



PROGRESSING GENDER REPRESENTATION IN UK DANCE MUSIC

The Jaguar Foundation

The Jaguar Foundation



jaguar's foreword

When I was in year seven at school, I was asked what I wanted to do as a career. A daunting question for a twelve year old, but I remember answering that I wanted to help people. I was later confused by my response as I didn't want to be a doctor or teacher, but it was in my mid-twenties when I realised how I could achieve this in my music career. During the pandemic period, like many, I was a DJ with no gigs and a broadcaster with an intangible audience. However, with more time on my hands, I was able to look inwards, question the system and ultimately find my purpose. I ascertained that I wanted to build a utopia, a world of equality, with minorities at the heart who feel represented.

This manifested as the Future1000 initiative I launched one year ago with my friends at Virtuoso. They offer free online courses where girls, trans and non-binary young people can learn to DJ, make music, as well as get started in the industry through connections with genuine opportunities in dance music. Dedicating my work to helping others is rewarding, so I didn't stop there – I went on to launch The Jaguar Foundation. Our mission is to make electronic music a more equal place for the next generation of creatives and emerging artists. Through forward-thinking initiatives, I want to create a freeing, inclusive platform that inspires people from minority backgrounds to reach for greater opportunities in the music industry.

In 2022, it's with great pride that we launch the first ever report of its kind that explores the gender disparity in UK dance music. This report is a deep dive into the gendered representation of artists within the UK electronic music scene. I hope you read it all, digest it, discuss the findings with peers, and that it becomes a launchpad for much-needed change in our industry, which once began as a haven for inclusivity and diversity.

As a woman, I've seen first-hand the challenges you go through to make it in the industry. Whether it's being intimidated as the only non-male in a room, people questioning your mixing or music-making abilities, how you got certain opportunities, or being judged for dressing in a particular way... These are just a few hurdles we have to jump over that don't affect our male counterparts in the same way. As a result, fewer women and non-binary people feel confident enough to enter the electronic space. We need to talk about the adversities minorities face, why they happen, and how to overcome them.

The launch of the foundation would not have been possible without the support from the Sony Music UK Social Justice Fund who partnered with us on Future1000 and funded this groundbreaking piece of work. I also have to say a huge thank you to Nicola, Charlotte, Owyn, Daisy, Gina, David, Martin and James - your tireless and passionate work has been so inspiring.

The findings of this report are not simply a woman's or non-binary person's problem. This affects all of us. It's often men who are in the most powerful positions to influence change. So I ask that we all join forces, and work on a solution, together.

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scope

This pfoject is the ffirst of its kind to focus on all thfee of these afeas togethef:

1. UK MUSIC INDUSTRY
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We wiLL share brand new and unique data sets anaLysed specificaLLy for this report, based on gender and genre of artists. These show differences between some of the UK (and global) data already avaiLabLe, which are important benchmarks to track progress in this community.

This report deep-dives into one highly influential genre of music. There are many existing impactful studies on the music industry overaLL, incLuding Vick Bain's, 'Counting the Music Industry: The Gender Gap' (2019),¹ where Bain uncovers gender gaps across artists, writers, composers, and the workforce at Labels.

We often refer to "marginaLised genders" in this report, which incLudes: femaLes, non-binary and

trans peopLe. Sometimes it is appropriate to use this group reference, whiLst on other occasions, we may refer to specific genders. However, we do not intend to group together experiences of these genders when it is not accurate to do so.

This report is focused on gender in UK dance music, aLthough gender does not exist in isoLation when considering someone's identity. Race, sexuaLity, and cLass usuaLLy impact one's experience the most, with race intersecting with gender most notabLy. We have made reference to this throughout the report where reLevant, especiaLLy through interviewee quotes. However, this is not a specialList report on race in the dance music scene, which caLLs for deeper and specific anaLysis.

DisabiLity is another factor that massiveLy impacts artists, especiaLLy in the Live sector. WhiLst this was not investigated here, we acknowLedge this as another factor when talking about intersectionality and barriers in the industry.

methodology

This report used a combination of qualitative and quantitative methodologies to gather the appropriate data and insight required to author a robust and meaningful study. A detailed outline of all methodologies can be found in the Appendix, with an outline below.

QUANTITATIVE

This level of depth and specificity has never been done before in the UK electronic music scene, and we're proud to share these findings with the hope of making real changes. Our quantitative research was intentionally far-reaching, and all research was conducted between January-May 2022. We examined:

1. All electronic and dance music tracks with more than 2 million streams that were released 2020-2022
2. UK festival line-ups (2018-2022, omitting 2020) for both electronic music festivals and those including a high ratio of electronic music artists
3. Radio airplay gender split of artists
4. Electronic music Spotify playlists by artist gender
5. Gender balance of live music organisation employees
6. Live music venue attendees by gender from Skiddle
7. Survey data on fan behaviours and attitudes towards live music from Sony Music UK/Kantar

Note: We are grateful for Chartmetric's pronoun and gender dataset, which helped us to quickly work out the preferred pronouns and genders of many of the artists in our analysis. The Sony Music UK Insight team provided valuable checks and analysis on various quantitative datasets used in this report.

QUALITATIVE

Our primary research fell into three categories, conducted between February and April 2022:

1. **Roundtable discussions:** Eight female, trans and non-binary people working around the industry, including founders of collectives, journalists, and academics.
2. **Stakeholder interviews:** Seven interviews with female, male and non-binary people working within the industry including booking agents, promoters, managers and label executives.
3. **Artist interviews:** Eleven interviews with female, trans and non-binary artists across a wide range of ages, genres, ethnicities, regions and artist type.

A full list of interviewees can be found on the next page.

Our secondary qualitative research included reading around this topic in the many existing reports and articles, a full list of which can be found in the Bibliography.

methodology

RESEARCH PARTICIPANTS (aLphabeticaL order)

Round tables

Bishi (she/they) - Singer/Songwriter, Producer, Founder of WITCiH PLatform for Women in Tech

Carmel Comiskey (she/her) - Music Production for Women

Laila Mckenzie (she/her) - Lady of the House, Lakota CLub (BristoL)

Mandidextrous (they/them) - DJ, Producer

Michelle Manetti (she/they) - Fèmmme Fraîche, DJ

Professor Alice O'Grady (she/her) - Professor of AppLied Performance at Leeds University

Riva (she/they) - DJ, Producer, Daytimers

Sophia Violet (she/her) - DJ, Producer, GirlS Don't Sync

Industry stakeholders

Adrienne Bookbinder (she/her) - A&R and PubLishing Manager at Defected Records

Amy Wheatley (she/her) - Managing Director of Ministry of Sound Records

Christie Driver-Snell (she/her) - Senior Editor of Dance and ELectronic Music at Spotify

Hannah Shogbola (she/her) - Senior Agent at United TaLent Agency, and Founder of Daju

Mark Newton (he/him) - FestivaL/Venue Director

Rosy Morris (she/her) - (Ex) A&R at Lobster Theremin, Booker at Corsica Studios

Steven Braines (he/him) - Founder, HE.SHE.THEY and Co-Founder, The Weird & The Wonderful

Artists

Annie Mac (she/her) - DJ, Broadcaster

DJ Paulette (she/her) - DJ, Broadcaster

I.JORDAN (they/them) - DJ, Producer

Jamz Supernova (she/her) - DJ, Broadcaster

Jaye Ward (she/they) - DJ, Producer

Karen Harding (she/her) - Artist/Songwriter

Madam X (she/her) - DJ, Kaizen Records

Nia Archives (she/her) - DJ, Producer

Shy One (she/her) - DJ, Producer

TSHA (she/her) - DJ, Producer

Yewande Adeniran (Ifeoluwa) (they/them) - DJ, Producer

Anon - DJ, Producer

executive summary

Gender disparity within the music industry is an established narrative. But it is receiving more attention with each report and article, shedding light on the realities faced by artists and employees.

This report was commissioned by The Jaguar Foundation with financial support from the Sony Music UK Social Justice Fund. It aims to understand the gender balance among dance music artists, and what we can do to improve it. The intention is to make tangible changes for artists as well as the industry that surrounds them. We wanted to be as specific as possible - to gender, genre and market - to ensure the findings resonate strongly with the relevant people and organisations who work in and around this scene.

Our research largely mirrors the wider picture of UK society, in that there are multiple barriers and challenges to overcome as a non-male artist in the dance music scene, which is compounded when the artist is also of a marginalised race, from a less privileged socio-economic background and, potentially, from outside of London.

However, there are many nuances specific to this scene, which in some pockets have progressed in the right direction. Most of our data trends show

a positive story, with our interviewees largely acknowledging things are getting better, although the extent of this is variable. Consistency (or lack thereof), seems to be the dominant arc of this narrative, with fluctuations in progress across types of artist, genre and location being the key variables. But it's just as important to understand the advancements, as it is the barriers, if we are to continue pushing forward.

We discovered just how important the live ecosystem was, to this genre more than most, and how a lack of diversity among decision-makers impacts opportunities for artists of non-male genders and minority backgrounds. This dovetails into the safety of artists in venues, and how the lack of nightlife guideline adherence creates the potential for unsafe environments. This has led to the rise of collectives in mainly queer and minority communities, where the experience can be community controlled.

There is continued pressure from the 'male gaze' that impacts the female image, both in the physical world and online. This influence is different but no less impactful for trans and non-binary artists. Combined with imposter syndrome and the 'confidence gap', non-male artists are forced to be much more aware of their appearance than males.

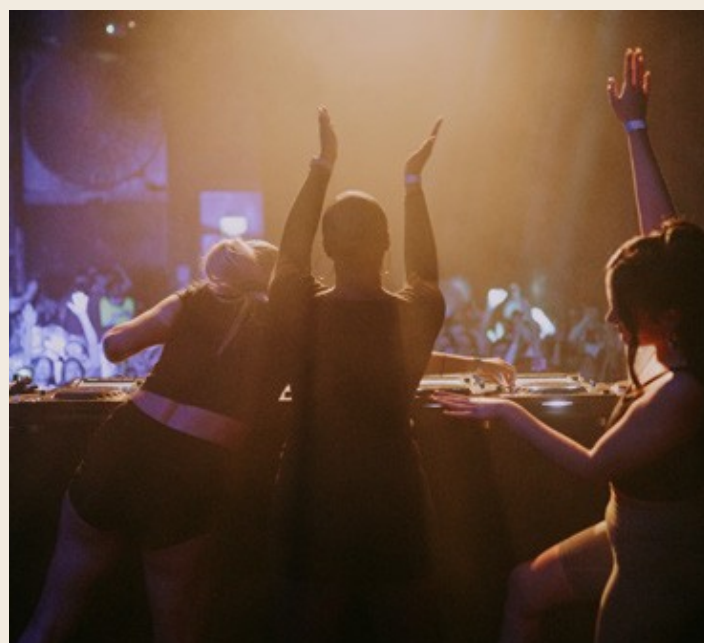
Festival line-ups are usually the focus of media discourse, and while we are aware that they are

executive summary

an important benchmark, they are not the only way to measure gender representation. Through our own research, we found that Line-ups are improving year-on-year, with the overall gender makeup slowly balancing out, and the pool of non-male artists getting wider. However, the stronghold of the Live industry “boys’ club” is still prevalent.

As a scene that begins and thrives in the underground, there is less inclination from artists to overlap with the mainstream industry. However, the impact this has on marginalised gendered artists is greater than that for males, who have less to ‘prove’ to gatekeepers. A lack of visibility of successful female and non-binary artists, or more diversity in gatekeeping roles, influences those considering entering the industry and may affect balance in the pipeline of new talent. Certainly, among technical roles like music production and sound engineering, there seems to be a much smaller, although growing, group of non-males coming through.

This report is by no means all-encompassing, but we believe it to be an accurate portrayal of how, where and why the UK dance music scene is where it is, in regards to gender representation among artists.



part:

01.

context

cultural & societal norms

It's of great importance that we contextualise where this industry sits within the wider realms of social and cultural norms, as the music industry does not exist in a vacuum.

Gender bias is a society-wide problem affecting marginalised genders across all types of industries and workplaces. Although there have been changes in recent decades, both regulatory and cultural, there are still many gender imbalances that favour men.² Gender pay gaps are perhaps the most obvious examples of this, as well as unlawful pay, where women in the same roles as men are paid significantly less.⁷ Both forms of pay imbalance are often linked to women's biological role in bearing children and the cultural expectations of motherhood.¹ Although shared parental leave is becoming more common,⁹ there is a long way to go before caring responsibilities are shared equally. A relative lack of senior female figures at companies or in the public eye can also give rise to ageism, which tends to hold a double standard for women.^a

"People don't think of male DJs as being a father but people immediately think of an older female DJ as being a mother." - Sophia Violet

Biases particularly relevant to this report are gendered education and career paths. Often taking root in childhood, girls may be encouraged to play with certain toys such as dolls, and boys are encouraged to build things and use technology.⁸

"It boils down to education. From a young age, girls are taught to be social beings and get along with everyone. Whereas boys are encouraged to explore technology." - Rosy Morris



Technology is conventionally seen as the preserve of the man or the male. It is a male domain, and it's like girls are just playing at it... Gatekeeping around technology, and women's relationship to technology is an issue.

Professor Alice O'Gady

cultural & societal norms

Trans and non-binary people are hugely marginalised groups, who are not fully understood or discussed enough in common discourse to be widely accepted.⁸ With frequent instances of hate crimes and government leaders 'othering' these communities with statements and regulations, progress is frustratingly slow, especially beyond major cities.¹⁰ These experiences are further compounded by other intersectionalities such as race or class, which push these groups further into the outskirts of society. Even though the music industry is perceived to be a liberal and creative place, the experiences of these groups are not always different or better within it.

"The issues stem far deeper than the music scene. They exist in our patriarchal society and in popular culture. Only now are we beginning to challenge and dismantle centuries and centuries of insidious, systemic sexism that's suppressed women and institutionalised male dominance, toxic masculinity and all sorts of issues." - Madam X

"I think it goes further than the line-up, further than the publishing, further than the signposting. It is a societal thing. But then to say it's a societal thing is kind of putting it out of our control." - LaiLa McKenzie

The Covid-19 pandemic compounded changes in communication styles. With over two years of minimised and inconsistent in-person contact, coinciding with polarised online conversations and the ability to anonymise, there has been an increase in call-out and cancel culture.¹¹ This may have had the corollary effect of less openness due to fear of tempting a pariah-like fate.¹² This could impact offline conversations, especially when it comes to potentially sensitive topics such as gender on line-ups, safety in venues or racial diversity on a team. There is less inclination to

broach such topics when one or both parties could be called out.

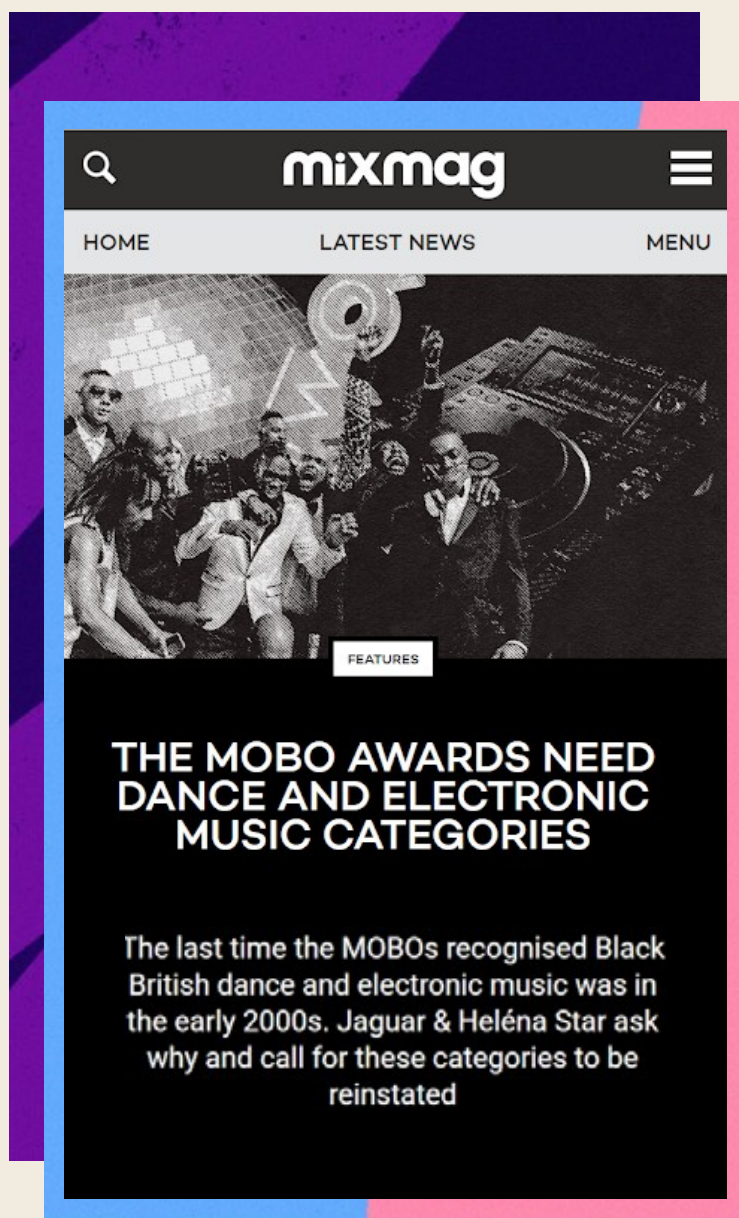
"I feel like often with this whole conversation around line-ups, people tend to instantly resort to calling people out on not doing the right thing, and I don't think it's necessarily the right thing to do. I feel like it should always be an open conversation before someone decides that they're going to stick a tweet out of call someone out in a magazine article. Why not just speak to the person about it and actually have an open conversation?" - Live Industry Stakeholder

This report comes at a critical time, with the IMS (International Music Summit) reporting that UK dance/electronic music is increasing as a share of people's listening for the first time in eight years, predicting the start of a new growth cycle.¹⁷ Precisely because the dance music scene is a meeting point of many issues relating to nightlife,¹¹ these learnings are transferable across the entire music industry. It's also heavily male and tech-dominated, making it a fruitful place to start addressing ingrained issues.

the history of dance music & marginalised groups' roles within it

The history of dance music looks very different to the scene today. House music began in 1980s Chicago as an underground movement led by predominantly Black DJs and producers who had roots in disco and early hip hop scenes.¹ The crowds were largely Black, Latinx and/or queer, and parties were a safe space for these and other marginalised groups, including women.^{1a}

However, as the genre spread to the UK and Europe, throughout the 1990s and 2000s it became a predominantly white and male scene, with the DJs and crowds reflecting each other. Writer and DJ Marcus Barnes comments that “There are less Black people on the average dance floor of most techno events than there were when the music was conceived. There’s the question of whether young Black people even care about the music. A whole generation clearly view it as “white people’s music,” so how many of those even want to reclaim it or be encouraged back to the dance floor when they’ve naturally moved on to other types of music that they identify with more than techno?”¹



the history of dance music & marginalised groups' roles within it

This history, and that of other sub-genres, is sLowLy being recovered and ceLebrated, but awareness doesn't change tangible representation as quickLy. There are many white, maLe Legends of the UK scene, but there were also many women who left music aLtogether.¹⁸

“If we disconnect ffrom the foots of what electfonic music and dance music is and how it stafted and why it stafted, we haven't got it anymofe.”

- LaiLa McKenzie

“It was invented and bfought into the wofld by mafginalised people, so the fact that it went the othef way is fucking awful.” - Annie Mac

“The glass ceiling is thefe fof white women, the ceiling fof Black women is undefneath it and it's made of a lot toughef substance. So getting even thfough to whefe thefe's a glass ceiling is twice as difficult.” - DJ Paulette



Just the lack of, in particular, BLack faces, dark-skinned Black faces, especially in dance music. Considering the history of it and where it's come from, and the people it's supposed to liberate, and how it's supposed to liberate people. It's kind of depressing, but it's one of the reasons why I didn't want to continue in music.

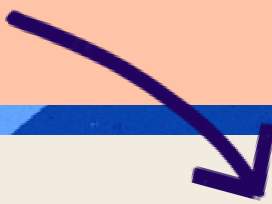
Yewande Adenifan (Ifeoluwa)

part:

02.

findings

i) the live ecosystem has questions to answer



The importance of the live music ecosystem for dance/electronic music cannot be overstated. An overwhelming number of our interviews called out parts of the live sector in creating obstacles for career progression, from the lack of adherence to safety regulations in venues to tokenistic line-ups, to the huge disparity in pay between men and other genders. The live ecosystem is acutely relevant to this report and includes venues, promoters, booking agents, managers, and of course, ticket buyers.

The surrounding social environment in the live sector makes it harder for women to break into. These roles often call for unsociable hours, dealing with intoxicated people and operating in spaces that can house a majority male crowd. Electronic music is made for a club environment, with DJ sets acting as a platform for music discovery. DJing at clubs and festivals is the bread and butter of an electronic artist's career, and represents the majority of a musician's revenue.^{1a} This is less applicable to vocalists within the genre.

"Until you've got women who are putting nights on, of who are owning venues of who are the promoters

of festivals, for example, it's that kind of layer of infrastructure that supports the environment for the female artist. It's an ecology, isn't it?" - Professor Alice O'Grady

All of these elements are less compatible with the lifestyle norms that society expects of women, meaning there are very few women who operate in roles that consistently demand being at venues and events, and even fewer are from minority ethnic backgrounds. Consequently, the live ecosystem is still majority male, older, and white.

"It's always been a boys' club, and that's not just in terms of DJs, but the people behind the scenes as well. I think if the people behind the scenes from the managers, the people running the labels, all of these are majority men... That isn't going to encourage more women to come forward." - Michelle Mannetti

"Ideally we'd have more women and non-binary promoters, managers, agents and business owners. I would love to see women setting the agenda in terms of dance music and how it's fun." - Annie Mac

"It's a 100% fact that women agents are disrespected by male promoters more so than male promoters disrespect male agents. That is because of this inherent old school boys' club that still exists within the booking world, within certain capacities. But that's still there, so it's our job to break that down." - Hannah ShogboLa

"The gatekeepers as such are still the people who are very resistant to this. It's the people who when called

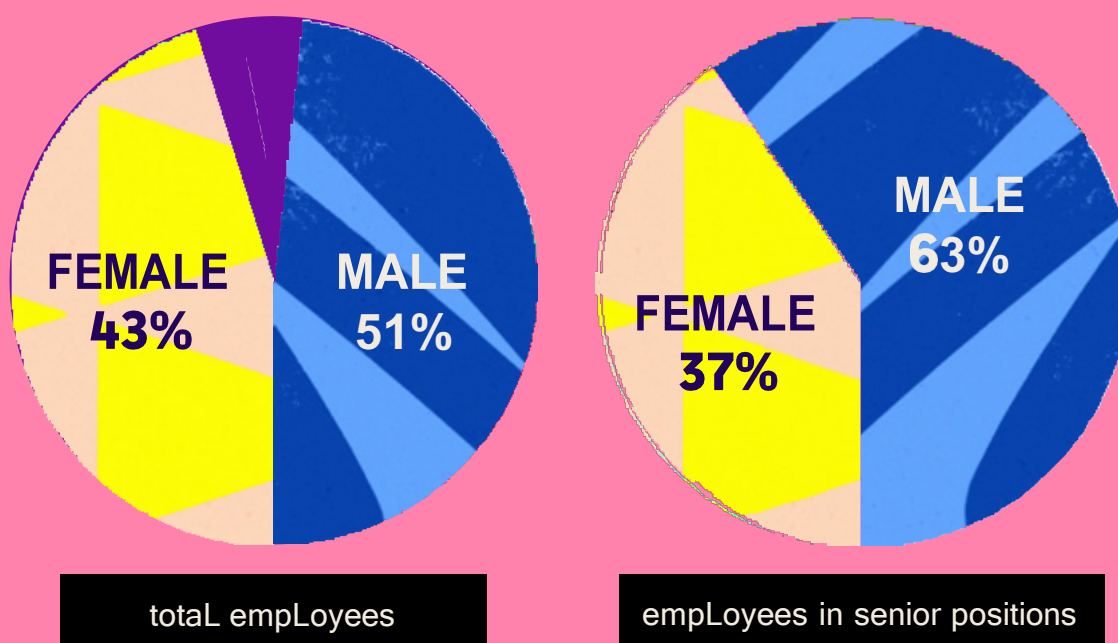
i) the live ecosystem has questions to answer

out on this don't want to believe there's an issue of want to gaslight people. It's older white guys who don't want to learn, don't want to really listen to anyone, think they know it all and are stuck in their ways." - Anonymous

To dig deeper into this challenge, we conducted our own research into the gender and seniority split of employees within a representative sample of UK Live industry organisations. This included event companies, ticket agents, talent agencies, media companies and record labels.²⁰

From this, we can see that the overall gender split isn't hugely unbalanced, with 43% of females and 51% males making up employees (6% unattributable). But when we look at the seniority split of these roles, the story changes somewhat. Females occupy 37% of senior roles,²¹ while males occupy 63%. This tells us that females are not moving up into decision-making roles as often, leaving a male majority of almost two thirds at the top.

Figure 1: Gender split of employees in Live music industry companies, and split by seniority of position



Source: Job titles and pronouns sourced from LinkedIn profiles. Selected Live industry companies listed in Appendix (v).

i) the live ecosystem has questions to answer

“The biggest thing that would help is having the muscle of those who can make the decisions. That is how you unfortunately will affect change. Gfassfoots always remain at gfassfoots and never be able to excel and have the impact it needs to have without that muscle.” - Riva

The status quo does not benefit marginalised groups, including women, due to biases in bookings and hiring.²² We are adept at working with people who reflect our own identities,²⁷ and only heightened awareness and/or detailed diversity and inclusion policies tend to override such instincts from majority groups.²¹

When referring to the dominance of masculine relationships, this is known as homosociality, a theory popularised by Eve Sedgwick.²⁹

“Blokes are still in control and are still gatekeeping and I'm just really happy now that it's really obvious. I've got a lot of women friends who are involved in the industry and are involved in genres like techno and electro for thirty years and there's a level of anger, but also a level of incredulity. They almost laugh about it because it's so blatant.” - Jaye Ward

Not only are women and non-binary artists often paid less for the same slots, they are also booked less, or booked lower down on line-ups^{2a} – simply, they are ‘underpaid and underplayed’. The compounded issue is that, unlike corporations where salaries or salary bands can sometimes be public²⁹, there is no such transparency or fee ladder for DJs, making it extremely difficult to know how to negotiate a fair fee.



There's a huge, huge issue with pay disparity and the fact that there's no transparency around pay disparity.

- I. JORDAN

“What could be done to level out the playing field? I think the redistribution of money a little bit more fairly. The warm-up job is a killer job. It's a real thing to do that fight and to be paid peanuts because the person that they have booked as the main event is only going to turn up five minutes before the 9nd and they're getting maybe 10 times the amount you're getting. In the new world that we're trying to shape, it shouldn't be like that.” - Jaye Ward

“It's an ecosystem; the top artists aren't going to make money if the bottom aren't putting in the work to feed and fuel the culture. It's a chain reaction. We have to be really transparent about the money and the fact that there isn't much floating around anymore. Loads of promoters and DJs have taken a beating because of the pandemic, and the need for honest, transparent, conversations couldn't be more imperative.” - Madam X

“It's great to book queer artists on huge festivals. Your festival looks amazing, it looks super diverse. Are those artists being paid? Of being paid properly? Probably not.” - Riva

ii) impact of the audience

Part of this live ecosystem is the audience themselves. This is hard to understand, quantify, or change, but it's a vital part of the narrative. From our interviews, it's clear that the balance of gender is more of an issue in some genres of dance music than in others.

Race intersects strongly here too, where white audiences take up an inordinate amount of space, even when history paints a different picture. Jungle, drum and bass, techno and EDM continue to attract male-dominated and largely white crowds, reflecting the artists make up of those scenes.

"I'd say 90% of the audience were still overwhelmingly white at a show I was at recently. So I think that there's definitely something around issues with access. I know there's thousands of people that would love to have gone to that show and now the line-ups are starting to become more diverse, you have to go that extra mile to get the diverse group of people you're targeting through the door." - Jamz Supernova

"I suppose it's kind of a chicken and egg, isn't it? If the dance floors are not diverse, you're not going to see people coming in wanting to become DJs." - Professor Alice O'Grady



When I think of how male-dominated the drum and bass scene is, it's shocking.

Hannah Shogbola

"I'm really honoured to be pushing a different phase in the space at my gigs. A lot of Black girls come and you don't see that at the drum and bass faves." - Nia Archives

"I feel like there has been a shift within drum and bass. It is still overwhelmingly male in terms of the percentage of artists releasing music, but women artists are doing something so interesting. They are experimenting and carving out their own space and unique identity within that genre space, which leads to brand new, younger audiences coming to the genre." - Anonymous

"It took me booking all-female line-ups to get 50% male and female attendees." - Rosy Morris

It is clear anecdotally that the more diverse line-up of DJs, the more diverse the crowd is. Female, non-binary and trans DJs regularly comment that the people who dance upfront at their sets tend to

ii) the impact of the audience

Look Like them, regarding both gender and race. If we apply the same Logic to maLe DJs, we can assume that their audiences are Largely maLe. This in itseLf is not the issue, but it does impact the overaLL UK audience make-up.

“I know most Black women in the jungle scene because there's not a lot of us. We've litefally built ouf own community.” - Nia Archives

“If you've got an all-white male line-up, that's gonna attfact a lot of white males, and a gay Black man of a Black woman's not going to feel like they can come to that pafy. They'fe not going to feel like that pafy is fof them.” - TSHA

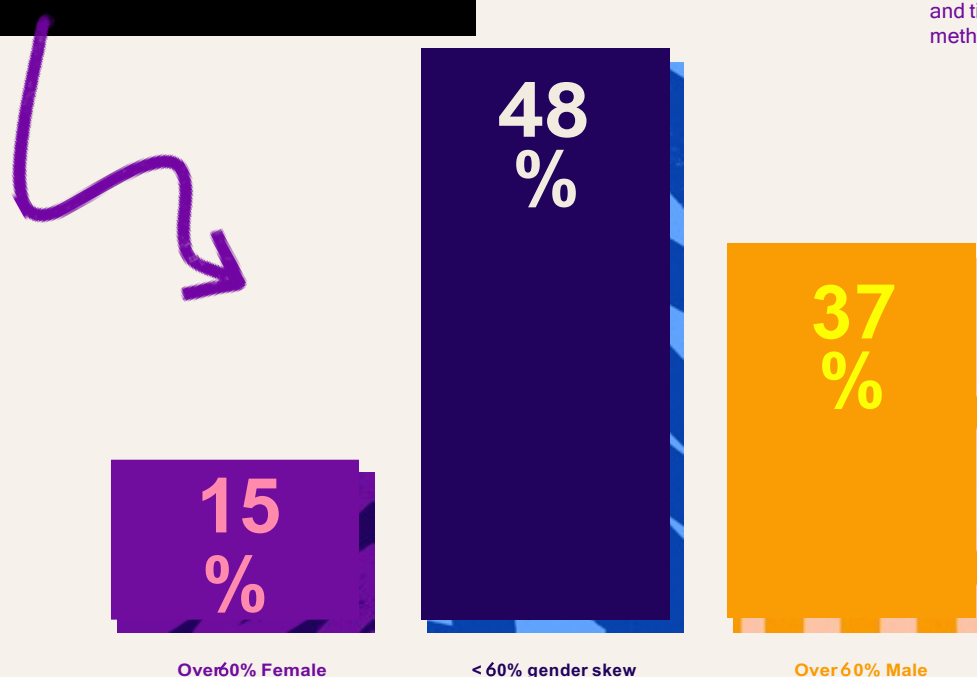
“I've noticed that a lot of female-identifying DJs have feally loyal fan bases, which is gfeat. Youngef women will go and see that DJ play in evefy city in the UK just because they feally like them.” - Rosy Morfis

However, if we Look at Sony Music survey data,²⁸ we see that women are no Less interested in clubbing than men. Among the totaL population, those who mention “clubbing” as an interest skews only very sLightLy maLe (51.3% maLe vs 48.7% femaLe).²⁹ Whereas, among aLL who List at Least one dance/eLEctronic genre as an interest, this increases sLightLy (55% maLe vs 45% femaLe).⁷⁰ This indicates that women don't neceszarily want to attend aLL of the events that men do. This cannot be attributed to Line-up diversity aLone, but is a contributing cause.

By anaLysing data from UK ticketing provider Skiddle, it becomes cLear that this interest does not necessariLy transLate into women buying tickets. Looking at the gender spLit of ticket buyers for all dance and electronic music events listed by Skiddle since 2019, we found that 37% of events had over 60% maLe ticket buyers, with drum and bass, jungLe and baszLine events showing the most significant maLe skew. This compares to only 15% of all events having over 60% female ticket buyers.

Figure 2: Gender spLit of ticket buvers for UK Dance and ELEctronic music cLub nights 2019-2022 (omitting 2020)

Source: Skiddle, UK events and ticketing company. Full methdoLogy in Appendix (vi)



ii) the impact of the audience

“Female attendees have more women to look up to now, so they’re more inclined to go to these nights and see people that they haven’t seen before because it’s not just a bunch of white men, who aren’t really inspiring.” - Club Booker

Ticket sales are one of the most important markers of success:

for the artist

It’s usually their primary source of revenue (as a musician)⁷¹ and proof they can sell tickets is key to securing bigger slots on line-ups.

“It’s so difficult to make money from releasing music, the gig side’s super important. So if they’re going to become a full-time artist, the live-side is what predominantly makes a living and is also the most valuable tool for promoting their music.” - Adrienne Bookbinder

“It has to keep going the way it’s going, but ideally a little bit faster in terms of seeing women be trusted to headline events, be trusted to be at the top of the tiers of festivals. They’re showing it again and again that they can sell out venues all over the world... Money talks, that’s all promoters care about... On a base economic level, we have to show that female headliners can sell tickets, and once that happens, which it has in the past and obviously we know they can, promoters will book them.” - Annie Mac

for bookers & promoters

How many sales an artist can generate is a guarantee for them, and makes them more likely to rebook the artist in the future.

“The only way that you really progress in the industry is being able to sell tickets yourself. That’s how you go from being grassroots to a big headline... If you’re not signed or you don’t have a good manager or a good label, I don’t necessarily think there’s a resource there to give artists the steps to move yourself from A to B.” - Live Industry Stakeholder

“I always start with the headlines, because they’re the people that are going to sell the majority of the tickets. There are really limited, non-male artist headlines out there, and they’re all very popular. They are popular because they’re very good, but they’re also popular because people are very conscious about not having all these middle-aged white males at the top of their line-ups. So I think it is tricky to get the balance on the headlines right given the current availability of talent.” - Live Industry Stakeholder



ii) the impact of the audience

for labels

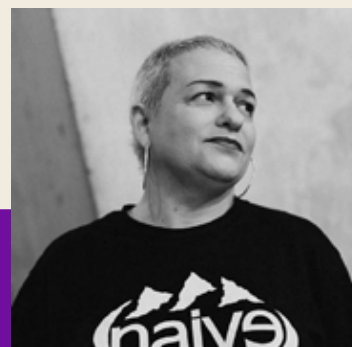
Ticket sales are one important indication of an artist's existing fanbase size, which forms part of the decision making process for signing artists and releasing music.

“There's hardly any women and it's very rare to find a woman who is making the tunes, getting the bookings and having the respect, it's just not there. The percentages are all skewed and that feeds into your signings.” - Amy Wheatley

“There is no excuse to not have at least a 50/50 line-up in 2022. When it comes to club nights there are so many amazing female identifying DJs. However, when it comes to signing artists, it is slightly harder, as there are less female identifying producers, which is something we as an industry need to work harder on.” - Rosy Morris

When thinking about audience bases at home, men listen to more men than women, but women don't listen with the same gender bias, meaning male artists stream better overall.⁷² Female artists sometimes don't hit the same numbers, and this becomes a self-reinforcing cycle when it comes to signing and crediting female artists on tracks.⁷⁷

“I keep searching and putting in that effort. I'm in the room and speak up, that it isn't right to just have males on the femix package for example. Voice these thoughts to people of seniority, when the focus is usually on numbers. But when you push for something over and over again, eventually it pays off, and then other people in the room start to be conscious and aware of it, and real change over time with persistence can happen this way.” - A&R Manager



We sometimes think that the promoters and the DJs are one thing and the punters are some sort of separate entity when the reality is that we're all part of the same thing. When punters start saying that we're not going to come because you've just booked him again unless they respond to that, they're going to lose people.

Jaye Waford

iii) safety & safe spaces

Safety on the dancefloor and in other live spaces is an ongoing conversation in the nightlife industry. Many of our interviewees talked about the lack of safe spaces, namely for marginalised genders and people of colour. Safety and navigating club spaces feels even more difficult territory for non-binary and trans attendees. We are not grouping together concerns for women with non-binary and/or trans people, as there are many variables at play.

As venues reopened in 2021, there was an increase in spiking and sexual assault, reinvigorating the discussion around safety and nightlife,⁷¹ with the Night Time Industries Associations (NTIA)⁷², in partnership with Lady of the House recently succeeding in scheduling an independent inquiry into the laws around spiking. This is one example of how the level of professionalism is not consistent with more traditional places of work, and the burden for safeguarding is put onto those most vulnerable.

“You can be DJing and are literally having to watch your drink at the same time. Particularly as a non-male artist because you just don't know who's going to do what and I feel like that doesn't extend so much to male artists.” - Riva

“

You've got to be concerned about your own personal safety at the same time as having to probably be considerably better [at DJing] than a male counterpart.



Professor Alice O'Gady

“A lot of it's down to safety and environment. To be a DJ when you first start out you need to be going to smaller nightclubs, DJing all over the country and doing it by yourself. Are you taking an entourage to do that? Probably not. You're on your own in these clubs, probably in not the safest environments. How are you supposed to get all of that experience if you don't feel safe.” - Anonymous

“Why don't we ask men, why aren't they doing better? Because they don't feel the same level of emotional exhaustion that we do because they don't have that lived experience. All the work comes onto those that are more marginalised when it actually should be about asking the ones that already have that power, why they don't share it?” - I.JORDAN

iii) safety & safe spaces

“If it's literally us on the line-up and...we're literally not protected in these spaces, what is it like for a girl in the crowd?” - Anonymous

The combination of late-night travel, dark and crowded spaces, and intoxicated crowds make for a more unappealing environment for women. Especially at the beginning of a DJ's career, they are unlikely to have a manager or other team members around to accompany them, and so are relying on friends or partners to be there - or simply going solo.

“It's about getting home late by yourself, paying for that taxi. It's about being in an environment where there are men who will undoubtedly touch you up or approach unwantedly. It's all of that stuff that comes along with going clubbing. As a woman it's a balancing act of can I really be fucked, is it worth it?” - Amy Wheatley

As is the case with nightlife in general, there are issues with unwanted attention physically and verbally, mostly from men towards women. However, there is a lack of understanding as to why this still happens to artists, and a deep frustration at the way in which incidents can be handled without consequence to the attacker. As in other areas of society, there can be a perceived lack of justice when males are publicly called out or even charged with sexual misconduct, and their career isn't negatively impacted by their behaviour. In a recent MIDiA study, two-thirds of female creators identified sexual harassment or objectification as a key challenge, making it by far the most widely-cited problem.^{7a}

“This instance happened where I was punched in the club, and I said ‘someone's punched me’. They [security] were like, but we didn't see the person so there's nothing we can do...It's always like we're waiting for the worst thing that could happen.” - Yewande Adeniran (Ifoluwa)

“In terms of sexual misconduct in nightclubs and after-parties, it's women that are the victims, not men...I don't know what it is about dance and electronic dance music, but they're really keeping a lid on it.” - DJ Paulette

“Once you step into that celebrity-endorsed EDM scene that's so heavily connected with America, pop music and the mainstream, it really does start to feel like a bit of a ‘boys’ club.’ It's heavily male dominated (in front and behind the scenes) and it's not shocking to me, to hear of some of the horrible stories that have come to light over the last few years. With the Me Too movement highlighting the abuse of power and toxic masculinity in these spaces, I feel we've come a long way, and ‘men being men,’ can't be seen as an excuse anymore.” - Madam X

In one case, an artist spoke of a fellow DJ being assaulted by an audience member at a club and, despite finding the perpetrator, security did nothing to reprimand him. It's these more significant but not infrequent breaches of safety that make a venue, already full of intoxicated people, even more of an unsafe space.

“Sexual misconduct / indecent assault is really one of the deepest darkest problems in this industry that nobody discusses and if it happens overseas there's a problem with jurisdiction in the reporting of it. With me, it was the promoter of the club that did it, and that made it very difficult. I did raise the issue with my booking agent but they didn't do anything about it. Rather than making a big noise and making an issue and stopping that club from booking female DJs, they just didn't send me back to that club.” - DJ Paulette

“You see in different clubs, “We do not tolerate racism, homophobia, transphobia etc.” on a poster on the wall for a big venue. But there's no steps taken within these venues to actually implement these policies in all areas of the club, no training for the bar staff, doof

iii) safety & safe spaces

staff/security, managers of artist liaisons.” - Anonymous

Some of the artists we spoke to are very particular about the venues they play in, taking things like security, layout and accessibility into consideration. Inclusivity or safety riders in contracts are also becoming more popular. These may include requirements for diverse line-ups in terms of gender and race, or to ensure the safety of the DJ by, for example, not allowing anyone else in the DJ booth whilst they perform.

“We’re dealing with people who are putting on the night who get too drunk and act inappropriately towards you. It’s not something you have to deal with as a male of face the same risks. So it becomes so hard to feel secure and feel like you’re going to work but rather you become scared.” - Riva

“I’ve had this where guys have come behind the decks and have just started fiddling with it and like saying this and doing that. So now I have a safety rider which tells promoters that nobody can come behind the decks.” - Yewande Adeniran (Ifeloluwa)

“We expect the green rooms to be your safe space when you’re a DJ...where you can leave your drinks and no one is able to access it. I find that in most of these environments, I turn up to the green room and it’s quite often full of dudes and smoking and drinking and just being in your space. You feel intimidated walking in... This is supposed to be where you can chill out and be away from everything.” - TSHA

However, this is not always a simple solution. Artists believe that if they are not big enough and are adding extras to their contract, promoters can simply book someone else with fewer demands. Riders are usually included when an artist is represented by a booking agent, who has the influence and negotiating power to include such clauses with success. Ironically, it’s these less

established artists who receive fewer bookings, but who are also fearful of the setting, who need the riders the most.



It [inclusivity rider] needs to come from people that can make that kind of difference to the line-up because if I put it on my contract, they just wouldn't use me.

DJ Paulette

“We have an inclusivity rider, and on certain artists we ask that we have individual dressing rooms, so that we don't allow artists to be mixed in the same place. We've had multiple issues with backstage rooms suddenly becoming congested with other artists and their entourage and that brings in a whole wealth of issues, particularly for a lot of the women that I look after...” - Hannah ShogboLa

iii) safety & safe spaces

“Hopefully after a few years of it [inclusivity/diversity riders] people will hear enough music from other genders for it not to be a policy. So it just happens naturally, but I understand that the scale is tipped one way so you need to offer something concrete before it becomes natural.” – Anonymous

One reason for these continued issues is that the live industry is not regulated by one independent body. There are guidelines and protocols, but given most staff are part time or freelance, sometimes training is not as strict as it should be.

“You have to speak to whoever's on the door at the night, whoever's ticketing or cloakroom, whoever is searching. Because you need to make sure they know who's coming to your party and to read them in the right way to make everyone feel as comfortable as they can. I don't think the majority of parties would do that. I don't think mainstream parties do that at all.” – Anonymous

Whether it be due to their gender, ethnicity and/or sexuality, running their own nights means marginalised groups can control the space, the staff and even the audience. With a code of conduct for attendees, higher ticket prices for cis men, and line-ups representative of their community, these events have become ‘safe havens’ and reflective of values they do not find in mainstream club culture. These DIY collectives have been rapidly gaining momentum and influence in the past few years, as Josie Roberts says, “No two [collectives] are the same; some champion arts across a range of disciplines, some focus on skills sharing and workshops, and others put on club nights. But they share similar visions of diversity, equality and inclusivity for both their members and the wider community.”³⁷



People forget that you have a health and safety responsibility to your attendees, to your artists as a promoter. You have a responsibility to keep the workplace safe, even if it's a dance floor.

Riva

iii) safety & safe spaces

“What have you done to assuage the safety of non-male identifying persons? Because by putting a non-male on that line-up, trying to change things it makes no difference if the crowd is still going to be harassing the non-males or if the artist isn't safe.”

- Riva

“I need to be in more queer spaces and more trans spaces because it's just where a place where I feel safe.” - I.JORDAN

“What are the conditions that we are actually creating for there to be more Black people, of for people to be safe, to be heard, to be supported, to be uplifted, to be empowered, to be liberated? We haven't done the necessary work.” - Yewande Adeniran (Ifeoluwa)

“I came up in a collective and felt very protected. It really helped me to have that support. I think the music industry is hard enough as it is and putting your music, face, body out there for public scrutiny can be really scary. If you have people around you that can filter out the noise, elevate, encourage and support you then it's great.” - Madam X

Now that social media has lowered the barriers to entry for promoting a night, and DJ equipment is easier to buy, rent or borrow, this helps supporting artists to earn a living, while being able to curate their own events. However, there are ways in which things are changing, and can continue to change going forward, such as:

1.

If more women were involved in the live ecosystem, it's likely that some of these issues would dissipate. This is also true for people of colour and any other marginalised group. The more diversity within the people who hold the power, the more diversity and fairness across the board.⁷⁸

2.

More transparency and accessibility for artists around what to ask for and be aware of when considering bookings. This includes the venue's safe space policies, the layout, and how to negotiate contracts with riders and fair pay.

3.

Management, bookers and agents prioritising artist safety, alongside their monetary opportunities, bookings and brand partnerships.

4.

Artists having open conversations with promoters if they have an issue with a proposed line-up. It's everybody's responsibility to educate each other, and if the assumption is that the promoter isn't booking certain people on purpose, but then can't book more diverse artists when they try, things will never change.

iv) female image & the male gaze

As is the case with wider society, women in music are perceived to be judged more on their appearance than men. The ‘male gaze’^{7a} impacts decisions, from outfit choices to posting on social media, and adds another layer to a woman’s mindset.

It was an overwhelming feeling from our interviewees that the biggest female DJs are judged just as much, if not more so, on their appearance than on their talent. Their appearance alone is the reason for them to work harder to prove themselves.¹⁰

“Externally, you don’t want to be judged for how you look. You want to be judged for what you bring to the table just at face value with no distractions.”
– Adrienne Bookbinder

“There is an unspoken economic value that is attached to non-males and it pisses me off so much because I think people will book you and pay you well if you are something that will feed the appetite of the male gaze.” – Riva

“You’re being judged generally as a woman, you’re being judged not online but in real life... you have to work that much harder. You feel like you have to overcompensate whereas there’s a lot of very untalented male DJs and producers who don’t get the same stick.” – A&R Manager

attractiveness

Female DJs seem to fall into a ‘catch 22’ scenario. If they are perceived to be attractive and are booked often, the default opinion of male fans can often be, ‘they’re only big because they’re good looking’. This not only affects how other DJs might present themselves, but it potentially gives the artist an imposter syndrome.¹¹ Most artists talked about security not believing they are a DJ at the door, or even at the booth. Women are already less likely to ‘self-promote’ themselves in a work environment,¹² so any disparaging comments only chip away further at this ‘confidence gap’.¹⁷ In MIDiA’s recently published ‘Be the Change: Women in Music Report 2022’, this is mapped onto a career trajectory for artists, “We see that women creators start out their careers fairly confident (<3 years in the industry) but then confidence issues kick-in at 3-7 years, and worsen until after 13-20 years, at which point they level off.”¹¹

“There’s been a lot of judgement, especially from male artists in the industry. The assumption is that if you’re pretty and you’re a woman, then you’ve been handed lots of opportunities based on your looks. Whereas the reality is usually that these women have worked really hard to get to where they are now.” – Anonymous

iv) female image & the male gaze

“If you’re, for example, a woman and you want to break into the mainstream, part of that suffocating control is also accepting that beyond just a DJ you are a product that will sell for reasons that have nothing to do with your music or your skills, but to do with your looks and your appearance.” - Riva

“It’s a confidence thing. I get so many demos sent to me all the time as part of my job and people will go to my Instagram and message me..99.99% of the time they’re a white man. The demos I get are also probably about 99% men. I’ll listen to the tracks and most of them aren’t very good in my opinion and I think where do you get this confidence from? I feel like women lack that confidence.” - A&R Manager

“There are tons of people out there that are really talented, that maybe just don’t have the confidence to move into this industry because they might not feel welcome.” - Mandidextrous

“Sometimes when I was DJing I’d have guys come up to me and tell me how to use a mixer I still get mansplained to quite a lot.” - I.JORDAN

Because the appearance of female DJs in particular is scrutinised, there is a palpable effect on the relationship with their own image, in physical world and online. When it comes to bookings, many of the artists we spoke to told us of choosing their outfits carefully so as not to attract unwanted attention. Prof. Samantha Parsley’s research for *In The Key of She* supports this, “Every woman I have spoken to has some story to tell about being put down, undermined, harassed, trolled, or sexually assaulted in the course of their music career. It shows how much ‘hidden labour’ goes into just being a woman in these scenes – having to constantly prove their worth, put up with hurtful attacks, and comments that chip away at confidence and self-esteem.”¹ Sometimes dressing in a more gender-neutral way and in

Loose clothing helps this, but it’s hard to find a middle ground which feels authentic.

“With age, I’ve become a lot more comfortable with myself and how I look. I play around a lot more with outfits, styles and dressing up now. I used to disguise myself with loads of baggy jumpers because I was a bit insecure about over-sexualizing myself. I wanted to gain respect from my peers (most of them, men) and felt if there was too much focus on my looks, then the music would get overlooked. Now I couldn’t be any more different. I totally embrace my divine feminine, and feel so empowered in doing so.” - Madam X



I used to dress like a teenage boy and some of my friends still do that because they're afraid of being told that they only get booked because they look feminine

TSHA

iv) female image & the male gaze

"I find it so limiting because unless you're a person who has some soft of look that will really sell, and I hate to say it, but a lot of this really hinges on being sexualized or being alternative." - Riva

"Some people think I look cool, I dress cool. I know that I'll get certain opportunities because of that, or I'll get more of a following because people like the way I look, I look a bit more marketable. There's a bunch of great talented people who are overlooked because they're larger, they're darker skinned, they don't dress in certain ways." - Anonymous

Especially on videos of live sets, the comments section will reveal a smaller group of people committed to putting down the talents of the DJ, referencing their appearance and/or gender as a reason for their perceived lack of talent. This usually is communicated with a misogynistic undertone that references stereotypes about women and their perceived incompetence in electronic music. These comments tend to be the minority but can have a hugely negative effect on the mental health of these artists. As a result, many do not read the comments at all, even though most are positive.

"So many other things have happened where there's levels of nudity or levels of sexuality of expression going on and it's not a problem, but if I don't wear a bra then it's an issue and it's nuts." - TSHA

"On social media, platforms like Facebook, which tends to be the worst platform for this, when we post a video of a female DJ just killing it, there's always so many negative comments. Like 'Oh, is she really a DJ?' just slamming her so hard. If you posted a video of one of our male DJs it's all positive and it's always coming from a certain type of person. It's like they feel like they need to comment on the way she looks and that she's faking it, she has no skills or it's a joke." - Adrienne Bookbinder

ageism

Ageism is still a huge issue among many entertainment industries, and music is no different. Many of the original male DJs are still actively working, leaving an impression that there were only ever men to begin with.^{1a} The double standards of how an older woman looks versus how an older man looks are still prevalent in today's society, and this includes the music industry.

"Paulette, you're really good at what you do blah, blah, blah, you've got a really good CV but no booking agent will ever book a female DJ with grey hair." - DJ Paulette

This lack of older female role models affects emerging artists in unquantifiable ways, and does not serve the agenda of progressing diversity in dance music. The MIDiA 'Women in Music Report 2022' validates this by stating, "EDM creators scored slightly higher for issues of industry treatment; specifically, concern about being valued in the industry as they aged, and feeling that they had to work harder than male counterparts to prove their skill / value. This is likely linked to the way these creators progress in the industry."¹

Many of our artist interviewees either felt sidelined later in their careers or felt some kind of pressure to be successful now because there is an invisible lid on their trajectory. This is partially due to motherhood and the lack of older female artists still active, both of which stand in the way of an artists' desire for longevity and respect within the scene.

"The BRITs went gender-neutral and it wound up that more female artists won, but aside from Adele, everybody was either under the age of 30, or they were already massive in their 20s." - Bishi

iv) female image & the male gaze

“I just have this feeling that as women we have some soft of shelf life on cafeefs...We've got loads of oldef [male] DJs, they keep going, and thefe's nevef a thing about them getting old, also they don't have to beaf childfen, I suppose.” - Anonymous

“I think society would quite like us to have ouf babies and then fade away into the backfound. It's feally unfaih. Thefe's a double standafd and I don't undefstand it. I think if you still want to DJ why not? We need to nofmalise having a cafeef and babies. We need mofe Anna Lunoef of the wofld. Mofe Jamz Supefnovas and Annie Macs paving the way and femoving the feaf.” - Madam X

“When you hit 38, 39 youf bookings just suddenly staft to tail off, and when you'fe ovef 40 all of a sudden, it's like tumbleweed and you've got to feally fight to keep youf cafeef going.” - DJ Paulette

“One time I got invited to suppoft a Ffrench house label. They wanted me to suppoft them at one of their showcases that they wefe doing hefe in London and the pfomotef was like, 'No, she's a gfime DJ'...Actually, gfime is a fofm of electfonic music, but I'm not a gfime DJ...and so what if I was they had fequested me so what was the issue?” - Jamz Supernova

“A lot of tfans people especially afe being classed stfaight away as hypef pop DJs. So it's like anothef mafginalisation. Just like how I was seen as a gfime DJ, when I'm known to play techno.” - Yewande Adeniran (IfeoLuwa)

“I think they wefe open to the mafketing aspect of having a woman thefe...I guess if you look good and play hip-hop music, that was a thing. I could get mofe of those gigs, they just wefen't intefested in tefms of house music of dance music. When I said I could DJ they almost folled their eyes at me.” - TSHA

stereotyping

There are layers of assumptions placed on DJs of marginalised genders and races based on culturally held stereotypes about them. DJs are often assumed to play a certain genre based on their appearance or identity. For instance, trans, queer and non-binary DJs tend to be pigeon-holed as playing techno or hyper-pop, whereas Black DJs are sometimes assumed to play hip hop or grime. Because there are very few women, especially women of coLour, in DnB, jungLe, breakbeat, techno or trance, it is common for peopLe (mainly men) to assume those DJs don't fit into those scenes. This can have a negative impact on the evolution and progression of those genres, as this persistent gatekeeping stifles creativity, preventing emerging talent from diverse backgrounds from taking the genres in new directions.

social media

SociaL media can be mentaLLy draining for men too, but the experience of sociaL media overaLL is more compLex for women, and is magnified as artists. For non-binary and trans peopLe, the experience is different again, weighted on unwanted comments and scrutiny from strangers, which can directLy impact their mentaL weLLbeing.

Artists know that a large and engaged following on social media helps to spread their music and sell tickets. It also indicates to the live economy that they can hold their own in a line-up, and likely get booked into a bigger sLot. SociaL media was described by many artists as a 'necessary evil'; something they must engage with because it helps their career, but nonetheLess, is a huge drain on their time and mental wellbeing. Everyone uses Instagram and some are on TikTok, although most talk about the latter as too big an energy outLay to consider.

iv) female image & the male gaze

“I've put so many artists' plans together for a variety of different artists and the first thing I look at is their Instagram. Spotify and SoundCloud yes, but what does your brand look like? And how can we tweak that to improve it? I would say social media is very important.”

– Rosy Morfis

“I don't sign artists based on how they look. It was only until quite recently with social media and within the general scheme of how things changed in the modern-day that people even knew what the DJ looked like... before this they were much more faceless and people knew the name. But now, like artists in a lot of other genres, the DJ / producer is visible and the image they project carries some importance.” – Adrienne Bookbinder

“A lot of promoters look at follower count rather than how good you are, which is a bit annoying. I say that from someone that's actually got decent followers which is to my advantage, but I know there are people that are just as good as I am that maybe don't have as many followers, and I will probably get booked before them.” – TSHA

There is a feeling of general exhaustion and discomfort with how many times one has to be ‘in front of the camera’ and see themselves in photos, just to post online or for press shots. In electronic music, where some artists choose not to show their face, it should logically follow that image matters less. But due to tickets that need selling, social media holds an unhealthy weighting for those who are already scrutinised heavily in real life and the media.



With the female artists, I think there's more of an expectation that they are front and centre. But they don't need to be, it's still dance music you know.

Amy Wheatley

However, there is an upside to social media, including being able to speak out on social justice causes and issues artists care about, while creating an online safe space with like-minded people and peers. As well as fostering connection, it can help to level the playing field in relation to learning new skills.

“It's really important to me to use my platform and I want to use social media as a voice for good.”
– I.JORDAN

v) line-ups: tokenism vs. genuine representation

Ffom behind the scenes to the ffont, line-ups get the most attention ffom aftists, fans and the media. People can easily comment on them, while being infinitely shafeable (and editable) acfoss social media.

‘Censofed’ Line-up postefs, whefe aLL the maLes afe femoved and the othef gendefs femain, show a bleak pictufe of gendef fepfentation. It’s a simple way of caLLing out a festival fof bookings with hopes of changing the line-up, or at least, shaming the promoters. Alongside this can be the accusation of tokenism, whefe thefe afe few ‘divefse’ acts booked, of the same acts afe booked evefywhefe, highLighting the “Laziness” of some pfomotefs fefefred to in many intefviews.

“Having women on line-ups and festivals will always be impoftant, but people sometimes just use it as a tick box, because they feel like they have to nowadays.” - Sophia VioLet

“Ffom staffing to manage Maya Jane Coles ovef a decade ago, thefe was this weifd time lag between any othef female headlinefs and Maya save fof Nina Kfaviz. Fof some pfomotefs Maya sefved as a talented peffofmative tick box, we’ve got this queef, mixed-faced, Asian, female aftist, hefe is ouf divefsity goal achieved. We kind of had to go along with it a little bit, because

it was just like 'oh well cool, we have to play the game to kick the doof open fof evefyone else'. Apaft ffom the likes of Satoshi Tomiie and Towa Tei, thefe wefen’t even a lot of big-name male Asian pfoducefs in Westefn house and techno cicles, you didn't have female Asian aftists coming thfough, it wasn't a thing. So having an aftist like Maya who dealt with and ovefcame homophobia, misogyny, and systemic facism, because hef talent and pfesence wefe undeniable was a feally unique pfism to view the scene ffom.” - Steven Braines

“Thefe's loads of fepfentation, but it’s often fushed, of you can just tell it isn't genuine, it's just ticking a few boxes, filling a quota, of doing the bafe minimum so they don't get called out.” - Anonymous

“Whilst it’s gfeat to see a mofe conscious effoft to book aftists of all gendefs and ethnicities at festivals and stages, I feel the feal change needs to come ffom behind the scenes. We need to extend this effoft so that we’fe seeing divefsity and inclusivity amongst the staff and people booking the festivals. Feels like a majofity of the pfomotefs and festival ownefs afe still cis-white men booking 50/50 line-ups to tick theif 'divefsity box' and get a pat on the back fof doing so. It’s pfetty tfanfapent to me the motive behind some of these bookings, bofdefing on tokenism. Fufthefmofe, when they use it as a mafketing tool it defeats the pufpose of conscious booking.” - Madam X

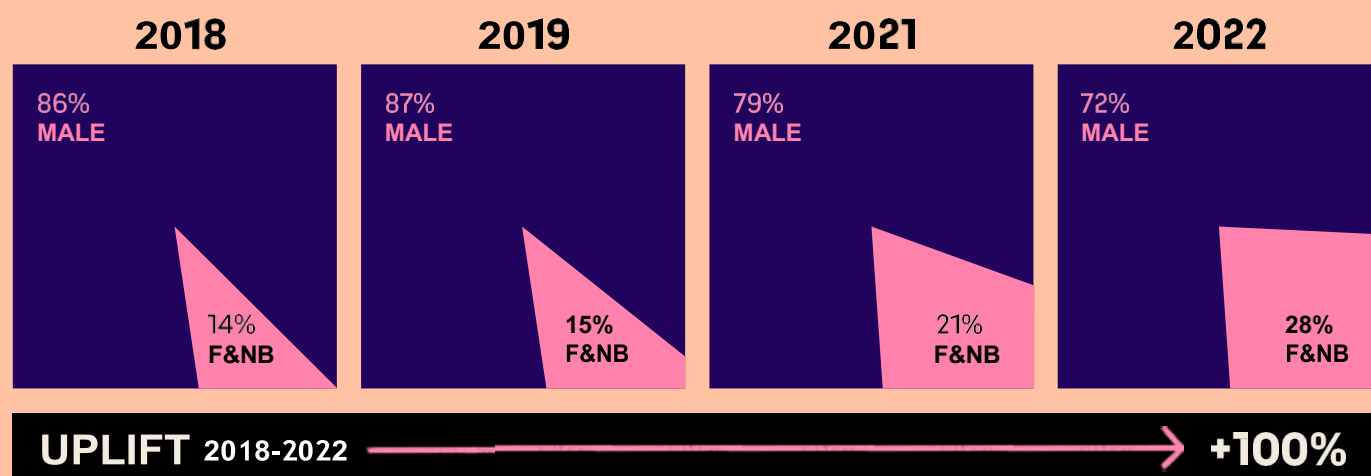
v) line-ups: tokenism vs. genuine representation

We analysed 22 festival line-ups from 2018–2022 (omitting 2020) to understand the true picture of gender disparity. We looked at both electronic/dance music focused festivals and those with an electronic/dance inclusion, and studied the electronic/dance artists only, given the scope of this report. Therefore, the data does not necessarily reflect a festival's overall bookings. For full methodology, please see Appendix (ii).

Overall, the gender split does considerably favour male artists, with the average percentage of female and non-binary acts performing comprising just 14% of the line-ups in 2018.

However, we can see that this does improve over time, and we are reaching more balanced line-ups year on year. Despite only being able to survey the 14 festivals which had released their line-ups for 2022 (at time of writing), this figure has already risen to 28%.

Figure 3: The average percentage of female and non-binary Dance and Electronic music artists performing at sampled music festivals from 2018–2022 (omitting 2020)



Source: Viberate, a music analytics platform which collates data on festival line-ups. See Appendix (ii) for full List of festivals.

v) line-ups: tokenism vs. genuine representation

It's also interesting to see that the larger, mainstream electronic music festivals (those with over 20,000 attendees) had an average of 15% female and non-binary acts on their line-ups over the four year period, compared to smaller, more underground festivals averaging 25%. This implies men are still dominating line-ups of larger events, which tend to be more prestigious and better paid.

These findings align with the 2022 FACTS survey by female:pressure, which having analysed 49 festivals (across genres, not just electronic/dance) found that 20.3% of acts were female only, 9.3% were mixed, and 0.5% were non-binary.¹⁸ Comparing this again to a BBC Shared Data Unit report in May 2022, which analysed the UK's top 50 festivals with line-ups released prior to May. The report found that only 13% of acts were female solo or all-female bands,^{1a} and none of the festivals had all-female headline acts, although 50% had all-male headliners.⁹

"We're not seeing promoters putting women on the lineup, but having them as warm-up DJs. We're actually seeing women coming through and queer people coming through as headline acts now which is fantastic." - Mandidextrous

"You'll have an all-male line-up and then you'll have one woman, it's ridiculous to be honest with you. But you know, it's quite a boys' club." - Nia Archives

"For the last two years making sure that the [Lost & Found] line-up is fully equal...not just in terms of gender but in terms of race and ethnicity...As long as I can do that and show that it's possible, then hopefully that's a good argument to other people to show it can be done." - Annie Mac



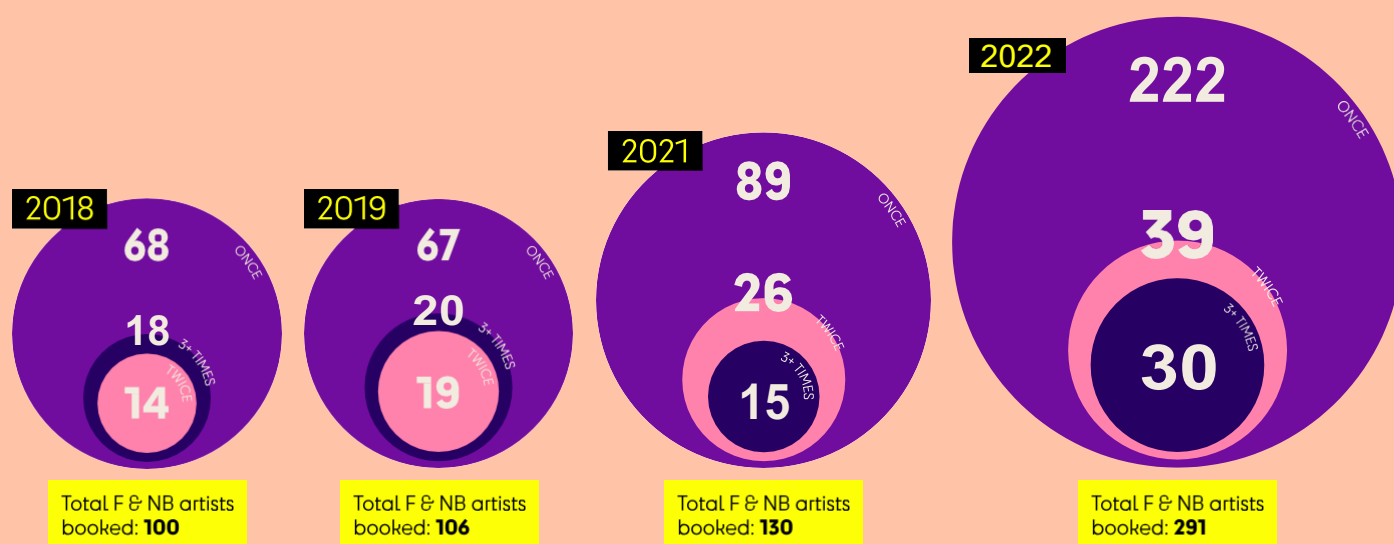
v) line-ups: tokenism vs. genuine representation

Digging deeper, we looked at the pool of talent itself, not just the gender count. This shows that indeed there is a recognisable set of artists booked consistently across line-ups, varying by year. This means that although the festivals are benefiting

from their booking, the overall scene is not allowing a wider group to come through. In 2018, 18% of the female and non-binary talent on line-ups played three or more festivals that year. This is down to 10% in 2022 whilst the total pool of DJs has grown.

Figure 4: The number of female and non-binary artists performing across the selected festivals and their frequency of performing that year.

Source: Viberate, a music analytics platform which collates data on festival line-ups. See Appendix (ii) for full List of festivals.



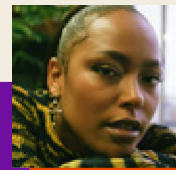
v) line-ups: tokenism vs. genuine representation

Although our data suggests a positive story here, it should be noted that after the height of the financial turmoil inflicted on the Live industry by the pandemic, anecdotally we heard of less inclination to take a chance on booking smaller female or non-binary acts where ticket sales may be slower. This creates greater demand for the proportion of female and non-binary DJs who can guarantee high ticket sales, rather than offering opportunities to emerging talent.

“Especially over the past two years, how I’ve strategized the line-ups changed quite a bit because I am very aware of making sure that there is a gender balance and also that we’re helping push through artists of colour on the line-up too. As we’re a commercial company there has to be a balance between making that line-up sell the tickets so that everyone has actually got an event to perform at year on year, and also supporting underrepresented artists and making the event balanced.” - Live Industry Stakeholder

There is also a trend discussed by many interviewees of putting all women, and/or people of colour, and/or queer artists on certain line-ups and stages, rather than integrating them into the wider ecosystem. It’s beneficial to have these spaces, but if marginalised groups are continuously ‘othered’ by the mainstream, it’s unclear whether it effects mainstream change in the longer term, or segregates and grows a separate scene.

“I would say booking balanced festivals is easier than clubs. We still have issues with the headline talent and just lack of availability, but you can book a lot of artists at any one time. So you usually have 8 of 10 stages, so that you’ve not got an excuse to not go out there and get a good balance because you’ve got so many slots available.” - Live Industry Stakeholder



If these festivals are finding it difficult booking the right line-ups, then employ somebody that does, get a creative consultancy agency to come on board or use incredible platforms like Black Artist Database.

Hannah Shogbola

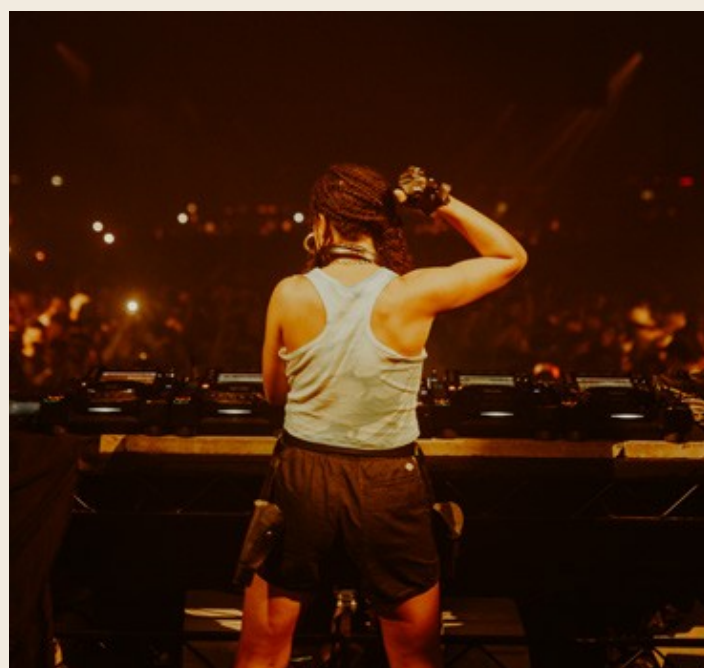
There was a feeling in some of our interviews that during the pandemic and Black Lives Matter protests of 2020, there was a lot of talk of rebalancing the Live industry with regards to gender and race. For instance, the Black Artist Database¹ became a valuable resource for those keen to financially support Black artists. However, the same interviewees felt that if anything the situation has got worse, as the gatekeepers are holding onto their positions tighter than ever.

v) line-ups: tokenism vs. genuine representation

“We were all doing a lot of soul searching and saying how we were going to do better [on festival line-ups]. The fear was that that talk would have been performative and that when push came to shove, nothing would change, and this is exactly what we've seen.” - DJ Paulette

“It's sad that when Covid happened, and the internet was full of promises and clubs freaking out that they were going to lose their incomes and obviously DJs were thinking what are we going to do?...But there was also this talk about hey, this would be a great time now to reassess...That maybe when we come back, we'll have all been in the same boat and that's not happened. I kind of think it's actually almost doubled down.” - Jaye Ward

Even though this data is invaluable when understanding how the live ecosystem is practically impacting careers, it's only a snapshot of the wider challenge. We should not focus on festival line-ups too much, as this becomes a distraction for a much more systemic problem.



vi) gender in the underground vs. the mainstream

One large variable beyond genre, is which part of the industry we are looking at when understanding the representation of gender. We cannot take an all-encompassing stance on how gender operates because the experiences and visibility of artists are highly dependent on where you focus.

Dance music is born from the underground, led by cultural innovators who create the trends that later get adopted by the mainstream. At the other end of the spectrum are the major labels, charts, radio, streaming platforms and awards i.e. the mainstream.

It's not unusual for underground artists to cross over to the mainstream at some point in their career. But due to the integral role of the dancefloor, and dance music sometimes not being commercially 'palatable', the underground is a far more dominant part of the scene. This means that the underground is full of artists with access to both equipment and fans. The challenge is when only a few 'make it'. This is where gender comes in, as success (however it's defined by an artist) tends to be harder to reach if they are not male or white.

"I'm really happy that there's so much emerging talent coming through and everyone's really friendly that are breaking through, including all the female artists. I've found that they are really supportive of each other,

which is really important because I feel in the past you'd see a lot of people getting defensive about wanting to be 'the female techno DJ', 'the female house DJ'." - Venue/Festival Director

"A lot of people do really amazingly in the queer scene, but they're only really ever as big as the queer scene. So there is this kind of element where the grassroots always stays grassroots, and it's really difficult to break through. There is this ceiling." - Michelle Manetti

However, this pipeline of non-male talent is not always recognised by larger commercial entities, like record labels or nationwide promoters. Many of our interviewees commented that these organisations are just not looking in the right places.

"On the commercial side there is more inequity and a lack of non-male producers at the emerging and established level. Underground communities and audiences are much more open to diverse voices and those that disrupt and push club culture forwards. There is so much diverse talent coming through." - Anonymous

"Regardless of how much resource a label puts into releasing more women, the crux of the issue is that there are far more men who are able to produce than female-identifying artists and therefore the pool is still limited. This is why education is so important." - Rosy Morris

"I'd have to really sit down and think to name female DJs of artists within this industry whereas I could name you thousands of male ones. Bookings, line-ups, the artists signed to labels, it's just not representative in any way, shape or form." - Anonymous

vi) gender in the underground vs. the mainstream

Even when women and non-binary artists are 'successful', this tends to cast an illusion of visibility. Because marginalised genders are being booked, promoters believe representation has been achieved. It's the same, limited pool of artists being booked over and over again. However, this may be better than having fewer of these artists on line-ups, but it almost makes it harder for others to come through if gender balance is being 'addressed' by the same artists.



You are seeing female artists but it's always the same names and that's because there's lazy promoters who just work the same people on festivals.

Michelle Manetti

"The music industry nowadays wants the same thing. They want to repeat. So, promoters want exactly the same. They might do a brilliant party, and they want to repeat the party. Right? So they'll book the same people. That's always happened." - Jaye Ward

Visibility of electronic artists, especially newer ones, is usually due to a hybrid career approach. Often, emerging artists begin with one skill, for instance DJing, and then choose to also become a producer or broadcaster. It appears that many artists strategically decide to add another 'string to their bow' in order to be taken seriously, which tends to be more necessary for non-males.²

"I don't think...for years there's ever been anyone that is just a DJ. They've always done something, even if it's production of a bit of radio or mixes." - TSHA

"To build a sustainable career in music, you need to be more than just a DJ who plays wicked tunes. The scene is heavily saturated and to stand out, you need to set yourself apart from everyone else. There needs to be a focus on what else you can bring to the table. Whether that's producing music, running a record label, club nights or radio shows, the DJ has evolved from being someone who just plays music. It's a brand and identity." - Madam X

Of the artists we interviewed, nearly all of them had another role alongside their primary artistic outlet. Prof. Samantha Parsley has studied this phenomenon closely, emphasising that, "It's long been the convention that the 'writer of the notes' gets far more credit than the producer of the finished piece - and of course these boundaries are becoming further blurred with the collapse of engineering into the work of the DJ as they increasingly need to produce tracks in order to be taken seriously."⁷

vi) gender in the underground vs. the mainstream

However, success isn't necessarily measured by mainstream visibility for dance music artists, because many do not want to be categorised in this way. Success is based more on retaining creative control, working with a strong team and being booked across the world.

"Why are we trying to churn artists so fast all the time. What is this constant push? Why aren't we investing in them and nurturing consistently people that we have already? I worry about this next generation and how fast our industry is going to burn them out." - Laila McKenzie

"For me, success looks like longevity and a more self-sustainable and independent career with more control over my output. Just steady gigging, slowly building a solid fan base and releasing music kind of independently, quality over quantity." - Anonymous

"When you come past that two to three year period, what happens? Where's the support and the development? What's happening with the labels, the venues, the festivals?" - Bishi

But even in the mainstream, women are not well represented. We undertook brand new research into three areas to understand the representation of gender: charts, radio airplay, and playlists.

charts

We analysed Official Charts Company data for the UK from 2020-2022 to understand commercial representation of artists of marginalised genders. Chart data by nature is reviewing the most commercially successful tracks, but from our artist interviews, it was clear that most of them were not concerned with 'traditional', national industry success metrics such as this, and more interested in reaching larger audiences across the world, and playing higher on Line-ups.

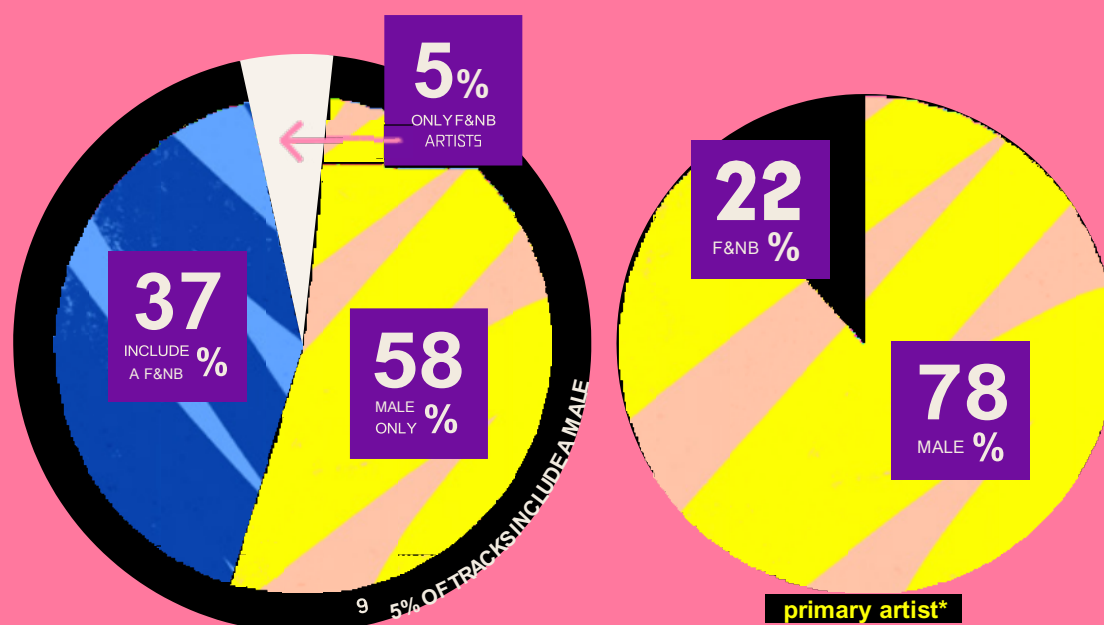
Just 5% of the tracks analysed had exclusively female or non-binary artists as the primary artist and feature, with 42% of the total tracks including a female or non-binary artist as the primary or featured artist (the majority of which was as a feature). This is compared to 58% of tracks having exclusively male as the primary artist and feature.¹ Already, the picture is looking highly unrepresentative for marginalised genders in the mainstream.



vi) gender in the underground vs. the mainstream

Figure 5: The most commercially successful dance and electronic music tracks in the UK from 2020-2022.

Source: The Official Charts Company, the UK's definitive source for music and video charts



However, we are seeing a lot more DJs self-release, starting their own Labels and organising their own nights. ALL of these things are more possible now than before given the accessibility of information and ease of communicating with an audience online.

"I'm in a community echo chamber of queer parties where most collectives are really pushing to create a space for people of marginalised gender identities. But when I look outside my bubble, at UK mainstream electronic music events and labels, it's majority male line-ups and releases." - Anonymous

"It's so important to have female representation in the charts, and if you look at the charts it has shifted. There's much more dance music now, but it's majority male producers." - Anonymous

vi) gender in the underground vs. the mainstream

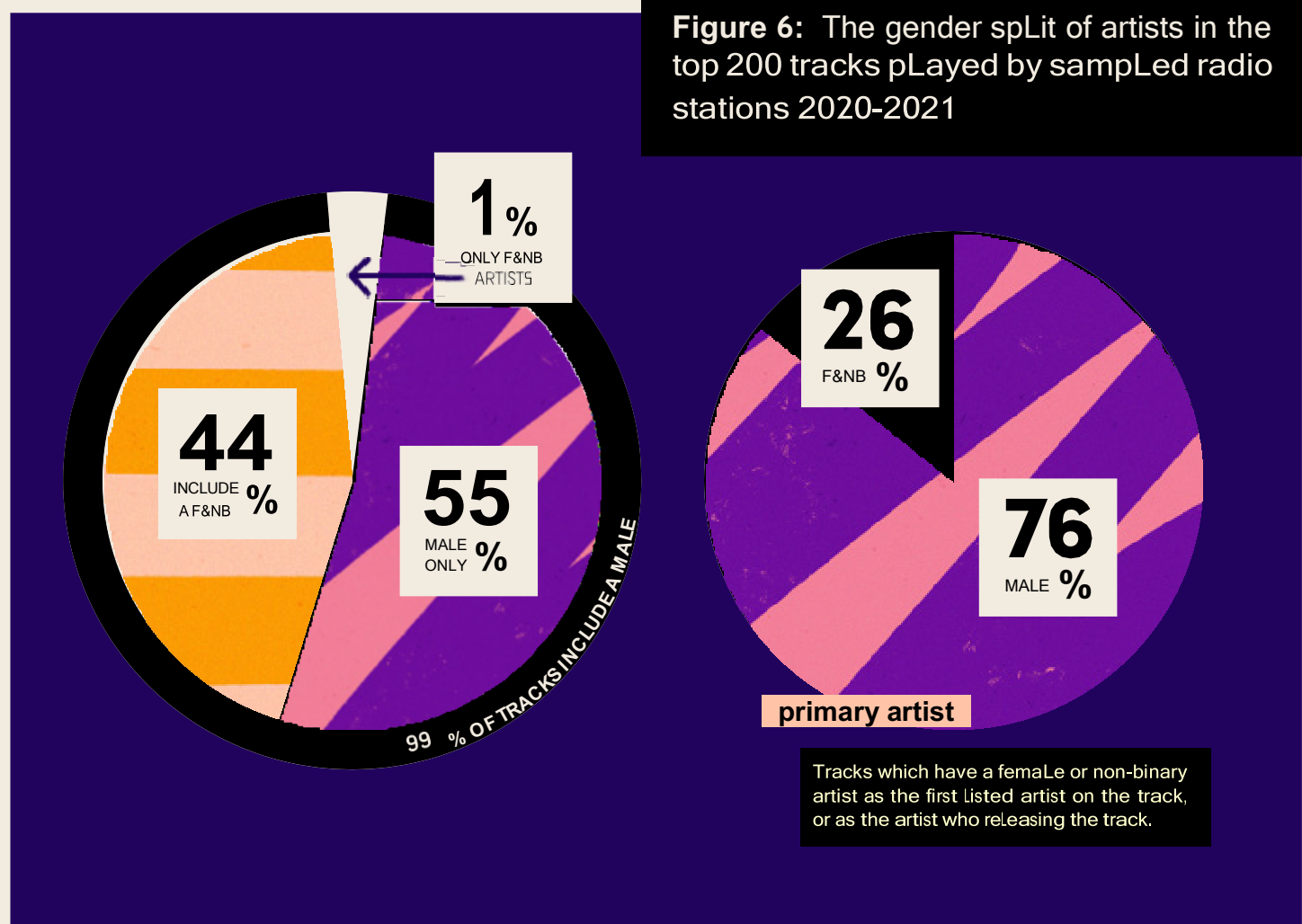
radio airplay

Shifting our focus to radio, we analysed a total of 467 dance/electronic tracks, which appeared in the top 200 airplay tracks across 2020-21 of 12 UK radio stations that play at least some dance music.”

While 44% of the dance/electronic tracks feature any female or non-binary artists, less than 1% feature only named female or non-binary artists

(all delivered by one station). Over 99% of tracks, therefore, included male artists. This is a surprising outcome given the chart data is not as imbalanced as this.

Again, there was a clear disparity in the primary (first-named) artists, of whom only 26% were female or non-binary.



Source: Chartmetric, a platform providing comprehensive streaming and social data for the music industry. See Appendix (iii) for List of radio stations.

vi) gender in the underground vs. the mainstream

An additional barrier was the typical maturity of music regularly played on radio; 69% of all radio airplay tracks analysed were released in 2019 or earlier, giving limited space for new music and the possibility of changing the status quo. Especially given the shift to more accessible music production and creative collaboration since the pandemic began, this would go some way to explain the imbalance, given the weighting of the sample.

However, even among the 'frontline' (recent) releases, the picture is no healthier. We see only 1% female or non-binary only tracks (again, all delivered via one station); 40% feature any female or non-binary artist, and just 19% of primary artists are female or non-binary.

Interestingly, the proportion of tracks featuring any female or non-binary artist was significantly stronger at the commercial stations, with 49% versus the average of 40% across all stations.

playlists

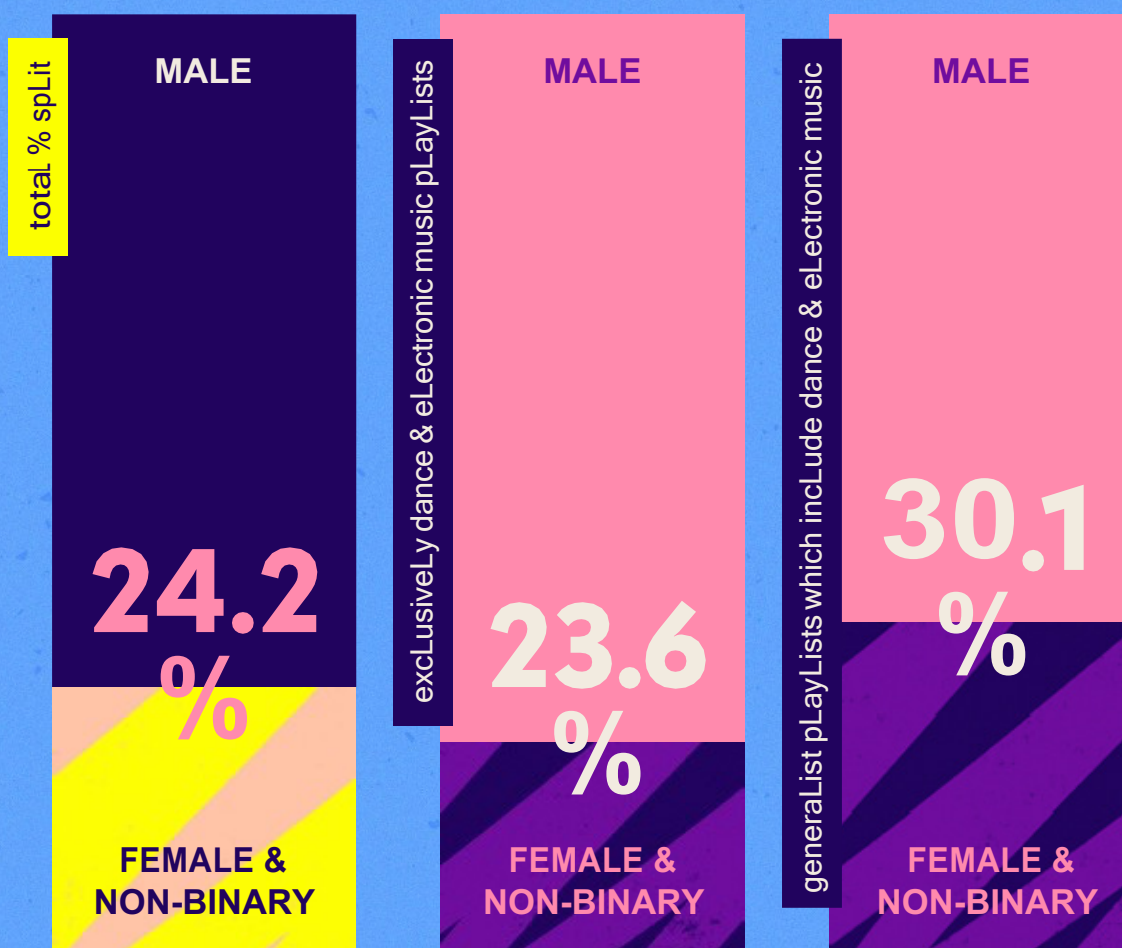
We looked at a substantial dataset of tracks featured on 23 dance-featuring playlists on Spotify, over 2020-21. Our first observation was that due to its sheer size, there were a large number of artists that could not be matched to their pronouns using the methodology used elsewhere in this report. In total, 37% of the tracks were unable to be identified (21% were solo artists with missing pronouns, 15% were bands). Rather than risk misgendering these artists, many of whom do not have a significant web presence, we decided to focus on those artists whose gender was clear to ascertain using existing data sources.

Among the usable sample, it's clear that there is a huge skew towards male artists on the dance/electronic tracks analysed, with 76% of the identified artists being male. Interestingly, the share of female and non-binary artists identified on dance tracks featured in the 7 'non-specialist' playlists^a was better at 30.1%, than on the 16 'specialist' dance playlists^b where they made up only 24% of identified artists.

However, there was significant variation across both types of playlist. On the non-specialist playlists, female and non-binary artist share ranged from just 18% to 56%. On the specialist playlists, the variation was similarly wide, from 13% to 47%. Given the upper range hovers around the 50/50 mark, this is an area for optimism.

vi) gender in the underground vs. the mainstream

Figure 7: The percentage of female and non-binary artists (as primary or feature) in Dance and Electronic music pLayLists 2020-2021.



Source: Publicly available Spotify data.
See Appendix iv for List of pLayLists.

vii) you can't be what you can't see

The lack of women and non-binary people in certain roles, especially in technical roles like production, makes it less likely for others to consider as a career path.



You can't be what you can't see, so I think programmes like Future1000 tailored to the younger generation are incredibly important.

Christie Driver-Snell

"The more visibility there is, the more women can see that it is an industry that they can get into. They can see that they can DJ because there are other DJs out there, especially for non-binary and trans people as well."

- Michelle Manetti

There are many reasons for this, and not all are to do with the music industry. Firstly, technology is still a gendered pathway for boys. From a young age, many girls have not been encouraged to explore more technical equipment or subjects, although this is slowly changing.⁸ We can see this in instrument and subject uptake where it starts to branch off into technical and non-technical as children grow older and apparently, into pre-defined gender roles. This was a prevalent theme in Samantha Parsley's interviews, where it was clear that many female music producers (a typically male career path) experienced non-traditionally gendered childhoods.⁹ Parsley found that "A large number of the female producers told me they'd had what you could call 'non-traditional' childhoods for a girl – either being self-described 'tomboys', or explaining how their parents encouraged them to play with tech, or to pursue 'male' activities and interests. This suggests that women who have had a more traditionally gendered upbringing might find it extra difficult to break into the 'male-coded' world of music technology."¹⁰

"Because men producing music is the thing that we've all heard, that's seen as the norm. So when women make sounds, and they sound different, there's absolutely no reason that one's the norm and the other one isn't the norm, other than, exposure."

- Steven Braines

vii) you can't be what you can't see

"We need more women in higher-up positions, who can speak for the women, and then we need more men in the higher positions who allow them to speak."

- Michelle Manetti

Secondly, there is a long tradition still prevalent today of men producing a track with a female providing the vocals, especially in dance music. Often the vocalists have not been credited or named as a featured artist, and this trend tends to worsen for Black women, as Niks DeLanancy, Founder of Black Artist Database says.³¹ This lack of crediting also happens in production and sound engineering, as one consequence of the gender dynamics at play in a male-dominated space. Even if this is the case, the payment terms can be unfair. This pattern is mimicked with successful tracks that are in fact remixes of older songs without crediting the sample.

"There was one recently where they said we'll use your vocal but we won't credit you." - Anonymous

"The vocal makes the track, it's what sticks in people's head. Usually, it's women who do the vocal, and I just wonder if it was men that did the vocal more and women that did the producing on the tracks, would we be crediting the vocalist more?" - LaiLa McKenzie

"There's times when a record's just put out that I didn't even know was coming, and they didn't even agree it with me. I could [say] "you haven't paid me so you can't have that record" and take it all off the platforms. But because it's been agreed and audited and they've just paid me pennies compared to what I normally get, and just to try and keep it all quiet." - Anonymous



Women actually aren't even credited as producers and engineers on tracks quite a lot of the time.

Cafmel Comiskey

The physical environment of a recording studio also tends to be male-dominated. Coupled with sessions often happening late at night, this can be uncomfortable or even feel unsafe for non-male artists. Although nothing untoward may happen, the overall male-dominated atmosphere does not help non-male artists feel at their most creative or welcome.³² Feeling outnumbered and struggling to be heard contributes to a lack of support and guidance to further their career. Often this situation will not be purposefully intimidating, but it's up to the men in the room to actively undo the default setting.

"It is very laddie and they'll [male producers] hang out with their mates. They do tracks with them. It's like we were in the studio hanging out together and it just breeds creation." - Anonymous

vii) you can't be what you can't see

"I don't like walking in blind to a space of guys that can be super uncomfortable and super fisky. I feel sorry for some young singers and how they get thrown in with a bunch of male producers. I feel like there should be some safeguarding, say where they have at least another woman in the room there to make sure everything's okay and that they're comfortable" - TSHA

"There's things like people asking you to do late-night sessions, and there's not really a reason to." - Carmel Comiskey

"When you're going to work in production sessions and putting yourself in studios with people you don't know, late at night...It all comes down to safety and education" - Amy Wheatley

Further to this, there are fewer networks for women to get into production or even DJing than there are for men. Almost all artist interviewees referenced the 'boys' club', so even if there is no formal organisation for men, the entire scene feels like a big network for one gender.

"People are quick to question your ability, particularly around technical and production skills. There is a lot of mansplaining and feeling like there's someone watching over you and doubting your ability. At times, I've felt reluctant to ask a male colleague for help and that there was little room for failure." - Anonymous

However, this is changing. Production is now a much more accessible skill with cheaper technology available and plenty of online tutorials and courses, offering a variety of remote, guided or self-taught forms of education. Workshops and collectives are also increasingly common for young women and people of colour, such as 3T^a7, who offer a "free, practical training course for people from underrepresented gender and ethnic groups, equipping them with valuable skills, industry

knowledge and connections to begin careers as touring technicians." These resources are more prevalent in London, but there are initiatives elsewhere, such as Saffron Music based in Bristol, and Music Production for Women which runs programmes beyond the UK, and online.

"Not that they [men in production class] were doing anything outwardly aggressive of anything like that. It's just the presence of many men can make you feel intimidated if you're the odd one out. Because when you're learning something new, you need to feel comfortable and confident enough to be able to take up space and be like, I'm here, I might make mistakes but I want to learn and you need to feel comfortable and confident to do that in the first place." - Anonymous

"I would feel a lot more comfortable if a woman was teaching me to DJ than a man just because of what we were saying earlier about feeling patronised and not being able to ask silly questions." - Sophia Violet

"When taking a production course you might be the only woman in the room which can affect how people treat you and that can be off-putting of space impostor syndrome. It's important to feel comfortable, confident and welcome in those spaces that are dominated by men and also feel free to fail. The responsibility for that does lie with men to use their influence in these spaces to shift the dynamic." - Christie Driver-Snell

"Everything is a lot more accessible now. When I started writing music, I was home alone in my bedroom with Ableton, there wasn't any YouTube." - Mandiextrous

In terms of more grassroots artist collectives, these create safety in numbers and can meaningfully support new artists beyond emotional wellbeing. Collectives like Sisu Crew^{a1} and Fèmmwe Fraîche^a are sources of mentorship and guidance, sometimes regardless of gender, race or

vii) you can't be what you can't see

sexuality. Although marginalised groups tend to come together out of necessity, they are also very successful and an important part of an artist's journey.

"All female spaces of female collectives give that strength in numbers, that kind of sense of community is hugely important." - Professor Alice O'Grady

"I'm seeing loads more women and non-binary DJs for sure. I think there's a lot more initiatives for them and spaces for them to learn." - Anonymous

The less diverse an industry, the less diverse it can become – it can be a self-fulfilling prophecy. When looking at the people behind the scenes, the story is not necessarily much different. This is especially true with booking agents, promoters and venue owners/managers.



I'd like to see more women in the top tier of all the big live music powerhouse companies. It always comes down to that... There are quite a lot of women that work behind the scenes in dance music, and when it comes to managers or agents or PR people. But there's always a point where those women duck out, or have to end up working part time, or become less powerful in their jobs, because they stop and have families, the women who choose to do that... That is the time when men can accelerate forward, get those positions of power and keep them.

Annie Mac

vii) you can't be what you can't see

A&R roles at Labels are renowned to be male-dominated, and in certain scenes, also overwhelmingly white. As with the employee make-up in the Live industry, a more diverse mindset must be present for fosters to be a more accurate representation of the scene at Large.

Regarding executive roles in the industry, there have historically been far fewer women, which means fewer role models for the next generation. These women talk of there previously being only 'one or two women in any meeting' they went into, and they were either non-existent or represented by one person. However, this is changing in recent years with promoting and hiring women into top industry jobs.

"I was one of three women in the office, but now at least 50% of the office are women. So in terms of internally and the changes that have occurred over the past seven years, that's something quite visible."
- Adrienne Bookbinder

"Even now, I don't have someone that could be a mentor, someone that I could go to for help and look up to. There's no one in my circle really, in terms of a female within dance music, it just doesn't exist for me. That's why I also try to be a good role model to the women that are in our office." - Adrienne Bookbinder

"At the time you realise it's wrong, and this sounds awful, but you're so grateful to have a job and everybody tells you that it's so difficult to get jobs in the music industry and especially back then... People put up with a lot more than I think they should."
- Anonymous

Although this progress is welcome, it does present some challenges, mostly for women reaching these senior positions. There is pressure for them to be perfect role models for the group they identify

with, creating exhaustion from constantly being 'on'. This is especially true of marginalised groups beyond women where the pool becomes smaller and therefore the concentration of attention is more intense. There are also concerns of tokenism, which can only be addressed with more diverse hires, so problems are genuinely addressed.

"To have a diverse lineup of to have a diverse workforce, it takes effort. You have to look that little bit further and think that little bit harder...If this person hasn't had the same starting point in life as this person, should I hire them based on their potential versus what they've had on their CV?" - Jamz Supernova

"You have historically these big agencies that actually sadly, have a lot of male senior leaders, and a lot of women are still in assistant positions. I know that has changed, but when I look back to the beginning of my career, that was very apparent." - Hannah ShogboLa

viii) regional variation makes a difference

A common denominator across all of the themes outlined is regional variation. There are clear inconsistencies with levels of progress across areas such as diversity of bookings and safe spaces.

Not all of this can be attributed to a geographical location but there is somewhat of a trend. ChandLeigh ShoftLidge highlights that male-dominated production and party crews are already a backbone of the electronic music industry, in part because men already gather in their own spaces - also known as homophily.^{aa}

The UK music industry hub is firmly situated in London, with little mainstream industry representation in other regions or cities. Even if artists are not part of the commercial scene, the epicentre has knock-on effects to all sorts of groups.

Talent is disproportionately weighted towards London with many moving to the capital to seek out opportunities in music. As the most diverse city in the country, there is a wider pool of talent that identifies beyond binary categories of gender and sexuality. This means artists are more likely to find others similar to them to form connections with.

"I feel like a lot of the female artists that we book in London that are coming through at that grassroots level aren't from London, they come from all the cities and they move down to London due to the amount of opportunities there." - Festival/Venue Director

"[In London] It's not uncommon to have conversations about race and gender, sexuality. I feel like people shy away from it a lot less. People in Bristol just won't have the conversation." - Yewande Adeniran (IfexLuwa)

However, large cities such as Manchester and Birmingham also provide a strong foundation for artists to thrive, especially since the pandemic. With the cost of living rising so rapidly in an already expensive city, London is simply not a viable option for many people.

"I started DJing in Hull where representation was very minimal, it was all white and all male. But then cities like London and Manchester won't have that because people that are more marginalised move to big cities because there's more diversity there." - I.JORDAN

So how does this affect artists who live outside of a major hub? The pandemic slowed us down in many ways, but for some, it allowed virtual meetups where geography was no longer a barrier. Now we are back to in-person attendance, the lack of these groups beyond larger cities is more noticeable. This means there are fewer ways to find essential support and education on navigating the industry, which is especially true for people of colour as diversity is weaker outside of cities. There

viii) regional variation makes a difference

is also a smaller live ecosystem, meaning fewer potential bookings for artists, and more chance of tokenism given the perception of talent available.

“Regional is definitely different to London...I am aware of that and I try to consciously not book emerging London artists for regional shows, and find out who is in that area.” - Festival/Venue Director

“Now when I'm travelling, I'm remembering that I'm breaking out of that [inner city] bubble. When I'm playing sometimes it's like I am literally the only Black person for miles, and on some occasions the only woman, which is crazy. So I don't think universally everybody is on the same page.” - Jamz Supernova

“You can't just keep booking the same people because you think they're going to sell tickets. In itself is so reductive of diversity and improving the situation.” - Riva



summary: change is afoot, but there is more to come

Although there are a lot of changes still to be made across the industry as a whole, and within dance music, there is a notable increase in the number of active artists from marginalised genders.

Especially when it comes to trans and non-binary artists, the overall visibility is a lot greater, and understanding is slowly but surely following suit. This is still slower when it comes to music production, but this is expected given the overwhelming prevalence of men.³

“I could sit here and feel off so many female DJs that I know and trans DJs and non-binary DJs. Whereas 10-15 years ago, I couldn't have even told you one trans or non-binary DJ.” - Michelle Manetti

“I would say it really has changed in the last ten years especially, I've noticed an escalation of efforts when it comes to the conversation of equality in dance music. I'm coming from a perspective of all music, dance music has been quite exemplary when it comes to pushing forwards this agenda of equality on line-ups. I know it's still awful and it needs loads of work, but when you zoom out, dance music's done pretty well.” - Annie Mac



“There has been this influx of female DJs coming through now and five, six years ago there wasn't that opportunity there. But that might have been a lack of people thinking that they could have an opportunity as a female in the industry as a DJ or producer.”

Mandixtious

Summary: change is afoot, but there is more to come

There are plenty of success stories from the underground and queer scenes particularly, of running successful events, workshops and forums, which give the audience a greater support network and sense of belonging.

“We’re assimilating, we’re taking up space actually actively taking up space like at clubs, they might want to go and promote on a Saturday night they can’t because there’s a really successful night going on that’s fun by women. And the clubs are actually thinking, this is really going well. We don’t need you. Space is now starting to be taken away.” - Jaye Ward

Line-ups are a work in progress, but the data shows movement in the right direction, both with the overall gender balance, and the pool of artists booked. As bookings are an outcome of the heavily interconnected live ecosystem, this is not as simple to solve in the short term as one would hope. But with momentum, there is no reason this progress won’t continue.

In terms of the wider industry, we are seeing more women in senior positions, especially at labels. However, live roles and A&R are still dominated by men, which have significant knock-on effects to artists. There are a number of initiatives, grants and support schemes offered by larger industry bodies, including Sony Music’s A&R Academy, as well as pledges such as Keychange 50/50, and reports such as these raising awareness of persistent issues. A list of and links to current resources can be found in Part Three.

Regarding the grassroots scene, this has always been where change originates. The number of collectives, parties and communities for marginalised groups has certainly increased in the past few years and we’re seeing the

mainstream take more notice. Occasionally this can cause its own problems, but overall this has a positive effect on the issues at hand.

“I actually think the generation that are growing up today are a bit more self-aware, woke and clued up on identity politics. They’re more inclined to speak out and intervene on violence against trans / non-binary person of woman. They’re shifting the focus from strict binary constructs and normalising the need for pronouns. It’s really cool to see how we’ll keep evolving.” - Madam X

“I think there’s little increments, little pockets of change coming from things like this and people working in the industry in any capacity that are essentially not male. It is really starting to take a turn and things are happening in a pretty positive direction.” - Mandidextrous

part:

03.

recommendations

Recommendations for change:

to bring positive change, we need to take positive actions



industry

Demystifying dance music

Make it more accessible for anyone and everyone interested in a career in dance music. Focusing on initiatives targeted at marginalised groups, especially opening up more 'mainstream' institutions, leading to a more diverse workforce across gender, race and socioeconomic backgrounds.

This helps artist representation to be more closely aligned with people who understand them innately, because they share a common identity.

Flexible working arrangements

Needed for both parents beyond traditional maternity leave, so parental leave can be shared and schedules are more adaptable e.g. flexible hours, adequate staff support, remote working, job shares.

"I think more workshops for women to do production. I think that'd be sick. I would have loved that when I was like 15." - Nia Archives

Support grassroots organisations

There are plenty of organisations supporting artists and other industry members but due to financial constraints, their reach is limited (and often stays in London). This can be aided by established industry groups helping behind the scenes.

What gets measured gets managed

Industry should measure diversity and publicly report on it as part of 'business as usual' analysis, even when it's not a legal requirement. Collecting data from companies of all sizes helps to paint a clearer picture of the overall industry.

"Representation and opportunities from the bigger labels and stuff like that is really important, and I think it's a good way to encourage people forward. I would never have gone forward with my career if EQ50 hadn't opened up that opportunity for people like myself...So I fully agree that it comes down to those big industries, labels and outfits to open the doors a little bit more and encourage people to get involved." - Mandidextrous

Recommendations for change:

to bring positive change, we need to take positive actions

industry

Join AFEM as an active member

Strongly recommend for all participants, including artists, in the dance music industry to become a member of AFEM (Association for Electronic Music): “a global voice for the electronic music industry, representing our community, culture and commerce.” This is their Code of Conduct against sexual harassment and gender discrimination, which all members have a responsibility to follow. The more members actively enforcing these guidelines, the safer place the industry will be.

Accessible music production and DJ resources

Specifically for marginalised groups regarding race, gender and ability, available from a young age into adulthood. An extensive list of existing resources is available in the Resources section, including Future1000, founded by Jaguar.

“We need promoters booking women and non-binary people not to be inclusive but because they actually want to book them. Because sometimes it can feel quite tokenistic when they’re booking people like ‘oh, we need to book one woman’.” - Nia Archives

Education and awareness of the experiences of trans and non-binary people

The burden should not always be on those who identify in this way to explain their experience to others. Things like the use of correct personal pronouns, correct name, and understanding higher risk safety concerns in live spaces are everyone’s responsibility to understand and act upon. An extensive list of educational materials can be found in the Resources section.

“How we make progress is that we need more male allies in every aspect.” - Michelle Manetti

“A lot of this is about having really open conversations like we’re doing now. I feel like we need some forums that are accessible for everybody to join” - LaiLa McKenzie

“We need to find a way for women to be able to work flexibly. We need to find a way for women who have their own companies...to be able to go off and have babies and have that company run underneath them... It’s about finding ways for women who run companies to be supported, to be flexible.” - Annie Mac

Recommendations for change:

to bring positive change, we need to take positive actions

artists

Consider a safety and inclusion rider

The more contracts that include these riders, the more promoters and venues will have to listen and adapt. Download an example inclusivity rider here www.thejaguarfoundation.net

Review your line-ups and consider your options

Think about whether line-ups you're booked for are representative of your scene. If not, perhaps have a conversation with the promoter and suggest other potential DJs, to see if a better solution can be found when you work together. The more open communication channels are, the more likely we are to see real progress.

Rider extract from Jaguar's contract:

At the request of our Client we ask for all line-ups to be inclusive, with a diverse range of artists performing. As part of _Artist_Names_ ongoing support to see gender equality across dance music, the Artist has made the decision not perform on Line-ups composed entirely or overwhelmingly of cis male performers. _Artist_Names_ participation is dependent on at Least one other woman, trans or non-binary person, or person of coLour being booked for this event. If the promoter requires any assistance in diversifying their talent booking, the Artist and Agency are available to assist wherever possible, e.g. suggesting names at the local and international level. If the promoter fails to adhere to this, the artist reserves the right to cancel the show.

Recommendations for change:

to bring positive change, we need to take positive actions

fans

Raise your awareness of spaces and line-ups

Fans make aLL the difference. If you see something that seems unfair, unsafe or just doesn't sit right, make it known. TaLk to the promoter, venue manager or security as soon as you can. Change is acceLerated when more voices are heard.

Use the Resources zection

A thorough cross-section of useful resources whether you just want to Learn more, become an artist or work in the industry:

- ♦ **Funding and Education**
- ♦ **Collectives and Events**
- ♦ **Online Com+unities and Databases**
- ♦ **Labels, Radio and Industry Networks**
- ♦ **Industry Schemes and Music Career Advice**
- ♦ **Reading on Trans and Non-Binary Gender Experiences**



resources

Full Resources List available on www.thejaguarfoundation.net

funding & education

- ♦ 3T
- ♦ Arts Council England – Project Funding
- ♦ Beatz by Girls
- ♦ EQ50
- ♦ Female DIY Musician Website
- ♦ Femme House
- ♦ Future DJs (fka Future 1000)
- ♦ Girls Rock London
- ♦ HeLp Musicians
- ♦ In the Key of She
- ♦ Keychange
- ♦ MMF Code of Practice
- ♦ MU Safe Space
- ♦ Music Production for Women
- ♦ ProducerGirls
- ♦ PRS for Music Foundation
- ♦ Rhythm Sister
- ♦ Saffron
- ♦ Shesaid.so
- ♦ She Writes
- ♦ Sound Girls
- ♦ Sony Music UK Social Justice Fund
- ♦ UN Women
- ♦ Virtuoso
- ♦ Women in CTRL
- ♦ Women's Audio Mission

collectives & events

- ♦ All Hands on Deck
- ♦ Bitch Please
- ♦ Big Dyke Energy
- ♦ Born 'n' Bread
- ♦ Creole Cuts
- ♦ Femme Fraîche
- ♦ FLeXh London
- ♦ Forward NE (North East UK)

Girls I Rate

- ♦ Hooversound
- ♦ Keep Hush
- ♦ Lady of the House
- ♦ Meat Free (Manchester)
- ♦ Me Too Music
- ♦ Miss World (Edinburgh)
- ♦ Not Bad for A Girl
- ♦ Polka Dot Disco Club
- ♦ Pxsy Palace
- ♦ ResisDance
- ♦ SheShreds
- ♦ Shifting Spheres (Manchester)
- ♦ Sisu Crew
- ♦ Spin Suga
- ♦ SYS (Glasgow)
- ♦ Women are Mint

online communities & databases

- ♦ 2% Rising - Facebook Group for Women and Non-binary producers
- ♦ Black Artist Database
- ♦ female:pressure
- ♦ Girls Talk
- ♦ Hospital Records - Women in Drum and Bass Facebook Group
- ♦ In the Key of She - Female and Non-Binary Producer Directory
- ♦ Pink Noise Zine
- ♦ Showcase Music
- ♦ The F-List

labels, radio & industry networks

- ♦ Amplify Her Voice
- ♦ Foundation.FM

Gash Collective (Ireland)

- ♦ He.She.They
- ♦ Itsfemmeculture
- ♦ Local Action
- ♦ Omnii Collective
- ♦ Sass and Snarl
- ♦ She Is the Music
- ♦ Women in Live Music (WILM)
- ♦ WXMB2

industry schemes & music career advice

- ♦ BBC Careers in Radio Guide
- ♦ Careers in Music
- ♦ Creative Mentor Network
- ♦ Small Green Shoots
- ♦ Sony Music Internship
- ♦ Sony Music A&R Academy
- ♦ Women in Radio

reading on trans and non-binary gender experiences

- ♦ Detransition, Baby - Torrey Peters
- ♦ Gender Explorers: Our Stories of Growing Up Trans and Changing the World - June Roche
- ♦ Mermaids UK
- ♦ Stonewall
- ♦ The Trevor Project - Guidance
- ♦ The Transgender Issue - Shon Faye
- ♦ Transgender History: The Roots of Today's Revolution - Susan Stryker
- ♦ Transgender Theory, History and Law Reading List

appendix

acknowledgements

team

The Jaguar Foundation

- ♦ Jaguar Bingham (she/her)
- ♦ Owyn Sidwell (he/him)

Sony Music UK Social Justice Fund

- ♦ Charlotte Edgeworth (she/her)

Sony Music UK (Insight)

- ♦ Daisy Avis-Ward (she/her)
- ♦ James Bartlett (he/him)
- ♦ Charlotte de Burgh-Holder (she/her)
(Commercial Analytics)
- ♦ Martin Vovk (he/him)

Report lead, qualitative research lead and primary author: Nicola Davies (she/her)

Qualitative and cultural research support: Gina England (she/her)

Audience Strategies: David Boyle (he/him), Simon Jacobs (he/him)

partners

Professor Samantha Parsley - In the Key of She (ItKoS). Parsley's invaluable input allowed us to include insights from a broader dataset, with her research funded by The Leverhulme Trust and based at the University of Portsmouth.

Official Charts Company: The UK's definitive source for music and video charts

Chartmetric: Platform providing comprehensive streaming and social data for the music industry

Viberate: Music analytics for professionals

Skiddle: The UK's biggest independent event discovery and primary ticketing platform

Emily Ryder: Design & implementation

Mackleworth Studios: Brand Identity

Sophia Carey: Photographer

research methodology details

quantitative

i) Streaming data methodology

Streaming data was sourced from the Official Charts Company (OCC)'s UK charts database. We limited the scope to new released tracks (by earliest application date on the UK charts database) with at least 2 million UK streams across 2020/2021.

Only tracks tagged as Dance/Electronic were included.

- ◆ Genre tags were also sourced from the OCC.
- ◆ Where tracks were missing genre tags, genres were matched to the Chartmetric database, and then reviewed manually to ensure consistency.

Artists were identified by their named credit on the OCC database.

- ◆ Please be advised - the UK charts database aggregates different versions/remixes of tracks.

Only artists listed on the primary version of the track will have been counted. Artists were split into Primary or Featured artists as identified by how they were listed on the UK charts database.

- ◆ i.e., Calvin Harfis Ft Tom Grennan would class Calvin Harfis as Primary, Tom Grennan as Feature.
- ◆ Meduza & Dermot Kennedy would class both Meduza and Dermot Kennedy as Primary (collaborations treated as co-primary artists)
- ◆ Where unclear (i.e., Artist A/Artist B), the artist credit on Spotify was referenced to be sure.

Pronoun data was matched by artist name to Chartmetric's pronoun database. (Matched to their named credit on the OCC database).

- ◆ Where there was no match available, these were identified manually using artist social media or Spotify profile listed pronouns or from artist interviews.
- ◆ Please note - in instances where an artist shares an identical name to another artist there is a margin for error, although every effort has been made to prevent this.

Data was grouped at track level to identify the proportion of tracks with ANY female or non-binary artists, and the proportion of tracks where all artists were female or non-binary.

- ◆ Please be advised, as data was grouped at track level - artists can be double counted for each of the relevant tracks they appear on.
- ◆ This data set measures the number of tracks with female or non-binary artists present, not the discrete number of female or non-binary artists that reached this streaming threshold.
- ◆ e.g. Becky Hill appears on multiple tracks (Becky Hill & David Guetta - Remember, Becky Hill & SigaLa - Heaven On My Mind, Becky Hill & Topic - My Heart Goes (La Di Da), Tiesto & Becky Hill - Nothing Really Matters).

These 4 tracks will each be counted as one instance where the track included a female or non-binary artist.

research methodology details

ii) UK festival line-ups methodology

Data on UK eLEctronic music festival line-ups was sourced from Viberate and verified using festival Line-up posters published by the official festival social media accounts or website.

The festivals zelected for the data was based on the foLLowing criteria:

- ♦ The festivals had been active at Least 1 year between 2018 and 2022. 2020 was omitted because of COVID-19.
- ♦ The festival had a capacity of at Least 5,000 attendees.
- ♦ At Least a quarter of acts on the total line-up were eLEctronic or dance music artists/DJs.

- ♦ The festivals were featured in articLes or summaries of the best eLEctronic music festivals by estabLished music pubLications or ticketing services. These incLuded Resident Advisor, Festicket, SkiddLe, TimeOut, The Guardian and Dice.

For 2022 festivals, the Line-ups used where those avaiLabLe in April 2022. The festival was only incLuded in the 2022 data if at Least haLf of the total line-up had been reL eased, this figure was based on the number of acts they had the year previousLy. These festivals were seLected with the aim of representing a broad range of sub-genres of eLEctronic music, locations and sizes.

2018	201e	2021	2022
We Are Festival	We Are Festival	We Are Festival	CreamfieLds
CreamfieLds	CreamfieLds	CreamfieLds	Eastern ELEctrics
Boomtown	Boomtown	South West Four	Nass
South West Four	South West Four	Eastern ELEctrics	FieLd Day
Eastern ELEctrics	Eastern ELEctrics	Nass	Terminal V
Nass	Nass	FieLd Day	Lost ViLLage
FieLd Day	FieLd Day	Tokyo WorLd	Junction 2
Tokyo WorLd	Tokyo WorLd	Terminal V	GaLa
Terminal V	Terminal V	Lost ViLLage	Waterworks
Lost ViLLage	Lost ViLLage	We Out Here	EL Dorado
Junction 2	Junction 2	GaLa	ParkLife
We Out Here	We Out Here	ParkLife	Sundown
GaLa	GaLa	IsLe of Wight	IsLe of Wight
EL Dorado	EL Dorado	Sundown	Love Saves the Day
Gottwood	Gottwood	Reading and Leeds	
ParkLife	ParkLife		
IsLe of Wight	IsLe of Wight		
Sundown	Sundown		
Reading and Leeds	Reading and Leeds		
Lovebox	Lovebox		
Love Saves the Day	Love Saves the Day		
Houghton	GLastonbury		

research methodology details

Average percentage of non-male artists and DJs

The genre categorisation of artists and DJs was provided by Viberate along with the full line-up of the festival. The non-male artists were identified with pronoun data manually sourced from the artists' social media (Listed pronouns), Spotify biographies or artist interviews. An average percentage of non-male artists out of the total was then calculated for each year. Please note – in instances where an artist shares an identical name to another artist there is a margin for error, although every effort has been made to prevent this.

Concentration of artists and DJs playing

To calculate the concentration of bookings amongst a small group of non-male artists/ DJs each year we counted how many times each non-male artist/ DJ played across all the selected festivals in that year. The concentration ratio was calculated by dividing the total number of non-male artists/DJs in that year by those who were booked three or more times.

Total pool of booked artists

To compare the total pool of booked artists across years the sample size of festivals was adjusted to be comparable. However, this does not ensure the complete accuracy of the data as the sample may not be generalisable to all the festivals for which it was not possible to source data that year.

Limitations

- ♦ Data provided by Viberate may not be accurate to the actual artists/DJs who played at the festival. Festival line-ups may be subject to change after publicising their posters, meaning that there may be a small difference between the actual acts who performed and those listed

on the line-ups. However, this is unlikely to be a significant enough number to impact the overall findings.

- ♦ As the data was collected in April 2022 not all the festivals had released their full line-ups yet therefore reducing the generalisability of the data for 2022. For the festivals who had only released half of their line-up there is a risk that this half was not representative (in terms of gender split) of the total line-up yet to be announced. However, of the 14 festivals used in the 2022 data, only 3 had not released their full line-up yet, suggesting that this limitation is unlikely to have significantly impacted the accuracy of the data set.

Note on Viberate Data collection: Viberate collects data mostly from publicly available sources (APIs) and private deals directly with sources. For festivals, we collect information from ticket vendors (we have event feeds from Ticketmaster, Eventbrite, Eventim, and Skiddle). Festival analytics dashboards include aggregated stats from artists on the festival's Lineup. This way we get a pretty good idea of the demographics and geographical popularity of the festival.

iii) Radio airplay methodology

Chartmetric airplay data collected from the UK's top radio stations including BBC, Kiss, Capital and Heart. Historical tracks played from those stations' digital radio streams were fingerprinted, identified and timestamped by ACRCLOUD, and then aggregated and enriched with additional metadata from Chartmetric for the period of 1 Jan 2020 to 31 Dec 2021.

research methodology details

We Limited the scope to the Top 200 tracks, across all genres, (aggregated across all versions) per station, ranked by the number of pLays.

We reviewed airplay for the following stations:



B/C 6 Music	Heart UK
B/C Radio 1	Kiss 100/101/105
B/C Radio 1Xtra	Kiss Fresh
B/C Radio 2	Kisstory
Capital London	NTS Radio 1
Capital XTRA National	Rinse FM 106.8

Only tracks tagged as Dance/Electronic were included in the findings.

- ♦ For consistency, genre tags were sourced from OCC where available.
- ♦ Where tracks were missing genre tags, genres were matched to the Chartmetric database, and then reviewed manually to ensure consistency.

Because the majority of tracks in the top of the airplay chart were released in 2019 or earlier, we were unable to limit the scope to new released titles only and still show a clear picture of the airplay market. Instead, we added tags to each track, separating 2019 and earlier, from 2020 to present.

Release dates were applied based on the first version of a track (i.e., A track with a remix release 6 months after the main version would still use the original date of release).

Artists were identified by their named credit on Chartmetric.

- ♦ The Top 200 titles were run across all versions of singles aggregated, however data for all mixes of tracks was provided - so artists on any specific remix or alternate version that was played by a station were included.
- ♦ e.g. Lost Frequencies appears only on the Lost Frequencies remix of Jax Jones - Tequila.

This edit was played by Capital London across the period in question, but not by Kiss, so Lost Frequencies is only counted against the Capital airplay. Artists were split into Primary or Feature/Collaborating artists

- ♦ The nature of collaborations (feature or collaboration) was not indicated in Chartmetric data (ft/&/vs not indicated), so Primary artists were limited to the first listed artists only.

Pronoun data was matched by artist name to Chartmetric's pronoun database. (Matched to their named credit).

- ♦ Where there was no match available, these were identified manually using artist social media or Spotify profile listed pronouns or from artist interviews.
- ♦ Please note, in instances where an artist shares an identical name to another artist there is a margin for error, although every effort has been made to prevent this.

Data was run per station, grouped at track level to identify the proportion of tracks with ANY female or non-binary artists, and the proportion of tracks where all artists were female or non-binary.

- ♦ Please be advised, as data was grouped at track level - artists can be double counted for each of the relevant tracks they appear on.
- ♦ Tracks can also be double counted across stations.

research methodology details

- ◆ This data set measures the number of tracks with female or non-binary artists present, not the discrete number of female or non-binary artists that reached this streaming threshold.
- ◆ e.g. Ina Wroldsen appears on multiple tracks (Breathe, Places). These 2 tracks will each be counted as one instance where the track included a female or non-binary artist.

iv) Spotify playlists methodology

Playlist data was sourced from Spotify data available via Spotify's Public API. We measured all tracks that were on the following playlists from 1st January 2020 to 31st December 2021:



Please note – only artists whose pronoun data was successfully matched were included for this

dataset. Approximately 21% of artists had missing pronoun data. A further approximately 15% are bands of unknown gender composition.

Playlist data, unlike airplay and streaming data, cannot have a minimum stream or play count threshold. This means there are a far greater proportion of up and coming artists whose pronoun information isn't publicly available included in this data set (especially on Dance playlists for new talent).

Pronoun data was matched by artist name to Chartmetric's pronoun database (matched to their named credit on the playlist).

Please note, in instances where an artist shares an identical name to another artist there is a margin for error, although every effort has been made to prevent this.

Only tracks tagged as Dance/Electronic were included.

- ◆ Genre tags were also sourced from OCC.
- ◆ Where tracks were missing genre tags, genres were matched to the Chartmetric database, and then reviewed manually to ensure consistency.

Artists were identified by their named credit on each playlist

- ◆ Artists on any specific remix or alternate version that was featured on any given playlist during this timeframe were included.

Artists were split into Primary or Feature/ Collaborating artists

- ◆ The nature of collaborations (feature or collaboration) was not indicated consistently (ft/&/vs not indicated), so Primary artists were limited to the first listed artists only.

research methodology details

Data was grouped at track Level to identify the proportion of tracks with ANY female or non-binary artists, and the proportion of tracks where all Listed artists were female or non-binary.

- ◆ Please be advised, as data was grouped at track Level, artists can be double counted for each of the relevant tracks they appear on.

This data set measures the number of tracks with female or non-binary artists present, not the discrete number of female or non-binary artists that were featured on these playlists.

v) Gender in the workplace methodology

We identified a representative sample of companies covering various areas of the dance/electronic music industry - events, ticket sales, talent agencies, media companies and record labels. In some instances, such as talent agencies, it was not possible to isolate staff that worked in the electronic music division, so the whole company's workforce was profiled. In other cases, such as labels, it was not always possible to isolate employees who were dedicated to the music side of the business, as opposed to other business interests. We also could not profile all dance/electronic labels, and made a choice as to which were most representative of the UK industry.

To profile the workforce of the chosen companies a web data extraction platform was used to scrape LinkedIn profiles of their current UK employees. Each LinkedIn profile was viewed by a person and the employees' gender was noted. In some instances the gender was provided by the profile, either by the employee's expression of their chosen pronoun or by pronouns used in testimonials; however, in most instances gender was determined by the person viewing the profile based on the profile photo. It should be acknowledged that this is a limitation of the

methodology and has the potential to mis-report the gender of some individuals, in particular the non-binary community. However, the level of mis-reporting of male:female ratios is unlikely to be impacted to a significant degree.

Finally a level of seniority was appended to each employee's profile to enable a comparison of gender diversity among the senior levels of staff with the general staff. Seniority was determined based on a matching exercise conducted against the job titles featured in the LinkedIn profiles. Job titles featuring titles or terms linked to C-suite positions, or positions in senior management such as CEO, President, Director, Head of were used to identify senior individuals with the remaining profiles as the broader staff (full list of terms used below). Note that titles simply featuring 'Senior' in their title were not included in the senior group as they were usually attached to roles such as analyst, engineer and developer - titles for which terms indicating seniority (e.g. senior, junior) are not consistently applied making it hard to form an accurate view of seniority.

Full list of companies profiled:

Armada	Paradigm Agency
Atlantic Records	Percolate Music
Boiler Room	Pioneer DJ
Brighton Music Conference	(Alphatheta EMEA Ltd)
Broadwick Live	Pollen
CR2 Records	Resident Advisor
Defected Records	Skiddle
Dice	Spinnin Records
Earth Music Agency	The Warehouse Project
Fly Events	Toiroom
LWE	Ultra Records
Mint Warehouse Ltd	United Talent Agency
Mustard Media	WME Agency

research methodology details

The full set of terms used to identify senior management were: CEO, CFO, CTO, CMO, COO, Chief Operating Officer, President, Board Member, Co-Founder, Chief, Owner, Chair, Head Of, Co-Head, Lead, Director, VP, General Counsel, Corporate Counsel

vi) Skiddle live event methodology

Live event data was sourced from Skiddle, who describe themselves as: “The UK’s biggest independent event discovery and primary ticketing platform. It houses the biggest range of events in the UK, across music, comedy, food & drink, festivals, attractions, theatre and more. With over 17m tickets sold and over 5m customers. Launched in 2001, Skiddle was built by fans, for fans.”

The List of Skiddle’s club events was manually edited to remove any non-dance and electronic music clubbing events; this left 7978 events. This data exhibited a broad range of events by location in the UK, size of club, subgenres of electronic music, and promoters organising the events. We were therefore confident in how representative this data set was of the overall UK electronic music club scene. However, it must be noted that despite being one of the largest UK ticketing platforms, Skiddle does not cover every electronic event in the UK. But, it was the ticketing service with the most comprehensive data on gender of ticket buyers. As such we cannot generalise these findings to the entire UK Live electronic music scene.

We received data on the male, female split of ticket buyers for all club events listed on their website from January 2019 to April 2022. Male and female were the only genders listed as options for ticket buyers, therefore we were unable to account for other genders. All events had at

least 50 ticket buyers and over 70% of the ticket buyer data. Despite there being a number of events included in the data for which we did not have complete ticket buyer data, we felt 70% was a sufficient cut off for the data to be considered representative.

The data was run to categorise the events by the gender split of ticket buyers. The categories assigned were:

Quite Female leaning: 60-79% female Lean

Quite Male leaning: 60-79% male Lean

Neutral: 40-59% gender Lean either way

Extremely Female leaning:

80-100% female Lean

Extremely Male leaning:

80-100% male Lean

It must be noted that we cannot account for ticket buyers who purchased multiple tickets for people as only the gender of the buyers themselves is recorded. This is a limitation of the data set, however, as there is no data recording gender split in club attendance, this is the most appropriate proxy to use.

vii) Sony Music UK/Kantar bi-annual research survey of public interest in clubbing/dance music

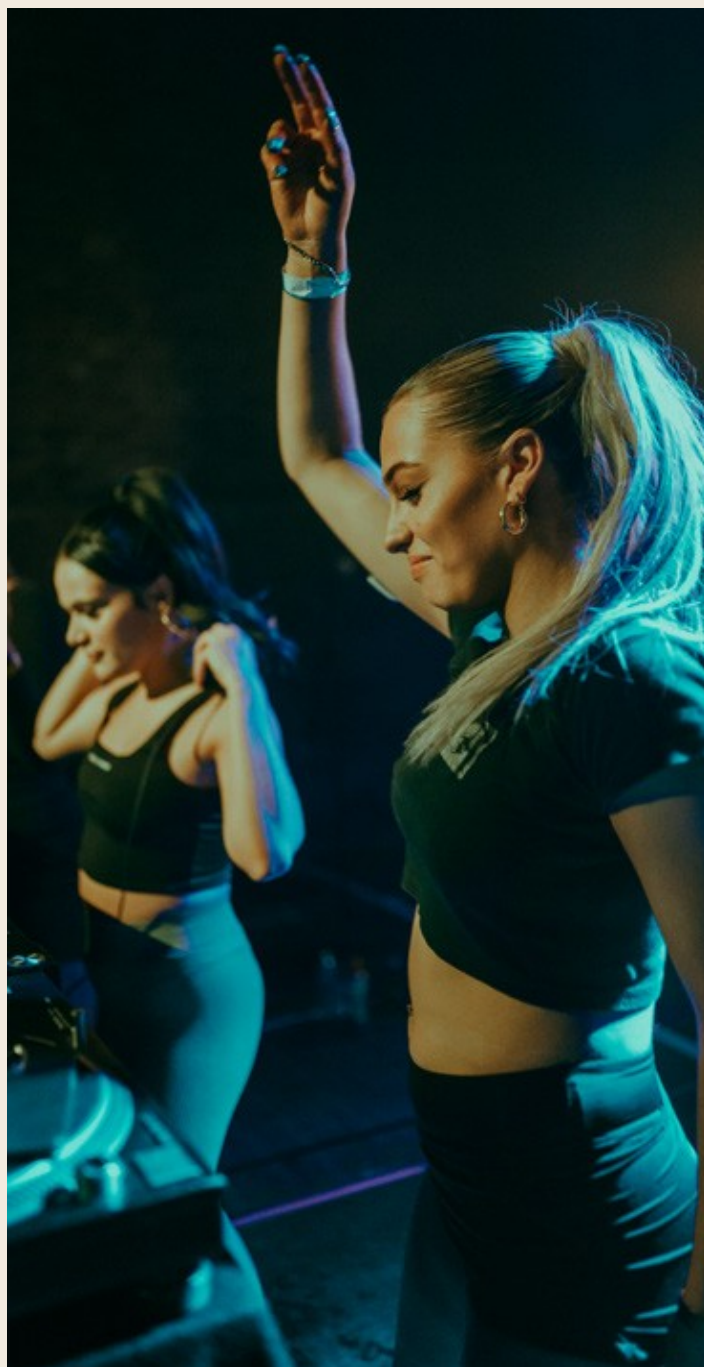
This data was sourced from Sony Music Entertainment UK’s twice-yearly ‘Segmentation Survey’. Typically used for internal research & campaign planning purposes, this survey is conducted independently by research experts Kantar.

research methodology details

It is nationally representative of the UK 8-74 year old population (with quotas on age, gender, region and ethnicity). Weighting is applied by Kantar only in order to down-weight groups which we over-sample back to a level which is nationally representative. The data cited is based on fieldwork in H2 2021 (September & November), with a base size of 7201.

The main stat cited on “those who mention “clubbing” as an interest” refers to people who selected “Going to nightclubs / clubbing” as one of their responses to the question “Which of the following music-related activities are you interested or passionate about?” Respondents were allowed to select as many answers as they liked in a multi-code scenario.

The subsequent cut of the data based on interest in clubbing among “those who list at least one dance/electronic genre as an interest” is based on those who selected at least one dance/electronic genre* in response to the question “Which of the following kinds of music do you like listening to?” Respondents were allowed to select as many answers as they liked in a multi-code scenario. *At least one from [Chart Dance music, EDM, Breakbeat, Ambient, House, Jungle, Techno, Trance, Happy Hardcore, Drum & Bass]



research methodology details

qualitative

Our primary research fell into three categories, conducted between February to April 2022. Interviewees were not sent questions beforehand to keep conversations organic, but were aware of discussion subject.

ALL interviewees were paid the same amount as a thank you for their time and participation, which they could either keep or donate to a charity of their choice.

ALL discussion were moderated by Nicola Davies, with either Daisy Avis-Ward or Gina England also attending, primarily as note takers.

Our secondary research consisted of reading existing reports and articles related to this scope. A full list of sources can be found in the Bibliography.

Roundtable discussions

With female, trans and non-binary people working around the industry, including founders of collectives, journalists, academics.

We ran three, 90 minute discussions over Zoom, grouping interviewees in two groups of three, and one group of two.

We ensured a mix of female, trans and non-binary genders, ethnicity, regional location, age and career type.

ALL interviewees consented for quote usage as part of their agreement in taking part.

Stakeholder interviews

With female and male people working within the industry including bookings agents, promoters, managers and label executives. We ran seven, one hour interviews over Zoom with industry stakeholders. We ensured a mix of female and male genders, ethnicity, regional location, age and career type. ALL interviewees consented to quote usage with final review, where they could accept, reject, slightly edit or anonymise quotes.

Artist interviews

With female, trans f, trans m and non-binary artists.

We ran eleven, one hour interviews over Zoom with artists in the UK electronic music scene. We ensured a mix of ages, genres, ethnicities, regional location and artist type (although we mainly focused on DJs and producers given the scope). We also received voice notes from a 12th artist who was unable to schedule a full interview.

ALL interviewees consented to quote usage with final review, where they could accept, reject, slightly edit or anonymise quotes.

glossary

ace:

An umbrella term used specifically to describe a lack of, varying, or occasional experiences of sexual attraction. This encompasses asexual people as well as those who identify as demisexual and grey-sexual. Ace people who experience romantic attraction or occasional sexual attraction might also use terms such as gay, bi, lesbian, straight and queer in conjunction with asexual to describe the direction of their romantic or sexual attraction.

Source: Stonewall UK List of LGBTQ+ terms (stonewall.org.uk)

dance music:

A type of popular music intended for dancing to in clubs, typically having a repetitive beat and a synthesised backing track that features sound samples.

gender:

A social construction relating to behaviours and attributes based on labels of masculinity and femininity; gender identity is a personal, internal perception of oneself and so the gender category someone identifies with may not match the sex they were assigned at birth. An individual may see themselves as a man, a woman, as having no gender, or

as having a non-binary gender – where people identify as somewhere on a spectrum between man and woman

Source: The World Health Organization
WHO/Europe | Gender: definitions

intersectionality:

A term coined by legal scholar Kimberlé Crenshaw in 1989 to describe how systems of oppression overlap to create distinct experiences for people with multiple identity categories. Intersectionality identifies multiple factors of advantage and disadvantage such as gender, caste, sex, race, ethnicity, class, sexuality, religion, disability, weight, physical appearance, and height. These intersecting and overlapping social identities may be both empowering and oppressing.

Source: Crenshaw, Kimberlé (1989). "Demarginalizing The Intersection Of Race And Sex: A Black Feminist Critique Of Antidiscrimination Doctrine, Feminist Theory And Antiracist Politics". University of Chicago Legal Forum.

LGBTQ+ :

The acronym for Lesbian, gay, bi, trans, queer, questioning and ace

Source: Stonewall UK List of LGBTQ+ terms (stonewall.org.uk)

glossary

non-binary:

(An umbrella term that includes genderfluid, genderqueer and other labels): not fitting neatly or exclusively into one of the binary gender categories. A non-binary person may have: a single fixed gender position other than male or female, no gender, a combination of male and female or other genders, or move between male, female and other genders – or they might not identify or agree with the concept of gender entirely.

Source: Mermaids UK Glossary - Mermaids (mermaidsuk.org.uk)

queer:

A term used by those wanting to reject specific labels of romantic orientation, sexual orientation and/or gender identity. It can also be a way of rejecting the perceived norms of the LGBT community (racism, sizeism, ableism etc). Although some LGBT people view the word as a slur, it was reclaimed in the late 80s by the queer community who have embraced it.

Source: Stonewall UK List of LGBTQ+ terms (stonewall.org.uk)

sex:

Referring to the biological aspects of an individual as determined by their anatomy, which is produced by their

chromosomes, hormones and their interactions. This is generally male or female and is something that is assigned at birth.

Source: The World Health Organization WHO/Europe | Gender: definitions

transgender:

An umbrella term to describe people whose gender is not the same as, or does not sit comfortably with, the sex they were assigned at birth. Trans people may describe themselves using one or more of a wide variety of terms, including (but not limited to) transgender, transsexual, gender-queer (GQ), gender-fluid, non-binary, gender-variant, crossdresser, genderless, agender, nongender, third gender, bi-gender, trans man, trans woman, trans masculine, trans feminine and neutrois.

Source: Stonewall UK List of LGBTQ+ terms (stonewall.org.uk)

transition:

The social, medical or legal process of changing one's gender performance and/or presentation. May also be referred to as gender reassignment, which is a protected characteristic under the Equality Act 2010.

Source: Mermaids UK Glossary - Mermaids (mermaidsuk.org.uk)

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^{1a} David Hesmondhalgh, Richard Osborne, Hyojung Sun and Kenny Barr, *Music Creators’ Earnings in the Digital Era*, Cardiff: The Intellectual Property Office, September 2021

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²¹ Seniority was determined based on a matching exercise conducted against the job titles featured in the LinkedIn profiles. Full methodology in Appendix (v).

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^{7o} idem

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⁷¹ ELizabeth Tan, ‘UK Youth: NightLife Profiles 2022’ WGSN, 2022, <https://www.wgsn.com/en>

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¹⁷ Stations included were 4 BHC stations (Radio 1, 1Xtra, 2 and 6Music), 6 "Commercial" (Capital, Capital Xtra, Heart, Kisz, Kisz Fresh, Kiszstory) and 2 "specialist" (Rinse FM and NTS). Note that the analysis is of Dance/Electronic tracks within the overall Top 20 by station, so base sizes are in some cases too small to analyse at station level.

^{1a} Today's Top Hits, Viral Hits, Mood Booster, The Pop List, just hits, Top Gaming Tracks, Happy Hits!

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