

# **Challenging Gender Segregation in Music Technology:**

Findings and Recommendations for Music Education and  
Training Providers in the North-West

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## Preface

This report presents findings and recommendations arising from research into the causes of women's under-representation as DJ's and sound engineers. It identifies gender inequalities and barriers to women's progress in these occupations and proposes strategies to address these and increase women's participation. The report also locates women's under-representation in occupations focused on music technology within the broader context of occupational segregation in the United Kingdom. Finally, it examines the role of universities and private colleges that teach music technology: such educational institutions have considerable power to reinforce or challenge gender segregation in music. Thus the recommendations offered in this report identify strategies and practices that organisations involved in teaching music technology could adopt in order to improve women's access to careers in music technology.

Findings and recommendations are based on:

1. review of the academic and policy-based literature on gender segregation, employment and self-employment practices in the music sector, the position of women in the popular music sector and the gendering of music technology;
2. thirty-seven detailed research interviews conducted with DJ's and sound engineers of both sexes and at different stages of their professional development;
3. examination of the representation of women in the specialist music press;
4. evaluation materials provided by participants in introductory women-only training provisions in DJ skills and sound engineering
5. consultation with organisations currently providing women-only education.

The research interviews proved a particularly valuable component of this study. They focused on the career histories and professional aspirations of practitioners, as well as their perceptions of the differences gender makes within the music sector.

# Executive Summary

## Findings

1. Occupational segregation remains widespread in much of the music sector. It contributes to the gender pay gap, diminishes the professional prospects of individual women, and adversely affects the economic contribution made by the music sector to the broader U.K. economy.
2. Efforts to precisely determine the extent of occupational segregation in the music sector are hindered by the lack of an adequate evidence base that monitors the participation and career progression of women and ethnic minorities.
3. Prior research has identified many barriers to women's entry into musical occupations in which they have historically been under-represented including:
  - a. relative lack of material resources;
  - b. exclusion from informal networking practices;
  - c. fear of sexual violence and harassment;
  - d. lack of role models;
  - e. lack of information about the range of employment possibilities within the music sector;
  - f. lack of access to instruments and technologies used in making popular music;
  - g. expectation that women will perform a disproportionately large amount of unpaid domestic and caring labour.
4. DJ'ing and Sound Engineering are culturally important occupations within the music sector that remain overwhelmingly male-dominated. Many barriers affect women's access to these occupations. For women DJs, these included:
  - a. stereotyping of women as groupies or girlfriends;
  - b. difficulty in establishing musical credibility and authority within predominantly male networks of DJs and promoters;
  - c. resistance to women DJs in specific musical scenes;
  - d. sexist imagery surrounding women DJs in the music press;
  - e. negotiating performance image and appearance.

For women sound engineers, barriers included:

- a. widespread perception of sound engineering as 'men's work,' especially among promoters, audiences and venue staff;
- b. stereotyping of women sound engineers as 'hanger's on' or 'girlfriends;'
- c. heightened difficulty in establishing professional credibility and technical aptitude;
- d. lack of accommodation for women with caring responsibilities;
- e. naturalisation of gender segregation.

5. These and other barriers to women's progress are mutually reinforcing: strategies to challenge gender segregation in DJ'ing and sound engineering must be similarly integrated if they are to prove successful.
6. The responsibility of educational organisations and institutions to proactively address gender segregation is widely recognised. In recent years, government support for national initiatives to address gender segregation has led to the establishment of the U.K. Resource Centre for Women in Science, Engineering and Technology, the express purpose of which is to improve women's access to SET careers and address barriers to career progression. Conversely, the EOC has sharply criticised the Modern Apprenticeship for its failure to address gender segregation.
7. Metier, a national charity focused on equal opportunities in the performing arts, have acknowledged that many arts organisations have failed to adequately address equal opportunities-related issues. Shortcomings in the monitoring of equal opportunities, moreover, limit many arts organisations abilities to attract external funding.
8. The New Deal for Musicians (NDfM) is an increasingly important access point to careers in the music sector. At present, women and some ethnic minorities are greatly under-represented. Improved target setting and referral practices are needed to ensure equitable access for under-represented groups. Better tracking of NDfM outcomes such as job placements, self-employment and qualifications gained, together with acknowledgement of transferable skills acquired through NDfM would also prove informative.
9. Efforts to improve access to training in music technology for under-represented must be paired with broader initiatives to address gender and racial discrimination in commissioning, contracting and employment. As Metier (2002) observed, improving access to training without committing to substantive organisational and institutional reform merely risks further marginalizing women and under-represented ethnic minorities as 'perpetual students.'
10. Women and girls often lack knowledge about the range of occupations within the music sector. Career advisors may be poorly equipped to provide information about employment and self-employment possibilities in music and moreover, may not recognise the need to challenge gender segregation by ensuring that women are aware of non-traditional career paths. As music technology courses are often marketed to men, women may also have less access to information about training and educational opportunities in music technology related occupations.
11. Schools are an important setting in which gender stereotypes about music-making and creativity are learned. In mixed learning environments, girls tend to be perceived by teachers and peers alike as more reliable, hardworking and responsible than their male peers, but also as less creative, talented and innovative.
12. In mixed school learning environments, teachers report that boys often monopolise the music technologies and instruments used in popular music making, with the result that girls generally have less access to these than their male peers.
13. In DJ'ing and sound engineer, as well as in other male-dominated fields such as construction, IT and engineering, women-only workshops and

courses have been used successfully as a component of broader efforts to challenge gender segregation. They can allow women access to female role models, opportunities to collaborate with other women, as well as a learning environment where they are less subject to the intense scrutiny that women in male-dominated fields often encounter.

14. Women-only introductory workshops in DJ skills and sound engineering run under the auspices of the REM project were quickly filled, indicating substantial demand for this type of provision. Many also expressed strong interest in additional women-only courses on related topics. Participants reported that the workshops expanded their knowledge of the career possibilities within the music sector.
15. Participants valued the opportunity to learn in a woman-only environment, describing it as more relaxed and less competitive. Several reported that they felt more confident, less intimidated, and more able to participate actively in the workshops by experimenting with equipment and asking technical questions. In general, participants found the opportunity to gain practical 'hand's on' experience particularly valuable.
16. As women are a heterogeneous group with differing needs, provision of equal opportunities learning environments remains a key concern in providing women-only education that is accessible to all women. Additionally, it is important to recognise that just as some women prefer a women-only learning environment, so too, others prefer a mixed learning environment. Thus women-only provision should not be treated as an alternative to promoting equal opportunities in mixed learning environments.

## **Recommendations**

1. Develop an evidence base in order to more effectively address occupational segregation in both education and employment practices by identifying areas of strength and weakness and accurately measuring the effects of interventions. An evidence base should include:
  - a. a single, centralised student database recording gender, ethnicity, disability, age and course outcomes, in addition to other information collected systematically from all students;
  - b. regular end of course student questionnaires that include an evaluation of the provision of an equal opportunities learning environment and are susceptible to gender-disaggregated analysis;
  - c. regular employee surveys that are susceptible to gender-disaggregated analysis;
  - d. regular Equal Pay Reviews.
2. Use this evidence base effectively by:
  - a. appointing or designating an Information Officer to analyse collected data on a routine basis
  - b. ensuring that all data analysis is gender and ethnicity aware
  - c. comparing findings with relevant national and regional data
  - d. identifying under-represented groups and setting concrete and realistic recruitment and retention targets
3. Use employee and course survey data to:

- a. identify and address strengths and weaknesses in the provision of equal opportunities working and learning environments;
  - b. refine and improve the institutions equal opportunities policy and its implementation;
  - c. improve working practices and course design.
4. Actively recruit women students by:
    - a. educating careers officers and music teachers about the need to challenge occupational segregation in the music sector;
    - b. gender-proofing leaflets and recruitment materials;
    - c. ensuring that girls have equal access to technical equipment at careers fairs and other demonstrations;
    - d. ensuring that recruitment materials reach women by distributing them to orchestras, educational institutions providing women-only education, chain record stores and other types of shops frequented by women;
    - e. sponsor workshops and events that attract substantial female audiences;
    - f. hold regular women-only 'taster weekends' to introduce women to music-related occupations of which they might otherwise be unaware.
  5. Develop affordable women-only educational provisions that are accessible to women in employment and women with caring responsibilities
  6. Offer post-course support and opportunities for networking. These might take the form of networking events, business support, or refresher courses to support ongoing professional development.
  7. Hold open days and distribute gender-proofed recruitment materials to Job Centre Personal advisors in order to ensure that they understand the range of occupations possible within the music sector. Ensure that they understand the importance of tackling gender segregation in the music sector.
  8. Introduce formal exit interviews to better track the outcomes of participants in the New Deal for Musicians
  9. Support New Deal for Musicians efforts' to ensure that clients' acquisition of transferable or 'soft' skills are incorporated within Personal Advisors performance targets.
  10. Establish student organisations for members of under-represented groups in order to promote informal peer mentoring and networking
  11. Establish formal mentoring programmes for members of under-represented groups to improve their access to role models.
  12. Develop targeted scholarships for under-represented groups.
  13. Establish partnerships with organisations active in challenging gender segregation in the music sector.

# Report Findings

## 1. Occupational Segregation in the Music Sector

- 1.1 The Equal Opportunities Commission (EOC) has identified two types of occupational segregation: horizontal and vertical.

**Horizontal segregation** concentrates women in a limited number of female-dominated occupations and restricts their access to a broader range of male-dominated occupations and sectors of economic activity.

**Vertical segregation** limits women to lower status jobs within occupational groups, limiting their opportunities for higher paid employment.<sup>1</sup>

Occupational segregation not only diminishes individual women's opportunities to realise their full potential, but also contributes to the gender pay gap. In 2003 the EOC reported a 19% pay gap between the gross hourly earnings of full-time working men (£12.29) and women (£10.52). Average gross hourly earnings for part-time work (£8.82 for men and £7.42 for women) are dramatically lower. Among part-time workers, the pay gap is slightly less (15.9%), but this is more than offset by the fact that part-time female workers greatly outnumber their male peers.<sup>2</sup> Occupational segregation, moreover, damages the United Kingdom's general economy, exacerbating skills deficits in particular employment sectors and rendering the economy generally less productive and competitive than it would be otherwise.<sup>3</sup>

Horizontal and vertical occupational segregation are mutually supportive: restricting women's access to male-dominated occupations (horizontal discrimination) has the consequence of limiting their opportunities for higher paid employment (vertical discrimination). As Diana Graham, the managing director of Arista Records UK from 1991 to 1995 observed, "Women are allowed to excel in publishing, human resources and the International department – all jobs that men don't want, and that don't lead to running major corporations."<sup>4</sup> Conversely, women's under-representation in 'gate-keeping' positions within the music sector, such as promoters, agents,

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<sup>1</sup> These definitions derive from the Equal Opportunities Commission, "Response to Trade and Industry Committee Inquiry into UK Employment Regulation," (June 2004), 6.

<sup>2</sup> The gap for gross weekly earnings is 25% as men collectively receive more overtime and other additional payments. Equal Opportunities Commission, "Pay and Income," *Women and Men in Britain* (2003). < [http://www.eoc.org.uk/cseng/research/wm\\_pay\\_and\\_income\\_2003.pdf](http://www.eoc.org.uk/cseng/research/wm_pay_and_income_2003.pdf)>

<sup>3</sup> Linda Miller, Fiona Neathey, Emma Pollard and Darcy Hill, "Occupational Segregation, gender gaps and skills gaps," *Equal Opportunities Commission, Working Paper Series 15* (2004); 12.

<sup>4</sup> Quoted by Lucy O'Brien, *She Bop: The Definitive History of Women in Rock, Pop and Soul* (London: Penguin, 1995), 391.

journalists and DJs (a form of horizontal segregation), ensures that “the careers of female musicians are dependent on the decisions of a series of men in key positions.”<sup>5</sup>

- 1.2** Occupational segregation remains widespread throughout many of the cultural and creative industries and this doubtless contributes to gender pay inequalities within the sector. In the United Kingdom, Cliche *et al* found that

The average gross weekly wage of male employees in our definition of cultural industries was about 26% higher than that of women employees. The difference was less marked when cultural occupations were taken as the base, but men still earned on average 17% more per week.<sup>6</sup>

The *Women and the Cultural Industries* report (2004) identified music, along with fashion design and photography and video as one of the three most segregated fields within the cultural industries.<sup>7</sup> Whiteley, Tams and Laughrey found, moreover, that sexist attitudes often persist in occupations within the cultural sector that remain male-dominated.<sup>8</sup>

- 1.3** The cultural and creative industries are generally acknowledged to be among the fastest growing economic sectors in the United Kingdom. Recent Department of Culture, Media and Sport (DCMS) estimates suggest that the sector is growing at twice the rate of the general economy.<sup>9</sup> The economic impact and potential for further growth of the cultural and creative industries is particularly vital to regions affected by de-industrialisation. In the North-West, for example, over 12% of all employment is estimated to be in the cultural industries.<sup>10</sup> Although the importance of the cultural and creative industries is widely accepted, the precise size of this workforce remains unclear. As DCMS have acknowledged, this has proven particularly difficult to measure accurately because of high levels of self-employment, as well as a high percentage of micro-businesses and small businesses, within the sector.<sup>11</sup>

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<sup>5</sup> Mavis Bayton, *Frock Rock; Women Performing Popular Music* (Oxford: Oxford University Press, 1998), 2.

<sup>6</sup> Cliche *et al*, eds., *Pyramids or Pillars: Unveiling the Status of Women in Arts and Media Professions in Europe*, (Bonn: Arcult Media, 2000), 200 cited in Sheila Whiteley, Elly Tams and Dan Laughrey, *Women and the Cultural Industries* (University of Salford, 2004), 3.

<sup>7</sup> Sheila Whiteley, Elly Tams and Dan Laughrey, *Women and the Cultural Industries* (University of Salford: 2004), 4.

<sup>8</sup> *Ibid.*, ix.

<sup>9</sup> Department of Culture, Media and Sport, *Creative Industries Economic Estimates Statistical Bulletin* (August, 2004). < <http://www.culture.gov.uk/NR/rdonlyres/B6625AC4-7EEC-42D2-81C9-CCD818FFD7D4/0/CreativeIndustrieseconomicestimatesJuly04revisednov.pdf>>

<sup>10</sup> Regional Intelligence Unit, “Benchmarking Employment in the Cultural Industries,” *North West Bulletin* (2003), 1-2.

The recently-formed Cultural and Creative Skills Sector Council have stated that one of their first priorities will be “to accurately assess the size and scale of the creative and cultural industries.”<sup>12</sup> It can safely be assumed, however, that music will be found to be one of the most economically important areas within the sector. The DCMS estimated that as of 2003 there were approximately 121 000 enterprises in the cultural and creative sector, of which about 31 000 were located within music and the visual and performing arts.<sup>13</sup>

- 1.4** National reports on the economic importance of the music sector have, thus far, failed to disaggregate employment data by gender, ethnicity or region.<sup>14</sup> There is a pressing need for quantitative research at the national level that explores occupational segregation in the music sector. Metier, a charity focused on promoting equal opportunities in the cultural and creative industries, has also identified a need for research at a national level that focuses on the needs of women, ethnic minorities and disabled people, tracks career paths, and identifies training needs and barriers.<sup>15</sup>

Such research should consider both the high levels of self-employment found in the music sector and the various working patterns associated with self-employment. In the North-West, for example, approximately 77% of those working in the music sector are self-employed.<sup>16</sup> Evidence from this study suggests that self-employed men and women in the music sector commonly develop portfolio careers, juggling several different occupations at once. DJ’s interviewed for this study, for example, also reported working as music producers, promoters, record store retailers, tutors and radio producers. Others who were economically active as DJs also maintained full-time careers in other non-musical fields. Sound engineers also reported working as crew, gigging musicians, music producers and tutors. Within sound engineering, some managed a combination of studio, touring and house engineering. For those adopting this employment pattern, networking and employment in one area of musical specialisation often generated additional work in others. It seems likely that both the mechanisms that reproduce gender segregation and

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<sup>11</sup> Department of Culture, Media and Sport, *Creative Industries Economic Estimates Statistical Bulletin* (August, 2004). < <http://www.culture.gov.uk/NR/rdonlyres/B6625AC4-7EEC-42D2-81C9-CCD818FFD7D4/0/CreativeIndustrieseconomicestimatesJuly04revisednov.pdf>>

<sup>12</sup> Cultural and Creative Skills Sector, “National Manager, Wales Appointed” (2004) < <http://www.cciskills.org.uk/news/article11.asp>>

<sup>13</sup> Department of Culture, Media and Sport, *Creative Industries Economic Estimates Statistical Bulletin* (August, 2004). < <http://www.culture.gov.uk/NR/rdonlyres/B6625AC4-7EEC-42D2-81C9-CCD818FFD7D4/0/CreativeIndustrieseconomicestimatesJuly04revisednov.pdf>>

<sup>14</sup> National Music Council, *Counting the Notes; The Economic Contribution of the UK Music Business*, (2002).

<sup>15</sup> Metier, *Arts and Diversity in the Labour Market; A baseline study of research into the training and development needs of Black, disabled and female arts practitioners, managers and technicians in England* (2002), 32-.

<sup>16</sup> Regional Intelligence Unit, “Benchmarking Employment in the Cultural Industries,” *North West Bulletin*, (2003), 2.

the strategies most likely to combat it effectively will differ from those in sectors where self-employment and portfolio careers are rare.

- 1.5** Despite the lack of national *quantitative* studies of the music sector that take account of gender and ethnicity, ample *qualitative* evidence indicates that vertical and horizontal occupational segregation remains widespread in the music sector. Several academic studies have examined women's under-representation in the popular music industry, documenting the many and varied barriers encountered by women.<sup>17</sup> The glass ceiling effect continues to limit women's professional opportunities in larger music businesses such as major recording labels and live performance promotional companies. In 2000, Sheila Whiteley found that "Over the past twenty years no more than five women have been appointed heads of any U.K. based records companies, major or otherwise."<sup>18</sup>
- 1.6** Horizontal segregation is prevalent, both among those who are self-employed within the sector and in larger music businesses. Within larger music businesses, such as recording companies, women have been concentrated in administrative positions and largely excluded from creative roles such as A&R and music production.<sup>19</sup> Women employed at recording companies in other capacities report encountering client assumptions that they were music administrators. One female record label manager reported that

'I think overall the biggest disadvantage [of being a woman] is that if you work on the business-side of the industry - you are generally perceived to be an administrator. I'd say sometimes that assumption is quite demeaning. You have to continually reassert your position. That's quite tiring, and sometimes you just wished you didn't have to do it.'<sup>20</sup>

In a study of women's employment in the Manchester music sector, Katie Milestone and Nicola Richards found that the majority of their women interviewees entered the music sector in an administrative capacity, but that men rarely did so. Richards and Milestone observed that women adopting this strategy had to use "enormous ingenuity" to make professional progress as administrative positions usually offered limited prospects for advancement or lateral movement.<sup>21</sup>

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<sup>17</sup> See for example, Bayton, *Frock Rock*; Lucy O'Brien, *She Bop II*; Sheila Whiteley, *Women in Popular Music: Sexuality, Identity and Subjectivity* (London: Routledge, 2000).

<sup>18</sup> Whiteley, *Women in Popular Music*, 3.

<sup>19</sup> O'Brien, *She Bop II*, 392.

<sup>20</sup> Quotation cited from the CIREN: Women in Music Project Website. <<http://www.mipc.mmu.ac.uk/ciren2/music1.htm>>. The CIREN project was supported by Manchester Metropolitan University.

<sup>21</sup> Nicola Richards and Katie Milestone, "What Difference Does It Make? Women's Pop Cultural Production and Consumption in Manchester," *Sociological Research Online* 5 (2000): 3.6. <<http://www.socresonline.org.uk/5/1/richards.html>>

**1.7.1** Horizontal discrimination also affects self-employed women in the music sector. Many academic writers and journalists have observed that women are more often found as singers than lead guitarists and drummers. Various causal factors have been invoked to explain this phenomenon. Mavis Bayton, for example, has suggested that a lack of role models deters women from becoming electric guitarists. She observed that although specialist guitar magazines such as *Guitar* carried few images of women as guitarists there were no shortage of women represented as potential groupies.<sup>22</sup> Bayton also draws attention to the material circumstances of teenage women, observing that in comparison with boys they “lack money, time, space, transport and access to equipment.”<sup>23</sup> Women guitarists interviewed for her research reported exclusion from informal, predominantly male music-making friendship groups that constitute important learning environments for aspiring rock musicians. Some interviewees also reported feeling intimidated or being ignored in music shops with predominantly male staff.<sup>24</sup> This evidently remains a problem: several female DJs and sound engineers interviewed for this study also reported similar experiences. One female DJ observed that:

. . . being female going into a record shop, I’ve stood at a counter for . . . ten minutes before someone’s actually served me, because they’ve thought I’m stood with the guy next to me on the listening post and that kind of thing . . .

In summary, women’s material disadvantage relative to their male peers, a lack of women role models, and their exclusion from informal music networks all contribute towards maintaining their continuing under-representation.<sup>25</sup>

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<sup>22</sup> Mavis Bayton, “Women and the Electric Guitar” in *Sexing the Groove; Popular Music and Gender*, edited by Sheila Whiteley (London: Routledge, 1997), 38-39.

<sup>23</sup> Analysis in the United Kingdom shows that female children receive less pocket money than their male siblings. Women and Equalities Unit, *Does Sex Make a Difference*, 2003, [http://www.womenandequalityunit.gov.uk/research/res\\_pack.pdf](http://www.womenandequalityunit.gov.uk/research/res_pack.pdf). Ironically, the Equal Opportunities Commission in a equal pay campaign used the poster slogan “Prepare your daughter for working life. Give her less money than your son.”

<sup>24</sup> *Ibid.*, 40-41.

<sup>25</sup> Will Straw, “Sizing Up Record Collections; Gender and connoisseurship in rock music culture,” in *Sexing the groove; Popular Music and Gender*, edited by Sheila Whiteley (London: Routledge, 1997), 3-16, has advanced some related arguments to explain women’s under-representation in music journalism and club DJing, suggesting that the musical knowledge and taste required for this work is carefully guarded by its pre-dominantly male guardians. He writes (10-11): “The male club disc jockey who refrains from discussing labels and producers with a fan avoids the dissipation of his power within meshes of trivial knowledge and is thus part of a line of descent that includes the silent but effective hero of western films. However, he is also, by insisting on the instinctual and uncultivated nature of his choices, limiting access to the set of practices which are his own ticket to social mobility. If the worlds of club disc jockeys or rock criticism seem characterised by shared knowledges which exclude the would-be entrant, this functions not only to preserve the homosocial character of such worlds, but to block females from the social and economic advancement which they may offer.”

- 1.8** Consumer discrimination has been proposed as a potential cause of horizontal discrimination in the music sector. Sam Cameron argues that in light of the pervasiveness of sexism, male (and female) consumers may “refuse to spend or attend” musicians who transgress gender norms through their instrumental and musical choices.<sup>26</sup> This claim must be treated with caution. Many prominent, commercially successful musicians, including Madonna, Annie Lennox, David Bowie, Marilyn Manson, Sinéad O’Connor, Sir Elton John and Eminem, have transgressed gender norms through their videos and performance practices without resultant audience flight. These musicians have done so, moreover, in ways more overt and unambiguous than picking up an electric guitar while female. In addition, women who transgress this musical norm, such as P.J. Harvey, Patti Smith and Courtney Love, for example, may achieve a level of critical acclaim and credibility that is often inaccessible to women musicians who stay more securely within the gender corral. Consumer discrimination, moreover, fails to explain women’s under-representation in production and sound engineering roles that are largely *invisible* to individual consumers.
- 1.9** The transition between hobbyist or enthusiast and careerist is also one where gender differences emerge. Richards and Milestone report that men find this transition “fairly seamless” whereas women less frequently realise the possibilities of working in a hobby-related field.<sup>27</sup> Often women did not know about the wide range of jobs possible in the music sector. A female A&R consultant interviewed for their study reported that

I was always obsessively into music, culture, and the musical scene. I followed every kind of musical scene when I was younger, from very young. Taped the charts religiously and all the rest of it! So I have always been obsessed by music. But I did not really know that jobs like this existed when I was in school or college. Right up to college, I did not know that you can get a job in a recording studio or work for a record company.

A female live sound engineer interviewed for this study echoed this point, reporting that her career began by helping out by chance at a concert:

“It was my first experience of being back stage anywhere and that rather than being in the audience, you know, you’re suddenly on stage and going ‘This is exciting isn’t it?’ And rather than having to be the pop star . . . the realisation that there’s different jobs I’d never known about, there’s this whole other industry.”

- 1.10** The use of social spaces such as clubs and pubs to conduct business marginalizes many women. The seamless blurring of work and pleasure

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<sup>26</sup> Sam Cameron, “The Political Economy of Gender Disparity in Musical Markets,” *Cambridge Journal of Economics* 27 (2003): 905-17.

<sup>27</sup> Richards and Milestone, 3.5.

identified by Richards and Milestone as a characteristic of the creative industries is possible only because unpaid domestic labour and childcare – still performed primarily by women – are treated as invisible. As they have observed, persistent gender inequalities within the family mean that women, especially those with children, are more likely than men to be burdened with a domestic shift in addition to their paid work.<sup>28</sup>

**1.11** Fears of sexual violence combined with the social narratives (and fictions) that surround it may also exercise a deterrent effect on women seeking to develop careers in the music sector. Women are routinely advised to give up their freedom of movement in order to avoid sexual assault. Virtual Manchester ([www.manchester.com](http://www.manchester.com)) – a successful guide to life in Manchester – offers the following advice safety advice to women students: “The best advice about walking around late at night for females is don’t bother – unless you are accompanied by friends.”<sup>29</sup> In fact, young men are the demographic group most likely to be assaulted by a stranger while in a public place.<sup>30</sup> Fear of stranger rape in public places is disproportionately high among women compared with its actual incidence. Evidence suggests, however, that these fears are fuelled in part by the high incidence of public and semi-public sexual harassment directed at women by men unknown to them.<sup>31</sup> Fear of public harassment can also lead women to avoid public spaces and change their jobs.<sup>32</sup> Such fears may act as deterrents to women working in the music sector in occupations that involve irregular hours and travelling alone in public spaces and may be a barrier to women’s access to occupations such as DJs, musicians, sound engineers and A&R consultants.

**1.12** Insufficient effort has been made to ensure that male and female students have equal access to music technology and instruments used in popular music within the school system, which contributes to women’s under-representation as music technology students. As Lucy Green has shown, moreover, music education in schools often reproduces gendered stereotypes about creativity and musical talent that work to women’s disadvantage.<sup>33</sup>

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<sup>28</sup> Ibid.

<sup>29</sup> Virtual Manchester <<http://www.manchester.com/student/safety.php>>

<sup>30</sup> Department for Transport, *Personal Security Issues in Pedestrian Journeys*, [http://www.dft.gov.uk/stellent/groups/dft\\_mobility/documents/page/dft\\_mobility\\_503822-04.hcsp](http://www.dft.gov.uk/stellent/groups/dft_mobility/documents/page/dft_mobility_503822-04.hcsp). The place where women are most likely to experience violence remains within the home.

<sup>31</sup> Public sexual harassment can include a broad range of behaviours, some of which can only be identified as harassment based on a particular context. Obvious examples include being the target of verbal sexual abuse, receiving unsolicited inappropriate comments on appearance, being grabbed or groped, and being followed by a stranger. Less obvious examples that can nevertheless be threatening depending on the context include being engaged in overly personal conversation or being solicited for personal information. Public sexual harassment is perceived by many women as part of a continuum of sexual violence that includes rape: hence the experience of public sexual harassment heightens many women’s fears of stranger rape. <<http://www.anti-harassment.ik.com/>>

<sup>32</sup> Carol Brooks Gardner, *Passing By: Gender and Public Harassment*, (Berkeley, University of California Press), 128-129.

## 2. Occupational Segregation in Sound Engineering and DJ'ing

- 2.1 DJs and sound engineers play a key role in shaping and influencing popular tastes. Many of the DJs interviewed for this study considered that part of their job included educating audiences, not only by introducing them to new music, but also by exposing the musical antecedents of currently popular music. In describing how she structured her sets, one female DJ reported that:

Sometimes I'll put a tune on where it's a good tune, and it's a tune that's happening at the moment – but the original is a really good one. And if I've got the original, I might play that one and then try to put the next one in as the original, just so that – you know, it's what I like to hear when I'm on the dance floor – a bit of education sometimes. And they're thinking "Oh my God, so that's where that tune came from!"

She further emphasised the importance of avoiding narrow genre categories and taking an eclectic approach to DJ'ing.

I think people who say that, "Oh I don't listen to that type of music, I only listen to this, and I don't listen to that" – it's rubbish. Excuse my French, but that's bollocks because I don't think you can appreciate music at all unless you know everything and where everything comes from. And that's what I mean about education. I think that's really important.

DJs perceived their role as an opportunity to both entertain and broaden the musical horizons of audiences.

- 2.2 Studio engineers reported exerting considerable influence in shaping the sound of bands with whom they worked. They accomplished this not only by creating a recording environment conducive to good performances, but also through their own suggested musical and production choices. As one prominent sound engineer observed, it is almost impossible for sound engineers *not* to cross the line between sound engineering and music production:

if I'm sat there doing the technical side of it, even though I can get a creative buzz out of that and [am] not just bored with the technical stuff, I feel like I'm not really doing my job. And I'll want to get involved and say, "I don't agree with that there. Try this." So that's instantly realm of production.

As a result, they play a key role in shaping what kinds of music are heard.

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<sup>33</sup> Lucy Green, *Music, Gender, Education*, (Cambridge: Cambridge University Press, 1997).

- 2.3 Occupational segregation remains widespread in both sound engineering and DJ'ing. Sound engineers interviewed for the REM project typically estimated the percentage of sound engineers that are women to be between 2% and 5%, mostly concentrated in live sound engineering. The percentage of women DJ's was usually estimated to be between 5% and 15%, with most high profile women DJs concentrated in the hard house scene.
- 2.4 That these occupations remain largely segregated is troubling not only because DJs and sound engineers exert considerable cultural influence in their own right, but also because these occupations serve as common entry paths to careers in music production – another culturally influential field in which women are greatly under-represented.
- 2.5 The gendering of music production as 'men's work' also has further damaging implications for women's perceived creative autonomy as performers in the popular music sector. Emma Mayhew has observed that women singer/songwriters, in particular, may find themselves cast by album reviewers as little more than a 'pretty voice' while accolades for creativity are directed towards the (male) producer.<sup>34</sup> Even Björk, whose hands-on involvement in music production is well-known, has been portrayed in these terms: "She does weird, waily pop diva. Her producers do the rest. Often they do even more than that."<sup>35</sup>
- 2.6 This study has identified a number of factors that tend to perpetuate gender segregation by acting as barriers to women seeking careers as DJ's and sound engineers. One key factor, common to both sound engineering and DJ'ing, was the tendency to explain gender segregation in these occupations by in terms of 'natural' gender differences between men and women. For example, some interviewees suggested that women were simply less intrinsically interested in technology than men, or less interested in collecting music and acquiring the technical skills necessary to DJ: women were presumed to have other more socially-oriented interests. Such explanations, whether offered by men or women, tend to reinforce existing gender segregation and to divert attention from other barriers that are clearly social and material constructions. Such factors would include the economic impact of the gender pay gap on discretionary income and also the failure of the music sector to accommodate the needs of working mothers. In addition, the importance of technical expertise within these occupations is contested by practitioners: many of the

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<sup>34</sup> Emma Mayhew, "Positioning the producer: gender divisions in creative labour and value" in *Music, Space and Place: Popular Music and Cultural Identity*, edited by Sheila Whiteley, Andy Bennett and Stan Hawkins (Aldershot: Ashgate, 2004); 149-62. Mayhew (155) reproduces a priceless review of Kylie Minogue's self-titled album in which she is dubbed a "singing budgie" whose album is redeemed only because it is "packaged and presented by hot mixers Brothers in Rhythm, Terry Farley and M People, among others. Dance Gods the Pet Shop Boys contribute a track as well . . . there is more than enough talent twiddling the knobs to lend an air of credibility to proceedings."

<sup>35</sup> *Ibid.*, 159, citing P. Elliot, "Who the hell does Bjork think she is," *Q Magazine*, 134 (1997): November 5, 7.

sound engineers interviewed for this study insisted that excellent social skills were more important for professional success than flawless technical ability. Other barriers common to both occupations include:

- i. women having few possibilities to collaborate with other women;
- ii. the potential for ageism in male dominated fields to slow the rate at which women are able to make progress;
- iii. stereotyping of women in music as sexually available as groupies, girlfriends or ‘hanger’s on’ ;
- iv. the perception that successful women in the sector have slept their way to the top;
- v. sexist discourse in music journalism that alienates women;
- vi. lack of information about possibilities for employment and self-employment in music technology;
- vii. lack of access to equipment;
- viii. privileging of learning styles currently favoured by men;
- ix. lack of female role models.

Several additional factors are more particular to either sound engineering or DJ’ing: these are discussed in more detail below.

**2.7** Women sound engineers are more likely than their male peers to enter the profession with a background in classical music and are less likely to have prior experience background in popular music. Unlike their male counterparts, women often decide to become sound engineers on the basis of a single catalyst experience, such as undertaking a work experience placement, or being shown the workings of a mixing desk. As a result, a lower proportion of aspiring women sound engineers than men have prior experience of the studio environment or familiarity with the instruments commonly used in popular music. Additionally, they are less likely than their male peers to already participate in a network of musicians, promoters, venue staff and sound engineers.

**2.8** The image of sound engineering as ‘men’s work’ may act both as a deterrent and a barrier to women seeking to become sound engineers. One female live sound engineer identified the ‘macho’ image of live sound engineering as both inaccurate and a likely deterrent to women.

And for women . . . I think, personally, there’s a perceived thing about roadies are still not this ”Whroah, we’re roadies and we drink beer.” And . . . even calling roadies ‘roadies.’ No-one in the industry calls roadies ‘roadies,’ so the whole idea, the whole perception of the public image of roadies is completely wrong anyway. Because most people working in the industry are very specialised in what they do and you know have probably got degrees and probably have never been ‘the roadie’ . . . And why the bloody hell would you want to go into a profession like that unless you’re completely mad, with a load of horrible-looking blokes? It’s not, you know, the image of it is rubbish!

The perception of sound engineering as ‘men’s work’ is widespread and may be even more pronounced among venue staff, promoters and audience members than among sound engineers themselves. Several of the women interviewed for this study recalled situations in which others refused to acknowledge or recognise them as professionals because of their sex. One prominent female sound engineer recalled that:

. . . it happened to me once at a . . . concert in London . . . and I got back to the hotel and I’d fallen asleep, woken up late, dashed back there forgetting my pass, and the same thing, you know, it was just sort of the promoter – they had the promoter at the door, and I said “Well I’m the sound engineer, they won’t be able to start without me.” And he said “Oh yeah, and I’m Prince Charles.” And it just occurred to me then, if I was a male, this would never be happening. It just wouldn’t. It wouldn’t. Because you can go and check with the tour manager, you know? So [by] the time it took me to get around to the back stage door, he’d radioed all the security and put my description out and said “Don’t let me in.” So I just said, “OK. Fine I’ll wait here then.” Until you know, everybody panicked and came looking for me.

Unfortunately, hers was not an isolated example: other women engineers also recounted similar experiences.

Similarly, the perception of sound engineering as ‘men’s work’ encourages some audience and band members to ‘fail to see’ women sound engineers, instead mentally categorising them as ‘hanger’s on’ or ‘girlfriends.’ One female engineer reported that

I’ve had a couple of occasions where I’ve been doing sound and I’ve been sat with like a male friend and the bands come over and started talking to my friend and said “Yeah this is what I want” and he’ll be like “No.” And then when they’ve realised they’ve been fine, but it’s just that initial thing that they don’t—you don’t expect the girl to be doing sound – it’s still supposed to be the boy, which is quite frustrating sometimes.

Another recounted the similar experience of a close friend who is also a sound engineer who was talking with another member of the sound team:

And then, you know, they were just having a quick word while the band were playing. The engineer was still doing his job and everything, you know, she was asking him something. And this guy comes over and says “Well, look mate, will you just – can you not hear that the hi-hat’s too quiet? And will you just stop sitting there talking to your girlfriend.” And she just came round and she was like “I am not his girlfriend. I am a member of this sound production team.” And she just went mad. A lot of people do that, they don’t even consider the fact that you might be working there

The tendency to ‘fail to see’ women sound engineers is a barrier to women’s efforts to develop professional networks within the music industry. Interestingly, it is apparently more often an issue with venue staff, audience members and bands than with other sound engineers.

Though more pronounced in sound engineering, the same phenomenon was also reported in DJ’ing. A female DJ observed: “if you just say the word ‘DJ,’ it conjures up an image of a man.”

- 2.9** Women sound engineers reported having to work harder than their male counterparts to gain professional credibility, trust and respect, especially in the early stages of their careers. The relative rarity of women sound engineers meant that they were also highly visible. One well-known female live sound engineer reported working in an atmosphere in which “all eyes were on you, waiting for you to slip up and make a mistake.”

Women sometimes described the process of gaining credibility as one of demonstrating that they weren’t ‘girly’ or ‘just a girl.’ One prominent live sound engineer reported that in the early stages of her career, she used the physical labour associated with sound engineering as a way to gain credibility by

trying to give this image of being butch so that you can do the job, so that people will take you a bit more seriously, because if they think you can’t lift and carry, which is probably about 90% of the job, then they’re not going to take you seriously, they’re going to take you look at you as ‘Oh yeah, she’s a girl’ – there’s no expectation of you having anything to say

Similarly, in describing the process of learning from supportive male mentors and colleagues about how to move heavy equipment safely, another female sound engineer was quick to disavow any hint of ‘girliness.’

You just – you get stronger, you build up a physical strength and then, you know, the guys are really great. And it’s not just strength, it’s how you do it, and you know, they teach you the techniques to lift things safely, so that you won’t damage your back. But it – you know that’s the story– and everybody’s good, you know it’s like. I mean, even now I’m like “Oh I can’t pick that up” and it’s not like a girly “I can’t pick that up.” It’s just that I’m still not – I’m still not completely confident with it, and everybody’s cool about it – they show you things like what to do and things, or if you don’t want to do it you don’t have to do it.

In short, one of the ways in which women gain credibility from male peers in both sound engineering and DJ’ing, was by demonstrating their ability to perform those aspects of the work most strongly associated with ‘masculinity.’

- 2.10** Richards and Milestone reported that women often felt that their careers in the music sector had a ‘shelf-life.’ One of the barriers to women’s professional progress in sound engineering and to a lesser extent in DJ’ing is the

expectation that women shall perform the majority of parenting work, combined with a lack of accommodation that would allow women to combine their professional careers and parenting.

A prominent female live sound engineer, reported that on having a child, “I was amazed at how quickly all these doors were closed to go back into the industry. I mean almost – I mean shockingly so.” She observed that record companies and bands alike seemed unwilling to make the accommodations that would have allowed her to continue her career.

People thought that there was no way that I’d be able to commit to say, a six-week tour, which is right, and I wouldn’t want to. But at the same time there’s no reason why for instance, job share couldn’t happen, or for instance provisions couldn’t be made in order for me to continue working.

Eventually she concluded that

I was forced to make a decision between having a baby and keeping my career. Which is a pretty fundamental decision to make really, and a pretty unpleasant one to have to make.

It is, moreover, not a decision that fathers are generally required to make, for as she observed:

There’s plenty of Dads. Who are all like – I mean most of the men – and it is – it’s 99% men – most of them have kids and it’s not a problem, of course. So that was a shock, really, and it did take a long time for me to get used to the fact that even though I had decided to take a career break I wasn’t allowed the *option* to go back, which was quite interesting really. Well, it was very upsetting actually.

- 2.11** Turning to DJs, successfully negotiating issues of performance image and appearance in a way that is compatible with the acquisition of musical credibility emerged as an important issue for many of the women DJs interviewed. High profile women DJs are concentrated in the hard house scene, characterised by many of the DJs interviewed for this study as more commercially oriented and less musically credible than smaller more specialised scenes. Unlike their male counterparts, successful women DJs in the hard house scene are often those who have cultivated a highly sexualised image through both their performances and media coverage. As one female DJ observed,

If you just say the word DJ, it just conjures up an image of a man. And all the other images for example, of major DJ’s that I know who are female – just constantly people with big boobs called Lisa! Lisa Lashes! Lisa Pin-Up! You know those are the only big-name DJ’s that I know that are making it.

Some of the women DJs interviewed for this study reported experiencing pressure to present themselves in an overtly sexualised manner. One female DJ recalled that

I was looking at maybe getting an agent and I didn't in the end. Because everybody that I approached said, "Oh yeah, we'll get, you know, we'll do . . . *Loaded* and we'll do *GQ* magazine." And I was like, "Yeah. And I'll be stood semi-naked with a pair of headphones holding a record in a strategic – you know?" . . . I thought there's no credibility, you just – it's just, you're just one of thousands. And I just thought, that really isn't – my Mum would disown me anyway – and that's really just not why I do it. I'd rather get there on merit and hard work, than taking my clothes off.

Another woman DJ observed that while aspiring women DJs were under pressure to present themselves in (hetero-)sexualised terms, those who acquiesced were treated by promoters and other key players in the music sector as disposable commodities with a short shelf-life.

Because none of us could say we've seen one unattractive very, very talented female DJ who's putting out records that everybody knows. Because we can't. All we know about is the pretty young things in the bikinis and the sequined G-strings, who are playing hard house and techno. Because it's easy. It's . . . consumer led, and it's compatible to all places. So they do hard house, they do techno. That's it. And they wear their bra and they sell a few CDs. And that's it, that's all it's about. And it's sad, that in this day and age, it's still about putting on a bra, looking pretty, selling a few CDs and when you've done your time they get rid of you, you know and go with somebody else a bit younger and a bit prettier, to take your place.

While several women DJs did report dressing differently in order to perform, those who discussed appearance typically took pains to dissociate themselves from the types of sexualised appearance associated with female hard house DJs. As one female DJ put it:

I don't know what the majority of them are called Lisa either, really. Maybe there's some marketing handbook or something that they're looking at thinking, "To be a commercial house techno DJ you've got to be called Lisa something and you've got to have – let me see, a 36DD chest and the rest of it" I hate to say it, but when you look in the DJ Mag and Mix Mag stuff like that, that's what it is. You know? You come in to the city properly and you look in these little bars and these underground nights and stuff – look at the girls. We're not like that. We're not called Lisa. And we don't dress like that and the rest of it, you know?

Some women DJs speculated that how they presented themselves affected how seriously they were regarded by male peers. One prominent DJ observed of a residency that she had held together with another female DJ that

We're both kind of quite tough girls, you know? We didn't really take much shit. And also we're not very girly, girly. Both of us dress like this and I don't know – people used to think we were dykes a lot. I think maybe if we had been more girly, girly and . . . been in skirts and stuff like that, maybe people wouldn't have taken us quite so serious . . .

In summary, how women present themselves while performing as DJs has a range of possible implications in terms of their ability to garner media coverage and commercial success and also on their perceived musical credibility. As one of the male DJs interviewed for this study observed, this is not typically the case for men.

there's the whole thing about if you're – women DJ's, that they have to be . . . you know? Men don't have to be really stunningly beautiful or attractive to be successful, but with professional women, if they're not so attractive in whoever's eyes – if they're not so attractive, then they may not get as far as the one that is.

- 2.12** Some women DJs reported a keen awareness that as women they were more visible and subject to closer scrutiny than their male peers. In part, this heightened scrutiny stemmed from the relative rarity of women DJs. In an over-subscribed occupation, several women reported that it was easier for them to get work than their male counterparts, because female DJs were a comparative novelty. (Conversely, however, another observed that male DJs are more likely than women to be able to “blag their way into it because their mate's a promoter”) As others observed, however, this heightened level of scrutiny was sometimes due to an underlying scepticism from male audiences about the technical and musical abilities of female DJs. As one prominent woman DJ observed

People were surprised that we could actually do it. They thought that we couldn't. So they would come down to the club and a lot of [the] time men would be standing round staring at you, you know? At what you were actually doing. Not at you – not at your tits or anything. But at . . . your skills because they were surprised that we could actually do it.

Another woman DJ prominent in the broken beat scene noted that the stakes in performance differed for male and female DJs. After stating that “if you do mess up on stage it's not the end of the world” she observed that for women DJ's

it is almost like you don't get – if you do that and you're a woman, it is like they go “Oh, look” . . . they really notice that you did it

[made a mistake]. It's almost like people are waiting for you . . . that's why you've got to be ultra on it and make sure that mistakes are few and far between in the end. Do you know what I mean? You don't get as much of a – because people are listening more and taking notice more.

Although she spoke about 'people waiting for you' to slip up, both she and other female DJs identified this increased scepticism as a characteristic of male, rather than female, audience members. Women DJs commonly observed that women audience members found the presence of a woman behind the decks to be empowering and exciting. One recalled that

the women in the audience . . . would really love it. You'd have a lot of women, like hands in the air, loving it coming over, "Oh my god! It's brilliant! Oh it's so good to see you DJ'ing"

Another observed that audiences responded differently to women DJs than men, suggesting that:

it's a lot to do with the fact that when women are on the dance floor, seeing a woman on the decks is very empowering for them. And men like seeing a woman on the decks as well because it's a bit of a novelty. So it's like that in itself is creating a different vibe on the dance floor. Just the very fact of there being a woman behind the decks meant...before you do anything else you know, because it is...it has been for years that it's always a man on the decks, so...

While some women DJ's interviewed observed that their increased visibility might sometimes make it easier to obtain work (although one also noted that male DJs are more likely than women to be able to "blag their way into it because their mate's a promoter"<sup>36</sup>) they also perceived that male audience members often greeted their presence behind the decks with greater scepticism than their male counterparts.

**2.13** Many of the factors identified here are mutually sustaining and supporting. For example, the gender pay gap means that women collectively have less money available than men for the discretionary spending on music equipment and recordings that provide the material foundation for some music-technology career paths such as working as a DJ. As one female DJ observed

also it's hard for women to get into it because not everyone can afford to buy their own decks, for example, or buy music because music can be quite expensive. An album is £18, a single is about £8 and it's pretty hard to kind of – pretty hard for everyone.

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<sup>36</sup> P20

Similarly, the pressure some women sound engineers report experiencing, to act as ‘just one of the guys’ in order to be taken seriously actually reinforces the gendering of the profession as masculine. Dismantling occupational segregation in music technology will require the development of strategies that are also mutually sustaining. For example, efforts to improve recruitment practices in music technology training provisions should be accompanied by sustained efforts to improve equal opportunities provision for employees working in music training provisions and the development mentoring and peer networks to support women’s progress as they are recruited in increasing numbers.

### **3. Challenging Occupational Segregation through Training and Education**

**3.1** Education and training institutions are vitally important sites where gender segregation may be either challenged or reinforced. Institutional practices and priorities strongly influence which of these outcomes occurs. Recognition of this issue has provided the impetus for several important studies on the relationship between training and persistent gender segregation in traditionally male-dominated occupations. In many cases, their findings and recommendations have relevance for the music sector.

**3.2** The Equal Opportunities Commission (EOC) recently completed a study of government-funded Modern Apprenticeships (MAs) in five gender-segregated occupations. They concluded that as currently constituted, the modern apprenticeship system reinforces gender segregation.<sup>37</sup> Factors contributing to this problem included:

- a. careers advice and information reinforcing gender stereotypes by failing to represent the full range of employment options open to men and women;
- b. lack of childcare provision;
- c. workplace culture;
- d. lack of governmental targets for recruiting women into traditionally male-dominated occupations.

EOC recommendations included bringing statistical reporting requirements for MAs to parity with HE and FE institutions as well as monitoring pay data for those on MAs. The EOC also recommended paying employers additional subsidies for taking on older apprentices and non-traditional apprentices. Other recommendations included improved training practices for careers advisors and improving female school pupil’s access to work experience in non-traditional fields.<sup>38</sup>

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<sup>37</sup> Of the five occupations studied, construction, engineering, plumbing and IT were all male dominated, while childcare was female dominated. Equal Opportunities Commission. “Plugging Britain’s Skills Gap: Challenging Gender Segregation in Training and Work.” 2004. <<http://www.eoc.org.uk/cseng/policyandcampaigns/phaseone.pdf>>

<sup>38</sup> Ibid., 102-105.

- 3.3** The SET FAIR report on women in science, engineering and technology (2002) identified several factors in education and training at the post-compulsory and university/college levels that reinforce gender segregation in science, engineering and technology-related professions (SET).<sup>39</sup> These included:
- a. Stereotyping by teachers, parents, friends and careers advisors;
  - b. Lack of visible role models;
  - c. Lack of emphasis on the societal value of science, engineering and technical jobs;
  - d. Pedagogy and gender bias in examples given in classes;
  - e. Low self-confidence and low skills awareness;
  - f. Modifying behaviour to ‘fit in’ with male expectations;
  - g. Work experience can be off-putting.<sup>40</sup>
- 3.4** In response to the SET FAIR report, the government has developed a strategy to break down barriers for women studying and working in science, engineering and technology.<sup>41</sup> Training-related activities they have undertaken include the establishment of a resource centre to coordinate efforts to improve women’s access to SET careers, develop best practice guides, and support and advise employers and professional bodies. They also fund mentoring and networking activities and work to boost the evidence base by improving the statistical tracking of women’s participation and career progress.<sup>42</sup>
- 3.5** Metier’s 2002 report, “Arts and Diversity in the Labour Market” observes that there is widespread acknowledgement that arts’ organisations (including music organisations) have failed to address equal opportunities issues adequately.<sup>43</sup> They observe that the lack of national evidence about the position of women, ethnic minorities and people with disabilities in the cultural/creative labour market diminishes arts’ organisations abilities to develop effective strategies and attract external funding to address these problems through training, professional development and other strategies.
- 3.6** Shortcomings in the evidence base are particularly problematic in the area of music technology training provisions. In recent years, the number of available qualifications and educational and training options in music technology related fields such as DJing and Sound Engineering have proliferated greatly

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<sup>39</sup> Peters, Jan et al. *SET FAIR: A Report on Women in Science, Engineering, and Technology from The Baroness Greenfield CBE to the Secretary of State for Trade and Industry*. 2002. <<http://www.set4women.gov.uk/set4women/research/greenfield-report.pdf>>

<sup>40</sup> Ibid., 40.

<sup>41</sup> Department for Trade and Industry, *A Strategy for Women in Science, Engineering and Technology; the Government Response to SET FAIR, A Report from Baroness Greenfield CBE to the Secretary of State for Trade and Industry* (2003), 2.

<sup>42</sup> The resource centre will also fund activities not necessarily directly related to improving training and education provisions, such as providing funds for returners. Recovering from career gaps has been identified as a large problem for women in SET.

<sup>43</sup> Metier, *Arts and Diversity in the Labour Market* (2002), 4.

with the development of BTEC's, HNDs, work-based NVQ qualifications and the increasingly favoured partnerships between private music technology colleges and universities using the 2+2 model. While individual provisions maintain student records, data collecting practices are not always consistent and there is little or no regional or nationally disaggregated data analysis of these students and their qualification outcomes.

- 3.7** The New Deal for Musicians (NDfM) is an increasingly important point of entry to the music sector, having thus far provided over 14 000 unemployed musicians with advice from music professionals, training and opportunities to develop a career as a self-employed musician.<sup>44</sup> The NDfM provision includes opportunities for career development in music-technology related fields such as DJing and music production. It is likely moreover that NDfM will expand to include technical and support roles such as sound engineering and music promotion.<sup>45</sup>
- 3.8** Relatively few NDfM clients move directly into the music sector on a full-time professional basis, but a comparatively high proportion do move into unsubsidised employment compared to the New Deal for Young People provision as a whole.<sup>46</sup> NDfM also offers its clients opportunities to gain qualifications and develop transferable soft skills that may increase their work-readiness. There is a recognised need, however, for better tracking of NDfM clients: at present 46% leave for unknown destinations.<sup>47</sup>
- 3.9** Women and some minorities are currently under-represented on NDfM, placing the programme at risk of reproducing gender and ethnicity-based segregation in the music sector. Although women comprise 29% of New Deal clients, they currently account for only 9% of NDfM clients.<sup>48</sup> Women's participation rates vary considerably by region: in the Greater London area, 16% of clients are women while in the North-East, only 8% are women.<sup>49</sup> Some ethnic minorities – in particular Black Africans, Pakistanis and Indians are also seriously under-represented on NDfM. Although NDfM staff have acknowledged the need to improve the participation rates of women and

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<sup>44</sup> According to information received in personal correspondence from NDfM the total number of starts as of December 2003 was 14142.

<sup>45</sup> Regional variations in the implementation of NDfM mean that some clients have already received sound engineering training through the provision.

<sup>46</sup> It is important to remember that while relatively few clients move directly into the music sector, ex-clients may do so further down the road. In addition some clients may engage in professional music making on a part-time basis while also sustaining paid employment outside of the music industry. The economic benefits of NDfM are not limited to the immediate outcomes for clients.

<sup>47</sup> According to information received in personal correspondence from NDfM staff. This information reports outcomes for client starts through December 2003.

<sup>48</sup> This percentage is based on analysis of the number of starts up through December 2003.

<sup>49</sup> Thanks to Simon Freeston for supplying statistical data for NDfM up through December '03.

under-represented minorities, there is little evidence that specific targets have been set or that strategies have been developed to improve the situation.<sup>50</sup>

- 3.10** NDfM has been critiqued for reproducing the exclusion of minority groups in the music sector grounds by Rosemary Emodi, a lawyer and member of the black section of BECTU (Broadcasting Entertainment Cinematograph and Theatre Union) at a Black Music Congress debate held in late 2002. She argued that the government indirectly supports the music industry's "practice of minority exclusion and exploitation on two fronts," firstly by taking a *laissez-faire* approach and secondly by "providing ineffectual welfare-to-work schemes such as the New Deal for Musicians which has had a poor record as a route to music industry employment for young blacks."<sup>51</sup> In addition, the under-representation of women as NDfM clients has adversely affected the experiences of some women clients: in a 2001 qualitative evaluation of the programme, women reported that "There was a lot of things that I personally had problems with and one of them was that everyone else was male and they made it very hard for me to learn anything . . ." and "It was so random and so unorganised and it was very much a "laddish" thing as well."<sup>52</sup> (New Deal for Musicians: Qualitative Evaluation, 2001).
- 3.11** The delivery of NDfM involves a complex network of relationships between JobCentre Plus Personal Advisors, Music Industry Consultants, Music Open Learning Provisions (MOLPs) and training providers, and all of these groups require different kinds of education and support in order to deliver a programme that challenges gender segregation.
- 3.12** The development of training practices designed to challenge gender segregation in the music sector must be accompanied by efforts to provide an equal opportunities working environment. Metier (2002) observed that interventions designed to provide increased access for under-represented groups through targeted training provisions risk marginalising them as 'perpetual students' unless successful efforts are also made to transform hiring and commissioning practices. The recommendations presented here attempt to address this problem at least in part by incorporating recommendations for the provision of an equal opportunities working environment as well as recommendations for the provision of an equal opportunities learning environment.

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<sup>50</sup>The under-representation of women and some ethnic minorities was identified as a problem at both the 2003 and 2004 NDfM conferences. Yet there was little or no discussion at the latter conference of strategies that had been tried the previous year and nor was there any emphasis on how to improve the present situation.

<sup>51</sup> Black Music Congress, *Debate Report: Black Music and Employment; What about Race and Gender?* (2002) <[http://www.britishblackmusic.com/user\\_DocView.asp?DocumentID=19#empdeb](http://www.britishblackmusic.com/user_DocView.asp?DocumentID=19#empdeb)>

<sup>52</sup> Department of Works and Pensions, *New Deal for Musicians: Qualitative Evaluation*, 2001.

## 4. Recruitment Practices

4.1 Prior research suggests that younger women, including those with professional aspirations in music, often lack awareness of the full range of career possibilities within the music sector. This problem may be compounded further by the range and nature of advice available through careers advisors at schools and in other educational institutions. Careers advisors may themselves lack information about working possibilities in specialised areas of work such as a technology, and some may dismiss aspirations to work in the cultural/creative sector as ‘unrealistic.’ EOC research, moreover, indicates that careers advisors at schools and in other educational institutions may fail to challenge gender stereotypes about work.<sup>53</sup> Alternative career search tools, such as computer tools where self-identified personality traits and preferences are used to suggest suitable occupations, may also reproduce gender segregation. As Bill Law observes

It is plainly wrong to use lists of attributes and preferences made in youth to predict a person’s future. A young woman might punch self-stereotyping descriptions into a computer, which might then list “girlie” jobs. That may please her. But it is not good careers work if she has never taken her own view of her culture and its expectations. Simple matching takes no account of that right. It may even help further to entrap her.<sup>54</sup>

Music technology training providers can address the information deficit encountered by young women in several ways, detailed in the recommendations.

4.2 Music training providers market courses to prospective adult students using a wide variety of strategies including advertisements in specialist music magazines, websites, trade fairs, event sponsorship and competitions, in addition to leaflets and fliers. Care is required to ensure that prospective women students, as well as men, are reached through these marketing practices. Specialist music magazines, for example, are usually marketed to primarily male readerships. Unfortunately, some actively reinforce women’s marginalisation in music technology-related fields such as sound engineering and DJing. Music reviews in DJ Magazine, for example, often express musical judgements in sexist terms: specific tracks are dismissed as “girlie,” best-suited to “your little sister” or sounding “as though a handful of schoolgirls have decided to put a band together and roped in some kid from the 4<sup>th</sup> year to lay down the limp, repetitive, mundane beats.”<sup>55</sup> Columnists in this magazine routinely make derogatory comments about women active in the music sector as producers and consumers. Describing the progressive house scene, one

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<sup>53</sup> Linda Miller, et al, “Occupational Segregation, Gender Gaps and Skills Gaps,” Equal Opportunities Commission Working Paper Series 15 (2004).

<sup>54</sup> Bill Law, “How Do Careers Really Work?” The Career Learning Network (2002), 8.

<sup>55</sup> Review of Krome Angel, *Emergency Call*, DJ Magazine (9-22 July 2004), 77.

columnist remarked that women fans are “munters, drug addicts or otherwise engaged. But fuck it. You don’t go to prog nights to eye up the talent, you go there to get lost in music. Right?”<sup>56</sup> Another regular columnist in the same magazine offers the following typology of groupies:

1. The Scary Mary. She will pick a favourite DJ and follow him around religiously.
2. The VIP Whore. She will pick a club and become its resident groupie.
3. The Industry Ligger. She will blag a job in the music industry and chase fame by association.<sup>57</sup>

Thus women seeking to enter the popular music sector are portrayed in specialist music magazines as sexually available free-loaders and parasites. Arguably, music providers implicitly endorse these views by advertising in magazines that promulgate such stereotypes. Certainly, alternative strategies are needed to reach prospective female students.

- 4.3** Most of the women sound engineers interviewed for this study came from a background in classical music, whereas most of the men interviewed came from a background in popular music. Ensuring that information about sound engineering as a career is made available to classical musicians may help in reaching a broader audience.

## **5. Women-only education and training provisions**

- 5.1** Mixed learning environments, both in schools and in higher education, have the potential to reinforce gender stereotypes about acceptable behaviour and prospective occupations. Although it is well-known that in the U.K., girls’ performance in GCSE examinations has outstripped that of boys in recent years, students’ subject choices remain heavily gendered, with girls being less likely than boys to study science and technology subjects voluntarily and moreover, being less likely to be given the opportunity to compete for the top grades.<sup>58</sup> In addition, girl students and independent observers often report that boy students receive the lion’s share of attention (both positive and negative) in science and technology subjects. Male and female teachers perceived male student as having more potential and intuitive talent in science subjects than female students regardless of their actual performance: boys were perceived as lazy but bright while girls were hard-working and dull. Girl students often reported that their ability to learn in class was disrupted by male misbehaviour

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<sup>56</sup> *DJ Magazine*, (2-15 April 04), 38.

<sup>57</sup> *DJ Magazine*, (9-22 July 04), 24.

<sup>58</sup> Molly Warrington and Michael Younger, “The Other Side of the Gender Gap,” *Gender and Education*, 12 (2000); 493-508, demonstrates that in selective schools, girls were less likely than boys to be entered for the 3 single science awards. Similarly at comprehensives, girls were less likely than boys to be entered for the Special Paper (which gave access to A and B grades at GCSE). 503-4.

and that in mixed-group work boys refused to listen to their contributions or take them seriously. Some also encountered sexist behaviour from their teachers, either in the context of flirtation or in the context of disparaging women's abilities in the subject.<sup>59</sup>

- 5.2** In mixed music education classrooms in secondary school, teachers report that music technology equipment is monopolised by boys. One teacher writes: "The boys are more comfortable with the technology required to compose more electronically. Despite my best efforts, the boys tend to monopolise multi-track recorders, sequencers etc. and girls mistrust the technology."<sup>60</sup> Another perceptively views this male monopoly on music technology as shaping the compositional choices of female students: "boys (unless checked) dominate music technology resources: synthesizers / computer controlled notation; girls therefore veer towards orchestral insts [sic] if allowed!"<sup>61</sup>
- 5.3** Music education in primary and secondary schools also reproduces gendered expectations concerning the roles of girls and boys in music-making. Indeed, Lucy Green argues that schools are one of the main sites where the gendering of musical practices is learned and reinforced among aspiring musicians.<sup>62</sup> Female students, as in other subjects, are generally perceived by teachers as more motivated, more mature, more willing to persevere and harder working than their male counterparts. Though apparently positive, these perceptions actually backfire. Teachers and female pupils alike, for example, tend to attribute female students failings to a lack of natural ability and talent (properties understood to be intrinsic to the self and unmalleable), while the failings of male students are attributed to a lack of application and interest (properties understood as extrinsic to the self and malleable). Turning to composition, girls are perceived by teachers as "often . . . devoid of ideas," tending to be "more traditional and conservative in their compositions" and "taking more pride in presenting a well-written score." Boys are "much more adventurous" and "have a greater creative spark" than girls.<sup>63</sup> In such circumstances it is unsurprising that more girls than boys reported disliking composing and their own compositions.<sup>64</sup>
- 5.4** Widespread perceptions of female students as hard-working and industrious, but lacking the creative spark associated with rebelliousness and 'naughtiness' may be particularly damaging to girls' access to the popular music sector as artists, composers and producers. To some extent, success in the popular music sector depends on the acquisition of musical credibility and what – for

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<sup>59</sup> Ibid.

<sup>60</sup> Green, *Music, Gender, Education*, 175.

<sup>61</sup> Ibid., 176.

<sup>62</sup> Ibid., 144.

<sup>63</sup> Ibid., 197.

<sup>64</sup> Ibid., 209.

lack of a better term – might be called ‘hipness.’ Will Straw has argued that credibility and ‘hipness’ are made and maintained not only by the accumulation of esoteric musical knowledge and skills, but through its subsequent presentation as ‘instinctual’ and ‘innate’ rather than studied or bookish. In other words the actual *learning* process is made invisible in order that certain knowledges and skills can be presented as ‘natural.’<sup>65</sup> Green observed this phenomenon among male music students at secondary schools, noting that “when boys talked about working on their compositions out of school . . . this was clothed in the guise of ‘just mucking around’, ‘you don’t write it down’, ‘I just play around.’”<sup>66</sup> The perception of girls as studious and of their successes as being the result of hard work, diminishes their ability to acquire musical credibility.

**5.5** Efforts to encourage more women to develop careers in male-dominated professions such as ICT, construction and engineering have often involved the development of courses and programmes in these areas, taught by women to women. Offering women the opportunity to learn traditionally male-dominated skills in a single-sex environment avoids many of the problems associated with mixed learning environments. In particular, courses taught by women for women offer students female role models and undermine the engrained association of masculinity with authority and technical prowess. They afford women opportunities for productive collaboration with other women that might not be possible, were they in a primarily male classroom or learning environment. Women-only learning environments, moreover, allow women to develop informal learning networks in which they are fully able to participate.<sup>67</sup> They enable women to learn in an environment more likely to be free of sexism than a mixed learning environment. Last but not least, the provision of women-only learning environments may enable women who would be prevented from participating in a mixed learning environment to gain training and education.

**5.6** Various organisations offer women-only courses in DJing and sound engineering in order to encourage women’s participation. With some exceptions, women-only courses take the form of introductory ‘taster’ courses, rather than longer courses leading to qualifications. They are designed to provide positive experiences of the initial exposure to the technologies and concepts involved, rather than to offer a long-term learning environment. Such workshops have been a successful component of women’s music festivals, such as WITFEST. DJ skills workshops targeted at women have also been used as a component of youth outreach programmes: in 2003 the London Borough of Newnham offered women-only DJ skills workshops

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<sup>65</sup> Will Straw, “Sizing Up Record Collections: Gender and connoisseurship in rock music culture” in *Sexing the Groove: Popular Music and Gender*, ed. Sheila Whiteley (London: Routledge, 1997), 5.

<sup>66</sup> Green, *Music, Gender, Education*, 211.

<sup>67</sup> One of the main problems identified in Richards and Milestone (which also emerges from the REM study) is the exclusion of women from informal peer networks which are used both to share information and work.

as part of its “Do More in Newnham” campaign.<sup>68</sup> Music technology workshops are also used as part of efforts to reengage disaffected women in learning: Soundbase Studios incorporates music technology courses into women-only courses designed for young offenders.<sup>69</sup> A few organisations offer accredited courses in DJ skills and sound engineering to women-only groups: Women in Tune, for example offer four to eight day OCN accredited courses in DJ skills as well as general introductions to sound engineering.<sup>70</sup>

**5.7** Providing an equal opportunities learning environment remains a key concern in women-only courses. In particular, it is vitally important that women-only provisions established to counter sexism in the music sector, should not reproduce other axes of oppression such as racism, ageism and hetero-sexism. Women’s access to educational and professional opportunity is further shaped by a broad array of circumstances including familial status, financial wealth and access to transport and computers. Recognising these facts, organisations specialising in women-only education often provide a range of subsidiary services to promote equality of access *among* women. The Women’s Electronic Hall (WEVH), for example, is fully accessible to disabled women and offers childcare facilities. Course timetables, moreover, are scheduled around the needs of prospective students and differential pricing schemes are used to ensure that courses are financially accessible to unwaged women and women on benefits.<sup>71</sup> Another women-only education provider, Opportunities for Women, also offers women computer access through its drop-in centre, and offers financial support towards childcare and transport. Innovative strategies may sometimes be necessary to improve access: for example, the Asian Women’s Partnership (which operates under the aegis of Opportunities for Women) addresses transport and childcare issues by using as a remodelled bus as a learning and childcare centre combined.<sup>72</sup>

**5.8** Establishing women-only courses, especially under the aegis of institutions where most courses are mixed, requires care. In some cases women-only music courses have found it difficult to provide a sexism-free learning environment because of the activities of hostile colleagues and observers. One musician who ran such a project in Sheffield reported “We used to get a pile of lads staring in through the windows and trying to make fun of us. We were really up against bad attitudes.”<sup>73</sup> This same project also encountered problems from male colleagues who supplied broken equipment. For broadly

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<sup>68</sup> Newnham Council, “Youth Do More with Music,” (2003), <<http://www.newnham.gov.uk/content/News/RP211003music.jsp>>

<sup>69</sup> Adult Learning Inspectorate, “Sound Base Studios Trust, Limited Reinspection” (2003) <http://docs.ali.gov.uk/Inspreps/13/3295DET.PDF>.

<sup>70</sup> Women in Tune <[http://www.womenintune.org.uk/events\\_courses/courses.html](http://www.womenintune.org.uk/events_courses/courses.html)>

<sup>71</sup> Women’s Electronic Village Hall, <<http://www.wevh.org.uk>>

<sup>72</sup> Opportunities for Women, <<http://www.opportunitiesforwomen.org.uk>>

<sup>73</sup> Mavis Bayton, *Frock Rock*, 193.

similar reasons, private co-educational institutions should be subject to external financial oversight when public monies are used to deliver women-only training.

- 5.9** As part of the REM project, the School of Sound Recording ran two introductory weekend workshops on DJ skills and two introductory weekend workshops on sound engineering. The latter included both studio and live components. These free workshops were marketed through a combination of fliering, targeted mail-outs and the project website and were well attended. The women attending the DJ skills workshop were a more heterogeneous group in terms of their ethnicity than those attending the sound engineering workshops. Their ages and musical backgrounds varied considerably: some had no musical background, while others were actively involved in working in other aspects of the music sector. In workshop evaluations forms, most participants, regardless of their musical background reported that attending the workshop had made them more aware of career options within the music sector. One participant in the Sound Engineering workshop reported that she also left with “a better understanding of the steps you need to take to proceed” while another on the DJ skills workshop stated that “it made me feel more positive about pursuing a career in the industry.” Participants particularly enjoyed the practical ‘hands on’ aspects of the workshops. Within the sound engineering workshop, most participants particularly valued the live component, which involved working with a band at a music venue under the tuition of an internationally-renowned live sound engineer. On their evaluation forms, most participants indicated an interest in further women-only private courses on topics such as computer music, music technology, audio engineering and music production, although some expressed concerns about affordability.
- 5.10** Participants in the workshops also found the women-only learning environment valuable. Many women reported finding the learning environment more relaxed, more comfortable, less competitive and more co-operative. One participant in the DJ Skills workshop observed that “girls were willing to help each other out” while a participant in the sound engineering workshop described the environment as “Less pressure, more democratic! Everyone could have a go. Very supportive.” Several women also stated that they felt “less nervous,” or found the learning atmosphere “less intimidating” than they would have found a mixed environment. Others stated that they felt more confident about participating actively in the workshops by asking questions and having a go on the equipment. One participant on the Sound Engineering workshop observed that the women-only environment “made it easier to ask technical questions without feeling you would be judged as too stupid.” Another woman on the same workshop reported that she “felt more relaxed about asking questions without appearing unknowledgable/naïve” while a third stated that the all female class gave her “more confidence to participate, asking questions.” Finally, another participant observed that “I would have still took the class if mixed, but may have been more intimidated to have a go on the equipment.”

- 5.11** These workshops established both that there is considerable interest among women in opportunities to gain an introduction to DJ skills and sound engineering and that many women value the opportunity to learn these subjects in a woman-centred environment. Obviously, however, participants in women-only workshops such as these constitute a self-selecting sample (women who felt *uncomfortable* in women-only learning environments would be unlikely to register for the workshops). As a result, while providing women-only courses within mixed institutions is clearly a valuable *addition* to efforts to challenge gender segregation, they should never be treated as an *alternative* to developing and promoting equal opportunities within mixed learning environments.
- 5.12** DJing and sound engineering are both over-subscribed occupations: many more people wish to work in these fields than the sector currently sustains. Developing useful informal networks in which knowledge and opportunities are shared is vital to making progress in these fields and music courses are one environment around which such informal networks may coalesce. Participants in women-only courses may be at a disadvantage in developing effective networks that will support their professional development.<sup>74</sup> Matt Huffman and Lisa Torres have found that women relying on primarily women-only networks for job leads and work possibilities get fewer and lower-quality leads than those with mixed networks. Quality of job leads depends largely on two factors: the gender of the person giving the job lead and the gender of the person receiving the job lead.<sup>75</sup> As a result it is important to consider how best to support the formation of professional networks for women learning through women-only provisions.

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<sup>74</sup> Conversely, however, women are often excluded from informal networks in mixed learning environments, as Richards and Milestones research acknowledged.

<sup>75</sup> Matt Huffman and Lisa Torres, "It's not only "who you know" that matters; Gender, Personal Contacts and Job Lead Quality," *Gender and Society* 16 (2002); 793-813.

# Report Recommendations

## 1: Data Collection

### 1.1 Develop an evidence base.

In challenging occupational segregation it is vitally important that music providers work from an accurate evidence base. This enables effective diagnosis of problem areas and the development of appropriately targeted interventions. In addition, it enhances the provider's ability to monitor and refine ongoing interventions and enables music training providers to set appropriate participation targets for under-represented groups, including women. Developing an accurate evidence base entails monitoring employment practices, student participation and enrolment rates, analysing course outcomes and effectively interpreting student course evaluations. In order to achieve this music training providers should do the following:

### 1.2 Maintain a single centralised student database recording demographic data including gender, ethnicity, age and disability.

Individual student records should also include courses taken, course outcomes including qualifications gained, course start dates and any other information collected systematically from all students. All students should be assigned a unique student number so that if they drop out of a course and later restart, the provider still maintains a single student record. Such a database enables disaggregated analysis and has other benefits as well. For example, the School of Sound Recording (SSR) collects information from many students concerning how they found out about the School and its course offerings. Centralised storage of such marketing and referral data would enable SSR to assess how different target groups are reached by various marketing strategies and use this information to modify their marketing strategies where appropriate.

### 1.3 Conduct regular specific course end of evaluations for all courses.

At minimum, these should allow students to offer anonymous assessments of:

- a. course content;
- b. instructional staff;
- c. physical facilities and;
- d. provision of an equal opportunities learning environment.

All student evaluation surveys should include log-sheets that record gender, ethnicity and disability data. These allow the provider to identify achievements and diagnose problems more effectively as they allow comparison across ethnic and gender groups.

For longer courses it may be useful to conduct qualitative interim evaluations as these may identify particular teaching strengths and weaknesses early in the delivery of the course. Small Group Instructional Diagnosis is particularly useful for this purpose.

#### **1.4 Conduct regular employee surveys.**

At a minimum these should be held annually and should allow employees to offer anonymous assessments of:

- a. the provision of an equal opportunities working environment;
- b. the quality of the physical facilities available;
- c. the effectiveness of internal communication practices;
- d. fairness and appropriateness of pay levels;
- e. their ability to exercise autonomy and control their workflow and workload.

Surveys should also include open-ended questions inviting employees to identify issues not otherwise covered and to suggest potential improvements to company practice.

#### **1.5 Conduct regular Equal Pay Reviews**

The Equal Opportunities Commission provides a free Equal Pay review kit for small businesses. Using this tool on a regular basis (every two to three years) will help the music provider attract the best employees for its positions and help to ensure that it is not exposed to pay discrimination law suits.

## **2. Data Analysis**

#### **2.1 Appoint or designate an Information and Equity Research Officer**

An Information and Equity Research Officer should be appointed to oversee data collection, maintain data, conduct data analysis, identify comparable data, disseminate best practices and keep the organisation up-to-date with new developments pertaining to gender and ethnicity equity issues. Alternatively for smaller providers, an existing employee should be designated and allowed adequate time (including training time) to carry out these functions.

#### **2.2 Software for data analysis**

Companies should purchase or develop software packages to support internal statistical analysis. SPSS is the industry standard for conducting statistical research. A broader range of products are available for the analysis of qualitative research.

#### **2.3 All data analysis should be gender and ethnicity aware.**

This entails:

- a. routinely disaggregating all data by gender and ethnicity;
- b. exploring gender/ethnicity interaction effects wherever student numbers are sufficient to do so;
- c. collecting data assessing the provider's performance as an equal opportunities provider;
- d. analysing employment data. Additional variables that should be included when analysing the provider's performance as an equal opportunities employer include marital status and age.

#### **2.4 Data should be compared to national, regional and comparable institution data where possible**

The ability to compare data with that from relevant external sources is a vital component in identifying problems, monitoring performance and target setting. Gaining extensive data from comparable institutions is often difficult because of the tendency for business information to remain confidential. Adult Learning Inspectorate reports often contain helpful information about comparable institutions. Obviously inspection reports offer a snapshot view of an institution (or a series of snapshots in the case of institutions subject to re-inspection)

Appendix B contains a list of sources for national and regional statistical information relevant to the needs of New Deal for Musicians providers and other publicly funded clients.

### **3. Data use**

#### **3.1 Student recruitment and performance targets**

Gender and ethnicity disaggregated analysis of student records should be used to establish recruitment targets for under-represented and/or under-performing groups.<sup>76</sup> Disaggregated analysis of anonymous end-of-course evaluations should be used to supplement this data and to identify specific strengths and weaknesses in specific courses and provisions. Targets should be set on the basis of this data and by accompanied by the development of specific, adequately resourced interventions that will allow targets to be met.

#### **3.2 Harassment/Bullying free working environment**

Gender and ethnicity disaggregated employment data should also be examined in order to monitor the provider's efforts to provide an equal opportunities working environment. Human resources data on incidents of sexual, racial and religious harassment (and bullying) should be used to diagnose and address particular problem areas (examples of possible problem areas might include bullying behaviour from clients, or sexual harassment from colleagues). This information should be supplemented by the anonymous employee survey, which should provide data about reporting rates for harassment and bullying and a measure of employee confidence in the provider's commitment to developing a harassment/bullying free workplace. This information can be used to refine the provider's equal opportunities policies and improve their implementation.

#### **3.3 Equal Opportunities Working Environment**

Providers should use the Equal Pay Review tool periodically (see 2.5). The provider should also investigate occupational segregation by examining the gender and ethnicity breakdown across occupational categories among the provider's employees. Providers should ensure that traditionally female-dominated areas in the music sector (such as administration) are not treated as professional dead-ends, but involve opportunities to move laterally into other

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<sup>76</sup> The Adult Learning Inspectorate praised Havelock Trainings practice of correlating students' ethnicity, gender and disability data with their course outcomes.

areas of the provision whenever possible. This is particularly important as many women with musical aspirations use administrative positions as a point of entry to the music sector: at present their abilities are often under-utilised. In particular, providers should support training and professional development for employees interested in developing skills in occupations not traditionally associated with their gender.

#### **3.4 Use Employee Survey Analysis to improve working environment**

Low employee retention levels are expensive for providers, as the costs of filling positions are high. Gender disaggregated employee survey analysis should be used to identify strengths and weaknesses in the working environment, and to identify aspects of working life where men and women's experiences of the workplace diverge. Analysis of employee surveys should be used to identify specific targets for improvement. Employees should be consulted in developing strategies to address problems that emerge through surveys.

### **4. Recruiting women students**

#### **4.1 Distribute gender-proofed recruitment information**

Disseminate information about music technology professions and training options to careers advisors at schools and at other educational institutions for distribution to students. Such information should:

- a. directly address and challenge existing gender stereotypes about the specific career;
- b. incorporate images of women at work;
- c. emphasise the importance of communicative, creative and social skills to success in the job, as well as technical skills;
- d. incorporate women's success stories;
- e. emphasise transferable skills.

#### **4.2 Educate careers advisors**

Hold annual open days specifically for school careers advisors and/or JobCentre Plus advisors in order to educate advisors about the range of career possibilities in music technology and about the need for their cooperation in challenging occupational segregation in the music sector.

#### **4.3 Improve girls' access to music technology**

Attend careers fairs at schools (including those held at girls' schools). Music providers should ensure that women are well represented among those demonstrating equipment and/or overseeing any student use. If students are given the opportunity to 'have a go' on music technology equipment, strategies should be developed to monitor use and ensure that this opportunity is not monopolised by male students. For example, some time slots might be reserved for girls' use.

#### **4.4 Gender-proof marketing materials and distribution**

Gender-proof websites, marketing leaflets and fliers by:

- a. incorporating images of both men and women at work and/or studying;

- b. ensuring that accompanying text emphasises the importance of communicative, creative and social skills as well as the acquisition of technical expertise;
- c. including former students' success stories, including examples from both men and women.
- d. Challenging macho stereotypes associated with professions such as live sound engineering

Disseminate gender-proofed leaflets and fliers to organisations that offer education and resources geared primarily towards women. Examples of such organisations in the North-West include the Women's Electronic Village Hall in Manchester, Opportunities for Women (including the Asian Women's Project, in Oldham, the Y.W.C.A. (Huddersfield), and the Sheffield Women's Education and Training (SWEAT). In addition, distribute gender-proofed leaflets and fliers to shops frequented by women involved in clubbing. These might include independent fashion stores, hair-dressing salons, and cafes. If record stores are targeted, chain stores like HMV and Virgin should be included as women more frequently buy music from these stores.<sup>77</sup>

#### **4.5 Event sponsorship**

Sponsor workshops and performances at musical events catering to predominantly female audiences. Several women's music festivals are held in the U.K. each year, attracting sizeable audiences of women. Some include workshops on DJing and live sound engineering. Prominent women's music festivals in the U.K. include Ladyfest, WIMFEST and the WIT Women's Music Festival.

#### **4.6 Scholarships and competitions**

If untargeted competitions or scholarships are used as a marketing tool, ensure that they are gender-proofed by advertising in media that reach men and women in comparable numbers.

#### **4.7 Women-only workshops**

Hold regular women-only taster workshops in music technology-related subjects such as DJ skills, sound engineering and computer music production. These short courses should be taught by women and participants recruited through regular open days, careers fairs, contacts with women's organisations and sponsorship of events for primarily female audiences, as well as through the regular dissemination of gender-proofed leaflets and web materials. Depending on demand, it may be appropriate to offer women-only courses specifically for teenage girls as a distinct group. Short courses should be free or priced at an easily affordable level. Students can be recruited from these short courses to longer qualification-based courses taught in a mixed or a women-only environment.

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<sup>77</sup> Thanks to Eliza Tyrell for this idea.

## **5. Women-only courses**

### **5.1 Marketing**

The marketing recommendations in Section 4 may be used to recruit women for short or longer courses as well as to mixed courses.

### **5.2 Considerations in venue choice**

Selected venues should be accessible to public transport (since a higher proportion of women than men rely on public transport). Usually this will mean a central location within the desired catchment area, and proximity to bus stops and rail services. If students are not provided with pay phones, phone services to call a cab or a friend/family member providing transport services should be available.

Entrances to the building, permitted outdoor smoking places and car parks should be well lit in order to help ensure personal safety. The venue should be accessible to those with disabilities. Women's toilets within the venue should be well-lit, lockable, in good repair, clean, fitted with toilet paper dispensers and an adequate (and regularly restocked) supply of toilet paper. They should also be fitted with bins for sanitary products, rubbish bins, washbasins (with hot and cold water as well as soap), mirrors and vending machines that sell sanitary products. There should be adequate facilities for the numbers of women students and staff expected to use the facility.

Especially for full-day courses, students should have access to tea and coffee making facilities. They should also have access to informal social spaces that are not intimidating or threatening.<sup>78</sup> If vending machines are located in the building, these should stock a range of healthier foods as well as 'junk' food.

### **5.3 Childcare**

A broader range of women will have access to courses if childcare is provided or otherwise supported. While a crèche may be feasible given sufficient demand, bringing a child to the centre may require additional effort on the student's part (negotiating a bus with toddler, buggy, childcare supplies etc. in tow). This might be avoided if the provider offered students a grant for childcare and allowed them to arrange childminding. Grants could be contingent on using a registered childminder, but in many cases, students might have access to other reliable carers (family members, for example) whom it would be appropriate to pay. However this issue is handled, access to childcare should be extended to all students on all courses.<sup>79</sup>

### **5.4 Scheduling considerations**

Women's access to ongoing courses will be improved if timetabling is scheduled around the other varied demands on their time. For example, women with school-age children who are not in the paid workforce may benefit from courses held during the day, whereas others may prefer classes in

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<sup>78</sup> Eliza Tyrell recommends that these spaces should be small and cosy rather than large and cavernous as this makes for a better social space. In particular, spaces shouldn't be intimidating to enter (i.e. you shouldn't have to walk into a space and feel like the centre of attention).

<sup>79</sup> Thanks again to Eliza Tyrell for her insights on this issue.

the early evening. WEVH has found that running two sessions of the same course concurrently improves women's access.

### **5.5 Instructional considerations**

Women-only courses should be taught by paid women instructors where possible. This undermines the association of technical competence with masculinity and provides women students with visible role models. Class sizes should be kept small in order to maximise access to equipment and individualised attention. In mixed organisations, students taking ongoing courses should be provided with access to equipment, studio resources and time on an equitable basis with students from other courses. Courses should incorporate information about self-employment, professional development, potential funding opportunities and networking.

### **5.6 Post-course support**

Given women's under-representation, organisations should offer various kinds of post-course support. This might include showcasing the work of women alumnae, offering business incubation services (for example, assistance with marketing), and holding regular networking events.

## **6. New Deal for Musicians**

### **6.1 Job Centre Personal Advisors**

Job Centre Personal Advisors are clients' first official point of contact with NDfM. Yet many PA's have little direct knowledge of the music sector and they may not be aware of the wide range of occupations and self-employment possibilities within the music sector. Additionally they may have little knowledge of occupational segregation within the music sector and the need to challenge it. In addition PAs at the 2003 Leicester NDfM conference reported disincentives to refer clients to NDfM, because of the lack of recognition of soft-skill acquisition and poor reporting of job outcomes for NDfM clients.<sup>80</sup> A combination of education, improved record keeping and political lobbying are required to improve this situation. In particular, musical organisations should support NDfM's efforts to lobby for improved recognition of soft-skills in PA's outcome targets.

### **6.2 Promoting NDfM and challenging gender segregation**

Gender-proofed leaflets should be distributed to Job Centre Plus offices. Regular open days should be held for PAs and teachers to increase their knowledge of the training provisions available and their potential to provide transferable soft skills. These open days should also be used as an opportunity to tackle gender stereotypes in the music sector head-on.

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<sup>80</sup> One of the tensions that surrounds NDfM lies between its status as part of the Job Centre, which is charged with getting clients into work (any work) and its initial conception as an investment in the music sector (that essentially replaced the old investment in the sector provided informally through the ES paying unemployed musicians) that only needs to produce a small number of high-flying musicians to more than pay for itself overall.

### **6.3 Outcome reporting**

Musical organisations providing services through NDfM (MICS, MOLPS and training providers) should improve their outcome reporting as this constitutes the main means by which NDfM justifies its continued existence to the Employment Service. This can be accomplished by introducing formalised exit interviews, conducted in person or over the phone.

### **6.4 Increasing retention rates**

There is some evidence that NDfM students who are ethnic minorities are dismissed from NDfM courses at a much higher rate than white students, largely due to non-attendance. Music training providers should attempt to improve retention for all students by routinely calling NDfM students who have missed classes.

## **7. Pastoral care and student support**

The recommendations in this section are intended to enhance the learning environment by providing a high level of student support in the context of both coursework and preparation for self-employment or employment. It is widely known that professional progress in the music sector depends in part on the ability to form and participate in informal professional networks. Richards and Milestone's work suggests that women may have more difficulty in accessing these networks than their male peers.

### **7.1 Networking and mentoring**

Establish and fund a 'women students' network' in order to promote peer mentoring. Participants could be invited to participate in efforts to recruit more women students. Establish a formal mentoring network, matching interested students with more established DJs and sound engineers. Encourage alumnae to become involved as mentors.

### **7.2 Scholarships and competitions**

Develop targeted scholarships or competitions that offer free or subsidised training to members of under-represented groups.

### **7.3 Student Resource Packs**

Develop resource packs about funding opportunities, arts career advisory services (such as that run by Metier) and organisations that provide support and advice for new businesses in the creative and cultural industries (for example, Shell LiveWire)

## **8. Developing partnerships with other organisations**

Developing partnerships with organisations involved in promoting gender and racial equity has a variety of benefits for music training providers, including the benefit of their expertise on these issues, broader opportunities for funding and enhanced recruitment possibilities.

### **8.1 Event sponsorship**

Sponsor and support events focusing on women in popular music such as Ladyfest and WIMFEST.

### **8.2 Information sharing partnerships**

Develop information-sharing partnerships with organisations tackling gender segregation in other sectors such as science and technology. Some of the barriers encountered by women sound engineers are similar to those found in other technology-driven occupations.

### **8.3 Invest in people**

Many organisations that promote equity offer funding opportunities to organisations seeking to tackle discrimination-related issues or improve the participation of under-represented groups. Some of these organisations, such as the Commission for Racial Equality require prospective partners to meet certain standards in their employment practices. By signing up to employer standards such as *Investors in People*, music training providers can increase the opportunities available to them for gaining funding from other organisations and mutually beneficial partnerships with other organisations.

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## **Appendix A: Organisations that provide Equality/Equity related resources and information of use to music training providers**

### **Commission for Racial Equality <http://cre.org.uk>**

The Commission for Racial Equality (CRE) works to tackle racial inequality and promote racial equality. They provide legal advice to employers, employees and public bodies. They are also empowered to investigate companies and public bodies for evidence of racial injustice and take legal action against companies and organisations implicated in racial discrimination. CRE provides a wide range of resources for employers seeking to improve practices. These include: a free practical guide to racial equality for smaller businesses available as a pdf or as a CD-Rom; assistance in developing equal opportunities plans; They also fund local inequality work through regular bidding rounds.

### **Creative and Cultural Skills Sector Council <http://www.cciskills.org.uk/>**

The Creative and Cultural Skills Sector Council (in development) is an industry-led organisation advocating for improvements in the education, training and skills-based learning available to those seeking to pursue careers in the creative and cultural sector (of which the music sector is a part). The Council is specifically concerned with identifying barriers that limit career choices and has committed itself to “putting workforce diversity and equality of opportunity at the centre of what we do to help build a more prosperous sector, widen the pool of available talent, challenge complacency, and help sustain inclusive, creative and culturally inspired communities.”

### **Disability Rights Commission <http://www.drc-gb.org/>**

The Disability Rights Commission provides clear accessible information about the rights of disabled people and the responsibilities of employers and places of businesses to provide equal access to people with disabilities.

### **Equal Opportunities Commission <http://www.eoc.org.uk>**

The Equal Opportunities Commission (EOC) works to eliminate sexist discrimination in Britain. This multi-faceted organisation offers practical advice and resources to employers and employees, conducts research, campaigns on equality issues that affect women, provides legal advice and more. Resources of particular use to music providers include a series of equality checklists for line managers and supervisors covering topics such as flexible working, pregnancy and maternity, sexual harassment, recruitment and selection and gender reassignment. ~~also~~ The EOC also has the Equality Exchange, an inexpensive employers’ network designed to disseminate best practice in equal opportunities and provide practical guidance and assistance for members.

**Metier** <http://www.metier.org.uk>

Metier is a national charity committed to promoting equal opportunities in the creative sector. They maintain a research database, which includes research reports on the music sector and as directory of cultural and creative organisations. Metier operates a helpline called Arts Advice, which provides careers and training advice to prospective workers in the creative/cultural sector. They have also developed guides to the Investor In People Awards for arts organisations and run a range of workshops.

**Women and Equality Unit** <http://www.womenandequalityunit.gov.uk/>

The Women and Equality Unit is a government unit responsible for supporting the Ministers for Women, developing equal opportunities policy and ensuring the coordination of equality work across different government departments and organisations. They maintain resources and research reports on a wide variety of gender-related topics, including pay and equality, lesbian and gay issues, domestic violence and more. In addition they maintain teaching resources, links to government statistics and data

**Women in Music** <http://womeninmusic.org.uk>

Women in Music is primarily an organisation for women composers and musicians within the classical music tradition. They run a professional mentoring scheme and commission new music by women.

**Women in Tune** <http://www.womenintune.org.uk>

Women in Tune, a registered charity based in Swansea, exists to promote women's involvement in popular music as performers, DJs and sound engineers. Women In Tune runs the very successful WITfest, an annual women's music festival. They also offer regular courses in DJ skills and sound engineering that are accredited by the Open College Network. In addition they hold regular fundraisers, maintain a regular newsletter and offer a broad range of PA equipment for hire.

## Appendix B: Sources of Comparable Data

These sources are given in addition to those listed in Appendix A which also often act as clearing houses for research and statistical data.

<http://www.dwp.gov.uk/>

The Department of Works and Pensions maintains employment and New Deal national statistics likely to be of interest to all NDfM music training providers. They also publish regularly publish research papers on a wide variety of employment and welfare-related topics. Access to their research, publications and statistics is available through their resource centre (<http://www.dwp.gov.uk/resourcecentre/>).

<http://www.ali.gov.uk>

The Adult Learning Inspectorate (ALI) is responsible for inspecting learning providers who serve adults and young people in England, including music training providers. Their searchable database of inspection reports (<http://www.ali.gov.uk/htm/reports.asp>) contains student gender and ethnicity data for providers at the time of inspection and compares these with the demographics of the local area. It also contains information about the providers equal opportunities practices at the time of inspection, specific steps they have taken to reach broad client groups and general information about the quality and content of the learning provision. The ALI also maintains Excalibur, a new and growing database of good practice (<http://www.ali.gov.uk/htm/excalibur.htm>)