



ACTION PLAN & FRAMEWORK: ADVANCING GENDER BALANCE IN THE CANADIAN MUSIC INDUSTRY

Prepared by:



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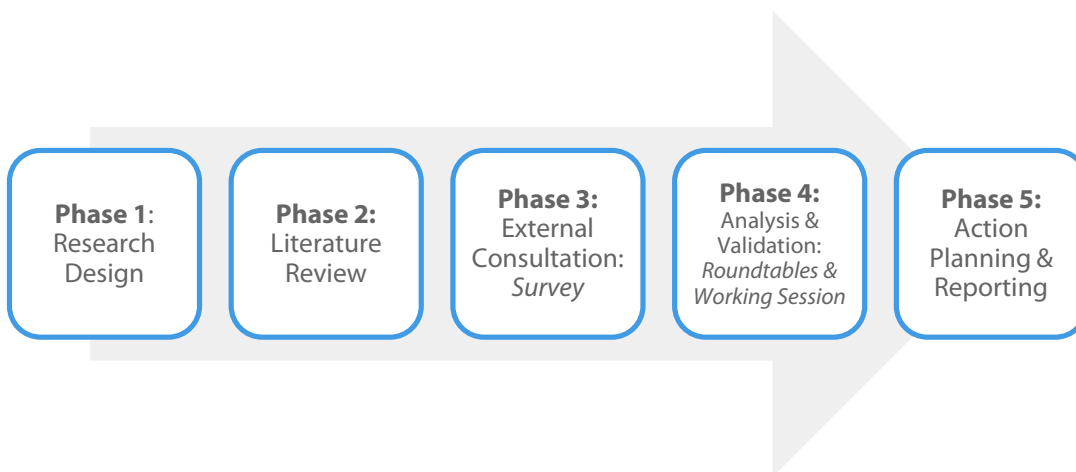
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Executive Summary

Women in Music Canada, with funding from Ontario Creates and FACTOR Canada, engaged Nordicity to develop an Action Plan Framework to address the underrepresentation of women-identifying, non-binary, gender fluid and gender diverse people in Ontario's music sector. The purpose of this framework is to provide sector stakeholders with a roadmap to support a healthier industry and steps to address key barriers related to gender inequality. Importantly, the findings outlined in this framework are not for WIMC to act on alone but are to be leveraged by a range of sector stakeholders from funders, industry organizations, grassroots actors, government agencies, post-secondary institutions and other decision-makers and champions.

This Action Plan Framework was developed over five phases and included primary and secondary research, stakeholder consultations and an online survey open to women-identifying, non-binary and gender fluid artists and individuals in Ontario's Music Sector. Nordicity's approach, shown in the visual below, was guided by two key frameworks: **Intersectional Analysis** and **Journey Mapping**. Another important aspect of this work was acknowledging the larger systemic barriers as context to the many challenges women and underrepresented genders¹ face in the music sector.



Challenges Facing Ontario's Music Sector

The Action Plan framework is informed by Nordicity's analysis of the current state of the music sector in Canada. Music students, artists and industry professionals were surveyed to best understand the challenges women and underrepresented genders face in the industry. Major barriers to entering the music sector were found to be:

- Gender imbalance in the workplace
- A lack of networking opportunities
- A lack of access to mentorship

¹ It is important to highlight that trans men, though not specifically targeted for this study, experience many of the challenges outlined in this report and could benefit from the actions proposed under the Action Plan Framework. However, further work needs to be done to identify and address the unique challenges they may face in the music sector.

- A lack of gender diversity in the workplace
- A lack of gender balance in senior management

A feeling of exasperation with regards to the overall culture of the music sector was expressed from students, new entrants and more experienced professionals. Despite this fatigue there remained motivation to pursue a career in the music sector. Survey respondents were actively seeking opportunities to develop the skills necessary to navigate the music industry.

Music students described grappling with balancing student loan debt and high costs of living while seeking opportunities for career development such as networking. A lack of digital and entrepreneurial skills was found to be a frustration. A lack of broader representation in the classroom (amongst faculty, guest speakers and more) was cited as another a major challenge.

Industry professionals and artists have struggled to find the resources necessary to support their career growth. Non-creative industry professionals continue to find barriers to career progression such as pay inequity and an inability to access professional development opportunities particularly with regards to business training. Artists often felt isolated and underpaid. There were barriers to accessing funding, accessing knowledge and training outside of institutions, and finding opportunities for peer-to-peer collaboration. COVID-19 has exacerbated these challenges through creating increased limitations to networking, peer collaboration and live performances.

Consultations showed the music sector continues to be a hostile environment for LGBTQ2+ and racialized minority women-identifying, non-binary and gender fluid people. Many of the underlying biases that may be challenged with regards to gender must still be reconciled with biases pertaining to race and sexuality. The underrepresentation of racialized minority and LGBTQ2+ women-identifying, non-binary and gender fluid people can be missing from statistics meant to highlight gender imbalance within the sector. A key issue in the sector is a lack of diversity that must be addressed alongside the issue of pay inequity.

A key challenge all women-identifying, non-binary and gender fluid people face within the sector was a lack of safety. Artists, industry professionals and students must deal with sexual harassment in the workplace, at venues and in classrooms. This lack of safety is a major barrier to progress. Resources to keep women and underrepresented genders safe must be easily accessible while the culture that normalizes toxic behaviors is challenged.

Framework For Action

The core themes of the Action Plan framework are: 1) Support Ecosystem, 2) Finances and Funding, 3) Safety, 4) Knowledge, Training and Professional Development, 5) Intersectional Perspectives. Addressing the foundational needs of the support ecosystem and financing will create a strong basis to take further actions that support safety, skill/knowledge training, and diversity.

Three main tools were identified that could help to address the challenges currently being faced across the music sector in Ontario:

1. Consistent sector evaluations of leading indicators that such as employment, seniority, safety, and remuneration.
2. Easily accessible databases and resources.
3. Continuous advocacy and support from institutions.

These tools can be applied to the core themes of the Action Plan Framework addressing the most prevalent challenges facing women, non-binary, and gender fluid people in the music industry.

Core Theme 1: Support Ecosystem

Challenges and Barriers: A lack of networking opportunities can have a negative impact on career progression for women and underrepresented genders.

Needs:

- Access to a network or community where women and underrepresented genders can feel seen, share their experiences, and access resources.

Support Ecosystem Vision

By 2025, the music sector will establish a sector support framework that values a multitude of voices and experiences, prioritizes peer-to-peer learning, and enables greater access to resources, moving beyond traditional 1:1 mentorship or institutional education models.

Core Theme 2: Safety

Challenges and Barriers: Gender bias, discrimination, and harassment creates an unsafe culture for women and underrepresented genders to navigate. There persists a lack of safety in classrooms, workplaces, and performance spaces.

Needs:

- Access to resources and support to help avoid or deal with experiences related to discrimination and harassment.
- Advocacy to support changes to the toxic culture within the industry through challenging bias and raising awareness.
- Safe spaces to share experiences without fear of negative impact on career progression.
- Commitment from venues, institutions, and organizations in the music sector to proactively create safe environments for women and underrepresented genders.

Safety Vision

By 2025, the structures within the music sector (e.g., organizations, venues, funders, unions and schools, etc.) accept greater responsibility and accountability for individuals' safety. Women and underrepresented genders in the music sector feel empowered to speak up and access support in the face of safety concerns.

Core Theme 3: Knowledge, Training and Professional Development

Challenges and Barriers: There is a lack of access to mentorship as well as a gender imbalance in senior management roles within the industry. Access to knowledge and training outside of academic institutions can be limited.

Needs:

- Easily accessible professional development and training programs geared towards addressing the underrepresentation of women, non-binary, and gender fluid people in the music industry.
- Increased opportunities for knowledge sharing.
- Opportunities for professional development that allow for more women and underrepresented genders to take on senior roles.

Knowledge, Training and Professional Development Vision

By 2025 women and underrepresented genders will have seamless access to resources related to managing their careers (aspiration related to access to knowledge, training, and professional development).

Core Theme 4: Intersectional Perspectives

Challenges and Barriers: There is a lack of cultural diversity in the sector and often experiences impacted by class, race and sexuality can be missing from the narrative in the pursuit of gender equality.

Needs:

- BIPOC and LGBTQ2+ women and underrepresented genders in decision making and leadership positions.
- Access to funding support, and safe spaces to share the unique experiences of BIPOC and LGBTQ2+ women and underrepresented gender within the industry.

Intersectional Perspectives Vision

By 2025 the music sector will fully acknowledge the multiplicities in experiences of women and underrepresented genders in the music industry beyond shared gender inequities, to support greater cultural diversity within the sector.

Core Theme 5: Finances and Funding

Challenges and Barriers: A gender imbalance in the workplace has reflected in pay inequity, limited access to financial opportunities that support career progression, and unequal distribution of funding within the music sector. These gender imbalances further exacerbate larger societal issues such as navigating a gig economy, high tuition costs that discourage access to institutional resources, and a declining artistic middle class.

Needs:

- Access to programs that support the development of financial literacy.
- An increase in funding opportunities.
- Sufficient measures to ensure adequate compensation for work.

Finances and Funding Vision

By 2025, women and underrepresented genders in the music sector have equal access to funding and financing opportunities including equal pay for equal work. They have a clear understanding of the funding, financial and entrepreneurial ecosystem.

Moving Forward

The participation of all relevant stakeholders in the industry is required to support alleviating the challenges and barriers that women-identifying, non-binary, gender fluid and gender diverse people face. There needs to be consistent evaluation of the sector to measure success in achieving the visions for the sector outlined in this report. Future measures of success in addressing these challenges include data collection that adequately captures the perspectives of women-identifying, non-binary, and gender fluid people in the industry, and increases in funding and programs to support career development. This Action Plan Framework emphasizes knowledge as a tool towards action and can be used as a guide and starting point to address the many pervasive challenges within the music industry.

1. About this Action Plan Framework

Women in Music Canada (WIMC) is dedicated to fostering gender equality in the music industry by supporting the advancement of women-identifying, non-binary and gender fluid professionals and creatives at every stage of their career. WIMC is uniquely placed to shine a light on sector discrepancies in representation, remuneration and advancement and to mobilize efforts to advance parity and promote a healthier music industry.

Mandate

The goal of this Action Plan is to provide a framework for addressing the lack of opportunity and representation facing women and underrepresented genders in Ontario's music sector. Importantly, the findings outlined in this framework are not for WIMC to act on alone but are to be leveraged by a range of sector stakeholders from funders, industry organizations, grassroots actors, government agencies, post-secondary institutions and other decision-makers and champions.

Methodology

Overall, this Action Plan Framework was developed over five phases and includes primary and secondary research, stakeholder consultations and an online survey open to women-identifying, non-binary and gender fluid artists and individuals in Ontario's music sector.



Two core frameworks guided the Project Team in undertaking the development of this Action Plan. These principles were:

- 1) **Intersectional Analysis:** The team embraced an intersectional lens throughout this engagement. An intersectional outlook or lens acknowledges that an individual's experiences are based on multiple identities and experiences. While this Action Plan report is focused on the experience of women and underrepresented genders in the music industry, gender is just one aspect of people's lives. Through research and consultations, the team recognized factors such as racial identity, economic standing, immigration status, language, physical and mental health as facets of life that, in addition to gender, support positions of relative privilege or advantage and disadvantage as one moves through one's career. An intersectional lens would typically also require an examination of contextual factors from policies, systemic barriers, and the historical treatment of an individual in society (to name a few). The goal was to acknowledge and highlight a broader understanding of perceived barriers and pain points so that the actions proposed in response are more effective and impactful (see Section 1.1 for more on this approach).

- 2) **Journey Mapping:** The research, survey and focus groups consultations were structured with a career continuum - or journey map - in mind. This approach was selected, in part, to ensure the emphasis and effort was distributed equally to include as much insight from women and underrepresented genders emerging *into* the music sector as those who had achieved a degree of success and/or industry seniority. In this way, issues could be tracked along the careers stages of participants to identify shared and distinct challenges. This approach also helps better demonstrate where interventions can take place through the Action Plan to help retain women and underrepresented genders as they ascend their career goals. The journey map approach, for example, helped us uncover the need for a three-pronged mentorship model, that is to say for:
- a. Established and mid-career workers/artists mentoring early-career and emerging workers/artists;
 - b. Early-career and emerging artists reverse mentoring more senior-level people in decision-making roles;
 - c. Peer-to-peer learning at every career stage.

The journey map structure will be evident through the presentation of the survey results in Section 2.

1.1 Context for Action: Acknowledging Systemic Barriers

Large, systemic inequities continue to have a direct impact on the experiences and representation of women-identifying, non-binary, gender fluid and gender diverse people in the music sector. While issues outlined in this report focus mainly on barriers directly associated with the music sector, they do not exist in a vacuum. These challenges are a result of socio-economic and political barriers and wider conscious and unconscious biases that extend beyond the bounds of any single sector. In this context, it can be difficult to isolate the most effective actions that would enable and spur necessary change.

Change is not easy. Substantial action unearths deep-seated societal issues that cannot be reduced to gestures of representation. Initiatives towards diversity, equity and inclusion are necessary but they must go beyond treating women as a monolith. Black, Indigenous and People of Colour (BIPOC), trans women, non-binary and gender fluid people can often be overlooked or forgotten in such efforts. Actions taken to reduce barriers must not solely reflect the needs of white, cisgender women in the industry.

Tokenistic actions too hinder progress in the sector by only superficially addressing the very real material challenges faced by women-identifying, non-binary, gender fluid and gender diverse people as artists, music students and industry professionals. Such actions can, at times, place the burden of removing systemic barriers on those who are most affected by them. Support should be given instead to those in the sector creating spaces to address the needs of those affected most.

Change in the music sector needs to happen on multiple levels, from individual perceptions to organizational practices and to industry culture. Biases need to be challenged through shifting and broadening who is being celebrated, whose stories are shared and what knowledge is privileged.

This report points to issues that can be met through advancing alternative solutions and institutional supports, while also acknowledging the opportunity to shift broader ideological frameworks. Long term solutions require a sharing of resources, strong networks, and action taken by industry organizations and sector stakeholders at large, including government, post-secondary institutions, and funders.

2. Current Snapshot of Women in Ontario's Music Sector

About the survey

An online survey was distributed to women, non-binary and gender fluid Individuals in Ontario's music sector between May 3, 2021, and June 7, 2021.

The survey guided respondents through pivotal moments of a career in the music sector: being a music student, entering the industry, and advancing one's career. In addition to this journey mapping, the survey addressed the issues of safety and comfort studying and navigating the music sector.

The survey made a distinction between artists/music creators and professionals who work in the music sector not as artists or music creators. The latter category includes:

- Artist development / Artist management / Corporate management
- Event or Venue Management / Event or Tour Promotion / Event or Tour Booking / Event or Tour Technical (e.g., lighting, audio, etc.) / Event Production (including logistics)
- Music Production and Recording (including live event audio) / Music Publishing
- Artist Promotion / Marketing / Public Relations
- Business Development / Sales
- Admin (Legal, Accounting, HR, etc.) / Software Development and Programming

Respondents could select several categories in order to reflect their different experiences as a student, an artist, or a professional in the music sector.

This section presents survey highlights and complete results are available in Appendix.

About the roundtables

Nordicity held two virtual roundtables:

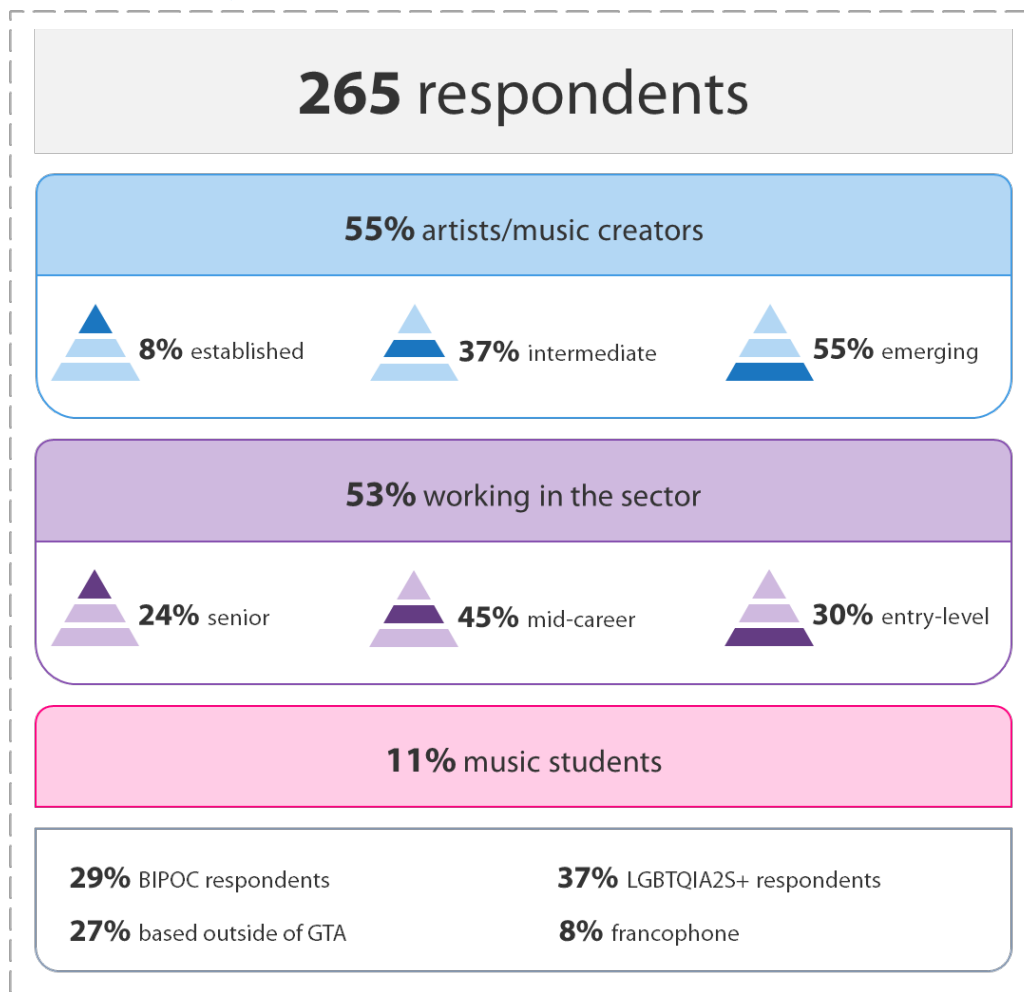
- June 15, 2021 with music students, emerging talent, and entry-level professionals.
- June 17, 2021 with mid-career, established and senior talent and professionals.

Participants were invited to react to the survey results and to raise and discuss new topics that were not captured by the survey. The two roundtables were also opportunities to collect more information about the diversity of experiences within the community of women and underrepresented genders.

Profile of survey respondents

The figure below summarizes the diverse profiles of women, non-binary, gender-fluid and gender diverse individuals who completed the online survey.

Figure 1. Profile of survey respondents (n=265)



2.1 Music Students

Music students reported struggling with the time and energy it takes to network or find professional development opportunities while also dealing with financial barriers related to cost of living. While they felt somewhat pessimistic about their chances of having a successful career, a significant share of respondents indicated that they would nonetheless aim to stay in the music sector throughout their career.

67% of student respondents felt concerned or very concerned about having a successful career after graduation

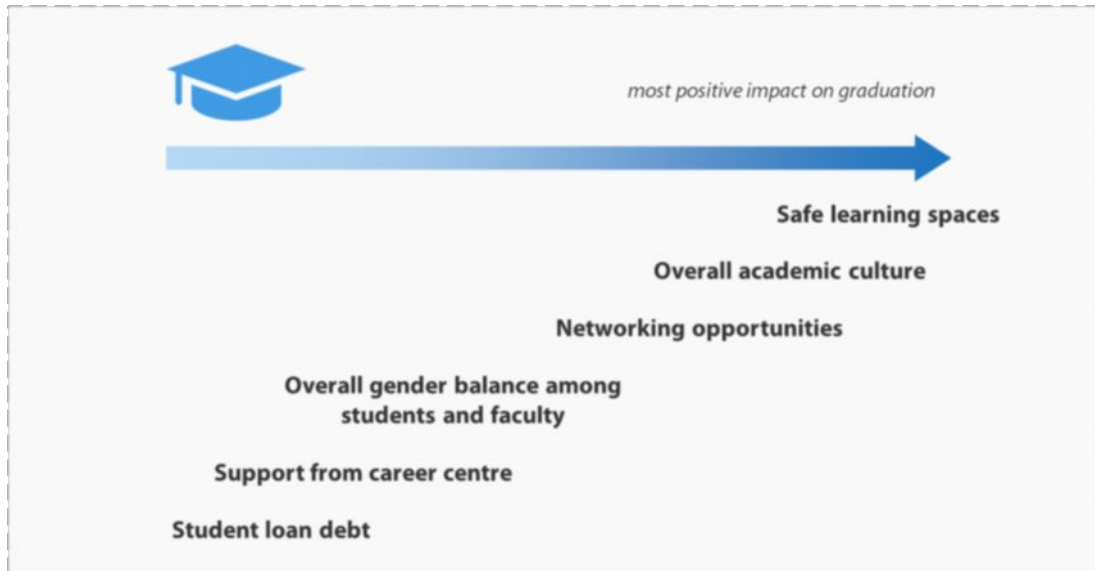
79% of student respondents saw themselves remaining in the music sector throughout their career

Source: Women in Music Canada - Survey, Spring 2021 (n=30)

2.1.1 Academic Culture

The most positive impacts for students were safe learning spaces, overall academic culture, access to networking opportunities and access to mentors.

Figure 2. Factors impacting school completion of music students



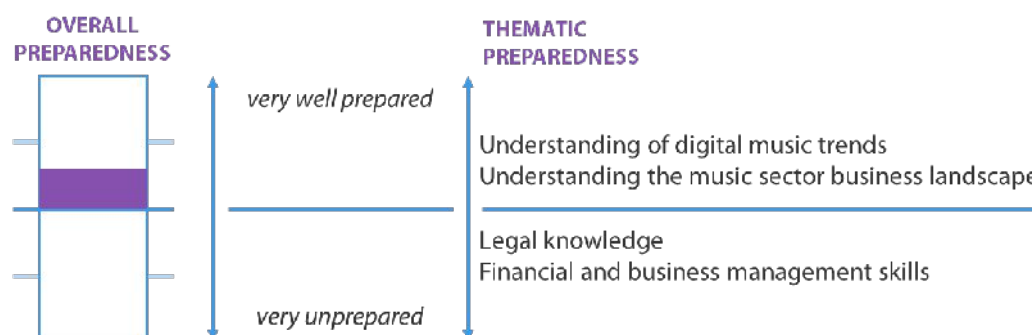
Interestingly, student loan debt was found to have a neutral impact on their capacity to complete their studies. Through roundtable discussions it was found that student loans were perceived as an unavoidable stressor rather than barrier.

Lack of access to finances may leave some students unable to invest in needs such as renting a recording studio or repairing equipment.

2.1.2 Industry Preparedness

When asked how prepared they feel to enter the industry, students indicated that there is clear potential for improvement. As illustrated by the figure below, on a scale from -2 to +2 (very unprepared to very well prepared), students ranked their overall preparedness 0.69 on average.

Figure 3. How well has your education prepared you for entering the music sector?



Student respondents felt - somewhat - more confident about their understanding of the industry and trends but would like to further hone their legal, financial, and business management skills.

Students reported that certain programs do not address the tools required to develop professionally as artists. There is still, for example, a lack of training around topics such as digital music trends and music business marketing.

Roundtable discussions helped refine the analysis of skills needs. The sector changes and evolves rapidly and keeping up with these changes requires a patchwork of various skills which can be difficult to access in school.

- Limitations in accessing entrepreneurial skills was a common issue across students, artists, and established professionals in the industry.
- Participants in the roundtable discussions also described seeking knowledge either through self-directed learning aided by digital resources or mentorship programs. However, there are challenges in both having the capacity to lean on self-directed learning and in accessing mentors.
- Students were seeking to develop skills and expertise as they navigate, for example, digital landscapes. A barrier many students are facing is outdated teaching methods and resistance in transitioning further into the digital sphere.

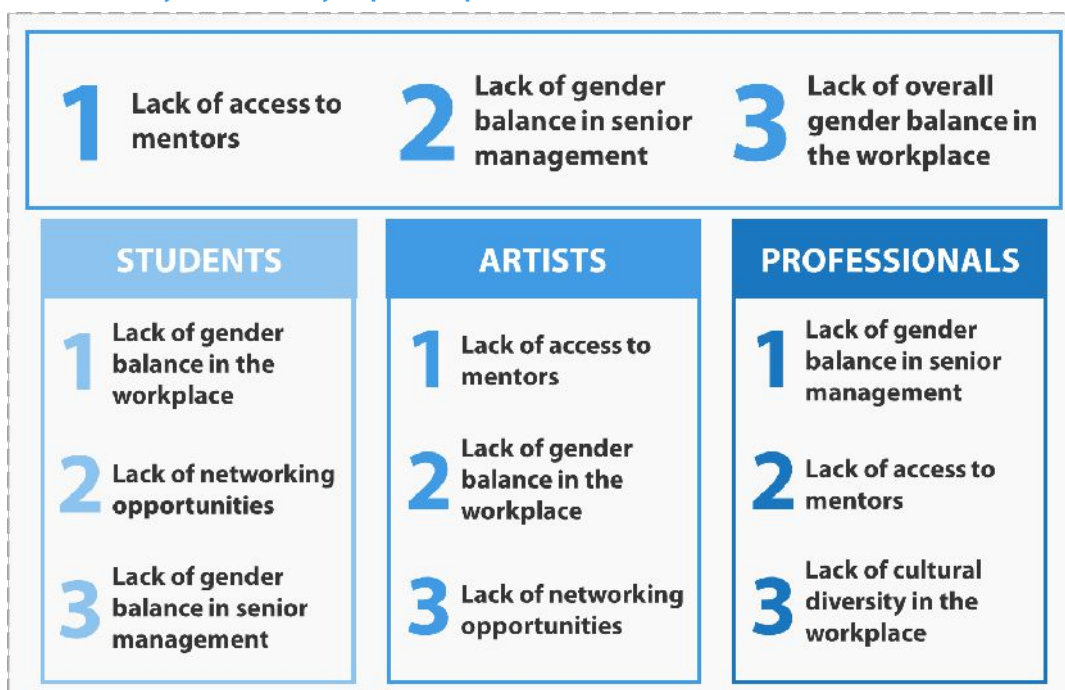
Within academic institutions, there were reported to be few women-identifying, non-binary, gender fluid and gender diverse people or BIPOC represented or featured. As such the knowledge being shared did not seem to accurately reflect their needs and/or expertise.

2.2 Barriers to Entry

Ontario's music industry may be the largest in Canada² but can be difficult for women and underrepresented genders to enter. In Figure 4 below, we summarize the major barriers to entry for women and underrepresented genders into the music sector. The lack of access to mentors was identified to be the top barrier, followed by gender balance (or imbalance) in executive positions and overall.

² Ontario Creates, "Music Industry: January 2021 Profile" <https://ontariocreates.ca/research/industry-profile/ip-music>

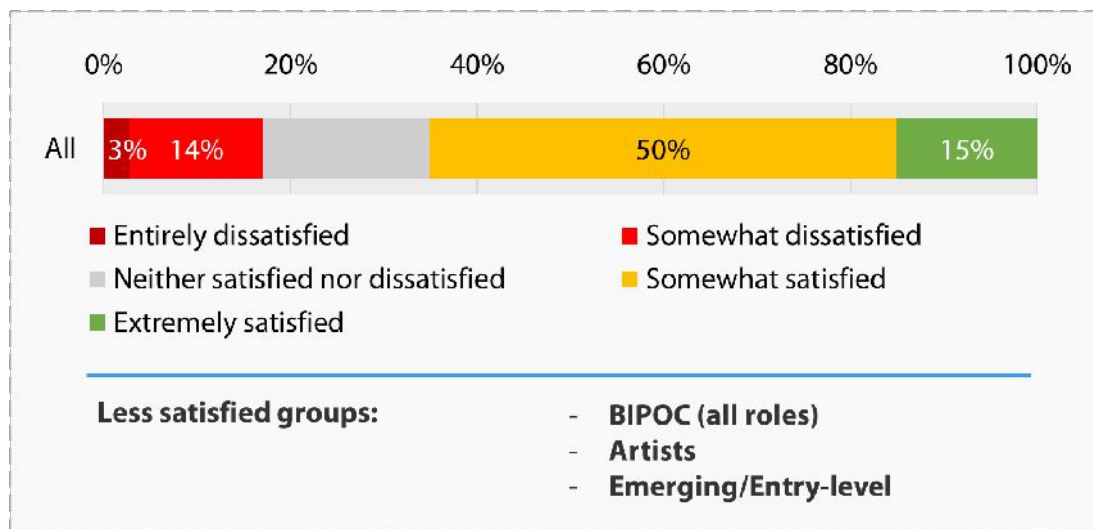
Figure 4. Top three barriers for women-identifying, non-binary, gender fluid and gender diverse people in the music industry, overall and by respondent profile



2.3 Industry Professionals and Artists

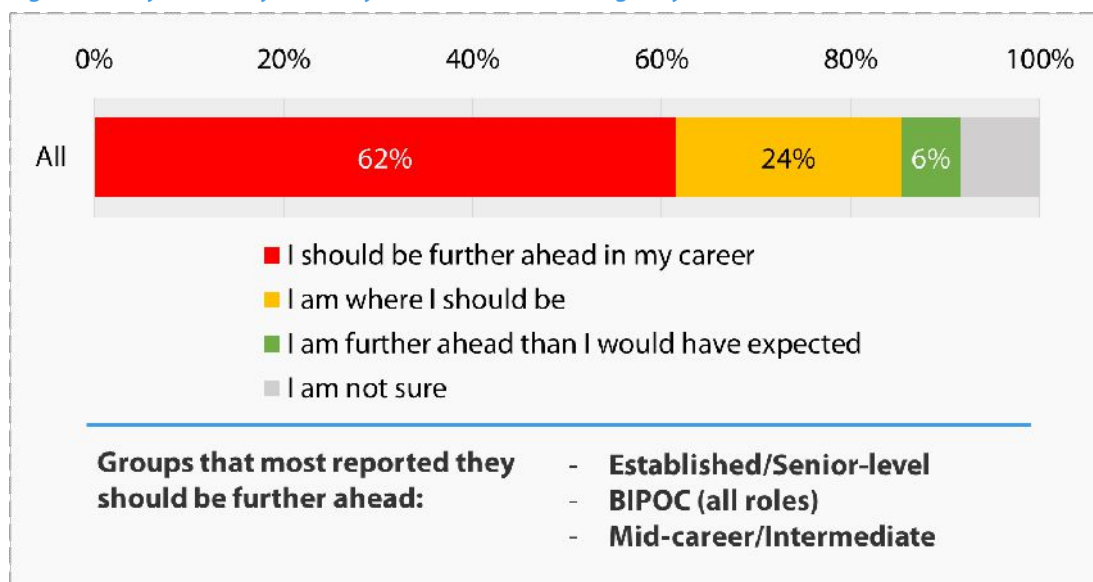
The figure below presents the degree to which survey respondents were satisfied with their music sector careers. When asked about their level of career satisfaction, 65% of survey respondents indicated being somewhat or very satisfied with their career in the music industry. However, there are significant differences between groups: satisfaction goes up to 77% for professional respondents (i.e., non-creative workers in the music sector), but drops to 59% for artists and creators and emerging/entry-level respondents, and down to 55% for BIPOC participants, regardless of role.

Figure 5. What is your overall satisfaction with your primary job in the music sector?



Similarly, there is a gap between the actual career stage and the perceived career stage that women and underrepresented genders should have reached after their years of experience in the sector. Some 62% of respondents estimated that they should be further ahead in their career and that their current position/reputation does not fully reflect their potential.

Figure 6. Are you where you think you should be at this stage of your career?



Entry-level and emerging respondents were slightly less concerned by this career stage gap (with 57% still considering they should be further ahead). Some 66% of established and senior artists and professionals think they should be more advanced in their careers, as well as 65% of BIPOC respondents.

The career stage gap, coupled with the persistent music sector gender pay gap, contribute to the sentiment that women and underrepresented genders do not earn what they are worth. Nordicity's 2015 Profile of Women Working in the Ontario Music Industry indicated women employed at music companies earn about 10% less than the average music company employee³.

71% of survey respondents thought they should be earning more than they currently do at this stage of their career.

This perception rises to 78% for mid-career/intermediate artists and professionals.

2.3.1 Major Impacts on Career

The most positive impacts on career for professionals working in the industry included access to networking opportunities, overall workplace culture and access to mentors. For artists, access to programs and group initiatives was another determining factor in the advancement of their career.

Figure 7. Factors impacting the career progression of professionals in the music sector

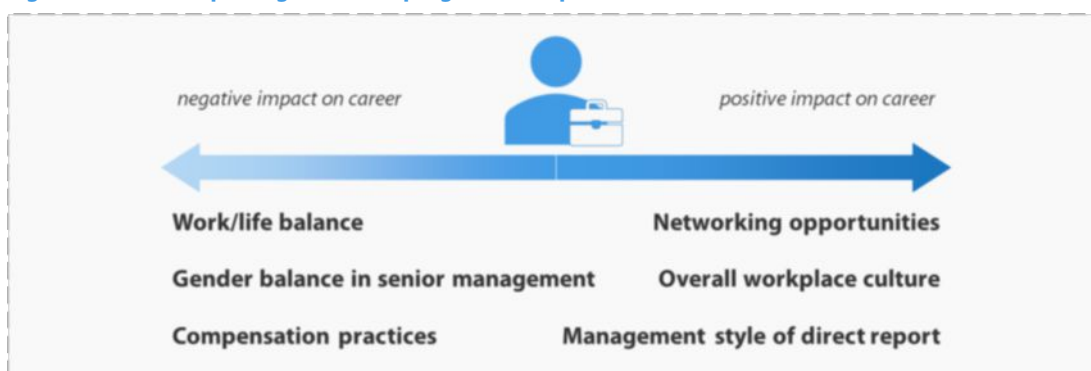
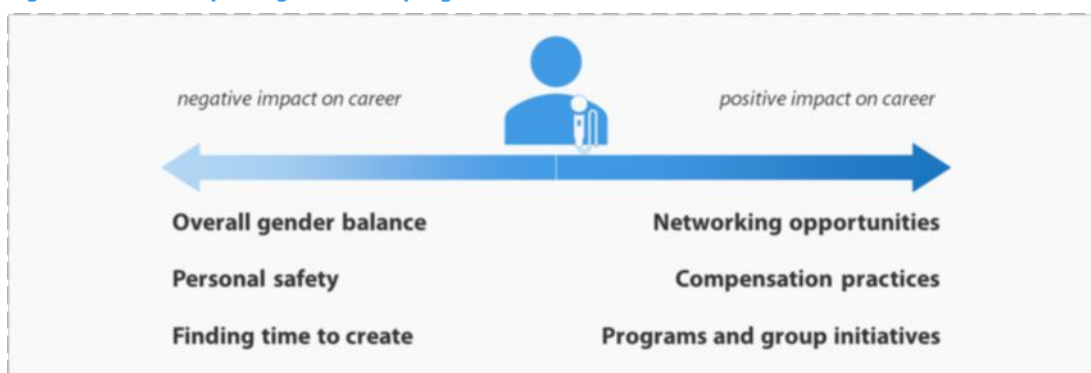


Figure 8. Factors impacting the career progression of artists



³ Nordicity (2015), *A Profile of Women Working in Ontario's Music Industry*, presented to Women in Music Canada.

Source: Women in Music Canada - Survey, Spring 2021 (n=146)

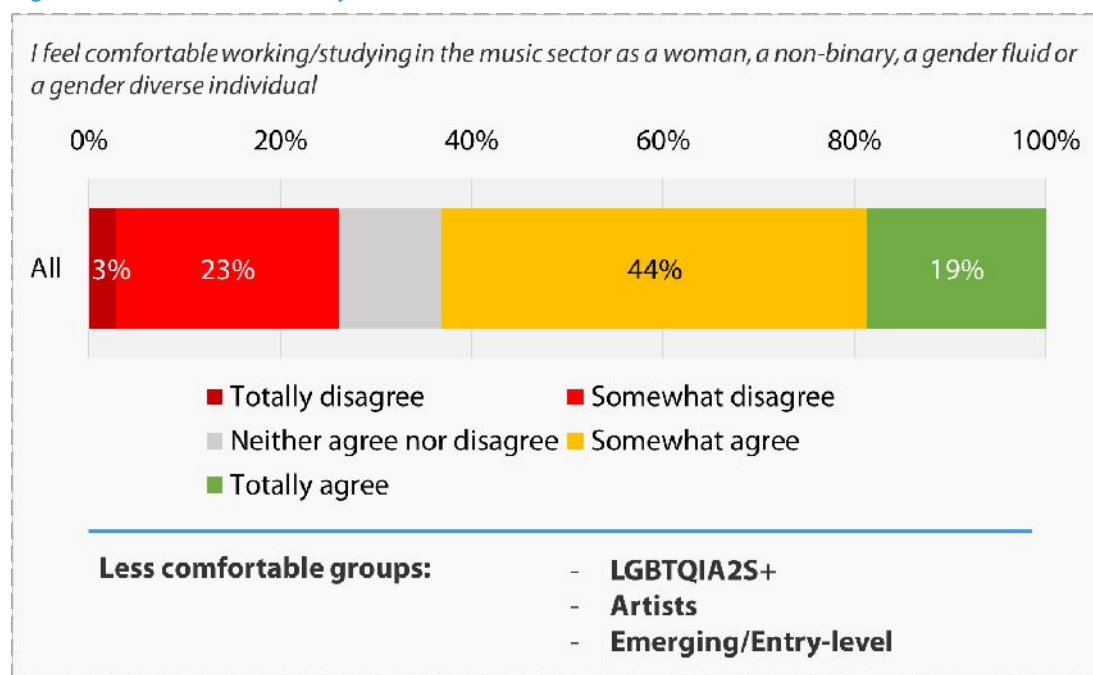
2.4 Gender & Safety

Sexual harassment continues to be a prevalent issue within the music industry, 81% of all survey respondents have experienced gender bias, discrimination, or harassment. Roundtable discussions emphasized the need for safe spaces for women-identifying, non-binary, gender fluid and gender diverse people to discuss issues of overt sexism and sexual harassment. Participants described feeling unsafe at times or feeling targeted for various reasons such as age, race, or sexuality.

Some 67% of all survey respondents agreed that their gender had affected their employment or studies in the music sector. When inquiring roundtable participants about this statistic, many pointed to not feeling safe. Roundtable participants described experiencing harassment as artists, students and as professionals in the industry.

As shown by Figure 9 below, 63% of respondent feel comfortable working or studying in the music sector. Reversing the perspective, this means that more than a third of women, non-binary, gender fluid or gender diverse students, professionals and artists do not feel that the music sector in Ontario is a comfortable environment to navigate. Comfort drops to 58% for artists and to 50% for respondents who identify as LGBTQIA2S+.

Figure 9. Comfort in the industry



In roundtable discussions, for those who have spent many years in the industry, there was a sense of exhaustion with the little improvement seen within the sector. Roundtable discussions included numerous personal stories including artists having to field overtly sexist comments from journalists and, along with venue staff, experiencing harassment at gigs.

Students described having experienced sexual harassment from music professors. In fact, at the time of the roundtable, students at the University of Toronto's music program had released an open letter

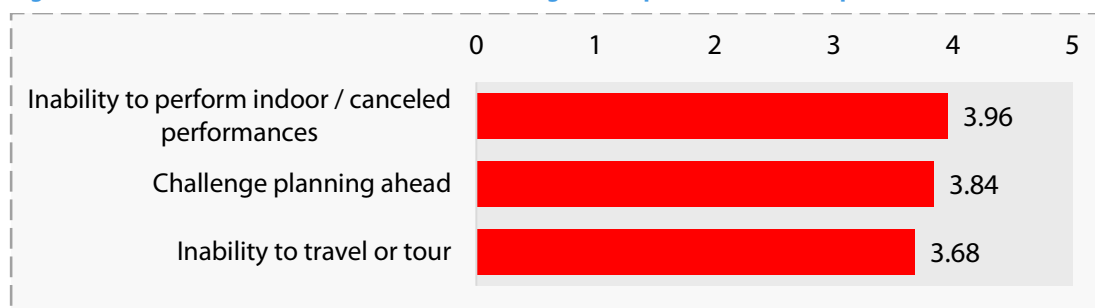
describing a toxic culture of sexual harassment and other misconduct. With approximately 1,000 signatures, the open letter demanded institutional change.⁴

81% of survey respondents have experienced gender bias, discrimination or harassment in the context of the music sector or their music studies.

2.5 Impact of COVID-19

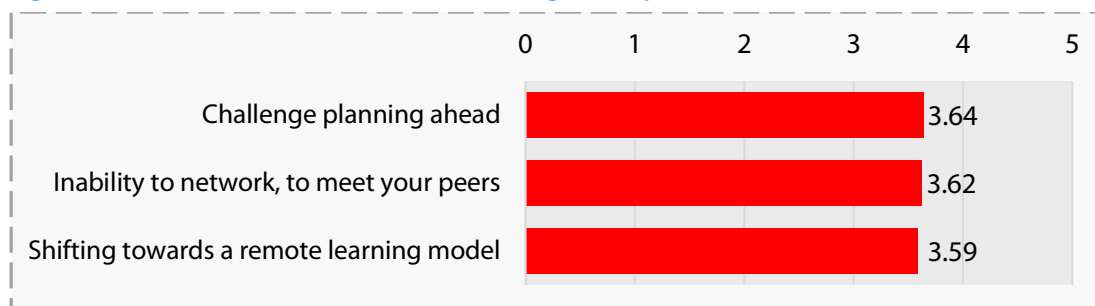
One of the greatest challenges that music students and professionals in the industry face as a result of COVID-19 is the inability to network and meet with their peers. For artists in particular, the inability to perform (indoor and outdoor spaces) has been a critical to their career progression these past two years.

Figure 10. COVID-19 related issues with the most negative impact on artists and professionals



Source: Women in Music Canada - Survey, Spring 2021 (n=252)

Figure 11. COVID-19 related issues with the most negative impact on music students



Source: Women in Music Canada - Survey, Spring 2021 (n=30)

Of course, students were also deeply affected by the COVID pandemic: they faced increased challenge in planning their future, could not meet with their peers or mentors, and had to adapt to virtual schools.

⁴ "U of T's music program fosters culture of sexual harassment and fear, students, faculty claim" (July 12, 2021) <https://www.cbc.ca/news/canada/toronto/university-toronto-music-program-sexual-harassment-1.6096829>

3. A Framework for Action

In this section we present the framework for action to support women and underrepresented genders across Ontario's music sector.

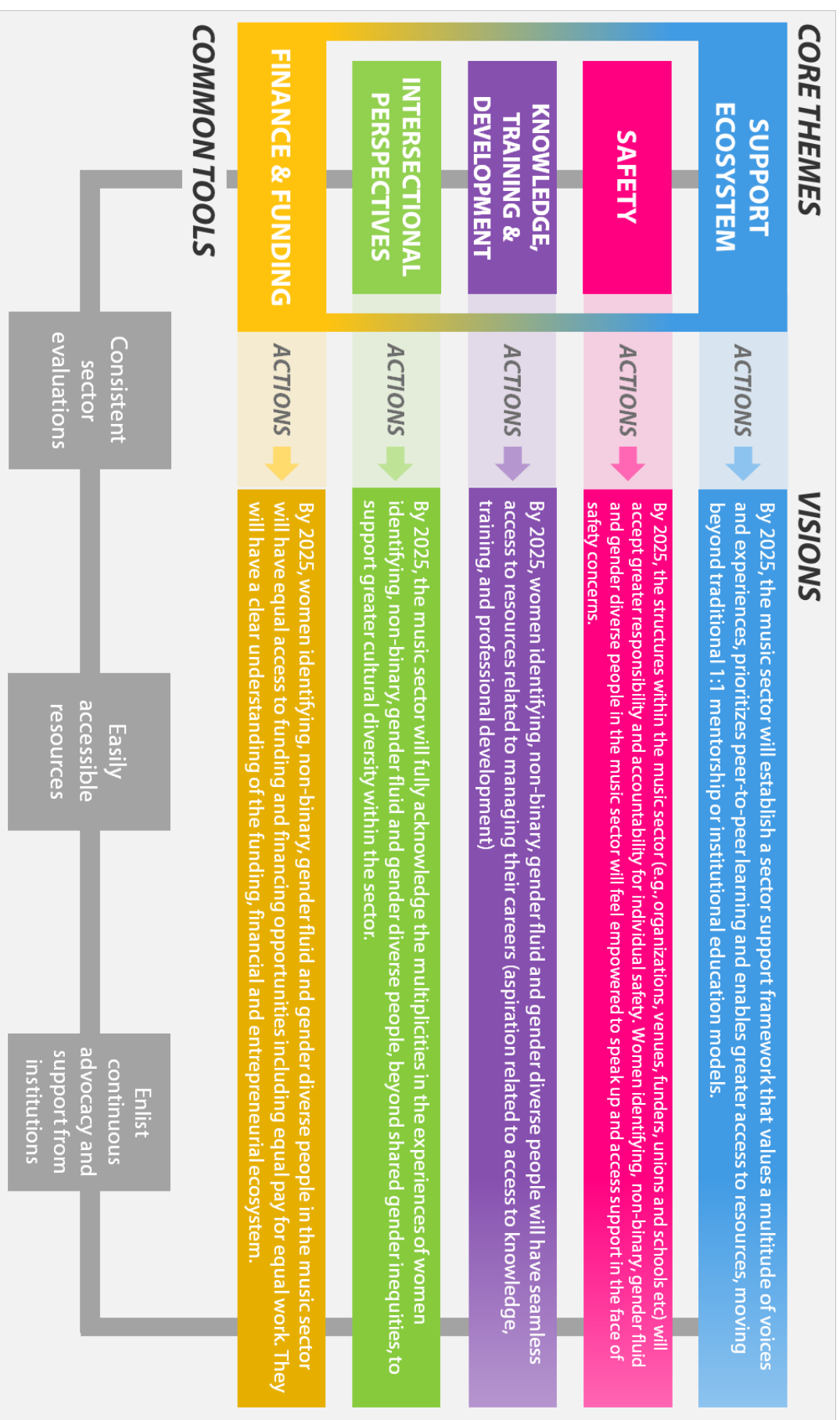
The research and journey map provided a framework for the survey. The survey results provided the foundation for the roundtables. In turn, the two roundtable discussions provided a venue to reflect upon and validate the results of the online survey and identify additional issues and barriers that have an impact on women and underrepresented gender's success across the music sector. In these discussions with students, artists, and professionals within the music sector – plus an additional working session with Women in Music Canada - five core themes emerged, around which the Action Plan framework is structured.

The **core themes** for action are:

- **The Support Ecosystem**
- **Safety**
- **Access to Knowledge, Training, and Professional Development**
- **Intersectional Perspectives**
- **Finances and Funding**

A vision, objectives, and action steps are presented across each of these themes.

The visual below maps the Action Plan framework. A summary of partners and key performance indicators can be found in Section 4.



3.1 Common Tools

In this Action Plan Framework there are tools and initiatives that will inevitably support success across multiple goals. As such, common or foundational tools that underpin more than one of the framework's core theme are presented below.

Common Tool 1: Consistent sector evaluations

Annual reports, based on surveys and other research, that provide a clear and ongoing portrait of the experiences of women-identifying, non-binary, gender fluid and gender diverse people in the music sector. Consistent evaluations allow progress in eliminating barriers and addressing challenges across a range of areas to be tracked, a more detailed outline of this can be found in section 4.1. Sector transparency allows opportunities for increased safety and stronger pay equity while also supporting sector advocates. The survey developed for this report could, for example, be used as a pilot for a more longitudinal methodological approach to be taken in the future.

Common Tool 2: Easily accessible databases and resources

Provide access to the knowledge, analytics, and tools necessary for women-identifying, non-binary, gender fluid and gender diverse people to flourish in all areas of the sector. These resources and/or knowledge hub could include a database of surveys and research related to women and underrepresented genders in music, a database of women-identifying, non-binary, gender fluid and gender diverse people within the sector who are open and willing to share their stories, insights and mentorship with individuals and organizations (e.g., classes, conferences, panels etc.). Action should be taken to create further opportunities to share resources and create connections among and between peers.

Common Tool 3: Continuous advocacy and support from institutions

Labor to enact changes should not fall solely on the shoulders of those who are experiencing barriers in the sector. Institutions should advocate and promote action towards greater equality in the sector. This can be done through challenging who is being celebrated as expert or leader, and diversifying knowledge that is being shared. Institutions should challenge what historical narratives are emphasized and bring awareness to who is being represented.

Actions should be taken to create policies that reward progression towards greater diversity and the measures of progress must not rely singularly on representation but on the lived experiences of women and underrepresented genders in the industry. This means that actions and policies related to diversity should engage in community consultation to ensure they adequately serve the targeted groups, as well as to provide regular feedback. See **Appendix B** for examples of initiatives that incorporate common tool 3 such as *Calling All Crows* and *Keychange*.

The following sections present the **vision, objectives** (what needs to be accomplished) and **action steps** (or the "how") for each of the Action Plan's core themes.

3.2 Core Theme 1: Support Ecosystem

Vision

By 2025, the music sector will establish a sector support framework that values a multitude of voices and experiences, prioritizes peer-to-peer learning, and enables greater access to resources, moving beyond traditional 1:1 mentorship or institutional education models.

Objectives

- Capitalize on existing research and excitement to grow the support network for women and underrepresented genders in the sector. Facilitate the ability of this support ecosystem to flourish through funding or greater institutional support.
- Foster greater ease and access to support networks. Ensure women and underrepresented genders can easily access physical or digital spaces to share difficult experiences, knowledge, and training to combat feelings of isolation.

Action Steps

1. **Create and commit** to consistent (e.g., bi-annual) long-term evaluation mechanisms – e.g., a sector-wide survey to receive feedback and guidance on organizational performance, and to understand what facilitates the attraction and retention of employees who are women-identifying, non-binary, gender fluid or gender diverse.
2. **Support** the development of an online networking platform for women-identifying, non-binary, gender fluid and gender diverse people in the music sector to network, access professional opportunities, and engage in peer-to-peer learning. Punctuate online connections with in-person activities, while being mindful of accessibility (or lack thereof) across the province.
3. **Increase** financial support to grassroots organizations, initiatives and programs creating spaces that address the challenges and barriers women and underrepresented genders face in the industry.

3.3 Core Theme 2: Safety

Vision

By 2025, the structures within the music sector (e.g., organizations, venues, funders, unions and schools, etc.) accept greater responsibility and accountability for individual safety. Women and underrepresented genders in the music sector feel empowered to speak up and access support in the face of safety concerns.

Objectives

- Create safe spaces both online and in-person for women, non-binary, gender fluid and gender diverse artists, professionals, and students in Ontario's music sector. Encourage and

support spaces in which the sector can talk openly about safety concerns, experiences with harassment, discrimination and accessing support without judgement.

- Work to shift the responsibility of safety from resting on the individual's shoulders towards creating greater accountability within the music sector's systems and structures (e.g., to the venue, the school, the organization, the agency).

Actions Steps

1. **Explore, build and amplify** the work of initiatives such as readthecode.ca – the Canadian Creative Industries Code of Conduct and Girls Against in the UK. Identify relevant successful Canadian and global models and learnings to tackle the challenges of safety at, for example, music venues, in post-secondary institutions and within industry organizations. Assess potential to expand those frameworks to Canada. Address safety priorities across pillars including training and education (e.g., awareness-building, workshops), advocacy, policy (e.g., codes of conduct), and communication.
2. **Support** music sector stakeholders from corporations to venues in developing safety policies that both help to prevent and also swiftly address any issues involving harassment. Policies ensuring safety should be a requirement and consistently updated to address any future safety concerns. Work with policy makers and government agencies across the creative industries to explore and establish incentives for institutions, organizations to address the issues described in this report
3. **Create** digital or physical spaces where women-identifying, non-binary, gender fluid and gender diverse people can speak about their experiences without fear of negative consequences. This could involve supporting gender safety awareness trainings, setting up online forums for discussion and building or supporting initiatives that already exist. Girls Against in the UK, for example, provides a visible area for support at all their events for victims looking to speak to someone about their experiences.

3.4 Core Theme 3: Access to Knowledge, Training and Professional Development

Vision

By 2025 women and underrepresented genders will have seamless access to resources related to managing their careers (aspiration related to access to knowledge, training, and professional development)

Objectives

- Widen definition of success to celebrate and showcase a more diverse array of career paths, artists' journeys, and innovative approaches to not just thrive, but also survive in the sector.
- Lower the barriers to access for business and entrepreneurship programs as well as other professional development initiatives, in particular for BIPOC women-identifying, non-binary, gender diverse and gender fluid individuals. Develop tools and solutions such as financial support, support with time away from work, increase communication around these programs, etc.

Action Steps

1. **Create** an online networking and knowledge platform for women-identifying, non-binary, gender fluid and gender diverse people in the music sector to support peer-to-peer learning, networking, and access to collaboration. Include statistics and surveys delineating experiences of women and underrepresented genders in the industry (who has left, what those who have left are doing, roles of women-identifying, non-binary, gender fluid and gender diverse people in the industry, career trajectory, etc.) and/or a “state of the industry” annual or biennial report. Similarly, invest in Women in Music’s Research database – to share music sector insights more widely across the sector. Ensure discoverability, accessibility, and open access. Include, on a voluntary basis, identification of gender identity to recognize non-binary people in positions of power.
2. **Assess/identify and commit** to make necessary music curriculum revisions in post-secondary institutions, from *who* is studied in music history to the guest speakers invited to present. Commit to showcasing a wider array of artists, career paths, and stories that represent a wider definition of success and reflect contemporary issues within the industry.
3. **Attract** a wider array of mentorship program partners by adequately compensating mentors for their time – ideally, it will require establishing a fund for this express purpose, and/or launching an advanced matchmaking initiative.
4. **Ensure** that professional development and workshops are available and accessible to everyone – this includes the time they are held, the cost, the spaces (digital/physical and accessible supports).
5. **Adopt** a journey map approach to training – looking at interventions at all aspects of a career and artists’ journeys (upskilling, entrepreneurship, digital and tech skills, emerging needs, access to mentors, exploration of new genres and instruments, redevelopment, financing and fundraising, access to international markets etc.).

3.5 Core Theme 4: Intersectional Perspectives

Vision

By 2025 the music sector will fully acknowledge the multiplicities in the experiences of women and underrepresented genders beyond shared gender inequities, to support greater cultural diversity within the sector.

Objectives

- **Recognize** that to adequately address major barriers relevant to all women and non-binary and gender-fluid individuals an intersectional approach is necessary. In this context, advocate for a combination of support systems that create an environment that is sustainable for women-identifying, non-binary, gender fluid and gender diverse people in the sector to feel safe, heard and supported in a way that reflects their diverse range of stories, individuals, and journeys in the music sector.
- **Respond** to the varied needs of women-identifying, non-binary, gender fluid and gender diverse people across generations – younger people facing barriers to entry related to finances, older people facing prejudice and feeling pushed out of the industry.

- **Create** an environment that is sustainable for women and underrepresented genders in the sector that explicitly addresses the myriad, known pressures and challenges that create barriers for women-identifying, non-binary, gender fluid and gender diverse people to thrive - e.g., ageism, parenting demands & maternity leave.

Action Steps

1. **Create** an online networking and knowledge platform for women and underrepresented genders in the music sector to support peer-to-peer learning, networking, and access to collaboration. Include statistics and surveys delineating their experiences in the sector (who has left, what those who have left are doing, roles, career trajectory, etc.) and/or a "state of the industry" annual or biennial report. Similarly, invest in Women in Music's Research database – to share music sector insights more widely across the sector. Ensure discoverability, accessibility, and open access. Include, on a voluntary basis, identification of gender identity to recognize non-binary people in positions of power.
2. **Advocate** for and support development of organizational policies (for government agencies, funders, universities, and corporations) that address a lack of cultural diversity in tandem with gender inequity in consultation with women-identifying, non-binary, gender fluid and gender diverse individuals who reflect the diversity of the sector.
3. **Create** opportunities for mentorship that are accessible as well as reflect a broader understanding of who is an expert and can share knowledge to be available in institutions, physical spaces, and digital spaces.
4. **Meet and go beyond** quotas on equity seeking communities and individuals receiving funding.
5. **Develop** education curriculums that incorporate the histories and knowledge of a diverse range of women-identifying, non-binary, gender fluid and gender diverse individuals who have impacted music on a cultural and industry level, including those who are members of racialized and queer communities.
6. **Build** on and strengthen community of industry associations and grassroots organizations working to showcase and support historically marginalized communities.

3.6 Core Theme 5: Finances and Funding

Vision

By 2025, women and underrepresented genders in the music sector have equal access to funding and financing opportunities including equal pay for equal work. They have a clear understanding of the funding, financial and entrepreneurial ecosystem.

Objectives

- Strengthen financial literacy and career/financial skills for women, non-binary, gender fluid and gender diverse artists and across the music sector to help overcome challenges including capacity to apply for funding (grants, tax credits, scholarships etc.). Advocate for better remuneration.

- Address barriers to access to existing financial supports and grants, while also rethinking and experimenting with new ways to flow money to women and underrepresented artists, professionals, and students in the music sector.

Actions Steps

1. **Monitor, measure and report** on distribution of grants and other funds to women and underrepresented genders, Indigenous, Black and People of Colour in the music sector and take necessary actions such as 1) engaging with marginalized communities to ensure funding is accessible to them, 2) collection of data on where funding is going and who is benefitting, and 3) meeting target quotas (and beyond), to create a more equitable funding environment. Review program funding communications, promotions, and application process to ensure access is maximized and barriers are minimized for widest possible awareness.
2. **Forge** stronger connections between funders/government agencies and a wide array of community networks to expand awareness, understanding and access to the existing funding framework. Work to address both awareness and understanding of available programs on the part of the wider sector, but also augmenting the awareness and understanding of the specific issues faced by women in the sector on the part of juries and staff at funding bodies.
3. **Assess** feasibility or merit of directing existing or new funding towards grassroots organizations that are better connected in communities that major funders may not be able to reach. An example would be The Future Music Industry database, a grassroots initiative to provide a database of women and non-binary people leading music industry organizations. Similarly, assess/seek feedback about specialized grants for women, non-binary, gender fluid and gender diverse individuals to address existing inequities and divert more funding towards such grants/funds if deemed successful. Ensure that communities and organizations can continue creating opportunities to push past barriers.
4. **Identify and/or design** programs and networks that address and alleviate costs of creating and entrepreneurship (e.g., sharing equipment, co-working spaces/access to studios).
5. **Advocate** for a reduced pay gap between expected vs. actual income, building on research such as that included in this report.
6. **Create** resource hubs and other spaces – digital and physical - for women and underrepresented genders to develop relevant financial literacy, entrepreneurship, and advocacy skills, have access to knowledge, training and consulting/career advice throughout their career (i.e., extending beyond academics).

4. Conclusions and Next Steps

The findings of the primary research and consultations demonstrate that there is much work to be done and progress to be achieved but that, despite fatigue, there is also a sense of energy and momentum to address the persistent challenges facing women-identifying, non-binary, gender fluid and gender diverse individuals in Ontario's music sector.

As stated, the Action Plan is intended to act as a baseline but also to spur and encourage action and change from multiple stakeholders, individuals, and institutions. In this section, we highlight some critical partners for action as well as high level key performance indicators that will help to measure progress moving forward.

4.1 Indicators of Success

This Action Plan encourages organizations and individuals across the sector to take collaborative action. Practically, this framework does not only invite companies, individuals, associations, and venues to design and implement concrete measures to support women-identifying, non-binary, gender fluid and gender diverse people, but also to develop a set of indicators to track the success of said measures.

At the industry level, the Action Plan suggests that monitoring the advancement of women, non-binary and gender fluid individuals will require ongoing evaluation, notably through regular, industry-wide, and specific surveys. As explored in this report, many factors are hardly quantifiable and/or require a more sensible approach (e.g., harassment, racism, ageism, sexism). Surveys will then prove to be critical tools to collect and track the feeling of improvement. In addition, quantitative KPIs will provide the objective data to demonstrate the progress (or lack of) made over the years.

A complete, quantitative, and qualitative KPI framework will not only ensure accountability of participating organizations and individuals but will also act as a tool for feedback and guidance. Moreover, tracking these indicators will allow the music sector (and public entities) to identify the key pain points and allocate resources where they are the most needed.

The following table provides a preliminary and non-exhaustive list of key performance indicators that could be monitored by organizations and institutions to set this Action Plan on the path to success.

Table 1: Key performance indicators to support Action Plan framework

		Examples of key performance indicators
Qualitative	Sentiment	Feeling supported across the sector
		Achieving one's career goals
		Achieving one's financial security and financial literacy
		Feeling safe and comfortable, seen and listened to (e.g., reduction in harassment, sexism, racism)
		Accessing resources (e.g., diversity of sources, accessibility)
Quantitative	Sector statistics	Women-identifying, non-binary, gender fluid and gender diverse individuals employed in the music sector (incl. in management and decision making roles)
		Women-identifying, non-binary, gender fluid and gender diverse individuals headlining festivals
		Women-identifying, non-binary, gender fluid and gender diverse individuals pursuing music studies

		Music businesses led and/or owned by women-identifying, non-binary, gender fluid and gender diverse individuals
		Women-identifying, non-binary, gender fluid and gender diverse instructors and guest speakers at music programs
		Representation across gatekeeping institutions (e.g., funding bodies, majors, streaming services, broadcasters)
	Funding and support statistics	First-time applicants and first-time grant recipients
		Women, non-binary, gender fluid and gender diverse grant recipients, (% of grants, grant amounts)
		Programs targeting women, non-binary, gender fluid and gender diverse artists and professionals
		Programs including financial literacy within programming, programs targeting cost of living

It is important to clarify that targets will need to be set for these KPIs, at the industry and the organization level. However, while quotas or targets are concrete elements providing stakeholders with direction, they are not enough. A diverse range of representatives from the community must be engaged in the development of KPIs. Care must be taken to ensure the continuous involvement of community stakeholders. The objective is not simply to reach targets. The objective is for barriers to no longer be felt. The Action Plan encourages stakeholders to meet targets and go beyond, to really explore the nuances of each indicator and the respective diversity of experiences of women-identifying, non-binary, gender fluid and gender diverse individuals in the music sector.

4.2 Partners in Action

This Action Plan recognizes that success is only possible through collaboration. The sector, its partners and allies must come together to develop and implement a standardized, industry-wide approach to the issues raised throughout this report.

This network includes but is not limited to:

- **Companies** (e.g., labels, publishers, recording studios, marketing agencies, talent agencies, promoters, etc.)
- **Government agencies and funders** (e.g., Ontario Creates, Factor, Arts Councils, Canadian Heritage, Canada Council for the Arts, other provincial music agencies)
- **Not-for-profit and grassroots organizations** (e.g., Canadian Music Centre, Advance, The Remix Project, ReSound, CFC Media Lab)
- **Industry associations** (e.g., Music Publishers Canada, CIMA, CLMA, Music Ontario, Music Managers Forum Canada, Canadian Federation of Musicians, Indigenous Performing Arts Alliance, Folk Music Ontario, Connect Music)
- **Post-secondary institutions** (e.g., University of Toronto, Ryerson University, Centennial College, Fanshawe etc.)
- **Music venues and festivals** (e.g., Up Here Festival, etc.)

A critical and helpful first step would be to convene a meeting with this network of partners to examine the resources available, set targets and clarify the involvement of stakeholders.

4.3 Knowledge as a Tool Towards Action

The report emphasizes knowledge and understanding as first step towards actions. Networking and access to mentors are large factors in creating a positive impact on the career and institutional experiences for women-identifying, non-binary, gender fluid and gender diverse people in the industry. The survey results and roundtable discussions pointed clearly towards the need for a multi-pronged approach to support the ecosystem. No single entity or system can adequately support the full sector, neither do all individuals have the capacity to access all available supports. While institutional support is needed to advocate for systemic barriers, there is an over-reliance on institutions for access to knowledge, training, and professional development. A combination of support systems would allow for spaces and resources to support many of the various issues that women and underrepresented genders face in the industry from such as feelings of isolation, learning new digital skills, feeling unsafe, ageism, pay inequity and many other problems.

This report aims to support taking action to address the key issues that emerged from survey data and in-depth roundtable discussions – from access to finances, safety, and knowledge, as well as more specific issues related to race, sexuality, disability, and age – that will require cross-sector and cross-stakeholder collaboration. The beginnings of effective changes are housed in the spaces women and underrepresented genders in the sector have created for themselves, **examples of some of these changes can be found in Appendix B**. The act of sharing knowledge and experiences, as well as learning, can lead to the necessary structural material changes called for in this report.

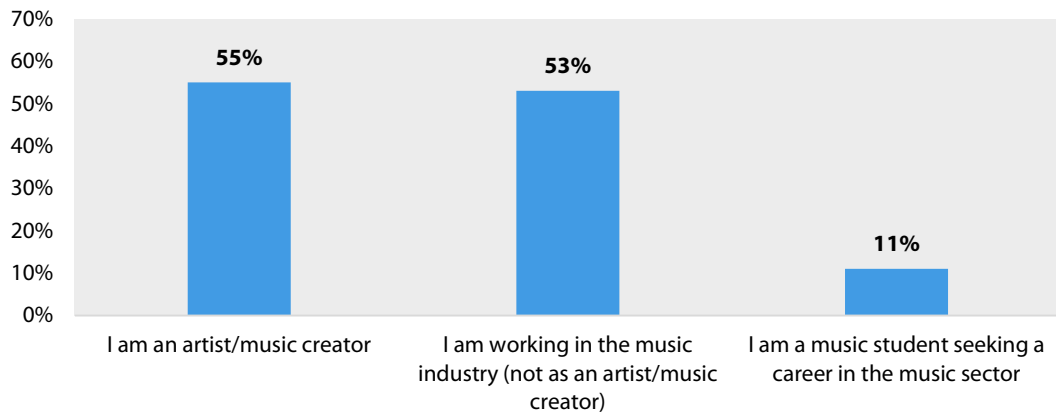
It is important to emphasize the need to engage institutional support in addressing the needs and issues that women-identifying, non-binary, gender fluid and gender diverse people are facing in the industry. As can be seen in Appendix B. there are many women and underrepresented genders within the industry who are leading initiatives in their communities to address many of the issues outlined in this report, however many of these issues are systemic. Rather than over-reliance on the labour of women and underrepresented genders in the industry to take action, major changes primarily need to occur within institutions and organizations.

Knowledge and spotlights on inequalities are the building blocks towards taking thoughtful, effective, and impactful action. Not only do we need to address biases, but we need to ensure that leaders who are decision makers in the music industry are representative of and/or knowledgeable on the issues women and underrepresented genders in music face. A better understanding of the barriers women, non-binary, gender fluid and gender diverse people endure in the sector can point to opportunities for women and underrepresented genders to occupy greater space in the music sector.

Appendix A. Survey Results

Role

Which options describe your role in the music sector?



n=265

Barriers

According to you, what are the top 3 barriers to entry for women, non-binary, gender fluid or gender diverse individuals in the music industry these days?

Respondent category	All	Professionals	Artists	Students	Emerging	Mid-career	Established	BIPOC	Non-BIPOC	LGBTQIA2S+
Low salary	8%	9%	10%	0%	7%	10%	7%	6%	7%	8%
Lack of access to internship opportunities	15%	13%	16%	30%	24%	9%	5%	23%	11%	15%
Lack of access to professional development/skills training	21%	21%	23%	30%	25%	21%	11%	23%	21%	22%
Lack of work/life balance	30%	36%	25%	10%	22%	35%	43%	29%	30%	21%
Lack of cultural diversity in the workplace	30%	37%	23%	23%	27%	30%	39%	48%	22%	34%
Lack of access to networking opportunities	31%	22%	40%	47%	43%	26%	18%	33%	31%	33%
Lack of gender balance in the workplace	38%	30%	43%	57%	34%	38%	41%	28%	43%	44%
Lack of gender balance in senior management	38%	40%	31%	37%	27%	42%	57%	22%	48%	38%
Lack of access to mentors	40%	38%	45%	30%	45%	36%	39%	44%	37%	43%

n=265

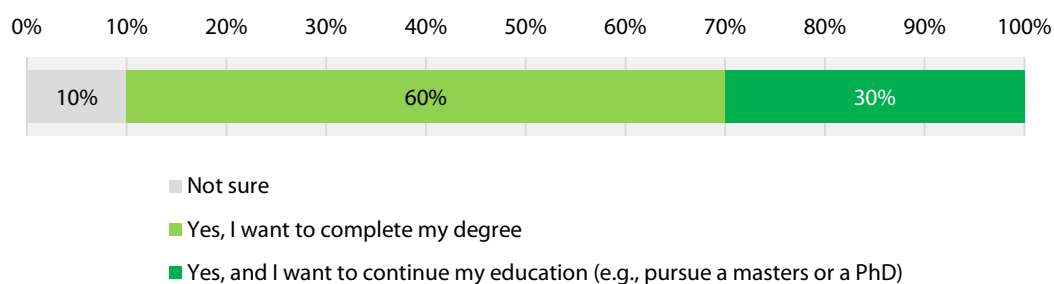
Education / Student Respondents

How well has your education prepared you for entering the music sector? [-2= very unprepared, +2= very prepared]



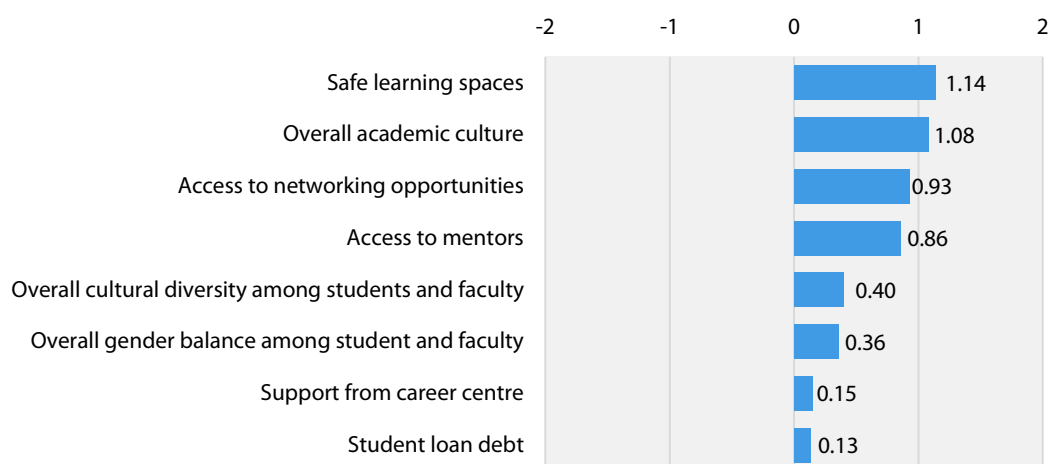
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Are you planning on completing your degree and continuing your music education?



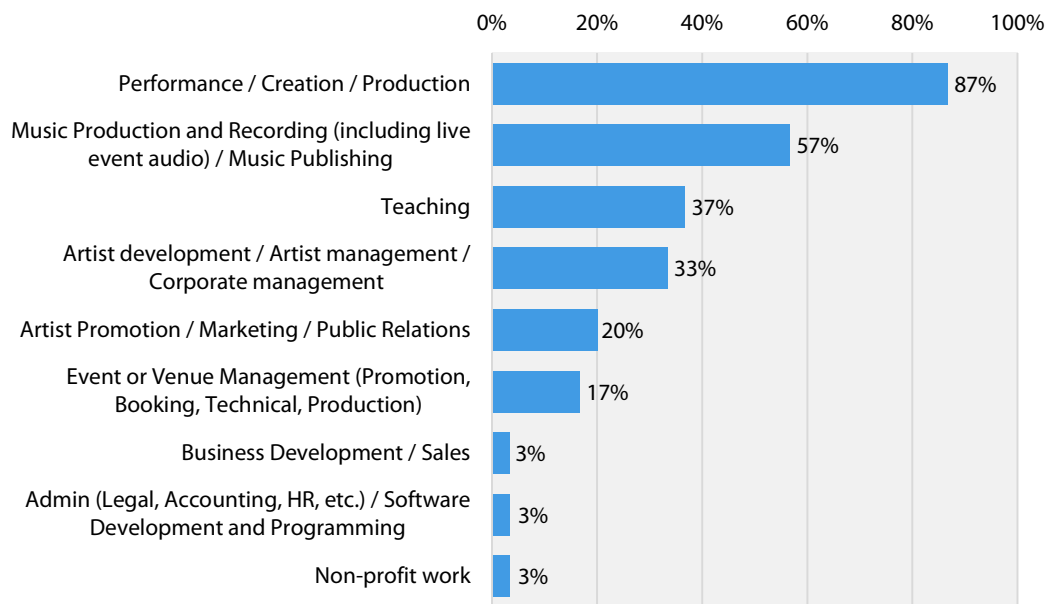
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Indicate the impact of the following factors on your school completion. [-2=negative impact, +2= positive impact]



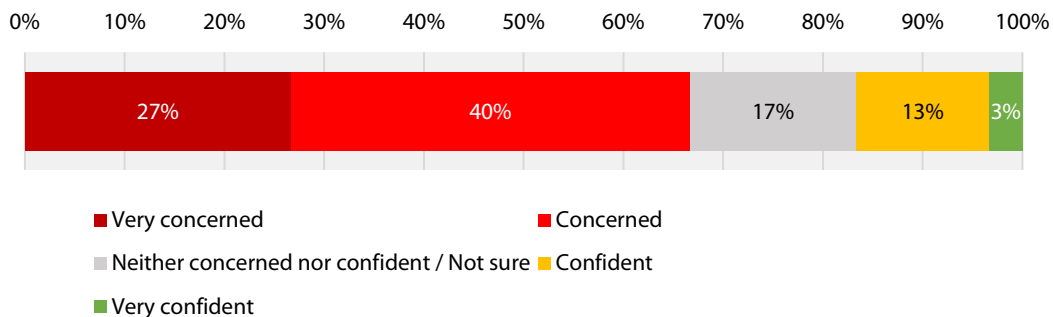
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What music sector field(s) are you planning to pursue upon graduation?



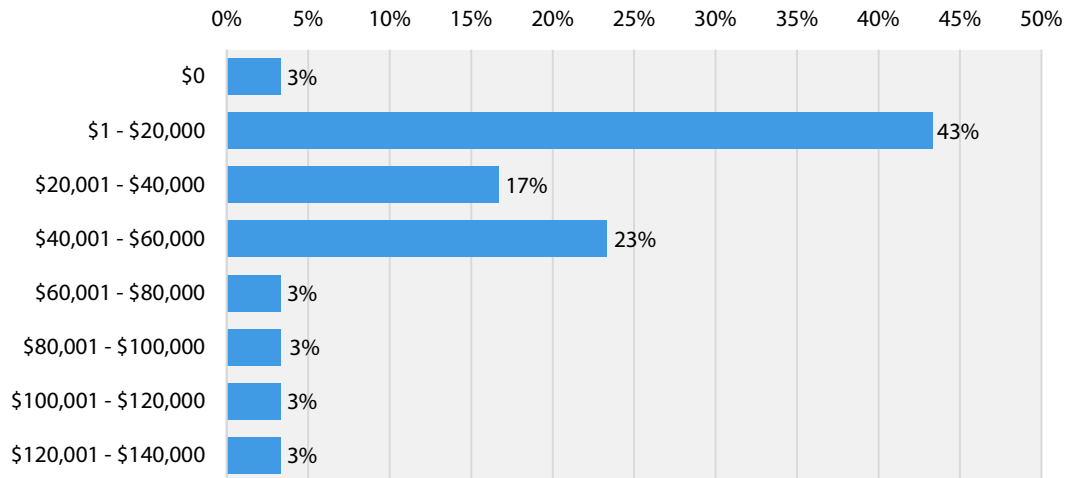
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Are you concerned or confident about having a “successful” career after graduation?



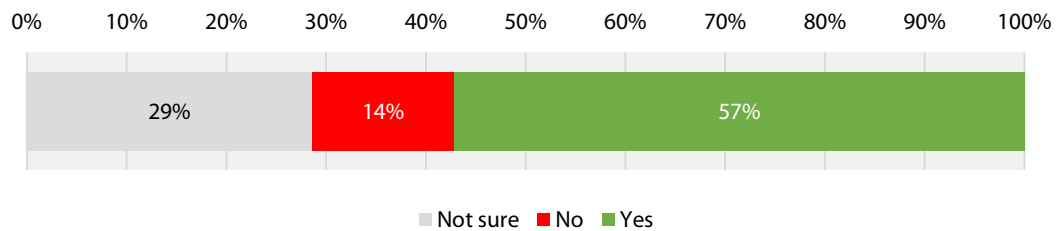
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What are your expectations in terms of annual income from your music activity upon graduation?



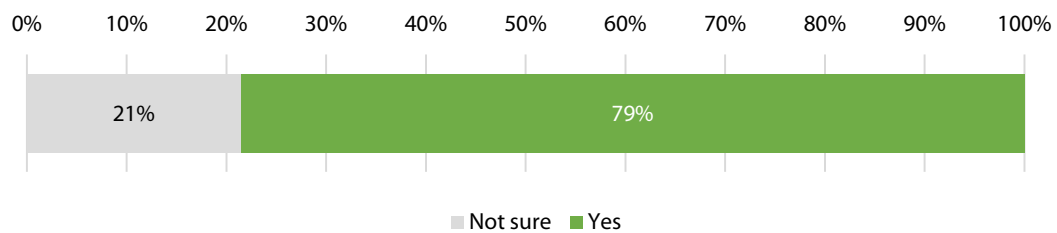
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Do you see yourself creating your own music business in the future? (Students only)



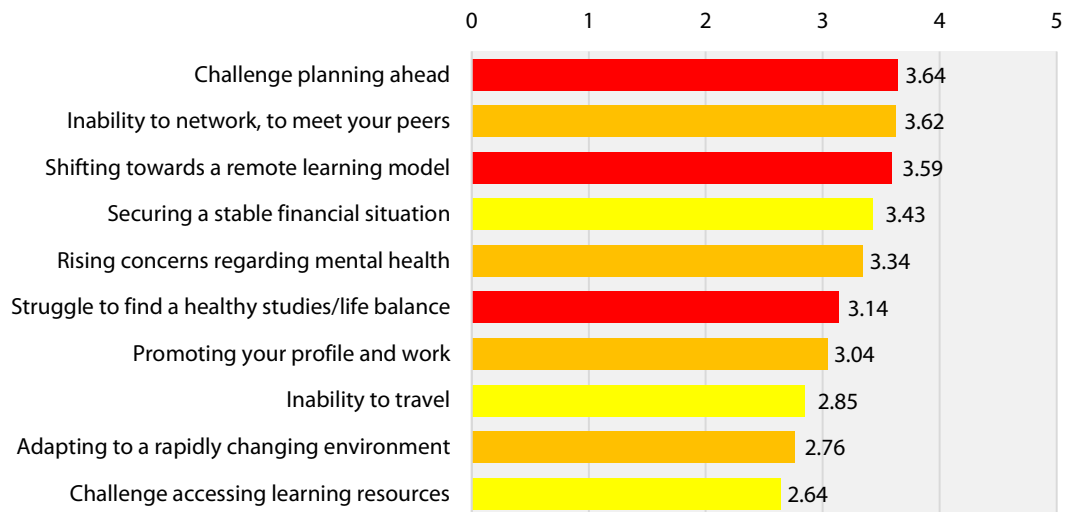
n=30

Do you see yourself remaining in the music sector throughout your career?



n=30

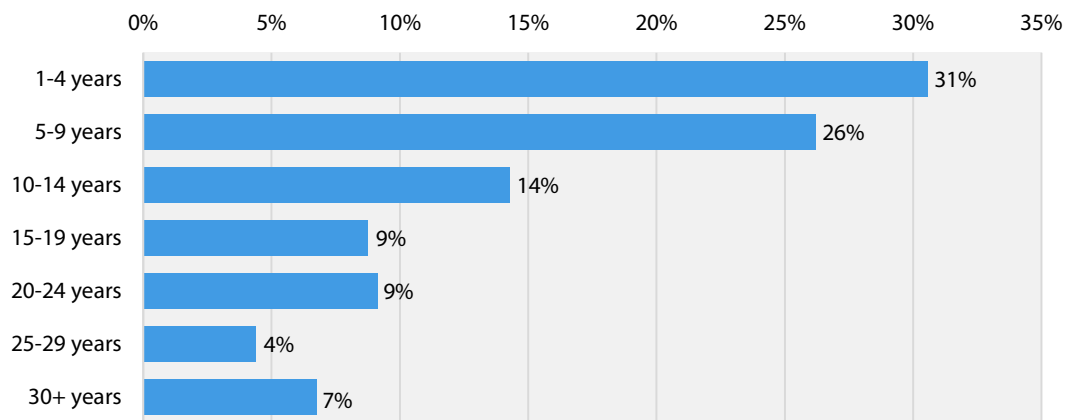
To what degree (if any) have the following COVID-19 pandemic-related issues had an impact on your studies in music? [0=no impact, 5= significant impact]



n=30

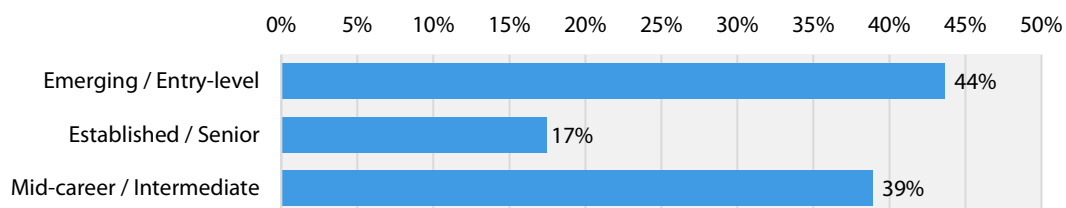
Career Progression / Professional and Artist Respondents

How long have you had a career in the music sector?



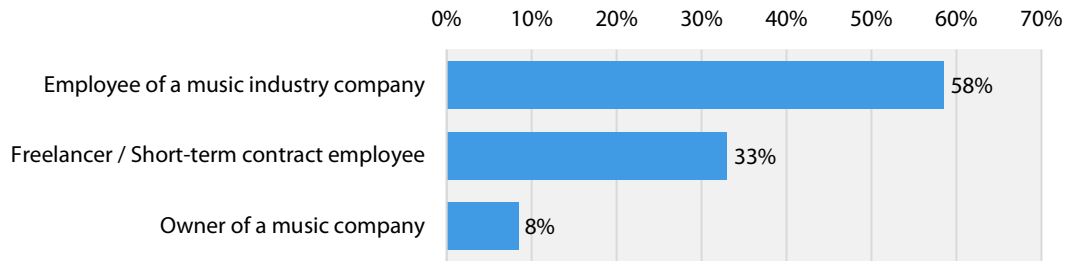
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What stage of your career are you in?



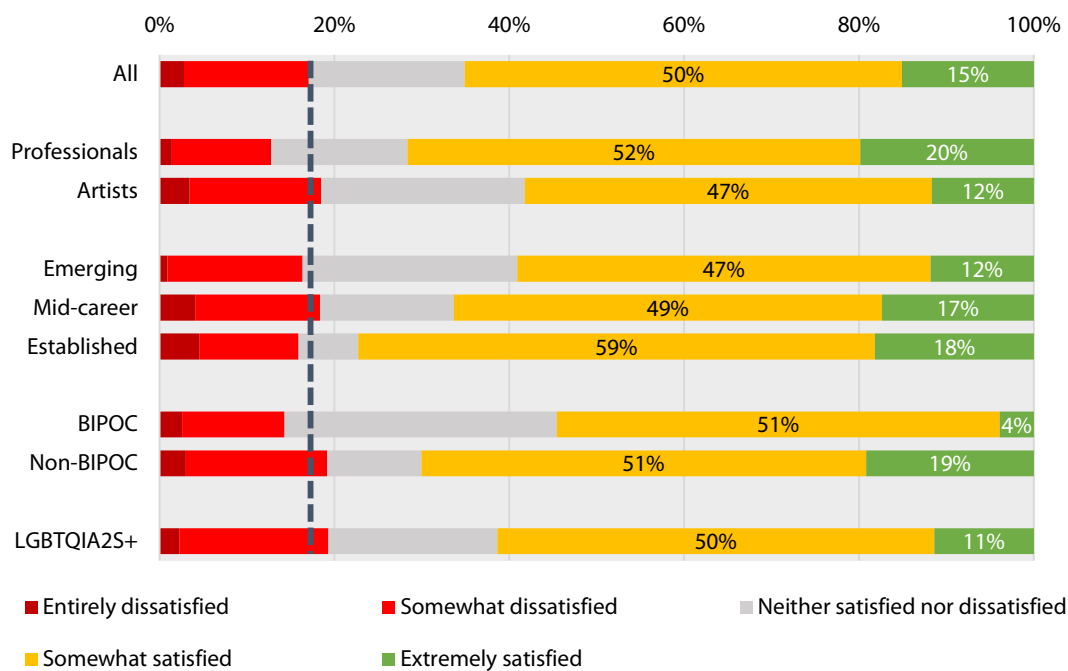
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Which of the following describes your employment status?



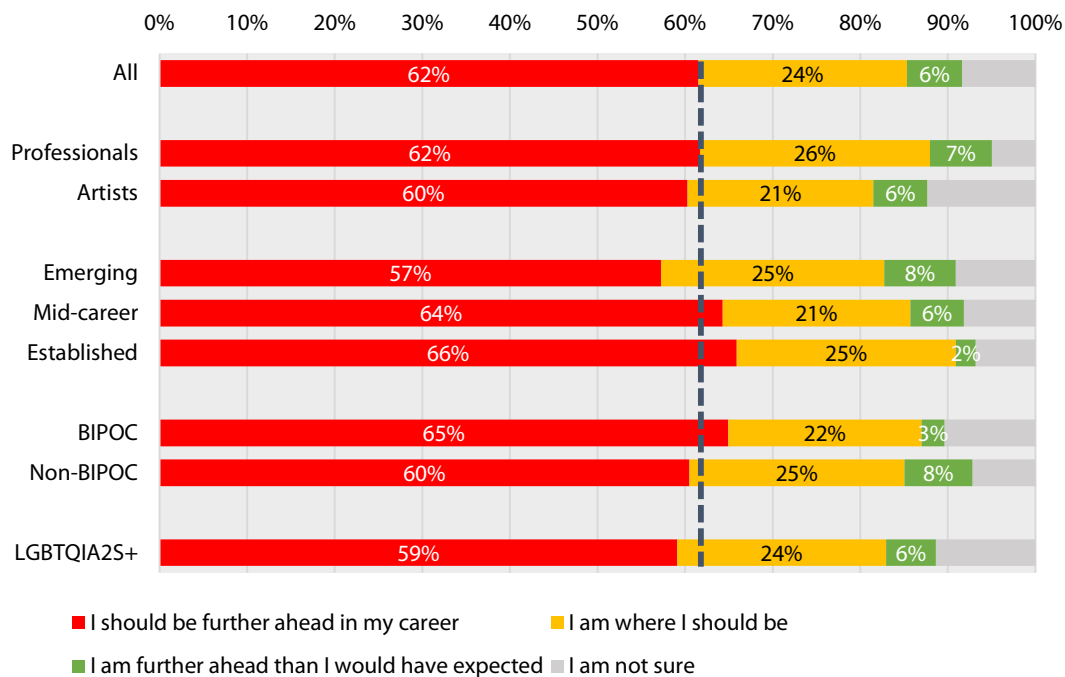
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What is your overall satisfaction with your work in the music sector?



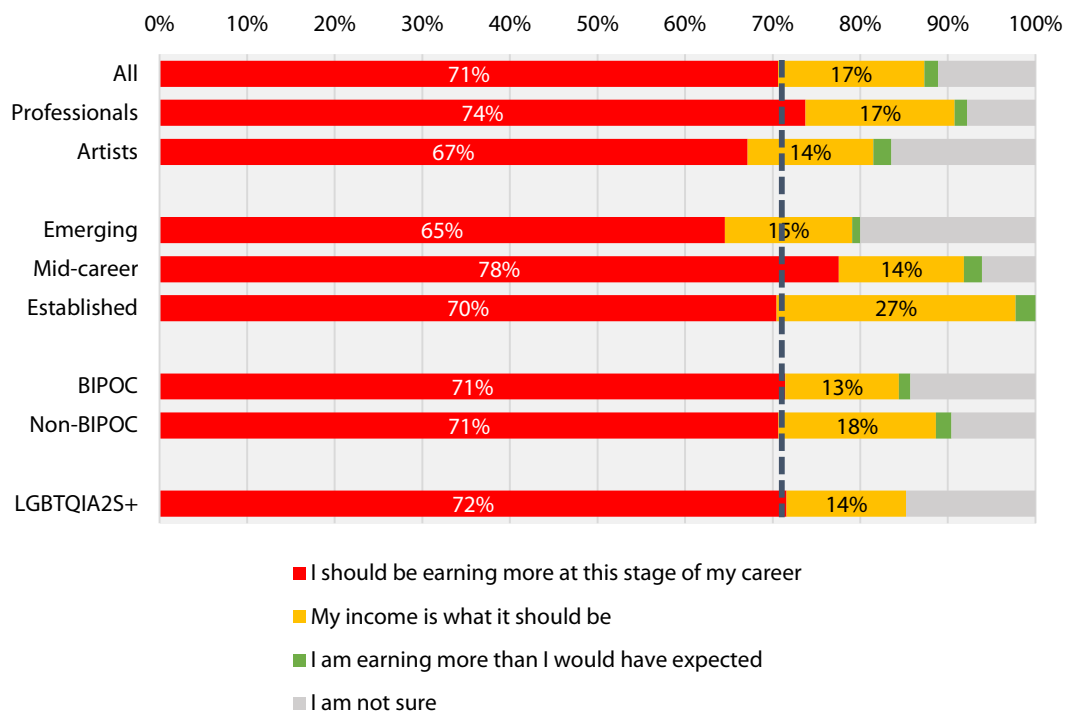
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Are you where you think you should be at this stage of your career?



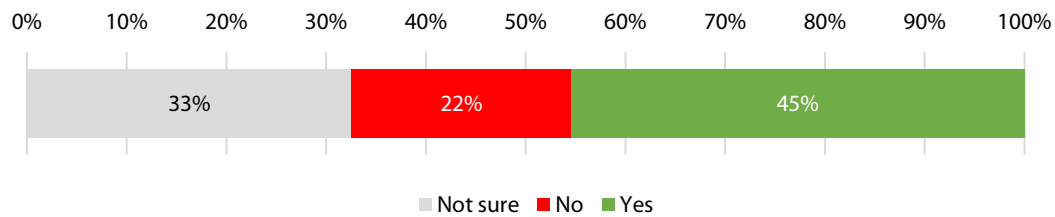
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Are you earning as much as you think you should be earning at this stage of your career?



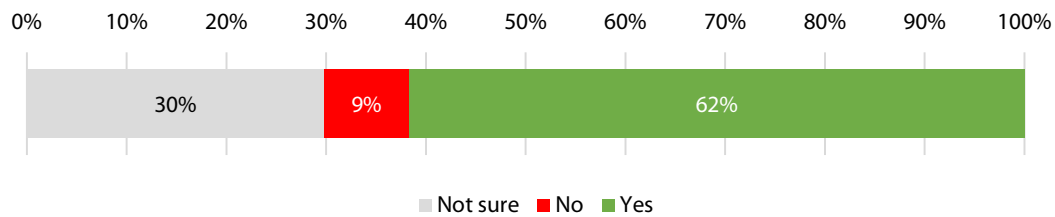
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Do you see yourself creating your own music business in the future? (Professionals and Artists only)



n=132

Do you see yourself remaining in the music sector throughout your career? (Professionals and Artists only)



n=141

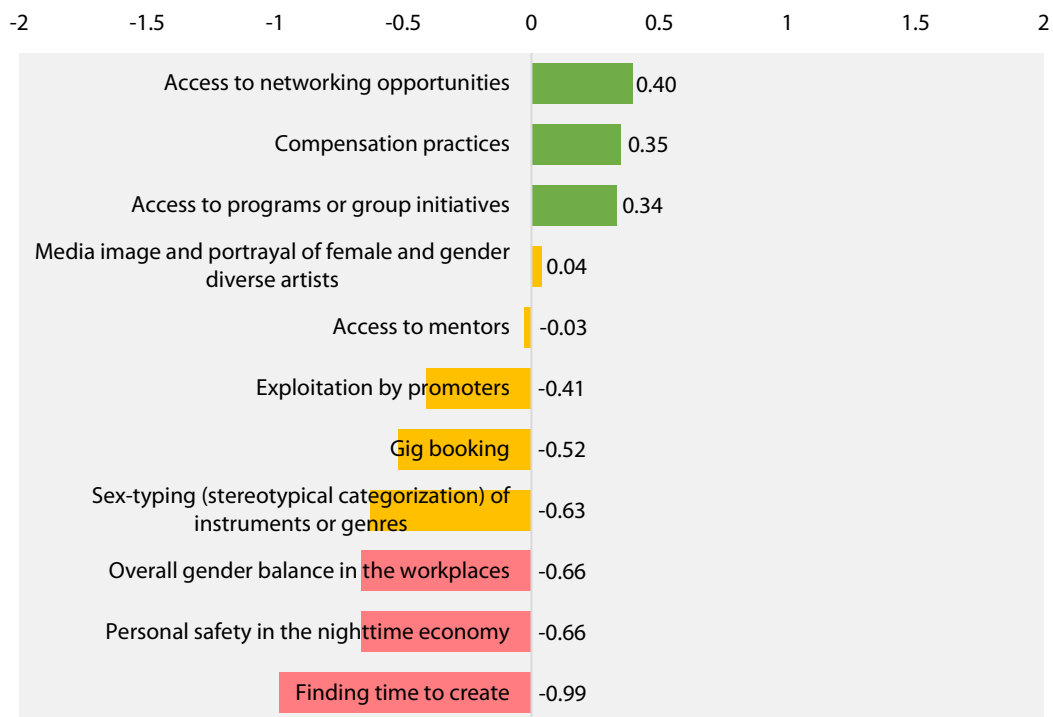
As a worker, indicate the impact that the following factors have on your career progression. [-2=negative impact, +2= positive impact]



Respondent category	All professionals	Emerging	Mid-career	Established	BIPOC	Non-BIPOC	LGBTQIA2S+
Access to networking opportunities	0.72	0.91	0.48	0.91	0.39	0.83	0.56
Overall workplace culture	0.55	0.40	0.59	0.65	0.07	0.72	0.24
The management style of my direct report	0.44	0.77	0.34	0.21	0.37	0.48	0.49
Access to mentors	0.39	0.42	0.38	0.38	0.12	0.53	0.24
Access to appropriate professional development	0.32	0.35	0.30	0.32	0.16	0.36	0.24
Programs or group initiatives in my workplace	0.16	0.23	0.16	0.06	0.00	0.24	0.20
Opportunities for advancement	0.13	0.21	0.16	0.00	0.09	0.14	-0.05
Overall gender balance in the workplace	0.11	0.23	0.08	0.00	-0.12	0.16	-0.27
Overall cultural diversity in the workplace	-0.09	-0.05	0.05	-0.38	-0.37	-0.02	-0.54
Work/life balance	-0.15	-0.21	-0.11	-0.15	-0.28	-0.12	-0.27
Gender balance in senior management	-0.18	-0.23	-0.13	-0.21	-0.33	-0.12	-0.49
Compensation practices	-0.33	-0.33	-0.30	-0.41	-0.51	-0.30	0.44

n=141

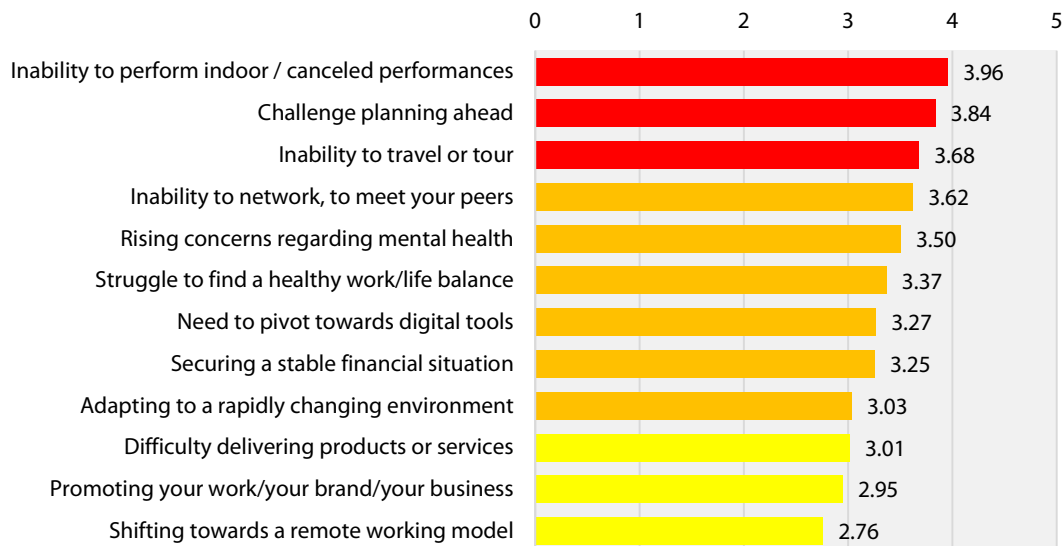
As an artist, indicate the impact that the following factors have on your career progression. [-2=negative impact, +2= positive impact]



Respondent category	All Artists	Emerging	Mid-career	Established	BIPOC	Non-BIPOC	LGBTQIA2S+
Access to networking opportunities	0.40	0.57	0.20	0.09	0.47	0.33	0.29
Compensation practices	0.35	0.51	0.17	0.09	0.24	0.36	0.37
Access to programs or group initiatives	0.34	0.51	0.11	0.18	0.20	0.37	0.34
Media image and portrayal of female and gender diverse	0.04	0.17	-0.06	-0.45	0.02	0.01	0.00
Access to mentors	-0.03	0.00	-0.02	-0.27	-0.24	0.12	0.03
Exploitation by promoters	-0.41	-0.20	-0.63	-0.91	-0.45	-0.44	-0.39
Gig booking	-0.52	-0.46	-0.54	-0.91	-0.41	-0.60	-0.52
Sex-typing (stereotypical categorization) of instruments or	-0.63	-0.62	-0.59	-0.91	-0.49	-0.75	-0.79
Overall gender balance in the workplaces	-0.66	-0.65	-0.65	-0.82	-0.63	-0.76	-0.90
Personal safety in the nighttime economy	-0.66	-0.72	-0.54	-0.91	-0.45	-0.79	-0.73
Finding time to create	-0.99	-0.98	-0.91	-1.45	-0.80	-1.14	-1.27

n=146

To what degree (if any) have the following COVID-19 pandemic-related issues had an impact on your career in music? [0=no impact, 5= significant impact]



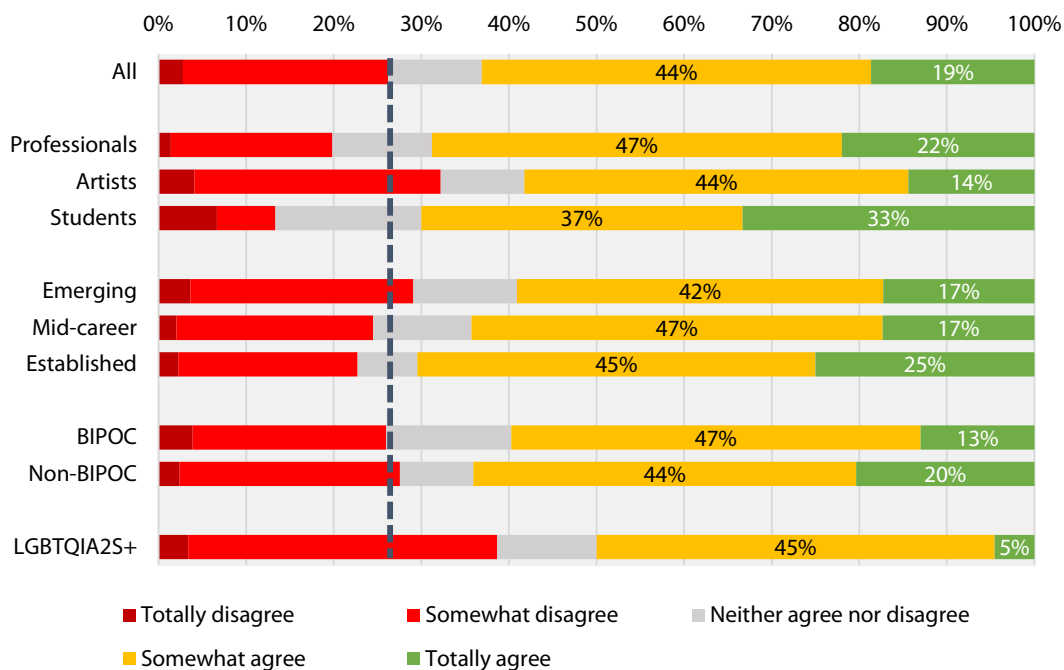
Respondent category	All	Professionals	Artists	Emerging	Mid-career	Established	BIPOC	Non-BIPOC	LGBTQIA2S+
Inability to perform indoor / canceled performances	3.96	3.95	4.04	3.89	3.94	4.21	3.90	4.01	4.16
Challenge planning ahead	3.84	3.69	3.89	3.82	3.79	4.00	3.77	3.92	3.98
Inability to travel or tour	3.68	3.49	3.88	3.53	3.92	3.51	3.93	3.53	3.71
Inability to network, to meet your peers	3.62	3.47	3.47	3.47	3.59	3.43	3.63	3.46	3.55
Rising concerns regarding mental health	3.50	3.57	3.37	3.48	3.52	3.52	3.58	3.51	3.65
Struggle to find a healthy work/life balance	3.37	3.38	3.28	3.24	3.43	3.51	3.40	3.40	3.27
Need to pivot towards digital tools	3.27	3.18	3.22	2.94	3.38	3.87	3.25	3.27	3.11
Securing a stable financial situation	3.25	3.18	3.38	3.45	2.95	3.45	3.44	3.19	3.21
Adapting to a rapidly changing environment	3.03	2.99	3.02	2.87	3.13	3.23	3.00	3.12	3.14
Difficulty delivering products or services	3.01	2.98	3.04	2.75	3.03	3.59	3.05	3.01	2.97
Promoting your work/your brand/your business	2.95	2.75	3.10	2.75	3.03	3.33	2.96	2.97	3.08
Shifting towards a remote working model	2.76	2.45	3.01	2.71	2.85	2.65	2.72	2.86	2.94

n=252

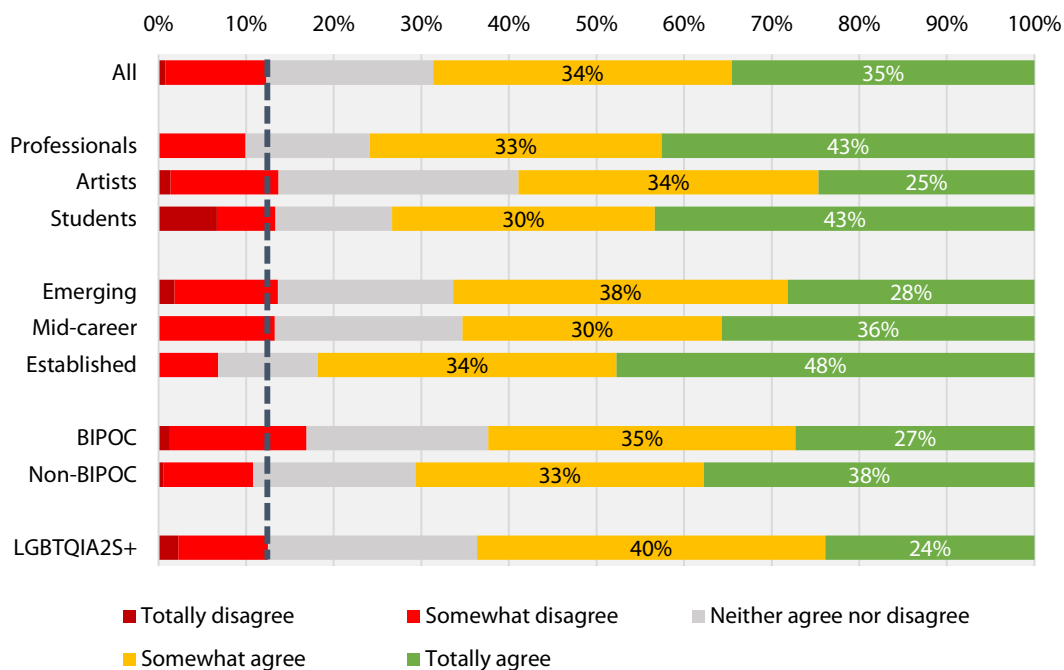
Safety & Influence

Please indicate your agreement with the following statements:

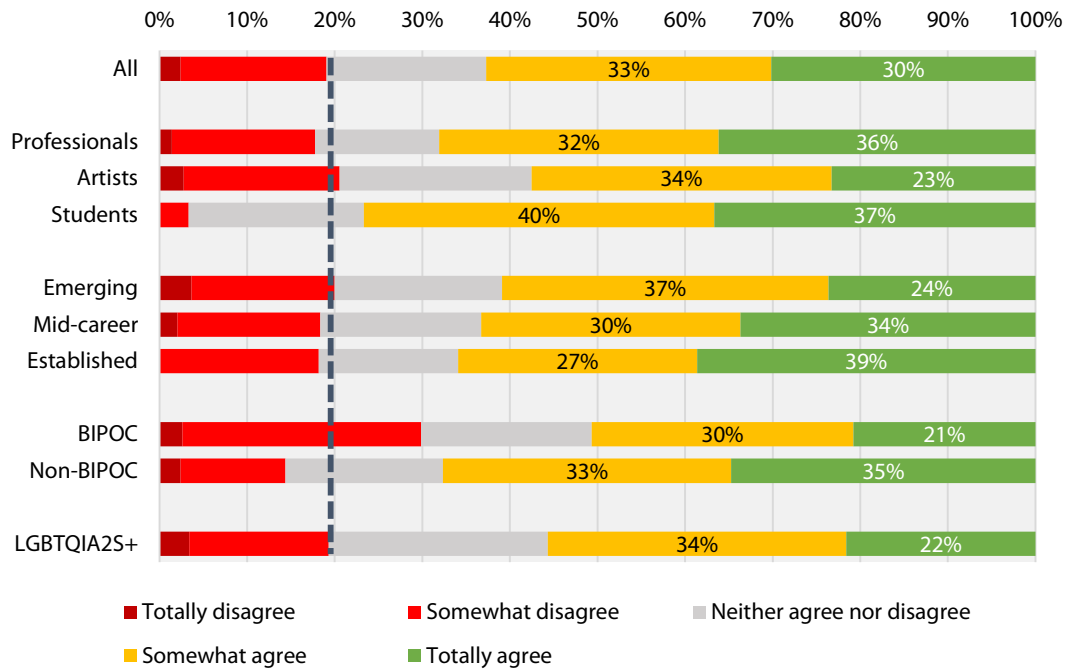
I feel comfortable working/studying in the music sector as a woman, a non-binary, a gender fluid or a gender diverse individual



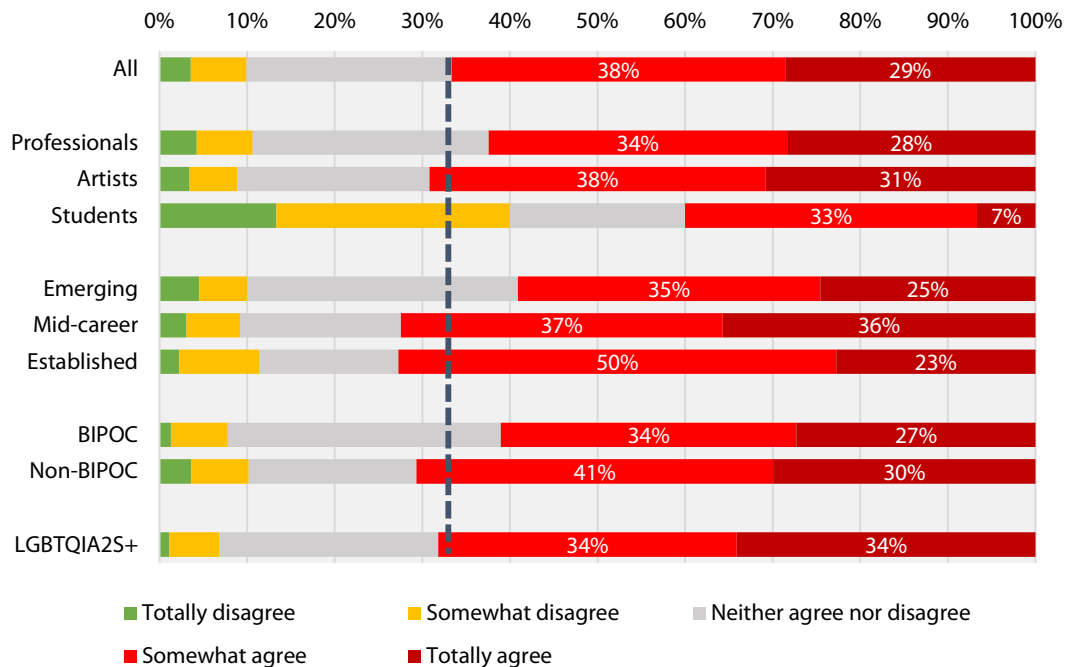
I feel comfortable in my work/academic environment.



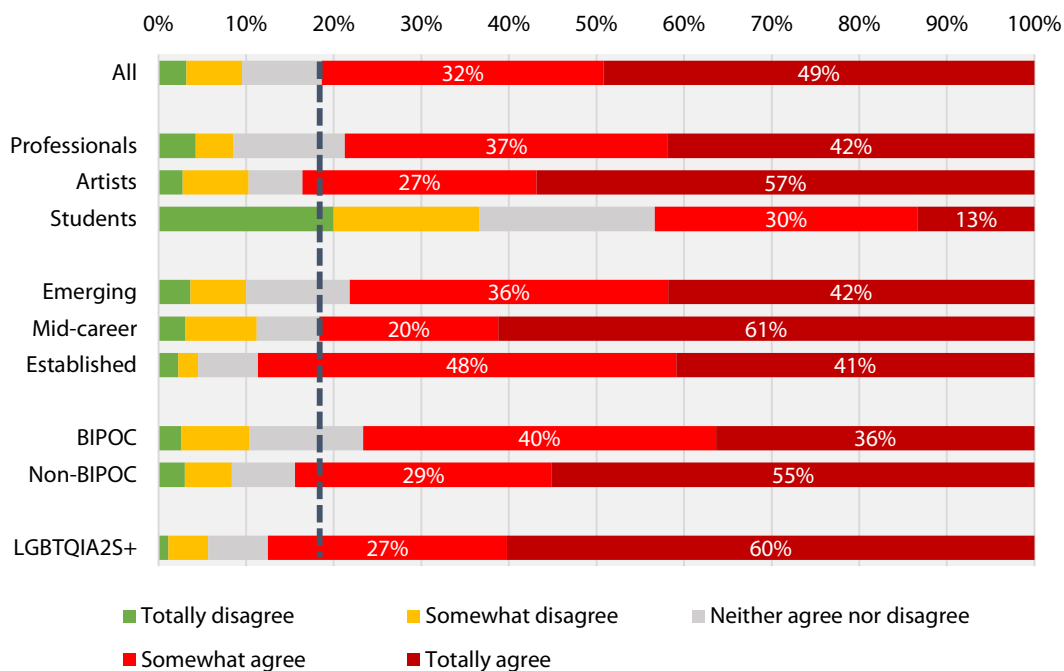
I feel support in my work/academic environment.



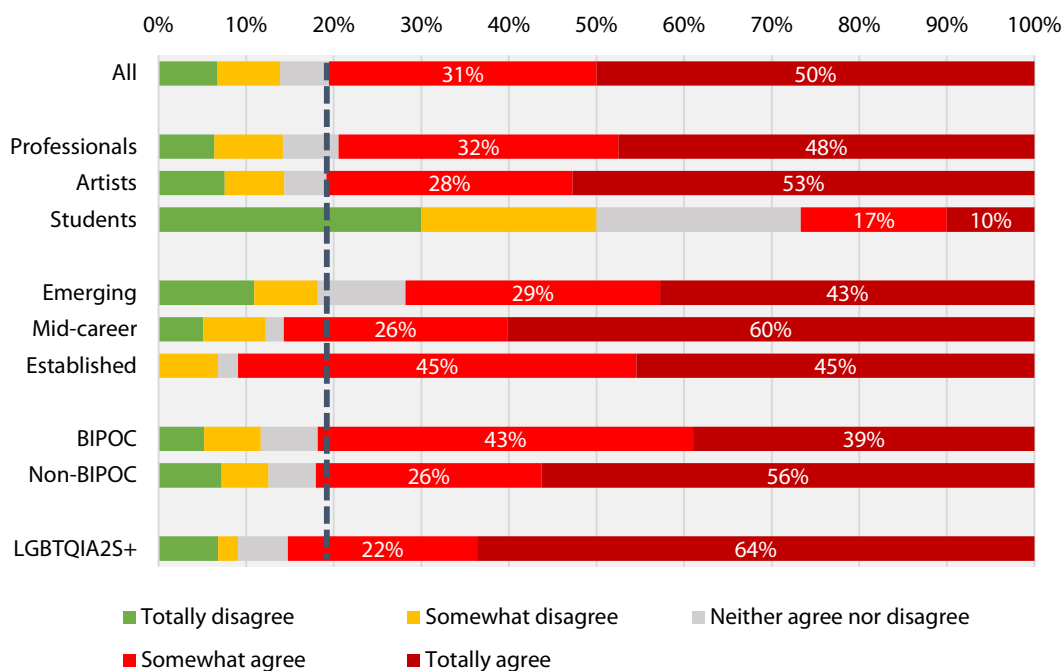
My gender has affected my employment/my studies in the music sector.



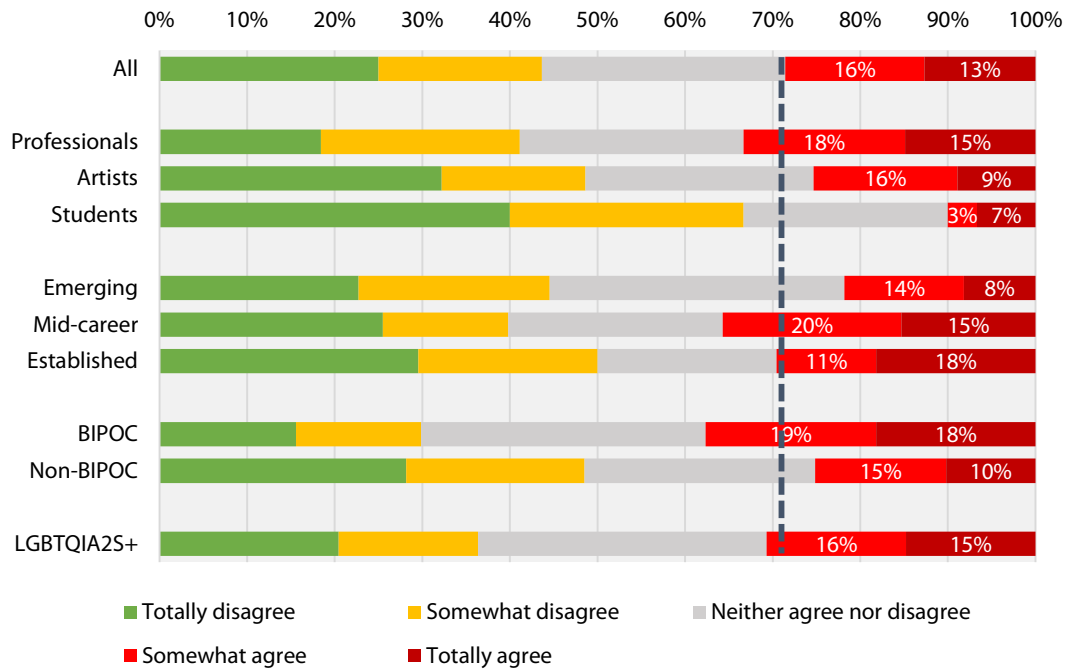
I have been treated differently in the music sector because of my gender.



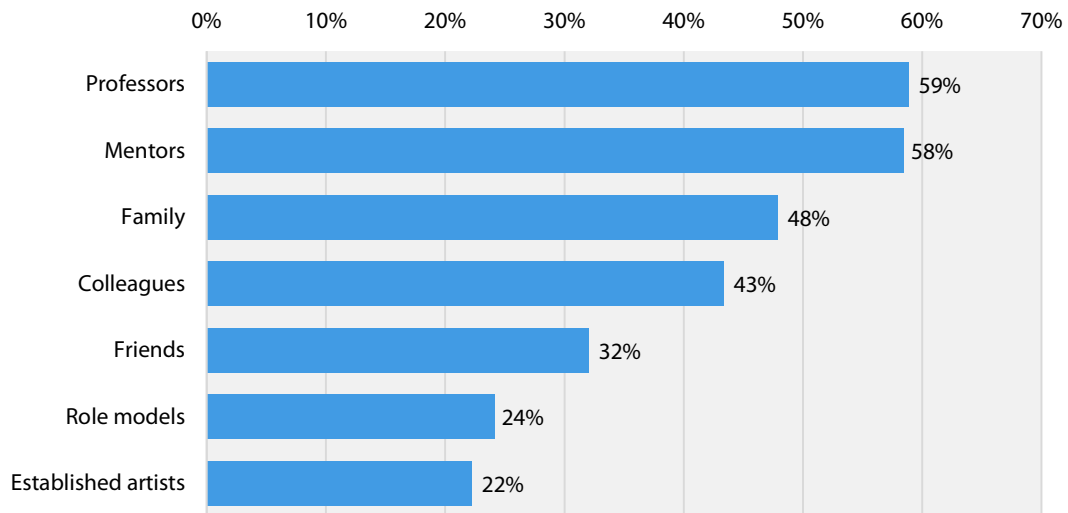
I have experienced gender bias, discrimination or harassment in the context of the music sector/studies.



If the situation does not improve, I could consider leaving the music sector.



What/Who has been the most positive influence on your career in the music sector?



n=265

Appendix B. Models of Interest

Programs, businesses, and initiatives representing approaches to addressing networking, financial, knowledge and training, safety, and cultural diversity gaps in the music industry.

B.1 Global Programs

She is the Music, Global

- **Goals:** Increasing the number of women working in music – songwriters, engineers, producers, artists, and industry professionals.
- **Audience:** Programs include an all-women song writing series, industry database of women creators and mentorship program.
- **Activities:** Provides resources and support for women-focused initiatives that are working to create meaningful change – both through our own programs, as well as external efforts around the world.
- **Launch Year:** 2018
- **Funders:** Donations - Universal Music, Billboard (2019)

Women Who Rock, USA

- **Goals:** Women Who Rock (WWR) connects through the power of music and helps to educate, support and fund women-centric health and music endeavors.
- **Audience:** Women in music
- **Activities:** Research, benefit/virtual concerts, Rising Star Contest, Global Ambassador Program, and WWR Impact Award.
- **Launch Year:** 2015
- **Funders:** Private sector sponsorships

Sound Girl, Global

- **Goals:** To create a supportive community for women in audio and music production, providing the tools, knowledge, and support to further their careers.
- **Audience:** Women and non-binary people working in the professional audio industry and those with a drive to be successful in audio.
- **Activities:** Provides scholarships, mentorships, job placement, business development, and workshops.
- **Launch Year:** 2013
- **Funders:** Operates under the Fiscal Sponsorship of The California Women's Music Festival, a 501(c)3 non-profit organization.

she said.so, Global

- **Goals:** Connects and empowers underrepresented communities towards a more equitable music industry for all, one woman or gender minority at a time.
- **Audience:** Women and gender minorities from all sectors of the music industry.
- **Activities:** Organizes interactive events, showcases, mentoring program, and works with brands to produce events and campaigns.
- **Launch Year:** 2014
- **Funders:** Membership (100% independent)

Girls Rock Camp Alliance (GRCA), Global

- **Goals:** An international membership network of youth-centered arts and social justice organizations. We provide resources and space for community building to our membership in order to build a strong movement for collective liberation.
- **Audience:** Girls (youth)
- **Activities:** Networking, curriculum sharing, training, development assistance, camper referrals, and the opportunity to participate as a member at the GRCA's annual conference.
- **Launch Year:** 2001
- **Funders:** Membership Fees (organizations) and Conference revenue

Saffron, UK

- **Goals:** To advance gender equality in the music tech sector by creating a safe space for women, non-binary people, and other minority genders to learn and build confidence.
- **Audience:** Women, non-binary people, and other minority genders.
- **Activities:** Offers training in music production, sound engineering and DJing, as well as running an artist development programme and record label.
- **Launch Year:** 2015
- **Funders:** Donations

Women in Jazz Media, Global

- **Goals:** Creates an equal, diverse, safe, healthy, and supportive environment for women who work in the Jazz Industry/Community.
- **Audience:** Women, people of colour, the LGBTQ community and many more.
- **Activities:** Creates platforms, publish a magazine, mentorship program, and hosts a Podcast.
- **Launch Year:** 2020

Girls Against, UK

- **Goals:** Fighting against sexual assault at live music events with a promise to stay intersectional, ensure anonymity, and promote acceptance. Building educational resources,

safe spaces, and inclusivity. Aim to target larger institutions such as venue management and security firms by implementing clear guidelines to approach issue of sexual assault effectively.

- **Audience:** Survivors of sexual assault, harassment, and misogyny in the industry.
- **Activities:** Raising awareness, providing a support area at all events, policy to be implemented by venues, training in collaboration with Good Night Out campaign, communication through creating active network, and education by partaking in research and producing resources to see progress in eliminating misogyny within the industry.
- **Launch Year:** 2015
- **Funders:** Donations

Girls I Rate, UK

- **Goals:** To create a platform and voice for women to collaborate, celebrate and empower each other. Bring together the talent, influencers, advocates, and passion we all share. Pushing for equality, female representation and recognition in the creative industries
- **Audience:** Women and girls in the creative industries
- **Activities:** Creating internships, jobs and work experience opportunities for girls and women.
- **Launch Year:** 2016
- **Funders:** Sponsors e.g. BBC Radio, PRS for Music Foundation, Infiniti etc.

Digit'ELLES, Senegal

- **Goals:** Strengthening the digital skills of 20 women entrepreneurs through technical and artistic training in the fields of music assisted by computer, audio mixing, photography, and graphics. Improving their access to self-employment and financing through personalized training and support in entrepreneurial management of cultural projects for the creation or development of viable small and micro-enterprises. Increasing collaboration and networking to build an ecosystem conducive to the development of female entrepreneurial artists activities in the Dakar region.
- **Audience:** Women entrepreneurs, urban and peri-urban in the Dakar region, aged under 40 and working in the digital creative industry.
- **Activities:** Technical and artistic training in the fields of music assisted by computer, audio mixing, photography, and graphics.
- **Launch Year:** 2018
- **Funders:** UNESCO- Sabrina Ho initiative for women in the digital creative industries

Calling All Crows, USA

Goals: Connecting and mobilizing music fans to join feminist movements for justice and equality by raising awareness, taking action, and collectively working for social change,

Audience: Community impact organizations, artists, venues, festivals, managers, promoters, music industry groups, funders and music fans.

Activities: Campaigns centered on various social issues in partnership with issue experts, advocacy that supports knowledge sharing and promote taking action to create social change, hosting an Annual Benefit Weekend to celebrate initiatives, pre-show service projects with fans and musicians in partnership with local non-profit organizations, grassroots fundraising, alternative break tours for music fans to experience tour life while completing service projects.

Launch Year: 2017

Keychange, Global

Goals: Accelerate change and create a better, more inclusive music industry for present and future generations. Working towards a total restructure of the music industry in reaching full gender equality

Audience: Individuals looking to support gender equality in the music industry, underrepresented talent, festivals, music organizations, political figures, public figures, and companies.

Activities: Career development programme for women and gender minority artists and industry innovators. A pledge for festivals, music organizations and companies to achieve gender balance. A Manifesto for change to be presented to the European Commission that centers on call for collective action in four areas including: Acknowledgement, Investment, Research, and Education.

Launch Year: 2015

Funders: Creative Europe Programme of the European Union

B.2 Canadian Programs

Music Publishers Canada: Women in the Studio National Accelerator Program, Canada

- **Goals:** Response to the underrepresentation of women in producing.
- **Audience:** Women-identifying producer-songwriters.
- **Activities:** Access to mentorship, networking opportunities, knowledge, and information sharing, training workshops, building community and peer-to-peer collaboration, and entrepreneurial and soft skill development.
- **Launch Year:** 2018
- **Funders:** Canadian Federal Government, FACTOR, Ontario Creates, RBC

SOCAN Foundation: Equity X Production Mentorship Program, Canada

- **Goals:** Response to the underrepresentation of women in producing.
- **Audience:** Canadian women and gender minorities who are SOCAN members. Singer/songwriters and composers who are looking to develop music production skills.

- **Activities:** Access to training, mentorship from industry leaders, skill building and peer networking.
- **Launch Year:** 2020
- **Funders:** RBC, Ableton

RBC Launchpad Music Entrepreneurship Program, Canada

- **Goals:** Dedicated to empowering local, emerging artists, music creators and entrepreneurs, supporting participants through an educational and networking platform that will better participant's understanding of how to develop their initiatives in a sustainable and profitable way.
- **Audience:** Emerging creators/entrepreneurs, artists, and music makers (between the ages of 18 and 35)
- **Activities:** Up to 20 workshops topics such as grant writing, one-on-one mentorship with music industry leaders and professionals and coaching and assessment on personal projects. Skills training that includes support with creative direction, developing marketing strategies, touring and legal literacy.
- **Launch Year:** 2020
- **Funders:** RBC Foundation and Toronto Artscape Foundation

Blue Crane Agency, Canada

- **Goals:** Independent booking agency with the goal of prioritizing women and artists of colour to promote diversity within the industry. Aim to have an increase of women, artists of colour and queer and trans artists booked, hired, profiled, and elevated.
- **Audience:** Wide network and community of musicians, DJs, Speakers, Dancers, Drag Performers, Educators and Activists in North America.
- **Activities:** Booking diverse artists, building safer spaces for artists and patrons through commitment to anti-oppression frameworks through worker with promoters on all gender-bathroom policies, decreasing physical and sexual harassment at bars and clubs, training for security, bar, and venue staff to treat marginalized individuals and artists with dignity and respect. Promote trusted consultants that can support with running workshops, offer active listeners to patrons at an event, implement an entire safer spaces tent or dispatch for festivals, events, or organizations.
- **Launch Year:** 2018

Girl Connected, Canada

- **Goals:** Empowering women professionals with a multilevel, local to global platform that provides the necessary framework towards professional success, inspiration, and growth.
- **Audience:** Women who are interested in pursuing a professional career in the entertainment industry.

- **Activities:** Mentorship program to connect candidates with an instructor in their field of interest to support them in completing their projects, advise them on their goals and offer insight on the day-to-day operation of their job.
- **Launch Year:** 2021
- **Funders:** Factor