



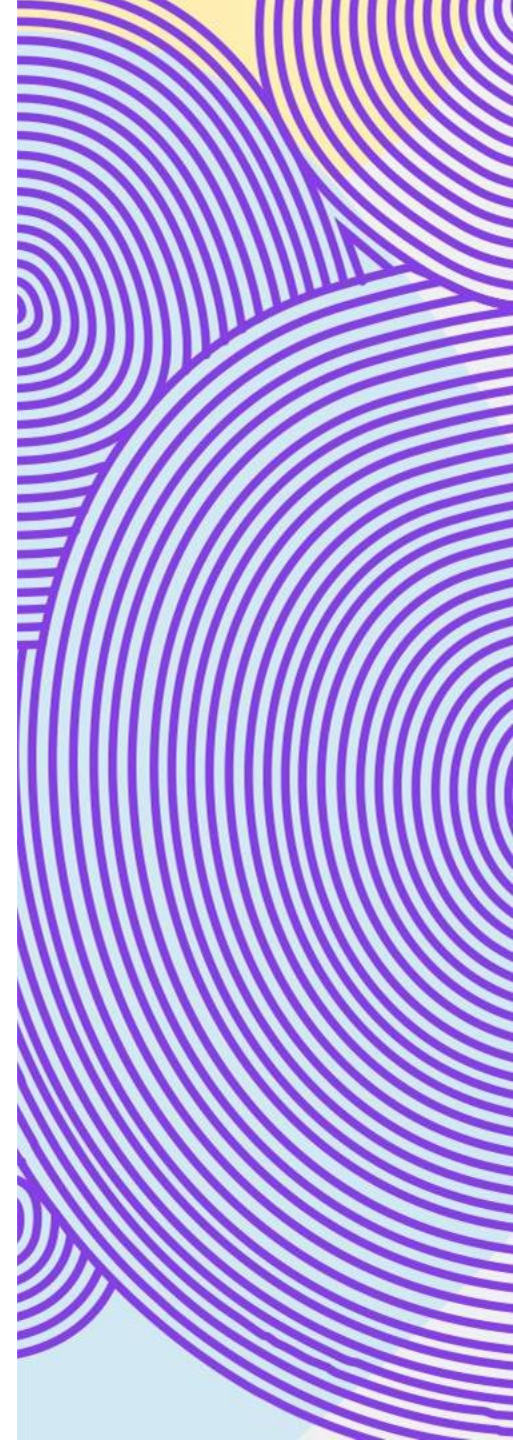
**MORE GENDER EQUALITY IN THE  
MUSIC SECTOR - report**

**Summary report - March 2023  
Tutkimustoimisto Vastakaiku Oy**



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# Survey objectives and partners

- The core question of the survey was to determine why only one out of every five composers and lyricists in Finland is a woman or non-binary. The objective of the survey was to examine the obstacles to and incentives for creating music, and what factors have the greatest impact on working as a composer or lyricist professionally. Another objective of the survey was to find concrete ways of achieving more balanced gender distribution in the future.
- The project was coordinated by Teosto along with Finnish Music Creators (FMC), Finnish Composers, the Finnish Music Publishers Association, the Sibelius Academy of the University of the Arts Helsinki, the Association of Finnish Music Schools, the Conservatory Association of Finland, Finnish Jazz Federation, Warner Music, Elements Music and the Finnish Broadcasting Company (Yle).
- The survey was designed and conducted by Tutkimustoimisto Vastakaiku Oy.

**TEOSTO**



S U O M E N  
M U S I I K I N -  
T E K I J Ä T

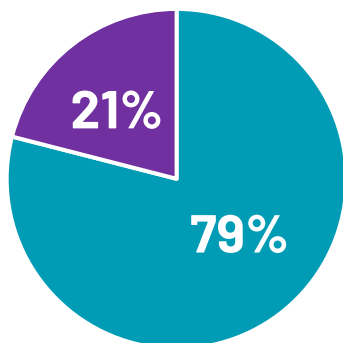


# Survey background

Teosto is a copyright organisation for music creators and composers, which includes nearly 40,000 music composers, lyricists and arrangers. The proportion of women among Teosto's private members has remained around 20 per cent for a long time. The gender distribution is similar in other Nordic countries and Europe.

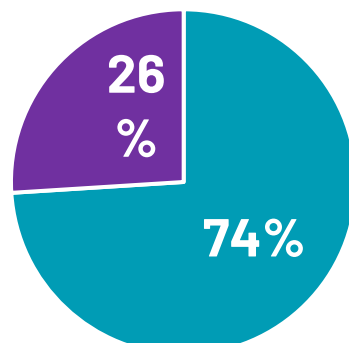
Among music enthusiasts and students, the gender distribution is relatively even, but something seems to change the situation beyond this stage. In other words, in the music sector, women move away from composing or writing lyrics, which also generates copyright royalties. There is no reliable data or statistics on the proportion of non-binary people in the music sector.

**Private Teosto members in 2022**



■ Miehet ■ Naiset

**New members in 2022**



■ Miehet ■ Naiset

**Music students in Finland**

- Men in basic education of arts 37 % and women 63 %
- Men in vocational education 54 % and women 46 %
- Men in university of applied sciences (UAS) education 42% and women 58%
- Men in university education 42% and women 58%

## Percentage of women musicians and composers in different countries:

Sweden 21% Denmark 20%, Norway 20%, United Kingdom 19%



# Survey target groups and respondents

- The target groups of the survey were music professionals, enthusiasts, students and influencers in the sector.
- The surveys were conducted in January 2023. Three different surveys were conducted with a total of

**2,055 respondents,  
of which**

**1,505 work with music**

**150 are music students**

**400 are young music enthusiasts**

2,055 respondents,  
of which  
958 are women/girls  
954 are men/boys  
35 are other  
108 did not want to  
answer

595 professional  
composers/  
lyricists,  
of which  
244 are women  
306 are men

700 are  
professional  
composers/lyricist,  
of which  
279 are women  
379 are men

150 are music  
students,  
of which  
115 study  
composing/lyrics

400 are young music enthusiasts  
(aged 13-17),  
of which  
234 have composed/  
written lyrics on their own

# Target groups and participants in qualitative interviews

- **An extensive representation of music professionals, influencers and teachers in the sector were called for interviews.**
- The aim of the qualitative interviews was to deepen the understanding of the current situation in the music sector and, in particular, the measures necessary for achieving a more balanced gender distribution.
- The interviews were conducted by telephone/Teams and lasted 30-50 minutes.

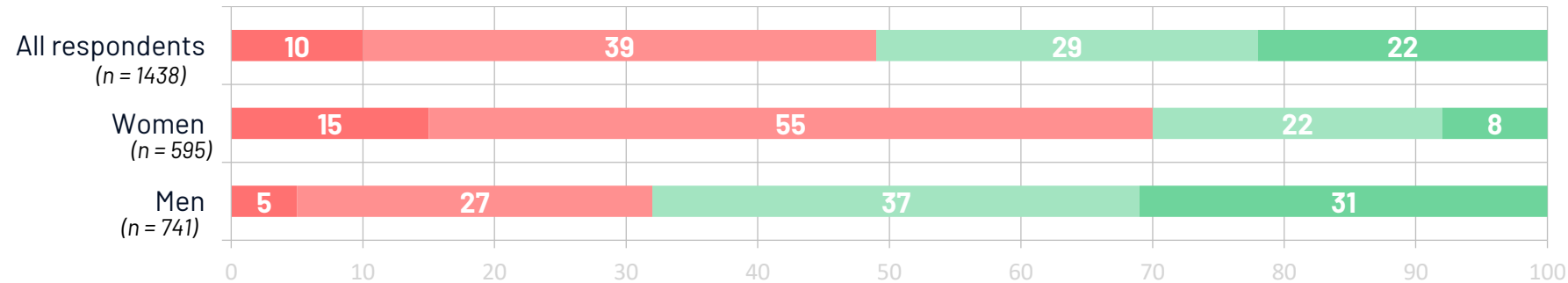
## Interviewees

Aino Tenkanen	Maija Kauhanen
Cecilia Damström	Mari Sainio
Elina Vetoniemi	Mariska
Eva Louhivuori	Minna Leinonen
Ilisa Pajula	Patric Sarin
Jere Laukkanen	Risto Asikainen
Jonnaemilia Karrus	Saara Törmä
Jukkis Uotila	Salla Hakkola
Kaisa Korhonen	Vilma Alina
Laura Sippola	Wilma Virintie
Maija Hynninen	

1. Current equality situation among composers and lyricists in Finland

# How equal is the music sector generally perceived?

## All those who compose and write lyrics



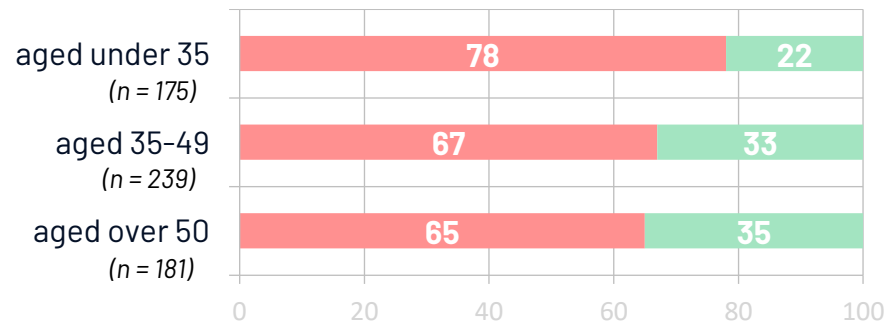
Survey respondents experience the gender equality situation very differently. 51% of the overall result reflects these differing views.

Only 30% of women composers/lyricists consider the sector to be equal, while 68% of men perceive the sector to be equal.

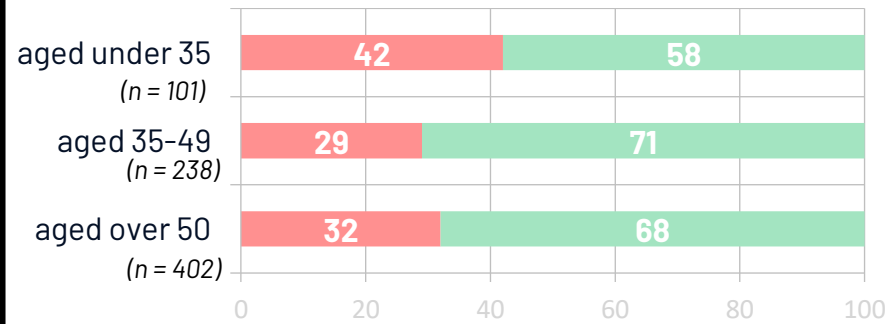
Women who compose professionally find the situation even more critical, 21% consider the sector to be very unequal and only 26% feel that it is equal.

Young people in particular are concerned about the current equality situation, as both men (58%) and women (22%) aged under 35 felt that there was less equality than other age groups. This may reflect young people's stronger awareness of equality issues.

## Women - age comparison



## Men - age comparison



1-2 = not equal

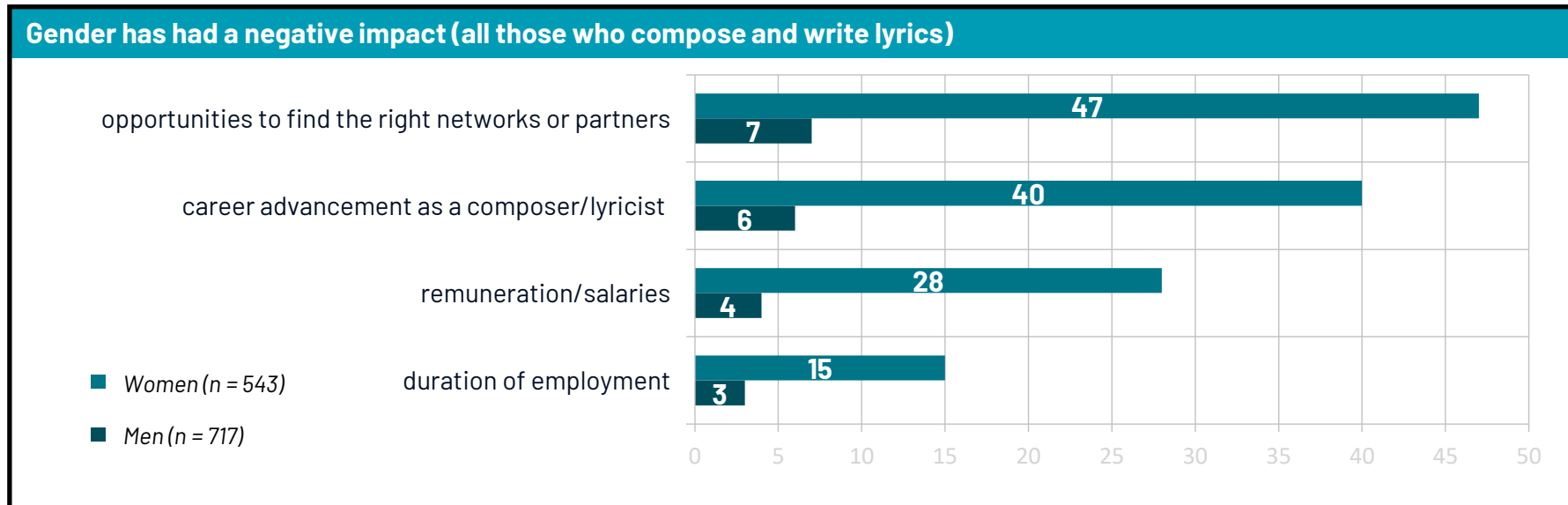
3-4 = equal

Bar figures represent the percentage of respondents

How do you find gender equality among composers and lyricists in the Finnish music sector?  
On a scale of 1-4, where 1 = Not at all equal and 4 = Very equal



# Have you experienced your gender as having a negative impact?



Women respondents feel that gender particularly affects the opportunities to find the right networks or partners (47%) and career advancement as a composer/lyricist (40%). Men experience very little negative impacts (3-7%).

In addition to networks (52 %) and career advancement (50%), there are particularly large differences in the remuneration of women who compose professionally.

Women under the age of 35 and between the ages of 35 and 49 have a very similar experience with the negative impacts of gender, while those over the age of 50 experience negative impacts of gender to a slightly lesser degree.

Age comparison	aged under 35		aged 35-49		aged over 50	
Gender has had a negative impact	WOMAN (n = 162)	MAN (n = 95)	WOMAN (n = 217)	MAN (n = 235)	WOMAN (n = 164)	MAN (n = 387)
opportunities to find the right networks or partners	54%	9%	49%	9%	38%	6%
career advancement as a composer/lyricist	49%	8%	42%	9%	29%	4%
remuneration/salaries	30%	3%	33%	5%	22%	3%
duration of employment	21%	3%	17%	3%	8%	2%

Figures represent percentages

0-14%

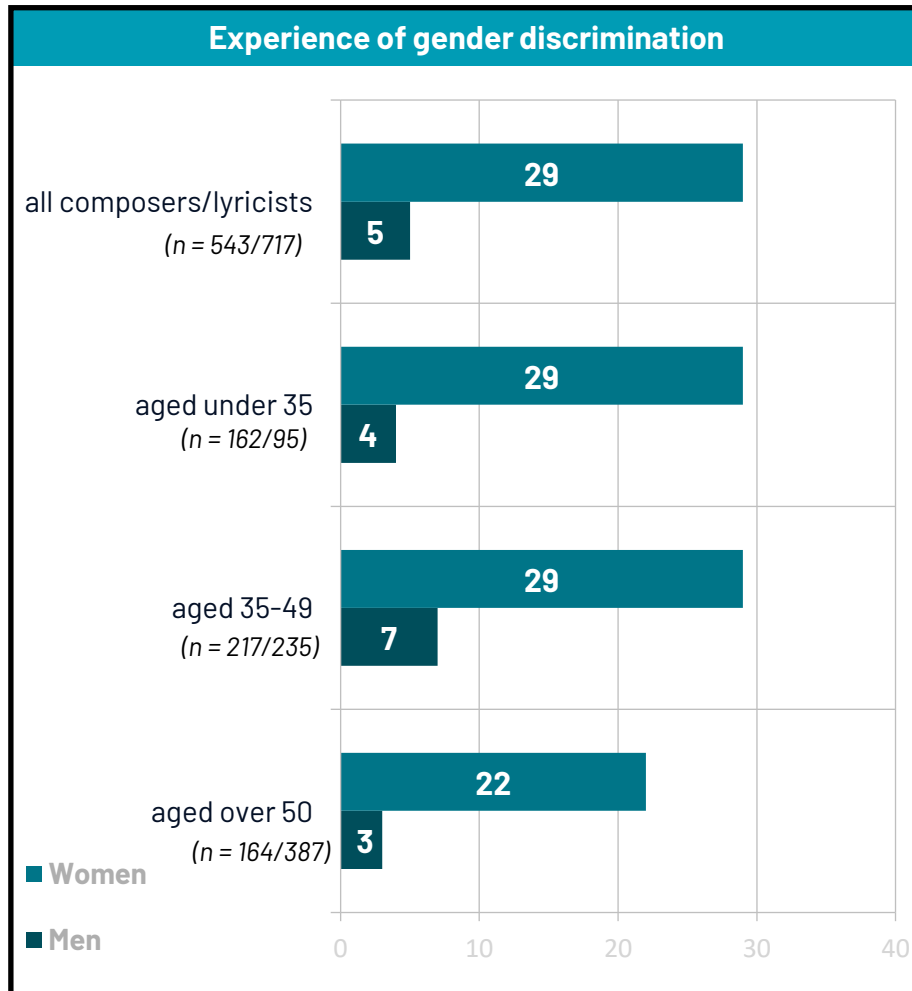
15-29%

30-44%

45-60%

Have you experienced your gender as a composer/lyricist as having a negative impact on the following matters in Finland?

# Have you experienced belittling treatment or discrimination due to your gender?



Bar figures represent the percentage of respondents

As a composer/lyricist, have you experienced discrimination due to your gender? Yes/No/Cannot say

### Discrimination experienced by women

- Discrimination has manifested itself in such a way **that you are not taken seriously or appreciated and you receive belittling treatment**. Many said that they were not believed to have written their own compositions.
- Women feel that **men are generally given more favourable treatment** in the sector. For example, men have received **better pay** for the same work.
- Women also report having experienced **harassment**. Inappropriate comments have been made regarding women's appearance, and some have also experienced sexual harassment or contempt.
- Women also experience discrimination due to **their age or place of residence**.

### Discrimination experienced by men

- Men find **positive special treatment problematic**, i.e. if women or non-binary people receive commissions through quotas.
- Men also experience discrimination due to **their age or place of residence**.

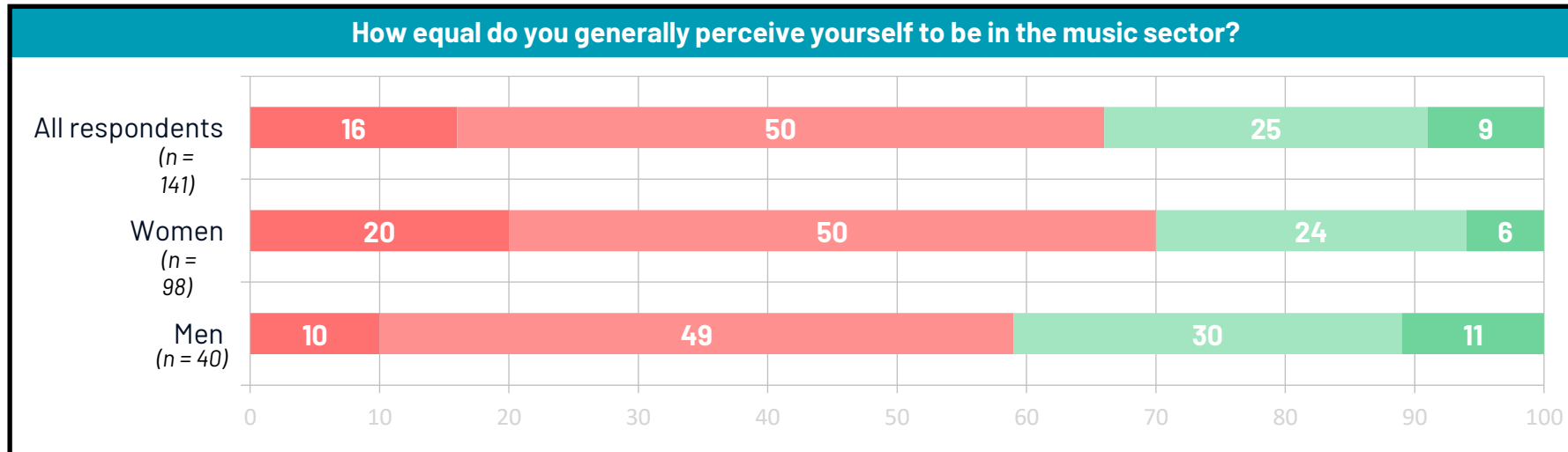
Almost one third (29%) of all female composers/lyricists have experienced gender discrimination in the sector. Men, on the other hand, experience very little discrimination (5%). 22% of the respondents were unable to say whether they had experienced gender discrimination.

Gender discrimination appears to decrease slightly with age, as 22% of women and 3% of men over 50 had experienced discrimination.

Among professional composers/lyricists, more than one third of women (36%) have experienced gender discrimination, while the figure for men is only 8%.

Women point out that discrimination is particularly perceived as belittling and favouring men in general. Women also mention harassment.

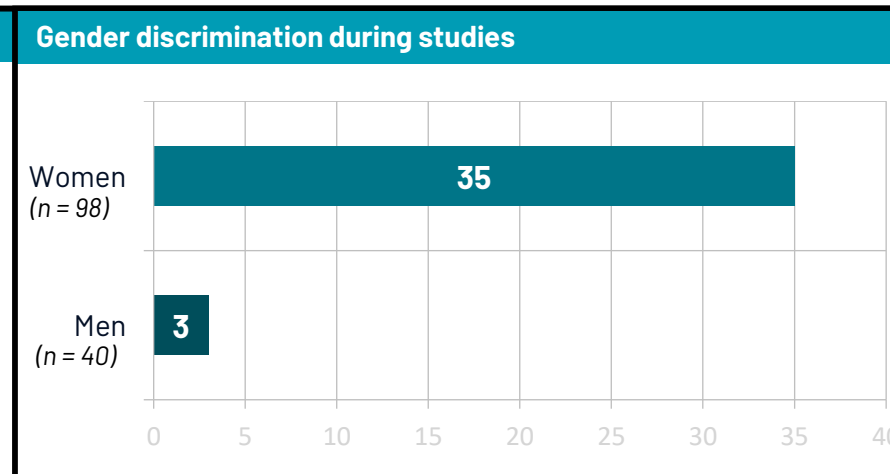
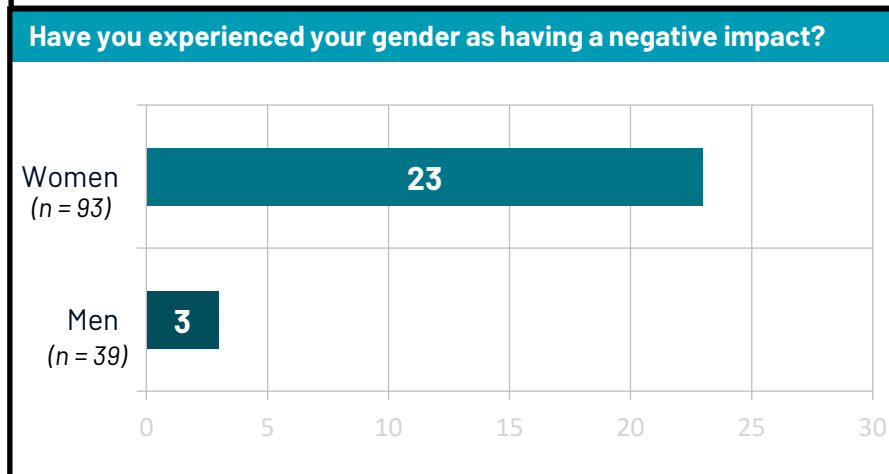
# Music student views on equality



Music student perceptions of equality seem to be in line with those of female composers/lyricists in other respects, i.e. only 34% consider the music sector to be equal.

For male students, gender equality is seen as being lower (41%) than for men in general (68%). However, this reflects the above-mentioned trend, wherein young men see more room for improvement in the gender equality situation than their parents.

For students, it is concerning to note that more than one third of women (35%) have experienced gender discrimination during their studies. For men, the same figure is 3%. 12% of music students were unable to answer this question.

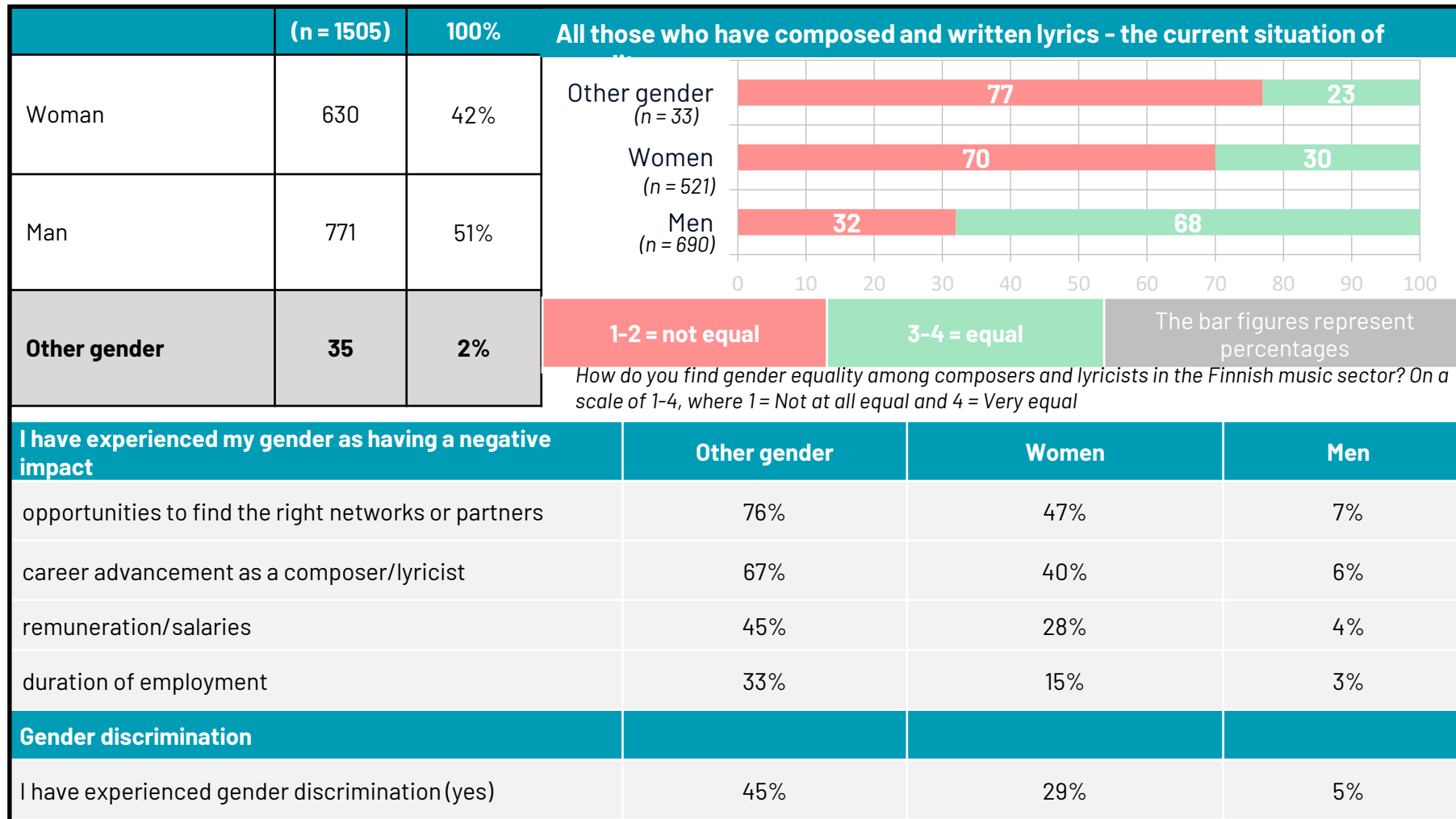


1-2 = not equal      3-4 = equal      The bar figures represent percentages

How do you find gender equality among composers and lyricists in the Finnish music sector? On a scale of 1-4, where 1 = Not at all equal and 4 = Very equal / When you write your own compositions/lyrics, have you felt that your gender has any negative impact? Yes/No/Cannot say During your music studies, have you experienced discrimination that you feel is due to your gender? Yes/No/Cannot say



# Non-binary views on equality



Although the number of non-binary respondents is small (2% of all respondents), their experience with the current state of the music sector is very consistent.

The most critical perception of equality among non-binary respondents is that only 23% consider the sector equal.

In addition, 76% felt that gender had a negative impact on the chances of finding the right networks or partners and 67% on career advancement as a composer/lyricist.

Of all respondents, 45% of non-binary respondents have experienced the most gender-related discrimination.

As a composer/lyricist, have you experienced your gender as having a negative impact on the following matters in Finland?  
As a composer/lyricist, have you experienced discrimination due to your gender? Yes/No/Cannot say

# Gender equality in music genres (*indicative*)

	Pop		Rock, heavy, metal, punk		Classic, contemporary & art music		Hit music		Folk, traditional and world music	
Equality	WOMAN (n = 299)	MAN (n = 312)	WOMAN (n = 115)	MAN (n = 344)	WOMAN (n = 169)	MAN (n = 152)	WOMAN (n = 130)	MAN (n = 199)	WOMAN (n = 137)	MAN (n = 112)
Among music composers/lyricists, I experience the music sector to be equal (3-4)	24%	69%	28%	67%	39%	69%	38%	74%	31%	56%
Gender discrimination										
I have experienced gender discrimination as a composer/lyricist (yes)	35%	4%	32%	4%	18%	9%	20%	5%	26%	4%

With regard to genres, it should be noted that the respondent may have selected multiple ones. On average, the respondents have selected 1.8 genres. The results are therefore indicative.

Classical, contemporary and art music (39%) and hit music (38%) are perceived as the most equal genres among women composers/lyricists. Women feel the following are the least equal: rap, hiphop, R&B (6%), electronic music (17%) and pop (24%).

	Jazz		Country, blues		Electronic music		Church music		Rap, hiphop, R&B	
Equality	WOMAN (n = 76)	MAN (n = 111)	WOMAN (n = 53)	MAN (n = 141)	WOMAN (n = 62)	MAN (n = 112)	WOMAN (n = 45)	MAN (n = 62)	WOMAN (n = 36)	MAN (n = 58)
Among music composers/lyricists, I experience the music sector to be equal (3-4)	29%	59%	33%	71%	17%	63%	30%	71%	6%	73%
Gender discrimination										
I have experienced gender discrimination as a composer/lyricist	31%	5%	27%	5%	36%	7%	18%	2%	45%	9%

Men, on the other hand, perceive rap, hiphop, R&B to be the most equal (73%) and folk, traditional and world music (56%) and jazz music (59%) to be the least equal.

What is your main music genre? (you may choose more than one)

2. Analysis of the current status from open responses and interviews



*The general feeling is that this sector was created almost entirely on the basis of personal networks. It has a masculine background, built upon a system of cronyism. If you're a woman in this sector, you've come on their terms. Women who have worked in this sector have signed a pact that basically says "I'm on their terms".*

*Starting out is unbelievably hard for everyone. For young women, it's even harder, extra condescending. You're entering a male-dominated sector and trying to be creative there. It depends totally on what circles you're in. It can be absolutely exhausting.*

*I don't really understand this survey. If only 20% of the composers are women, then that's the way it is. Or, is there a structural problem here, where men are actually blocking women from working as composers? In reality, there would be a lot more of them if they were only given a chance. I don't think so.*

*Everyone has the same tools and opportunities, which don't have anything to do with gender. Everyone can learn how to play piano, guitar, write lyrics, do studio work, mixing, mastering, etc. These have nothing to do with gender/skin colour/sexual orientation - it's totally up to your own desire and hunger to learn and work really hard. What you put into it is what you get out of it - the money you make goes hand in hand with the work you do.*

# Why are only 20% of composers/lyricists in Finland women or non-binary?

CLASSIFICATION OF REASONS FROM OPEN RESPONSES	WOMEN		
	Aged under 35	Aged 35-49	Aged over 50
The sector is traditionally male, with prevailing attitudes and the decision-making bodies and organisations being male-dominated	1	1	1
Gender belittling and harassment	2	3	4
Impact of education and living environment, impact of music studies and teachers, lack of skills in music technology	2	2	5
Lack of role models and networks, loneliness when entering the sector	4	3	3
Uncertainty of income, impact of family situation	5	5	2
My attitudes and perceptions of the sector, excessive self-criticism	6	5	5

Survey respondents were asked why there are so few female musicians.

Women highlighted the "traditions" of the male-dominated sector and the dominance of men in decision-making as key reasons for this.

Young women named gender belittling and harassment as a major reason, whereas the uncertainty of income and family situation were emphasised among older respondents.

The figures in the columns indicate the order of importance of each matter for the respondent group

At present, only 20% of composers/lyricists in Finland are women or non-binary. What factors do you think have the most impact on this?  
Analysed from all open responses.

# Why are only 20% of composers/lyricists in Finland women or non-binary?

CLASSIFICATION OF REASONS FROM OPEN RESPONSES	MEN		
	Aged under 35	Aged 35-49	Aged over 50
Traditions, old attitudes and belittling women, established practices in the sector	1	1	1
Uncertainty of income, impact of the family situation, women are less interested in the sector	2	4	2
Gender doesn't matter - everyone has the same opportunities	5	2	3
Differences in education, impact of hobbies and teachers, skills in music technology	3	5	4
Lack of role models, incentive and support	3	5	5
"Men's club" and "just one of the boys", playing in bands during their youth	5	3	5
There has already been some positive development in the sector	-	7	7

In the open responses, men also highlighted the traditional, old attitudes affecting the sector.

On the other hand, men also mentioned women's attitudes in the responses - the fact that women do not necessarily want to work in the sector.

Many older men in particular felt that gender does not matter in music or how it is made.

The figures in the columns indicate the order of importance of each matter for the respondent group

*At present, only 20% of composers/lyricists in Finland are women or non-binary. What factors do you think have the most impact on this?  
Analysed from all open responses.*



# Summary of factors affecting the current situation

1. The dominance of men in the sector, deeply rooted prejudices and attitudes as well as the belittling of and discrimination against women
2. Differences in education, influence of music teachers
3. Lack of role models and networks, loneliness when entering the sector
4. Uncertainty of income and impact on the life situation (especially from the family's perspective)
5. Skills in music technology and lack of knowledge about the work and profession of music creator
6. Women's own attitudes and perceptions of the sector, excessive self-criticism

*Men's responses were partly in line with the above, but the responses also emphasised: a) everyone already has the same opportunities regardless of gender, art and skills are crucial; and b) women are not so interested in entering the sector in general.*

*At present, only 20% of composers/lyricists in Finland are women or non-binary. What factors do you think have the most impact on this?*

*Summary of the respondents' open comments (over 2,000) and qualitative interviews.*

# 1. The dominance of men in the sector, deeply rooted prejudices and attitudes as well as the belittling of and discrimination against women

- The music sector is generally perceived as being very male-dominated and masculine. The term "cronyism" is repeated in comments. The "gatekeepers" and those in decision-making bodies are almost all men. It is generally believed that men prefer other men, and men are always replaced with new men.
- Men also decide what is "good music". In principle, the music made by men is considered more appreciated in the sector.
- Women are belittled and treated like girls, and the music made by women is said to be "too cute and sensitive" or "too artistic and complicated".
- The attitudes of the public and music consumers are also closely in line with this. Many share the experience that the music they compose and/or write lyrics for is still automatically considered to be the work of men. This is often also reflected in the media and the way in which musicians representing different genders are talked about.
- Many have experienced belittling and unfiltered sexism. Some women say that their appearance is commented on, they have experienced harassment and they have not been taken seriously. Many share personal experiences of how belittling and harassment have been considered a normal practice in the sector, something which they could not address for fear of being labelled an unpleasant and difficult person.
- The "MeToo" movement also had an impact on the music sector, but, even though improvements have been made, many attitudes are deep-seated. This is also revealed by the men themselves.
- Women also report a general lack of appreciation. Belittling and lack of appreciation are the most common form of discrimination among female students.



*The sound engineer was really surprised that I know how to use some of the equipment. Knows the presumption that a girl like that doesn't know anything about music. They seem to think that the technical aspect is somehow impossible for women. It's revealed in attitudes and comes up a lot. It's not malicious, but I'd like to ask "Why are you so surprised I can do this myself?"*

*The attitudes have been really bad. I've experienced some bad things. Things with older men and some women, too. For example, it has been said out loud that "there really should be a man involved on this project". I've also been harassed by older men. For example, when I'm taking the stage to perform my music, the first comment I get is "hey, you look really sexy".*

*The work done by women and non-binary people is subconsciously not taken as seriously. And, I say this as a man.*



## 2. Differences in education, influence of music teachers

- Education and the experiences of early childhood play an important role. This is reflected in how girls are readily encouraged to be careful and safe, while boys are encouraged to be courageous and take risks. Educational attitudes in families still have a strong impact today. However, the youngest group, which consists of those under 35 years of age, already differs a great deal from the group of over 50 years of age. This younger group contains the most respondents who commented that they had received the same kind of education regardless of their gender.
- The importance and impact of music studies and teachers are highlighted in all age groups, starting from early childhood education, comprehensive school and music schools. In this context, attention is given to the fact that music teachers may not even recognise their gendered attitudes, which are passed on. This has been evident, for example, in the fact that girls are usually steered toward singing, while boys are steered toward electric guitar or drums. Encouragement for the most atypical instrument choices would have been desirable. People should also listen to a wide range of different music styles and as many different genres as possible.
- With regard to music teaching, many feel that the emphasis in teaching is on playing and gaining a command of theoretical composition.
- Girls have been taught to play exactly as the notes say and avoid making any mistakes until the end. Error avoidance and a focus on performance has led to a lack of space for creativity and improvisation, which have not been particularly encouraged.
- Many of the respondents explained that, when they were young, they would not have considered composing their own music. For many, the attitudes learned in childhood and youth are still present in adulthood.



*You need guts to do this for a living. This attitude has not been taught to girls. You're considered selfish, annoying and difficult if you insist on holding on to your rights. This kind of attitude exists in our society. You run into it when you want to work as a professional. I have to believe that I have something to offer. It's easier for boys to have the attitude: "I'm gonna do it 'cause I'm me." Women and girls have to claim that right and prove that they're good enough.*

*Girls are praised or expected to behave well and do things conscientiously. There are completely different expectations for boys. They're told things like "someday you'll be president". But, if a girl is really loud and assertive, saying "hey, look at me, I'm doing this and this!" it's kind of scary to people. It all starts with how girls are allowed and encouraged to stake their claim. And to be more daring - we need the courage to jump right in and be creative. This approach to being should be encouraged a whole lot more.*

*The role of young children is also important. What kind of image do they form as little kids and youths. The educational perspective is also important, and we should also get schools involved in this! Girls would be able to see something and say "So that's what this job is like!" And then they'd have the feeling "I wanna do that, too!"*


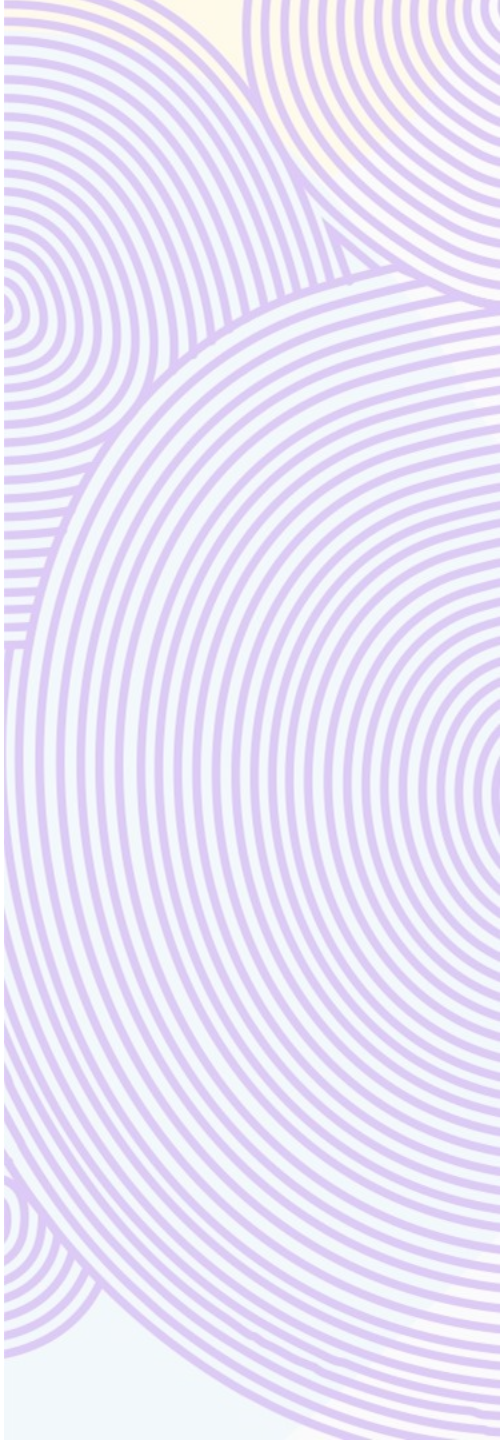
### 3. Lack of role models and networks, loneliness when entering the sector

- Particularly among respondents over 35 years of age, a significant factor has been a lack of role models. High-profile role models would have been needed to show girls that the profession of music creator is also possible for women. A wide range of role models from different music genres would be needed.
  - The lack of role models has affected career choices, with many people not even considering continuing their career in music, or not having the courage to start blazing their own trail.
  - The lack of role models is also thought to have had an impact on why there are so few women producers. Many feel that there are precious few women producer role models. There is also a desire to increase the interest of girls and women in music technology by raising the profile of women producers.
- Due to the male-dominated nature of the music sector, the feeling of being on the outside is also common to many women. Man-to-man networks in the music sector often start taking shape at a very early age. Boys playing as a hobby made it easy for boys to form bands, play in different groups, and also make music themselves. These networks have also remained in place well into their careers.
  - Among girls, band experiences are usually limited to singing, and most girls have no such background at all. And, girls forming their own bands has never been the norm.





## 4. Impact of the family situation, uncertain income as composer/lyricist

- Particularly among respondents over 50 years of age, a woman's position in the family is emphasised. The bigger role and responsibility that women have when it comes to family and childcare is considered part of the reason that making music could not have become a profession for women.
  - Many feel it is necessary to give more consideration to starting a family than in many other sectors.
  - Maternity and parental leave are considered difficult with regard to career continuation and development.
- 
- Uncertainty about income and earning opportunities is also a very important factor. Many people point out that few are able to support themselves solely by making music, and they also have to take on other jobs either in the music sector or outside it. In such cases, many women have been driven to an entirely different sector and line of work.
  - Comments related to income also highlight the inequality in the "difference" between a composer/lyricist and a producer.
- 



## 5. Skills in music technology and lack of knowledge about the work and profession of music creator

- Attitudes toward music technology varies. Women in older age groups have often not even considered gaining a command of music technology or becoming a producer.
  - It is felt that it is more natural for men to gain a familiarity with music technology by experimenting and, for example, looking for instructions on YouTube.
  - Later in the career, bridging skills related to music technology is much more labour-intensive. Many people recognise that a lack of skill is a hindrance to their own career. People feel that they should at least know the basics so that they can "speak the same language" or, for example, make their own demos. Producing music for others is perceived as an even more distant idea.
  - With regard to music technology, many people point out that attitudes towards women are often underestimating. A skilled woman is met with surprise - a sort of "Wow, have you done this yourself?" attitude.
- The multifaceted development of musical skills at a very early age is considered important. Many feel that one of the factors that influences this is that the majority of people in basic studies or vocational studies have not been sufficiently informed about what doing music as a profession and living mean in real terms. This is something that truly needs to be rectified.
  - Further studies in music would also require more development of working life skills and capabilities.




*A lot has to do with the structures that are being brought up. I have a major composing project underway, and when it was presented, there were some issues and the director received some questionable comments and feedback on whether I was qualified to do it.*

*Female music creators are often referred to as lyricists, even though we also do just as much composing. It's a bit like this Story Girl thing - women just write songs, but men know how to compose. When men are written about, they say things like "hitmaker so and so".*

*You shouldn't see any gender in music, but the main thing is that the expression should always be really strong. You shouldn't indulge in slow, touchy-feely stuff. You shouldn't be tender or vulnerable in music.*


*Do we always have to compose certain kinds of songs because there is demand for them and that's what people are looking for? It would be nice to do the kinds of things musicians have to practice. If you're a woman and composing intellectual music, you can't be the one who writes masterpieces.*

## 6. Women's own attitudes and perceptions of the sector, excessive self-criticism

- Women's own attitudes are also highlighted as one contributing factor. The sector is considered demanding, highly competitive and full of dubious opportunities for success. Although women are interested in making music, their own attitudes may prevent them from pursuing a career in the sector.
  - Due to the male-dominated history of the sector, courage and open-mindedness are also needed from women to change old attitudes. There is also a lot of reflection in the open responses on the impact of having tacitly accepted the practices of the sector and merely trying to adapt to them.
- Many share the experience of constantly trying to prove that they are better than men so that they can even reach a basic level of credibility and appreciation with them.
  - Many recognise the tendency to be overcritical in their own actions. The bar is set very high and the risk of failure is preventing many women from making their musical dreams a reality. It is one of the major obstacles to career advancement.
  - *NOTE. A small percentage of women in all age groups describe the situation as being equal in terms of gender in their open responses. It is apparent that everyone has the same opportunities to enter and advance in the sector, and that skill is crucial. However, there are very few of these comments in relation to all the data gathered.*
- 



# 1. Men highlight the same factors affecting the situation

- Men in all age groups highlight traditions, attitudes and prejudices as well as ossified practices in the music sector as being the biggest factors. The male-dominated “guy” culture of the music sector is an obstacle to women and non-binary people from gaining access to it. It is felt that the male dominance of the sector is a major discouraging factor, which is why many women do not attempt to enter the sector or become a musician. A small percentage of men talk about the lack of appreciation for and visibility of women, and the need for a change in attitude.
  - Some men have noticed positive developments in recent years. However, this was lowest among men under 35 years of age. In this group, a majority of the respondents feel that the issue will change in the next few decades, when older age groups are replaced by representatives of the younger generation.
- The impact of education and music studies is also seen as an explanatory factor in all age groups. Men feel that girls are not encouraged to do their own things in the same way as boys. “Boys do their own thing, girls do what they’re taught.” Girls want to do well at what the teacher “assigns them”. The boys want to achieve success in whatever they want. We should encourage creativity and experimentation more. “You can’t cultivate creativity by simply being sweet.”
  - Men also see the family situation as affecting and steering women's choices in their careers and work.
- 



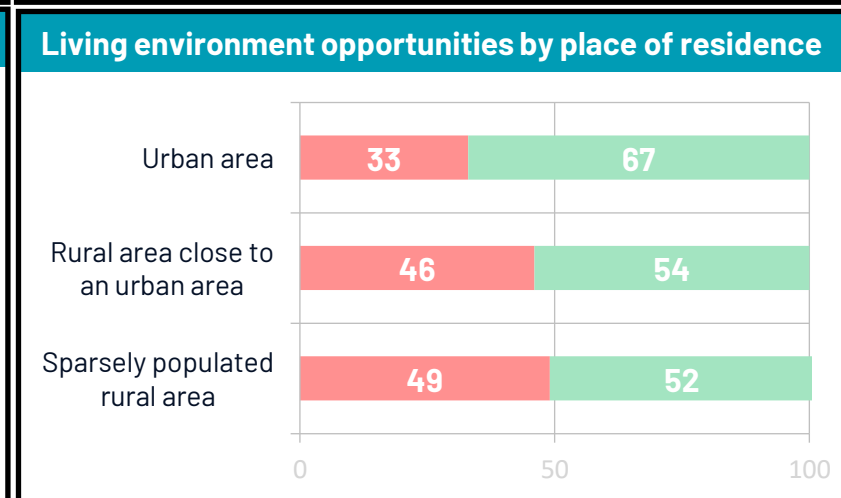
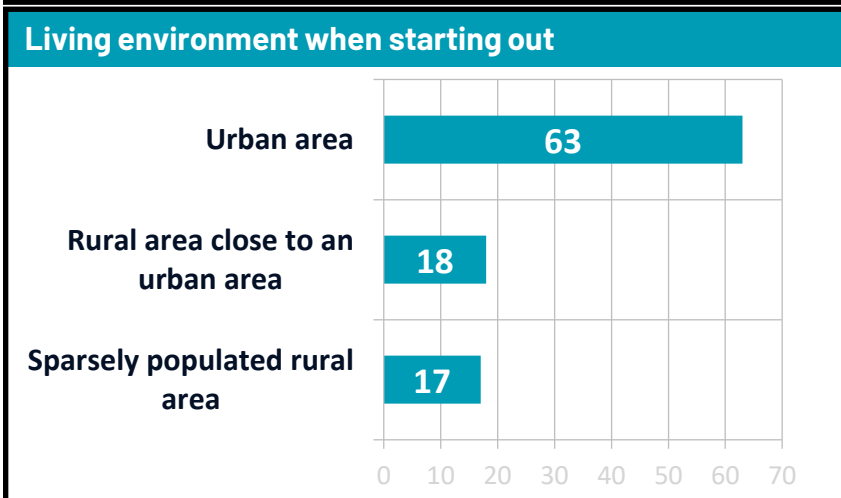
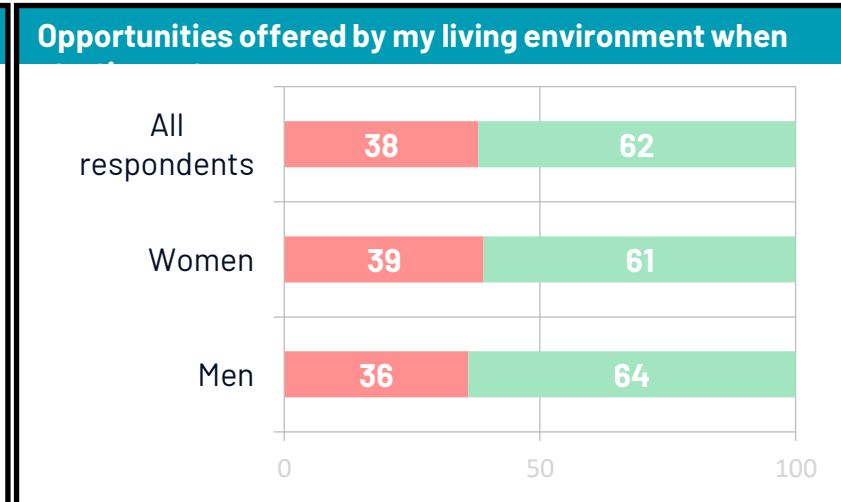
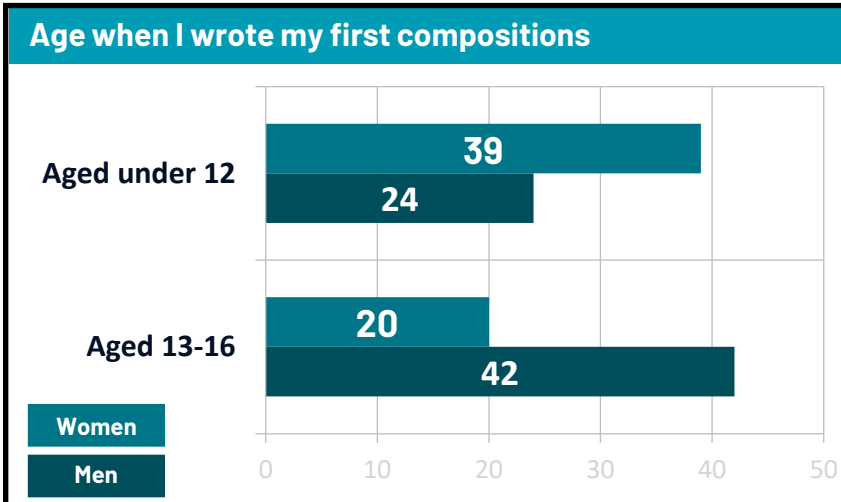
## 2. However, a significant percentage of men do not recognise the need for change in the current situation

- Especially among the men aged 35-49 and over 50, the view that everyone already has equal opportunities to advance as music creators in Finland is strongly highlighted. This survey question is considered strange, and it is felt that there is no need to artificially change the 20% figure.
- It is readily apparent that art and skill are crucial as well as that everyone is on the same page regardless of gender. If you're talented, people will notice it, and you can advance in your field and career. Some men commented that, at the moment, women are being singled out on even the flimsiest grounds.
- Only a small percentage of women and non-binary respondents feel that skill and art alone are crucial, and that everyone has the same chances for success.
- One reason for such a low percentage mentioned by men respondents is the fact that women are more interested in other things, and women do not even want to work in the sector or become musicians. The situation is compared with other sectors, in which the percentage of women is lower because women do not want to work in a given sector. The situation is also compared with typical female-dominated sectors, which do not attract so many men.
- There is also some mention made of the fact that girls and women do not have enough desire and motivation to enter the sector. Many also felt that because women might give up too easily, the music they make will therefore remain tucked away in some desk drawer. Many also see that women in the music sector are more interested in performing music than creating it.



3. How to get started in and the basis  
for composing and writing lyrics

# How to get started in and the basis for composing and writing lyrics



Women start making music at a younger age than men. 39% of all women composers/lyricists made their first compositions before the age of 12 as opposed to 24% of men. This debunks the argument on the issue of equality, which says that women are less interested in composing than men.

42% of men and 20% of women 13-17 years of age have started composing. As a result, 59% of women and 66% of men made their first compositions/words by the age of 16. After this, there are no longer be any significant differences between men/women.

In the early stages, women and men feel that the opportunities offered by the living environment are similar, with 61% of women and 64% of men feeling that the opportunities are good. With regard to places of residence, urban areas offers the best opportunities as opposed to rural areas.

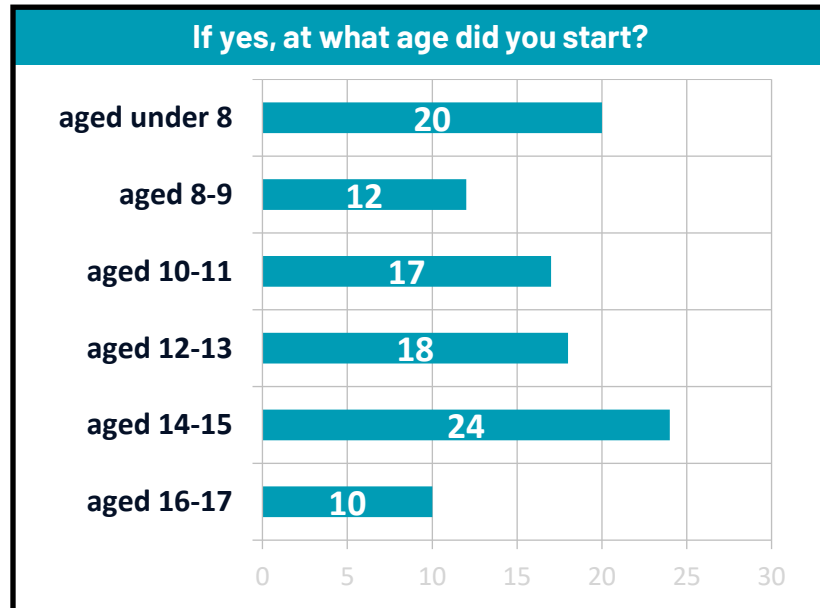
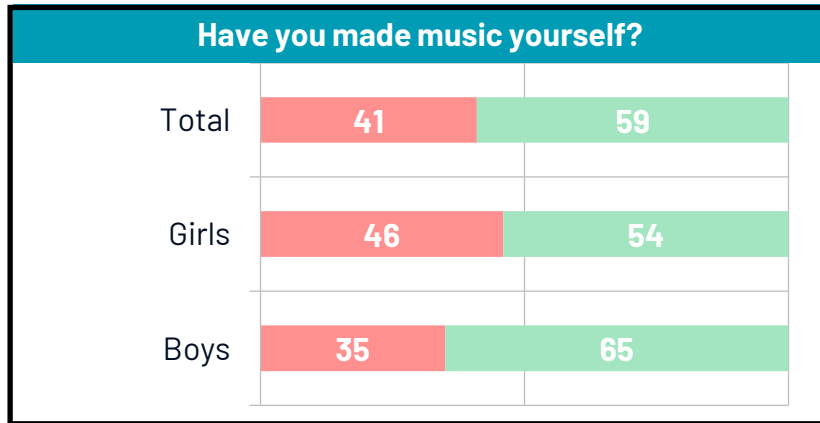
Student experiences with starting out are very similar to those of musicians in general. It should be especially noted that as many as 51% of women studying music have made their first compositions at the age of 12.

The bar figures represent percentages

1-2 = bad      3-4 = good

At what age did you write your first compositions/lyrics? What was your living environment like when you started composing/writing lyrics? When you started composing/writing lyrics, how did you feel about the opportunities offered by your living environment to make music?

# Young people (aged 13-17) making music



Has anyone influenced to your desire to write songs?	Girls	Boys
Young music enthusiasts	79%	77%
Yes %		
Who has been the biggest influence?		
Role models/idols	54%	55%
Music teachers	53%	45%
Friends	42%	30%
Parents	36%	37%
Relatives	16%	10%

Impact of media and social media	Girls	Boys
Young music enthusiasts	43%	41%
On a scale of 1-4, where	High (3-4)	

Young music enthusiasts are interested in composing/writing lyrics. Of the 58% making their own music, 54% are girls and 65% are boys.

Young people start making music at an early age. 20% started at the age of 8 and nearly half by the age of 11. There are no major differences between girls and boys.

Everyone emphasises the importance of role models and idols as well as music teachers in starting composing/writing lyrics. For girls, the importance of music teachers and friends is slightly greater than for boys.

The impact of media and social media is increasingly emphasised. For older generations, the impact is still minor, but more than 40% of girls and boys who are currently involved in music feel that social media/media has influenced their enthusiasm to start composing or writing lyrics.

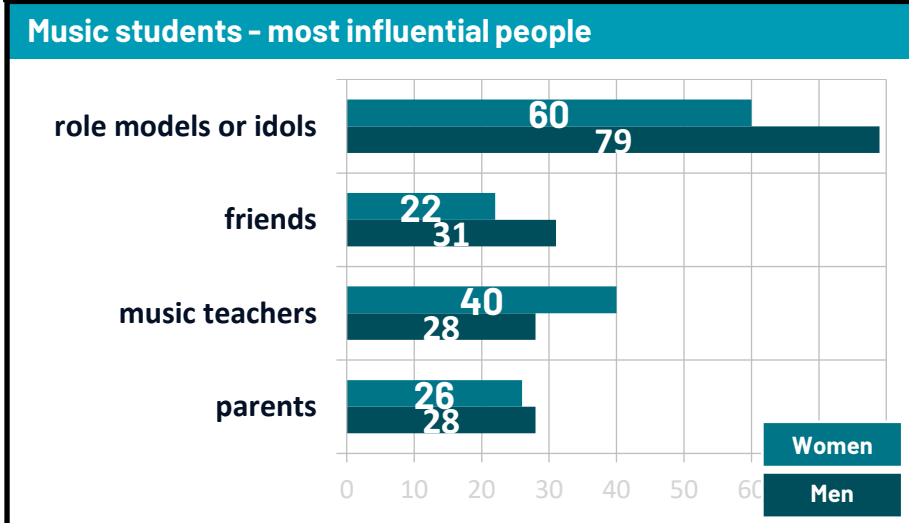
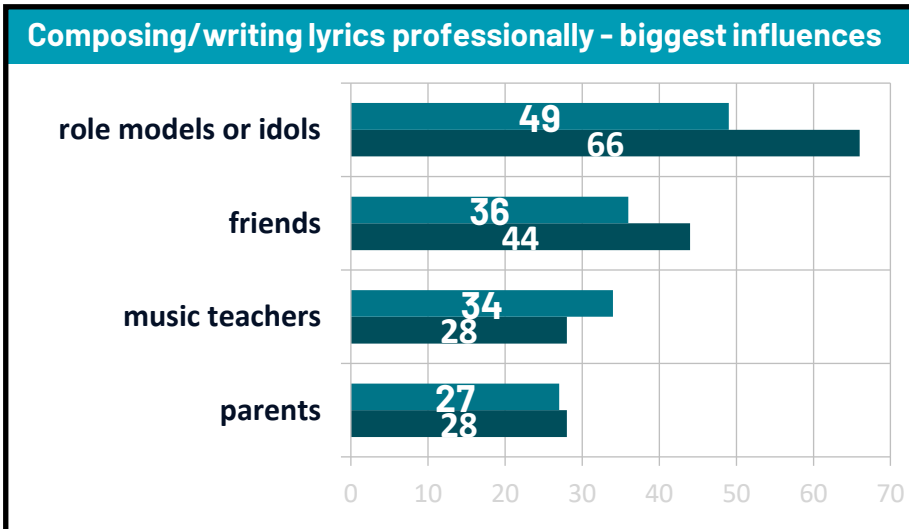
The bar figures represent percentages

NO

YES

How much has media/social media influenced your enthusiasm to compose/write lyrics/ make songs? On a scale of 1-4, where 1= has had no impact and 4 = has had a very high impact

# Influences on composing and writing lyrics



Impact of media and social media	Women	Men
<b>Professional composer/lyricist</b>	<b>13%</b>	<b>12%</b>
aged under 35	27%	17%
aged 35-49	10%	7%
aged over 50	4%	14%
<i>On a scale of 1-4, where</i>	<i>High (3-4)</i>	
Impact of media and social media	Women	Men
<b>Music students</b>	<b>21%</b>	<b>36%</b>
<i>On a scale of 1-4, where</i>	<i>High (3-4)</i>	

Both professional composers/lyricists and music students feel that role models/idols have had the greatest influence on their desire to start making music. This is even more emphasised among men (49-60% of women and 66-79% of men).

Friends also have a significant influence (36% of women and 44% of men), although students feel that they have less of an influence. Music teachers are more important to women composers/lyricists than to their male counterparts.

The impact of media and social media is clearly emphasised in younger age groups and, as we observed earlier, its importance among young music enthusiasts has increased further.

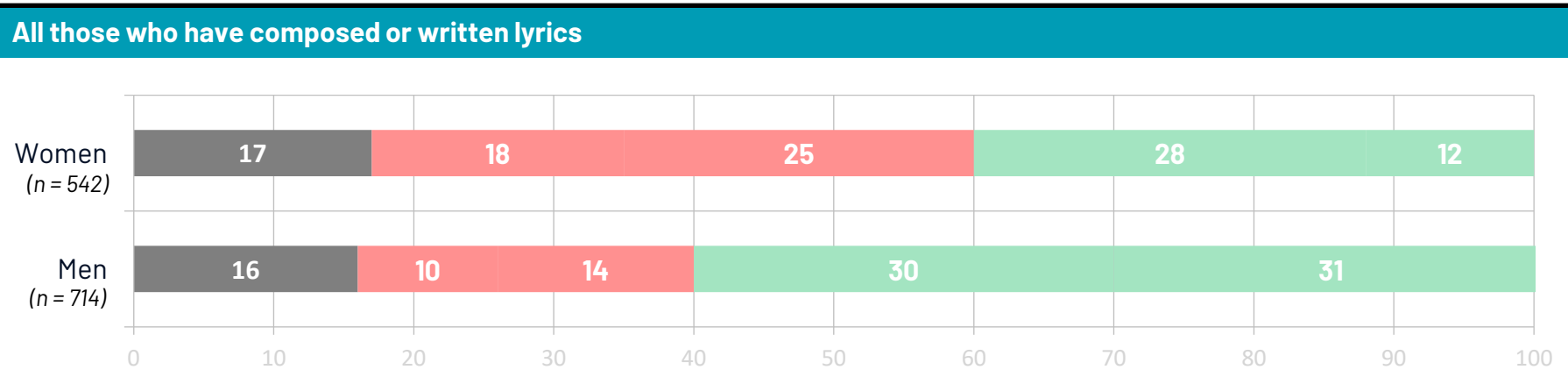
*Note: The male student result is only indicative, because the N number of the responses is 40.*

*In your opinion, which people have had the most influence on your becoming a composer/lyricist?*

*Which people have had the most influence on your starting to compose/write lyrics?*



# Ease of using music technology

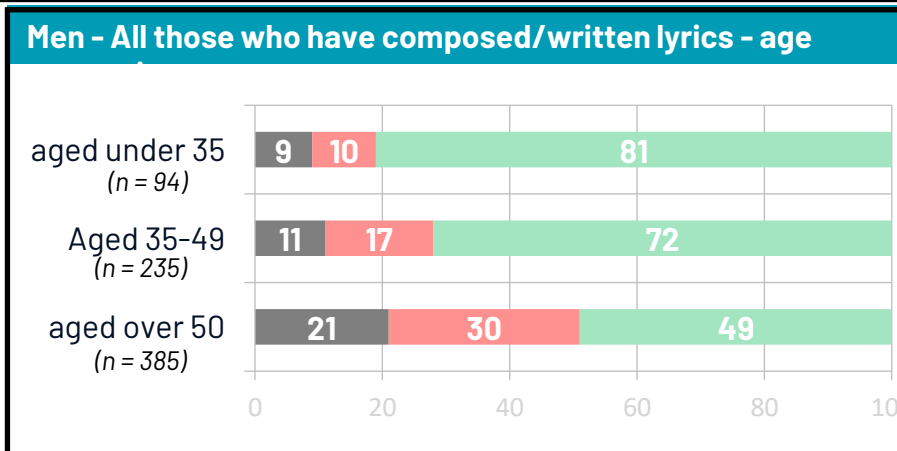
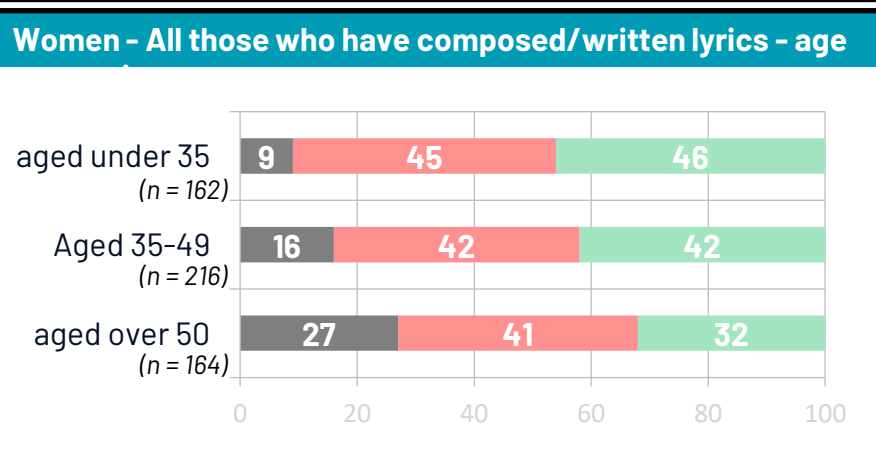


There are significant differences between men and women in the use of music technology. Only 40% of female composers/lyricists find it easy to use music technology while the corresponding figure for men is 61%.

Similar differences can also be seen among those who compose/write lyrics, where 50% of women and 70% of men find it easy to use music technology.

When it comes to age, the younger age groups find it easier to use technology.

However, 45% of women under 35 find it difficult to use music technology, and 9% have almost never used music technology. For young men, the corresponding figures are 10% and 9%.



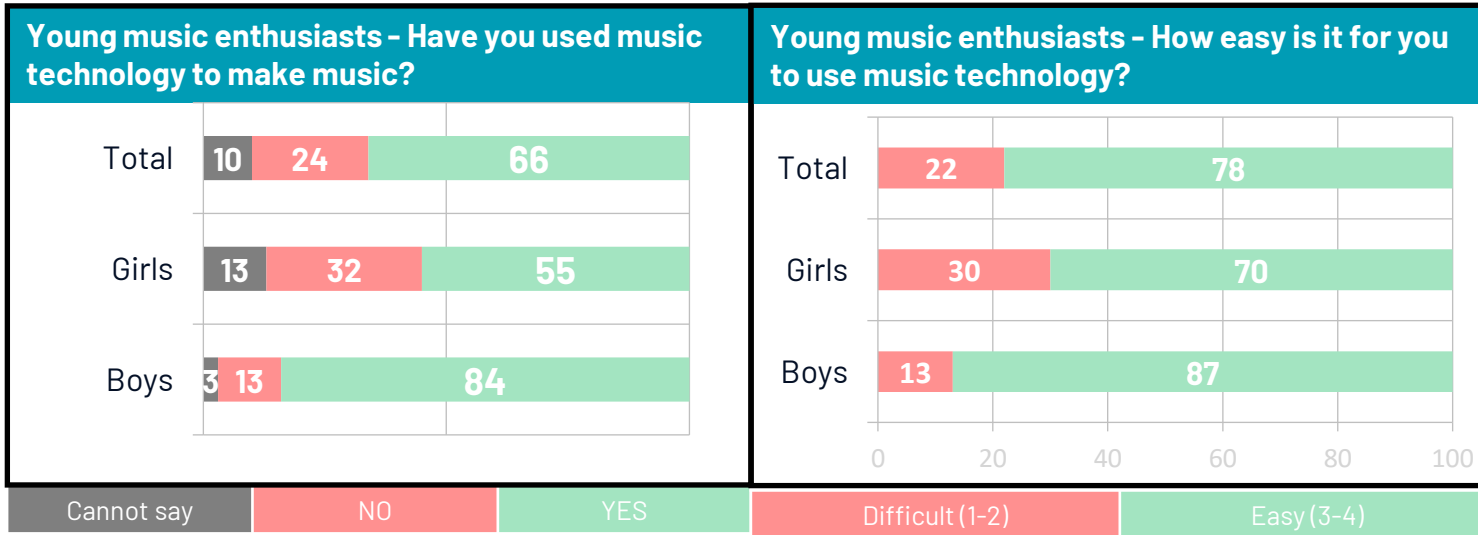
I haven't used it very much | 1 = very difficult | 2 | 3 | 4 = very easy | Bar figures represent the percentage of respondents

How easy has it been for you to use music technology in making music?

On a scale of 1-4, where 1 = very difficult, 4 = very easy/also an option: I have almost never used music technology

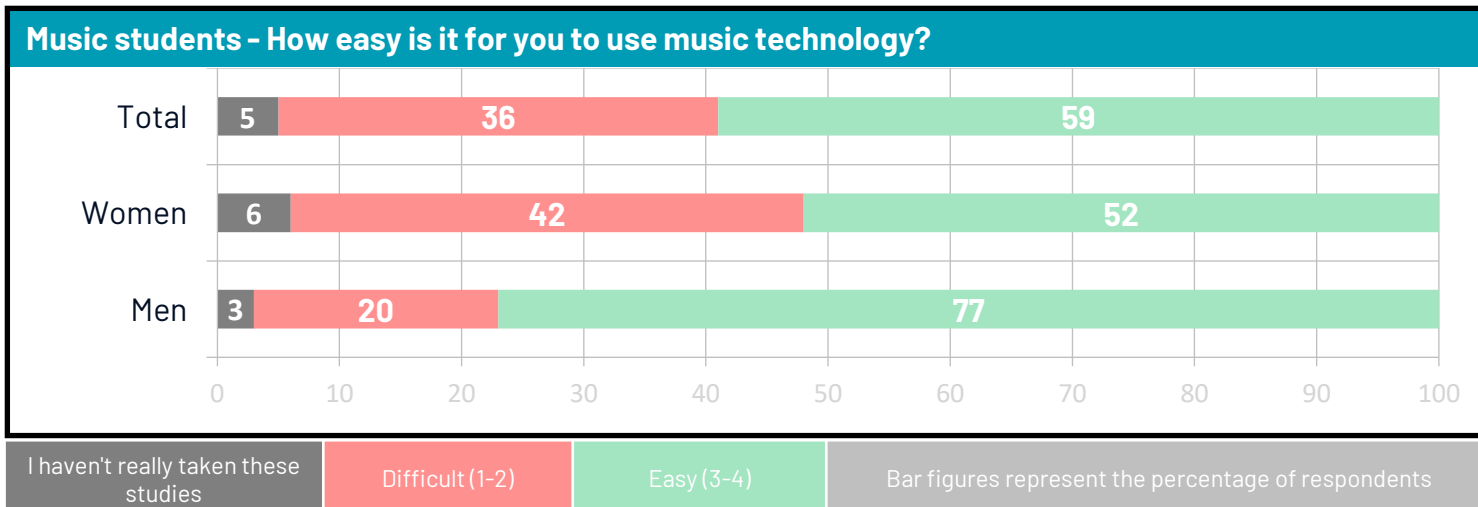
# Using music technology

## - young music enthusiasts and music students



The use of music technology follows the same line in all age groups, including students and young music enthusiasts. Girls and women find it more difficult to use music technology than boys and men.

Differences in the use of music technology already emerge at a young age. During childhood and adolescence, 55% of girls and 84% of boys have used music technology when making music. The open responses emphasise that developing music technology skills at an early age is a very important part of composing music.



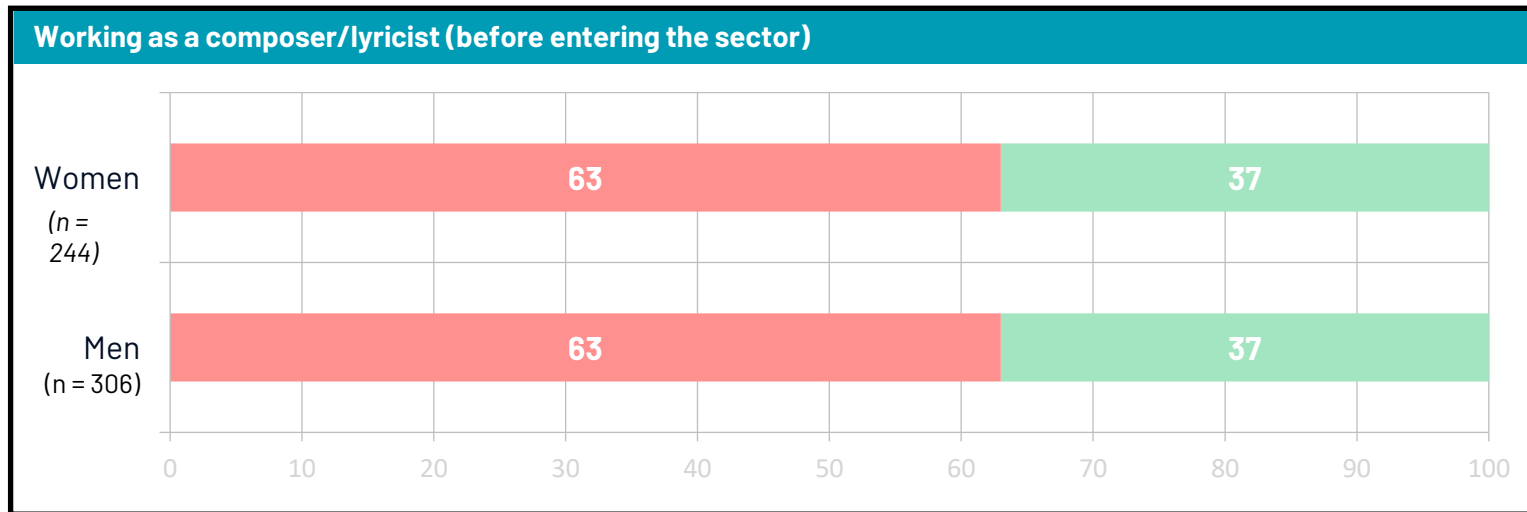
82% of young music enthusiasts have taken music perception (muha) studies. The same figure for music students is 96%. There are no gender differences.

Young music enthusiasts have found music perception studies to be useful in studying theory, reading and writing notes as well as to support them in making music. A small percentage felt that music perception studies were of no use to them.

How easy has it been for you to use music technology in making music? On a scale of 1-4, where 1 = very difficult, 4 = very easy/also an option: I have almost never used music technology

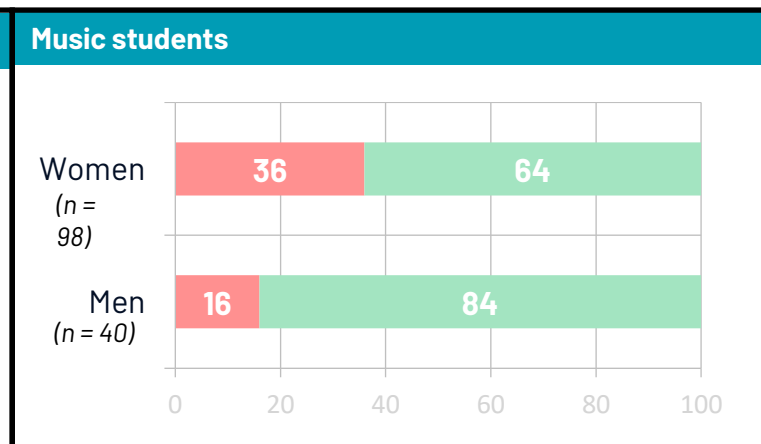
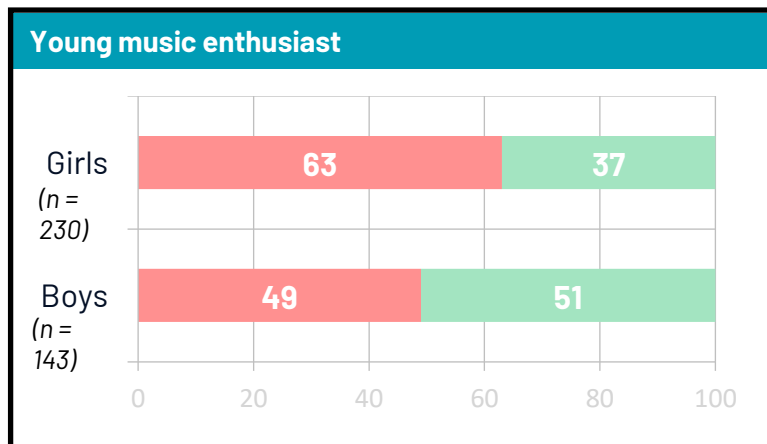
4. Composing and writing lyrics  
as a hobby and as a profession

# Clarity of the work and occupation of the composer/lyricist



Professional composers/lyricists feel that they did not have a very clear idea of what the profession of composer/lyricist entailed before entering the sector. Only 37% felt that they had a clear idea of the work beforehand.

Among young people and music enthusiasts, boys/men have a clearer idea of the profession of composer/lyricist. Among young music enthusiasts, 51% of boys and 37% of girls feel that they have a clear idea of the profession.



Music students are more familiar with the profession of composer/lyricist. 64% of women and 84% of men feel that they have a clear idea of the profession (however, because the N number for men is 40, the results are indicative).



Professional composers/lyricists: When considering your work/professional options, how clear was your idea of what the profession of composer and lyricist entails?  
 Students: How clear is your idea of what the profession of composer/lyricist in Finland entails? On a scale of 1-4, where 1 = not at all clear, 4 = very clear  
 Young people: How well do you know what the job/profession of composer or lyricist is like?



# Young people's interest in making music and need for support

Young people - interest in making music	Girls	Boys
Young people who compose/write lyrics on their own	74%	86%
Young people who do not compose/write lyrics on their own	41%	50%
	Interested Very 3-4	

*How interested are you in making music (composing, lyrics)? On a scale of 1-4, where 1 = not at all interested and 4 = very interested*

*Young people are interested in making music because it allows them to express their own creativity and feelings. Many commented that making music is simply a lot of fun. Some get their motivation through school, courses or music as a hobby. Role models and one's own social circles also have an impact. In addition, a general interest in music also led them to it. Girls and boys have similar reasons for their interest.*

*What inspired you to compose or write lyrics? What about it is particularly interesting?*

## What kind of help/support would you like?

- Help or advice is needed, for example, for mixing, rhythms and chords, lyrics and generally making a workable song. Some also need help with music programs and technology or buying instruments.
- In addition, activities and courses are desired, especially concrete help from teachers. Other wishes are to receive encouragement, participate in competitions, gain exposure and establish networks.
- Boys in particular need feedback and opportunities to perform as well as ideas for songs.
- Some respondents feel that they do not need any kind of support for making music. They prefer to make music on their own terms or they already get enough help and support.

*What kind of help and support would you like for making music (composing/writing lyrics)?*

# Music students' interest in a career as a composer/lyricist and their need for support

How interesting do you find the career of composer/lyricist?	Women	Men
I find the career interesting (3-4)	73%	88%
Probability that composing/writing lyrics will become a profession	Women	Men
It is likely that it will be my profession (3-4)	32%	48%

How interesting do you find the career of composer/lyricist?

On a scale of 1-4, where 1 = not at all interested and 4 = very interested

How likely are you to make composing/writing lyrics your profession? On a scale of 1-4, where 1 = not at all likely and 4 = very likely

*Inspiration for composing and writing lyrics comes above all from your passion for music and creative expression. Making music is a channel for expressing yourself and your own emotions.*

*For many people, music has always been a big part of their lives, so the interest in composing and writing lyrics is only natural. Some say that this interest comes from role models or encouragement. Some start composing or writing lyrics out of necessity, such as making music for your own band to perform. The reasons for this interest are similar among all respondents.*

Which factors have most influenced you to start composing/writing lyrics? What was particularly interesting and attractive about it?

## Women

- The **working life orientation** of studies is considered important. Already during their studies, respondents want **networking and cooperation** with actors in the sector. It is also hoped that professionals will provide advice and information on the sector and its operating methods.
- Respondents would also like to have **courses focusing on composing or writing lyrics**. The course could even be a compulsory part of the studies.
- In addition, there is a need for **encouragement as well as supervision and support in practical matters**, such as offering one's own work, applying for grants or using music technology.

## Men

- Respondents would particularly like **encouragement and personal feedback**. Networking with professionals in the sector is also desired.
- Many also want to see sector **work opportunities and operating methods presented**. Actors in the sector could share information on their career paths, give tips and answer questions.
- Many would like to see a report on **how money can be made in the sector** and what the income could consist of.
- **Composing or lyrics courses** are also desired.

What kind of support would be most helpful during studies toward making composing/writing lyrics a career and profession?

# Respondents who have considered quitting composing and lyrics

Considered quitting	Women	Men
Professional composers/lyricists	51%	41%
Music students	62%	40%

*Those who do it for a living. Have there ever been any points in your career where you considered quitting composing/writing lyrics? Yes/no*

*Students: Has there ever been a time when you considered quitting composing/writing lyrics? Yes/no*

*If yes: What kinds of things were you experiencing and why?*

Composing and writing lyrics are seen as a challenging field, especially because due to low, unstable income. Men also mention the mental strain experienced in the sector. Women, on the other hand, are pushed away by unfair treatment, belittling and, in the worst cases, discrimination.

Many professional composers/lyricists have considered quitting (51% of women and 41% of men). The situation is similar among music students, with the percentage of women (62%) being even 10% higher than among women professionals in the sector.

## Professional composers/lyricists

### Women

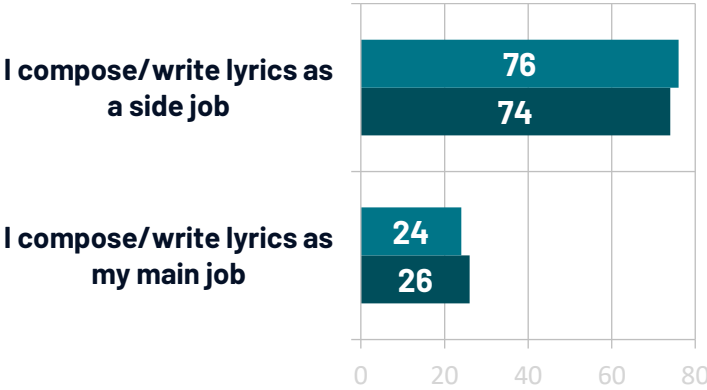
- Quitting composing/writing lyrics is considered due to **low income**. It is particularly challenging for people working in more marginal genres to earn adequate income. Just making music costs money, and the compensation for it is inadequate and unpredictable. Many have moved to other jobs, either entirely or in part.
- **Power and networks are controlled by a small circle of people**, and agreements are not honoured. Many feel excluded from the networks or completely out on their own.
- Women have experienced **belittling and harassment** in the sector.
- In addition to these things, **uncertainty about one's own abilities and talent** has led to considering quitting composing/writing lyrics.

### Men

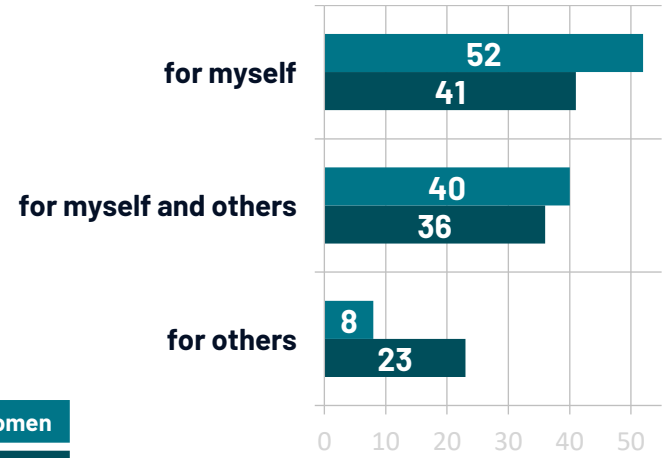
- **Low income** is the most common reason for considering quitting. Just making music costs money, and the compensation for it is inadequate and unpredictable. Many feel that it is easier to earn a living in other jobs.
- Uncertainty about work and income also makes the sector **mentally demanding**. Stress is also increased by people getting tired of the sector, a lack of popularity and questioning one's own skills.
- **The sector is competitive and concentrated**, and it is difficult for lower level creators and those working in more marginal genres to succeed. Many lack networks, jobs and publication channels.

# Working as a composer/lyricist

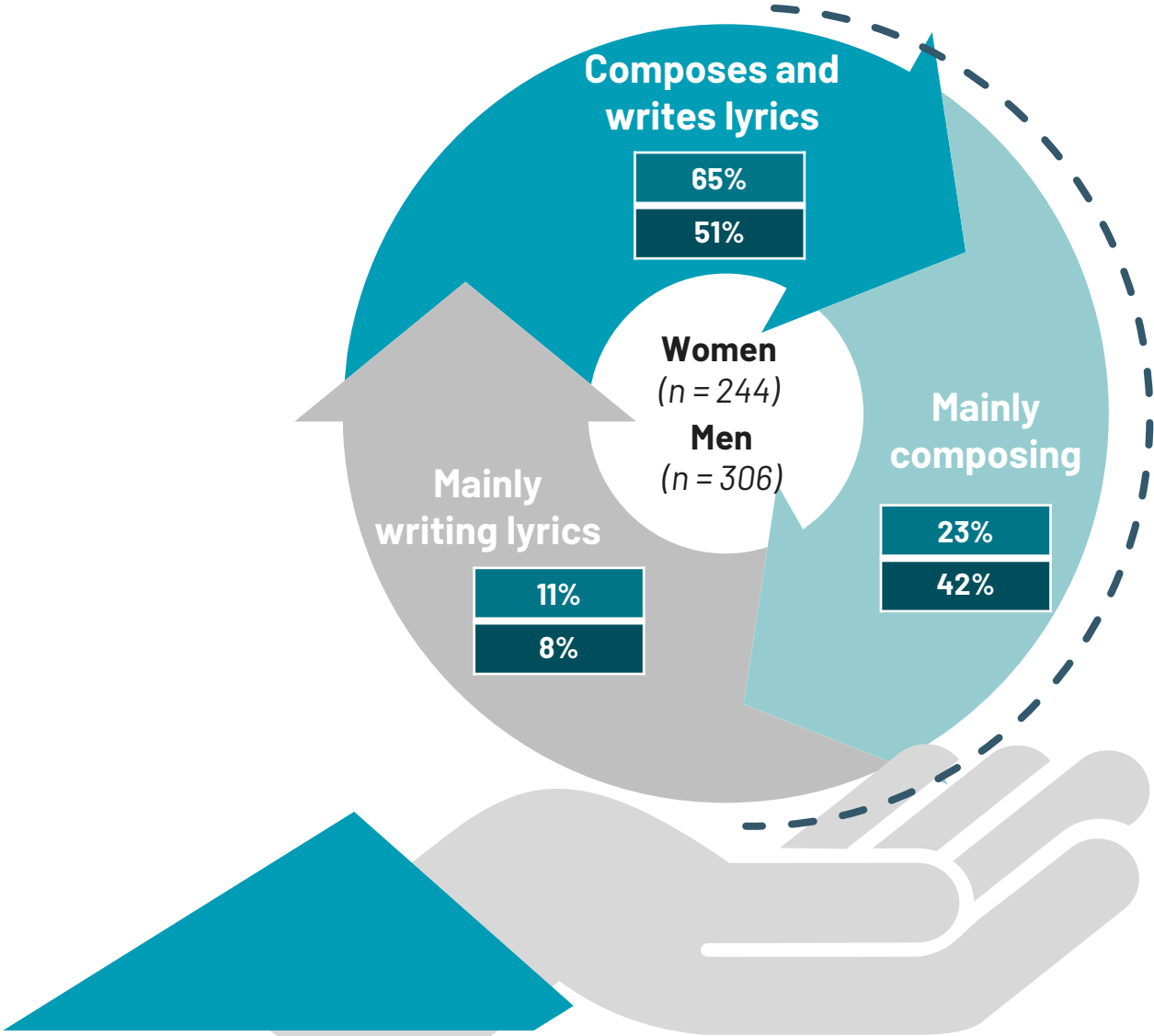
## Side job vs. main job



## Mostly composing/writing lyrics



Women  
Men



# 5. Importance and development of networks

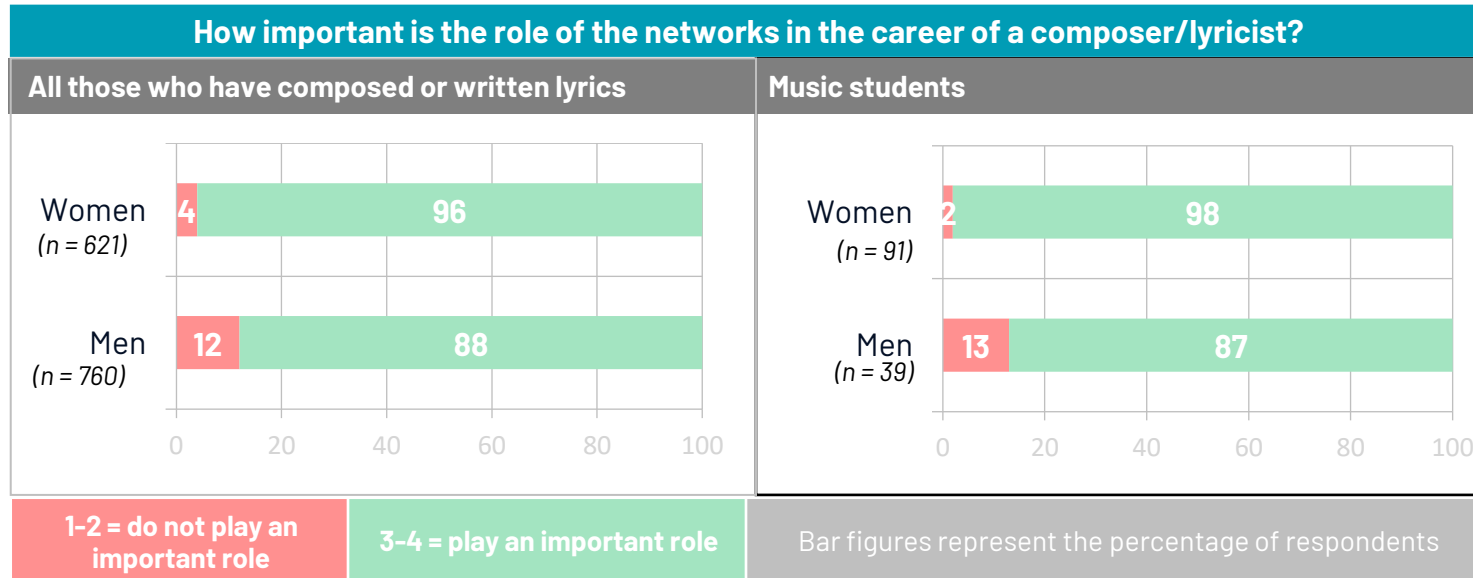


*Younger and older musicians should interact with each other more. We're almost always hanging with people in the same age group. How can we find networks with people of different ages at different stages of their careers? During studies, it's pretty much a teacher-student setting... There should be more equality. There are a couple of groups, women's network groups, on Facebook. There should be something dedicated to composers and mixing different genres, bringing together different genres. Right now they're just groups maintained by individual artists and composers.*

*Networks are crucial, but they don't happen in a day. It's a long-term effort, but the main thing is that you do a lot of different things with different people. And you can always tell who's the professional. You often see people getting stuck with just two guys, maybe even for a year. Especially in the early stages, that's not the way to go. You should always get one session in! It's only one day or half your life! You should do different gigs and events. You can meet, approach people. It has a huge significance. Just bit by bit and making music all the time. Keep your eyes on the prize - make sure you're on the right track to becoming a professional.*

*They always say all you need is piano and vocals. But if it's accompanied by a nearly finished, good-sounding demo, then I say that's a recipe for success. You should demonstrate your own skills melodically. You have to think about who would make this demo and what would you have to pay for it? The basic skills for making a demo should be taught at all schools. It would simply help, and even if you are not interested in making one, at least you will start to understand the lingo and be able to speak the producer's language. In many cases, this where you run into inequality.*

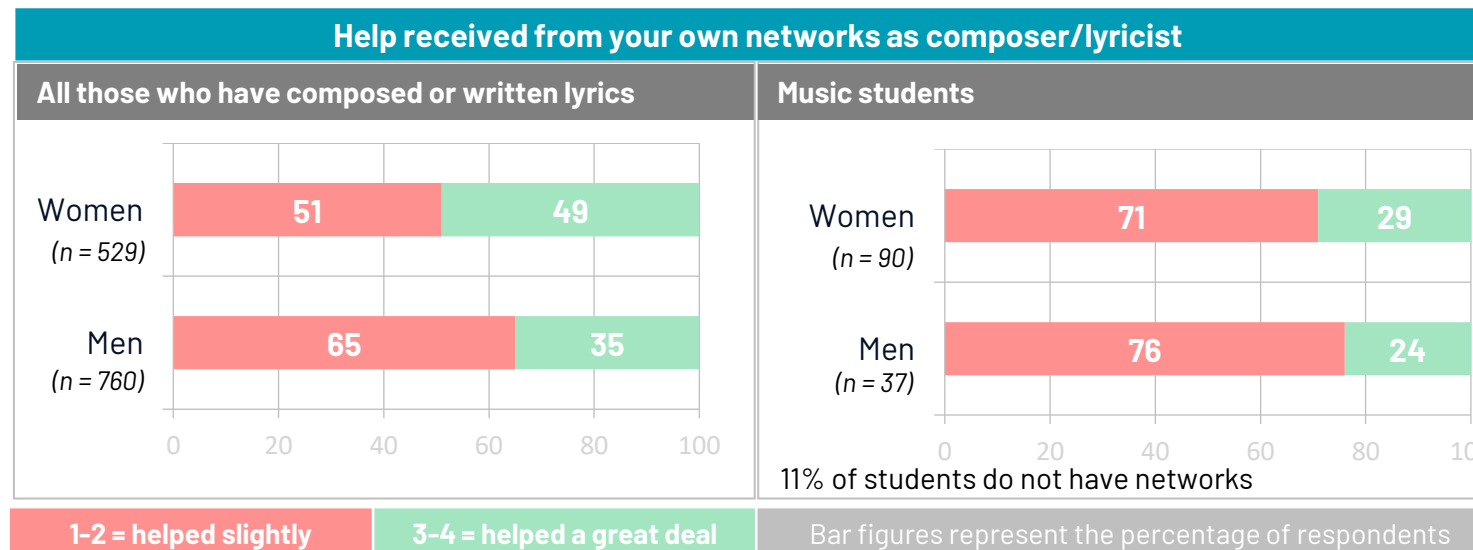
# The importance of networks and how they help promote a career



How important do you think music networks are to promoting the career of a composer/lyricist?  
On a scale of 1-4, where 1 = not at all important and 4 = very important

Everyone in the sector considers networks to be particularly important. 96% of women and 88% of men who have composed and written lyrics consider networks important. The figures for music students are almost identical.

Despite its importance, only some feel that they receive help from their own networks. Women receive more help: 49% of women and 35% of men feel that they receive help from their networks. In the case of music students, the figures naturally decrease, with 29% of women and 24% of men feeling that they receive help.



How much have music networks helped you compose/write lyrics so far?  
On a scale of 1-4, where 1 = very little and 4 = very much; extra alternative: I don't have any networks

Students: How much have music networks helped you compose/write lyrics so far? On a scale of 1-4, where 1 = very little and 4 = very much; extra alternative: I don't have any networks

# Increasing networks and opportunities for development

- Other actors in the sector, i.e. colleagues, artists, co-writers and producers, publishers, gig arrangers and record company representatives, are considered the most important networks. The networks formed through studies, work and organisations are also considered important networks. Some respondents said that they had also networked through relationships.
- Many feel that the current networks are controlled by a small circle of people and are difficult to join. In addition, networks are considered to be mainly concentrated in the Helsinki region.
- Most respondents have actively networked, such as at events or by approaching people themselves. Networking and good relationships in the sector are considered crucial.
- Developing networks is considered a key measure. In particular, respondents said they hoped networks would provide them with new ideas, cooperation and knowledge on working in the sector. Peer support and mentoring are sought through the network.
- Networks could be developed, particularly through events and various activities. Different courses, camps and seminars are seen as a way to develop networks. Songwriting camps are mentioned as a good example.
- In order to build networks, better cooperation between different organisations, educational institutions and companies is desired. Respondents also want to see more extensive networking events outside the Helsinki region.
- Some want their own events for women and minorities. For example, groups of women would like to go through their own demo ideas, receive feedback and spar.
- Many would also need some kind of platform or programme that would bring together different actors and where contacts could be sought.
- It is also hoped that more opportunities will be offered to young people.



## 6. Obstacles and problems encountered by composers and lyricists

# Biggest obstacles to becoming a composer/lyricist

Biggest obstacles to becoming a composer/lyricist	WOMEN	MEN	OTHER
own uncertainty/lack of faith	82%	74%	68%
perceptions of the sector (e.g. how difficult it is to succeed in the sector)	80%	67%	75%
personal requirements for skills too high	78%	68%	59%
lack of work-related networks	77%	57%	82%
lack of support from social circles	69%	52%	55%
lack of teaching	66%	44%	52%
lack of opportunities for recreational activities due to financial reasons	65%	56%	64%
lack of opportunities for recreational activities due to geographical reasons	60%	44%	57%
lack of role models	56%	31%	60%
requirement for education or qualification in the sector	50%	35%	52%

Top 5 obstacles per respondent group - Major obstacle (% of 3-4 responses)

*How significant do you find the following obstacles in becoming a composer or lyricist? On a scale of 1-4, where 1 = not at all significant and 4 = very significant*

Similar themes are emphasised in both men and women as the biggest obstacles to becoming a composer/lyricist.

It is noteworthy that both men and women emphasise self-imposed obstacles, i.e. one's own uncertainty/lack of faith (women 82% and men 74%) and one's own excessive requirements for skills (women 78% and men 68%). In addition, both men and women perceive the sector as being challenging (e.g. difficult to succeed). Students also emphasise almost the same themes at the top of the list.

Overall, women run into more obstacles than men. The biggest differences between men and women who compose/write lyrics are manifested in a lack of role models, work-related networks and teaching. As much as 77% of women feel that a lack of networks is an obstacle, whereas the corresponding figure for men is 57%. Women also emphasise the lack of support from social circles.

For music students, the greatest difference can be seen in perceptions of the sector (e.g. difficult to succeed) (79% of women and 53% of men). Similar themes emerge among non-binary respondents, but lack of work-related networks (82%) and lack of role models (60%) are emphasised.

Respondents responded to the themes that they were able to assess. On average, approximately 85% of the respondents (1,505) assessed the questions. With only a total of 35 people taking the survey, non-binary people account for a small minority (2%) of the respondents.



# Problems encountered as composers/lyricist

Major problems in working as a composer/lyricist	WOMEN	MEN	OTHER
uncertain income	90%	83%	62%
difficulty gaining access to networks important to work	85%	76%	88%
concentration of decision-making power	84%	71%	75%
fragmented and uncertain short-term work	82%	74%	59%
working on a grant	72%	61%	59%
working as a freelancer	67%	62%	42%
inequality in commissions	67%	41%	67%
harmonising work and family life	65%	54%	35%
returning to a career after family leave	55%	33%	26%
the possibility of taking family leave	55%	33%	25%

Top 5 problems per respondent group - Major problem (% of 3-4 responses)

*When considering the work of a composer/lyricist, how problematic do you find the following issues? On a scale of 1-4, where 1 = not problematic at all and 4 = very problematic*

The four main problems facing both men and women are the same. Matters related to income (uncertain income and fragmented, uncertain short-term work) and networks/decision-making structure in the field (difficulty gaining access to networks important to work and concentration of decision-making power) are highlighted as themes. 82-90% of women and 71-83% of men consider these to be major problems.

In addition, both professional composers/lyricists and music students highlight the same four issues as the biggest problems in the work of the composer/lyricist. Non-binary people also mention these issues, but inequality in commissions is included among the four biggest problems they face.

The biggest differences between men and women are reflected in inequality in commissions and family leave issues. As many as 65% of women feel that harmonising work and family life is a problem, and 55% of women also mention the possibility of family leave. Among students, women also differ from men in the ability (or lack thereof) to gain access to work-related networks.

Respondents responded to the themes that they were able to assess. On average, approximately 80% of the respondents (1,505) assessed the questions. Non-binary respondents account for a small minority (2% - a total of 35 respondents).

# 7. Developing equality in the future

# Measures promoting equality

	WOMEN	MEN	OTHER
building new types of networks	46%	32%	30%
highlighting role models and music creator stories	45%	43%	39%
better support and encouragement in early childhood education and school	44%	50%	42%
more information on the profession of composer/lyricist	39%	42%	18%
introduction of a songwriters' fee	39%	28%	39%
increasing opportunities for music as a hobby	38%	51%	36%
improving transparency in remuneration	38%	31%	48%
seeing equality as a resource and competitive advantage	37%	33%	42%
better support and encouragement in vocational or higher education	30%	28%	24%
facilitating the harmonisation of work and family life;	29%	20%	9%
gender quotas (e.g. for festival performers or boards);	27%	8%	36%
collecting and communicating information on gender equality	19%	15%	52%

Top 5 measures per respondent group

What would be the most important things that could get more women and non-binary people to become composers and lyricists? Choose the five most important things.

The views of men, women and non-binary respondents on necessary measures differ somewhat. However, everyone puts two things in the top 3: highlighting role models and music creator stories and better support and encouragement in early childhood education and school

Among women, the number one measure is building new types of networks (46 %), while for men it is increasing opportunities for music as a hobby (51 %). The gathering and communication of gender equality information is highlighted by non-binary respondents.

Women who compose/write lyrics professionally emphasise highlighting role model/music creator stories, improving transparency in remuneration and the introduction of a songwriters' fee.

Men who compose/write lyrics professionally, on the other hand, emphasise increasing opportunities for music as a hobby, better support and encouragement in early childhood education and school, and highlighting role models/music creator stories.

Non-binary respondents account for a small minority (2% - a total of 35 respondents).

# Measures promoting the equality of music students

	WOMAN	MAN
more information on the profession of composer/lyricist	54%	38%
better support and encouragement in early childhood education and school	46%	21%
increasing opportunities for music as a hobby	46%	51%
improving transparency in remuneration	44%	44%
introduction of a songwriters' fee	44%	31%
better support and encouragement in vocational or higher education	41%	41%
building new types of networks	40%	33%
highlighting role models and music creator stories	36%	38%
facilitating the harmonisation of work and family life;	30%	15%
seeing equality as a resource and competitive advantage	29%	46%
collecting and communicating information on gender equality	24%	41%
gender quotas (e.g. for festival performers or boards);	22%	23%

Top 5 measures per respondent group

*What would be the most important things that could get more women and non-binary people to become composers and lyricists? Choose the five most important things.*

In the case of women students, the most important measures include better information on the profession of composer/lyricist, support for early childhood education and school and increasing opportunities for music as a hobby.

Like women, men students emphasise increasing opportunities for music as a hobby, but highlight seeing equality as a resource and competitive advantage as the second most important measure. For the third measure, men highlight improving transparency in remuneration.

When examining the results of men students, attention must be given to the N number of students (40) - the conclusions are indicative.

8. Analysis of measures promoting equality from open responses and interviews



# Developing the equality of composers/lyricists in the future

	WOMEN			MEN		
	Aged under 35	Aged 35-49	Aged over 50	Aged under 35	Aged 35-49	Aged over 50
Shaking up old attitudes, practices and perceptions in the sector. Increasing transparency, awareness and security. Diversity and tolerance.	1	1	1	1	2	2
Ensuring composer/lyricist/producer work skills at a sufficiently early stage (for all). Learning how to play band instruments is also important.	2	2	4	3	3	3
Strengthening networks and development opportunities (songwriting camps/sessions, mentoring)	3	3	2	5	5	5
Role models & visibility of women composers, including exposure for "non-celebrities"	4	4	2	5	4	4
Building women's own confidence (upbringing/social circles, personal attitudes, encouraging boldness and creativity)	4	5	5	4	5	5
There is no need to change, there is no difference seen in gender equality in the sector - the general feeling is that creativity is what makes the difference. Some respondents point out that things change naturally	6	6	6	2	1	1

Survey respondents were asked what they thought were the most important measures to develop equality in the future. The analysis was compiled from more than 2,000 open responses.

Women composers/lyricists all highlighted shaking old attitudes and practices in the sector and increasing transparency, security and diversity as the most important measures. Men under 35 years of age also considered these to be the most important measures.

Men over 35 years of age also considered these issues important, ranking them second on the list. This age group also felt that nothing needs to be changed. In their view, equality is already being realised or the situation is getting better on its own.

In addition, all age groups made a lot of concrete development proposals listed in the table below in order of priority.

The figures in the columns indicate the order of importance of each matter for the respondent group

*What should be changed in the music sector to increase the percentage of women or non-binary composers and lyricists?*

*In your opinion, how should the gender equality of composers and lyricists be developed in the future? What concrete measures can you think of?*

*Analysed from all open responses.*

# Top 6 measures

1. Conscious shaking up of traditional structures, practices and attitudes in the music sector. Increasing transparency and diversity in the sector.
2. Rectifying matters related to music creator income. Facilitating the harmonisation of family and work.
3. At a sufficiently early stage, ensuring the skill required for working as a music creator.
4. Raising the profile of role models and expanding public debate.
5. Providing networks and other opportunities that support development extensively throughout Finland.
6. Building women's own confidence: upbringing/social circles, personal attitudes, encouraging boldness and creativity.



# Top 6 measures (1/2)

1. Conscious shaking up of traditional structures, practices and attitudes in the music sector
  - Critical review of common operating methods and attitudes in the music sector
  - Equal opportunities for all, increasing overall inclusion in the sector
  - More women decision-makers in the music sector
  - Quotas could provide some degree of support for change, but not as a permanent solution
2. Rectifying matters related to music creator income.
  - Attention to shortcomings related to earning opportunities
  - Facilitating the harmonisation of life situation, family and work.
3. At a sufficiently early stage, ensuring the skill required for working as a music creator.
  - Early music education and studies, teacher input plays an important role
  - Increasing music technology abilities and skills
  - Teaching general working life skills and entrepreneurship
  - Raising awareness of what a musician's work and profession means





# Top 6 measures (2/2)

4. Raising the profile of role models and expanding public debate.
  - Expanding public debate throughout the sector, not just by women and with each other
  - Raising the profile of role models in the sector, different career stories, representatives from different genres
5. Strengthening networks and other opportunities to support development
  - Developing networks in the sector, extensively throughout Finland
  - Increasing the offering of different events, camps, training and workshops
  - Making use of mentoring, developing sparring and support
6. Building the confidence of women
  - Importance of education, living environment and early childhood
  - Women's own attitude to their own skills and opportunities for success
  - Encouraging boldness and creativity



# How would women change sector structures and attitudes?

- **Open-mindedness, breaking down stereotypes and prejudices in the field.** For example, social media campaigns challenge sector actors to reflect on their prejudices. Emphasising this, especially during early childhood education, would encourage all genders to compose, play band instruments or learn music technology in the same way. Encourage the breaking of traditions at a young age: piano does not automatically need to be the instrument for girls and drums for boys. One could emphasise initiatives involving atypical cooperation. Courage to go against the mainstream generally in the sector and consciously do things differently.
- **It would be important to diversify the image of music creation by highlighting stories that differ from traditional ones.** Expanding and reforming narrow circles would open up a wider range of opportunities for everyone. The sector will change if people consciously start making choices in everyday life based on equal treatment. For example, with regard to remuneration, transparency and equality as well as the possibility of structurally combining family life and work.
- **Giving less attention to gender and more attention to the fact that the sector offers diverse opportunities for everyone.** Equality will also be furthered by excluding pronouns when talking about people working in the sector. No reference is made to “women producers” - only “producers”. Instruction in gender-neutral language is provided to those working in the sector, starting from early childhood education and teachers. This enhances the message that making music is not gender-specific. Anonymous search processes would further enhance this message. Awakening all sorts of diversity in the sector would be achieved through open discussion.
- **Through discussion, it is made clear that the old way of thinking and acting is no longer acceptable.** Sexism, harassment, racism, discrimination and other practices against equality are categorically rejected. A joint effort is made to establish equal, fair and safe operating principles in the sector. A safe way to address shortcomings, such as sexual harassment, is also created. These could be highlighted in information sessions and discussion forums aimed at influencers in the sector.
- **Quotas divide opinions in both directions.** Women's quotas are seen as a temporary equaliser, especially targeting young girls and non-binary people. Anonymous competitions, productions and blind listening tests are seen as a neutral way of giving everyone an equal opportunity. Quotas are used to give a boost to creating more equal sector, although many oppose them. For example, changes in decision-making roles could be accelerated by means of quotas, while emphases on grants, competitions, festivals etc. could accelerate equal development.



# How would men change sector structures and attitudes?

- **Active efforts to eliminate old stereotypes - an encouraging and permissive attitude for everyone.** Enlightenment, especially for early childhood educators. For example, getting rid of assumption regarding the femininity/masculinity of different instruments. In general, the message to be conveyed is that no work in the music sector is gender-specific.
- **Through open debate and the sharing of information within the sector, a foundation for a change in attitudes is laid.** Listen to the experiences of women and non-binary people. Organisations and companies in the sector could use them to establish practices that promote safe and equal operating methods and prevent discrimination and shortcomings (e.g. anonymous searches). Some kind of equality programme within the sector might be appropriate. Changes in attitudes are important for both sector actors and individuals in general.
- **Categorical rejection of all forms of discrimination and belittling.** A more accepting attitude towards diversity will be highlighted. Everything starts with little, everyday actions, always taking equality into account in all activities. Increasing the sense of humanity. Getting rid of sexist jokes and comments. Tackling gender discrimination with a firm hand and making a safer culture in the sector (including applying the principles of a safe space for everyone). Clearly defined practices for intervention: who should be notified and how to proceed.
- **Change the way people in the sector talk, getting away from gender emphases** (not a “girl band” or “girl guitarist”, but just “band” and “guitarist”). Changes toward becoming gender-neutral are needed throughout the sector, from the general way people talk to learning materials. Emphasis on newer music, in which case a more equal distribution is visible in, for example, classical music. Seeing diversity as an invaluable asset and resource.
- **The employment of women and non-binary people can be emphasised for a temporary period of some kind**, thus leading to a reversal of the bias, even if quotas are basically opposed. For example, opportunities for women in decision-making roles (record companies, software firms, festivals, etc.) and workshops/competitions for women. The goal: a sector open to everyone. Mechanisms (even in social media) would be sought to reduce the general threshold for trying to make their own way in the sector.

# How would non-binary people change sector structures and attitudes?

- Non-binary people feel that composing/writing lyrics can **only be truly equal when a sufficient number of different genders are represented in the production chain of the sector**. For the time being, the structures are considered so one-sided that it is difficult to achieve this without quotas.
- In order to change attitudes and behavioural patterns, it is necessary to **raise awareness of the basic concepts of inclusion and equality among people in the sector (e.g. teachers and others in the role of influencers)**. We need to increase understanding starting from the basics, such as regarding the meaning of consent and exploitation.
- Non-binary people highlight the **strengthening of gender-neutrality in communications**, including influencers and decision-makers in the sector. A focus on work and art, not gender, is emphasised. It is important to communicate diversity in different ways, such as by saying things along the lines of "everyone and anyone can compose".
- Non-binary people also propose that **clearly defined gender equality plans** should be drawn up within the sector and equality standards should be specified. The aim would be at least to establish a standard for basically courteous and equal treatment, and the categorical rejection of inappropriate behaviour. Many non-binary people highlight the need to introduce the principles of safe space to the sector.
- It is generally considered important to create, among other things, **low-threshold courses**, which establish a framework for participation as a non-binary person. From the perspective of potential composers/lyricists, it would be important to dismantle the gendering of band instruments and create opportunities for women and non-binary people to play, for example, band instruments.

*I'd somehow like to see more attention paid to music creators, especially women, women producers. That young kids coming up would see that, hey, I could do that, too. That it's not just some impossible, stupid dream.*

*Raising the issue that art belongs to everyone - music belongs to everyone! It's also your right, girl!*

Commentary by the survey conductor

# Commentary by the survey conductor

At the end of 2022, we started planning the commission for this survey together with Teosto and the project partner network. Even at first blush, the topic seemed very interesting. Among music enthusiasts and students, the gender distribution is relatively even, but something seems to change the situation beyond this stage. We had already conducted background interviews with influencers in the field during the familiarisation stage to ensure that the themes and issues of the survey would produce useful data.

Immediately after publication of the survey in January 2023, we saw how much interest and, above all, emotions were aroused by the topic. From a researcher's perspective, the open responses to the survey are completely exceptional. A majority of respondents have written very long, thoughtful and well structured answers to the open questions. This data was also exceptionally personal, as many of the respondents also shared part of their life story in the survey. A total of more than 10,000 responses to the open questions were received. We read every single one of them. Thank you all for sharing your life experiences with us for this survey.

Heartfelt thanks also go to all those who participated in the interviews. Each discussion produced new perspectives and led to reflection on how important it would be to increase the general sense of community in the entire music sector. Many of the themes and topics we discussed concern everyone in the sector - not just women or non-binary people. Hopefully, this research will produce a lot of concrete development measures that will be useful and a joy for the entire music sector!

Helsinki, 8 March 2023, Tutkimustoimisto Vastakaiku, Katariina Tenhunen, Panu Erola and Suvi Mutanen







**MORE GENDER EQUALITY IN  
THE MUSIC SECTOR - report**

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