I just wanted some more notice, because it was a busy time. And [my boss received] a call saying their 'attempts at affirmative action didn't work, did you want to MC?'. I was so angry, because I knew I was just being asked because I was a woman. I could think of plenty of great women who could MC and I don't think enough thought was given. It made me feel that imposter thing again; these old guys run the system and they've given me this chance that I've given up.

Supporting and encouraging more women in music, working to overcome instances of gender discrimination, and broadly encouraging an equitable and safe experience across the industry, as practitioners and consumers, requires a nuanced approach, clear dialogues around motivations, and a long term plan that utilises female role models to normalise women in positions of power in music, while at the same time experiences of discrimination and harassment are eliminated.

## 2.2 Gender Discrimination, Equality and Sexual Harassment

I rienced gender discrimination. Analysis of average agreeance scores strongly indicated females were significantly more likely to have faced gender discrimination in the WA music industry than males. A Fisher's Exact Test estimated an odds ratio of around 10, implying females were 10 times more likely to have faced gender discrimination than males.

### Have you experienced discrimination or disadvantage in the WA music industry because of your gender?



Culture Counts 2018, Main Artists/Industry Survey; Total sample: base n = 303; effective sample size = 96 (32%)

Specifics of the experiences of gender discrimination against women in the music industry included: not being taken as seriously as their male counterparts (comments such as “you’re good for a girl” or having one’s technical abilities questioned were common), not being provided with similarly high-profile performance slots which are provided to their male counterparts (and instead being programmed as an opener), being under paid and/or under-valued as a performer, and broadly not receiving the same recognition as their male peers. This was broadly experienced by survey respondents and interviewees alike, and in one case, an Indigenous musician living in a regional area of the state found that she was offered far less prominent performance opportunities than her male counterparts in her local music community:

**A separate set of barriers [exist for me] as an indigenous female artist. A lot of men still like to control that. I haven't been asked to play in Broome for many years, but I still get asked to play in Perth.**

To reiterate, as mentioned in the Research Limitations section we are unable to delve fully into an intersectional career experience of the additional barriers experienced by musicians who are racially, ethnically, gender and/or sexually diverse, and/or of different abilities. For this interviewee, her opportunities to perform are further limited by her indigeneity, and programmers and audiences perceptions about which indigenous performers are allowed to take up space. As she explained:

**The letdowns will never override the good that's happened in my career. The generation now didn't need to work as hard as us. It's always been male dominated; aboriginal culture has always been male-dominated. But that is starting to change a bit now; and the males need to encourage their women to be involved.**

It was also not uncommon for women to feel or to be expressly excluded from areas and facets of activity considered as ‘boys clubs’. One participant for example, who had been performing at an event “was denied entry backstage as it was boys only”, while another reflected on how certain sectors of the industry can become exclusionary to women due to the dominance of men, stating that “producing is a very male dominated ‘club’ which can be challenging for women in the industry.” In addition, several participants shared experiences of being sexualised as a musician and/or being judged for their looks, while eleven women shared explicit stories of being sexually harassed, and/or assaulted while working in the music industry. These experiences included: sexist remarks and verbal abuse, being assaulted at performances, having jobs offers act as a pretext for sexual advances, and in one case, a respondent had a male promoter expose himself to her while in a backstage area. Reflective of the insidious nature of gender discrimination and sexual harassment, one participant reflected:



MissGenius at WAMFest 2019, photographer: Adrian Thompson



**[There are] too many instances to describe. [I've] been offered jobs that turned out to be pretexts for being hit on. [I've] been initially passed over for jobs because I was seen as less physically capable due to my gender but then hired to fill in and doing the job anyway. [I've] been working gigs and being asked for pashes from colleagues because that was seen as OK.**

Another participant reflected that attitudes toward particular roles in the industry perpetuated sexist attitudes and inappropriate behaviour:

**As door staff you're facing, head-on, to a lot of punters that don't understand boundaries or what's appropriate, and it's fairly hard to be taken seriously when 99% of people refer to your job title as either "door girl" or "door bitch". There's a constant treading the line between being a "bitch" or being a sweet-as-pie "girl" [and] that is exhausting. I've also had issues where those above in the chain of command haven't taken threatening or aggressive patrons seriously, then I have to deal with them not only at that venue where they've been allowed to continue to attend, but at other venues I've had to work at also.**

One high-profile WA female musician mentioned that despite her success she has often been the target of discrimination:

**Still, to this day, I'd rock up to a show with my guitar and my amp and the sound person will come up and ask me if I know how to set it all up. Even just not even being acknowledged. Or just rocking up to a gig that my boyfriend is playing, because he's a musician as well, at a show where we're both playing the line-up and being asked if I'm holding his gear for him - when I'm headlining.**

Echoing similar comments about being undermined professionally one of the interviewees, an award-winning female electronic producer, commented:

**[One of the main barriers], as a writer and producer, is when people doubt how much you know. Drumming and production - it happens all the time here. [It's] very male dominated. It's really common for people to see a female drummer or producer and undervalue them. You get dismissed really quickly. And you have to**

**work so much harder just to be at the same level. People consistently question the work. Getting put down or assuming you don't know what you're doing right away without giving you a chance. As a female in this industry, you have to work so much harder just to be respected on a normal level. There's all these preconceived ideas that you have to battle against.**

One regionally-based female artist highlighted the risks faced by female musicians leaving venues after performing and of playing solo gigs at regional music venues, recalling one particular incident:

**There had been a brawl outside [during my gig], and I wasn't able to leave this venue for 2 hours anyway. Before that happened at the end of my show, a guy was trying to pick me up - to which I said I was flattered but I was a happily married woman. His mate said 'don't think I don't know what you're doing up here touring on your own, away from your husband - we all know that you want it'. So after I was able to leave the venue, that guy and his mate and another mate were actually down the road waiting for me. They tried to block my way to get out and I finished up locking the car doors and kept driving. I didn't want to kill him, but I figured I was better clipping him with my car than the scenario where I'm left with three guys in the dark on my own. He threw something at my car and punching it, but I got out of there safely.**

One participant shared a particularly detailed account of how gender discrimination resulted in them leaving the industry:

**In the 90s I was often the "token female" on the bill and as a DJ not a performer- I also experienced fellow music industry member patronising me, ridiculing me if I challenged their sexual comments harassment and pigeon holing me into marginalised areas- as cute indie pop regardless if I had knowledge of wider music genres. I often was excluded from playing events or participating in them even if I had been championing the act prior to them becoming more known- I once pestered a promoter to bring an electronic artist over to Perth after flogging their music only to find any DJ support and interviews were to be given to males as I was known as an indie cutesy persona. Shortly after this I decided to wind down my music journalism/DJ ventures and move into education.**

While the experiences of gender discrimination and sexual harassment were predominantly experienced by women (as one male respondent noted "I'm a male, I don't get discriminated against. I'm lucky"), it is important to note that sexual harassment can, and does happen, to men. For example, one male participant shared a detailed account of being sexually harassed by a female record label executive:

**I had a female A&R rep from a major record label fly out to Perth to check out my band and hang and get to know us. After a show she started making very strong advances, chasing me about and touching me up under the table we were all sitting at. She said that she thought we had a connection and I pointed out that I'm generally friendly and professional and as this was a business trip, the point was to bond over our shared love of music and plan to make some cool records and build the band together. It was flattering but very frustrating and I can only guess as to why no deal was ever presented to us after her being so incredible enthusiastic and positive about the band.**

As a result of this and other experiences of this participant, he believed that "females are treated with far more consideration and respect [than men]" in the music industry. In several other cases, male participants expressed that attempts to correct the gender imbalance in the music industry amounted to discrimination and sexism against men. As one participant put forth:

**Radio shows and courses that only promote female artists are sexist and would not be allowed to exist if they were male only. Music and art should have nothing to do with gender.**

While another reflected:

**This is a different perspective, but scholarships and programs that are for women only are discriminating against men. Women in youth programs are held up to the limelight and given a few more opportunities than men. I'm not trying to be petty, I am completely aware men have dominated the workplace for ages, but these programs are going to throw the balance the other way and men are being discriminated against and left out.**

Several male respondents recalled instances where they or a male peer were turned down for or removed from a line up to ensure gender balance in the line-up or in a band. Perspectives such as these, while in the minority in this data, reveal that work remains to be done in shifting perceptions around why gender parity matters and reaching a shared understanding that gender parity is a work in progress, and when it occurs it will benefit not only women but the industry as a whole.

Interviewees' experiences of gender discrimination similarly ranged from perceptions about an inability to carry out their job, their careers, and the perceptions about the roles which they should be holding in the industry. For example, as a high-profile music manager reflected:

**When the boys were really young and I was their tour manager and on the road with them and everyone used to ask if I was their mum. If that was a guy, that wouldn't have happened. That was an interesting thing for me. Why does no one think I could be their manager?**

This manager also reflected on an experience during a 'bidding war' for the band's publishing rights. With three companies interested, they met with each to determine which one they would sign with and recounted an instance in which a label head commented on her physical appearance:

**'What are you? Their back-up singer?' Which was unbelievable and we didn't sign with them. That wouldn't have been said to a man.**

The perceptions about the roles women are 'expected' to play in the music industry revealed in the survey data were similarly revealed in the interviews and range from: being expected to dress in a particular manner to only participate in particular industry functions. Broadly the data shows a perception that women are not seen as holders of positions of power and authority. As a Festival Director reflected:

**So often I'll be somewhere in the music world and I've met people - men - and then I'll say who I am and they will go 'oh!' and then they treat me differently. I've had a couple of artists come to the festival and treat me like I must be the cleaner and then I'll introduce myself and they will apologise.**

**I find it really insulting because it doesn't matter who you are, you should treat people with respect.**

Similarly, as the live Sound Engineer related, she also deals with such misconceptions:

**[Some people will say] 'Oh are you the event manager/door girl/bar staff?'. I don't get a negative response when I say I'm a sound engineer – it's just they assume I'm not. Sometimes you have a few bands/acts telling you what to do – by the end of it, they go 'oh really like what you did'. I just show them that I'm good and their attitude is their problem.**

Importantly, not all interviewees inherently viewed their experiences of working in the music industry through a lens of gender inequality or discrimination. As one, a journalist, explained, she only began doing so, as “gender is a topic right now and it's out there enough that people are considering it, and it's opening more opportunities that weren't available before. I never considered it before.” These perceptions can be credited to male dominance of the music industry, as outlined in the Introduction to this report as well as a normalisation of gender discrimination and inequality. At the same time, it can also be a result of these interviewees having otherwise very positive experiences in the music industry, where they have not overtly found that their gender has hindered their careers in any way.

That said, initiatives which support and encourage women in music, as well as those which celebrate their accomplishments, not only bring awareness to the gender divide that exists in the industry, but also work to overcome perceptions about the role of women in music. As discussed in the Introduction, it has historically not been uncommon for female contemporary music performers in Western Australia to be underestimated in their abilities (cf Glitsos 2017, 2019). Several interviewees, for example, shared experiences in which they were underestimated in their abilities, career goals, or the roles they held, as a result of their gender. For example, as one, a radio announcer, reported:

**Early on, and occasionally now with people that don't know me, men particularly make assumptions about me and they do it to other**

**women as well – about my abilities and my interests. Undervaluing my skills a bit. I remember starting at [the station] and immediately getting stereotyped as someone who wanted to just be a producer or do news reading, not someone who wanted to produce a music show or be in a band.**

Reflecting a similar misperception about their capabilities, a guitar technician/sales person reflects:

**There seems to be this shock when customers find out I'm in the guitar department. Getting over that barrier to convince customers [that] it's okay and I have the knowledge – to get them to trust and have confidence in them. And dealing with the sexist remarks every day. When I tell people the stories, people don't believe me. I do stand my ground and retort a bit when I need to – and get cheeky, and sometimes they get taken aback. Some even apologise for their behaviour.**

Despite these challenges, this interviewee also views her gender to be of a benefit in that she is viewed as approachable. As she explains:

**Sometimes, people are refreshed to see a woman in a role like this and gravitate towards you or the mums and teenage girls affiliate with you. Music stores, especially guitar shops, talk down to you. People feel more comfortable talking to me sometimes.**

Reflecting a similar benefit that her gender has played in her career, a live sound technician recalled:

**I've been super lucky. Maybe even my gender has benefitted me – they are willing to give me a go. I've always been offered help and nobody has treated me any differently, especially at [my first employer].**

The consumer survey revealed a strong demand, of 94%, to see more females performing live. This is despite a 73% of consumers responding that they are 'used to' seeing all-male line ups, and a 60% agreeance that at most performances they attend there are no female performers. Furthermore, 65% of respondents state that gender had no impact on whether or not they attended a show. These nuances remain even

in cases where particular genres of music are perceived to be gender inclusive. For example, as one interviewee, a TAFE student who performed in a pop-punk band reflected:

**One of the main issues I have, especially coming from punk, is that – particularly with consumers – they are used to this female-fronted punk and rock bands. I feel like that's easier to market to consumers. Playing guitar or bass, the obstacles are in female stereotypes. I want to just be a pop-punk band; why can't I be on the same level as bands with just guys in them?**

Broadly, however, 67% of consumers agreed that the WA live music community is gender inclusive, and that live music is becoming more accessible for women (78%). It should be noted however, that 27% of respondents disagreed that the WA live music community was inclusive of all genders, with 12% strongly disagreeing with the statement. This finding, and particularly when coupled with the finding that 38% of respondents stated that they felt intimidated at live music events reveals that work remains in order to both increase gender inclusivity in the live music community and to support a safer environment for consumers, performers and industry members alike. This is particularly important given the experiences of industry practitioners discussed earlier in relation to the rates of gender discrimination and sexual harassment revealed in the survey data.

In addition, examining discrimination in relation to the spaces in which it occurs, 28% of the industry respondents who reported experiencing gender discrimination noted that this had occurred in a live music venue. Gender discrimination after a performance was 4% more frequent than gender discrimination before a performance. In addition, workplaces were also frequently identified as being a location in which gender discrimination had been experienced. When examining issues and perspectives relating to gender discrimination, equality and sexual harassment from the perspective of consumers, their experiences are more closely focused on the live music experience and their engagement with the live music space. Examining perceptions of safety and incidences of sexual harassment reveals a gendered variance in responses to these questions, with female identifying consumers revealing

stronger responses across these questions.

Overall, males generally felt safer than females, had fewer overall concerns, and did not feel that safety was as high a priority for them when engaging in live music activity. For example, female consumers reported at a rate of 57% that they had experienced some form of sexual harassment on a night out, in comparison to 25% of the male participants. Half of the male consumers suggested they had never experienced sexual harassment or violence, while only 29% of females in the sample reported the same. From the perspective of the industry survey, female industry practitioners on average agreed that they had faced sexual harassment when engaging with the live music sector. While these findings draw on a relatively small sample set (n = 44), a Fishers Exact Test supports that while the sample is small the gendered differences in experience are highly significant in relation to sexual harassment. With an odds ratio of 7.74, the survey data implies that females were almost eight times more likely to have experienced sexual harassment or violence at live music events in WA than males. These results also strongly speak to established and ongoing dialogues around sexual harassment and assault within and beyond the music and broader entertainment industries, particularly the Me Too movement which has gained considerable mainstream recognition and coverage in recent years, and that which was touched on the Literature Review (Glitsos, 2019; *Me Too*, 2018).

While both male and female consumer respondents agreed that they would always report witnessed sexual harassment, female respondents agreed on average more strongly with this statement. At the same time, however, females on average gave a neutral response to the statement that they would always report their own experience of sexual harassment to venue staff while males on average agreed with the statement. Reflecting on a particularly distressing experience for example, one interviewee, a university student who also performs in cover bands reflects:

**I feel like I can't remember being harassed myself recently... [But] I was doing a gig in Geraldton last year in a cover band. There were some [men]. They verbally harassed me as I was going into the venue. I played a gig and couple of hours**



later, those same men were physically harassing a girl. This girl kissed one of the guys, but then two of them were handling her while I was on stage – and one of them put his hand up her dress and grabbed her. She was drunk but obviously distressed. I went and reported to the manager and the bouncer to tell them to get them out. They threw them out straight away. I had to act on that – the venue didn't take notice 'til I said something.

Furthermore, males strongly disagreed that sexual harassment was a part of a normal night out (-0.78 average score), with females only weakly disagreeing (at -0.11), resulting in a 67% differential between responses. Females also indicated that they felt they were a target of harassment due to their gender, whereas males did not. These gendered differences – in both experience and attitudes – also speak more broadly to societal attitudes about the treatment of women, about the expected behaviour of men, and are also reflected in the experiences of the interviewees. For example, returning to the experiences of the guitar technician/sales person, who also performs live, she reflects:

**There's mild sexual harassment/undercurrent of misogyny that even some of the boys at my work are aware of. It's just ingrained. From being a performer, there's been times when men have groped me on-stage or stared me down to intimidate me or got up in my face and made comments. I often think 'what do I do?', and I choose to not let it get to me.**

Sharing a similar experience, one journalist/manager recalls:

**There was only one particularly bad incident with a local promoter and we had a band on a line-up and we were in the green room and there was a guy who was part of their team – staff member – and we got into an argument. Maybe I said something that he took offence to, but he ended up exposing himself in a room full of people. It was very much a power trip move. That was horrible. I was so furious. I addressed it with the business owners, but he was a good mate of theirs and there was never really a resolution. That was to do with me being a female – I know that.**

One interviewee, who has worked across a range of music education and access settings, while also performing music herself, provides a particularly nuanced account of experiencing sexual harassment and the ways in which she has previously dealt with these experiences. Her response is provided here in detail:

**[I've] definitely had some verbal harassment; comments on my appearance. I've only had one experience of physical harassment – getting groped at a show. I was so naive that I didn't really know it was happening. I thought it must have been a mistake; it wasn't until a few minutes later that I realised what happened and that it was deliberate. I've always just internalised it. I get cross; it doesn't make me upset. I get angry because I want people to listen to my songs, not comment about how I look. I've never articulated it to people. Now I think maybe I've reached an age where I feel more confidence that I could confront people about their behaviour.**

This interviewee's experience speaks to the multifaceted nature of sexual harassment experiences and the ways in which women are expected to deal with these experiences. Reflective of the survey findings, female consumers on average expect that sexual harassment is a normal part of a night out. Her desire to be taken seriously as a musician and not judged based on her looks, and more broadly, not for being female, speak strongly to issues around gender discrimination, and the differences of experiences between male and female participants across the industry and consumer surveys as well as that of other interviews.

While *Fair Play WA* has found a particularly strong dialogue around gender discrimination and sexual harassment, it is important to note that not all participants had such experiences. For example, as one interviewee, a live sound technician explains: "I haven't had any issues in this realm. I'm pretty open sexually, I can take a joke and give it back", while another, a festival promoter, explained that while they had one instance involving another promoter they were working with to book an event, this person ultimately apologised for their behaviour. While these are certainly positive perspectives, and demonstrative of the changes which are slowly

occurring in relation to what is deemed acceptable behaviour toward women, it is still concerning that females need to hold specific attitudes toward being able to navigate their careers, and that instances of harassment are deemed appropriate, or acceptable behaviour, in any instance, or for any amount of time. This remains concerning given how significant the gendered differences are in the consumer survey data, the number of instances shared by the interviewees, as well as the perceptions relating to the ways in which venue staff listen to concerns around safety at events.

For example, males on average slightly disagreed that the security staff didn't listen to concerns. In comparison, females on average slightly agreed with the statement. Furthermore, males on average did not agree that they would leave an event if staff ignored their concerns, however, females moderately agreed that they would leave the event. Males on average also slightly disagreed that the security staff didn't listen to concerns. In comparison, females on average slightly agreed with the statement. Females were neutral however, with regards to whether or not venue staff acted on concerns. Males disagreed here more strongly than females, comparing -0.15 to a -0.02 from females respectively. In addition, males were shown to have an agreeance score of 0.32 with the statement that they felt completely safe at live events. Contrasting this, females on average disagreed with the statement (- 0.12) demonstrating that on average female respondents do not feel completely safe at live music events.

This focus on the live music space, and in turn, the data revealing that it is at live music performances where consumers have experienced sexual harassment can be explained through the strong level of engagement between musicians, industry members and audiences alike, at live music events. The live music space is also an environment in which attendees are interacting – either actively or passively – with other music consumers, and at times, in large numbers. This is not to say that this inherently results in a dangerous scenario, however, the number of factors which are outside of the control of the attendees, can account for an unsafe experience, either real or perceived. With the live music sector identified as a space in which gender discrimination and sexual harassment have occurred, it is important to examine the approaches of venues in providing a safe and inclusive environment.

Three venues were surveyed in relation to their safety policies and approaches as well as their gender parity and inclusiveness. Safety was examined in relation to factors such as door and security policies, as well as the ways in which staff address and manage incidences of violence or harassment. Gender parity and inclusiveness was examined in relation to both staffing and performance booking practices. The three venues all prioritised safety and inclusion, while also acknowledging that there was room to improve on gender parity in performance line ups.





Safety provisions included: having a zero-tolerance policy for instances of violence and harassment; having established policies in place to deal with instances of violence and harassment; limiting the number of males (and the size of groups) entering venues at particular times; installing ID scanners; and considering the placement of security staff while women perform. Gender parity was achieved from a staffing perspective for all venues, however, work remains in order to bring this up to par for performances. Despite the positive work these venues have undertaken in ensuring a safe and inclusive environment for staff and patrons, (none of the venues reported incidences of violence in the 12 months prior to completing the questionnaire) it is worth noting the perspectives of consumers, particularly in relation to their perceptions of how complaints and concerns are dealt with.

A clear disconnect is evidenced between the gender discrimination and sexual harassment data yielded in the industry and consumer surveys, revealed in the interviews, and that which is drawn from the venue questionnaires. This disconnect, which relates to survey and interview participants experiencing gender discrimination and/or sexual harassment but the venues not reporting this, can be explained in three ways. First a reticence of consumers – particularly females – to report these incidences, second, that these may not have been the same venues in which these incidences took place, and third, that the venues may not have been aware of this occurring. Returning to one of the interviewee’s experiences discussed earlier for example, she had witnessed an instance of sexual harassment and violence which the venue did not know was occurring until she made them aware.

Overall, this disconnect represents a strong need for work to be undertaken around the communication of zero tolerance policies at venues, to shift the attitudes and behaviours of males, and for those who have experienced discrimination and/or harassment to feel safe in being able to voice their concerns and report their experiences.

## 2.3 Conclusion

In conclusion, this chapter has presented thematic findings drawn from the industry and consumer surveys, as well as interviews undertaken with select industry members, and the questionnaires administered to venues. These findings relate to participants’ underlying career characteristics such as employer support, career support networks, career commitment, and career challenges; and in relation to gender discrimination, equality and sexual harassment.

As discussed, while industry practitioners hold positive views toward their careers, challenges are experienced in relation to financial pressure, limited career development, a shortage of job opportunities, and poor job security. From a gendered perspective, it was also found that females had more difficulty finding work than males. This persists despite a strong desire – of 94% – for consumers to see more females performing live.

Examining the gendered experiences of engaging with the WA music industry reveals that female industry members are 10 times more likely to experience gender discrimination than their male counterparts, while female consumers are almost eight times more likely to experience sexual harassment or violence when engaging with live music than their male counterparts. In addition, females on average do not feel completely safe when attending live music performances. This is despite venues having a zero-tolerance violence policy and undertaking proactive steps in order to support an inclusive and safe environment for their patrons. Select venues that engaged in this research also recognise the importance of having gender parity in their staffing and acknowledge that they have not achieved this within their performance line ups.

Overall these findings reveal that changes to both industry practices and consumer behaviours are required in order to support a sector which has truly achieved gender parity, while also providing experiences which are safe, free from gender discrimination and of sexual harassment and assault. The recommendations which are outlined in the final chapter provide a way forward to facilitating this shift, and broadly work to support gender parity.



Trolley Boy at the WAM Song of the Year Awards 2019, photographer: Cam Campbell





# Fair Play: Recommendations

### 3. Introduction

Drawing on the *Fair Play WA* research as well as acknowledged approaches and successful initiatives from around the world the following strategies are recommended as relevant to the WA music industry. Achieving gender parity and safety in the sector will require a multi-faceted, inter-connected, and long-term approach. These recommendations recognise that it is important to consider ways all genders can support these initiatives where relevant, to ensure a better buy-in and understanding of the issues at hand and the work needed to be done to ensure a more equitable industry for all genders. These recommendations will also require support from multiple facets of the sector in order to ultimately encourage a stronger female representation across the sector, with their enactment supporting an industry which is free from gender discrimination and a live music experience which is free from sexual harassment and violence.

### 3.1 A database of female and broadly non-male artists and industry practitioners in WA:

Supporting a greater presence of women in music requires knowledge of female performers and industry practitioners. Promoting a new (or existing) database of WA-based female, and more broadly non-male, musicians and industry practitioners can act as an easily accessible informational resource. This database, which in the initial instance could be set up as a Google Sheets document (or similar) could include a range of information relating to skills and expertise, genre and/or performance capacity, contact information, and general availability (i.e. currently taking booking/clients). Links to external websites and social media can also be added to further showcase skills and expertise.

While knowledge of female performers and industry practitioners can assist in supporting gender parity, providing additional support such as promoting or featuring a select number of database members will be needed to ensure a truly inclusive and diverse industry. The performers and practitioners who stand to benefit most from this database will be those who are emerging in their careers. Arguably those who are established in their careers will not need this database in order to get work. Sitting alongside this initiative could be additional marketing material which showcases statistics relating to the lack of gender parity in the sector. This will be useful in demonstrating the importance of the database as well as contributing to the broader dialogue about ensuring gender parity.

A promotional video campaign capturing audience comments calling for greater gender parity and expressing a genuine desire to see more female/non-male musicians performing at WA venues could act as a central part of an online promotional campaign for the database. The database could also be administered and located in an easy to find location, such as a stand-alone website or the resources section page on the website of a music industry organisation.



### 3.2 Female focused and engaged mentoring programs:

Survey and interview data reveal that female focused and engaged mentorship programs are a desired method of learning and support for female musicians and industry practitioners. As discussed, 67% of survey participants believed that female mentorship would positively assist their careers. In addition, three interviewees also identified female mentorship as being a career development mechanism which could have assisted their careers, particularly when they were still establishing themselves. A detailed discussion on mentoring program structure and facilitation is beyond the scope of these recommendations. These programs will need to be facilitated through varying modes of delivery (such as in person, online, one-on-one and group settings), for varying lengths of time, and for a range of reasons – be that creative, skills development and/or in order to access specialist non-music skills, and where relevant should include mentors of all genders. A multi-faceted approach to mentoring will assist in the opportunities being inclusive and allow for a broad range of learning opportunities.

### 3.3 Female musician and industry practitioner networking events:

Facilitating female music and industry practitioner networking events would support and build on mentoring opportunities. With networking being the prominent way through which survey respondents found work (at 22%), a range of networking opportunities could assist in facilitating career longevity and/or supporting a diversification of roles. Networking could be accessed as a standalone event, or by way of a spaced out series of events. Akin to the diversity of approaches in mentoring, networking events will also need to ensure they are accessible and inclusive, being able to be approached in a variety of ways, in varying settings (including in settings where alcohol is not served) and in various locales throughout the city. Online networking options, or opportunities where an online component could be added to an in-person event should also be investigated in order to allow those who may not be able to attend in person to engage.

### 3.4 Purposeful female presence at conferences, workshops and sundowners:

With survey data revealing that 65% of respondents believe that female role models would improve their career development prospects, purposeful female presence at conferences, workshops and sundowners can assist in the role modelling of successful careers. In turn, this presence can facilitate increased learning and networking opportunities. This presence could include a combination of female-only or gender equal line ups and panels across the board. It will also be important, however, that the focus of these panels, particularly in the cases where they are female-only, are not focused on exploring the gendered experience – that is, participants should be chosen for, and in order to share their expertise. An exception to this would be in cases whereby gender discrimination, sexual harassment, sexual assault, and/or safe venue practices are the topics of discussion. As *Fair Play WA* has revealed, women are statistically at a greater risk of experiencing this than their male counterparts. Giving women the platform to share their experiences is vital to shifting attitudes and associated behaviours.

### 3.5 Female showcasing events and an enacting of gender parity policies for venues and festivals:

With 73% of consumers being ‘used to’ the male dominance of the live performance space, but a strong desire (94%) for there to be more women performing live, an increase of female presence in the live music ecosystem is vital to supporting long-term music careers for women. Female showcasing events for example, can provide an opportunity for consumers to specifically see women performing live, while also providing additional performance opportunities for the musicians. An increase in presence in the live music space beyond these specifically targeted events will also assist in the building of networks and connections with industry peers, promoters, venue bookers and audiences alike.

Venue respondents were overall interested in programming a more gender equal live music

experience. Enacting gender parity policies at venues will further support a normalisation of seeing women in prominent performance spaces and slots, while also supporting a change in consumer tastes and live music habits. At the same time, however, it will be important that the programming decisions do not interfere drastically with venues’ capacity to generate profits. To this end, the enacting of this recommendation will likely require some form of financial subsidy if involving venues working with greater numbers of emerging female acts who may not yet have a large following. It will also involve greater sector education and knowledge about female performers availability, and an understanding that in some cases, while audience tastes and sector attitude continue to change, performance opportunities for emerging female acts will likely involve being in a ‘support’ or ‘opening’ slot with higher profile female and/or male acts headlining. To offset this, additional promotion around emerging female performers could be undertaken to assist in the raising of their profiles, and in order to encourage audiences to attend shows earlier in the night. The enactment of this recommendation could also be supported through the aforementioned database, and further supported through female music compilations.

### 3.6 Female music compilations:

With strong consumer desire to see more women performing live, as well as a desire for venues to program events with gender parity, extending the prominence of women within recorded music contexts is an important step is supporting this happening. As existing research reveals, women are largely underrepresented across a range of roles in the recorded music sector, including in relation to airplay statistics. The development of female music compilations can act as a way of promoting female talent, facilitating a go-to for radio programmers as well as providing a way through which audiences can also engage. These compilations would be best leveraged through both streaming playlists and hardcopy CD formats. The playlists could be updated on a regular basis, with the hardcopy compilations being produced once a year, and distributed for free through conference bags, and available through a range of outlets such as community radio stations, peak body and not for profit music organisations.

### 3.7 Public awareness campaigns around zero tolerance policies at venues:

With live music venues being the prominent space in which gender discrimination and harassment occur, public awareness campaigns of zero tolerance policies at venues can provide a way to communicate that such behaviour will lead to consequences included being removed from the premises, and in cases of repeat offences being banned. The enacting of this recommendation will require additional training of venue staff in order to know how to handle such instances, as well as the importance of taking complaints seriously.

### 3.8 Events, performance and touring opportunities aimed at supporting primary caregivers:

Increasing inclusivity could be facilitated with day time events for female consumers e.g. mothers, as well as male carers, trans and non-binary parents who find it difficult to attend music events at night and need music venues where they can take children. Encouraging ear-muff sales for children/babies at events and lower volume mixing could also help enable primary caregivers attendance at events. Such day-time gigs could also facilitate women performers maintaining performance skills (avoiding deskilling or loss of confidence due to long periods out of the industry because of child care commitments) and in the longer term encourage female artists to stay in the industry. Supporting primary caregivers could also be extended to lobbying state and federal arts funders to include child minding as a budget cost for touring musicians who are applying for funding, and as the primary caregivers will be bringing their children on tour and would, therefore, often require child care outside of office hours. Initiatives of this kind may develop new audiences for live music and live performance venues.



### **3.9 Grants and/or subsidies aimed at encouraging greater gender parity in areas where women are currently underrepresented:**

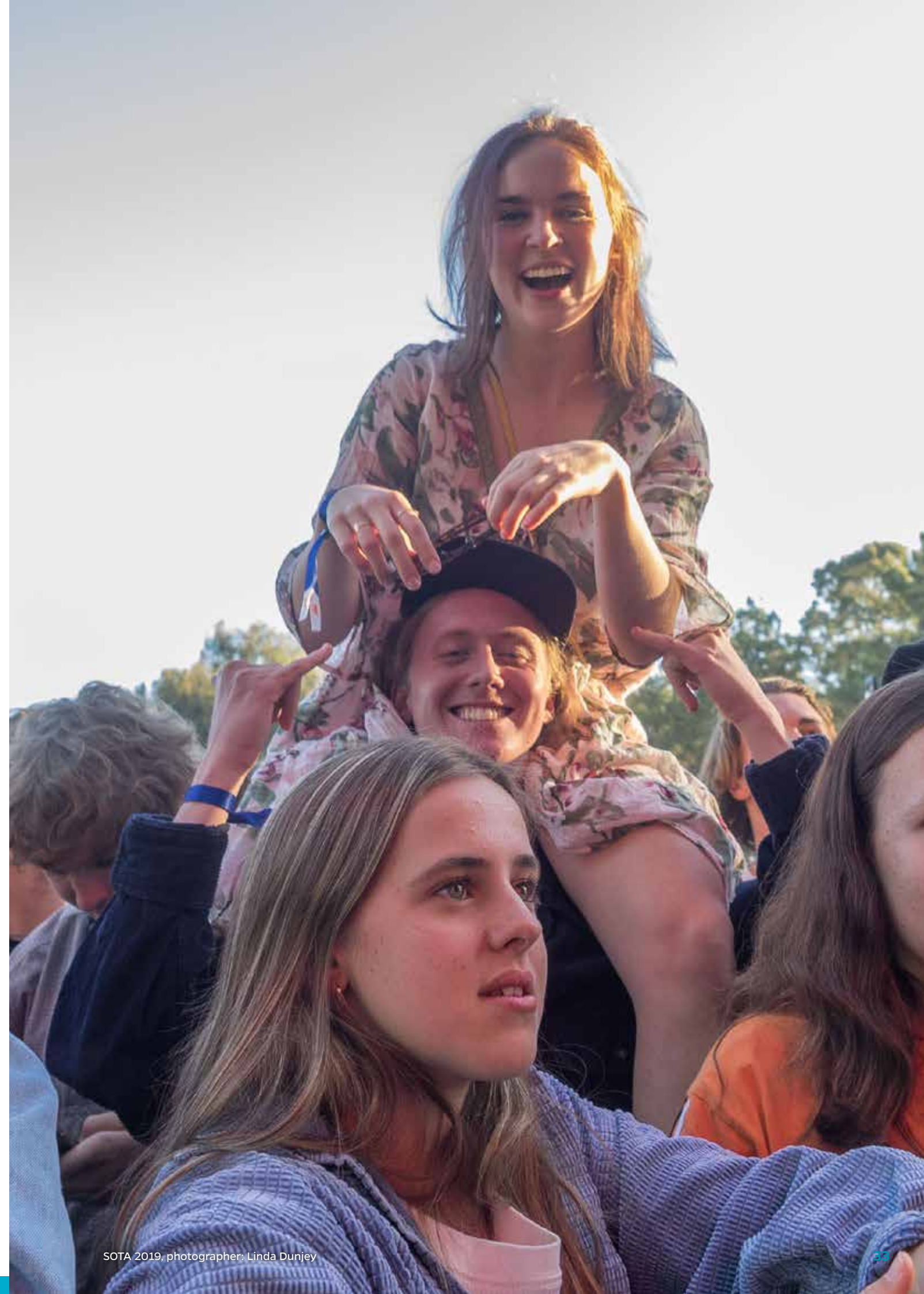
To address the female confidence gap indicated in the *Fair Play WA* findings, it is recommended that grants and/or subsidies to assist women in accessing leadership positions, and also encourage greater participation in areas of the industry where women are underrepresented such as audio engineering, would be effective in creating greater gender parity in these areas of the industry. Free or subsidised business management and governance short-course training for women and non-male music practitioners, plus music business seeding grants which include a multi-year formalised mentoring program, and scholarships/internship pathways for female sound engineers (live and studio) would be effective avenues to encourage greater female representation on boards and in senior management roles within the WA music industry. This would also encourage female-led businesses to develop and have longevity, and increase the number of female audio engineers in WA venues and recording studios which would facilitate greater gender equality in the live music and recording spaces.

### **3.10 Formation of a WA music industry advisory group to develop and implement the *Fair Play WA* report findings and lobby local, state and federal governments regarding gender equity interests relevant to the industry:**

A small working group comprised of representatives from relevant music organisations and freelance industry and/or artist practitioners to be created to implement the *Fair Play WA* recommendations, assess public feedback following the report and where relevant, continue the research and surveying of the industry to track the impact of the *Fair Play WA* activities, and importantly lobby state and local governments to ensure anti-discrimination policies, mentoring initiatives and grants are adopted and supported.

### **3.11 Develop an online resource hub to list and connect WA female, trans and non-binary music makers and industry practitioners with initiatives that could benefit their careers**

A standalone website or webpage on the website of a relevant industry organisation to be developed under the *Fair Play WA* banner to house a range of resources including the *Fair Play WA* report and future associated research, information about funding, training and mentoring opportunities across WA, Australia and internationally, female playlists, and a database of non-male WA acts and industry. This could be extended to have an associated Facebook group to provide opportunities for booking agents and music businesses to offer immediate and ongoing opportunities to female acts or industry workers.



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