

Gendered Experiences of the Irish Music Industry Project Report



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This report is dedicated to the hundreds of musicians that took part in this project. Thank you!

'Exclusion or discrimination can happen in different ways, and it is important that issues of gender and equality are not generalized.'(M33)

'Misogyny is an uncomfortable truth, but it's at the heart of a lot of our thinking and behaviours. We all have a role to play in undoing it, and until we all actively engage in this, nothing will change.' (W33)

These findings are based on the analysis of data contributed by 529 musicians in July 2021.

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Key Findings

Gender and Sexism Irish Music Industry

- A musician's gender has a profound effect upon their day-to-day experiences within the Irish music industry and sexism is common.
- Sexism is an issue faced by men, women and nonbinary people in various industry contexts. It contributes to a toxic work culture and its many effects include musicians feeling excluded, isolated, and not being valued.
- Forms of sexism experienced by respondents of all genders include unequal treatment due to gender bias, violence and harassment, and objectification.
- Certain forms of sexism are more common amongst certain gender groups and the extent to which it is experienced by different genders is not always similar.
- Becoming a parent, guardian or carer can make a career as a musician extremely challenging. Lack of access to affordable childcare and carer services are a significant issue.
- The music industry is a male-dominated sector. The male dominance of gatekeepers in particular, creates some of the conditions that lead to sexism occurring.

Men's Experiences

- Some men feel being a cis White heterosexual male is no longer a privileged identity in the music industry, but rather a disadvantage in accessing opportunities.
- Men are more likely than other gender groups to experience a form of gender bias often called "positive discrimination". It is noted as a barrier to getting gigs, getting airplay and accessing funding opportunities.
- A significant number of men feel that "positive discrimination" is a socially acceptable form of sexism that they are unable to speak about it publicly due to the fear of being cancelled.
- "Positive discrimination" is having a significant impact on men's sense of worth and belonging, as well as creating feelings of resentment within the industry.
- Many male musicians describe witnessing sexism in the course of their work, and they relate that it contributes to a toxic work culture they are not comfortable with.

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- 17% of men indicated that race or ethnicity had a moderate or significant impact upon their careers. Several of these respondents identified as White or White Irish.
- Men are statistically much less likely to be treated differently because of their gender in performance settings. 69% of men indicated this never happened, in contrast with 7% of women and 13% nonbinary people.
- Men are statistically much less likely to experience physical bullying on account of their gender in performance settings. 86% of men indicated this never happened, in contrast with 56% of women and 52% of nonbinary people.
- Men are statistically much less likely to experience offensive remarks on the basis of their gender in performance settings. 73% of men indicated this never happened, in contrast with 14% of women and 20% nonbinary people.
- 24% of men indicated that becoming a parent, guardian or carer had little or no impact on their career as a musician and 10% noted a positive impact.
- Many male musicians expressed the desire to be actively involved in equality movements.

Women's Experiences

- Women experience sexism in a diverse manner of ways. The most common forms of sexism reported are unequal treatment, microaggressions, and unconscious bias.
- Women respondents frequently describe encountering the following forms of unconscious bias and microaggressions (subtle or unintentional discrimination): “mansplaining”, being talked over, not being listened to, and receiving qualified praise (‘great for a girl’).
- Women often encounter assumptions, such as expressions of surprise or doubt, about their capability as musicians, their understanding of music technology and sound, and their identity and reputation as musicians. 74% of women experienced doubts being expressed about their expertise as a performer sometimes or often, 58% have been mistaken for a groupie and 75% indicated they were dismissed as ‘just’ a singer.
- Objectification is a common form of sexism experienced by women, many of whom report feeling expectations to be sexy and pretty. Several women note that the focus on their gender distracts from focus on their music.

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- Violence and harassment are common on the music scene. Experiences of men abusing positions of power, being bullied, being hit on at work and concerns for personal safety are all described by women.
- Women note that male dominance within the industry can have the impact of them being excluded in a variety of ways, including being overlooked for various opportunities and feeling isolated and demoralised.
- In contrast with men, women were much more likely to experience being treated differently, being subject to offensive remarks, and subject to physical bullying on account of their gender identity in performance settings.
- Becoming a mother or carer ended the careers of 19% of respondents, and for 14% of them it put their career on hold. Each of these figures were 3% for men. Women were also disproportionately limited in their ability to perform and practice. 18% of women encountered sexism within the industry on account of being a mother, and some reported being offered less work because of their parental status, an experience not related by men.
- Ageism is cited by women as a barrier to getting gigs, airplay and in accessing young audiences.

Nonbinary People's Experiences

- Nonbinary respondents note that male dominance of the industry can have the impact of them being excluded in a variety of ways, including being overlooked for various opportunities. They describe feelings isolated and demoralised.
- 66% of nonbinary people experienced doubts being expressed about their expertise as a performer sometimes or often.
- 66% of nonbinary people feel unsafe sometimes or often in performance settings.
- Nonbinary participants tend to favour a DIY approach to learning and producing music. 90% reported being self-taught and over 60% started their first band themselves.
- 50% of nonbinary people indicated that their disability status had a moderate or significant impact on their working experiences. This figure was 9% for men and 13% for women.

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- Only nonbinary respondents described prejudice due to gender expression noted as being a barrier to their careers. Issues cited included their gender identity not being recognised or respected.
- In contrast with men and women, nonbinary people were much more likely to experience being treated differently (87%), being subject to offensive remarks (80%), and subject to physical bullying on account of their gender identity (48%) in performance settings.
- 70% of nonbinary people specify that they experience issues in the course of their work on account of their sexuality.

The Movement for Equality

- There is a need to ask hard questions and confront ugly truths about how we treat each other in society, and consequently, within the music industry.
- The equality movement has strong support from musicians of all genders.
- The promotion of social responsibility within the music industry is needed, where all take responsibility for tackling sexism.
- Men need to be included and actively encouraged to take part in equality debates and initiatives.
- There is an awareness of privilege and a desire to use it to promote equality.
- Many believe gender quotas are unfair, cause resentment and divisions, and are not a long-term solution to inequality.
- Tokenism is a common form of discrimination, and it too is causing resentment and divisions within the industry.
- Several women felt that education has an important role to play in achieving equality. Examples cited included encouraging women and nonbinary people to learn instruments that are traditionally male dominated and to undertake training for more technical roles. The primary classroom was characterised as a politicised space where misogyny could be addressed at a young age.
- Research should play a more important role in the equality movement, and equality initiatives should be informed by research where possible (see suggestions for further research at the end of the report).

- There is a need to question and investigate the narratives that surround discussions of sexism and equality to ensure they are serving the equality movement well and not consciously or unconsciously promoting bias.
- Grassroots organisations and groups have an important role to play within the movement for equality.

Equality Initiatives

- Equality initiatives are often offensive and exclusive, and this needs to be addressed.
- Women instrumentalists are sometimes overlooked within equality initiatives in favour of woman-fronted bands or all-female bands.
- Nonbinary and women musicians do not always agree they should be put into one category together for funding.
- Equality initiatives should be intersectional.
- The effects and efficacy of equality initiatives should be critiqued.

Deniers

- A tiny minority continue to believe sexism does not exist within the music industry.

Style Notes

In identifying the gender of respondents being quoted the letters W, M and NB stand for woman, man and nonbinary, and the number that follows these letters indicates which survey question is being quoted from. In reporting findings spelling and grammar errors in quotations from the survey have been corrected in order to facilitate ease of reading.

In the statistical reporting percentages are rounded up to the nearest full percentage, except where the number falls below 1% and is this is presented as <1%. Due this practice of rounding up percentages sometimes do not add up exactly to 100%. Where respondents were free to choose multiple answers to a question, percentages do not add up to 100, as percentages are generated for each potential answer. In multiple-choice questions where 'non-applicable' was an option, if this option does not appear in the table provided, then the non-applicable answers were omitted from those statistical calculations.

Introduction

The project *Gendered Experiences of the Irish Music Industry* was designed with the broad remit to document the range of contemporary issues musicians face in their careers, and to generate insights that might help unearth some of the root causes of inequality within the industry. This study began with a central research question that informed every aspect of the project's design: what impact might gender have on an artist's experiences within the Irish music industry? Two main secondary questions stem from this bigger question: what impact might gender have on an artist's career trajectory and what impact might gender have on an artist's day to day experiences within the industry?

In order to be representative of the industry as a whole, a focus was placed on capturing data that reflected the diversity of the contemporary industry: this meant including men, women and nonbinary people. Participants were also sought that represented the diversity of genres being performed within the industry today.

Consequently the project's aims incorporate these concerns:

- ❖ To investigate the potential impact of gender on an artist's career trajectory;
- ❖ To investigate the potential impact of gender on an artist's day-to-day experiences within the Irish music industry;
- ❖ To collect data that represents the experiences of musicians of *all* genders working within an array of music scenes and musical genres;
- ❖ To collect and analyse data that is both statistical and descriptive or narrative (quantitative and qualitative) in nature;
- ❖ To identify areas that require further focused research;
- ❖ To make these findings freely accessible to the general public.

Due to the prevalence of Covid-19 and the nature of data sought, an online survey was considered to be the most effective and efficient method for data collection. The survey's design guaranteed participants anonymity and provided a forum for the expression of personal experiences and feelings on the topic of gender in the Irish music industry. A national survey was conducted online throughout the month of July 2021 and was promoted through

musicians' networks, music societies mailshots and direct contact with artists through emails and social media messaging.

It was decided from the outset that this research was to be done independently of any industry bodies or organisations for a number of reasons. Firstly, in order to maintain integrity of the research in terms of neutrality, no partnerships were sought with industry bodies. Similarly, no formal partnership was sought with any activist groups so that no individual musician would feel this survey was perhaps irrelevant to them or biased in a particular way.

Practicalities of the Study

The scope of this project necessitated a team approach to data collection and analysis to promote rigour in the analytical process. The team comprised Dr Ann-Marie Hanlon (University of Galway) and Dr Georgina Hughes (Dundalk Institute of Technology (DkIT)). In the process of thematic analysis in particular, team discussions and debates were pivotal in deciding upon themes and in working out the most suitable modes of presenting findings. With the support of the DkIT Research Scheme Ellie May, then an undergraduate student at DkIT, assisted in recruiting participants and navigating social media over the course of six weeks in the summer of 2021 in her role as undergraduate research assistant.

Participant Recruitment

The survey remained live throughout July 2021. During this period, the research team actively monitored the demographics of those participating. Diversity was monitored in the categories of gender; age; race/ethnicity; and musical genre in order to identify under-represented groups. Participants were primarily recruited via social media and in addition, respondents from specific demographic groups were invited to participate via direct emails and messaging.

E-Survey Limitations

A number of factors potentially limited participation amongst certain demographics. These may include: literacy; access to technology; distrust of digital platforms; and perceived irrelevance of the study. Further research that utilises alternative data collection methods with under-represented groups is recommended in order for their experiences to be documented and analysed.

Exclusions

Of the 532 completed surveys submitted, 529 were used for the purposes of analysis. In order to ensure anonymity, the data contributed by the sole respondent aged 65+ was excluded from the demographic analysis. In other contexts, this data is only presented in aggregation with data from other age categories. Data from respondents aged under-18s is treated in the same manner when it accounts for less than 1% of respondents in a particular category of analysis.

Survey Design and Structure

An online survey was the primary method of data collection.¹ The survey questions were determined following an extensive literature review. In May and June 2021, the survey underwent a piloting, feedback and revision process with musicians and academics of various genders.

What information was collected?

Demographic data was collected in relation to gender identity; age, ethnicity/race and education (in music only). Due to the risk of potentially disclosing participants identities, information on sexual orientation, religion, disability status, socio-economic background was not gathered. Background information was also collected in relation to the respondent's status as a musician, the musical styles they play, and their roles within the music industry.

The survey dealt with themes of getting started in a music career; live performance; recording; musical role models; experience in getting gigs and festival slots in Ireland; experience of getting music broadcast in Ireland; the impact of Covid-19; the impact of being a parent/guardian or carer; and engagement with gender equality initiatives in Ireland. The survey concluded with an open-ended question that invited participants to share further observations or experiences of the music industry they felt relevant to the study (See Appendix 1 for the survey questions). Participants were free to write about whatever they felt was important. The responses to this final question document a rich and detailed overview of the range of contemporary issues musicians face in their careers. A summary of these experiences

¹ The survey software used was deemed GDPR compliant during the ethical approval process.

is outlined in the section Part 2 – Introduction to Gender & Sexism in The Irish Music Industry: In the Musicians' Words.

Methodology: mixed methods approach

The survey consisted of 33 questions: 26 quantitative (countable) questions, and 7 questions that required a written response. The decision to generate information in the form of statistics and description (a mixed methods approach) was motivated by the reality that individual experiences of discrimination have the potential to be easily dismissed, particularly if they are subtle incidents.² However, when viewed as a larger body of evidence wider trends within the industry can be easier to identify.

Each musician's written answers were analysed to identify themes that could help characterise their experiences. The frequency with which themes were mentioned across gender groups assisted in identifying the commonalities and differences of experiences between participants of different gender identities. Due to the high number of respondents to the survey, only select quotations are used within the report. To facilitate the use of this data in other contexts, such as further research, musician's written responses are reproduced in Appendix 2.

Participant care & consent

To ensure participant anonymity care was taken to only collect absolutely necessary information. Nevertheless, some participants disclosed their identity in their survey answers (e.g. by stating their name or other revealing information). No such identifying information is used in this report. The range of information provided meant that publishing the entire data set was not possible as it could result in identifying participants.

² Úna Monaghan, '121 Stories: The Impact of Gender on Participation in Irish Traditional Music', *Ethnomusicology Ireland*, Issue 7, 2021, p. 29.

Prologue to Report – The Pandemic Context

While the focus of this study is on gender, the research took place within a specific environmental context that must be acknowledged. At the time musicians were surveyed Ireland was still experiencing lockdowns to varying degrees in different sectors, and live performance had been made illegal by the Irish government. Musicians were hurting.

‘Live performance is illegal’ (M27)

‘OMG. So, I’m not even sure I’m still a musician? I took therapy because I wasn’t sure who I was anymore not being allowed to do what I’ve done for nearly 30 years for a living. It’s changed everything. How I perceive myself, my income, my approach to my profession.’ (W27)

Musicians were in the mood to reflect upon and critique the music industry, and they related frustrations of feeling disrespected as artists and their work undervalued.

‘Any statistical or real-world analysis of the music industry would show you a deeply flawed corrupt industry but ultimately equal in its disdain for the majority of artists regardless of gender.’ (NB33)

‘I feel the biggest issue is the constant devaluing and dismissal of music, performance, and the creative arts in general as an economically viable activity over the past 30 years.’ (M33)

‘Haven’t received any supports of assistance of any kind since the pandemic hit. Neither has anyone I know. Where are the supports for musicians (social/ mental/ financial)?’ (M33)

Musicians of all genders agreed that the music industry is a challenging work environment. The primary issues identified by respondents were precarious working conditions including low pay and a lack of employment protection and rights; a lack of governmental support; lack of access to networks of influence; scarcity of opportunities within a crowded market, and limited available resources (including funding schemes, broadcast slots, festival slots, etc). The difficult nature of this career path and the way in which society and government values musicians were foremost in the minds of musicians while participating in this study.

‘We need policy on pay. Right now, it’s an unstructured free for all. There is no upward mobility.’ (W33)

‘Venues not paying enough for gigs and telling musicians that they should be grateful for the exposure.’ (W33)

‘The culture needs to change from the ground up. Also, musicians have no HR or protection or safe places to report, and when venues, festivals, etc., are so often publicly funded there needs to be systems to protect workers implemented in these organisations as a prerequisite for funding.’ (W33)

Thank you to all the musicians who took part in this project. I hope this research contributes to making a difference.

Part 1 – Who took part in the study?

Demographics

Gender

Of the 529 surveys analysed 267 respondents identified as men, 231 as women and 31 as nonbinary.

Man	50%
Woman	44%
Nonbinary	6%

Age

The majority of respondents were aged 25-34, followed by respondents aged 35-44 and 18-24. The numbers of respondents dropped significantly in the 55-64 age range and only one survey was completed by someone aged 65 and over. It is likely that the e-survey method of data collection may have been an obstacle to participation by musicians in this age range.³

Under 18	1%
18 – 24	22%
25 – 34	36%
35 – 44	25%
45 – 54	11%
55 – 64	5%
65 and over	<1%

While there were an equal number of women and men participants in the 18-24 age category, men were in the majority in all age categories, with the exception of the category 35-44. There were no nonbinary participants aged over 45.

³ Further study into the gendered experiences of musicians aged 45 and over is recommended using alternative data collection methods, such as interviews.

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	Men %	Women %	Nonbinary %
Under 18	2	<1	7
18 - 24	20	23	36
25 - 34	38	34	42
35 - 44	22	28	16
45 - 54	13	10	0
55 - 64	6	5	0
65 and over	<1	0	0

Ethnicity/ Race

White or White Irish (n=488)	92%
Mixed background/ heritage (n=18)	4%
Black or Black Irish (n=8)	2%
Prefer not to say (n=6)	1%
Asian or Asian Irish (n=5)	1%
Traveller (n=2)	<1%
None of the above (n=2)	<1%

A significant majority of respondents (92%) identified as White/ White Irish. Less than 1% of respondents identified as Traveller or Asian/ Asian Irish.

Location

Participants primarily resided in cities, with similar figures living in towns and in rural parts of Ireland.

Urban (city)	39%
Urban (town)	30%
Rural	28%
Outside Ireland	3%

A similar percentage of men and women were based in urban city locations and this figure was slightly higher for nonbinary respondents. The percentage of nonbinary participants who resided outside Ireland was significantly higher than the other gender groups.

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	Men % (n=267)	Women % (n=231)	Nonbinary % (n=31)
Urban (city)	38	39	42
Urban (town)	33	27	26
Rural	27	30	22
Outside Ireland	2	4	10

Type of musician and musical career

Respondents were provided with six genre selections and asked to indicate which of the styles they worked within. They were free to select as many options as were relevant to them. Popular music was the most played style selected by all respondents. Folk was the only other genre common within the top three genres selected by all respondents, irrespective of gender.

Styles of music played by respondents

Ranking	Genre	% (n=529)
1	Popular ⁴	71%
2	Folk	33%
3	Other	30%
4	ITM	28%
5	Classical/Art	26%
6	Jazz	18%

A higher percentage of women performed in the categories of folk, Irish traditional music, classical and jazz, while 45% of nonbinary participants selected the category 'other'.

Breakdown of genre selection by gender (in order of popularity)

Genre	Man % (n=267)	Woman % (n=231)	Nonbinary % (n=31)
Popular	75	66	71
ITM	24	34	13
Folk	29	39	29
Jazz	15	20	23
Classical/Art	20	34	13
Other	33	24	45

⁴ The term popular included the genres of rock, pop, dance, hip hop, soul, etc.

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Professional status of respondents

The majority of respondents identified as semi-professional musicians, followed closely by those that identified as professional.

Semi-professional musician/singer/DJ	42%
Professional musician/singer/DJ	39%
Amateur musician/ singer/ DJ	19%

The majority of women respondents identified as professional, while the majority of men and nonbinary musicians identified as semi-professional.

	Men % (n=267)	Women % (n=231)	Nonbinary % (n=31)
Semi-professional musician/singer/DJ	42	40	55
Professional musician/singer/DJ	37	43	19
Amateur musician/ singer/ DJ	21	17	26

Age & Professional status

The number of amateur musicians dropped significantly with each increasing age category, from 57% in under 18s to 7% in the 55-64 age category. 43% of respondents under-18 identified as semi-professional, and this figure rose to 51% amongst respondents aged 18-24 identify. The numbers identifying as semi-professional dropped significantly with increasing age categories from 25 upwards, and there was a notable increase in the percentage of respondents who identified as professional. Women tended to be older than men and nonbinary people before identifying as a professional.

Semi-professional musician/singer/DJ (%)

	Men %	Women %	Nonbinary %
18-24	57	45	55
25-34	45	44	62
35-44	38	36	40
45-54	30	26	n/a
55-64	13	45	n/a

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Professional musician/ singer/ DJ

MEN	Men %	Women %	Nonbinary %
18-24	13	17	18
25-34	34	44	15
35-44	47	52	40
45-54	58	65	n/a
55-64	75	55	n/a

Amateur musician/ singer/ DJ

	Men %	Women %	Nonbinary %
18-24	30	38	27
25-34	21	12	23
35-44	15	12	20
45-54	12	9	n/a
55-64	12	0	n/a

Employment status

Respondents were asked to characterise the nature of their work as a musician as full-time, part-time, occasional or recreational (in non-Covid times). 42% reported they worked part-time. 34% were engaged in full-time work, 14% in occasional employment, while 10% self-categorised as recreational musicians.

Status	% (n=528)	Man % (n=266)	Woman % (n=231)	Nonbinary % (n=31)
Full-time musician	34	35	34	16
Part-time musician	42	43	39	52
Occasional musician	14	12	17	22
Recreational musician	10	10	10	10

Part-time work was the most common across all gender groups. Similar percentages of men and women reported being full-time musicians, and this diverged slightly for part-time musicians. 10% of respondents in all gender categories characterised being a musician as a recreational pursuit.

The majority of full-time musicians (63%) were aged between 24 and 44, with a considerable drop off (approximately 50%) from the age of 45 upwards. 63% of part-time musicians were

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also aged between 24 and 44, with an even greater drop in numbers occurring from the age of 45. A substantial decrease in the numbers of occasional performers is reported at this stage. Only 2% of part-time and recreational musicians are aged over 55, and this number dropped to 1% for occasional musicians.

Full-time and part-time musicians breakdown by age and gender (%)

Full-time	Man % (n=94)	Woman % (n=79)	Nonbinary % (n=5)	Part-time	Man % (n=114)	Woman % (n=90)	Nonbinary % (n=16)
18 - 24	10	12	0	18 - 24	22	23	56
25 - 34	35	28	60	25 - 34	42	39	25
35 - 44	22	38	40	35 - 44	24	22	19
45 - 54	18	13	0	45 - 54	9	10	0
55 - 64	14	9	0	55 - 64	1	5	0
65 and over	1	0	0	Under 18	2	1	0

Occasional and recreational musicians breakdown by age and gender (%)

Occasional	Man % (n=30)	Woman % (n=39)	Nonbinary % (n=7)	Recreational	Man % (n=26)	Woman % (n=22)	Nonbinary % (n=3)
18 - 24	23	31	29	18 - 24	46	45	0
25 - 34	40	28	57	25 - 34	23	41	67
35 - 44	23	33	0	35 - 44	12	9	0
45 - 54	7	8	0	45 - 54	15	5	0
55 - 64	4	0	0	55 - 64	4	0	0
Under 18	4	0	14	Under 18	0	0	33

Respondent roles within the music industry

	Total % (n=529)	Men % (n=267)	Women % (n=231)	Nonbinary % (n=31)	Range %
Instrumentalist	81	83	79	87	4-8%
Vocalist	62	53	70	81	11-17%
Songwriter	58	63	49	81	14-32%
Arranger	28	31	23	39	8-16%
Composer	43	48	35	55	7-20%
Producer	43	54	29	58	4-29%
Engineer	22	34	6	32	2-28%
DJ	8	11	4	13	2-9%

The majority of respondents identified as instrumentalists, followed by vocalists and songwriters. With the exception of vocalist and instrumentalist, the percentage of women

working in each category was significantly lower than men and nonbinary people. Differences in the representation of women in contrast with men and nonbinary respondents were especially pronounced in the categories of producer, engineer and DJ. In all roles except engineer, nonbinary respondents were the most active.⁵

Solo and / or group artist

Most respondents were solo artists, and a number of them were engaged in group projects also. Higher percentages of women and nonbinary artists tended to be solo artists than men. Women and nonbinary artists were also more likely to play in mixed-gender groups. Slightly more men played in all-male groups, while 16% of women played in all-female groups and 10% of nonbinary people played in bands characterised as gender non-conforming.

	Total % (n=527)	Men % (n=265)	Women % (n=231)	Nonbinary % (n=31)
Solo	69	63	74	71
Mixed	49	42	56	55
Male	23	44	n/a	10
Female	7	n/a	16	7
Non-conforming	2	2	2	10
Other	8	6	10	16

⁵ This is perhaps an indication that the majority of non-binary respondents are engaged in DIY musical practices. The reasons why non-binary artists appear to prefer a DIY approach to music making requires further investigation to ascertain why this is so and if it is related to matters of gender.

Part 2 Introduction to Gender & Sexism in The Irish Music Industry: In the Musicians' Words

'Gender is a huge issue all over the music industry, on stage and backstage, as musician or just as part of the audience.' (W33)

Except for a handful of respondents that believed the Irish music industry does not have a gender problem, the survey responses overwhelmingly indicate the opposite to be true. The music industry is described by many as a toxic work environment, and this is most often blamed on sexism and the male dominated nature of the scene. Male dominated culture is also credited by some musicians with fostering an unhealthy "macho" culture.

'I would be perceived as male and as such have always been treated as such at gigs/studios. As a result, I've never had to prove myself to be taken seriously, but also, I've been included in some toxic/inappropriate conversations as "one of the lads".' (NB33)

Women and nonbinary respondents note that male dominance of the industry can have the impact of them being or feeling isolated or excluded in a variety of ways, including being overlooked for various opportunities and feeling isolated and demoralised:

'As a DJ I've often been the only female on an entire day's line-up at Irish festivals. It can feel very isolating when you're the only woman in a space like that.' (W33)

'Sometimes being in a room full of men, is extremely intimidating' (W33)

Women and nonbinary artists relate that they do not always feel they fit in, and they feel like outsiders:

'Being nonbinary in the Irish music industry is so hard and everyone clocks me as a weirdo.' (NB33)

'Women are encouraged to "fit in" with a male gaze, a male focused view of the industry and, if they make a conscious decision to fight that position, there is definitely a glass ceiling/brick wall/limit/barrier. Sometimes it's easier to exist outside of those confines and create our own labels :)' (W33)

'This industry is dominated by men ostensibly, and even starting out, performances spaces will be overwhelmingly male. This can make you feel a bit like an outsider if you don't quite look the part, and I imagine for individuals who explicitly present as female, this feeling can be even worse. There's the sense sometimes that the boys are a little uncomfortable when you're around, as you don't quite have the same masculine attitudes. It can extend to passive-aggressive remarks and subtly dismissive language, sometimes from sound-tech crew, or fellow performers.' (NB33)

'As a busker, I have the privilege of going purse first into the public arena. The street is a platform that is free and is less discriminatory than the industry. You have the opportunity to be heard before a judgement is made about the rest of you.' (NB33)

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Several women respondents characterise the music industry as patriarchal, a system in which men hold the positions of power:

‘The majority of people you work with and come across on a daily basis are male - in all aspects of the industry - radio DJs - promoters, other musicians – technicians, etc., etc.’ (W33).

‘... the Irish music scene (especially pop/rock/folk) is absolutely saturated in misogyny, dominated by patriarchal structures, and littered with bias, both conscious and unconscious. It seems to me to be a grossly unfair sector, where talent is very often not rewarded.’(W33)

‘The industry is built on old patriarchal models of success being monetary and proprietary.’ (W33)

Some believe that this dominance can give men an edge over others:

‘It’s a tough industry to work in no matter what your gender but men definitely have an advantage as men are still the main gatekeepers.’ (W33)

Men raise the issue of exclusive circles and cliques as a challenge musicians face, while women and nonbinary people tend to speak about networks of “boys clubs” and “boys club mentality” (W33) getting in the way of opportunity.

‘The Irish Music Industry is an extremely small industry meaning the circles are quite small. Most opportunities arise from knowing someone within these 'circles' and often few artists become championed. It’s often a very select few reap the rewards such as funding, performance opportunities, guidance, and networking and normally they are friendly with someone in said “circle”’(M33)

‘I also strongly believe that the root problem is clique bias or social backgrounds. If you are related/connected to the right people, you will be given ample opportunities and be successful regardless of gender! If you are not, then the road is a lot tougher.’(M33)

‘I hear a lot of stories about other women's experiences, and I don’t doubt it for one second, generally if a person isn’t as 'sharkish' or willing to 'show off/ speak up' to be accepted, you either mimic loud assertive behaviours to be seen and heard in a male dominated space or you stay quiet, So, I learned to stand on my own feet in that environment. Very boys club vibe.’ (W33)

Forms of Sexism

Sexism occurs in a large variety of ways. These include unequal treatment, microaggressions and unconscious bias, objectification, violence & harassment, misogyny, misandry, and transphobia. The experience of witnessing sexism is related by men especially, who often describe how it contributes to a toxic workplace culture.

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'I have certainly witnessed sexism and discriminatory language in music, particularly in a studio engineering context, directed towards or about others. While the number of people responsible was low, it has been enough to make some people uncomfortable with working in certain settings'(M33)

'I've witnessed condescending attitudes to women and the gay community by so called "alternative" musicians, promoters, and venue owners many many times.'(M33)

'The abuse I've faced is nothing compared to the abuse I've seen women, nonbinary people and anyone besides cis males face within the music scene here in Ireland, this country is a disgrace, and it scares me as I've seen my most violent situations within the Irish music scenes by standing up for my mates who weren't cis males.'(M33)

'I absolutely have seen other musicians on the receiving end of presumptuous and condescending behaviour because of their gender.' (NB33)

'I personally feel as a man who has worked for women in the industry that I, all round get treated differently. You can notice how the women around you are spoken to, addressed differently, and are overall assumed to be doing less creative work than men. In particular, an artist I work for who produces her own music will hear "oh who made this song for you?" assuming she can't herself. Other things I notice that are so blatant, but a lot of men just don't see, like I will get a handshake and women I'm with will get a kiss on the cheek in professional environments.'(M33)

'My partner is my collaborator and has been for 10 years and she receives no small amount of gender flavoured horseshit from being talked down to, dismissed or simply treated as if she isn't there.'(M33)

'I have witnessed when my female friend's efforts and talents are undermined due to a bias against their gender. The bottom-line is females have it worse due to prejudices...'(M33)

'Women are constantly undervalued in the music industry, when we were recording our album, we had a woman join our band, and other session musicians were constantly doubting her abilities despite her having more knowledge than them.'(M33)

Unequal treatment occurs in many forms and this subtheme arose in all gender categories. Examples of this included being ignored, excluded or othered; feeling less valued and not respected, being paid less, being valued differently (e.g. held to higher standard; abilities compared with others of the same gender). Women and nonbinary respondents noted not being taken seriously and experiencing tokenism. Women and nonbinary artists noted that they felt men had an advantage over them and were afforded more opportunity including in getting gigs and more airplay. Some women experienced promoters in venues or engineers in the studio preferring to deal with men and therefore ignoring them or excluding them from the conversation.

'Producers will not go to huge lengths to produce your work to the highest standard because they think that you won't notice.'(W33)

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'I have had multiple experiences of male sound engineers completely dismiss me and ask to speak to a male member of my band which infuriates me, as I know just as much if not more than the other male members.'(W33)

'An expectation of me as a woman to uphold higher social and moral standards than my male band members, with less room for genuine error or misunderstanding, and to be answerable to my male band members moral and social mishaps as well as my own. This is not experienced on the same scale by my male band members.'(W33)

The theme of "positive discrimination" appeared almost exclusively in responses from men. The misnomer "positive discrimination" and its impacts were discussed both directly and indirectly. Some respondents felt that this form of discrimination is currently socially acceptable, and it is making men feel excluded and less valued. One respondent notes that this form of discrimination is difficult to challenge in the current climate of "cancel culture".

'Male hatred is a real thing especially within the arts, it's just one that's socially accepted'(M33)

'I agree with a positive promotion of women, but the "positive discrimination" approach is very disrespectful and ineffective. Anyone who thinks discrimination can ever be positive is showing huge disrespect to communities who have been discriminated, as discrimination can never ever be positive.'(M33)

'I think no one should be limited because of their gender, sexuality, or race. I also think that dismissing male alternative musicians is not the answer.'(M33)

'I'm all for equality, but it's gotten to the stage where when it comes to any kind of support systems in place for musicians or creatives, I just get the constant feeling from society, other artists and the government that I'm not allowed take advantage of any of them and that my existence by itself is a hindrance for anyone else not like me.'(M33)

'I have had applications for different events rejected on the grounds that they had reached their 'quota' of performers of my gender and were only looking for acts of the opposite gender. ... it feels like a poorer excuse to give than "you weren't accepted because you weren't as good as the other applicants"'(M33)

'A worrying culture of excessive feminism is creeping into the industry and potentially enforcing an inverse inequality. ... Equality of opportunity should be the goal, never equality of outcome.'(M33)

'It's counterproductive to include anyone for the sake of a statistic. ... In the past it has been the female act overlooked because of gender, which is obviously 100% unfair. It would also be unfair to a young male artist to be excluded because of the industry's problems in the past.'(M33)

'There is a genuine fear from us male artists when speaking about positive discrimination. We can't do it at the moment. The tail of virtue is wagging the dog of the media.'(M26)

Some men expressed the belief that mixed gender projects would do better in the current climate.

'My own personal view, at this moment in time, would be that it would be better to be in a mixed group than an all-male one.'(M33)

Unconscious bias and microaggressions, usually unintentional or subtle forms of discrimination, were described most frequently by women. These included being talked over, not listened to, experiencing "mansplaining", receiving qualified praise ("great for a girl"), male colleagues not recognising sexist behaviour and women unconsciously engaging in sexist behaviours towards women. Additionally, women in particular were often met with assumptions or doubts about their capability, identity and reputation as musicians. For instance, shock or surprise is expressed that they are an instrumentalist; it is often assumed that they have a poor understanding of music technology and aspects of live sound.

'The most difficult things I have encountered have been the subtle, nuanced slights, the dismissive behaviour, or sexist tropes in my working environment; the collective strain of all the little things that might not sound important or relevant in isolation gravely chip away at you and make you feel like you are constantly on the back foot.'(W33)

Objectification was also a common form of sexism encountered by women. Several women described a correlation between getting gigs and appearance, indicating there was an expectation that they looked pretty and sexy. Others related that there was an unnecessary focus on their gender that distracted from discussion of or focus on their music.

'I was also asked to join their band before as 'I would look good in a dress' to which I declined.'(W33)

'Promoters telling you that you are not pretty enough.'(W33)

The issue of violence, harassment and sexual harassment was brought up by a number of women and two men. Experiences were shared of individuals abusing positions of power emerged, bullying and sexual harassment in the workplace, and concerns for personal safety getting in the way of gigging and recording.

'I hope I'm the outlier, but I've faced physical sexual assault in the music industry, but I'm not taken seriously as I'm a male in my late-20's. I've literally been sexually harassed on stage a few times by female patrons and musicians, and nobody cares.'(M33)

'I have been nervous to be alone in a recording studio... I always have my father or partner there with me.'(W33)

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'Why is it unsafe to go to sessions at night as a girl/ young woman? Unless you could organise a lift, or go with a friend - it just wasn't an option really.'(W33)

'I've had a folk musician I was on the bill with whisper in my ear "I've raped women" and look at me knowingly.'(W33)

'A venue owner tried to force me to kiss him holding me up against the bar, a venue owner tried to force me to kiss him holding me up against the bar, saying "if you don't kiss me, you can never come back here saying "if you don't kiss me, you can never come back here".(W33)

'I was on a high after playing a great gig and a guy came up to me and asked me who I had fucked to get in the band.'(W33)

'I was mauled and kissed constantly, excluded from conversation, sneered at, commented on, treated as if I wasn't there... Male players (well-known superb musicians) felt free to make horrible remarks about the female body. They considered me one of the lads etc., but it was hard to endure, and I was permanently intimidated and uncomfortable.'(W33)

Movement Towards Equality

While sexism remains a prominent issue, there is a recognition that things are changing for the better. The key points that emerge in relation to gender equality within the music industry are outlined here alongside the musician's words.

There is a need to ask hard questions and confront ugly truths about how we treat each other in society, and consequently, within the music industry. There is a need to question and investigate the narratives that surround discussions of sexism and equality to ensure they are serving the equality movement well and not consciously or unconsciously promoting bias.

We need to ask the hard questions. Why don't we take female creatives seriously? Why do female creatives have to emigrate to survive? Why aren't we making creative spaces accessible? Answers that skirt around the matter or attempt to victim-blame should be interrogated further. Misogyny is an uncomfortable truth, but it's at the heart of a lot of our thinking and behaviours. We all have a role to play in undoing it, and until we all actively engage in this, nothing will change.' (W33)

'Are we unconsciously confirming a bias by continuously saying that women are undervalued/represented in this or that? It reminds me of the "girls aren't good at maths" fallacy. Girls were told that they performed less in maths, and therefore underperformed and confirmed a false belief. There has to be a way to promote inclusivity and equal representation without accidentally continuing misconceptions.' (W33)

'Positive discrimination will lower the tide of creativity. This is dangerous. There is real pressure to serve the current narrative. We should closely examine our own biases... Focusing on negative experiences is causing people to have their "tails up".'(M33)

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'... there has been a common prejudicial rhetoric towards 'white straight males' from lecturers, guest speakers, members of the music industry... I understand that this mentality is a response to prejudicial behaviour of the industry in previous years towards people of colour, women and members of the LGBTQ+ communities. However, I am not an advocate of prejudice of any kind, and I feel that it creates an environment of unprofessionalism that is leaking into the music industry again. Two wrongs do not make a right.'(M33)

Research should play a more important role in the equality movement, and equality initiatives should be informed by research where possible.

'It is important that there is oversight, scrutiny and evidence-based research to avoid anecdotal and partial policy initiatives that play to politicised agendas potentially creating bigger challenges. This research is very welcome.'
(M33)

Several women felt that education has an important role to play in achieving equality.

'Women need each other, and I will be studying a level five music production course starting in September we need more women in the hot seats of the industry.' (W33)

'I believe that if boys schools and girls schools created a space where both genders can equally explore and enjoy music together as bands / musicians/ composers, it could help reduce gender inequality in the future.' (W33)

The equality movement has strong support from musicians of all genders. Many men would like to be included in equality debates and initiatives.

'Everyone, but heterosexual men in particular, need to be actively encouraged to take part in gender equality actions. Gender equality needs to be supported by all, and I believe that men need to take responsibility for related issues.'(M33)

'Men have a role and responsibility to enact change within the industry. It is not fair that women must spend so much time highlighting and fighting inequality, they should be able to focus freely on being their creative selves.'(M33)

There is an awareness of privilege and a desire to use it to promote equality.

'I do feel a responsibility to extend a platform where we can.'(M33)

'As a white, hetero-passing, cis male I want to try and be the first to acknowledge the privilege this affords me, and to try and lend whatever credence I have to championing change for the better.'(M33)

Many believe gender quotas are unfair, cause resentment and divisions, and are not a long-term solution to inequality.

'Artificially ticking boxes, while well intentioned and useful in ways, seems to be a temporary solution to a deeper problem. ... and not a particularly inclusive one. It leaves people like me, interested in helping, with one solution...

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step aside. It feels that forcing quotas is underestimating women's ability to compete and giving them an artificial advantage seems patronising.'(M33)

'Propagating acts above others because of their gender only creates resentment. Now when a female act is booked, their skills are put into question. Have they only been given this opportunity because of their gender? If they were a man with the same experience and following, would they have been selected? These are questions I have often heard being asked by musicians, producers and DJs of all genders personally.'(M33)

Tokenism is a common form of discrimination, and it too is causing resentment and divisions within the industry.

'I noticed many men would contact me to collaborate with the intention to use my sexual orientation and my gender to attract more women/queer audiences to their work. A few even outright would admit it... It makes me more cautious working with men (specifically straight, cisgender and often white ethnicity) ...' (W33)

'I remember a DJ competition I entered organised by a local Dublin DJ/crew. They... should have just ran a girls DJ competition in the first place instead of pretending that it was open to both men and women. There is a lot of this going on these days.' (M33)

'I never take part in or encourage 'contra' events, i.e., events that exclude male participation such as girls only events, as I see these as a further divisive tool, in my opinion. I find that someone in my position who works with hundreds of musicians yearly, has a responsibility to fairness in gender, social and racial issues.' (M33)

Equality initiatives are often offensive and exclusive. Women instrumentalists were sometimes overlooked in favour of woman-fronted bands or all female bands. Nonbinary and women musicians do not always agree they should be put into one category together for funding. Equality initiatives should be intersectional, and the effects and efficacy of initiatives should be critiqued.

'One of the big issues with gender equality initiatives in the industry over the last time is that ironically, I feel even more invisible. I play keys in a band with four men. I arrange but I don't write the music. I don't front the band. There is literally no place for women in equality initiatives unless they either front the band or write the music but there are loads of us who are musicians and need to be recognised.' (W33)

'It's difficult to get on playlist that promote women just because there's a male vocalist. There's not a push for female instrumentalists, just for women in the front of a band.'(W33)

'More and more groups and organisations have started running "Women and Nonbinary" or "Womxn +" event/groups, thinking they're being inclusive, but the opposite is true. Grouping nonbinary people in with women like that is really offensive and I find it increasingly prevalent in Ireland's music scene.' (NB33)

'There's currently an unspoken fear that the support of the trans community within music is coming at a cost to support for females within the music sector. ... Women & Trans are lumped into the same funding circles. It comes across that there's 50% untouched for male artists and the remaining 50% is split between women & trans

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women. A comment was made that the best Artist in the NI music prize still hasn't been awarded to a woman but has been all male & a trans person. I'd like to state that I support trans rights & hope to see equality / equity across our sector as a whole but when hearing these convos pop up again and again this is a legitimate concern and one that people seem very afraid to make known in public.'(M33)

Grassroots organisations and groups have an important role to play within the movement for equality.

'Grassroots groups, such as the Angry Mom Collective in Cork, are doing far more than any official institution to combat gender inequality in music.' (W33)

'I think that the Women On Air campaign is extremely vital to the survival of our radio industry.' (W. 33)

'There are some great initiatives/movements happening that are making a real difference in the Irish industry (We've Only Just Begun Festival/Directory, She Said So, Why Not Her? (collective), Irish Women in Harmony, Girls Rock Dublin) but there's still a lot of work to do.'(M33)

Part 3: Getting Started in Music

Musical Background & Training

Musical background: Family

A third of respondents indicated they were from a family of musicians and this was closely mirrored in the responses across the gender categories.

% of respondents from a family of musicians

	% (n=524)	Man (n=265)	Woman (n=228)	Nonbinary (n=31)	Range %
Yes %	34	33	34	32	1-2%
No %	62	65	61	52	4-13%
Unsure %	4	2	5	16	3-14%

Musical background: Training in classical music, Irish traditional music & popular music

Half of the musicians surveyed had training in classical music. A significant majority of these were women in contrast with nonbinary artists and men.

% of respondents with classical training

	% (n=486)	Man (n=241)	Woman (n=215)	Nonbinary (n=30)	Range %
Yes %	50	38	65	47	9-27%
No %	49	62	33	53	9-29%
Unsure %	1	0	2	0	0-2%

Almost a third of respondents had training in Irish traditional music. This figure comprised almost twice as many women than men, with the percentage of nonbinary people falling midway between them.

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% of respondents with training in Irish traditional music

	% (n=481)	Man (n=240)	Woman (n=211)	Nonbinary (n=30)	Range %
Yes %	31	22	41	30	8-19%
No %	66	76	54	70	6-22%
Unsure %	3	2	5	0	0-5%

A significant disparity was noted between the various gender categories in popular music training with substantially more nonbinary respondents being trained in this style.

% of respondents with training in popular music

	% (n=483)	Man (n=240)	Woman (n=213)	Nonbinary (n=30)	Range %
Yes %	45	40	48	60	8-20%
No %	54	59	50	40	9-19%
Unsure %	1	1	2	0	1-2%

Musical background: further & higher education

41% of musicians had studied music in further education, and this figure rose to 57% for higher education (university or institute of technology). Women represented the highest group to undertake studies in further education, 10% more than men, and 30% more than nonbinary artists.

% of respondents that have studied music in further education

	% (n=485)	Man (n=241)	(Women n=214)	Nonbinary (n=30)	Range %
Yes %	41	37	47	17	10-30%
No %	57	62	50	70	8-20%
Unsure %	2	1	3	3	0-2%

In higher education women were again the gender group with the highest representation.

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% of respondents that have studied music in higher education

	% (n=484)	Man (n=240)	Woman (n=214)	Nonbinary (n=30)	Range %
Yes %	57	46	69	53	7-23%
No %	42	54	29	47	7-25%
Unsure %	1	<1	2	0	0-2%

With the exception of popular music training, women engaged more than the other gender categories in training through private lessons and in further and higher education. With the exception of further education, the percentage of men engaging in formal education was consistently lower than women or nonbinary respondents.

Earliest music lessons

The majority of respondents initially taught themselves an instrument. More than half took private lessons, a fifth did classes in school, and 15 % were taught by a family member.

The highest proportion of self-taught musicians were nonbinary respondents,⁶ followed by men and then women.

Mode of first learning instrument/ vocal skills/ DJing

	Total % (n=529)	Men % (n=267)	Women % (n=231)	Nonbinary % (n=31)	Range %
Self-Taught	69	75	60	90	15-30%
Private	55	46	68	48	2-22%
Family	15	14	17	10	4-7%
School	20	15	25	29	4-14%
Other	6	7	6	10	1-3%

Significantly more women tended to take private lessons than nonbinary artists or men. Women were also the gender group most likely to first learn music at home with a family member. However, a higher proportion of nonbinary artists noted school as the place where they first learned to play music.

⁶ This is another indicator of a DIY approach being taken by nonbinary respondents that is more common than amongst the other gender groups.

Early Performance Opportunities

On average 44% of participants started a performance group themselves. The number of nonbinary people that started their own group was particularly high, while women were statistically less likely to have started performing with a group in this manner.

Friends were important for getting started in performance amongst all gender categories. Women were three times more likely than men or nonbinary people to have found opportunities through a significant other. Women were also more likely to find opportunities through an advert/audition.

Early performance opportunities outside school or religious setting

	Total % (n=528)	Men % (n=267)	Women % (n=230)	Nonbinary % (n=31)	Range %
Myself	44	51	34	61	10-27%
Friend	39	37	40	42	2-5%
Significant Other	6	3	9	3	0-6%
Advert/ Audition	12	9	15	10	1-6%
Other	13	9	19	13	4-10%
N/A	6	7	6	3	1-4%

Support from Friends, Families & Partners in Starting Out

Most respondents reported their parents were ‘really supportive’ of them becoming a musician, followed by friends and partners. The category ‘somewhat supportive’ was highest amongst friends, and lowest amongst partners.

Support from Parents/ Guardian

	Total % (n=527)	Man % (n=261)	Woman % (n=228)	Nonbinary % (n=30)	Range %
Not at all	7	7	7	13	0-6%
Somewhat Supportive	32	33	31	37	2-4%
Really Supportive	61	60	62	50	2-12%

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While percentages varied somewhat between the gender groups, the majority of respondents reported their parents were *really supportive* of their career in music. Nonbinary people reported higher than average percentages of parents not being supportive.

Support from friends

	Total % (n=491)	Man % (n=236)	Woman % (n=215)	Nonbinary % (n=29)	Range %
Not at all	5	7	4	7	0-3%
Somewhat Supportive	38	36	42	24	6-18%
Really Supportive	57	57	54	69	3-15%

Over 90% of all respondents reported friends being somewhat or really supportive of their careers.

Support from partner, boyfriend, girlfriend, significant other

	Total % (n=496)	Man % (n=196)	Woman % (n=155)	Nonbinary % (n=20)	Range %
Not at all	8	7	10	5	2-5%
Somewhat Supportive	26	26	28	15	2-13%
Really Supportive	66	67	62	80	5-18%

Nonbinary people noted a particularly high level of support from their partners in comparison with men and women.

Access to resources for learning, rehearsing and gigging

Access to Instruments

Access to instruments was an obstacle that affected over half of respondents in all gender categories. Almost equal percentages of men and women noted that access to instruments

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impacted them somewhat, while this figure was higher for nonbinary people. For 12-16% of respondents within each gender category this was a significant issue.

Access to instruments

Instruments	Man (n=259)	Woman (n=222)	Nonbinary (n=31)	Range
Not at all	45	48	42	3-6%
Somewhat	39	40	45	1-6%
Significantly	16	12	13	1-4%

Access to Gear

The majority of respondents in all gender groups considered access to gear an issue to some extent. 10-11% more women than nonbinary people or men reported that access to gear was a significant issue.

Access to gear

Gear	Man % (n=244)	Woman % (n=216)	Nonbinary % (n=31)	Range
Not at all	29	24	26	2-5%
Somewhat	50	44	52	2-8%
Significantly	21	32	22	1-11%

Access to transportation

Access to transportation was an issue that affected all gender groups to similar extents, with differences of only 2-3% occurring between the groups. The majority of responses indicate that this issue impacted them somewhat.

Access to transportation

Transportation	Man % (n=250)	Woman % (n=220)	Nonbinary % (n=31)	Range
Not at all	30	27	29	2-3%
Somewhat	39	41	42	1-3%
Significantly	31	32	29	1-3%

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Access to Finance

Access to finance was noted as a significant issue by the majority of all musicians that was experienced to similar extents by participants of all gender groups.

Access to finance

Finance	Man % (n=249)	Woman % (n=222)	Nonbinary % (n=30)	Range
Not at all	12	11	13	1-2%
Somewhat	35	36	30	1-6%
Significantly	53	53	57	0-4%

Access to Adequate Rented Rehearsal Space

Close percentages of men and women related that access to adequate rented space was an issue to varying degrees. While the majority of nonbinary respondents also noted this was an issue, 37% selected 'not at all'.

Access to adequate rented rehearsal space

Rented Space	Man % (n=214)	Woman % (n=193)	Nonbinary % (n=30)	Range
Not at all	25	24	37	1-13%
Somewhat	40	34	40	0-6%
Significantly	35	42	23	7-19%

Access to private space to rehearse at home

There were not large percentage differences between the gender groups (a range of 1-6%), yet, the experiences of women and nonbinary respondents were closer than men, who had slightly better access to private space to rehearse at home.

Access to private space to rehearse at home

Private Space	Man % (n=248)	Woman % (n=221)	Nonbinary (n=30)	Range
Not at all	42	37	36	1-6%
Somewhat	32	35	37	3-5%
Significantly	26	28	27	1-2%

Access to other musicians

Women were more likely to experience significant issues in accessing other musician to play with, while nonbinary people were the least likely to have this experience. Most men note it is somewhat of an issue.

Access to other musicians

Musicians	Man % (n=242)	Woman % (n=216)	Nonbinary % (n=31)	Range
Not at all	34	37	42	3-8%
Somewhat	45	37	39	2-8%
Significantly	21	26	19	2-7%

Barriers to learning an instrument

Women were twice as likely than men to have been prevented from learning a particular instrument. This percentage was three times higher for nonbinary people.

Prevented from learning an instrument

	Total % (n=526)	Man % (n=266)	Woman % (n=229)	Nonbinary % (n=31)	Range %
Yes	22	14	28	42	14-28%
No	78	86	72	58	14-28%

Most participants were prevented from learning drums, followed by piano and guitar. Similar percentages of men, women, and nonbinary people stated the piano, while similar proportions of men and women listed the guitar. Two thirds of nonbinary people selected instruments within the category 'other', which accounts for fourteen instrument types.⁷

⁷ Fourteen instruments are considered together under the category 'Other' in order to create more meaningful analysis due to the low numbers that selected these instruments. These instruments are bass, bassoon, cello, concertina, double bass, flute, harp, organ, recorder, saxophone, tin whistle, trombone, viola and voice.

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Instruments participants were prevented from learning by gender breakdown %⁸

Instrument	Man % (n=37)	Woman % (n=62)	Nonbinary % (n=12)
Drums	38	24	8
Piano	14	16	17
Guitar	16	15	8
Violin	5	10	17
Other (14 instruments)	19	31	67
Unspecified	16	18	17

Thematic analysis of responses

106 respondents elaborated on why the reasons why they were prevented from learning an instrument. Responses were thematically grouped into two themes: social obstacles and material obstacles. While a selection appear below, all responses to this question can be read in Appendix 2: Question 16.

Social obstacles to learning an instrument

The primary social barriers that emerged were (in order of importance): family; self-confidence; physical or health concerns; gender stereotyping of musical instruments; teachers; and self-confidence. A third of nonbinary respondents noted that family prevented them learning an instrument and just over a fifth of women and men. The experiences of women and nonbinary people were similar in reports of physical or health issues, self-confidence and gender stereotyping of musical instruments. No men indicated that gender stereotyping of musical instruments or self-confidence were reasons that prevented them learning.

⁸ Some responses listed multiple instruments.

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Social obstacles to learning an instrument (%)

	Total % (n=106)	Men % (n=34)	Women % (n=60)	Nonbinary % (n=12)	Range %
Family	23	21	22	33	1-12%
Physical/ health issues	7	3	8	8	0-5%
Gender stereotyping of instruments	7	0	10	8	2-10%
Teachers	5	3	7	0	3-7%
Self-confidence	4	0	5	8	3-8%

Many related they were simply not allowed by their family to learn an instrument. Some issues described included taste, musical tradition, and religious values:

‘Guitar, wasn’t allowed lessons or to get one.’ (W16)

‘Wasn’t allowed take singing lessons because that would be "vain".’ (NB16)

‘I was prevented from learning music in general by my family for a long time due to my choice in music as my family were very Christian and against any alternative cultures.’ (M16)

‘[I was] raised predominantly as a traditional musician so drums didn’t fit the tradition.’ (W16)

‘Drums, the family were not a fan of percussion.’ (W16)

Some parents only supported instruments or genres of their choosing, permitted their child to focus on one instrument only, or only allowed a second instrument to be learned upon the achievement of a certain standard on the first instrument.

‘I was told I had to get to grade 5 on the clarinet before I was allowed to play the saxophone.’ (W16)

‘I wanted to play concertina but my parents wanted me to learn the fiddle.’ (W16)

‘Guitar because the parents wanted me to learn piano first.’ (M16)

Some respondents relayed the experience of being told they were not physically suited to playing a particular instrument. No men related this particular reason.

‘Guitar. Told my hands were too small.’ (W16)

‘Saxophone. Told my lips were too big.’ (NB16)

‘Violin teacher said my fingers were too small’ (W16)

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The issue of gender stereotyping of instruments was described in relation to three instruments: drums, bass guitar and organ.

'[I was told] "girls don't play the organ".' (W16)

'Bass [...] I was always told as an a female assigned at birth that it was for males assigned at birth.' (NB16)

'I wanted to be a drummer but I was told that it was not a girl's instrument. I still want to be a drummer!' (W16)

'Bass guitar, and I was told by male friends who played it that women can't play it.' (W16)

'Brother got guitar lessons as a teen, never offered to me because of my gender.' (W16)

'...some instruments weren't considered "ladylike" according to my mother.' (W16)

Teachers can be musical role models, as well as gatekeepers to musical learning. Issues with teachers that prevented learning included being dismissed as useless, being declined lessons and teachers not being willing to adapt in the face of health issues:

'I wanted to start tin whistle as a teenager and was turned down by the (male) teacher who thought I would give up my primary instrument.' (W16)

'We could not afford a good [violin] shoulder rest and a teacher caused bruising on my collarbone with force when I was not holding it properly which put me off pursuing this instrument.' (W16)

'Trombone school music teacher gave me one go and said I was crap so that was the end of that.' (M16)

Women and nonbinary respondents noted self-confidence was an issue that prevented them learning.

'I wanted to learn how to produce my own music and reached out to a (male) friend who was doing a production course. He told me to stick with singing, which knocked my confidence in the idea.' (W16)

'Guitar. I felt there was a lack of patience for me to learn working with all males. Some of which was self-inflicted.' (W16)

Material obstacles to learning an instrument

The material barriers noted by respondents of all genders were finance, rehearsal space and access to tuition or instruments.

Material obstacles to learning an instrument (%)

	Total % (n=106)	Men % (n=34)	Women % (n=60)	Nonbinary % (n=12)	Range %
Finance	44	44	43	50	1-7%
Rehearsal Space	27	38	22	17	5-21%
Tuition/ Instruments	15	21	12	8	4-13%

Finance, access to rehearsal space, and family were the most common obstacles cited. However, the extent to which these obstacles were experienced by different gendered groups differed somewhat. With the exception of finance, men were affected by material obstacles more than average.

The main financial issues mentioned were the inability to purchase or rent instruments, and to afford private music lessons:

'Wanted to learn the sax but they're far too expensive' (M16)

'Cello because it was too expensive for lessons and the instrument' (W16)

'I'd love to learn piano, but pianos are expensive.' (W16)

'I wanted to play fiddle aged 6 but it was too expensive, I was given a ukulele cause it's much cheaper.' (NB16)

The issue of access to rehearsal space was noted by significantly more men than women or nonbinary people. Almost a fifth of respondents related that they were prevented from learning the drums due to this reason.

'Always wanted to be a drummer. Never allowed to have a kit growing up. No facilities for playing a drum kit near me.' (M16)

'Drums, couldn't find a space to practice.' (M16)

'Couldn't practice because there were people around at all times.' (W16)

'We didn't have the space at home' (NB16)

The main issues highlighted within the theme of *access to instruments or tuition* were the lack of diversity of instruments and musical styles on offer; difficulty in accessing tutors; and not having instruments to practice on.

'I wanted to play jazz violin not classical.' (M16)

'The violin, my teacher moved away and we couldn't find someone else.' (W16)

'I did not have a piano or a 'decent' keyboard, and so that learning process was compromised.' (M16)

'School only had cellos on offer, I wanted to play the flute.' (W16)

For the most part men, women and nonbinary people faced similar obstacles in getting started in a career in music, especially in relation to material obstacles. Social barriers where their experiences differ primarily relate to gender stereotyping of instrument, self-confidence and ideas concerning physical suitability for playing an instrument.

Part 4 – Live Performance

Appearance Onstage

Overall 90% of women felt that appearance is important or really important onstage, in contrast with 70% of men and 66% of nonbinary people. Similar percentages of men and nonbinary respondents believed that appearance was not important.

Importance of looking attractive onstage (clothing, makeup, etc.)

	Man % (n=260)	Woman % (n=226)	Nonbinary % (n=29)	Range %
Really Important	13	26	28	2-15%
Important	57	64	38	6-26%
Not at all	30	10	34	4-24%

Similar percentages of respondents in all gender categories felt it was not important to reinvent yourself onstage. The largest divergence in responses was between men and nonbinary people in the category ‘really important’, while women and nonbinary musicians held quite similar views on this topic.

Importance of reinventing yourself onstage

	Man % (n=209)	Woman % (n=183)	Nonbinary % (n=29)	Range %
Really Important	10	15	17	2-7%
Important	37	35	35	0-2%
Not at all	53	50	48	2-5%

Experiences in the performance setting

Participants were asked a range of questions about their experiences in the performance setting. While respondents in all gender groups indicated experiencing each example of discrimination described the extent to which it was experienced by certain gender groups differed significantly.

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Over two-thirds of men indicated they had never been treated differently on account of their gender. This figure was dramatically lower for women and nonbinary people. Equal percentages of women and nonbinary people stated this experience happened often.

Been treated 'differently' because of your gender (e.g. not taken seriously, ignored, silenced)

	Man % (n=257)	Woman % (n=228)	Nonbinary % (n=31)	Range %
Never	69	7	13	6-62%
Rarely	16	9	13	3-7%
Sometimes	13	42	32	10-29%
Often	2	42	42	0-40%

Almost three-quarters of men indicated they had never been subject to offensive remarks on the basis of their gender. This figure was dramatically lower for women and nonbinary people. Similar percentages of women and nonbinary people stated this happened 'often'.

Been subject to offensive remarks on the basis of your gender

	Man % (n=255)	Woman % (n=227)	Nonbinary % (n=31)	Range %
Never	73	14	20	6-59%
Rarely	16	21	16	0-5%
Sometimes	9	36	32	4-27%
Often	2	29	32	3-30%

Just over half of women and nonbinary people indicated they had never been subject to physical bullying on the basis of their gender. This stands in stark contrast to 86% of men. 29% of nonbinary participants and 18% of women related that physical bullying happened sometimes or often, in contrast with 5% of men.

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Been subject to physical bullying on the basis of your gender

	Man % (n=255)	Woman % (n=225)	Nonbinary % (n=31)	Range %
Never	86	56	52	4-34%
Rarely	9	26	19	7-17%
Sometimes	4	10	19	6-15%
Often	1	8	10	2-9%

91% of men related that they never felt unsafe due to their gender identity. In stark contrast half of women and almost two-thirds of nonbinary people felt unsafe sometimes or often on account of their gender identity.

Been made to feel unsafe due to your gender identity

	Man % (n=251)	Woman % (n=225)	Nonbinary % (n=31)	Range %
Never	91	24	22	2-69%
Rarely	6	26	16	10-20%
Sometimes	2	33	39	6-37%
Often	1	17	23	6-22%

Payment for performance

I feel my professional skills are undervalued in terms of pay

	Total % (n=481)	Man % (n=246)	Woman % (n=206)	Nonbinary % (n=29)	Range %
Never	7	8	5	14	3-9%
Rarely	6	8	5	3	2-5%
Sometimes	32	29	36	17	7-19%
Often	55	55	54	66	1-12%

Most respondents in all gender categories felt their professional skills were undervalued, with high percentages of women (90%), men (84%), and nonbinary people (83%) selecting *often* or *sometimes*.

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It's implied I work for exposure rather than for payment

	Total % (n=480)	Man % (n=239)	Woman % (n=211)	Nonbinary % (n=30)	Range %
Never	9	12	6	10	2-6%
Rarely	12	11	14	0	3-14%
Sometimes	35	36	33	37	3-4%
Often	44	41	47	53	6-12%

High proportions of respondents related that they often have the experience that it is implied they work for exposure rather than payment. This figure is highest for nonbinary participants and is followed by women and then men. 12% of men relate this has *never* been their experiences in contrast with 6% of women.

Doubts are expressed about my understanding of live sound during sound check

	Total % (n=497)	Man % (n=249)	Woman % (n=218)	Nonbinary % (n=30)	Range %
Never	18	25	10	17	7-15%
Rarely	20	29	11	13	2-18%
Sometimes	36	35	36	43	1-8%
Often	26	11	43	27	16-32%

Doubts *often* being expressed about a musician's understanding of live sound during a sound check is an experience reported by just over a quarter of those surveyed. This percentage stands in stark contrast with the frequency of this experience related by women. Just over half of men report this experience occurring rarely or never, in contrast with 21% of women and 20% of nonbinary people.

Doubts are expressed about my expertise as a performer without having heard me play

	Total % (n=509)	Man % (n=253)	Woman % (n=225)	Nonbinary % (n=31)	Range %
Never	18	24	11	16	5-13%
Rarely	21	26	16	19	3-10%
Sometimes	35	34	36	42	2-8%
Often	26	16	37	23	7-21%

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Almost three-quarters of women and two-thirds of nonbinary people experienced doubts being expressed about their expertise as a performer sometimes or often. This experience was significantly less common for men.

I'm held to a higher standard than my peers on account of my gender

	Total % (n=478)	Man % (n=232)	Woman % (n=220)	Nonbinary % (n=26)	Range %
Never	46	67	24	39	15-43%
Rarely	20	14	27	15	1-13%
Sometimes	18	15	21	27	6-12%
Often	16	4	28	19	9-24%

The most significant statistical disparity in responses between the gender groups was noted in the responses *never* and *often*, where women are most likely to be held to a higher standard than their peers. Nonbinary people were much more likely to have this experience than men.

I was mistaken for a groupie rather than a musician

	Total % (n=486)	Man % (n=243)	Woman % (n=214)	Nonbinary % (n=29)	Range %
Never	63	81	42	62	19-39%
Rarely	12	12	14	11	1-3%
Sometimes	14	6	23	10	4-17%
Often	11	1	21	17	4-20%

The experience of being mistaken for a groupie is quite rare amongst men and a much more common experience for women. Just over a quarter of nonbinary people report having this experience sometimes or often.

It's assumed I do not write my own songs or music

	Total % (n=439)	Man % (n=230)	Woman % (n=180)	Nonbinary % (n=29)	Range %
Never	36	47	21	42	5-26%
Rarely	20	19	20	24	1-5%
Sometimes	26	24	30	17	6-13%
Often	18	10	29	17	7-19%

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The responses *never* and *rarely* were selected by two-thirds of men and nonbinary respondents, in contrast with and 41% of women.

Surprise is expressed that I'm an instrumentalist

	Total % (n=448)	Man % (n=227)	Woman % (n=192)	Nonbinary % (n=29)	Range %
Never	37	51	19	41	10-32%
Rarely	16	16	15	28	1-13%
Sometimes	26	25	29	14	4-15%
Often	21	8	37	17	9-29%

Just over two-thirds of nonbinary respondents and men selected *never* or *rarely*. In contrast two-thirds of women selected *sometimes* or *often*.

I'm dismissed as 'just' a singer

	Total % (n=370)	Man % (n=181)	Woman % (n=163)	Nonbinary % (n=26)	Range %
Never	51	74	25	50	24-49%
Rarely	13	12	16	11	1-5%
Sometimes	15	9	23	8	1-15%
Often	21	5	36	31	5-31%

There was a significant difference in answers provided between different gender categories, and most notably in responses from women. Three-quarters of men, half of nonbinary people and a quarter of women related they had *never* been dismissed as 'just' a singer. Most women indicated this had happened sometimes or often.

I'm dismissed as 'just' an instrumentalist

	Total % (n=426)	Man % (n=224)	Woman % (n=175)	Nonbinary % (n=27)	Range %
Never	47	49	44	56	5-11%
Rarely	25	20	31	18	2-13%
Sometimes	21	24	18	15	3-9%
Often	7	7	7	11	0-4%

Experiences of being dismissed as ‘just’ an instrumentalist were quite similar across gender groups.

Barriers to getting gigs and festival slots

Has gender been a barrier to you getting gigs or festival slots in Ireland?

	Totals % (n=443)	Man % (n=234)	Woman % (n=183)	Nonbinary % (n=26)	Range %
Yes	22	10	37	23	13-27%
No	48	70	21	39	18-49%
Unsure	30	20	42	38	4-22%

Men were more likely to not consider gender a barrier in comparison with the other two gender groups. The option *unsure* represented the highest proportion of answers by women and nonbinary artists, while women were the most likely to select *yes*. The high number of *unsure* answers indicates the high level of uncertainty and doubt amongst women and nonbinary participants about the potential impact of gender in securing performance work.

Thematic analysis of responses

94 respondents elaborated on the reasons why they felt gender was a barrier to getting gigs or festival slots in Ireland. Four primary reasons were identified: gender bias, industry culture, value judgements and discrimination (not sexism). It is notable that in many of the responses provided, participants feel the issue they are experiencing is unique to their gender group, when often it is common across gender groups. However, gender expression emerged as a sub-theme of gender bias and this barrier only appeared in responses from nonbinary people. While a selection appear below, all responses to this question can be read in Appendix 2: Question 24.

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Barriers to getting gigs or festival slots in Ireland

	% Men (n=22)	% Women (n=66)	% Nonbinary (n=6)	Range %
Gender preference	82	50	50	0-32%
Industry Culture	14	20	50	6-36%
Value Judgement	14	36	50	14-36%
Discrimination (not gender)	27	11	33	6-22%
<i>Gender Expression</i>	0	0	50	0-50%

Gender Bias – Experience of Men

82% of men cite gender bias as a barrier to getting gigs. “Positive discrimination” and gender quotas are highlighted as key issues.

‘There are clear signs of positive discrimination.’(M24)

‘In the past two years there has been a lot of female orientated gigs. Support slots seem to be filled more by female artists.’(M24)

‘I am cisgender white male. Often explicitly excluded and this is happening increasingly often.’(M24)

‘I’ve been told by management that festival bookers don’t want to book white male musicians anymore and that I’m unlucky to be trying to make it in these times.’(M24)

‘On several occasions, I have been promised a performance slot but it was not fulfilled as the promoters have “gone in a different direction” and proceeded to book a line-up excluding men.’(M24)

‘Many festivals are trying to maintain a quota of male and female. I know I would get more gigs if I was a girl’(M24)

‘50/50 gender quotas are being enforced despite the massive disparity with gender ratios in the industry.’(M24)

‘Since the set-up of organisations like Fair Plé and Mise Fosta, a young up and coming male musician like myself, who is not a house hold or well-known name, is over looked as I feel promoters and festivals are instantly more interested in female acts in order to cover their backs. I don't necessarily disagree with this but I feel that it has led to a barrier in my own personal case.’(M24)

Gender Bias – Experience of Women

Half of women describe gender bias getting in the way of them securing performance opportunities. Several women highlighted that lineups are male dominated and felt that women have less performance opportunities than men. Women commonly feel overlooked or excluded from gigging opportunities, citing a preference for male musicians and bands as the

Gendered Experiences of the Irish Music Industry

most common reason, and a sense that there is an unofficial quota system working against them. Tokenism is also a prevalent issue.

Male dominance

'It's very disheartening to look at festival line-ups and be able to count the number of female artists/bands on two or even one hand. It feels like the odds of being picked to play at these large gigs/ festivals are disproportionately favoured towards male acts.'(W24)

'Less likely to get gigs as a woman, for the genre I play...'(W24)

'It's still a lads game. Lads book lads. Women get overlooked or poorly judged'(W24)

'I've often not secured gigs because the festival line up is fully male.'(W24)

'Most festivals don't book enough female representation'(W24)

'Not as many female fronted bands and female artists get offered as many festival gigs'(W24)

'No matter how many men there are they can fit more but there is a feeling that a line up should not be predominantly female' (W24)

Fewer opportunities for women

'There are less spots available for female musicians therefore less opportunity.'(W24)

'I have been told "we already have a female act"'(W,24)

'Being told, we already have a similar act but it's a singer songwriter who is female regardless of style etc. Yet there will be more male performers.'(W24)

'There are already "enough" female artists.' (W24)

'A far smaller percentage goes to women, that means we are all in direct competition as the "girl artist quota" as opposed to being based on our musical merit. ... festival bookers have the power to diversify...they need to actively do so, it means on all levels we are doing the same work and receiving half the opportunities...'(W24)

Tokenism

'I believe I've often been overlooked by bookers and other industry professionals - probably unconsciously a lot of the time - especially if there are already other females on the line-up (i.e. who already 'tick' that box), or if it is a line-up that isn't expressly and deliberately designed to increase the presence of females/other gender identities on stage, or to "showcase their talent"'(W,24)

'I defo feel like I'm often put on a bill for a festival as a "token female" rather than being just hired on the basis of my talent. It just really annoys me.'(W24)

'It seems that there is little accessibility for females in these arenas. When women are included, they are in the minority and can be seen as a "show-piece", like a token singer or harpist.'(W24)

Gendered Experiences of the Irish Music Industry

Gender Bias – Experience of Nonbinary people

The experience of nonbinary people differs from men and women in relation to the sub-theme of gender expression and how this impacts their ability to get gigs in Ireland. Respondents note that barriers to getting gigs can be on account of disrespect of their gender expression, discomfort with their gender expression, and another issue highlighted is the non-recognition or understanding of their gender expression. Nonbinary people also cite male dominance as an issue.

‘While the scene for the genre of music I sing/play has problems with homophobia/ biphobia/ transphobia and toxic masculinity, it’s been even more difficult since moving here. People I’ve talked to have passed on me even before sharing my gender/sexuality because of how I look/my gender expression as if musicians in our genre haven’t been playing with gender expression/roles/expectations since the beginning.’(NB24)

‘Because two spirit people are basically unknown to the Irish, and Irish people are a bit racist towards Native Americans.’(NB24)

‘I’m incessantly called a woman or female musician or not booked cause in too queer.’ (NB24)

‘Mostly male acts get played on radio, mostly get booked on festivals’ (NB24)

Industry Culture – Experience of Men

The primary cultural barriers described by men were the lack of access to the right networks, the over-saturation of the market with male artists and a sense that the industry is now more female-oriented in nature.

‘In the last few years it does feel as though the female heavy bands receive more or the lime light. Reviews, good slots etc.’(M24)

‘In the past two years there has been a lot of female orientated gigs. Support slots seem to be filled more by female artists.’(M24)

‘Over saturation & quotas.’(M24)

‘Most male solo musicians and all-male bands are considered a dime-a-dozen.’(M24)

Industry Culture - Experience of Women

The male-dominated culture of the industry, systemic sexism and lack of access to networks are the primary barriers cited by women within this theme. Industry networks are most often characterised as “boys clubs” which exclude women.

‘It’s not that it’s an evident barrier, but the systemic and systematic sexism pervades everything...’(W24)

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'Being a female is all that it takes in the music industry.'(W24)

'I feel like as a woman the music scene is very male-centric, I am quiet and I don't go out after gigs where people "network". In my experiences I have noticed that guys help the other guys out, I often feel left out on account of me often being the only girl.'(W24)

'Groups tend to hire male friends that they like to hang out with.'(W24)

'Closed groups, difficulty meeting people will to open up to new people, male driven area.'(W24)

'I've often not secured gigs because the festival line up is fully male. When this factor was brought up to the organisers, they dismissed it completely as if it weren't true or relevant.'(W24)

Industry Culture - Experience of Nonbinary people

The issue of "boys club" culture within the industry is also noted by a nonbinary respondents:

'Yes as I'm not interconnected with the lads who book their mates and have openly asked to be booked.'(NB24)

Value Judgement – Experience of Men

The need to be attractive to be valued is brought up by one respondent. Two respondents relate that value is not always being placed on musical talent in decisions about who gets a gig:

'Filling stages based on gender rather than on musical talent creates an unnecessary and implicit gender imbalance, and is detrimental to overall quality.'(M24)

'It seems that male rock bands are seen as being old school nowadays... I see female bands being pushed a lot more regardless of how talented they are or are not.'(M24)

Value Judgement - Experience of Women

Women relate experiences of being judged on their appearance, noting pressure to look a certain way or their careers may suffer. Several women felt less valued than men and reported experiences of being perceived to be an inferior musician on account of their gender. Some have experienced their music being interpreted as gendered. The most common issue women noted in relation to value judgements was that they are not taken seriously as artists.

'You need to not only be talented (I am), but also be young and either look super cool or like a supermodel. I'm playing the game, for now. Incredibly frustrating though..'(W24)

'Not taken as seriously.'(W24)

'I find it almost impossible to be recognised as the experienced musician I am'(W24)

'Women get overlooked or poorly judged.'(W24)

'Assumed that women are inferior musicians.'(W24)

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'As an overweight female, my appearance is taken into account, and judged harshly, far more than overweight male counterparts.'(W24)

'...there is a feeling that a line up should not be predominantly female or should only have attractive females.'(W24)

'People didn't believe I could be a trombone player, they didn't want me because I was female anyway...'(W24)

'My music is often overlooked as it's seen as feminine and therefore not marketable and able to bring in money.'(W24)

Value Judgement - Experience of Nonbinary people

Nonbinary artists relate experiences of feeling they are valued less on account of their gender, and also not being taken seriously.

'I'm incessantly called a woman or female musician or not booked cause I'm too queer.'(NB24)

'People don't take us seriously.'(NB24)

Discrimination (not sexism) - Experience of Men

Race, sexuality and age are described as barriers to getting gigs. Being White is highlighted as an issue by four respondents to this question.

Race

'I am cisgender White male. Often explicitly excluded and this is happening increasingly often.'(M24)

'I feel as though Male White Irish musicians are deemed as over represented and so my chances of getting slots are limited.'(M24)

'I think being a solo white male puts me in a perceived position of privilege.'(M24)

'I've been told by management that festival bookers don't want to book white male musicians anymore and that I'm unlucky to be trying to make it in these times.'(M24)

Sexuality

'In my experience, this has happened only once so I feel like it's not the biggest deal but I was informed that a support slot for a certain was passed onto another act as they had a lesbian members in the band and that the promoter could exploit this act for sexual preferences in order to push ticket sales.'(M24)

Discrimination (not sexism) - Experience of Women

Ageism is the most mentioned form of discrimination by women outside sexism, followed by parental status.

'I feel there is no place for amateur middle aged women in the Irish music scene. You have men of all ages and younger women but women seem to disappear from everything once they hit 30-35 and as a result its hard to get a slot of you are over a certain age unless you are already well established.'(W24)

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'Age is more of a factor than gender.'(W24)

'...my age prevents access from younger audiences.'(W24)

'I am an older woman... I feel the industry doesn't support me as it is looking for women in teens/20s... Therefore, I have not got certain festival slots/ gigs - despite quality of music.' (W24)

Discrimination (not sexism) - Experience of Nonbinary people

Homophobia, biphobia and racism are cited by two respondents.

Part 5 – Recording & Getting Broadcast

Have you ever recorded music?

	Total % (n=521)	% Men (n=262)	% Women (n=228)	% Nonbinary (n=31)
Yes	92	95	89	90
No	8	5	11	10

Experiences in the recording setting

Respondents were asked to indicate the frequency (never, rarely, occasionally, or often) with which they had four types of experiences related to their gender in the recording setting.

- *Been treated 'differently' because of your gender (e.g. not taken seriously, ignored, or dismissed).*
- *Been subject to offensive remarks on the basis of your gender*
- *Been subject to physical bullying on the basis of your gender*
- *Been made to feel unsafe due to your gender identity*

Been treated 'differently' because of your gender (e.g. not taken seriously, ignored, or dismissed).

	Total % (n=467)	Man % (n=242)	Woman % (198)	Nonbinary % (27)	Range %
Never	57	87	23	41	18-64%
Rarely	13	7	19	22	3-15%
Occasionally	19	3	39	11	8-36%
Often	11	3	19	26	7-23%

The contrast between responses provided are quite stark within the response *never*. 58% of women related being treated differently *occasionally* or *often*. This figure was 37% for nonbinary people and only 6% for men. Nonbinary people experienced this form of sexism most often.

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Been subject to offensive remarks on the basis of your gender

	Total % (n=459)	Man % (n=234)	Woman % (n=197)	Nonbinary % (n=28)	Range %
Never	66	90	40	50	10-50%
Rarely	14	4	26	11	7-22%
Occasionally	13	4	23	21	3-19%
Often	7	2	11	18	7-16%

There were significant percentage differences between all gender groups across the four possible answers and most notably in the answer *never*, where 50% more men than women, and 40% more men than nonbinary people never experienced offensive remarks. Nonbinary people experienced this form of sexism most often.

Been subject to physical bullying on the basis of your gender

	Total % (n=459)	Man % (n=235)	Woman % (n=196)	Nonbinary % (n=28)	Range %
Never	85	95	76	71	5-24%
Rarely	8	3	15	11	4-12%
Occasionally	4	2	6	4	2-4%
Often	3	0	3	14	3-14%

The majority of men, women and nonbinary people had *never* experienced physical bullying on the basis of their gender. However, almost 10% of women and 18% of nonbinary people experienced physical bullying occasionally or often in contrast with 2% of men.

Been made to feel unsafe due to your gender identity

	Total % (n=455)	Man % (n=232)	Woman % (n=195)	Nonbinary % (n=28)	Range %
Never	76	93	59	50	9-43%
Rarely	11	5	19	11	6-14%
Occasionally	9	2	15	21	6-19%
Often	4	0	7	18	7-18%

Only 7% of men felt unsafe due to their gender identity *rarely* or *occasionally*, with the remainder never having this experience. Nonbinary people were statistically more likely to have this experience than other gender categories and over a fifth of women reported having this experience *occasionally* or *often*.

Barriers to music being broadcast

Do you feel gender has been a barrier to your music being broadcast in Ireland?

	% Total (n=431)	% Men (n=233)	% Women (n=176)	% Nonbinary (n=22)	Range %
Yes	18	8	32	14	6-24%
No	51	71	26	41	15-45%
Unsure	31	21	42	45	3-24%

Almost a third of women felt gender was a barrier to being broadcast in Ireland, more than twice the percentage of nonbinary people and four times that of men. When probed about how gender has been a barrier, a significant number of women noted the Why Not Her? Collective, founded by Linda Coogan Byrne in 2020, which has released a number of reports in recent years that analyse the diversity of radio playlists. These reports have revealed considerable gender disparity and a lack of diversity on the airwaves in Ireland.⁹

How has gender been a barrier to getting broadcast in your experience?

69 respondents elaborated on the reasons why they felt gender was a barrier to getting gigs or festival slots in Ireland.¹⁰ Gender bias, industry culture and value judgements are themes that appear in responses provided by the three gender groups. Due to the smaller number of respondents to this question, answers are addressed by gender group. A selection of responses appear below; all responses to this question can be read in Appendix 2: Question 26.

⁹ The Why Not Her? reports can be accessed here: <https://whynother.eu/data-reports>

¹⁰ The number of responses to this question were too small to warrant statistical analysis. The respondents comprised 17 men, 49 women and 3 nonbinary people.

Barriers to Getting Broadcast - Men

Almost half of respondents related they felt it was less likely for them to get played on the radio due to the pressure on radio stations to play more music by female artists. The topic of “positive” discrimination is highlighted in this context as a barrier for men.

‘I do feel sometimes that if I was making the exact music I make but I was a woman it would be more appealing to critics and broadcasters’ (M26)

‘Filling radio and playlists based on gender rather than on musical talent creates an unnecessary and implicit gender imbalance, and is detrimental to overall quality’ (M26)

‘My gender, sexual orientation and race are *persona non grata*.’ (M26)

‘All the calls are for female-only everything’ (M26)

‘I have noticed an increase of online opportunities that state “female artists preferred”’ (M26)

‘Again, there’s been a push for a more diverse industry, and I don’t fit into that - being a white guy.’ (M26)

‘People want diversity so look down on us.’(M26)

‘Positive discrimination in response to recent campaigns that involve major labels more than heads of music in stations. There is an agenda and many of the more successful female acts were on the fence until they were sure it was working when they saw their IMRO statements go up.’(M26)

‘Even though there are less female artists, there is a push for 50/50... All for the right reasons, but right place wrong time feelings nonetheless for me personally.’(M26)

‘It has been noted that as there is a need to be seen to play more female artists, I would be pushed down the list.’(M26)

In contrast with the other answers received, one respondent felt that his band was disadvantaged by having a front woman.

‘As a member of a band with a female front woman we are often relegated as somewhat niche which is bonkers.’(M26)

Barriers to Getting Broadcast - Women

The issue of gender bias is mentioned by the majority of women respondents. While the reasons for not getting played are often unknown, the fact that airplay is male dominated is mentioned in most answers that address gender bias. A significant number of women mention the Why Not Her? Reports and how they have proven that there is a bias against women on the airwaves.

‘Because I can hear all the male acts on the radio, I know from experience the women are there, they just don’t get played outside of RTÉ Radio 1.’ (W26)

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'Less females played on radio.'(W26)

'Female-fronted bands often don't get as much airplay as male-fronted bands'(W26)

'Female artists do not get the same media coverage.'(W26)

'All you have to do is look at the radio and TV stats to see men are favoured over women significantly regardless of talent.'(W26)

'It explains the severe lack of airplay and that is now proven by the recent figures of Why Not Her? campaign.'(W26)

'Statistics show female artists don't get the same level of airplay on Irish radio, especially day time radio, and especially Irish female artists'(W26)

'The Why Not Her? campaign and the statistics from the gender disparity report in radio clearly showed that being a female act/band has a direct effect on the likelihood of receiving airplay on Irish radio.'(W26)

'From simply looking at the gender disparity report released last year comparing radio play for male vs female artists, there is a huge issue with diversity.' (W26)

Industry Culture

Systemic sexism is described by women respondents and it occurs in a variety of contexts where they feel their careers and their art are unsupported. Male gatekeepers are highlighted as a significant barrier within an already male-centric industry ,and women relate being valued differently by them. One woman presented as a man to get more opportunities. It was also felt that in addition to men not supporting women in the way they support men, women do not always support women either.

'I feel there are too many male DJs in control of what's played on the radio and they rarely play female artists'(W26)

'There was a clear difference in response to a new song that my (female) voice heavily features on, compared to when it is another male members voice in the band. This was applicable to Spotify playlist lists, radio presenters responses to sending out the track, and some other male musician peers who would always share our music when it was predominantly a male member's voice.'(W26)

'A woman in music is seen as a hobby by broadcasters, not a profession'(W26)

'Hheads of playlist not a listener of women's music. Not even being thought of for that reason. It wouldn't occur to them.'(W26)

'I have ended up signing emails from my partners name (he is male) for our original project - instead of mine to Radio/TV PR opportunities - I had more success pretending I was male'(W26)

'Girls don't buy other girl's music, so radio only plays music by men/boy bands because women will buy it' (W26)

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Radio Playlists

A number of women highlighted trends in radio play in Ireland and how generally limited station playlists are. In addition to a lack of genre diversity, there is a narrow focus on the top 40 charts, and there is an overall lack of airtime for independent artists and Irish artists.

'Most radio stations don't play enough independent artistic [music], no representation'(W26)

'Radio stations in Ireland are ... too afraid to take risks by playing unknown or unsigned artists. Especially female Irish artists. When the radios play very little female artists the general public don't have an outlet to hear them so can't support them. It's an endless cycle.' (W26)

'Most media outlets seem to have a trend of male artist who would attract a similar audience to picture this, Dermot Kennedy, Kodaline, etc.'(W26)

'They don't play tracks by women. There are a few (2/3) mainstream Irish DJs that still play new independent music but that wider survey that was done shows the backwards view of women or nonbinary created music.'(W26)

Value Judgments

The sense that music created by women is othered and valued differently was related some respondents and the sub-theme of not being taken seriously arises again as a barrier for women musicians. There was also a sense that women are held to higher standards and their work is valued less.

'Women's music tends to be grouped into a genre of its own and considered to be suitable for women whereas men's music is considered to have a more universal appeal'(W26)

'Female artists are regularly pitting against each other and compared in a way that just does not happen to male artists'(W26)

'It seems that female acts are not taken seriously.'(W26)

'In Ireland I just find very little support and opportunities to be heard and taken seriously as an experienced rock musician.'

'... being compared to male peer artist that are a lower level of artistry.'(W26)

'You need to work at least twice as hard as a female composer / performer in order to be taken seriously.'(W26)

Discrimination (not sexism)

Ageism is highlighted as a barrier to getting music broadcast.

'All based on looks and age bias.' (W26)

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'... female artists over 40 are almost non-existent.' (W26)

Barriers to Getting Broadcast – Nonbinary people

The male dominance of the airwaves, the preference for male artists, in addition to the perception of placing greater value on music created by men are also noted as barriers amongst nonbinary respondents:

'They play mostly men' (NB26)

'Because I'm not Irish and am nonbinary...' (NB26)

'Irish radio stations are obsessed with male suffering and have extreme disdain for the art of others.' (NB 26)

Part 6 – Musical Role Models

Name one musical role model that has inspired your creative work or career path

Gender of Role Model	Overall %	Man % (n=213)	Woman % (n=164)	Nonbinary % (n=26)
Man	52	75	22	54
Woman	40	16	73	38
Nonbinary	1	1	0	4
Band	7	8	5	4

Overall, a high proportion of men tended to select men as role models and a similarly high percentage of women tended to choose women as role models. The role models of nonbinary musicians were more gender diverse. Bands were also listed as role models by several respondents. These bands were all-female, all-male or mixed gender bands.

Bands (Role Models)	Man %	Woman %	Nonbinary %
All Male Band	83	12	100
All Female Band	11	50	
Mixed Band	6	38	

Irish role models

114 of the 403 role models listed by respondents were Irish. Of these 51 were men, 55 were women and 8 were bands. The most mentioned Irish female role models were Wallis Bird and Sinéad O’Connor, who had the same number of mentions as the most popular male role model, Phil Lynott. Hozier was the second most popular male role model. All bands received one mention each. See Appendix 2: Question 22 for the list of Irish role models cited by respondents.

Part 7– Other Aspects of Identity

Musicians were asked to specify the extent to which seven factors related to their identity had impacted their working experiences as a musician in Ireland. These factors were age; socio-economic background; education level; sexuality; race/ethnicity; disability status; religion. Results are presented in order of factors of most impact to least impact (as indicated by the overall average).

Impact of age on working experiences

	Total % (n=501)	Man % (n=251)	Woman % (n=221)	Nonbinary % (n=29)	Range %
Not at all	42	45	37	45	0-8%
Somewhat	42	42	46	24	4-22%
A lot	16	13	17	31	4-18%

While equal proportions of men and nonbinary participants do not consider age a concern in their career, nonbinary responses are proportionately lower in the category *somewhat* and high in the category *a lot*. Responses from women are also notably lower than the other groups in the category *not at all*.

Impact of socio-economic background on working experiences

	Total % n=489	Man % (n=246)	Woman % (n=213)	Nonbinary % (n=30)	Range %
Not at all	56	55	57	63	2-8%
Somewhat	33	37	30	20	7-17%
A lot	11	8	13	17	4-9%

Similar experiences are noted across the gender categories, with the exception of nonbinary responses in the which are significantly higher in the category *not at all* and *a lot*, and significantly lower in the category *somewhat*.

Impact of education level on working experiences

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Education level	Total % (n=488)	Man % (n=245)	Woman % (n=215)	Nonbinary % (n=28)	Range %
Not at all	71	71	70	71	0-1%
Somewhat	24	25	22	29	3-7%
A lot	5	4	8	0	4-8%

Similar experiences are noted across all gender groups in the responses *not at all* and *somewhat*. Education does not appear to be a strongly limiting factor for nonbinary people.

Impact of sexuality on working experiences

Sexuality	Total % (n=478)	Man % (n=241)	Woman % (n=207)	Nonbinary % (n=30)	Range %
Not at all	73	85	65	30	20-55%
Somewhat	21	12	27	57	15-45%
A lot	6	3	8	13	5-10%

Considerable differences between gender groups are notable in the category of sexuality. A significant majority of nonbinary people experience issues on account of sexuality, particularly amongst respondents who selected the option *somewhat*. Almost two-thirds of women selected *somewhat* or *a lot*, indicating sexuality is also a significant issue in their music careers.

Impact of race/ethnicity on working experiences

Race/ethnicity	Total % (n=483)	Man % (n=245)	Woman % (n=209)	Nonbinary % (n=29)	Range %
Not at all	84	83	84	90	1-7%
Somewhat	12	14	12	0	2-14%
A lot	4	3	4	10	1-7%

For the majority of respondents race/ethnicity is not an issue at all. However, it is noted as a moderate or considerable issue by 10-17% of respondents across gender groups.

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Impact of disability status on working experiences

Disability status	Total % (n=335)	Man % (n=179)	Woman % (n=134)	Nonbinary % (n=22)	Range %
Not at all	87	91	87	50	4-41%
Somewhat	10	7	8	41	1-34%
A lot	3	2	5	9	3-7%

Responses from men and women are similar in relation to disability status, but differ significantly for nonbinary respondents. 50% of nonbinary people relate disability status impacts their career *somewhat* or *a lot*.

Impact of religion on working experiences

Religion	Total % (n=452)	Man % (n=234)	Woman % (n=196)	Nonbinary % (n=22)	Range %
Not at all	91	88	94	91	3-6%
Somewhat	7	10	4	9	1-6%
A lot	2	2	2	0	0-2%

Similar experiences are related by all gender groups, with deviations of no more than 6% within answer categories. Of all the categories, statistically religion has the least impact on the working experiences of musicians.

Part 8 – Becoming a Parent/ Carer

'I am devastated. We don't need more 'Women in Music' panels, we just need affordable, quality and accessible childcare in this country. That's why there are fewer women in music. It's not because of a lack of talent, but because women are forced to choose between music or having a family. In my opinion, male musicians are seen by labels as a safer long term investment for that reason as there's no reason that having a family will impact their career.'(W29)

Are you a carer or parent/ guardian?

	Total % (n=525)	Man % (n=266)	Woman % (n=229)	Nonbinary % (n=30)	Range %
Yes	25	29	24	7	5-22%
No	75	71	76	93	5-21%

Please describe what kind of impact becoming a carer and/or parent/ guardian has had on your career as a musician.

132 respondents indicated that they were a parent, guardian, or carer. Those that selected yes were invited to elaborate upon the impact of this on their career as a working musician. Responses were received from 71 men, 52 women and 2 nonbinary participants, which represented 29%, 24% and 7% of those groups respectively. Unfortunately, due to the low number of nonbinary respondents, they are excluded from the analysis of this question as these two participants are at risk of deductive disclosure (identification of a participant due to the small sample in this case). A selection of responses appear in the following analysis; all responses to this question can be read in Appendix 2: Question 29.

Thematic analysis of responses

In relation to experiences of being a parent, guardian or carer, the following five primary themes were identified: Impact on Career; Limitations & Challenges; Logistics & Finance; Emotional Impact and Motivation & Priorities. Over twenty subthemes were also identified and of these the following were analysed in further detail: negative impact on career; family support; and industry discrimination. While there is overlap within some of the

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themes and subthemes, it was important to approach certain experiences from different angles in order to accommodate the range of experiences related and to permit the generation of statistical data that would assist in comparing and contrasting experiences. As some answers provided were more general in nature the themes and sub-themes were decided upon to relate both generalised experiences, in addition to specific details and nuance regarding musicians' experiences.

Impact on Career

IMPACT ON CAREER	Men % (n=71)	Women % (n=52)	Difference %
<i>Minimal or no impact; not applicable</i>	24	6	18%
<i>Positive impact (incl. motivating; focusing)</i>	10	0	10%
<i>Mixed impact</i>	6	4	2%
<i>Negative impact</i>	61	90	29%

'none' (M29)/ 'no affect' (M29)/ 'very little'(M29) / 'None' (W29)

Almost a quarter of men indicated minimal or no impact on their careers. The disparity in impact of becoming a parent, carer, or guardian is quite stark in the percentages that indicated negative impact.

The three main negative impacts noted by respondents were that a career ended, was put on hold, or that there were now new career limitations and challenges to be dealt with. In all categories, women were effected more significantly than men, with almost a fifth of women relating it ended their career in music.

Negative impacts

Negative Impacts	Men % (n=71)	Women % (n=52)	Difference %
Ended Career	3	19	16%
On Hold	3	14	10%
Career Limitations; Challenges	62	65	3%

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Career ended

'Ended my career in music' (W29)

'It has stopped completely due to being a newly single parent' (W29)

'It left me with no other option but to retrain and return to education' (W29)

'I waved goodbye to a very healthy session singing career as well as a corporate events entertainer.' (W29)

'I only play for my son now' (M29)

'Show stopping. Children can't live on exposure' (M29)

Career on hold

'I have had to stop whilst my child is small as no support to gig in evenings etc.' 'Had to have a break for approx. 10 years.' (W29)

'I withdrew from performing in public for a number of years when my children were small.'

'Put it on pause ...' (W29)

'I gave up performing with a band when my kids were small and have only returned to it recently on a small scale.' (W29)

'My son is 16 so I had to wait until now to try as he has ADHD and I couldn't commit to music before now.' (W29)

'Stopped it for years to bring up my daughter' (M29)

Limitations & Challenges

Further investigation was conducted to ascertain the specific types of challenges faced by men and women and to determine if they faced these issues to similar or varying degrees. In all categories except impact on creative process or creativity it is clear that greater proportions of women experience these issues to a greater extent. Only women noted that becoming a parent meant they received less offers of work.

Limitations & challenges	Men % (n=71)	Women % (n=52)	Difference %
Limited ability to perform; attend industry events	17	37	20%
Stopped Performance	6	25	19%
Impact on ability to practice	6	17	11%
Impact on creative process/ creativity	8	7	1%
Being parent takes priority over career	6	37	31%
Less offers of work	0	8	8%
Physical / emotional impact (negative)	3	14	7%
Industry Discrimination	3	21	18%

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Less offers of work

‘when any industry people like labels heard I was a parent they literally ghosted me. Loved my music but not my being a parent’ (W29)

‘I feel that because I'm a "mother," I didn't get asked to do as many gigs as a "father" did.’(W29)

‘...not offered gigs because I am a mammy, family etc not supporting because its an unsuitable for a mother to be a musician.’ (W29)

‘It put me off the radar for most bands that would call me.’ (W29)

Limited ability to perform

‘Hugely affected my work. Had to leave the band I was with. They wouldn’t give me any time off. Had to go solo.’(W29)

‘It means I cannot work full time as a musician for financial reasons’(M29)

Being a parent/carer takes priority

‘It has made me choose what gigs I do so it revolves around a family life of school drops/pick-ups and sporting activities etc.’(M29)

‘Couldn't take as much work, as I wanted to be at home with my children as much as possible’ (M29)

‘I find I regularly "drop" my rehearsal time from my schedule when an issue arises and I need to give more care to my family member.’(W29)

Physical / emotional impact (negative)

‘Feeling depressed’(W29)

‘My own sense of self as a performer/musician has been diminished with parenthood - I don't feel like the 'attractive' performer that I should be - instead I feel just like a mum - I don't know how I will overcome this.’(W29)

‘Body confidence post-natally is a big thing and I've been far less confident on stage when I have had the opportunity to perform before lockdown.’(W29)

Industry Discrimination

Industry Discrimination	Men % (n=71)	Women % (n=52)	Difference %
Totals	3	21	18%
Not Family Friendly (Needs of parents not respected, understood or considered)	3	6	3%
Sexism	0	15	15%

Further analysis of the category ‘Industry Discrimination’ revealed two types of discrimination, one directed more generally at parents and one at women specifically. Both men and women related that the industry was not parent-friendly, particularly in terms of working hours and

childcare availability. One woman shares that in order to keep her career going she 'would not have a second child as it would be too hard to continue.'(W29)

Industry not parent friendly

'There's a real lack of flexibility when real life exists. I feel that all events for musicians are aimed at younger musicians and don't consider a lot of us stay as musicians / songwriters for our whole lives. In a way we end up making our own industry through our own connections and stay in that.'(M29)

'Expecting commitment and time keeping to be kept by peers. But in reality sparing all your patience for the people who just don't understand or respect the needs of a parent.'(M29)

'Put it on pause and makes it difficult to accept all projects as sometimes they are all day. Not really suitable, family friendly hours.' (W29)

The sub-theme of sexism only arose amongst female respondents, 15% of whom experienced sexism. The examples cited included not being taken seriously, no longer being treated like a professional, being snubbed for work, and losing out on a position due to needing to take maternity leave.

'As a parent and woman people presume you won't take it seriously, or that it is a hobby, as women are the main homemakers or carers.' (W29)

'As soon as my daughter was born I was treated like I was no longer a professional musician by male peers in the industry.'(W29)

'It put me off the radar for most bands that would call me.'(W29)

'Hugely affected my work. Had to leave the band I was with. They wouldn't give me any time off. Had to go solo.'(W29)

'I had to give up gigs in 2004 due to zero childcare & when any industry people like labels heard I was a parent they literally ghosted me. Loved my music but not my being a parent.' (W29)

'...not offered gigs because I am a mammy, ... not supporting because it's an unsuitable for a mother to be a musician.'(W29)

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Logistics & Finance

Logistics & Finance	Men % (n=71)	Women % (n=52)	Difference %
<i>Childcare; Caring; Family Support</i>	16	50	34%
<i>Time; scheduling; work/life balance</i>	35	35	0%
<i>Finances</i>	18	23	7%
<i>Travel/ Tour</i>	11	15	4%
<i>Breast-feeding</i>	0	4	4%
<i>Logistics: other; unspecified</i>	7	8	1%
Family Support (breakdown)			
<i>Supportive Family</i>	6	4	2%
<i>Family Support Lacking</i>	1	19	18%
Finances (breakdown)			
<i>Low/ no pay; less income</i>	6	14	8%
<i>Childcare Costs</i>	1	10	9%
<i>Have taken on additional work</i>	1	2	1%
<i>Financial responsibilities; reasons unspecified</i>	10	0	10%

Under the theme of logistics exact percentages of men and women shared experiences pertaining to time management issues and the struggle with achieving a work/life balance. Divergence in experience is noted in relation to the availability or organisation of childcare; the ability to tour or travel for gigs; and managing breastfeeding while working. The difference in the percentages of those that highlight childcare as an issue are quite stark, with half of women highlighting this issue in contrast with 16% of men. Almost 20% of women note the lack of family support.

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Within the gig economy there is no parental, paternity or maternity leave, there is little stability or certainty. The Irish music industry is a tough place to work no matter what your gender. However, these results reveal a significant imbalance in the ways in which men and women musicians experience parenthood or becoming a carer. While many challenges faced are common the impact of becoming a parent, carer or guardian is significantly more disruptive to women.

Part 9 - Equality Initiatives

Have you ever attended, supported, organised or contributed to events or initiatives that focused on promoting gender equality in the Irish music industry?

	Total (%)	Man %	Woman %	Nonbinary %	Range %
Yes	43	34	51	65	14-31
No	48	56	40	32	8-24%
Unsure	9	10	9	3	1-7%

The majority of women and nonbinary participants had taken part in events or initiatives to promote gender equality, while the majority of men had not. Respondents that answered yes or *unsure* indicated they had participated in or helped to organise the following types of events:

Equality Initiatives

	% Total (n=248)	% Men (n=100)	% Women (n=129)	% Nonbinary (n=19)
Industry Workshops	36	26	42	42
Podcasts	36	28	38	58
Industry Conferences	43	33	51	37
Grassroots	40	31	43	58
Academic Conferences	38	30	45	32
Targeted Commissions	39	38	40	37

Targeted commissions were the most popular initiative undertaken by men, followed by participation in industry conferences and grassroots organisations. The most common activities undertaken by women were industry conferences, followed by academic conferences and grassroots organisations. Nonbinary people most commonly participated in podcasts and grassroots organisations. Men reported below-average participation in all forms of equality initiatives listed.

Part 10 – Conclusion & Recommendations

While the remit of this study was to document and identify issues, rather than solve them, several useful suggestions to address sexism and inequality were provided by respondents that warrant sharing.

All institutions that support the music industry, such as recording studios, music venues, festivals, educational institutions, the Arts Council, and IMRO, should formulate and adopt guidelines on how to identify and respond to sexist incidents and behaviour in both blatant and subtle forms within their settings. These guidelines should be shared as widely as possible with their members / users, etc., and be used in staff and student training.

Music venues could play a role through the promotion of anti-sexist messaging. For instance, much sexism occurs unconsciously, particularly through assumptions about a person's identity and capabilities. Awareness campaigns should be launched around this. Similarly, men should be made aware of the reality that a male-dominated environment is not always welcoming to people of other genders.

Men, women, and nonbinary people experience sexism differently, and therefore, equality initiatives should incorporate all gender identities and be conscious of ghettoization. Many men expressed a desire to take part in gender equality actions and would like to be involved rather than excluded.

The etiquette of sound men was highlighted as an issue by people of all genders that contributed to a toxic work culture, and should be addressed by managers of music venues, festivals, and recording studios. Etiquette should also be addressed in sound training contexts.

Gender equality initiatives should be inclusive, not exclusive. Reflection should take place following the completion of an equality initiative to assess its efficacy and effect upon industry culture. The views of musicians of all genders should contribute to this process.

The narratives that surround gender and gendered behaviour should be critically examined by those working within the industry and in academia to ensure they are not promoting any form of unconscious bias and they are promoting equality in a fair manner.

Further research should be conducted into the numerous and varied issues highlighted within this report to help uncover why they exist and to find ways of overcoming them. These recommendations should be shared with policymakers, gatekeepers, musician unions, educational institutions, and industry bodies.

Part 11 - Recommendations for Further Study (including requests for research from musicians)

- Gendered experiences of musicians aged 45 and over, including the impact of ageism on musical careers in Ireland.
- Gendered experiences of Traveller musicians in Ireland, including the impact of racism.
- Gendered experiences of musicians in Ireland that are not White or White Irish, including the impact of racism.
- The impact of disability status on being a musician in the Irish industry.
- Statistical analysis on the diversity of performances that take place in music festivals and venues in Ireland, in addition to continued analysis of Irish media and broadcasting playlists and programming.
- Creating guidelines on how to be supportive of people of all genders within a variety of music industry contexts (e.g. recording studio; live music venues, music festivals, etc.).
- Personal safety in the musical workplace and recommendations on how to improve this, especially for nonbinary people and women.
- Exploration of the experience of nonbinary musicians, including the impact of sexuality and disability status on their day-to-day experiences within the industry, as these factors were noted to be more significant for nonbinary people in this study. The marked preference for a DIY approach to musicmaking also warrants further investigation to ascertain why this is so, and if it is related to matters of gender.
- The impact of different types of sexuality on musician's careers of all genders. Accounts of discrimination on the grounds of sexuality were described by several heterosexual women and queer individuals.
- Investment and entrepreneurship and how these factors may affect gender equality.
- The experiences of men within the industry.
- Metrics for success and longevity in the Irish music industry and how this may relate to gender.
- Repeat this study 10 years from now.

Acknowledgements

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Appendix 1 – Survey Questions

Background Information

1. What is your gender identity? *

- Woman
- Man
- Non-binary
- Prefer not to say

2. What is your age? *

- Under 18
- 18 – 24
- 25 – 34
- 35 – 44
- 45 – 54
- 55 – 64
- 65 and over Prefer not to say

3. What is your ethnicity? *

- White or White Irish
- Traveller
- Black or Black Irish
- Asian or Asian Irish
- Mixed background/ heritage
- None of the above
- Prefer not to say

4. What kind of location do you currently reside in? Urban (city)

- Urban (town)
- Rural
- Outside Ireland

5. Please indicate all of the musical styles that describe the music you make, play or sing:

- Popular (including rock, pop, dance, hip hop, soul, etc.)
- Irish traditional music
- Folk
- Jazz
- Classical / Art music Other

6. Which of these descriptors apply to you?

- Amateur musician/singer/DJ
- Semi-professional musician/singer/DJ
- Professional musician/singer/DJ

7. When not in Covid times, which of the following describe your status as musician?

- Full-time

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- Part-time
- Occasional
- Recreational

8. Please select all roles that apply to you:

- Instrumentalist
- Vocalist
- DJ
- Arranger / Orchestrator Songwriter
- Composer
- Producer
- Engineer

9. Please select any that currently apply to you.

- Solo artist/performer
- Part of a mixed gender group
- Part of an all-male group
- Part of an all-female group
- Part of an all gender non-conforming group
- Other

10. Please select the answers that reflect your musical background.

Yes / No / Unsure

- I am from a family of musicians.
- I've had training in classical music.
- I've had training in Irish traditional music.
- I've had training in popular music.
- I've studied music in further education (e.g. PLC).
- I've studied music in higher education (IoT or university).

Getting Started

11. How did you initially learn an instrument/ vocal skills/ learn to DJ? Please select all that apply.

- Self-taught
- Private lessons
- Family member at home
- School classes
- Other

12. How did you first get the opportunity to perform in a group/ band outside a school or religious setting?

- Started it myself
- Friend asked me to join/recommended me
- Significant other asked me to join/recommended me
- Advert / audition
- Other
- Not applicable

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13. Please specify the extent to which you felt supported by the following people in becoming a musician.

Not at all / Somewhat Supportive / Really Supportive / Not Applicable

- Parents / Guardian
- Friends
- Partner / Boyfriend/ Girlfriend, etc.

14. Please specify the extent to which any of the following were issues for you in becoming a musician.

- Not at all / Somewhat / Significantly / Not Applicable
- Access to instrument(s)
- Access to performance gear
- Access to transportation
- Access to finance
- Access to adequate rented rehearsal space
- Access to private space to rehearse at home
- Access to other musicians

15. Were you ever prevented from learning or playing a particular instrument?

- Yes
- No

16. Please state the instrument and describe why/how.

Live Performance

17. How important are the following factors to you in your onstage appearance?

Really Important / Important / Not at all / Not Applicable

- To look attractive (clothing, makeup, etc.)
- To reinvent yourself

18. Have you ever experienced any of the following scenarios in performance settings?

Never / Rarely / Sometimes / Often / Not Applicable

- Been treated 'differently' because of your gender (e.g. not taken seriously, ignored, silenced)
- Been subject to offensive remarks on the basis of your gender.
- Been subject to physical bullying on the basis of your gender.
- Been made to feel unsafe due to your gender identity.

19. How often have you experienced the following scenarios?

Never / Rarely / Sometimes / Often / Not Applicable

- Doubts are expressed about my understanding of live sound during sound check.
- Doubts are expressed about my expertise as a performer without having heard me play.
- I'm held to a higher standard than my peers on account of my gender.
- I was mistaken for a groupie rather than a musician

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- It's assumed I do not write my own songs or music.
- Surprise is expressed that I'm an instrumentalist.
- I'm dismissed as 'just' a singer
- I'm dismissed as 'just' an instrumentalist
- I feel my professional skills are undervalued in terms of pay.
- It's implied I work for exposure rather than for payment.

20. Have you ever recorded music?

- Yes
- No

21. Have you ever experienced any of the following scenarios in the recording setting?

Never / Rarely / Occasionally / Often / Unsure

- Been treated 'differently' because of your gender (e.g. not taken seriously, ignored, or dismissed).
- Been subject to offensive remarks on the basis of your gender.
- Been subject to physical bullying on the basis of your gender.
- Been made to feel unsafe due to your gender identity.

22. Name one musical role model that has inspired your creative work or career path.

23. Do you feel your gender has been a barrier to you getting gigs or festival slots in Ireland?

- Yes
- No
- Unsure
- Not Applicable

24. How has it been a barrier in your experience?

25. Do you feel gender has been a barrier to your music being broadcast in Ireland?

- Yes
- No
- Unsure
- Not Applicable

26. How has gender been a barrier to getting broadcast in your experience?

27. How has Covid impacted your career in music?

28. Are you a carer or parent/guardian?

- Yes

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- No

29. Please describe what kind of impact becoming a carer and/or parent/ guardian has had on your career as a musician.

30. Have any of the following aspects of your identity had a negative impact on your working experiences as a musician?

Not at all / Somewhat / A Lot / Not Applicable

- Race/ethnicity
- Sexuality
- Socio-economic background
- Education level
- Age
- Religion
- Disability status

Equality Initiatives

31. Have you ever attended, supported, organised or contributed to events or initiatives that focused on promoting gender equality in the Irish music industry?

- Yes
- No
- Unsure

32. Please indicate all the kinds of activities related to gender equality you may have participated in or helped to organise:

- Industry related workshops (e.g. organised by Girls Rock Dublin, Gash Collective, Sounding the Feminists)
- Podcasts
- Industry Conferences & Talks (e.g. Women's Work NI, IMRO sessions)
- Grassroots Campaign Groups (e.g. Fair Plé, Girls Rock Dublin, Gash Collective, Sounding the Feminists)
- Academic Conferences & Talks (at an Irish 3rd level institution)
- Targeted commissions/ funding schemes/ performance opportunities

Final Comment

33. Please feel free to share any further observations or experiences you've had of the music industry which you feel are relevant to this study on gender.

Appendix 2 – Full text responses from musicians

This appendix contains the answers provided to the following questions:

Q. 16 (Were you ever prevented from learning or playing a particular instrument?) Please state the instrument and describe why/how.

Q. 22 Name one musical role model that has inspired your creative work or career path

Q.24 How has gender been a barrier to you getting gigs or festival slots in Ireland in your experience?

Q.26 How has gender been a barrier to getting broadcast in your experience?

Q.27 How has Covid impacted your career in music?

Q. 29 Please describe what kind of impact becoming a carer and/or parent/ guardian has had on your career as a musician.

Q. 33 Please feel free to share any further observations or experiences you've had of the music industry which you feel are relevant to this study on gender.

Note on Appendix 2

Within each question answers are grouped according to gender category to facilitate reading of each gender group. While gender and age ranges are provided for each respondent the order in which answers occur have been shuffled in order to prevent deductive disclosure (cross-referencing of answers that may permit the identification of an individual).

What is not reproduced?

Identifying comments have also been removed to make every effort to ensure participant anonymity (e.g. reference to specific places of work, artist names, band names, etc). Where possible the entire response is not removed, just the identifying portion of the response. A small number of comments that are direct communications with the researchers have been removed.

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Question 16 – Barriers to learning an instrument

Were you ever prevented from learning or playing a particular instrument? Please state the instrument and describe why/how.

<i>Gender</i>	<i>Age</i>	<i>Response</i>
Woman	18 - 24	Drums because my parents wanted my brother to have one instrument to himself
Woman	25 - 34	Piano and guitar lessons - we couldn't afford them, but when I got a guitar I also tried learning and stopped until I got to college because I didn't think I was good enough
Woman	35 - 44	School only had cellos on offer, I wanted to play the flute. I am now a cellist.
Woman	45 - 54	Drums due to lack of space and finance
Woman	35 - 44	My parents couldn't afford it
Woman	35 - 44	I was not allowed to learn or play instruments or sing while living with my family growing up and was actively discouraged to be interested in music.
Woman	25 - 34	All but those available to me as financial constraints prevented buying or renting anything that wasn't already available
Woman	25 - 34	Double bass, too expensive, too big and too hard to find
Woman	45 - 54	On 3 separate occasions I was prevented access. Once, "girls don't play the organ", 2nd, "there are no violins available", and 3rd, "women don't compose".
Woman	18 - 24	Too expensive, and not enough room in the home
Woman	35 - 44	Guitar. I felt there was a lack of patience for me to learn working with all males. Some of which was self inflicted.
Woman	35 - 44	Financial restraint and issues with inadequate rehearsal space meant I could not play drums for years until I could afford them and even then finding a space to play was impossible.
Woman	35 - 44	Mostly classical instruments. Harp. Flute. Violin. Cello. Piano. It was a case of lack of funds for rental or purchase as a child, and now feeling like it might be too late.
Woman	35 - 44	Drums, the family were not a fan of percussion. Saxophone as it was too expensive
Woman	25 - 34	Piano lack of Finances & no space to learn
Woman	45 - 54	Violin parents couldn't afford to buy me one.
Woman	55 - 64	Piano- too expensive and space in the family home
Woman	18 - 24	I (female) wanted to start tin whistle as a teenager and was turned down by the (male) teacher who thought I would give up my primary instrument
Woman	35 - 44	Guitar. Told my hands were too small
Woman	35 - 44	Drums - a lack of space and appropriate area to practice
Woman	18 - 24	Guitar, wasn't allowed lessons or to get one
Woman	25 - 34	Drums. Too noisy. Also a male gendered instrument, there was absolutely no parental support for learning it. My parents removed the kit I borrowed from the house when I was at school.
Woman	25 - 34	I couldn't learn how to play the drums as a child as we lived in an estate. Although once my family moved to the countryside I was presented with a drum kit
Woman	45 - 54	Bass, for two reasons it was financially not viable for instruments and I was always told as an a female assigned at birth that it was for males assigned at birth
Woman	45 - 54	I wanted to be a drummer but I was told that it was not a girls instrument. I still want to be a drummer!
Woman	45 - 54	Piano, because lessons would be too costly. Saxophone, because the price of the instrument plus lessons would be too costly.
Woman	25 - 34	Vocals
Woman	25 - 34	Tenor sax - told I was too small.
Woman	45 - 54	Cost of instrument

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Woman	Prefer not to say	Various instruments. Money
Woman	25 - 34	Piano. My parents couldn't afford it (or didn't want to afford it) when I was in music school. But piano was compulsory for everyone. I had to practice late in the evening at school that was more than an hour away from my home. Made it very hard to stay motivated and achieve results.
Woman	35 - 44	Did not learn music whilst at school due to financial constraints which would not allow my family to buy an instrument.
Woman	18 - 24	Bass guitar, and I was told by male friends who played it that women can't play it.
Woman	35 - 44	Bassoon because is rare and expensive and there are no jobs available
Woman	35 - 44	Couldnt practice because there were people around at all times
Woman	25 - 34	Living in Dublin at the time as a drummer. Impossible to play from home
Woman	45 - 54	My mother prevented me from playing drums and guitar when I was younger. So I'm learning them and bass now
Woman	18 - 24	Harp and Irish music in general. No access to it until I created a Comhaltas Branch and brought a harp teacher to my area. Meanwhile I hit flute lessons just at workshops. Jo local access
Woman	18 - 24	Wanted to learn the sax but they're far too expensive
Woman	18 - 24	Viola, family said it was too loud
Woman	25 - 34	Cello because it was too expensive for lessons and the instrument
Woman	25 - 34	Bass guitar because I don't have one anymore so I had to stop
Woman	35 - 44	The violin, my teacher moved away and we couldn't find someone else
Woman	35 - 44	Guitar. Secondary school. Tutor didn't like anything but piano and wind instruments.
Woman	35 - 44	Guitar because I couldn't afford to buy one even 2nd hand and couldn't afford the lessons to go with it. Finally taught myself on a broken 25 euro one I repaired until I could upgrade.
Woman	35 - 44	I currently want to learn to play the harp. I had to raise funds for it online by live streaming my busks to get the money together. I'm tired of spending all my savings on music and having no prospect of owning a home in the future because of this. So I raise the funds in whatever way I can. If I could afford to I'd have singing lessons and harp lessons, but I'm just exhausted wasting so much money on my music with so little in return. Hence turning to live streaming and busking now during covid.
Woman	35 - 44	Drums, my parents were having non of it
Woman	35 - 44	drums, couldnt find a space to practice
Woman	45 - 54	Piano. Time and finances were stretched
Woman	25 - 34	i was told i had to get to grade 5 on the clarinet before i was allowed to play the saxophone. thankfully, i did that and then played the sax after.
Woman	35 - 44	Violin- we could not afford a good instrument/shoulder rest and a teacher caused bruising on my collarbone with force when I was not holding it properly which put me off pursuing this instrument. Harp due to finance; took piano lessons but did not have a piano for the years I did lessons (the case for many of course).
Woman	55 - 64	I wanted to play the drums, but they are very expensive and too loud. I have a younger sibling and at the time, she was just a baby when I started to teach myself to play piano instead.
Woman	25 - 34	I wanted to learn to play piano but we couldn't afford one!
Woman	55 - 64	Primary school. They took my stuff when I was 6.
Woman	25 - 34	Trombone school music teacher gave me one go and said i was crap so that was the end of that
Woman	35 - 44	Drums, mother thought too loud
Woman	18 - 24	Drums. Too loud
Woman	18 - 24	Generally, I had to choose which instruments to invest limited financial and times resources into. As a teenager, I focused on vocals and drums, as the first was free, and the latter is what I put my financial resource into. Even though I had taken a few months of piano lessons - I did not have a piano or a 'decent' keyboard, and so that learning process was compromised. I had no access to

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		any string instruments, and so I never learned these. As I got older, and availability of Digital Audio Workstations arose (using a laptop I had invested in for college), I invested my time into those, using my limited experience of learning piano, to 'click in' keyboard midi notes; and teaching myself/using YouTube to learn how to programme. Eventually I could afford a midi-keyboard, and my playing of that instrument improved. I still cannot afford to invest in other instruments, and so I still cannot play any string instruments.
Woman	18 - 24	Piano. Parent refused to continue lessons as child.
Woman	18 - 24	Drums, as we lived in a small terraced house
Woman	35 - 44	I initially wanted to play drums but couldn't afford them nor had i anywhere to practice. Having had a guitar in my family i picked that up myself instead
Woman	25 - 34	Learning the Organ - I wanted to start learning this aged 16 but my parents had a mix of reasons - not wanting me to take time away from school studies, rehearsing on own in church
Non-binary	25 - 34	Physical and mental illness
Non-binary	18 - 24	I wanted to play fiddle aged 6 but it was too expensive, I was given a ukulele cause it's much cheaper
Non-binary	25 - 34	No opportunities in Secondary School
Non-binary	25 - 34	Drums. Nobody wants the noise or expense...
Non-binary	25 - 34	I was not allowed to take leaving cert music because they told me a science subject was more useful, this was a school rule
Non-binary	25 - 34	guitar, piano couldn't afford it
Non-binary	18 - 24	Piano, there was no money to send me to lessons
Man	25 - 34	I wanted to play concertina but my parents wanted me to learn the fiddle.
Man	55 - 64	I wanted to learn how to produce my own music and reached out to a (male) friend who was doing a production course. He told me to stick with singing, which knocked my confidence in the idea.
Man	25 - 34	Cello Expence of lessons
Man	25 - 34	Drums - it was too expensive and the resources weren't available to me as a child. Also raised predominantly as a traditional musician so drums didnt fit the tradition.
Man	18 - 24	I was prevented from learning music in general by my family for a long time due to my choice in music as my family were very christian and against any alternative cultures
Man	18 - 24	Too expensive
Man	25 - 34	Piano. Because we didn't have one at home, my school refused to teach me
Man	18 - 24	Voice. Told to take up instrument but not confident enough for voice.
Man	25 - 34	Drums - no soundproof rooms in the house as a child. Still an ambition to take it up.
Man	55 - 64	Noise levels from drums
Man	25 - 34	I was interested in brass but deterred from it
Man	25 - 34	Recorder, guitar and violin for different reasons
Man	25 - 34	finance. also, parents wanted me to focus on the instrument I was good at, and developing well on.
Man	45 - 54	The drums. My parents said they were too loud.
Man	25 - 34	Guitar. Neighbours and later the Irish government
Man	18 - 24	Drums - Too loud, Guitar - Too common
Man	25 - 34	Wasn't allowed take singing lessons because that would be "vain"

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Man	25 - 34	Piano, electric guitar or any instrument more expensive than or louder than a tin whistle or acoustic guitar, cost and access to lessons and rehearsal space so as not to disturb family, also I felt that some instruments weren't considered "ladylike" according to my mother.
Man	65 and over	Guitar because the parents wanted me to learn piano first
Man	25 - 34	Drums. Our house was too small to fit a drum kit and was told they'd be too noisy
Man	25 - 34	Always wanted to be a drummer. Never allowed to have a kit growing up. No facilities for playing a drum kit near me.
Man	55 - 64	Brother got guitar lessons as a teen, never offered to me because of my gender
Man	45 - 54	Drums because we didn't have the space at home and couldn't afford kit
Man	25 - 34	Drums
Man	25 - 34	Lungs were considered underdeveloped for the flute when I was 8 so learnt the clarinet instead.
Man	35 - 44	Double bass. There wasn't one at home and no money to buy that or any instrument. I had a go on old instruments lying about at home. All in bad condition.
Man	45 - 54	Drums, bass and piano. family financial reasons.
Man	25 - 34	Cello, finances
Man	25 - 34	Saxophone. Told my lips were too big
Man	45 - 54	Classical Violin. not money for lessons adequate teacher available
Man	25 - 34	Drums - no facilities to be able to play or rehearse. Could afford music lessons as an u18.
Man	25 - 34	Violin teacher said my fingers were too small
Man	45 - 54	I wanted to play jazz violin not classical.
Man	45 - 54	Did have an option to learn a brass/woodwind instrument in secondary school and join school orchestra but no money for such
Man	18 - 24	Playing guitar and living with a brother with special needs ment that in the evening the guitars can be too loud
Man	35 - 44	Various due to medical conditions, teachers unwilling to adapt
Man	25 - 34	Financial issues growing up
Man	35 - 44	Keyboards. Having No instrument.
Man	18 - 24	Drums, I lack the space at home as well as the finances
Man	25 - 34	Drums because of noise level
Man	35 - 44	I'd love to learn piano buy oianos are expensive and big. I rent too! So just impossible.
Man	18 - 24	Guitar. Parents wouldn't allow me play guitar as they said it was too expensive, though I suspect this was an excuse. Eventually I was allowed to play tin whistle.

Question 22 - Role Models

Name one musical role model that has inspired your creative work or career path

Irish men cited as role models were:

Albert Twomey, Andy Irvine, Bill Whelan, Bobby Gardiner, Bono, Brian Finnegan, Brian Ó hAirt, Cathal McConnell, Connor O'Brien, Daniel O'Donnell, David Brophy, Dermot Kennedy, Donal Lunny, Glen Hansard, Gucci Highwater, Hozier, Jugh Healy, James Joyce, Jinx Lennon, John Wadham, Junior Brother, Larry Mullen, Luke Kelly, Martin Hayes, Martín O'Connor, Matt Molloy, Mel Mercier, Michael McGlynn, Michael Rooney, Micheál OSuilleabháin, Mick Flannery, Noel Bridgeman, Phil Coulter, Phil Lynott, Ronan Guilfoyle, Rory Gallagher, Shane MacGowan, Steve Cooney, Steve Wickham, Terri Hooley and Tommy Peoples.

Irish women cited role models were:

Annie Mac, Biig Piig, Cathy Davey, Denise Chaila, Dolores O'Riordan, Dora Gola, Eimear Noone, Emma Langford, Grainne Hambly, Gráinne Mulvey, Imelda May, Jane O'Leary, Jennifer Walshe, Karan Casey, Lisa Hannigan, Liz

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Carroll, Mairead Ní Mhaonaigh, Maria Somerville, Mary Amond O'Brien, Mary Bergin, Mary Coughlan, Mary Curran, Moya Brennan, Orla Flanagan, Orla Gartland, Sharon Carty, Sharon Shannon, Sinéad O'Connor, Saoirse (DJ), Suzanne Murphy, Triona Ní Dhomhnaill, Veronica Dunne, Wallis Bird, and Zoe Conway.

Irish Bands cited as role models were: Thin Lizzy, Pillow Queens, Kane Sisters, Kodaline, O Emperor, U2, Villagers and Wyvern Lingo.

Question 24 – Barriers to Gigs & Festivals

Do you feel your gender has been a barrier to you getting gigs or festival slots in Ireland? How has it been a barrier in your experience?

Gender	Age	How has it been a barrier in your experience?
Man	35 - 44	50/50 gender quotas are being enforced despite the massive disparity with gender ratios in the industry.
Man	25 - 34	Excluded/removed from line ups due to too many male artists
Man	35 - 44	Filling stages based on Gender rather than on musical talent creates an unnecessary and implicit gender imbalance, and is detrimental to overall quality.
Man	35 - 44	Gender hasn't, the barrier is the more so the promoters etc - it's a lot of who you know
Man	18 - 24	Gender quotas at festivals insured a female friend of mine had to have an even gender balance. This meant that she could not put the band she wanted for a tv performance together and the music suffered.
Man	35 - 44	I am cisgender white male. Often explicitly excluded and this is happening increasingly often.
Man	25 - 34	I feel as though Male White Irish musicians are deemed as over represented and so my chances of getting slots are limited.
Man	35 - 44	I THINK BEING A SOLO WHITE MALE PUTS ME IN A PERCEIVED POSITION OF PRIVILEGE
Man	25 - 34	I've been told by management that festival bookers don't want to book white male musicians anymore and that I'm unlucky to be trying to make it in these times.
Man	25 - 34	In my experience, this has happened only once so I feel like its not the biggest deal but I was informed that a support slot for a certain was passed onto another act as they had a lesbian members in the band and that the promoter could exploit this act for sexual preferences in order to push ticket sales
Man	25 - 34	In the last few years it does feel as though the female heavy bands receive more or the lime light. Reviews, good slots etc.
Man	25 - 34	In the past two years there has been a lot of female orientated gigs. Support slots seem to be filled more by female artists.
Man	35 - 44	It seems that male rock bands are seen as being old school nowadays... I see female bands being pushed a lot more regardless of how talented they are or are not.
Man	25 - 34	Male promoters prefer female performers occasionally
Man	25 - 34	Many festivals are trying to maintain a quota of male and female. I know I would get more gigs if I was a girl
Man	45 - 54	Men are ignored if not a baby boomer
Man	25 - 34	Most male solo musicians and all-male bands are considered a dime-a-dozen. If you're not conventionally attractive, well-connected or willing to brown-nose, you won't ever be listened to or considered in the first place.
Man	25 - 34	N/A
Man	18 - 24	N/A
Man	45 - 54	NA
Man	18 - 24	Often told that a band needs a female singer to be legit.
Man	25 - 34	On several occasions, I have been promised a performance slot but it was not fulfilled as the promoters have 'Gone in a different direction' and proceeded to book a line-up excluding men. I

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		have found that the female acts who are replacing me have smaller followings and less years experience, leading me to assume it's because of their gender.
Man	25 - 34	Over saturation & quotas
Man	45 - 54	Over the the last number of years I have found a level of agesim in the industry...
Man	18 - 24	Since the set up of organisations like Fair Plé and Mise Fosta, a young up and coming male musician like myself, who not a house hold or well known name, is over looked as I feel promoters and festivals are instantly more interested in female acts in order to cover their backs. I don't necessarily disagree with this but I feel that it has lead to a barrier in my own personal case.
Man	25 - 34	There are clear signs of positive discrimination.
Man	25 - 34	Yes
Non-binary	35 - 44	Bc two spirit people are basically unknown to the Irish, and Irish ppl are a bit racist towards native americans
Non-binary	18 - 24	I'm incessantly called a woman or female musician or mot booked cause in too queer
Non-binary	25 - 34	I've recently moved from New York City to Dublin, and it has been difficult to find others to play with. While the scene for the genre of music I sing/play has problems with homophobia/biphobia/transphobia and toxic masculinity, it's been even more difficult since moving here. People I've talked to have passed on me even before sharing my gender/sexuality because of how I look/my gender expression as if musicians in our genre haven't been playing with gender expression/roles/expectations since the beginning. Luckily, I still play with and record with friends/contacts in New York City.
Non-binary	35 - 44	mostly male acts get played on radio, mostly get booked on festivals
Non-binary	25 - 34	People don't take us seriously.
Non-binary	25 - 34	Yes as I'm not interconnected with the lads who book their mates and have openly asked to be booked - and told I could do a slot at a festival but only for 30 mins to warm up the main dj even though it was a crap lil stage at 1pm. I was offered no pay and only a day pass
Woman	35 - 44	As an overweight female, my appearance is taken into account, and judged harshly, far more than overweight male counterparts.
Woman	18 - 24	Assumed as a 'groupie' or not as talented.
Woman	45 - 54	Assumed that women are inferior musicians
Woman	18 - 24	Because I don't have a band I don't get festival slots
Woman	35 - 44	Because I see almost exclusively male bands getting all the headline gigs and I know I'm good and well known.
Woman	35 - 44	Because the male Artists are considered more famous because they get more radio play & tv exposure
Woman	55 - 64	Being a female is all that it takes in the music industry.
Woman	25 - 34	Being told, we already have a similar act but it's a singer songwriter who is female regardless of style etc yet there will be more male performers.
Woman	35 - 44	Booking agencies run like boys' clubs
Woman	35 - 44	Closed groups, difficulty meeting people will to open up to new people, male driven area
Woman	35 - 44	Female Gender quota
Woman	18 - 24	Festival lineups are male dominated.
Woman	18 - 24	Gender disparity and hardly any representation in higher up industry roles. males are favoured in the Irish music scene as they are more "marketable" and likeable
Woman	45 - 54	Gigs given to make performers of less experience
Woman	35 - 44	Groups tend to hire male friends that they like to hang out with

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Woman	35 - 44	I am an older woman with an English accent living in Ireland - I feel the industry doesn't support me as it is looking for women in teens/20s - That definitely have an Irish accent - Therefore I have not got certain festival slots/ gigs - despite quality of music
Woman	45 - 54	I am not young and am a mother. I have been cancelled when I was pregnant.
Woman	35 - 44	I believe I've often been overlooked by bookers and other industry professionals - probably unconsciously a lot of the time - especially if there are already other females on the line-up (i.e. who already 'tick' that box), or if it is a line-up that isn't expressly and deliberately designed to increase the presence of females/other gender identities on stage, or to 'showcase their talent'
Woman	25 - 34	I can't get much radio play. 1 lady put me on her show (midlands 103) I just see male artists doing way better and way faster. Female artists seem to not be taken as seriously.
Woman	25 - 34	I feel like as a woman the music scene is very male-centric, I am quiet and I don't go out after gigs where people "network". In my experiences I have noticed that guys help the other guys out, I often feel left out on account of me often being the only girl.
Woman	45 - 54	I feel there is no place for amateur middle aged women in the Irish music scene. You have men of all ages and younger women but women seem to disappear from everything once they hit 30-35 and as a result its hard to get a slot of you are over a certain age unless you are already well established.
Woman	35 - 44	I have been told "we already have a female act"
Woman	18 - 24	I have spent countless years trying to get radio plays and festival slots and have never had a chance to play at any festival even after trying for the last four years.
Woman	35 - 44	I haven't been considered for auditions in a professional orchestra in Ireland as they are looking for men for the job
Woman	35 - 44	I recall hearing about a band looking for an instrumentalist at a time when a career in music was a possibility but they wanted a man
Woman	25 - 34	I'm a session musician, and have felt that my gender has been a determining factor in being chosen as part of a session band
Woman	25 - 34	I'm not 100% sure cause it could be because my music in 1970s sounding Joni Mitchell-esque folk. But I defo feel like I'm often put on a bill for a festival as a 'token female'. Rather than being just hired on the basis of my talent. It just really annoys me.
Woman	25 - 34	I've always been in a mixed group
Woman	18 - 24	I'm a solo female artist. All male bands get hired more.
Woman	18 - 24	I've often not secured gigs because the festival line up is fully male. When this factor was brought up to the organisers, they dismissed it completely as if it weren't true or relevant
Woman	55 - 64	In getting funding...
Woman	45 - 54	in [text removed] , where i spent most of career in the Music Industry there was much more opportunity for female musicians compared to here in Ireland, where i find it almost impossible to be recognised as the experienced musician i am.as
Woman	25 - 34	It seems that there is little accessibility for females in these arenas. When women are included, they are in the minority and can be seen as a 'show-piece', like a token singer or harpist.
Woman	25 - 34	it's not that it's an evident barrier, but the systemic and systematic sexism pervades everyting, thus while I have played some shows here, I'm sure unknowingly missed out on a fair few things.
Woman	45 - 54	It's statistically true of all festivals that they book mostly men. Even open mics are nearly all male.
Woman	18 - 24	It's very disheartening to look at festival line-ups and be able to count the number of female artists/bands on two or even one hand. It feels like the odds of being picked to play at these large gigs/ festivals are disproportionately favoured towards male acts.
Woman	35 - 44	It's more of a male dominated existence
Woman	35 - 44	It's still a lads game. Lads book lads. Women get overlooked or poorly judged
Woman	18 - 24	Lack of support or visibility for Irish women from major festivals ,
Woman	35 - 44	Less likely to get gigs as a woman, for the genre I play, not taken as seriously
Woman	25 - 34	line ups and radio play are hugely male, a far smaller percentage goes to women, that means we are all in direct competition as the 'girl artist quota' as opposed to being based on our musical

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		merit. Low level education, inclusive representation, female producer and playlist/ festival bookers have the power to diversify...they need to actively do so, it means on all levels we are doing the same work and receiving half the opportunities/ air play. We have stats with spotify that prove our audience is 50/50 male and female, so who do we show these stats to even out the playing field.
Woman	25 - 34	Main stage slots go to male acts, radio play goes to male acts, Irish major labels sign more male acts
Woman	18 - 24	Male performers who do or play the same thing often picked over female performers
Woman	35 - 44	Males dominate in running and producing venues and festivals. My music is often overlooked as it's seen as feminine and therefore not marketable and able to bring in money.
Woman	18 - 24	Malw fronted bands are often chosen over females, sometimes auditions being cancelled due to that fact
Woman	35 - 44	Men get more access
Woman	25 - 34	Most festivals don't book enough female representation
Woman	25 - 34	My gender hasn't been too much of a problem. I play festivals with orchestras but not solo.
Woman	55 - 64	My sense is that what is desired/ prioritised are male guitar bands, the guitar being glorified/objectified as a phallic instrument by a male music industry.
Woman	25 - 34	Never taken seriously in a male dominated instrument
Woman	25 - 34	No matter how many men there are they can fit more but there is a feeling that a line up should not be predominantly female or should only have attractive females
Woman	35 - 44	Not applicable
Woman	18 - 24	Not as many female fronted bands and female artists get offered as many festival gigs
Woman	35 - 44	Not taken as seriously
Woman	25 - 34	Not taken as seriously as my male counterparts
Woman	35 - 44	Not taken seriously.
Woman	55 - 64	Not taken seriously. Age more of a factor than gender however.
Woman	25 - 34	Often only asked to gig as a last resort
Woman	55 - 64	People didn't believe I could be a trombone player, they didn't want me because I was female anyway, motherhood meant I dropped off the list of people to call when I was ready to play again. I
Woman	35 - 44	Perceived lack of business acumen, confidence, and subsequently ability
Woman	25 - 34	perhaps a lack of confidence in myself as the industry and my particular instrument is so male-orientated.
Woman	35 - 44	sexual harassment
Woman	35 - 44	That there is already "enough" female artists, because I haven't been overexposed no one is aware of my music, my style of music is not sexy, my songs are not cool, my age prevents access from younger audiences.
Woman	35 - 44	The opportunity is more likely to be given to men from outside Ireland.
Woman	45 - 54	The want young lads playing for exposure no fee
Woman	25 - 34	There are less spots available for female musicians therefore less opportunity
Woman	25 - 34	Unsafe due to creepy men
Woman	35 - 44	Wasn't part of the click or boys club
Woman	25 - 34	When there is one really good female musician in an area, nobody sees the rest of us anymore.
Woman	45 - 54	You need to not only be talented (I am), but also be young and either look super cool or like a supermodel. I'm playing the game, for now. Incredibly frustrating though..

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Question 26 – Barriers to getting broadcast

How has gender been a barrier to getting broadcast in your experience?

Gender	Age	How has gender been a barrier to getting broadcast in your experience?
Woman	18 - 24	A woman in music is seen as a hobby by broadcasters, not a profession
Woman	35 - 44	all based on looks and age biast
Woman	25 - 34	All i ever hear is music by males on the radio in Ireland unless its american female popstars
Woman	18 - 24	All you have to do is look at the radio and tv stats to see men are favoured over women significantly regardless of talent
Woman	25 - 34	Answered in above q!
Woman	35 - 44	Because i can hear all the male acts on the radio, I know from experience the women are there, they just don't get played outside of rte radio1
Woman	55 - 64	Being female.
Woman	25 - 34	Being told to make better music to be on par with the male acts that get inordinate amounts of airplay
Woman	18 - 24	DJs often only play 'what's popular' which is generally male dominated top 40
Woman	45 - 54	Female artist do not get the same media coverage. Also female artists over 40 are almost non existent
Woman	18 - 24	Female fronted bands often don't get as much airplay as male fronted bands
Woman	18 - 24	For similar reasons as the previous question. The Why Not Her campaign and the statistics from the gender disparity report in radio clearly showed that being a female act/band has a direct effect on the likely hood of receiving airplay on Irish radio.
Woman	35 - 44	Heads of playlist not a listener of women's music. Not even being thought of for that reason. It wouldn't of our to them. Or lack of sex appeal and therefore being compared to male peer artist that are a lower level of artistry.
Woman	25 - 34	I feel there are too many male DJs in control of what's played on the radio and they rarely play female artists
Woman	25 - 34	I got into a competition of a radio station (by audience votes) and I was the only singing-songwriter/head of the band that was female. There was one other female in the radio competition, but she was a singer, not necacerilly the main songwriter/band leader. Everyone else was male.
Woman	35 - 44	I have ended up signing emails from my partners name (he is male) for our original project - instead of mine to Radio/TV PR opportunities - I had more success pretending I was Male
Woman	35 - 44	I'm in a few bands and each of them has received regular airplay. My own music and debut album received minimal coverage and airplay/recognition. I put this partly down to my music being female led and not in line with Patriarchal views of the music industry. Even the word 'industry' urgh...
Woman	25 - 34	I've not been put on radio and I hear way more male singers on radio than female
Woman	45 - 54	In Ireland i just find very little support nd opportunities to be heard and taken seriously as an experienced Rock Musician.
Woman	35 - 44	In my experience, the power differential between many male presenters/broadcast professionals and female/non-binary musicians is one which is very apparent to musicians but goes largely unspoken in public spheres. It is possibly mostly unconscious on their part, but when sending music to radio/tv, I feel there is an expectation on me as a woman to provide a more compelling image and story around the music I send than often feels proportionate or comfortable to me.. it feels as if in order to 'win' airplay, I am expected first to 'win' the attention - or even affections - of gatekeepers, in ways that are not necessarily related to the music itself. The way I see it, this in turn creates an impression/climate of scarcity among females/other gender identities for airplay (and consequently disproportionate competitiveness), where the power ultimately rests much more in the hands of gatekeepers than with musicians. It's a systemic issue.
Woman	25 - 34	Irish radio don't like playing Irish women

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Woman	25 - 34	Irish radio play more boy bands than female / non binary artists.
Woman	55 - 64	It explains the severe lack of airplay and that is now proven b the recent figures of Why Not Her campaign.
Woman	25 - 34	It seems that female act are not taken seriously.
Woman	25 - 34	It seems to me that the current market in Ireland favors lads with guitars,
Woman	45 - 54	It's an Irish thing, if you listen to Radio Nova 70/80 percent of music played is male bands/artists
Woman	35 - 44	Less females played on radio
Woman	18 - 24	Most media outlets seem to have a trend of male artist who would attract a similar audience to picture this, dermot Kennedy, kodaline, etc, and it can come off as women not fitting that image
Woman	25 - 34	Most radio stations don't play enough independent artistic no representation
Woman	35 - 44	My name is my name but just put in a folk cheesy singer songwriter
Woman	18 - 24	My sound is Not taken seriously by media
Woman	35 - 44	Not as important
Woman	25 - 34	People would rather listen to a mans voice
Woman	45 - 54	Radio plays more male artists, they all know each other.
Woman	25 - 34	Radio stations in Ireland are behind the curve so constantly playing what other countries are playing and too afraid to take risks by playing unknown or unsigned artists. Especially female Irish artists. When the radios play very little female artists the general public don't have an outlet to hear them so can't support them. It's an endless cycle
Woman	25 - 34	Same as above and also most DJ's are men
Woman	35 - 44	See the report on gender equality in Irish radio by Linda Coogan Byrne. Women's music tends to be grouped into a genre of its own and considered to be suitable for womens here's where as men's music is considered to have a more universal appeal
Woman	25 - 34	similar to the above, it's the systematic and systemic sexism that probably prevents me from being played, even before the fact! Again, I have been played and I am very grateful for that air time.
Woman	35 - 44	Sometimes
Woman	45 - 54	statistically irish radio has been skewed towards male-led music. I can only presume my obvious female-ness combined with only starting out and not being known hasn't helped me getting radio play
Woman	35 - 44	Statistics show female artists don't get the same level of airplay on Irish radio, especially day time radio, and especially Irish female artists
Woman	35 - 44	That girls don't buy other girls music, so radio only plays music by men/boy bands because women will buy it
Woman	25 - 34	There is a much higher standard placed upon women in the industry. From simply looking at the gender disparity report released last year comparing radio play for male vs female artists, there is a huge issue with diversity. Female artists are regularly pitting against each other and compared in a way that just does not happen to male artists
Woman	18 - 24	There was a clear difference in response to a new song that my (female) voice heavily features on, compared to when it is another male members voice in the band. This was applicable to Spotify playlist lists, radio presenters responses to sending out the track, and some other male musician peers who would always share our music when it was predominantly a male member's voice.
Woman	35 - 44	There's so little slots on Irish radio playlists and so the few slots that there are almost always go to a male Irish artist
Woman	35 - 44	They are looking for men to do a bassoonist job
Woman	25 - 34	They don't play tracks by women. There are a few (2/3) mainstream irish djs that still play new independant music but that wider survey that was done shows the backwards view of women or nb created music is not considered if its not mainstream label male music!!i
Woman	18 - 24	Women are played significantly less on the radio in comparison to men, the lgbtq+ community are represented even lesser than that

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Woman	35 - 44	Women tend to be less likely to put themselves forward, I would fall into that category, and wait until its "discovered" rather than self promotion
Woman	25 - 34	Yes
Woman	18 - 24	Yes. I think so.
Woman	45 - 54	You need to work at least twice as hard as a female composer / performer in order to be taken seriously..
Non-binary	35 - 44	Bc im not Irish n am nonbinary... I dont think dev would be happy
Non-binary	18 - 24	Irish radio stations are Obsessed with male suffering and have extreme disdain for art of others
Non-binary	35 - 44	they play mostly men
Man	35 - 44	Again it appears to me that female groups in our category are being played more often and seem to have better networking links
Man	25 - 34	Again, there's been a push for a more diverse industry, and I don't fit into that - being a white guy.
Man	45 - 54	All the calls are for female-only everything
Man	25 - 34	As a member of a band with a female front woman we are often relegated as somewhat niche which is bonkers
Man	18 - 24	Because I am coming into the industry at a time when women's rights and position within the industry is being re-evaluated (which I don't disagree with), it has meant there is knock on effect on someone like me who is trying to break onto the scene as young male performer.
Man	18 - 24	Being a male traveller
Man	35 - 44	Filling radio and playlists based on Gender rather than on musical talent creates an unnecessary and implicit gender imbalance, and is detrimental to overall quality.
Man	25 - 34	Getting increasingly difficult for up-and-coming male artists to have radio support. Although I think it's deserved, I can't help but feel it's the wrong time to be a white male with a guitar when it comes to opportunities nowadays. Even though there are less female artists, there is a push for 50/50. This would be great if it didn't mean smaller Irish male acts didn't suffer but unfortunately Niall Horan and Dermot Kennedy will still be played, and up-and-coming acts will lose their opportunities. All for the right reasons, but right place wrong time feelings nonetheless for me personally.
Man	25 - 34	I have noticed an increase of online opportunities that state female artists preferred
Man	25 - 34	I have seen radio DJs/writers/etc online calling for specifically female-made music. That's fine but some of us have been struggling for years and feel like we deserve a little scrap of what some are being handed, not because of our gender but because we have worked hard for years (10 years for me specifically)
Man	35 - 44	It has been noted that as there is a need to be seen to play more female artists, I would be pushed down the list.
Man	Prefer not to say	Mainstream media in Ireland has no interest in my genre of music
Man	35 - 44	My gender, sexual orientation and race are persons non grata.
Man	25 - 34	Positive discrimination in response to recent campaigns that involve major labels more than heads of music in stations. There is an agenda and many of the more successful Female acts were on the fence until they were sure it was working when they saw their IMRO statements go up. There is a genuine fear from us Male Artists when speaking about Positive Discrimination. We can't do it at the moment. The tail of virtue is wagging the dog of the media. .
Man	25 - 34	Same reason as before. I do feel sometimes that if I was making the exact music I make but I was a woman it would be more appealing to critics and broadcasters
Man	25 - 34	Sometimes if the female artist is looking for a male broadcaster to play their songs, there's a higher likelihood of them getting it (verses a male artist looking for the same radio play).
Man	35 - 44	yes, too many all-male guitar bands. people want diversity so look down on us.

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Question 27 – Covid & Career

Gender	Age	How has Covid impacted your career in music?
Woman	35 - 44	Actually been helpful as lockdown gave me time at home to record and practice more
Woman	35 - 44	All live gigs ceased, I have had opportunities to write and record however so just waiting it out
Woman	45 - 54	All local gigs have been cancelled for the entire events industry so 100 percent negatively.
Woman	35 - 44	All music related work stopped. No lessons, no gigs, no weddings. It was my full time job
Woman	35 - 44	All of my gigs and opportunities for career advancement are gone but I have become better at using technology for recording
Woman	18 - 24	As a recent [blanked out] graduate, my career has been put on hold in many different areas for an excessive amount of time.
Woman	35 - 44	Badly
Woman	45 - 54	Badly- regular paid gigs gone
Woman	25 - 34	Band couldn't gig
Woman	18 - 24	Before the pandemic I played gigs most weeks, but I no longer play any gigs.
Woman	45 - 54	Brought all performing aspects to a screeching halt
Woman	45 - 54	Can't perform.
Woman	25 - 34	Can't play live gigs
Woman	25 - 34	Ceases to exist, will most likely play for pleasure and seek out new employment away from the Music industry
Woman	25 - 34	Complete cancellation of work
Woman	55 - 64	Completely destroyed my career, it has effected my vocal chords through lack of singing and gigging. Can't finish my album which has cost up to 8,000 so far to record. and lack of any PUP support . Lack of rehearsal with band members. Being told by government to re-train as something else . One wonders if we will every play again. t
Woman	18 - 24	Completely shut it down
Woman	18 - 24	Completely taken away my main form of income and the creation of opportunities
Woman	18 - 24	Covid has had a huge negative impact. It has made me question whether music is a viable job, and the instability that was once so appealing, is now terrifying.
Woman	45 - 54	Covid has negatively impacted on my income
Woman	18 - 24	decently
Woman	35 - 44	Decimated it for 15+ months
Woman	18 - 24	Destroyed my motivation to do music for at least 6 months.
Woman	35 - 44	Devastating
Woman	18 - 24	Due to no live gigs, I have not had the opportunity to promote them or meet people in the industry at these events and and make contacts/gain experience
Woman	35 - 44	Ended it, pretty much
Woman	25 - 34	Ended my access to my band mates, shared rehearsal space. Lost access to this cathartic outlet, became too depressed to sing or play for months.
Woman	35 - 44	Ended up retiring from singing to pursue coaching full time.
Woman	45 - 54	Enormously
Woman	45 - 54	Every gig in the diary was cancelled, but a sudden pivot to online performance and streaming was the result.
Woman	35 - 44	Financially and emotionally
Woman	25 - 34	Financially. Couldnt get the PUP because I work for music generation sept to may
Woman	18 - 24	For the better

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Woman	35 - 44	Full-time job (music education) moved online. Performance activities stopped completely.
Woman	18 - 24	Gigging was really starting to kick off and covid completely killed it
Woman	18 - 24	Gigs came to a halt, and the government didn't put much care or focus towards the arts sector.
Woman	35 - 44	Given me more time to think about it, and if it is worth the stress given how much life has slowed down, in particular as you get older
Woman	18 - 24	Greatly
Woman	35 - 44	Had just started a new band before the first lockdown and we were stopped from developing a rapport as a group and stopped from developing a repertoire together. Hopefully soon we can try and start from the beginning again.
Woman	18 - 24	halt, just started to get gigs and start performing and building connections and covid has made it almost impossible to pursue performing aspects. However on the plus it forced me to evaluate my writing and write for other artists.
Woman	35 - 44	Halted work on my debut EP
Woman	35 - 44	Has impacted partly positively
Woman	18 - 24	Has stopped my teaching job in the local primary school
Woman	45 - 54	Hasnt as I am semi professional
Woman	25 - 34	Haulted our momentum somewhat and lost money and exposure but also learned to record and collaborate remotely.
Woman	25 - 34	Have not played at all and have not been inspired to write much either due to feeling uninspired.
Woman	25 - 34	havent been able to tour and have had alot of good shows cancelled and lost out on a lot of money, have had to pause my career.
Woman	35 - 44	Highly, I played all the time, live was my main thing. I was gigging international and missed my chance to record in Paris with [name removed].
Woman	25 - 34	Hugely
Woman	45 - 54	Hugely no work at the moment
Woman	25 - 34	Hugely. Lost skills, connections and confidence as well as added emotional trauma
Woman	18 - 24	Hugely. Not being able to gig has impacted me financially. I've had to take on a full time job, which I rely on completely. Any gigs now have to be scheduled around this job, so it will be difficult to up the frequency of gigs.
Woman	35 - 44	I am now working at about 10% of what I was pre Covid
Woman	25 - 34	I can't gig and access to physical collaborations has been difficult.
Woman	35 - 44	I changed career. I plan to release music again in the future but for now I am focused on my new career.
Woman	18 - 24	I don't play as often as I have a lack of motivation by not being around peers that have the same musical interest
Woman	25 - 34	I had just set up a singing school about 2 months before the pandemic. This affected how I delivered lessons and has affected the growth of my business. I had also planned to set up as a wedding ceremony singer but approached this with a more casual attitude because of the pandemic. Any weddings I did book I was either cancelled due to restrictions or they have been postponed. With songwriting, the inability to meet in person to write and jam with other musicians is inhibiting the process.
Woman	35 - 44	I had to buy equipment to be able to record/perform at home
Woman	25 - 34	I had to reinvent the wheel. I went from opening for bands almost weekly for like 100 euro (which I think is a very small payment). But now since covid I busk and live stream and make more doing that than I would opening for big bands. Though I so prefer opening for bands cause people respect you a lot more I feel.
Woman	25 - 34	I had to stop a couple of projects I was working on and now I'm unsure that we will continue. At the same time, it took me out of my comfort zone and I tried to record and write tunes by myself that I wouldn't have tried if it wasn't for the pandemic.
Woman	25 - 34	I have been in research more than music-making for the past couple years, but recreationally speaking, COVID cut off all instrumental and singing sessions. We were able to transition our

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		singing session to an online platform though, which is something. This actually increased the singing session's accessibility and overall attendance.
Woman	18 - 24	I have furthered my education in my career in music due to covid, which is a plus. A negative is inability to perform in a live setting with other musicians which is essential to the Irish traditional music scene.
Woman	25 - 34	I have gained the courage to write and record my own music, so I can secure my journey musically when this is over.
Woman	35 - 44	I have had more time to build my practice up. The increased supports from AC [Arts Council] supported me to release a new recording and paid for promotional support for this.
Woman	25 - 34	I have had to reschedule a sold out headline show in Dublin 4 times over the last year. I believe it has placed a lot of new and emerging artists at a standstill as we are unable to gig and have a more personal connection with fans. I think that many media outlets expect artists to be able to make an array of high quality content for promotion from home without being financially compensated. Exposure does not pay our rent.
Woman	35 - 44	I have had to take up and admin job to ride me over, while still practising as a musician.
Woman	35 - 44	I have not been performing much for the last 3 years, and not at all in covid
Woman	25 - 34	I have not performed since covid began
Woman	25 - 34	I haven't been able to play live gigs, being a solo performer is relatively new to me, I was a sound engineer before this but then studios shut for covid, and live gigs were where I found a lot of my clients
Woman	25 - 34	I haven't been active much. It has hindered my ability to right music. I've lost motivation and I've lost the love of it
Woman	35 - 44	I haven't worked in a year and a half bath a few online bits. I was just starting to have some success and financial stability after 20 years in the game and this was wiped out over night. As a positive though I have written more music than I ever have in my 20 year career
Woman	35 - 44	I haven't worked in over 500 days!
Woman	18 - 24	I havent been able to perform at all, but I have been able to write more
Woman	35 - 44	I lost all gigs, tour of the debut album was booked and cancelled. All momentum dropped from my push of the album. My mental health suffered, yet I used the time to focus upon healing and learning about myself.
Woman	25 - 34	I now have a full time office job to make ends meet
Woman	18 - 24	I previously worked in live events and that's not on existence at the moment, but other than that in some ways it's helped me find time to work on music and soundtrack for film from home. This said I can only do this because I have all the gear and space to do so.
Woman	35 - 44	I released an album two months before Covid. I had a series of live events planned, all of which had to be cancelled. The type of music I make doesn't translate well into livestream / online forums so I have felt quite powerless. I do feel like I invested time and money in the album, only for it to sit there.
Woman	18 - 24	I rely on income from pub gigs and weddings to fund recordings and other related music projects. Covid has taken both of those income streams away, making me depend on the sale of merch, music and royalty payments from IMRO to fund recordings.
Woman	25 - 34	I started on a trajectory as a composer in 2019 by scoring a few films and then it came to a dead stop.
Woman	35 - 44	I started working full-time in my "day job"
Woman	25 - 34	I used to gig, teach, and direct a choir full time in person, now I teach and direct on Zoom, and have not have a busy gigging schedule for a long time
Woman	25 - 34	I was due to go on a support tour, release my album, go to the US and do some showcases in May & June 2020. All of that was halted, my album was released Jan 2021, but I was not able to headline or support tour in support of it and as such it hasn't done as well as anticipated. Whilst i did get invited to play SXSW, unfortunately nothing resulted of it and I still don't haev a US booking agent. I feel fairly certain that I would have had one had I been there in person.
Woman	45 - 54	I wasn't gigging as a full time living but with being a mum, having ADHD and having 'long Covid' affected my productivity

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Woman	35 - 44	I work a day job to pay rent and bills, so the biggest effect covid has had is the absence of live shows. These shows broke up the monotonous nature of 9-5 work, therefor, leaving quite a large feeling of loss because of that absence.
Woman	25 - 34	I've actually had a very productive year and a bit during the covid pandemic. The first few months were difficult, but then a lot of government relief funds/ arts council applications became available. I applied for dozens of applications and managed to get the funding to record 2 albums, music videos, as well as launch my own music platform [<i>identifying text removed</i>] So a good year, im making no money at all, as the project funding is required to go straight back into the projects im doing. So in saying that it has been difficult to survive off dole payments, I had to do child minding to get through 4 months, in addition with running [<i>text removed</i>] and my own album. Wasnt easy, but had to be done, moving back to my parents house was a knock in the teeth, but i had to prioritise paying for my projects and the ever growing costs that are amounting for launching the [<i>removed</i>] publishing company/ [<i>text removed</i>] album
Woman	35 - 44	I've diversified into soundtracks, teaching at university, and working in Arts Administration/Research
Woman	18 - 24	I've only started to work on music this year
Woman	25 - 34	I'm emigrating to the UK because I can't get a job here
Woman	25 - 34	Im a session player, so no sessions have hampered my developement
Woman	25 - 34	It actually started it! I quit my job due to stress in January and to pursue my career asa musician full-time and give myself time to learn the industry, record my EP during COVID so it would be ready for when everything opened back up.
Woman	25 - 34	It completely stopped my career in its tracks
Woman	55 - 64	it has been a disaster for all my musician friends, but at least i still have a salaried job
Woman	35 - 44	it has been very tough and I miss live performances. I am also worried about bills.
Woman	25 - 34	It has cut off my main income supply with 100+ gigs cancelled with the wedding/event band I am a member of.
Woman	25 - 34	It has delayed me launching my original artist career
Woman	25 - 34	It has demolished my career
Woman	25 - 34	It has eliminated live performance, which is where I made money. It has also lead to a isolation from other musicians and the music community.
Woman	35 - 44	It has given me time to write and concentrate on what really matters to me in music. Being creative.
Woman	35 - 44	It has ground it to a halt
Woman	35 - 44	It has impacted a UK tour I was due to undertake in 2020. It also delayed single releases.
Woman	25 - 34	It has impacted my musical career massively. My confidence in singing and playing is shot, having not played with other musicians in so long has diminished my repertoire and stamina, the uncertainty of not knowing when I can play publicly and legally (for God's sake) has given me so much anxiety and my mental health has really suffered, this impacting my productivity in music making and self promotion. I feel abandoned by a country for whom my industry has made billions in tourism, not to mention the cultural importance of what Irish musicians do. I feel helpless, hopeless and confused in the uncertainty of my career of the last 15 years.
Woman	55 - 64	It has practically destroyed it
Woman	45 - 54	It has put everytning on hold.
Woman	25 - 34	It has put it on pause! I have continued with my other music based jobs as a teacher and researcher
Woman	55 - 64	It has put my career on hold as I depend on live performances for income and cd sales.
Woman	35 - 44	It hasn't as I was on maternity leave
Woman	25 - 34	It hasn't
Woman	35 - 44	It means I cannot play or plan to play live music at all. I have released and will be releasing more music this year and I'm limited in how I can promote it. I would love to plan a release gig and gig my new music so it is difficult to gain new listeners when I cannot do these things. It has however

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		made me focus on my original music more than I had before and I have been able to spend a bit more time on social media promo work etc..
Woman	25 - 34	It presented some interesting opportunities such as cowriting and plenty online gigs but obviously took away the real thing
Woman	35 - 44	It stopped during COVID
Woman	25 - 34	It wiped out almost all my contracts for 18 months
Woman	25 - 34	It's gone. Some practise happening but not in all bands
Woman	35 - 44	Ive had a baby at the same time, so not much tbh
Woman	25 - 34	Just not being able to play with other musicians and not being able to play in public
Woman	25 - 34	Killed it. Freelance orchestral and musical theatre musician
Woman	18 - 24	Lack of in person lessons/classes/gigs is a big set back
Woman	18 - 24	Lack of interaction with other musicians
Woman	25 - 34	lack of time to rehearse and collaborate with other musicians
Woman	25 - 34	Less motivated and inspired to create music due to not being around people and places to provide inspiration
Woman	25 - 34	Live music was stopped
Woman	18 - 24	Loss of exposer, Income and job opportunities
Woman	35 - 44	Loss of income from playing live
Woman	25 - 34	Lost a huge amount of income
Woman	18 - 24	Made it nearly impossible to practice as a group, prevented recording in a studio and live shows, making it difficult to progress professionally
Woman	35 - 44	Made me feel like an imposter - faker - undermined my confidence
Woman	18 - 24	made me lose faith in my abilities or the lack thereof
Woman	18 - 24	Made me realise that I might have to think of a backup plan
Woman	25 - 34	Massively impacted, have turned to music education instead
Woman	35 - 44	Massively. I have 3 master degrees, I have tons of experience and I can't find gigs or a fixed position to work
Woman	18 - 24	More time to practice and play recreationally
Woman	25 - 34	Moved to online teaching, no gigs it shows
Woman	35 - 44	Music has been non existent with all rehearsals and gigs cancelled
Woman	18 - 24	Music teacher in a secondary school so other than restrictions in the classroom, very little
Woman	25 - 34	My live performing had wound down prior to Covid as I now teach mostly
Woman	18 - 24	My whole income was based on live performances before covid and I lived comfortably on it. I've changed career and taken a job in an office that has nothing to do with my music qualification or years of performance
Woman	45 - 54	N/a
Woman	35 - 44	N/A
Woman	25 - 34	N/A
Woman	35 - 44	NA
Woman	18 - 24	No
Woman	25 - 34	No concerts/sessions/festivals etc
Woman	45 - 54	No gigs , no income, can't record due to lack of funding
Woman	25 - 34	No gigs means our income has stopped and we've all had to get office jobs
Woman	45 - 54	No gigs no inspiration no money
Woman	25 - 34	No gigs, more live streams.

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Woman	25 - 34	No gigs, no networking
Woman	25 - 34	no gigs, no teaching etc
Woman	25 - 34	No gigs, not releasing or collaborating at all because there is no opportunities for networking due to no live giga
Woman	35 - 44	No gigs, online teaching, not being able to play with other musicians etc
Woman	35 - 44	No gigs, public don't seem to care about musicians - disheartening
Woman	55 - 64	No gigs, sessions and teaching opportunities have disappeared/diminished
Woman	55 - 64	No gigs. No prospect of gigs. Learned how to live stream
Woman	35 - 44	No live gigs since March 2020, bar a few outdoor gigs
Woman	55 - 64	No live gigs since March 2020, or function or background work. Have had to try and develop online work
Woman	25 - 34	No live Gigs.
Woman	18 - 24	No live music has meant no chance to perform live which is what I had been doing pre pandemic
Woman	25 - 34	No live performance opportunities, personal isolation leading to mental health issues and being overly introspective; procrastination. In terms of further education however, the pandemic has served as time to become more qualified.
Woman	35 - 44	No live shows
Woman	35 - 44	No outlet to perform, practise with fellow musicians
Woman	18 - 24	No rehearsals or performances
Woman	45 - 54	No tours, no live performances. Currently more in a teaching role than performing in order to pay the bills.
Woman	45 - 54	No work for 17 months
Woman	18 - 24	Non existent
Woman	18 - 24	Not a lot of gig experience and mingling with other musicians
Woman	35 - 44	Not at all, however I have upskilled
Woman	18 - 24	Not being able to meet musicians and prevented us from recording due to lock lockdown and closure of studios
Woman	Under 18	Not being able to perform indoors. It is more difficult to practice at home with everybody there full time.
Woman	18 - 24	Not much
Woman	45 - 54	Omg. So I'm not even sure I'm still a musician? I took therapy because I wasn't sure who I was anymore not being allowed to do what I've done for nearly 30 years for a living. It's changed everything. How I perceive myself, my income, my approach to my profession, I'm currently also retraining for other career options. It has completely changed everything.
Woman	55 - 64	Only opportunities to perform were virtual.
Woman	18 - 24	Positive- got to record music at home and self release a debut single, negative- no live gigging
Woman	35 - 44	Prevented me getting access to work to pay for studio time
Woman	18 - 24	Seriously squashed my education in finishing my degree due to lack of performance time or opportunity because singing is classed as high risk.
Woman	45 - 54	Seriously?
Woman	25 - 34	Severely. Had to change research direction and ha to cancel some pre-booked gigs.
Woman	25 - 34	Significantly reduced revenue we've been able to produce and ability to grow our fnbase
Woman	45 - 54	Significantly. I was, after 5 years self-teaching in songwriting, performing, teaching myself how to play instruments and sing, I'd finally booked paying covers gigs and was looking forward to reaping the financial rewards of my hard work, when covid hit.
Woman	18 - 24	Stalled
Woman	35 - 44	Stalled new album recording/release and effected many live performances.

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Woman	45 - 54	Stopped it completely
Woman	25 - 34	Stopped it in its tracks. Live is where I connect with my audience, I don't do well online in terms of my music.
Woman	25 - 34	Stopped momentum
Woman	25 - 34	Teaching is more awkward, but possible; online workshops are more common and accessible; not being able to play live with other musicians is devastating and detrimental to creativity..
Woman	25 - 34	Teaching music has become more difficult, but possible; online learning tutorials for myself are more easily available; not being able to play live with other musicians has been devastating and negatively impacted creativity.
Woman	55 - 64	The gigs have disappeared and my students are way down.
Woman	18 - 24	The pandemic happened just as the band I was playing in became ready to play gigs
Woman	18 - 24	There are just no gigs at the moment
Woman	35 - 44	Very negatively
Woman	18 - 24	Very negatively. I feel like I've been set back so much and now have to work to build myself back up
Woman	18 - 24	Was unable to rehearse with a newly formed band. Was unable to see my sister who was in a different county and we gig together so I lost money there. I am a part of a music college which was all online and almost completely lost the performance element of learning
Woman	25 - 34	We've been able to record remotely but it puts more pressure on social media and to look active while we wait for gigs to be back
Woman	35 - 44	Well I mean, around 100 gigs have been chopped. But happily, I've had a huge amount of time to develop and ponder and create without distraction, so that's been excellent.
Woman	45 - 54	Wiped it out on the gigs financial side but I have gained confidence. [identifier removed]
Woman	35 - 44	Working on projects online now
Woman	45 - 54	yes
Woman	25 - 34	Yes
Woman	18 - 24	Yes
Woman	25 - 34	Yes
Woman	35 - 44	Yes
Woman	18 - 24	Yes
Woman	45 - 54	Yes
Woman	18 - 24	Yes
Woman	35 - 44	yes
Woman	35 - 44	Yes - very few gigs except recording
Woman	35 - 44	Yes gigging income is completely gone
Woman	55 - 64	Yes I had a festival set up..... didn't happen after a years work and my own money went into it
Woman	18 - 24	Yes I no longer teach or do session work/gigging
Woman	55 - 64	Yes, because I tour outside Ireland, so all touring has stopped, no gigs, and no hope for the rest of this year anyway.
Woman	35 - 44	Yes, I can't return to Ireland to perform with my group
Woman	25 - 34	Yes, I play for weddings / funerals and accompany choirs. I lost dozens of gigs and all my choirs due to Covid.
Woman	25 - 34	Yes. It's had a serious impact.
Woman	18 - 24	Yes. No music involvement other than recreation and co-writing
Non-binary	35 - 44	Absolutely
Non-binary	25 - 34	Can't gig

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Non-binary	25 - 34	Completely gone, disappeared over night. Now ai can't even bring myself to practice my instruments. I'm stuck at home with my parents so i can't practice singing so my voice is also shot.
Non-binary	18 - 24	Completely put it on hold
Non-binary	18 - 24	Extremely badly, I am so poor and everything is so delayed
Non-binary	25 - 34	Finding bandmates, finding places to play in-person (all of the gigs I've played this year have been online), finding space to practice until I moved into my new apartment a few months ago, meeting connections to the industry. Music is not my main career goal and I didn't move to Dublin for it, but moving here and COVID has impacted my ability to play with other in-person. But I have been practicing/jamming with/making music with others at the music school I'm at in [text removed].
Non-binary	25 - 34	Greatly. I prefer to dj live as I don't have equipment to dj online unless I get a lend
Non-binary	35 - 44	Had to become part time musician having been a full time professional
Non-binary	25 - 34	I feel my experience will be quite different to other artists particularly other women/non-binary individuals because of the direction in music I've taken. Covid initially curbed touring and busking as well as digitizing monetary support. However, I have always leaned into the personal relationships built between myself and listeners and so I was carried through by going virtual until busking in the physical was possible again. The pandemic has strengthened my connections despite distance and I believe it will benefit me hugely when I can travel and organise intimate concerts again. If we had real talk before, there is a hell of a lot more to connect through now! I'm hopeful for the ways artists and supporters of the arts will navigate to thrive 'post-covid'.
Non-binary	25 - 34	I mostly teach for income, so somewhat impacted but able to continue with pup and video lessons in lockdown
Non-binary	18 - 24	I was going to start trying to gig more often when covid hit but on the flip side it gave me time to record an album
Non-binary	18 - 24	I've essentially given up on band centric/gig centric music and moved on to producing/selling beats etc online
Non-binary	25 - 34	I've had to change course from live performer/artist to a more technical role.
Non-binary	18 - 24	It's a double edged sword - on the one hand I was missing out on collaborating with my friends in college, on the other hand I had time and access (via PUP) to learn about/purchase the tools necessary for building myself up as a musician
Non-binary	18 - 24	Lack of live oportunities and having to leave Ireland for a while due to COVID
Non-binary	25 - 34	Lost some work
Non-binary	Under 18	Made it harder to perform with other people but more time to write music myself
Non-binary	18 - 24	My band was just starting to get a fww gigs when quarantine hit, and then we just slowed down in every aspect during quarantine.
Non-binary	18 - 24	My bands have completely stopped, and it's looking unlikely that we're going to play together if the pandemic ends.
Non-binary	25 - 34	No gigs, no income from that, unable to rehearse with band.
Non-binary	25 - 34	No gigs. Difficult to host practice over zoom. Difficult to secure regular teaching jobs.
Non-binary	35 - 44	no pub gigs
Non-binary	18 - 24	Not being able to practice because I'm a high risk candidate and out of the bubble from my band mates. All of them I met through college and they live in the east and I'm in the west. It also plays a part mentally and it's hard to keep motivated and creative.

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Non-binary	25 - 34	Of course
Non-binary	25 - 34	stopped it entirely, but also allowed me to focus on learning production skills & general creativity
Non-binary	18 - 24	We have no opportunity to do gigs, which is the majority of our music-related income. It is also a significant barrier in terms of generating a name for ourselves, when gigging is out of the question. Your measure for how well you are actually doing within the scene is gone when gigging is off the table.
Non-binary	18 - 24	Yes
Non-binary	35 - 44	Yesss
Man	25 - 34	1-2 years of no gigs, and very little studio time with other people.
Man	18 - 24	A lot less gigs. But I still have had some and have some coming up. Busking is back so that's good. I have had more time to study and learn how to record and produce better.
Man	35 - 44	A lot. No Gigs.
Man	18 - 24	A significant amount of income has either been lost or cut as a result of cover
Man	55 - 64	All performances online. Much less enjoyable. Less opportunity to perform. Reduced income. Changed scene. Uncertainty. Many overseas trips cancelled.
Man	25 - 34	Allowed me the time to set up as a full time professional.
Man	25 - 34	As someone who relied on live music semi-professionally, the lockdowns limited my income considerably. Not only has it effected me monetarily but also my physical and mental health.
Man	35 - 44	Band practice ground to a halt, no gigs.
Man	25 - 34	Barriers to label resources
Man	18 - 24	Become very disillusioned with the Irish music scene
Man	25 - 34	By destroying the live music scene
Man	25 - 34	Can't promote recorded music with the live element. Can't meet up with the band to work on songs during lockdown
Man	45 - 54	Catastrophic collapse in finances, exposure etc...
Man	35 - 44	Change required
Man	25 - 34	Choirs orchestras and school classes have not gone ahead
Man	45 - 54	Completely halted my career
Man	18 - 24	Completely halted wedding performances which was a large source of income pre-pandemic. Thankfully in full time employment in music which continued through the pandemic.
Man	25 - 34	Completely. No gigs, no festivals, no access to my fellow musicians to work and develop material due to travel restrictions and respecting distancing etc.
Man	55 - 64	Covid 19 has stalled my career
Man	55 - 64	Covid hasn't been a .problem the lockdowns have stopped me working completely
Man	25 - 34	Cut 85-90% of my yearly earnings due to no live gigs
Man	25 - 34	De railed any hope I had of performing at festivals which were already scheduled, impossible to make an income, anxiety about my future , hopelessness at the lack of care or understanding from our government.
Man	45 - 54	Decimated the live performance industry
Man	Under 18	Demoralising
Man	45 - 54	Destroyed it
Man	35 - 44	Destroyed it
Man	35 - 44	destroyed it.
Man	35 - 44	Destroyed my business

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Man	45 - 54	Devastating
Man	25 - 34	Devastating, uncertainty for the music industry is worrying
Man	18 - 24	Developing a following from the live scene
Man	55 - 64	Disaster
Man	25 - 34	Dont Know
Man	25 - 34	Earnings and concerts have both been depleted
Man	55 - 64	Feel very isolated not being able to perform or teach on a one to one setting
Man	18 - 24	Fewer gigs. Bandmates and I had to move from Dublin to around the country, making it hard to meet up and practice.
Man	25 - 34	Fewer performances
Man	25 - 34	Financial impacts mainly
Man	35 - 44	Fucked it royally.
Man	35 - 44	Full time career is basically non-existent
Man	35 - 44	Gave me time to work on some musical experiments, while I didn't have to prepare for gigs.
Man	45 - 54	Gigs have stopped
Man	45 - 54	Given me more time to write and produce a lot more
Man	25 - 34	Good and bad
Man	55 - 64	Greatly
Man	25 - 34	Greatly on a financial level. However it allowed me to focus on my music, give it more time and thoughts
Man	25 - 34	Greatly, I feel very unsure about my creative process and how be an artist. Writers block has been huge.
Man	25 - 34	Greatly. It has halted the progress my band has been making in the year leading up to covid and now we feel like we're back at square one.
Man	25 - 34	had at least 9 gigs cancelled
Man	18 - 24	Had to move out of Dublin back to the country and my musician friends who I lived with had to do the same. I haven't been in a position to do live streams with a band over lockdown because of lack of ability to rehearse and get people together from where I am, aswell as serious Internet restriction. The lockdown has been good for practicing though. s.
Man	35 - 44	Halted it for the most part
Man	25 - 34	Harder to collaborate, no gigs, releasing music is difficult, more competition
Man	35 - 44	Harshly
Man	25 - 34	Has cut out the live element, which is the main reason I do it.
Man	25 - 34	Haven't gigged in over a year
Man	25 - 34	Haven't played a gig or practiced since the outbreak, it's been exclusively writing at home.
Man	25 - 34	Haven't played in over a year
Man	18 - 24	Haven't been able to perform
Man	25 - 34	Hugely
Man	35 - 44	Hugely. I've just released my debut album and have found the lack live music performances deflating both as part of a group and a solo artist. I have all kinds of anxiety and insecurities about playing in front of an audience that I never had before.
Man	45 - 54	I also run a recording studio which has been shut since the start of the pandemic
Man	45 - 54	I am limited to studio work only.
Man	25 - 34	I can no longer make any money from music
Man	35 - 44	I can't do any gigs so it has completely paused my career

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Man	25 - 34	I don't play because there are not performances
Man	18 - 24	I got a better record label thats funded by sony music but im not in it for the money, i just want to play gigs and festivals and embrace the cultures surrounding me rather than hiding inside, i had a lot of opportunities with the irish music scene blossoming prior to covid and now im back to square one in ireland, i only got listeners in the US and eastern europe now
Man	45 - 54	I had been booked out solid....but with the lock down I have absolutely no income !
Man	18 - 24	I had more time to record my music and get better at my crafts
Man	18 - 24	I have completely stopped practicing music in most/all forms in favour of surviving by working full time
Man	25 - 34	I have had very few performances. I have worked on new music and on visual art with music. I took another job just before the pandemic, which meant that economically I wasn't hit as hard as others.
Man	35 - 44	I haven't played a gig in 18 months
Man	45 - 54	I haven't played a gig since February 2020 - my kit is packed up - music is not a listening activity for now
Man	18 - 24	I missed out on thousands of euros
Man	35 - 44	I only play for fun, so just that lack of an outlet
Man	18 - 24	I started earning from releasing music mid pandemic
Man	18 - 24	I struggle to write music by myself, so I've felt limited in terms of the music I can create due to being unable to meet my bandmates.
Man	Under 18	i use to often busk but i have not been out lately over lack of people
Man	35 - 44	I'm a part time composer for TV & Film and don't perform live so not too much.
Man	25 - 34	I've had to work full time in retail to pay my bills and have had no time/energy to make music.
Man	35 - 44	Immediate complete loss of work
Man	25 - 34	In literally every conceivable way. It has decimated the live scene and made the only possible avenues recording and online. In a way its good got me because I have the means to home record. In another way it is very frustrating and painful and I miss performing to crowds of people.
Man	18 - 24	In my head to much, creativity and motivation is out the window
Man	18 - 24	Increased amount of time to work on freelance production
Man	55 - 64	It has been quieter
Man	35 - 44	It has been very detrimental
Man	45 - 54	It has destroyed the musical landscape utterly
Man	35 - 44	IT HAS DEVASTATED MY INCOME FROM LIVE PERFORMANCE
Man	25 - 34	It has forced everyone who had been making a name for themselves in an organic way to start all over again
Man	35 - 44	It has forced me to retire from session work and focus solely own my own original band and on my recording studio while also perusing a second career as a TEFL teacher.
Man	35 - 44	It has made me change my focus and I have all but decided to retire from live performance.
Man	35 - 44	It has prevented me from doing concerts.
Man	25 - 34	It has put everything on hold. It was difficult to build momentum without gigs
Man	25 - 34	It has shown how fragile the industry is, which then can be increasingly demotivating.
Man	45 - 54	It has stopped my only income and is preventing me from launching an album that I have ready to go.
Man	35 - 44	It hasn't really. I am still working from my studio,
Man	Prefer not to say	It stopped it

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Man	18 - 24	It's completely mitigated it
Man	18 - 24	It's decreased my opportunities to perform and make profit out of being being an artist
Man	25 - 34	It's given me a lot of time to create work but taken away almost any opportunity to share it
Man	35 - 44	It's given me time to do necessary work outside of gigging and other public appearance.
Man	18 - 24	It's gone to shit
Man	25 - 34	It's gone. My public musical output as well as my work in the events industry has come to a halt. At this stage, I'm probably not going to be able to go back.
Man	25 - 34	It's put everything on hold
Man	25 - 34	It's put it on indefinite hold. We've had UK/EUR dates booked that have been pushed to 2021 and then again to 2022. Without live shows our career is on hold.
Man	25 - 34	It's stopped it completely and caused me to quit
Man	25 - 34	its like pressing a pause button.
Man	25 - 34	Its put a stop to all of my live performances bar private ones that luckily I'm able to secure down to my notoriety.
Man	35 - 44	Killed all live gigs we had booked
Man	18 - 24	Lack of gigs and making connections with people along with inability to work with others
Man	25 - 34	Lack of gigs, mental health problems, hard to get any momentum
Man	25 - 34	Lack of performance opportunities
Man	Under 18	Less gigs
Man	25 - 34	Less gigs of course, but it has encouraged and inspired me to write/record more music
Man	18 - 24	Less opportunities, ergo less motivation to play and write.
Man	25 - 34	Less teaching and no gigs
Man	18 - 24	Live industry decimated - 90% of income from my career in music gone
Man	35 - 44	Live performance is illegal, yet thankfully ongoing in covert settings. Smaller crowds have reduced income.
Man	55 - 64	Loss of earnings from both performing and teaching
Man	25 - 34	Loss of gigs and income
Man	55 - 64	Loss of income
Man	25 - 34	Lost a lot of momentum, but given time to work on music. The PUP has allowed me to focus fully.
Man	25 - 34	Lost my job
Man	18 - 24	Lost the majority of my performance and teaching gigs
Man	25 - 34	Luckily we had just finished recording music before covid hit. If it wasn't for having the mixing and release of that to work on it would have ended it.
Man	18 - 24	Made it harder to meet people and I cannot do live performances
Man	18 - 24	Made me stop focusing on a career in music
Man	18 - 24	Made things slow down a lot in terms of music
Man	25 - 34	Main factor behind working outside of my profession full time
Man	35 - 44	Massive impact with no work
Man	35 - 44	Massively, Not sure i'll be able to continue. Have a family to feed and mortgage. the instability makes it almost impossible to continue in.
Man	35 - 44	Massively.
Man	25 - 34	Massively. I don't see a future in music as a paying job in Ireland.
Man	18 - 24	Massively. Only recently have I started to get some work back in form of touring/gigs
Man	35 - 44	Moderately

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Man	25 - 34	Momentum dropped. Difficulty finding gigs
Man	45 - 54	More mixing work online.
Man	18 - 24	More time to practice and improve solo work, less gigs and ensemble playing
Man	25 - 34	More time to write/record
Man	25 - 34	Mostly where gigs are concerned.
Man	25 - 34	Music career no longer exists
Man	18 - 24	My band had a UK tour booked for 12 dates, and 5 dates in Ireland too. All of which had to be cancelled.
Man	18 - 24	My band was just beginning to get some good traction, good publicity and beginning to get well-known we are also beginning talks with them producers who we had hoped to work with and Covid basically stopped everything
Man	45 - 54	My career has been on hold since March 2020, I'm a self employed musician with no timeframe on when I can work again. The PUP payment has been welcome but it looks like I will be cut off from the 7th September, since I won't qualify for the Jobseekers payment.
Man	25 - 34	My career was fairly inactive even before Covid but of course gigging etc stopped entirely, and the extra space for creativity I thought I'd have hasn't come to any fruition
Man	25 - 34	My consistent weekly gig has stopped and no festivals obviously
Man	35 - 44	My part-time employment as a musician has seized.
Man	25 - 34	My tour support slot with a major folk artist was cancelled. My gigs in the UK were all cancelled.
Man	35 - 44	N A
Man	45 - 54	N/A
Man	18 - 24	Negatively
Man	35 - 44	Negatively
Man	25 - 34	Negatively, it's taken alot of the momentum from it and made it that much harder to grow a fanbase
Man	45 - 54	No gig earnings
Man	25 - 34	No gigging, but still plenty of music teaching and music production/recording session work, little overall impact
Man	35 - 44	No gigs
Man	25 - 34	No gigs
Man	35 - 44	No gigs or practice
Man	45 - 54	No gigs or recording.
Man	25 - 34	No gigs or rehearsals
Man	18 - 24	No gigs resulting in lack of motivation and income
Man	25 - 34	No gigs sure.
Man	35 - 44	No gigs, lack of opportunities
Man	18 - 24	No gigs, no teaching, a rare few online events is all I could do
Man	45 - 54	No gigs.
Man	25 - 34	No gigs. No monetising. But massive growth in fan base due to sheer hard work live streaming for free. But its back to square one as far as when things open up. Lads with Guitars aren't flavour of the Month.
Man	25 - 34	No gogs, no space to rehearse and because of this most band member decide to leave.
Man	Prefer not to say	No live music events
Man	18 - 24	No live music means it is not really worth while to practice with bands. Lost opportunities to make a name for myself due to cancellation of gigs/music videos/recording sessions etc.

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Man	35 - 44	No more gigs, no meeting people at gigs
Man	18 - 24	no opportunities to do gigs and perform live
Man	35 - 44	No opportunities to progress work
Man	35 - 44	No outlet for gigs. Recording studios closed also a lot. Irish radio appears to support somewhat more but not enough.
Man	35 - 44	No work, no gigs, no shows, no tours
Man	45 - 54	No work. Motivation reduced. Finances reduced.
Man	25 - 34	Not able to gig.
Man	18 - 24	Not at all, it's mostly online
Man	18 - 24	Not being able to collaborate
Man	35 - 44	Not being able to perform live to an audience after the release of my album in February 2020.
Man	25 - 34	Not hugely as I am mainly studio bound
Man	18 - 24	Not much
Man	55 - 64	Not really.
Man	25 - 34	Not significantly as wasn't currently performing prior to Covid
Man	25 - 34	Not that much as I wasn't playing live, but a lot of friends were heavily impacted.
Man	35 - 44	Not too much given how little time I have to play these days
Man	45 - 54	Opportunity to refocus
Man	35 - 44	Other than releasing music, everything else has ended
Man	18 - 24	Our band had to get reliable jobs to sustain ourselves
Man	25 - 34	Overall positive, more free time in the studio
Man	18 - 24	poorly
Man	25 - 34	Positively by affording me time to write. Negatively I'm not allowing me to intake art in a live setting.
Man	35 - 44	Pretty badly, from both a not being able to play gigs and rehearse to my mental health and self-confidence being really low.
Man	35 - 44	Prevented us being able to play to an audience
Man	25 - 34	Put it on pause
Man	25 - 34	Put our releases on hold but did give us a bit of time to produce content and get ahead of the game. Finished an album in this time
Man	25 - 34	Reduced work greatly
Man	25 - 34	Ruined it. I have to start from scratch
Man	65 and over	Seriously. Unable to work in the live music arena.
Man	18 - 24	Shit
Man	25 - 34	Significantly
Man	25 - 34	significantly - performance career suffered about 90% deterioration
Man	35 - 44	Significantly as I work primarily in live entertainment
Man	45 - 54	Significantly reduced performing opportunities
Man	18 - 24	Significantly, unable to play at events. Unable to record for a length of time. Unable to meet with other musicians / songwriters to create music.
Man	25 - 34	Sing at weddings so it was reduced
Man	18 - 24	Slowed to a near halt
Man	45 - 54	So far sixteen months struggling

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Man	25 - 34	Some opportunities disappeared and so had to create new ones. It has been very difficult. I am doing ok but I am the exception to the rule. Most are really struggling.
Man	55 - 64	Stopped everything except recording
Man	45 - 54	Stopped it dead
Man	35 - 44	Stopped it entirely
Man	55 - 64	Stopped live and recording work
Man	35 - 44	Stopped live performance
Man	25 - 34	Stopped me from touring my album and being able to play gigs
Man	55 - 64	Stopped performances dead
Man	18 - 24	Stopped revenue from performing
Man	45 - 54	Stopped touring
Man	35 - 44	Stopped us dead in our tracks in terms of recording/performing new music
Man	18 - 24	Stucked and locked
Man	25 - 34	Terribly, it basically shut us down. We can't rehearse, so nothings progressing
Man	25 - 34	The lack of performing live
Man	45 - 54	There are no gigs = no income.
Man	45 - 54	There are no outlets
Man	55 - 64	Took it away.
Man	45 - 54	Trainwreck
Man	25 - 34	Tremendously. No gigs in 18 months, a band split up during the course of it. Released an album and unable to gig it
Man	18 - 24	Unable to meet up and rehearse original content
Man	25 - 34	Very badly for my all round health.
Man	25 - 34	Very much as I was not able to meet up with my band to work in a comfortable setting to rehearse
Man	18 - 24	Very positive
Man	25 - 34	Very severely. No gigs. Teaching hours reduced
Man	18 - 24	We have lost out on 00's of pounds
Man	25 - 34	Where to start. I've been unemployed living on 200 euro per week for 16 months now. I would.verybliterally go hungry if not for the good graces of the people in my life.
Man	25 - 34	While it prevented a trajectory I was on in terms of beginning to play live - the positive affect it had on what I do in a recording capacity, grew, due to the additional free time, and creative grew from writing about the experience.
Man	35 - 44	Yeah no gigs
Man	25 - 34	Yes
Man	35 - 44	Yes
Man	25 - 34	Yes
Man	35 - 44	Yes
Man	25 - 34	Yes
Man	55 - 64	yes
Man	45 - 54	yes
Man	25 - 34	Yes
Man	25 - 34	Yes
Man	25 - 34	Yes

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Man	35 - 44	Yes
Man	25 - 34	Yes
Man	25 - 34	Yes
Man	45 - 54	Yes
Man	55 - 64	Yes
Man	35 - 44	Yes
Man	25 - 34	Yes
Man	45 - 54	Yes
Man	18 - 24	Yes in a good way
Man	18 - 24	Yes very much so
Man	35 - 44	Yes!!

Question 29 – Impact of becoming a carer, parent or guardian

<i>Gender</i>	<i>Age</i>	<i>Please describe what kind of impact becoming a carer and/or parent/ guardian has had on your career as a musician.</i>
Woman	35 - 44	With a kid it's so hard to find time to practice as I can't make noise like I used to at home. I also don't have the same time I used to have, I've definitely not improved much since my son was born.
Woman	45 - 54	When I had my first child in the 1990s, I had to give up performing, being in a band. As there was no support from my family given to me, so I continue my career in music.
Woman	35 - 44	Unable to play at gigs as often or at night, turning down gigs because the pay is less than the cost of a babysitter, unable to travel, unable to rehearse at night, and not offered gigs because I am a mammy, family etc not supporting because its an unsuitable for a mother to be a musician.
Woman	45 - 54	Toured with 2 young children until they started school, difficult and costly but also well worth doing. Now organise tours around school holidays etc or tour solo, which is difficult being away from home for extended periods of time (pre COVID). Can be hard to balance career and family life
Woman	35 - 44	Time is precious at home so have taken in less gigs
Woman	35 - 44	Single parent so difficulty finding child minding has often been a barrier to me accepting last minute gigs, working as much as I would like to, travelling too far from home for gigs, there are far more logistics to consider re band practice, recording etc
Woman	35 - 44	Really slow career progression due to parental responsibilities having to take priority over music opportunities
Woman	55 - 64	Raised my children as musicians, son is excellent drummer and plays with me
Woman	35 - 44	Put it on pause and makes it difficult to accept all projects as sometimes they are all day. Not really suitable, family friendly hours
Woman	35 - 44	Not too much as I don't gig much anymore. I work around my children mostly teaching /examining etc. Not sure if i would do more or gig more if no children.
Woman	55 - 64	none, just had a sort out a lot of babysitting!
Woman	35 - 44	My son is 16 so I had to wait until now to try as he has ADHD and I couldn't commit o music before now
Woman	45 - 54	Musicians work 24/7 365, at least they used to do childcare can be v complicated
Woman	35 - 44	Music stopped
Woman	45 - 54	Makes touring impossible, no supports for childcare. The industry is so badly paid that we can't afford childcare to rehearse and write. Usually we do it with the child (ren) in the room.

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Woman	35 - 44	Less opportunities when it comes to gigs further away from home, travel abroad ceased , being pregnant was not accepted as looking right in stage , in pubs sometimes.
Woman	25 - 34	Less income. Feeling depressed
Woman	25 - 34	Its another full time job, there is no space to create and becomes overpowering
Woman	35 - 44	It's very difficult. Music work involves odd schedules and unpredictability year on year. No real sense of routine. And despite having a supportive partner I am responsible for the majority of child care and/or all organising of childcare for when I am working.
Woman	45 - 54	It restricts what you commit to. In the first 5 years of being a mammy I didn't play hardly at all. Even going to workshops or gigs that are further away.. Costs that are involved having a small family with payment for gigs being minimal.
Woman	55 - 64	It put me off the radar for most bands that would call me. Breastfeeding takes time and dedication but the world builds women and children out of structures and treats you as a nuisance. I believe structures should extend from how people are and all this reality. At present many structures are inherited from a male culture and everyone is expected to fit in with this.
Woman	35 - 44	It left me with no other option but to retrain and return to education
Woman	35 - 44	It has stopped completely due to being a newly single parent
Woman	35 - 44	It has meant that it is much more difficult to find time to practise and to get away for gigs
Woman	35 - 44	It has made it much more difficult and I would not have a second child as it would be too hard to continue.
Woman	35 - 44	It has completely stopped it, sadly. Childcare is unavailable and unaffordable and not an option for me. I am devastated. We don't need more 'Women in Music' panels, we just need affordable, quality and accessible childcare in this country. That's why there are fewer women in music. It's not because of a lack of talent, but because women are forced to choose between music or having a family. In my opinion, male musicians are seen by labels as a safer long term investment for that reason as there's no reason that having a family will impact their career.
Woman	45 - 54	In some ways it helped me focus on the importance of music as being true to who I am, to inspire my son to fulfill his dreams whatever they may be. But, living rurally, it also has greatly limited my ability to be free to book gigs and rehearse regularly with a band, and to feel connected in a community.
Woman	35 - 44	I've been a parent for 20 years and been in several bands in that time. It was difficult to juggle working a 'day job', looking after my son and still manage to write, rehearse and play shows - but family support helped me to do that.
Woman	55 - 64	I withdrew from performing in public for a number of years when my children were small- I continued to teach so I made a professional choice supported by a stay at home husband.
Woman	45 - 54	I have never had any support being a parent , I had to give up gigs in 2004 due to zero childcare & when any industry people like labels heard I was a parent they literally ghosted me. Loved my music but not my being a parent
Woman	35 - 44	I have had to stop whilst my child is small as no support to gig in evenings etc - also my own sense of self as a performer/musician has been diminished with parenthood - I don't feel like the 'attractive' performer that I should be - instead I feel just like a mum - I don't know how I will overcome this.
Woman	55 - 64	I had to step back to Allie my family members move forward. I was then written off as a musician (I went into teaching)
Woman	45 - 54	I gave up performing with a band when my kids were small and have only returned to it recently on a small scale.
Woman	35 - 44	I find I regularly "drop" my rehearsal time from my schedule when an issue arises and I need to give more care to my family member.
Woman	55 - 64	I feel that because I'm a "mother," I didn't get asked to do as many gigs as a "father" did.

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Woman	18 - 24	I care for my mum, so some of my time is spent meeting her needs and standards
Woman	35 - 44	I cannot take some gigs I am offered as I can't get childcare
Woman	35 - 44	I am completely unable to provide for my family
Woman	35 - 44	Hugely affected my work. Had to leave the band I was with. They wouldn't give me any time off. Had to go solo.
Woman	35 - 44	Huge! Very difficult to take on gigs that don't cover the cost of childcare. It makes smaller gigs unsustainable. Travel abroad for gigs has also become a problem ie fee doesn't cover cost of travel & childcare.
Woman	35 - 44	Huge challenge to balance my time and to find affordable care when I'm working
Woman	45 - 54	Have to make an alternative living for money. Few men who are musicians have to do this.
Woman	35 - 44	Hard to judge, daughter was 3 months old when lockdown hit so in some ways I have the luxury of saying the timing was good - I would have been restricted in taking gigs/recording anyway due to childcare and breastfeeding. But there are more intangible ways it has impacted. Body confidence post natally is a big thing and I've been far less confident on stage when I have had the opportunity to perform before lockdown. Also, the time I can devote to recording projects and rehearsals/personal practise is greatly reduced. I've had to take time off paid employment to be able to record as there's no childcare available over weekends. So it's definitely reduced my ability to participate. I also play in the same band as my husband so it has forced us into a you-or-me decision making process. We also would normally work together producing and recording so again, we cannot team up as we usually would as one of us has to mind daughter- usually me having to attend to childcare as he is more proficient technically in the studio so it makes more sense for him to be present. I really, really miss our creative relationship but with lockdown and no family around (not Covid related) I really don't know when we'll be able to work that way again consistently. Years?? I think I miss the lost potential because i know how good we are when we work as a team producing.
Woman	45 - 54	Had to have a break for approx 10 years
Woman	45 - 54	Getting married and becoming a mother changed everything for me career wise - As the lower income earner, I took on the homemaker and childcare role while my husband brought home the bacon. - Motherhood took me out of the loop and off the scene for almost 10 years and so I waved goodbye to a very healthy session singing career as well as a corporate events entertainer.
Woman	45 - 54	Ended my career in music
Woman	35 - 44	Better creative Less time
Woman	45 - 54	As soon as my daughter was born i was treated like i was no longer a professional musician by male peers in the industry.
Woman	45 - 54	As a widow for 11 years, I had to let my performing career suffer somewhat.
Woman	45 - 54	As a sole parent to my little 3 and a half year old, living on the breadline this past year, it's made me more determined. But it's been really challenging
Woman	35 - 44	as a parent and women people perfume u won't take it seriously or it is a hobbie as women are main home maker or career
Woman	45 - 54	All employment requires a different balancing act once you have children. It didn't require me to stop entirely
Non-binary	25 - 34	It has limited my ability to network and get involved in gigs and industry events. It seriously limits my ability to work and support my family full time. It's also hard to find the time to write and work on music especially during Covid.
Non-binary	35 - 44	Great! My kid is gonna b a feckin Rocester first, now!
Man	25 - 34	Very little. As a single parent sharing custody with my children's other parent I am sometimes unable to accept gigs if I am minding my kids.

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Man	45 - 54	Very little
Man	35 - 44	Very difficult to manage gigging and touring around being a parent and husband.
Man	45 - 54	Time
Man	25 - 34	Taken up more time. Learned how to manage time more productively.
Man	45 - 54	Stopped it for years to bring up my daughter
Man	65 and over	Somewhat influenced my ability to move around but ultimately it's been a positive development.
Man	45 - 54	Show stopping. Children can't live on exposure
Man	55 - 64	Responsibility
Man	35 - 44	Often made me tired! Working late at night and having a baby/young child is no joke!
Man	35 - 44	Not significantly as I have very supportive partner
Man	45 - 54	Not much as my wife is very supportive.
Man	55 - 64	Not much
Man	55 - 64	Not applicable
Man	55 - 64	None
Man	25 - 34	None
Man	55 - 64	None
Man	45 - 54	None
Man	35 - 44	No significant impact as I'm part time and I'm happy to share my musical experiences with my kids
Man	45 - 54	No affect, privileged to have great support at home to help care for our kids when I am away on tour.
Man	45 - 54	Need to put money on the table. Need to prioritise more effectively
Man	35 - 44	N A
Man	25 - 34	my "career" as an unpaid amateur bass player in original bands will more than likely be put on hold due to prioritising parenthood.
Man	55 - 64	Means it's more important to get paid.....
Man	35 - 44	Massive. No time
Man	35 - 44	Made me wanting to get back on the road a little less, especially when the live scene will be very slow for a long time yet
Man	25 - 34	Less time, financial responsibilities
Man	45 - 54	Less time to practice and look for gigs
Man	55 - 64	Less time for music
Man	45 - 54	Less time due to lack of appropriate or affordable childcare provision.
Man	35 - 44	It's made me value my time more.
Man	25 - 34	It's hard to say as live music has not been an option since I became a parent, but at home it means less time to practice some of the time, and trying to find a babysitter if something does come up
Man	45 - 54	It's pretty scary having to provide for your family as a independent musician. Made me take it more seriously. Very challenging to find work/life balance.
Man	35 - 44	it's not too bad, everything has to be planned more. Long tours are difficult.
Man	25 - 34	It's been amazing more inspiration to create music.
Man	25 - 34	It's a lot harder to find the energy to focus on writing. Practice isn't too hard to do early morning or late at night but getting a chunk of time to start a new song and complete it is difficult. Also, as I work full time shift work now, leaving home on my

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		days off to record or rehearse is stressful on my other half. It's hard on her when I'm not around.
Man	35 - 44	It, along with COVID-19, has influenced my decision to pursue other avenues for creativity beyond live performance. I have increased my interest in music education and community contexts for music.
Man	35 - 44	It was what spurred me to take it seriously in the first place.
Man	Prefer not to say	It slowed it significantly, I had to to work extra hours and spend my earnings differently - ie not on guitar strings and recordings, but on day to day household things, for which I have no regrets.
Man	35 - 44	It puts a lot of restrictions on you and you have to become a master of logistics
Man	35 - 44	It means I cannot work full time as a musician for financial reasons
Man	55 - 64	It makes it more worthwhile. It adds complexity to scheduling.
Man	35 - 44	It made going through third level education difficult. Financially.
Man	35 - 44	It is very hard to juggle raising a child with my partner, working 45-50 hours per week, finding time for my partner, writing songs, recording songs, organising and playing gigs, doing all the admin that goes with promotion
Man	35 - 44	It hasn't had much of an impact
Man	25 - 34	It hasn't really.
Man	35 - 44	IT HAS MADE WORK MUCH MORE DIFFICULT, IN TERMS OF MY TIME AND FOCUS
Man	35 - 44	It has made touring and gigging much more difficult.
Man	25 - 34	It has made my earnings as musicians more essential but also harder to get time to earn with childcare responsibilities
Man	45 - 54	It has made me extremely focused and I don't suffer to much bullshit
Man	45 - 54	It has made me choose what gigs I do so it revolves around a family life of school drops/pick ups and sporting activities etc.
Man	35 - 44	It has changed the way I approach my creative process, and how I prioritise same
Man	45 - 54	Inspiring
Man	35 - 44	I work full time but if I was a full time musician I would have had to have given up. No financial support for musicians unless you're already getting something from the arts council or other funding body.
Man	25 - 34	I only play for my son now
Man	45 - 54	I managed
Man	35 - 44	I don't do long tours anymore.
Man	45 - 54	I chose not to gig and I focus more on teaching/recording in order to be here at weekends.
Man	35 - 44	Have had to juggle my time
Man	45 - 54	Greater degrees of organization required when working to ensure children are cared for.
Man	25 - 34	Expecting commitment and time keeping to be kept by peers. But in reality sparing all your patience for the people who just don't understand or respect the needs of a parent.
Man	55 - 64	Enriched it
Man	35 - 44	Eliminated touring and greatly reduced recording and rehearsal time.
Man	35 - 44	Couldn't take as much work, as I wanted to be at home with my children as much as possible
Man	45 - 54	Caring for parents means being available always, less practice time and less networking
Man	55 - 64	Both work well together

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Man	35 - 44	Being a parent has often made it challenging to find time for my music. At the same time it has ironically given me time to work on music, when I had to 'stay in' to look after kids, once they went to bed, I had time to work on music, but on headphones of course. However, those days of being able to spend entire days or even days on end, just working on music were no longer possible, after having kids.
Man	35 - 44	Being a parent has completely restricted what I can attend in terms of seminars or talks. There's a real lack of flexibility when real life exists. I feel that all events for musicians are aimed at younger musicians and don't consider a lot of us stay as musicians / songwriters for our whole lives. In a way we end up making our own industry through our own connections and stay in that.
Man	25 - 34	Being a father reminded me of how great my responsibilities were
Man	45 - 54	Basic living costs are very much a struggle.
Man	35 - 44	Additional responsibilities to balance

Question 33 – Further Comments & Observations

Gender	Age	<i>Please feel free to share any further observations or experiences you've had of the music industry which you feel are relevant to this study on gender.</i>
Woman	25 - 34	- have a male singing teacher, he's much older... Can get a little flirty without apology but is excellent - equally have presented at conferences about women in music, husband handed out sheets for me once and was asked if "he comes with me always" - as a female singer, I find I get more jobs dressed up than not Not sure if these are the sort of comments you're searching for! Best of luck with the results :)
Woman	18 - 24	A large portion of the sexism experience by marginalised genders in Irish music is coming from promoters, but no one can talk about it Cus if they do they're gonna lose any chance of getting gigs
Woman	35 - 44	Age and physical appearance are brought into consideration far more for female-identifying performers than males. Comments about my looks, size and attractiveness (or apparent lack thereof) are a regular part of my experience. I am glad that there is progress towards accepting people who identify with a gender other than the one they were born with, and people from the LGBTQ community. But it doesn't end there. We need to also accept that people of all sizes and shapes should be included, and that life doesn't end at 30. The mantra "If you can see it, you can be it" applies just as much to seeing older (30+) performers, fat & thin people, performers with disabilities. It's not just for on-trend teens and 20somethings. I feel that a big part of the damage caused by the dialogue around Covid was the consistent pitting of age groups against each other.
Woman	35 - 44	All female band= MUSICIANS :)
Woman	18 - 24	An expectation of me as a woman to uphold higher social and moral standards than my male band members, with less room for genuine error or misunderstanding, and to be answerable to my male band members moral and social mishaps as well as my own. This is not experienced on the same scale by my male band members.
Woman	35 - 44	As a DJ I've often been the only female on an entire day's line-up at Irish festivals. It can feel very isolating when you're the only woman in a space like that. I've had to endure a painful amount of mansplaining and condescension from men in the industry, plus inappropriate sexual comments. The worst comment I remember was at a gig in Whelans, (playing in a band where I was the only female) I was on a high after playing a great gig and a guy came up to me and asked me who I had fucked to get in the band. Charming.
Woman	55 - 64	As a female musician it is almost always assumed that I am the singer when I arrive with the band. I'm not.
Woman	55 - 64	As a female musician, I have had bullying in studio sessions. Opinions about my own sound/arrangements/songwriting not taken seriously, Male sound engineers attitudes to me as a performer/singer/guitarist at live gigs. Radio stations and Dj's ignoring your music releases. Promoters telling you that you are not pretty enough etc... Venues not paying enough for gigs and telling musicians that they should be grateful for the exposure. And as a female "what do you know about music anyway) I play mainly in rock/blues genre and there is a reason that there are so few women writing and fronting bands in this genre. In Ireland, trad is possibly the genre

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		where females are respected most by their contemporaries (Just) ... Unlike, rock, blues, & being a songwriter and composer/producer/arranger and engineer which are the the most male dominated & misogynist areas in my experience.
Woman	25 - 34	As a girl, it was seen unsafe to go into town to go to sessions at night - something I look back on now and realise how "normal" that concept was and still is - why is it unsafe to go to sessions at night as a girl/ young woman? Unless you could organise a lift, or go with a friend - it just wasn't an option really.
Woman	18 - 24	As a woman, I find when doing business with other industry professionals, such as producers and engineers, they find it more comfortable negotiating recording time with my male counterparts.
Woman	25 - 34	As a woman, I have been nervous to be alone in a recording studio, I have had bad experiences being uncomfortable alone and there are many stories out there about women being taken advantage of. I always have my father or partner there with me.
Woman	55 - 64	As an older performer, I feel that I either ignored or didn't notice a lot of what was going on, probably because it was 'the norm' - but now the only barrier I have is age, and ageism is a huge barrier as a woman, but not as a male performer apparently. Good luck with this!
Woman	18 - 24	Being a female singer has made me a target for men lying about "opportunities" they have for me regarding my music as a ploy to instigate a sexual relationship.
Woman	25 - 34	Constant comparison to male counterparts. "You're good for a girl" - backhanded compliment which is more offensive than anything
Woman	18 - 24	From experience, Misogyny particularly occurs in music scene in small towns, especially for young women who are just starting and are not experienced. They can be preyed on by older men in the Irish music industry who say they know better.
Woman	18 - 24	Grassroots groups, such as the Angry Mom Collective in Cork, are doing far more than any official institution to combat gender inequality in music
Woman	18 - 24	I am a female drummer. I, and many of my female drummer friends have experienced remarks being made because we are female drummers. I have been performing at live gigs and received comments afterwards such as "oh that was a great gig for a girl" or "I didn't expect a girl to play like that", "oh you're in the band?" etc. I have discussed this with other female drummers and they have had virtually the same remarks at live gigs and it is always a shock that you're "good" or that you're playing at all!
Woman	25 - 34	I am an amateur musician, in that I don't play professionally. I would say I'm more intermediate in my skills. I play because I love it. I've always been musically talented but I came to playing trad in my mid 20s and lucky enough to have guidance and support from my teacher and fantastic friends. Playing mainly in sessions, it is always assumed I don't play because of my skin colour, my age, my fashion style, my tattoos and my nationality. Sessions are usually ok, with the etiquette we have where I live. At festivals it's another story; I am consistently disrespected and harassed, particularly by older musicians (especially the 'famous ones'). Overtly and covertly. One in particular was incredibly abusive in front of others at a festival; where other musicians apologised for him. And he has obviously not been held accountable.
Woman	25 - 34	I am in a band with two males. All questions, comments, inquiries are directed at them pre and post-gig
Woman	25 - 34	I am often shown how to play my instrument by MD's/sound engineers - who I know have little direct knowledge of the instrument. I don't believe the same advice/demonstration would be given to a man in the same position.
Woman	35 - 44	I am very conscious that my experience as a woman in music has been very safe and blinkered. I'm white, able bodied and work in a third level institution that has many senior women artists in the department. Because my music is part of my academic identity and role, I am not under the same pressure as free-lance artists. I have many friends who free-lance who have had very negative experiences on the basis of gender, and don't have the kind of protection - salary, legality, female-led department - that I benefit from. When I encounter misogyny and sexism, I have the privilege of being able to call it out from a protected environment. My salary and my job security are not under threat, and I have other women (and men for that matter) who are more senior than me who I know would stand up for me. I try to pay that forward by passing on employment opportunities to female colleagues, supporting young women artists who I teach, and organising events on gender equality and celebrating women artists. Still, I find it incredibly

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		disheartening to know that my women friends, students and colleagues often don't feel valued, respected, or even safe in their jobs as freelance artists. That's unacceptable.
Woman	25 - 34	I believe that if boys schools and girls schools created a space where both genders can equally explore and enjoy music together as bands / musicians/ composers, it could help reduce gender inequality in the future.
Woman	18 - 24	I feel a lack of confidence in myself leading a group or band or managing a group or band because of the gender unbalance. I hold myself back from critiquing band members (mostly male) for fear that they will leave or get angry with me
Woman	35 - 44	I feel a lot of the music reviewing within my field (contemporary classical music) focusses on male performers / composers rather than reflecting the somewhat more equal world of performances that are actually happening.
Woman	18 - 24	I feel gender has affected how I'm treated at live shows more than anywhere else, with sound engineers being pushy and not listening to me as much as my male counterparts. People who speak to me after the performance also ask me less about the actual music than they do my male counterparts. When it comes to recorded music releases, a lot of them focus heavily on the gender of the group when I've been in groups that had a majority of female members.
Woman	55 - 64	I feel I have been kept out of the funding' click' Also my husband has a high profile job and I have been written off as an independent TV person as a consequence of being a wife!
Woman	25 - 34	I feel like I often sit outside the mainstream lead gigs. My bands are from the punk scene and have played mainstream gigs but more so when venues or groups have political shows, related to repeal/international women's day etc. or are having a special show trying to have women and nb on stage. So, tokenism. These gigs are usually the best paid gigs I'm offered because the majority of gigs I play are put on my me, my bandmaster or wider friends. Its DIY and has no financial support from outside the community. Within that community there are still people who are sexist, racist, homophobic. I feel stuck between these types of gigs, even having friends in both. I feel like there is a definite sense of gatekeeping from men in industry positions , promoters, etc. They will ask their friends all male lineup bands to play but we have to "prove" ourselves more. We (women and nb bandmates) have to watch out for each other more. Advocate for each other not just as amazing musicians and valid performers.
Woman	35 - 44	I feel there are a wide pool of female musicians / composers doing very interesting work in Ireland, but it is always the same couple of "token" females chosen for everything/put forward, rather than a broader net cast. Financial backing is also a huge factor, in terms of whether there is family or a partner funding living costs. There's so many great musicians needing to work to earn a living that distracts from making music, and therefore are at a disadvantage. On the positive. I think things have improved a lot in the last 5 years or so, but more needs to happen.
Woman	35 - 44	I feel there has been some movement towards equality but we're not there yet.. the work that Linda Coogan Byrne has done this year has been fantastic. I would love to contribute more if I can.
Woman	35 - 44	I feel women are deemed to have to be sexy and single. most guys in the industry musician's and producers are men and I have had horrible experiences in professional settings that have been very disrespectful and would be deemed as sexual Harrasment. it left me vulnerable and scared.
Woman	25 - 34	I have been talked over by my male colleagues, paid less than them for the same work, groped, there is more focus on my appearance than my male colleagues
Woman	18 - 24	I have had multiple experiences of male sound engineers completely dismiss me and ask to speak to a male member of my band which infuriates me, as I know just as much if not more than the other male members. Also, so much of our performances are sexualised when talking about my performance. I've had a male musician say 'you were good but your tits were better', and a friend say 'how can you dance so sexually when your dad is in the crowd? We were all talking about it' when all I was doing was jumping around the stage. There are some amazing supportive people in the industry out there but we have so far to go.
Woman	35 - 44	I have had significant #metoo experiences while working as a musician which have shaped the trajectory of my relationship with my music career, and have strongly influenced my decision to ultimately change career.
Woman	18 - 24	I have many experiences of this. I once was in the recording studio with a producer (male) who I was friends with. And another man was there at the time. As I spoke to the producer, the other man started to have his separate own conversation with the producer at the same time, as if I

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		wasn't there. If I tried to participate in the conversation and I was just ignored. I have had many experiences like this with other male musicians. It makes me feel like I don't matter. Like my opinion is not important. It was just as present when I dated musicians who were men. I would speak about the things I was proud of, and instead of being proud of me the man I dated just shrugged me off and told me it wasn't impressive and that his band were doing much better things. It ate away at my self esteem.
Woman	45 - 54	I have to say I have so many make musician friends who are so supportive and encouraging. There still is a demand for male musicians for gigs and parties. There is a safety issue that has to be addressed I always get a friend to walk me out to my car with my instruments.
Woman	25 - 34	I have written two theses about music in Ireland, one about the [text removed] in sessions and one about gender roles and role models for women [text removed]. I am not a professional Musician myself and play only for my own entertainment, with the one of other occasional session; but, I would like to point out, that these gender issues are around, no matter if you are actually part of the performers, or not. I had several friends of mine (who are musicians) who experienced difficulties, due to their gender, ethnicity, and even for being from 'the wrong part of Ireland'. I myself, as a researcher and woman, have mostly been seen as the 'groupie', rather than than being taken seriously as a researcher (probably because I was neither performer, nor fully audience for the musicians I was working with). So, it would be important to mention, that gender is a huge issue all over the music industry (even though I am pretty sure you are aware of that), on stage and backstage, as musician or just as part of the audience. I find this topic extremely interesting and I wish you good luck with the research and your thesis.
Woman	55 - 64	I joined a band run by the [text removed] in the 80's. It was a "big band" with 4 trombones, 4 trumpets, 5 saxes, and rhythm section. I got some support from the other trombones but several people would assume I was responsible for every wrong note. I was mauled and kissed constantly, excluded from conversation, sneered at, commented on, treated as if I wasn't there. I wasn't allowed join their credit union. A good many years later when I got involved there again, they said there was no record of my membership even though I paid union dues. When they sold the building members received some money but I didn't. Others I knew in there referred to mutual acquaintances as lovely men but I found some of these to have been those who constantly harassed me. I went to [text removed] and found the jazz band full of this same male culture. One female player who questioned it was subject to stalking and ridicule and gave up a permanent professional music job. Some of those involved hold respected places. When I played with big jazz ensembles in the 90's this culture pervaded. Male players (well known superb musicians) felt free to make horrible remarks about the female body. They considered me one of the lads etc but it was hard to endure and i was permanently intimidated and uncomfortable. Some remarks about "fisting" someone after childbirth were particularly horrible, especially since I was pregnant myself at the time. Before I took to music I did a degree in fine art. The art college had a level of male culture too, but I found the world of music much much worse.
Woman	35 - 44	I often have felt that the only reason men would agree to play music with me is because they want to fuck me, so they are humouring me, pretending they like or appreciate my musicianship in order to flirt, this has led to constant unwanted sexual attention and advances, and me judging mens motives when I am approached in gig scenario. I also have been classed as a manhater because of my songwriting, which is about relationships mostly, love songs, which also creates competition with other female artists who rather than support, create a negative bitchy environment and pander to the male gaze and ear. I just do my own thing now and don't ask for help.
Woman	25 - 34	I personally have not felt that my gender has really held me back in any way. I have had the occasional sexist comment ("you shouldn't be lifting that", "and the lady of the house will enjoy this feature", etc.) thrown at me, but it wasn't in the music context and I threw it back immediately. I feel that there is certainly a gender imbalance within the Irish music industry, but I think it's much more complex than just saying that women are underrepresented. There are areas where men are also underrepresented, and where they may not feel safe to express themselves or participate. Additionally, are we unconsciously confirming a bias by continuously saying that women are undervalued/represented in this or that? It reminds me of the "girls aren't good at maths" fallacy. Girls were told that they performed less in maths, and therefore

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		underperformed and confirmed a false belief. There has to be a way to promote inclusivity and equal representation without accidentally continuing misconceptions.
Woman	25 - 34	I think it's great that there's a push for "female fronted acts" or all female acts but I play in a band the rhythm section are female, contribute to the writing of the music but we are fronted by a male it's difficult to get on playlist that promote women just because there's a male vocal There's not a push female instrumentalists, just for women in the front of a band.
Woman	25 - 34	I think that the Women On Air campaign is extremely vital to the survival of our radio industry.
Woman	35 - 44	I think that things are changing for the better for women in music in Ireland but I certainly look back on when I started out and I accepted as normal certain behaviours from men in my company, such as being ignored in the recording Room and in the practice Room and being treated poorly by sound engineers. I have certainly come up against assumptions that I am unable to play well before a person has even heard me play or that I am not a professional musician and do it as a pastime. I have been in the company of male musicians who have felt the need to over explain things, such as chords, to me before they have heard me play, in a way that they would not speak to the male musicians in my company. I also have a regular experience of telling the men that I play with that a particular behaviour they might have witnessed directed towards me is gendered and they will regularly dismiss it. But when I recount the same story to female musicians they will all agree that it is gendered!
Woman	45 - 54	i think the music industry in [text removed] area where I now live for the past 15 odd years and 5 years in Dublin is completely sexist and male dominated with macho attitude towards women musicians and rock'n roll artists like myself.. Publicans/promoters only promote female singers with all male side musicians. I have only once been asked to back up another singer(female) as a side musician on guitar and back up vocals - even though I have been playing guitar, singing and performing professionally all my life in [text removed] in male dominated genre's like rock, blues, rockabilly, folk , country and bluegrass as a "sideman".lol even the word is gender biased !
Woman	45 - 54	I think there needs to be more focus on women of all ages being given a chance. I definitely struggle with being older and perceived differently I think. Its like there are endless older men on the scene at every gig or open mic and plenty of younger women but where are the middle aged and older women
Woman	25 - 34	I think younger females seem to do very well. Look at their fanbase (who comments and likes their posts on Instagram and Facebook and its always creepy older men) even my fanbase are mostly older men. It's degrading because you do feel like they only like you for your looks.
Woman	35 - 44	I would like to see more female songwriters and artists represented on Irish radio
Woman	45 - 54	I would love to see more female or non-binary producers, sound engineers, session musicians in the industry. I think it would give many of us more confidence in going to a studio.
Woman	35 - 44	I'm not sure that mandating gender balance within festivals will effect the music in the way we are hoping. There are many reasons women don't play at festivals and events as much as men. The reasons are deeply rooted in society and within family structures. A lot of women are very happy to stay at home with kids.
Woman	25 - 34	I'm originally from Brazil but I have been working as a fulltime musician in Ireland in the last 3 years. Honestly, comparing to my home country, I feel very respected here for being a female musician and an instrumentalist. But even like this, I often feel that people are surprised by seeing me on the stage and not singing, "just playing". Or they get surprised in a good way when I start to play, but I'm pretty sure it's not the same reaction as if it was a man playing the same thing.
Woman	35 - 44	I've always felt very fortunate that I've been able to write, record and perform in a way that felt like it was on my own terms and apart from the occasional obvious gender based discrimination/stereotype applied to me, I felt I had been lucky along the way. However, as I get older and have become more aware of all the gender biases against me, I do often wonder how differently my music career might have been if I were male, for example, I wonder how many opportunities didn't come my way in comparison to my male peers when our experience and skill level would have been on par and I can recall moments over the years when I've been left out of experiences among my musical peers on account of not being "one of the lads" This is the sort of thing that is difficult to quantify but seems to reveal itself more and more over time.

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Woman	35 - 44	I've been particularly lucky in that, while I do work with majority men in the music industry, all of these men have been completely respectful of me as a woman and as an artist. I know this is often not the case for most other women. Most people assume I am actually more capable than I feel I am, which causes me some anxiety as I have to reveal that I am "just a songwriter" and not a producer. This stems from my own personal insecurities as opposed to any judgement from others. My biggest gripe in terms of representation is lack of sustained Irish radio airplay for my music. I am also very conscious of my age being a contributing factor to that.
Woman	25 - 34	I've had a few people assume that I'm looking for someone to play with me as a 'duo' - not sure if this is gender specific or just other instrumentalists and musicians looking for opportunities to work, but I always felt it was a bit patronising. I realised I work better when I only rely on myself to get gigs because it's hard to find people to commit to rehearsals etc and nothing would come of the collar/duo idea.
Woman	35 - 44	I've said it earlier but I'd love to hear from women who've successfully had both children and a career in music. The only women I know who have done this were extremely successful first, and then were able to take a break to have children. I'd love to hear of up-and-coming artists who managed it and how.
Woman	25 - 34	I'm one of two girls in an otherwise all male band. The guys in the band are all feminists and are always on our side but I have noticed that they sometimes don't notice things we do. For example, we were playing a show and a man was filming the band on his phone. He kept coming back to myself and the other girl and filming right in our faces while we were trying to play. He even tried to film from a lower angle and try to film up our dresses until a friend in the audience (gay man) spotted him and went over to tell him to stop. When we asked the lads in the band about it afterwards, they didn't even notice the guy at all.
Woman	45 - 54	I've participated in the female conductors workshops on the [text removed]. The classical music workplace remains a male orientated work place. Even in my stage of life, there's a definite disparity between the way the genders are dealt with [text removed]
Woman	35 - 44	I've worked with men mainly in the music business, and one all female band for a while. I've never experienced being a woman as a disadvantage to my career, if anything it has been the opposite. I've always felt taken care of and respected at work by my male colleagues and always included.
Woman	18 - 24	In a music technology sense, there is a lot of stigma that women don't understand it. I've experienced this a lot and it's very soul crushing to not be valued to the same amount as men in that regard
Woman	25 - 34	In general, i feel like i havent had a huge amount of overt to my face issues from men i work with. To put it frankly, I know what I want, im very strong willed and if men are involved in my projects/campaigns its because i know them and trust them/ their work ethic and general level of soundness and i want them for their talents. In general I have no issues with men i work with, because they trust me and i have self belief and stubbornness to see my visions through. This is not to say im not open to compromise, i generally work with a lot of male session players/ producers that i respect so open communication is essential to the success of any project irregardless of gender. in any situation in a session every person needs to feel valued and essential and heard and safe. This is implicit in my sessions. My band has 3 women (2 of which are lgbt) & 3 lads, its important for me that any projects im doing, videos, productions, events et that we are seeing regular displays of women lead events/ headlines etc, the collective we set up highlights a diverse range of artists predominantly female, BIPOC, lgbt communities. We focus on music that allows a platform for genres in pop, soul, rap, funk, hip hop etc. We found that there was a massive lack of opportunities or showcases or radio support, so we gathered all the artists we could managed 80% just randomly being women, we actively struggled to find male acts in the same calibre and level we were looking for. So whyyy is this not reflected EVERYWHERE else. We did the search, we've seen the talent, hand on heart, its the women acts that are shining through. I hear a lot of stories about other women's experiences and i dont doubt it for one second, generally if a person isnt as ' sharkish' or willing to 'show off/ speak up' to be accepted, you either mimic loud assertive behaviours to be seen and heard in a male dominated space or you stay quiet, i have been in both situations, but as a younger girl in my college class with 13 boys and 2 girls, of which one other dropped out. So i learned to stand on my own feet in that environment..very boys club vibe. All of these experiences helped to build a thick skin for when

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		<p>males tried to rip the piss of me musically. One thing ive noticed it the ' male producer leech' a really talented producer finds a reallyly talented female artist and then all of a sudden demands 50% of songwriting splits, or any cut that isnt right or fair - because a larger portion of women dont write music or produce, however if they do write everything this is where issues crop up. There is room for a bit of manipulation in this process, in that there is no bible law written for this royalty split process just general guidelines as to what a producer should be paid/ receive in royalties if any. I had been taken advantage of by a producer who was a very close friend, who was paid to produce and in some cases co write music with me, when i wasn't happy with it and wanted to look into improving the demo with another mixer, we had made it in an amateur capacity, he withheld all my music and refused to send me what had been paid for in full, he was upset that i wouldn't make the music we had made into an equal band that included his name, and 50% of all works etc etc. It was a 2 year battle of back and forth delaying my album, holding my music hostage, and gaslighting on his part. Its like lady gaga having to bring her producer everywhere she goes, and on stage, and thanking him at every occasion. It was my project i brought to him, but in that situation i let him dominate the sessions . Ive since re recorded the songs and and though with all that nonsense. It was the biggest life lesson, never happened since. When i was younger i had to prove myself in rooms of men to get respected, or show my talents, so in a sense you have to earn something instead of being taken at face value. Now its a lot easier and i feel valued and respected, while simutaiously feeling like a</p>
Woman	18 - 24	<p>In the current climate, I think gender and intersectional issues in music industries in Ireland are being overlooked and priority is being given to post-pandemic revival. I think activists and a advocates of equality in music and night-time economies should support gender and other inequality more.</p>
Woman	35 - 44	<p>Irish female artists are not given the major daytime rotating playlisting on Irish radio making it near impossible to get the music heard enough to chart or become a household name. There's need to be more Slots for Irish music, Irish music should be prioritised for the Irish tv platforms and radio playlisting above international acts.</p>
Woman	25 - 34	<p>It has been a tricky time in Music History due to the ever changing climate of the industry, constant need for adapting and being innovative with how you use your skills and also the type of resources you have at your disposal, it can be limiting to an extent but at time can be a real teaching curve to learn how to pivot in majority of situations. More resources should be provided for people paying out of their own pockets to produce as very little money gets made in return especially during covid. I love being able to express myself as a female in a song writing and performance discipline but majority of the time if you don't have artist representation or pr representation backing you which usually involves an extensive budget it is quite difficult to book larger gigs and get noticed if you don't have those type of connections. It's all very competitive but there should be more opportunities created in how to approach certain people from an independent musician standpoint that they're not immediately dismissed due to lack of representation. The body of work and the music should speak for itself and a space for that should be created for new voices to be heard even if it doesn't line up with mainstream or pop music. All styles of music should be welcomed especially if it's easily digestible and has a certain commercial quality in terms of production value. More females voices put out in the forefront and celebrate their achievements in a real open and honest way that gives them credit for their hard work, just like the majority of men artists get.</p>
Woman	55 - 64	<p>It would appear now in hindsight that there was no support for a female led music group that also had a radical lesbian musical content in Ireland. Musical talent was ignored in favour of lads with guitars or say good-looking guys like eg, the Hothouse Flowers in our era who had much less songwriting ability than ourselves. Whoever got lots of promotion budget , got the gig, festivals and airplay. I used to think it was an anti-irish complex re radio-play though that did exist , but underneath that was also a hidden in plain sight sexist anti female airplay practise.</p>
Woman	45 - 54	<p>It's great to see this initiative. One area I am uncomfortable with though, is around the labels used at the outset of the survey. Names such a musician, dj, instrumentalist, composer, feel limiting. I would rather be free to classify myself as a sound designer, a sound artist, an improviser, a sonic artist, or an arts practitioner. Part of the problem with the traditional names given to roles are that they have been defined by an industry that is still controlled by men and, to share another phrase I've had said to me, "you don't count", because I don't try to fit in with</p>

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		the expectations. And to quote another comment, "as for the women who pretend to be men, they are the worst". Women are encouraged to "fit in" with a male gaze, a male focused view of the industry and, if they make a conscious decision to fight that position, there is definitely a glass ceiling/brick wall/limit/barrier. Sometimes it's easier to exist outside of those confines and create our own labels :) all the best with the research.
Woman	35 - 44	It's a tough industry to work in no matter what your gender but men definitely have an advantage as men are still the main gatekeepers. I think women also don't have the same confidence generally. Audiences still say oh look they're all women, as though all women bands are a new thing or that women musicians are still novel. Gender is seen first before a women is recognised as a musician.
Woman	35 - 44	It's actually pretty dire, from being told ,I had to lose ten pounds, don't look down when playing guitar so you won't have a double chin, act like a producers girlfriend, been told sleep in their beds(I didn't) a venue owner tried to force me to kiss him holding me up against the bar, saying "if you don't kiss me, you can never come back here..... being shut out of the after parties because I was girl. Change my name, wear less clothes, have expensive clothes, Been told how to turn up the amp ! The list goes on unfortunately, but I do think it has been getting a little better. Thank you for doing this , regards.
Woman	35 - 44	It's an interesting contradiction that when I perform as a solo artist with my own band, I instantly receive more respect and less hassle in regards to my gender, but when I perform in a group as a band member or as a supporting musician I receive a lot more assumptions of being a 'token' member or not worthy of my place or ignorant of sound and all the different aspects of musicianship where my male peers do not receive this treatment and it's assumed they know a lot more than me.
Woman	18 - 24	It's difficult being the one of few female instrumentalists in my area. In my local Irish trad music scene I am the youngest member and the only female who doesn't sing at gigs. I often feel like other male musicians act nice to my face however I know of times when they have been asked to recommend a musician who plays the instrument I do and they have said they don't know anyone or said someone outside for outside of the area. I don't know whether this is due to them being older or me being female but it often feels like they want to prevent me getting any exposure or getting any gigs which might take away from them. Numerous people have noticed this behaviour and commented on it to me. I was also asked to join their band before as 'I would look good in a dress' to which I declined.
Woman	25 - 34	Just to clarify the 'race discrimination' thing. I feel that as a foreign white musician I often get cast aside as they once again only have '1 token foreign person' that they put on the bill for a gig/event/radio thing. And that spot rightfully goes to a black foreign person over a white foreign person. I just wish they'd give foreign, female or LGBTQ more spots to be heard. Rather than thinking that getting one token person is enough. It's not. More of our voices need to be heard.
Woman	45 - 54	Low-level dismissals were the most prevalent, implications that had not written songs myself, was not capable of producing, arranging, organising. Men hitting on me that I was working with, suggestion that because I am friendly am 'flirting'. General 'boys club' mentality. Suggestion that 'she's mental' about most women I know in the industry v common. Frequently the only woman in the band/room when recording.
Woman	35 - 44	Male composers continue to have far more representation in concert programme. Unless there is a continued and focused effort to change this it wont happen. Also in studying music to Leaving cert students study virtually no female musicians or no female composers. In fact the only mention of a woman in the entire study of classical music is of a muse of one of the male composers. Similarly in music exams such as RIAM syllabi female composers are sorely unrepresented. If students dont study female composers their work does not become part of their repertoire (for example in the 90s when I studied piano I played a piece at Grade 5 by Marion Ingoldsby and this opened my eyes to world of music by women. It was my first time playing a piece by an Irish woman.) Representation matters. We need more female centred commissions and more encouragement from programmers and publishers to favour the work of women.
Woman	35 - 44	Males feeling free to put their arm around females, touch back, touch knee/leg e.g if sitting. Laughing when informed it is inappropriate...Males being presumed as 'leader' rather than asking

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		who is the leader - which happened to be female in our case. Males seeing their requests met but females questioned more to get theirs, as id not believed necessary (e.g tech requirements...)
Woman	45 - 54	Misogyny is a real problem in the Irish music industry. Particularly as it comes to instrumentalists who play what are classed as traditionally 'male' instruments. It is palpable the attitude that prevailing very discouraging. As a woman I have often felt like giving up and have little support amongst my peers.
Woman	25 - 34	My experience in the trad community has been very positive overall. Any negative experiences I have had due to my gender are similar to those that occur in other settings: creepy comments by older men in sessions, harassment by patrons in pubs, etc. Fear of gossip also inhibits many male musicians from playing one-on-one with adult female musicians which can result in fewer opportunities to share musical ideas in rural areas if there are few female musicians, or if the other female musicians are tied up with teaching and unavailable for informal playing.
Woman	25 - 34	My experiences have been overwhelmingly positive. Negative experiences relating to my gender in the trad scene have been similar to those in other areas of life, i.e. creepy comments by older men in sessions or harassment by pub patrons while playing. Fear of gossip also inhibits male musicians from playing one-on-one with adult female musicians, which can lead to a lack of collaboration or creative opportunities in rural areas if there are few female musicians (or if other female musicians are mostly tied up with teaching). Gossip can also inhibit female musicians from participating fully in the session and festival scenes.
Woman	55 - 64	My personal experience was reflective of the time I grew up in; the fact that there were few younger musicians of any gender interested meant any of us showing an interest were supported and encouraged. My family were also reared to believe that we could reach our potential in whatever genre we chose. Gender wasn't ever mentioned.
Woman	25 - 34	N/A
Woman	35 - 44	Never been an issue for me. Being a brass player I find that it is dominated by male players but never been a problem - just how it is! More girls are learning brass which is great though!
Woman	25 - 34	Non I can think off
Woman	25 - 34	Nothing else specific to add here, but very excited to see this research being done.
Woman	35 - 44	Objectification of myself as a female musician has been one of my biggest challenges, along with sexist behaviour.
Woman	35 - 44	Oh listen! If it were mixed methods, the things you would hear from womxn musicians!! I've been prevented from loading into festivals despite a car full of instruments and all proper accreditation documents because the festival liaison refused to believe I was going to be performing. He saw the flight cases and amps and said "yeah right, what are they, make-up cases?! You're not getting in". 4 hours later, finally loaded in. Not getting let into venues because I wasn't believed as a musician was common but has become less so over the years. I've been pinned up against the wall by the neck by an asshole brass session player. No reason for that one but I didn't see any of the guys get that. I've had a folk musician I was on the Bill with whisper in my ear "I've raped women" and look at me knowingly. I had a studio engineer refusing to believe that I play Hammond organ and insisting he set me up on a shitty 1.5 octave midi keyboard. But honestly, the thing that gets me the most are the microaggressions. Not being allowed set up my mic despite multiple requests to sound engineer to let me do it. I'd say that happens at 50% of gigs. Or being in music shop and having my instrument mansplained to me by someone who clearly doesn't even play it. That happens most of the time. I just filled out submission but wanted to add one more thing (it's me, pinned by the neck girl). One of the big issues with gender equality initiatives in the industry over the last time is that ironically, I feel even more invisible. I play keys in a band with four men. I arrange but I don't write the music. I don't front the band. There is literally no place for women in equality initiatives unless they either front the band or write the music but there are loads of us who are musicians and need to be recognised. It mirrors the "women can be singers or stars" narrative which is always unhelpful. Also, saw one gender initiative request for female artists "but not drippy Lisa Hannigan types with over emotional lyrics". Blood boiling. Women were largely forced into tea dresses, demure, Madonna or whore identities if they wanted to make it. And I've never heard a guys music being described as over emotional. Common or garden sexism, and internalised sexism is rampant in the industry- these

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		aren't new or unique experiences and need to be seen in the bigger picture of women's exclusion in general.
Woman	45 - 54	One cannot be a solo parent in Ireland and be a musician unless they are very successful before they become a parent or have a partner that has a steady income . It's very heartbreaking to think nothing really has changed within the music world as regards supports and funding isn't accessible. May aswell not live here or be a musician other EU countries help musicians , sliding scale for childcare , paid gigs , freelance gov support. It's almost like Ireland still dislikes women & children .I could never afford childcare, I went back to college & have Masters in Music & Tech I am award winning songwriter.. I am still as poor as I was 15 yrs ago....it's actually very depressing.
Woman	45 - 54	regarding the last question - i'm not sure there is any group that I could be part of to help with women in music. Regarding Electric Picnic I know for a fact that all stages were told that they weren't to have have all male or male-heavy performers lists and to actively ensure there was a balance with females.
Woman	25 - 34	Something I noticed is that producers will not go to huge lengths to produce your work to the highest standard because they think that you won't notice.
Woman	18 - 24	sometimes being in a room full of men, is extremely intimidating. often, being a woman, people consider that I just want to be a "singer" when in reality, I want to finish my music diploma and produce, compose and continue to be involved in music. being a woman has its defeats in an industry dominated by men. I feel inferior a lot of the time.
Woman	35 - 44	Still a musician woman is seen very unusual
Woman	45 - 54	Thanks for doing this. It's very much needed 💡🙏
Woman	35 - 44	The #metoo movement is critical to highlighting the micro aggressions women face. When I was younger, I felt "pimped" out to speak to the men of power and influence - the pretty girl from the group expected to be charming. Sometimes the man dismissed me as if I was the mere entertainment, others including prominent men in Irish media were verbally sexually inappropriate. Either way I felt cheap and discredited as a musician. My complaints or upset meet with laughter - "He means no harm", "We weren't going to let anything happen to you", "It's part of the industry"... The pressure on young women to be lots of other things on top of being the musician is demeaning, and had serious impacts on my own sense of identity and sense of worth as a musician.
Woman	35 - 44	The icons of classical music and the main positions in orchestra for wind instruments with exception for the flute, are always aimed for men and women don't even get invited to audition
Woman	35 - 44	The industry is built on old patriarchal models of success being monetary and proprietary. Music is subjective and vast and could be/ is starting to be enjoyed this way. To succeed can be connecting and creating a community of a few who truly understand you, your music and your creative projects and support you accordingly. Creating and being part of a system that ranks and rates something so subjective as music, makes no sense to me.
Woman	35 - 44	The majority of people you work with and come across on a daily basis are male - in all aspects of the industry - radio djs - promotors, other musicians -technicians etc/etc - this can undermine your feeling of self-worth right from the word go!
Woman	35 - 44	The negative impacts I spoke about were because of my white/ middle class background I've had more opportunity, and I dislike that fact and am trying to change that by positive descrimination, choosing to work with certain people not from my background to offer equal opportunities. Also, I'm not living in Ireland
Woman	45 - 54	The phrase " it was a different time" comes to mind for me - I had a record deal at 19 in the late 80's and was subjected to appalling sexism from bandmates, the record company, producers engineers etc.... - I was encouraged to flirt with promoters and other music biz MEN for the band's advancement - So many stories, so many creeps and nasty people - I could write a book- I do think things have improved for women today - Maybe your next study could be on ageism in the industry ?
Woman	25 - 34	There are certain males on the scene (of vastly differing ages) who are well liked and never thought of as sexual predators, or abusers, and it is impossible to call them out without it feeling as though there has to be some sort of legal repercussions. But there is no other way around that. Also, people would most likely be on their side and there are instances that are very hard to prove. On another note of gender imbalance, just looking at festival line-ups, the majority is still

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		male, for most festival advertising that we see. Being part of a predominately female band, it's something that really bothers me. Our band was one of the head-lining bands for a festival once and they made up a collage for a digital poster for the festival, and we were one of TWO bands excluded from the poster. I emailed one of the female organisers I had been in touch with to just highlight that there were far more men performing and could she perhaps use an amended poster I made to include more women (pretty much the same as hers) and she said she would use that instead for future posts. The next post she put up was her original (very gender imbalanced) poster. It was really disheartening and the fact that she didn't listen, as a woman, left me feeling completely unheard. Even listening to the radio, there are the most amazing Irish female artists that are just not played. It's crazy in this day and age and completely baffles me.
Woman	25 - 34	There are different expectations held for men and women across the board when it comes to the music industry, and it's infuriating
Woman	25 - 34	There are plenty of amazingly talented women in bands or solo artists that barely get a mention on the radio/TV. There is a lack of support from the Irish as a female artist.
Woman	25 - 34	There is always some level of shock when I say what instrument I play. But it's not negative, just surprise. I'm generally in bands with mostly men.
Woman	45 - 54	There is definitely more pressure on women in the music industry to dress & look a certain way. I feel sorry for those setting out at the amount of their lives they are required to share on social media in order to be successful.
Woman	35 - 44	There need to be more drives to get female musicians together and opportunities presented for development. It's a very male clique zone still
Woman	35 - 44	There's very little opportunities available to be a professional traditional musician in Ireland. It's not treated as a profession as it's almost impossible to make a living from performing. In any unprofessional industry women will be treated unfairly
Woman	35 - 44	This data collection will be invaluable to so many Irish artists; thank you. I'd like to also acknowledge that the most difficult things I have encountered have been the subtle, nuanced slights, the dismissive behaviour, or sexist tropes in my working environment; the collective strain of all the little things that might not sound important or relevant in isolation gravely chip away at you and make you feel like you are constantly on the back foot. The culture needs to change from the ground up. Also musicians have no HR or protection or safe places to report, and when venues, festivals, etc., are so often publicly funded there needs to be systems to protect workers implemented in these organisations as a pre requisite for funding.
Woman	35 - 44	Too much to share in a short note.
Woman	35 - 44	Unlike any other 'workplace' women's identities are highly sexualised because of the way male musicians speak unrestrainedly speak about women. It's the cultural norm to speak about women in a sexual way, almost expected. The most successful male musicians are notorious womanisers - or are the most notorious womanisers successful male musicians? The have 'carte Blanche' because of their genius perhaps?
Woman	18 - 24	Until we start dismantling institutional misogyny at a primary school level, it's knock-on effects will inevitably be seen in all industries, not just the music industry. We need to ask the hard questions. Why don't we take female creatives seriously? Why do female creatives have to emigrate to survive? Why aren't we making creative spaces accessible? Answers that skirt around the matter, or attempt to victim-blame should be interrogated further. Misogyny is an uncomfortable truth, but it's at the heart of a lot of our thinking and behaviours. We all have a role to play in undoing it, and until we all actively engage in this, nothing will change.
Woman	25 - 34	We need policy on pay. Right now it's an unstructured free for all. There is no upward mobility
Woman	35 - 44	While I have not experienced much direct negativity or disadvantage myself, partly due to a quite privileged background, some socio-economic advantages, and freedom in my direct profession to make my own opportunities, I think (and know from observing people close to me) that the Irish music scene (esp. pop/rock/folk) is absolutely saturated in misogyny, dominated by patriarchal structures, and littered with bias, both conscious and unconscious. It seems to me to be a grossly unfair sector, where talent is very often not rewarded. Thanks for doing this study!
Woman	35 - 44	While it might see anecdotal to some extent, we (women artists) have seen for years how Irish festivals, radio and TV have been largely focused on supporting male acts, while at the same time watching the surge of female/mixed acts come through online. The national print and broadcast

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		media are way behind and recent In Her Ears reports etc. by Linda Coogan show these statistics are sadly accurate
Woman	25 - 34	Whilst I am aware that gender is definitely an aspect that needs to be contended with, I feel that actually race, ethnicity, disability, sexuality, they are all equally important and to be looked at, and I feel that potentially they are all treated as lesser than, compared to gender. While I've had some annoying things happen, I'm immensely aware of the privilege I hold being white and non-disabled and hetero-passing.
Woman	18 - 24	With so little women in production and electronic music, I noticed many men would contact me to collaborate with the intention to use my sexual orientation and my gender to attract more women/queer audiences to their work. A few even outright would admit it or phrase it in a way where they didn't even realise what it was they were admitting to me. It makes me more cautious working with men (specifically straight, cisgender and often white ethnicity) in the long run. It's sort of made out to be either I'm helping them profit off of/helping their image by having experiences of oppression, and in return I get to "benefit" by being taken more seriously by their audiences for working with them. I've experienced men with this attitude who would range from 1 listener a month to 100,000+ listeners a month.
Woman	35 - 44	Women need each other and I will be studying a level five music production course starting in September we need more women in the hot seats of the industry.
Woman	35 - 44	Yes
Non-binary	25 - 34	Gender has nothing to do without music. It's only ever about the music. If you think otherwise then you are the problem.
Non-binary	18 - 24	Being non binary in the Irish music industry is so hard and everyone clocks me as a weirdo
Non-binary	18 - 24	I just wanted to share that even tho I answered i identify as genderqueer, i am make presenting and also not "out" publicly, so that would affect my answers.
Non-binary	25 - 34	More and more groups and organisations have started running "Women and Nonbinary" or "Womxn +" event/groups, thinking they're being inclusive, but the opposite is true. Grouping nonbinary people in with women like that is really offensive and I find it increasingly prevalent in Ireland's music scene
Non-binary	35 - 44	As a queer gender non conforming artist, in a predominantly straight cis white male niche arena - my gender identity and sexuality are the continuous subject for discussion. I have been told to be less gay to advance my career by 'mentors' at university. What I wear on stage has been commented on and ridiculed (in jest of course) - It has never been a case of walk into a space and just do the work. There is always an opinion on my existence that needs to be navigated - something I believe straight male musicians never have to do. And these comments and opinions are for the most part coming from straight male musicians.
Non-binary	25 - 34	I would be perceived as male and as such have always be treated as such at gigs/studios. As a result I've never had to prove myself to be taken seriously, but also I've been included in some toxic/inappropriate conversations as "one of the lads". Generally the other musicians I know and am friends with are very accepting and non-judgemental but I absolutely have seen other musicians on the receiving end of presumptuous and condescending behaviour because of their gender. Most commonly I would say I see well meaning but missing the mark comments or criticism disguised as a compliment eg "You're actually pretty good" (implied - "for a girl")
Non-binary	18 - 24	As a male presenting person I have noticed my female peers being treated different on many occasions
Non-binary	18 - 24	This industry is dominated by men ostensibly, and even starting out, performances spaces will be overwhelmingly male. This can make you feel a bit like an outsider if you don't quite look the part, and I imagine for individuals who explicitly present as female, this feeling can be even worse. There's the sense sometimes that the boys are a little uncomfortable when you're around, as you don't quite have the same masculine attitudes. It can extend to passive-aggressive remarks and subtly dismissive language, sometimes from sound-tech crew, or fellow performers.
Non-binary	18 - 24	It is generally in spaces filled with other musicians that I feel comfortable with doing non-masculine gender expression (I am AMAB). I generally avoid it elsewhere for fear of my safety.
Non-binary	35 - 44	I feel this study is pointless and quite unnecessary and will ultimately be corrupted by bias as generally those who engage in study will be a minority segment of are interested in Intersectionality and is ultimately seeking to find a problem rather than any type of solution. Any

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		statistical or real world analysis of the music industry would show you a deeply flawed corrupt industry but ultimately equal in its disdain for the majority of artists regardless of gender
Non-binary	18 - 24	Just thanks so much for doing this study, it's so important
Non-binary	25 - 34	As a busker, I have the privilege of going purse first into the public arena. The street is a platform that is free and is less discriminatory than the industry. You have the opportunity to be heard before a judgement is made about the rest of you. It's a fast pass to the soul in a way. Because of that freedom and organic response and proactive energy from listeners, I found that I have been able to avoid dealing with the music industry so much. In occasions when I have made contact to organise shows with venues and the like, it has been a mixed bag of unresponsiveness and enthusiasm but nothing on the level of positivity the street brings so I often don't bother or work with listeners who do the work in their locality to bring me there. I have had comments within the music scene that compare my ability to other women as if it is a rarity among us. Of course, like all of us, I have had encounters with men who are completely comfortable to blatantly sexualise me or shower me with their divine wisdom in the field of music albeit with no experience themselves. But the world is full of a little bit of everything and that is why it is a privilege to have a platform where I am the only one who chooses whether I get airplay or not and, how and what I do with it. Thank you for conducting research in this area. I appreciate that you asked me and I wish you the best with the journey!
Man	25 - 34	It's extremely biased! Haven't received any supports of assistance of any kind since the pandemic hit. Neither has anyone I know. Where are the supports for musicians (social/mental/financial)?
Man	55 - 64	N/A
Man	25 - 34	There are some great initiatives/movements happening that are making a real difference in the Irish industry (We've Only Just Begun Festival/Directory, She Said So, Why Not Her? (collective), Irish Women in Harmony, Girls Rock Dublin) but there's still a lot of work to do. I think Keychange is a really interesting organisation and I'm hopeful that as more and more organisations sign up to Keychange, there will be a social responsibility for all areas of the industry to address gender balance and equality. I'd love to see messaging at venues and in advertising of events, of gender equality and efforts to make all areas of the industry more inclusive. Right now, I think there's pockets of the Irish industry that is aware of the disparity and that work is needed to make things better. Advertising and messaging at gigs could help bring the conversation forward and get more people involved.
Man	35 - 44	Men are the lifters and women are the talkers. Men load in while female members of band as a rule don't lift as much. Also women are more likely to be the recipient of sexually driven exchanges in a live popular music performance setting.
Man	25 - 34	When in uni, I felt that a lot was done to specifically promote women's opportunities in the sector which was excellent, but I also felt somewhat left behind as the same opportunities were often not made for the male students. I did not bring this up as the expected reply would be "men already have enough opportunities" but as a student who was finding their feet, the same support would have been appreciated.
Man	35 - 44	I feel that, in general, music scenes that I have been exposed to, though they may represent a bell jar in terms of aligning myself with the like-minded, are definitely swaying towards gender equality and representation and I am very encouraged by this and supportive of it. As a white, hetero-passing, cis male I want to try and be the first to acknowledge the privilege this affords me, and to try and lend whatever credence I have to championing change for the better.
Man	35 - 44	Sometimes there is an over-emphasis on "we must balance the gender representation". But 50/50 isn't always a fair balance. If you had 18 female artists and 2 male artists apply for 2 slots, you wouldn't say it was fair to just spit it 50/50....its an unfair bias. The really bring better gender representation, grass roots needs to be tackled. Programs to participation, etc. The gender equality report into Irish radio was a good start, but didn't actually analyse the real issue - why are female artists not even being pitched to radio? Especially when most of the PR outfits in Ireland are female led, most of the representative bodies are female led, etc. Forced 50/50 representative splits is a shortcut to a pat on the back for a result....its not a long term fix.
Man	25 - 34	In the rock and metal genre skulls are often used for imagery. Skulls are not used because they look evil and fit the style of music, skulls and bones are used because you cannot tell whether it is

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		male or female, black or white, straight or gay, fat or thin, religious or atheist. Skulls are used to show us that we are all the same and from my experience being to all different genres of gigs it's the rock and metal ones where everyone seems to get along best.
Man	25 - 34	As a straight white male musician, I have never really experienced anything against me for my gender. I do believe woman need to be represented far more, but I do also feel that good music should speak for itself, regardless of gender, race etc.
Man	35 - 44	I understand that the goals of this study are to help achieve gender equality in the music industry. But more often that not this results in exclusion for straight white males as a result of positive discrimination. Especially for. Those of us that make alternative music.
Man	18 - 24	The band I play in used to have a female bassist, she quit but we remained friends. The fact that she was a girl was often commented on, usually by older women. They were often curious about whether or not it was a novelty or if we felt special for having a woman on bass. I'm not sure how much her gender impacted our reception as a band, as we haven't played live (due to covid) since she quit.
Man	18 - 24	I find that the music industry is growing in its own way in terms of sexism and gender based inequality, but even as a male ive faced a lot of harassment due to not conforming to traditional gender roles, despite identifying as my birth gender i like to bend the rules of that and ive been physically assaulted for this as well as being harassed on a daily basis inside and outside the music scene and honestly the abuse ive faced is nothing compared to the abuse ive seen women, nbs and anyone besides cis males face within the music scene here in ireland, this country is a disgrace and it scares me as ive seen my most violent situations within the irish music scenes by standing up for my mates who werent cis males.
Man	25 - 34	I have been involved with bands of mixed gender and to me the dynamic between genders is crucial to create meaningful music. Music is free from gender and should be available to everyone without stigma. Good luck with the study.
Man	18 - 24	The inclusion of artists that are not cis men is often seen by promoters or organisers as an obligation rather than an opportunity. I was involved in a series of livestreams where the organiser explained, in private, that one of the acts featured "Had to include a woman so we don't get any comments about not supporting women". While the end result was a female-fronted band getting a platform, I felt the reasons for their inclusion minimised the work of that band to get to the stage they're at.
Man	35 - 44	Playing in groups with women, I've seen firsthand some of the issues outlined in the questions - assumptions that they aren't in the band, assumptions about understanding of equipment, etc.
Man	45 - 54	Good subject matter for the survey. I'd question whether or not you may be inadvertently introducing bias with how some of the questions have been worded -especially the repeated questions for each setting (recording setting etc.) Cheers
Man	35 - 44	The strength of the equality movement in terms of Irish traditional music has been the level-headed approach at the top of groups like Fair Plé that does not seek to demonize all men but rather seeks to include men and ensure that the message is about inclusivity and fairness. Otherwise it will worsen the situation and not address the root of the problem, which needs to be about informing and educating. In some contexts, being a straight man in situations involving many more gay men has led to uncomfortable experiences that parallel the experience of gay men in other contexts. Exclusion or discrimination can happen in different ways and it is important that issues of gender and equality are not generalized.
Man	45 - 54	Perception is subjective, and, as such opaque. Please be as objective as is allowed as there is dark in the lightest pleases and we'll.....
Man	25 - 34	Positive discrimination will lower the tide of creativity. This is dangerous. There is real pressure to serve the current narrative. We should closely examine our own biases and choose a panel of people with a track history of fairness in their chosen field. The old farmers saying is "there's no problem until there IS a problem" applies in both directions here. If for example I clung onto the blatant prejudice for my accent it would ruin my positive belief that humanity is better than one or two moments in my life or my day. The great victors are the pragmatic, positive people who see the good in everyone. How far do we want to take things? Going to jail for getting somebodies gender identity wrong? To end, all we can ever do is police ourselves and the good will be distilled every time. Focusing on negative experiences is causing people to have their "tails

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		up". The Music Industry is led from the Top to feed inspiration to the Bottom. All of the pandering in the middle is causing division in a whole generation of creatives.
Man	25 - 34	This study is complete and utter nonsense. In all my experience working in the music industry across multiple sectors, not once have I ever witnessed any form of gender based discrimination as we don't live 40 years in the past. Rather than wasting your time conducting such pointless research to pander to ideologues, why not research the common metrics that contribute to success in the Irish music industry? Its "research" like this that make people believe that the game is fixed against them to some degree which defers them from working on the one thing that will propel their career - their craft.
Man	55 - 64	I believe if I was female I would have had a very different response to the questions asked. I have witnessed gender bias in the music industry towards females and gay men on many occasions in my 40 years in the business.
Man	55 - 64	I work regularly in orchestras both state run and freelance and the gender balance is based on who is good for the job . This often leads to a 40-60 balance in favour of female musicians and these orchestras would more often than not have a female leader and section principle players.
Man	25 - 34	We are in a funny old spot at the moment. I have tried to be honest and realistic in filling this out. I am a white, straight, male composer. The industry was essentially built for people like me, that does not mean in anyway that it has been easy or that anything was handed to me, but it does mean that there are certain challenges and barriers that I did not have to overcome. Assumptions about my worth on a project or session are based on my previous work and skill level, not on my gender or race, and I am acutely aware that if I was female or NB I would, in alot of cases, have prove myself twice. This isn't fair in the least and is straight up discriminatory in the worst.
Man	35 - 44	Having talked to a few female friends I know there's currently an unspoken fear that the support of the trans community within music is coming at a cost to support for females within the music sector. Having talk to 3 pretty high level female musicians from NI there seems to be a view that Women & Trans are lumped into the same funding circles. It comes across that there's 50% untouched for male artists and the remaining 50% is split between women & trans women. A comment was made that the best Artist in the NI music prize still hasn't been awarded to a woman but has been all male & a trans person. I'd like to state that I support trans rights & hope to see equality / equity across our sector as a whole but when hearing these convos pop up again and again this is a legitimate concern and one that people seem very afraid to make known in public.
Man	25 - 34	I wish the focus was shifted from excellence and sticking to prescriptive guidelines of good and bad music so that no matter your age/race/gender you could create music and you would be paid a living wage purely to create art rather than to create revenue, hype or mass followings. Until that's done I don't really care what gender or ethnicity those who are on vh1 or Spotify's biggest playlists are. Because they're all getting shafted.
Man	25 - 34	I've never personally experienced anything negative towards my gender throughout my study and career as a musician. However, I have been made aware on a few occasions that female co-workers may not receive the same level or zero payment for work. It's usually singers/backing singers and I've been made aware of the situation after a gig/session has passed.
Man	25 - 34	Gender equality seems to get thrown out the window when it comes to programming 'historic music composers' - for example we have more classical concerts featuring Beethoven than we do featuring the works of female composers. More effort is needed.
Man	25 - 34	As previously stated, I have personally felt discriminated against because of my gender. I have been promised performance slots on a number of occasions, but it was not fulfilled as the promoters have 'Gone in a different direction' and proceeded to book a line-up excluding men. I have found that the female acts who are replacing me have smaller followings and less years experience, leading me to assume it's because of their gender. Female friends of mine in the electronic music scene have often commented about getting bookings and feeling as if they are being 'Tokenised' because of the intersectional direction bookers are moving towards. The sentiment is that they are being booked because they identify a certain way, rather than the merit of their skills. I have also benefited from this as I am part of a mixed-gendered group. Even though our project was newly founded, without much of a following, we found that getting booked for slots was a lot easier for us. Again, giving us the sense of being 'Tokenised'. (The same

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		sentiment was felt also as it was a mixed-race group). Propagating acts above others because of their gender only creates resentment. Now when a female act is booked, their skills are put into question. Have they only been given this opportunity because of their gender? If they were a man with the same experience and following, would they have been selected? These are questions I have often heard being asked by musicians, producers and DJs of all genders personally. Out of all of my projects, I found that performing as a solo independent male act has been the hardest to get bookings, even though it is the most successful project of mine, both monetarily and in terms of a fanbase. As the landscape of electronic music (especially DJ's) is saturated with males, I often feel that I am overlooked by bookers and promoters because of my gender. As someone participating in 3rd level music education, I have found that there has been a common prejudicial rhetoric towards 'white straight males' from lecturers, guest speakers, members of the music industry and also the students. I'm not sensitive to these comments and I understand that this mentality is a response to prejudicial behaviour of the industry in previous years towards people of colour, women and members of the LGBTQ+ communities. However, I am not an advocate of prejudice of any kind, and I feel that it creates an environment of unprofessionalism that is leaking into the music industry again. Two wrongs do not make a right. In conclusion, I feel that this assertion of intersectional style booking takes away from the most important elements: the music itself.
Man	25 - 34	I remember a DJ competition I entered organised by a local Dublin DJ/crew. They asked for a mix. I entered along with 30 odd other people. All the people who entered were men. The guy organising it then said thanks for the entries everyone but we were actually hoping that more girls would have entered. They had planned to pick a girl obviously and should have just ran a girls DJ competition in the first place instead of pretending that it was open to both men and women. There is a lot of this going on these days
Man	18 - 24	I feel men are very underrepresented, particularly in regards to music education. As a young boy growing up I had very few male role models in the local community that were musicians and the majority of my piano teachers were female. They were great teachers, but I feel a male role model would have really helped me to see the possibility of becoming a musician. The lack of male role models in general in society, not just in music education but in education more broadly, is as I see it a systemic problem that must be addressed. As I have progressed along my music journey, I've become aware of some of the harsh realities of the music business which affect both men and women. I understand that women go through different challenges than men in their music journeys. I often feel that the challenges that men go through are rarely spoken about and would hope for further communication and dialogue surrounding this in the future.
Man	45 - 54	I would like advice in how to be as supportive as possible.
Man	25 - 34	Everyone, but heterosexual men in particular, need to be actively encouraged to take part in gender equality actions. Gender equality needs to be supported by all, and I believe that men need to take responsibility for related issues.
Man	55 - 64	Didn't notice any.
Man	25 - 34	I've seen a booker come under pressure to give more work to women. A number of times this lead to him not employing who he wanted, that person would have been ideal for the performance, but that person happened to be a man. I feel that was a shame and believe people should be seen as individuals, and that these decisions should be based on merit and not gender or for any other reason.
Man	45 - 54	Women have always been welcome in bands, really nobody tries to exclude them, there is no need for gender segregation in the music scene
Man	35 - 44	1 Music Gen is a damaging development -it is funded by Merrill Lynch and gives a false idea that there are careers for Sandy gender in music 2. in Ireland 30is a crowd for independent music or anything alternative 3. As a guy I've been threatened by other guys with physical violence several times in venues over 15 years 4. I've witnessed condescending attitudes to women and the gay community by so called "alternative" musicians, promoters and venue owners many many times.
Man	25 - 34	With an abundance of 'young songwriter guys' in the Irish industry, there's an additional competition and conflict between us when we're part of quota systems. This is not the main issue with gender of course, and it's just an unfortunate side effect of artificial gender balancing. Artificially ticking boxes, while well intentioned and useful in ways, seems to be a temporary

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		<p>solution to a deeper problem. I'm really not an expert, or even that well informed on the subject.... but if I had a "hot take" it'd be that the gender imbalance comes from the harrasment women face when inside the industry & the attitude/bias that people have against them. It makes success more difficult, and can often make them want to give up, or not even try. Forcing them into better oppourtunities with quotas might allow more visibility to women in the industry... but I fear that this is more of an ideological solution and not a particularly inclusive one. It leaves people like me, interested in helping, with one solution... step aside. It feels that forcing quotas is underestimating women's ability to compete, and giving them an artificial advantage seems patronising. Women are of course, equally as capeable to master any aspect of the industry... or at least they would be if we could tackle the bias and hostile environments within the industry. Easier said than done though. Gosh, I didn't expect to write all that... Best of luck with the study!</p>
Man	35 - 44	Great survey many thanks
Man	45 - 54	<p>Speaking personally I have never saw genders when it came to music. It is always about the music and what my ears liked (a lot of artists I love are women). I have played with many women and men and it all came down to what instruments were needed and how well they were played and a particular style that they had. That is how I judge or pick musicians to play with. Personality would come into it too as obviously you have to get on with each other and the more you get on the better but hand on heart I can say that gender never came into it. It's about Ability, Style & Personality in that order. If I'm honest I don't agree with 50/50 quotas as I feel that some talented people will miss out because you have to follow/shoehorn quotas in to it. It should always be about the music full stop.</p> <p>When you have to unnaturally balance things the music will suffer or become diluted.</p>
Man	18 - 24	From my experience I believe that our music venues don't do enough to provide a safe environment for Young Women which deters performers and attendees.
Man	35 - 44	Currently I am a vocalist/instrumentalist in an unsigned original hard rock / punk / metal band consisting of 4 men between the ages of 41 and 60. This poses problems of its own with relation to breaking into mainstream music outlets - both from an age perspective and from a genre perspective. We have experienced a lack of opportunity due to these particular qualities - and while this doesn't equate with gender based bullying or several of the other issues which you have queried about, it is still an important factor to note.
Man	45 - 54	I've been the exception to most experiences as all the artists I've worked with (or for) have been female and I've been beyond fortunate not to have experienced any prejudice or exclusion.
Man	35 - 44	I've seen and heard musicians/peers talk about other musicians in a negative way because of their ethnicity and/or gender.
Man	25 - 34	My partner is my collaborator and has been for 10 years and she receives no small amount of gender flavoured horseshit from being talked down to, dismissed or simply treated as if she isn't there.
Man	25 - 34	I have certainly witnessed sexism and discriminatory language in music, particularly in a studio engineering context, directed towards or about others. While the number of people responsible was low, it has been enough to make some people uncomfortable with working in certain settings
Man	25 - 34	I do feel being in a group with lads and ladies has help us develop an audience. Whereas I think if we were all male it would be less effective
Man	18 - 24	My current band is an all male band with a female lead, and she has mentioned on more than one occasion that she's worried what people might think about the fact that she's the only female in the band full of males. It's hard for me, a male, to fully understand the struggles a female faces with regards to the music industry as any and all sexism is usually targeted towards females rather than males. It's really disappointing that this sexism is still such a huge problem nowadays, especially considering the fact that this sexism prevents countless female artists from following their dreams to create music professionally.
Man	55 - 64	I regularly discuss with female performers of my music the gendered challenges they face. I know of one example where a world class instrumentalist has recently withdrawn from social media due to being viewed for her looks father than her virtuosity.
Man	18 - 24	I have had applications for different events rejected on the grounds that they had reached their 'quota' of performers of my gender and were only looking for acts of the opposite gender. While I understand that this is to promote balance in opportunity between the genders, it feels like a

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		poorer excuse to give than "you weren't accepted because you weren't as good as the other applicants"
Man	18 - 24	Best of luck with your study
Man	18 - 24	Language choice should have been an option with race/gender/sexuality etc. especially in a bilingual jurisdiction. The question of gender is largely a capitalist problem.
Man	25 - 34	women are constantly undervalued in the music industry, when we were recording our album we had a woman join our band, and other session musicians were constantly doubting her abilities despite her having more knowledge than them.
Man	25 - 34	I'm happy that there are considerable studies and initiatives pertaining to gender equality and parity in the music industry because it is blatant and obviously a problem, however I don't think that the issue is exclusively about gender or race, which these movements tend to exclusively discuss. Queer people are incredibly underrepresented in the industry, especially in Ireland where cisgender heterosexual men with guitars are completely dominant. A lot of us are out here making groundbreaking, fantastic music and are largely ignored and I do wish it was discussed more.
Man	25 - 34	I think it's a crying shame people are denied access to music based on their gender. Starting out we used to always have a mixed gender bill when we used to organize our own shows. If we ever get back to gigging I'd like to only accept shows where our promoters are doing the same. "Guitar music" is sickeningly cis men dominated in Ireland so I do feel a responsibility to extend a platform where we can.
Man	25 - 34	I hope I'm the outlier, but I've faced physical sexual assault in the music industry, but I'm not taken seriously as I'm a male in my late-20's. I've literally been sexually harassed on stage a few times by female patrons and musicians and nobody cares. Music was my life, but the constant dismissal of both my creative output and safety concerns by all involved in the industry on an authoritative/administrative/government level has really left me disillusioned. Everything is female-focused now, which is good as I'm all for equality, but its gotten to the stage where when it comes to any kind of support systems in place for musicians or creatives, I just get the constant feeling from society, other artists and the government that I'm not allowed take advantage of any of them and that my existence by itself is a hindrance for anyone else not like me. I'm glad covid took my career away. It gave me time to retrain and start again outside of the industry away from music. I'm tired of being in an industry or part of a medium where I'm made to feel that my very existence is a detriment to others.
Man	55 - 64	I have never been involved in nor seen any discrimination on gender in any project I've ever been involved in.
Man	35 - 44	N A
Man	35 - 44	I feel that as a white catholic male in ireland it is definitely easier to "keep afloat". It's also a very different (more open) landscape gender wise compared to say the mid 90s when I was a teenager and wanting to become a musician when I wouldn't have known anyone who did not identify as a straight male or straight female. So i feel the music industry in ireland has come a long way, but still has a very long way to go.
Man	18 - 24	I rarely see anyone female playing in the pub circuit.
Man	18 - 24	men have it so much easier to breakthrough into the music industry
Man	18 - 24	As a young male I have found the most criticism and negativity that I've experienced has come from sound guys(very mostly guys) who are overly controlling and give negative comments and tell you that you can't do something or that you don't need to use something that you need to use in your band for it to work E.g Refusing to mic a bass amp, asking you to use a smaller amp than the specific one that you brought and how that would be better despite never hearing what you sound like. In my experience age is a big part of it for me, as these same grumpy sound men will have no problem talking to the headline act at the end of the night in a pleasant way just because they have a more well known name. I have had my sets cut short without going overtime and been told to use or not use things on the basis that I'm too young and uneducated to know what i should be doing. It may be a controversial idea but I would think that more women working in front of house positions and on stages would naturally grant a less controlling/know it all and do what I say approach to working with live bands and allow more teamwork and open mindedness towards new acts and less of a need to overbear the situation by trying to prove

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		their experience or knowledge. Mansplaining is a real thing and it's too often in this area that there's a total lack of a teamwork etiquette for the band AND front of house to make it all sound good and rather "everyone has to follow my ideas even the people who are producing the music that I've never heard".
Man	35 - 44	As a male performer I try to be conscious of privileges that entails in comparison to females.
Man	25 - 34	Male hatred is a real thing especially within the arts, it's just one that's socially accepted
Man	25 - 34	As a gay man I find a lot of the problems women face in the music industry are the same as what I've felt, especially in terms of being patronised, trying to get exposure, airplay, being taken seriously, being intimidated in a largely heterosexual male industry (particularly with managers, producers, sound technicians etc). So while being a man hasn't been a problem for me I feel being gay, especially a gay pop act has made things a lot harder
Man	25 - 34	I'm not educated enough to comment on how gender is mistreated or viewed in the industry. However, a bigger issue for me lies with the lack of opportunity to independent musicians who perhaps aren't in a certain social circle. The Irish Music Industry is an extremely small industry meaning the circles are quit small. Most opportunities arise from knowing someone within these 'circles' and often few artists become championed. Its often a very select few reap the rewards such as funding, performance opportunities, guidance and networking and normally they are friendly with someone in said 'circle'. Its an extremely personality driven industry which can be inconsiderate to someones ability who hasn't the ample opportunity to socialise within these groups.
Man	35 - 44	THANK YOU FOR INCLUDING ME IN THE SURVEY, I WISH YOU ALL THE BEST WITH YOUR RESEARCH, IT IS A VERY VALUABLE FIELD AND IT IS GREAT TO BE INVOLVED, EVEN AS A SURVEY participant
Man	35 - 44	N/a
Man	35 - 44	My experience is primarily as a church musician. I was fortuitous to have been in an Anglican Cathedral choir conducted by one of the first female choral directors in this 'industry'. Although worship, church music is also an industry as this is professional work. Ireland was on par with England in terms of girls choristers being recruited in cathedral choirs. Salisbury Cathedral in 1991 (the first in England), St. Fin Barre's Cathedral Cork 1994, Christ Church Cathedral Dublin in the 90s also, St. Patrick's. Cathedral Dublin 2000 and The Pro Cathedral Dublin in 2009. It highlights the lack of musical performance, education and opportunities girls and women had in terms of Cathedral Music and why this lack of formal education also lends itself to a lack of female composers composing in this particular genre. This however, is slowly becoming less of an inequality, albeit staggering to believe that this has taken until the turn of the 21st century to remedy. The Pro Cathedral Dublin are pioneering in terms of performing works by female composers and in 2019, in conjunction with celebrating the 10th anniversary of the girls choir, launched Vox Femina, a cd of female composers' choral music. My music education at second level was via scholarship to [text removed] It is truly unjust and unfair that girls were the victims in this opportunity of musical education. It was not until the turn of the 21st century that girls were afforded the same opportunities as their male counterparts. Generations of female singers, organists and choir directors that never were allowed the chance to embrace their creative and musical citizenship, and all at the behest of a male dominated Church. Here's to the turning of this gender imbalance in church music as we progress into the 21st century with a greater sense of much needed equality.
Man	45 - 54	I am aware of my privilege. I am in awe of my female colleagues/peers who have so much to deal with on top of working in a very challenging business.
Man	25 - 34	I feel in my genre, which is metal/rock, it's less to do with your gender that it is playing the same style as every other band in Dublin. If you don't fit in, you don't get noticed. There's also a factor of buying into promotion companies whom also put on most major Dublin events. I would also mention, personally, my favourite bands are female fronted. (Ruby the Hatchet, Black Moth, Rosalie Cunningham) But I can often see a dismissal in terms of gender in music, you'll have elitists in every genre and they're always an arsehole, small majority.
Man	35 - 44	I notice as a white man, that I'm answering not at all To most questions and feeling that I'm in a very privileged position as I know others doing this survey have had problems in some of the areas this survey asks questions about

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Man	35 - 44	There was a strong representation of women in this years choice prize. I know many women that will seek out female performers and support their gigs purely based on the gender of that performer. I would definitely advocate supporting young women as they start off in music. Mentoring from older musicians. But I would see younger men as equally clueless and benefiting from mentoring or advice. My own personal view, at this moment in time, would be that it would be better to be in a mixed group than an all male one.
Man	45 - 54	Nil iv had none
Man	25 - 34	I think the move towards a more diverse industry is absolutely wonderful, and, as a white guy, me not getting as much airtime as I would have in the past is a small price to pay for a better and more inclusive industry. I've been told that I'm unlucky to be making music at this point in time, but I feel the opposite.
Man	35 - 44	I feel more empowered as a male when playing with females. It gets rid of the macho element which should never be in music. I feel that a mix of genders is very important from both a performance and creative side. I would like to see more females instrumentalists across all instruments.
Man	25 - 34	I feel gender equality is important but could be a divisive force if not managed properly. Can end up being patronising and a box ticking exercise
Man	25 - 34	as a male amateur musician I feel that there is scope for more predominantly female & non binary showcase nights in venues across the country.
Man	25 - 34	Sometimes, it likes to look cool ... instead of being cool. Maybe things aren't there yet. Just a consideration on the future.
Man	35 - 44	Isn't it being a music teacher an important part of making a living as a musician?
Man	35 - 44	In the part of the music industry I work in there is a lot less focus on image and a lot more focus on craft and ability. If you can deliver quality work for your clients they don't care what color you are or what sex you are.
Man	45 - 54	I feel that women are taken less seriously, that they have to do more in order to prove themselves, than men generally do. I also notice that the more "successful" women on social media also happen to be rather attractive, beautiful even, but this doesn't necessarily correlate with the level of technique on display. In an ideal world we would be judged equally but it makes absolute sense to me to use every possible means available to get ahead. I'm not quite sure if I managed to explain that properly.
Man	45 - 54	The music industry has evolved, anyone can make music but you need to find your own sound or gender if it fits it's in.
Man	35 - 44	Focused opportunities are important to assist with balance in future. Men have a role and responsibility to enact change within the industry. It is not fair that women must spend so much time highlighting and fighting inequality, they should be able to focus freely on being their creative selves. I am part of a group who work to make sure every single artist we collaborate with feel secure, valued and important all of the time.
Man	18 - 24	Support in Ireland in appalling especially within the blacks/black Irish
Man	25 - 34	The Irish music industry is male dominated, particularly the network of working session musicians.
Man	45 - 54	Hope this helps.
Man	45 - 54	The music industry as a whole often objectifies people of all genders in a sexual manner. Many people buy into this thought process, thinking it will further their careers, which is often counter productive. Some people often feel they must "sell themselves" sexually rather than creatively. Personally, I don't like this aspect of the industry.
Man	35 - 44	A worrying culture of excessive feminism is creeping into the industry and potentially enforcing an inverse inequality. Whilst there are absolutely areas in which equality should be addressed and improved, too many factors are being overlooked. Why, for example, are there no questions about investment and entrepreneurship in the survey? This is one area in which massive differences will be found between genders. How many female performers have purchased PA systems etc. and taken up managerial/promotional roles, for instance? Having been in the trad industry for 25 years, I know of 2 female PA/lighting owners. Factors like this are vital considerations in understanding root causes of perceived inequality. Equality of opportunity

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		should be the goal, never equality of outcome. Logically and for many reasons, males will always make up more than 50% of the music industry.
Man	25 - 34	Ireland has some of the best female artists per capita than any other Western country in the world. Female artists were rarely marketed in a sexual way pre-late 1990s, mainly due to catholic influence over society. But since the Western expansion of culture, the Irish economic booms and rise of the internet we have developed and inherited many of the societal problems that all neoliberal countries have. We handle it in quite a fair and albeit pseudo-progressive way sometimes but are definitely one of the more balanced societies in regards to music given our history with the male dominated catholic Church. I feel at a societal level such disadvantages like the catholic Church have had Irish women quite strong within society and thus lead to a healthy number of Irish women gaining success due to the merits of their original ideas and creativity.
Man	18 - 24	None
Man	35 - 44	N/A
Man	35 - 44	If you don't play popular, traditional or catchy music you are limited. You will earn more playing well known covers songs.
Man	18 - 24	I agree with a positive promotion of women but the "positive discrimination" approach is very disrespectful and ineffective. Anyone who thinks discrimination can ever be positive is showing huge disrespect to communities who have been discriminated, as discrimination can never ever be positive.
Man	35 - 44	Not a gender issue, but there is a discrimination against certain musical styles. Only classical, jazz or trad seem to get taken seriously and/or funded.
Man	45 - 54	Despite priding itself on it's traditional/folk and rock music, Ireland has a narrow musical culture when compared with continental European cultures.
Man	Prefer not to say	[text removed]I consistently organise equal opportunity events and ensure gender parity on all platforms, including live gigs, radio show, online TV events, but I never take part in or encourage 'contra' events, ie events that exclude male participation such as Girls Only events, as I see these as a further divisive tool, in my opinion. I find that someone in my position who works with hundreds of musicians yearly, has a responsibility to fairness in gender, social and racial issues. I do feel however that these issues sometimes become a battle ground that can be used to bolster the careers of some of my female peers. For my part, I run [text removed] the way I feel is fair for all. Most of my answers relate to my musician career, and I have experienced many dismissive and racist comments throughout my time in England. It's also worth noting that skilled engineers have a never ending habit of dismissing the abilities of all performers, which could easily be perceived as gender discrimination when in actual fact it's just bad manners. I hope this helps [text removed].
Man	35 - 44	The focus on black music and women in music is good but it does not help others and other genders races get forgotten about because of it has to be black music or female music
Man	25 - 34	In the past two years there has been a lot of female orientated gigs. Support slots that I look for seem to end up being filled by female artists. It's become fashionable to be either gay artist, a 'suffer from depression' artist or be a non-binary artist.
Man	25 - 34	I personally feel as a man who has worked for women in the industry that I, all round get treated differently. You can notice how the women around you are spoken to, addressed differently and are overall assumed to be doing less creative work than men. In particular an artist I work for who produces her own music will hear "oh who made this song for you?" assuming she can't herself. Other things I notice that are so blatant but a lot of men just don't see, like I will get a handshake and women I'm with will get a kiss on the cheek in professional environments.
Man	35 - 44	I think no one should be limited because of their gender, sexuality, or race. I also think that dismissing male alternative musicians is not the answer. Success should be based on quality and work rate. Barriers to female or ethnically diverse acts need to be removed, and the playing field leveled. More barriers do not need to be erected in front of the historically privileged (eg white / male). The privileged need to understand their privilege and use that to elevate female and ethnically diverse artists.
Man	18 - 24	There are far more male artists and and all male bands than female artists or female/mixed gender bands

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Man	18 - 24	I feel that as a fella despite not being in the professional scene for long, (2years), I have witnessed when my female friend's efforts and talents are undermined due to a biased against their gender. The bottom line females have it worse due to prejudices and I'm glad that this stigma is slowly shifting however, not enough.
Man	18 - 24	I believe targetted harassment of women in the music industry needs to be picked up on and called out more so that those who aren't exposed to it can understand the reality of the situation more
Man	35 - 44	It's important work, to promote and push this long overdue demand for balance of gender in music and arts. I hope to see positive results from these kinds of efforts. Thanks to the hard work and commitment of people like you, I'm sure we will arrive at a fairer and more inclusive existence. Best wishes.
Man	25 - 34	It's clear that females are not treated equally within the industry and never have been really. I think it's important to have a level playing field, where everyone is included on merit, and not just to make it look like even. It's counterproductive to include anyone for the sake of a statistic. For example, if a male and female act are both being considered for one slot, it should be given to whoever suits better, regardless of gender. In the past it has been the female act overlooked because of gender, which is obviously 100% unfair. It would also be unfair to a young male artist to be excluded because of the industry's problems in the past. The artists' work is the only thing that should be considered. In saying that, it's plain to see that females have been actively excluded in the past, so it's good to see an effort to remedy that.
Man	25 - 34	We need more female producers, studio owners, and sound engineers! Along with bookers and people organizing gigs. The non-public facing part is just as important as the rest. As a musician who works with female producers mostly, these areas really hit home from shared stories.
Man	25 - 34	I have a band and I've tried to keep the gender balance. But I found it difficult to meet non binary/female musicians to collaborate with.
Man	45 - 54	It hasn't been an issue for me. I feel the biggest issue is the constant devaluing and dismissal of: music, performance, and the creative arts in general; as an economically viable activity over the past 30 years.
Man	25 - 34	To a certain extent, among certain backward individuals, I can see gender bias in the Irish music industry. Maybe I'm blind to it because I don't view music in terms of gender, I view music in terms of music alone. If I enjoy it then the gender will never be a factor. I realize not everyone is like this and maybe I am unaware of the problems because of the company I surround myself with, but I have never personally talked to anyone who disliked someone's music due to their gender. I also strongly believe that the root problem is Clique bias or social backgrounds. If you are related/connected to the right people you will be given ample opportunities and be successful regardless of gender! If you are not, then the road is a lot tougher. I hope that there will eventually be a study into the background of top Irish artists, all genders, to see if this is correct. I believe this contributes to the majority of social divide or skewed opportunities in the industry, and probably in all industry's in our country. I also feel like it's getting into the territory of pointing fingers but never in the right direction. For example if I become successful, with no backing from anyone in these cliques, will my success be due to the fact I'm a white male? If this is the case, it is very disheartening as I have had to put in so much more time and effort than a lot of these well connected artists, both male and female. Just food for thought! Eventually I hope we find equality for all and I do appreciate you seeking answers. Best of luck with the study.
Man	55 - 64	There are clearly examples of best practice that are ignored and areas that are highlighted as imbalanced that could do with more scrutiny as to the credibility of such claims. There is a legitimate aspiration to bring greater fairness and balance to music making. However it is important that there is oversight, scrutiny and evidence based research to avoid anecdotal and partial policy initiatives that play to politicised agendas potentially creating bigger challenges. This research is very welcome. Best wishes.