

# **Music industry equality barometer 2025**

Report on the results of the  
non-discrimination survey

April 2025 / Research Agency Vastakaiku

**musiikkiala.fi**

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# Objectives and partners of the survey

Equality and non-discrimination are fundamental rights. Every one of us has the right to be treated in an equal way without fear of being discriminated against.

The aim of the survey was to find out what the current state of equality and non-discrimination is in the Finnish music industry and how it has developed in recent years. In addition, the aim was to investigate the impacts of equality and non-discrimination on the future development and opportunities of the industry on the whole. The results will be used in concrete measures to promote an equal and diverse operating environment.

Almost 1,500 respondents participated in the survey. The respondents represent the Finnish music industry well and offer a comprehensive sample of the music industry's views and experiences in matters related to equality and non-discrimination. The significance of the matter is also reflected in the exceptionally high volume and quality of open-ended feedback.

The survey project was coordinated by Teosto and its partners were Gramex, Music Finland, IFPI Finland, Finnish Musicians' Union, Finnish Jazz Federation, Conservatory Association of Finland, Finnish Music Creators' Association, Finnish Music Publishers Association, Association of Finnish Symphony Orchestras and Society of Finnish Composers.

Tutkimustoimisto Vastakaiku was responsible for the planning and implementation of the survey project.

**TEOSTO**

**Music  
Finland**

**KONSER-  
VATORIO  
LIITTO**

**SUOMEN  
JAZZLIITTO**

**musiikki  
tuottajat**

**SUOMEN  
MUSIIKIN-  
TEKIJÄT**

**M**  
Musikkojen liitto

**suomen  
säveltäjät**

**g** THANK  
YOU  
FOR  
THE  
MUSIC  
Gramex

**Musiikkikustantajat  
MPA Finland**

**SUOSI**

Suomen Sinfoniaorkesterit ry

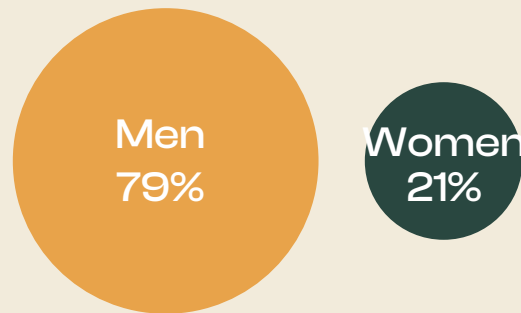
# Statistics on gender distribution in the music industry

The proportion of women among music industry professionals is still significantly lower than that of men. There have been no significant changes in their share over the last ten years.

Women's share of music royalties is also lower. Of the distributions paid in 2024, women accounted for 15.3% at Teosto and 21.4% at Gramex.

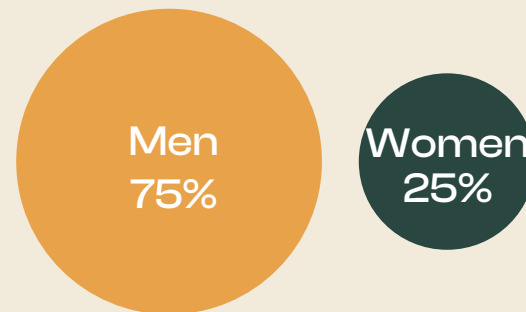
Among music students, the distribution of women and men is significantly more even.

## Gender distribution of Teosto's music author members in 2025



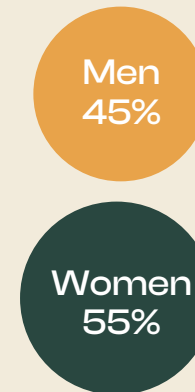
Teosto members, i.e. composers, lyricists and arrangers

## Gender distribution of Gramex's private members in 2025



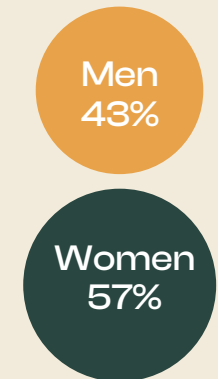
Gramex members, i.e. music performers and producers

## Music students



The figures include those studying music at vocational institutions, universities of applied sciences and universities.

## Degree holders



# Survey respondent group

The target group of the survey was the Finnish music industry, covering various roles, age groups, genders and minority groups.

The survey was carried out in March **2025**, with **1,484** respondents participating in it

The survey's margin of error at a 95% confidence level is +/- 2.7%.

## Music genres

Pop	<b>595</b>
Rock, heavy, metal, punk	<b>517</b>
Classical music, contemporary classical music, contemporary music	<b>405</b>
Schlager	<b>316</b>
Country, blues	<b>250</b>
Folk music, traditional music, world music, folk	<b>247</b>
Jazz	<b>216</b>
Electronic music	<b>165</b>
Rap, hiphop, r'n'b	<b>141</b>
Media music	<b>99</b>

## The respondents diversely represent the music industry

Men numbered **876**, women **494** and those who defined their gender as other **29**.

All age groups over 25 include at least **200** respondents.

There are **967** music students and **421** teachers.

Freelancers numbered **638**, employees **388**, entrepreneurs **208** and executives **104**.

## Different roles are well represented

performer/musician **1,123**

composer/lyricist **821**

producer **446**

music enthusiast **318**

music teacher **283**  
artistic director **156**

other music business representative **151**

representative of a music industry organisation **111**

representative of a record label **110**

music student **79**

conductor **64**

representative of a publisher **61**

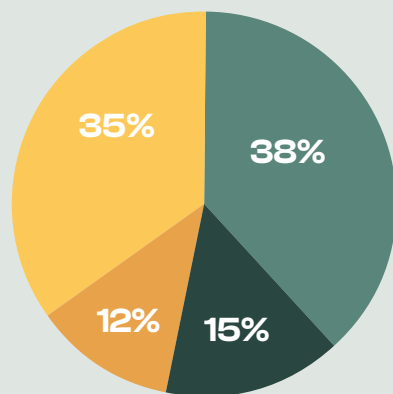
# **Equality and non-discrimination in the music industry in general**

# How equal and non-discriminatory is the music industry considered to be in Finland?

Just over half (53%) feel that the music industry in Finland is equal and non-discriminatory. The extremes are by far the least common: 12% "not at all" and 15% "completely" equal.

The gap between women and men has narrowed since 2024.

How equal and non-discriminatory is the music industry in Finland? n=1,465



On a scale of 1 to 4, where 1: not at all equal and 4: completely equal

## Share of people who consider the music industry to be equal

	2024	2025
Male	57%	60%
Female	36%	41%
Other (n=29)	38%	24%
Entire music industry	*49%	53%

\*2024 asked: How equal do you find the Finnish music industry?

# Why does the experience of equality and non-discrimination differ?

## Just over half feel that the music industry is equal and non-discriminatory.

Many people mention that they have not encountered any disparities or situations where equality or non-discrimination would not have been realised.

It is also felt that everyone has equal opportunities for success and that competence is the deciding factor.

Finland is also seen as a pioneer in equality, for example, from the point of view of educational opportunities.

Many have also noted positive development in the music industry, such as the general principles, operating methods and practices of the industry and organisations.

How equal and non-discriminatory is the music industry in Finland?  
Reasons for the assessments, 975 responses.

## However, not everyone feels that the music industry is equal and non-discriminatory.

Gender inequality is still strongly visible. Women and non-binary people are perceived to be in a weaker position and find it more difficult to advance in their careers.

Discrimination manifests itself in various ways, such as in connection with age, language, educational background, ethnicity, nationality or sexual minorities.

The importance of networks and relationships is emphasised, and many people feel that it is difficult to succeed without the right relationships.

The impact of large record companies and media companies was also brought up. Music circles are perceived as small and power as concentrated.

The experience is also influenced by financial aspects: there is still much to be done in terms of wages, fees, remunerations and forms of support.

Another thing that was brought up was that regional differences in Finland create inequality and affect opportunities for hobbies, studies and work.



Let's say that I haven't seen any signs of inequality. Of course, it doesn't mean that this couldn't be the case ever, but I don't see it.

The industry's determined actions to promote equality are starting to yield results. We now dare to raise concerns and grievances.

Good work has been done in the music industry to promote equality, but it takes decades to change attitudes and values. There are always grievances to be corrected because we are human. However, Teosto and other major organisations, music industry research and musicians themselves are seeing to it that issues are discussed and that the goal of equality is kept on the agenda.

Finland is one of the most equal countries in the world, so there are relatively few problems. Certainly, it is difficult for even talented and qualified artists to find their place in the highly competitive sector with and declining market shares, but equal opportunities exist for everyone in Finland.

In recent years, a great deal of attention has been paid to equality and non-discrimination, and we no longer blindly believe that work and opportunities are divided based solely on skills in the industry. The structures of the cultural and arts sector enable a highly discriminatory operating model in which gender and relationships play a significant role. However, we still have a lot of work ahead of us to make sure that every young person feels welcome to join the music industry as they are.

Large record companies have a lot of influence on what music is played on the radio on commercial channels and also on Yle's channels. This has long been the norm. It is difficult to influence it in any way. The easiest way is to turn off the radio.

There are major regional and family background-related factors in entering the music industry. In addition, there is a great deal of invisible hierarchy in the industry regarding, for example, in which school one has studied or who are the people in one's immediate circle.

The industry is very introverted and insular. Tough competition increases the creation of blocks and the possibilities for decision-makers to use power arbitrarily. Everyone in the industry is aware of this, but we close our eyes and protect our own positions. Finally, the false walls of this fortress have begun to gradually fall down.

Diversity has increased among artists, but the industry is still led by representatives of a narrow privileged group. You still constantly run into inbred, old-boy groups, even though there is a huge number of skilled women in the industry. It also seems that the Finnish music culture as a whole could benefit from more cooperation within and between mainstream and subcultures. Music is fighting for its place in people's lives, and the battle will be lost if we focus on cheap competition within the industry.

The flak taken by Erika Vikman very much reflects the attitudes that are strongly present in Finland: Windows 95 Man in pants was a good showman, while Erika Vikman was a "half-naked slut". Of course, this is common misogyny and certainly not only linked to the music industry, but these attitudes do affect our industry.

Skilled people thrive regardless of their gender. There are more men in Teosto because men are more interested in music and playing music.

# The experience of equality and non-discrimination still varies a lot

When comparing age groups, the experience of equality and non-discrimination varies significantly among the most active age groups in the industry, those aged from 25 to 64. 38% to 45% of those aged 25 to 44 consider the music industry to be equal and non-discriminatory, while the share among those aged between 45 and 64 is 58% to 63%.

The experience of equality and non-discrimination also varies significantly depending on the respondent's position. The experience of employees and executives working in the music industry is significantly higher (61–70%) than that of freelancers and entrepreneurs (44–54%).

The differences between genres are smaller, with the three genres with the highest rating all being at 57% and the lowest rating is only 10% lower, Rap, hip hop and r'n'b at 47%.

## Share of people who consider the music industry to be equal

n=1,465  
\*n=42

### Comparison by age

*Under 25 years	<b>55%</b>
25–34 years	<b>38%</b>
35–44 years	<b>45%</b>
45–54 years	<b>58%</b>
55–64 years	<b>63%</b>
65 years or older	<b>54%</b>

### Comparison: own position in the music industry

Executive	<b>70%</b>
Employee	<b>61%</b>
Entrepreneur	<b>54%</b>
Freelancer	<b>44%</b>

### Comparison by genre

#### Highest percentages

Media music (films, TV, advertisements) **57%**

Classical music, contemporary classical music, contemporary music **57%**

Rock, heavy, metal, punk **57%**

#### Lowest percentages

Folk music, traditional music, world music, folk **49%**

Electronic music **48%**

Rap, hip hop, r'n'b **47%**

# The music industry upholds diversity and takes action, but not everyone has equal opportunities to succeed yet

Equality and non-discrimination in the music industry is promoted in particular by the fact that the work culture accepts diversity (78%) and people in the music industry respect each other (68%). More than half have also noticed measures to improve equality and non-discrimination over the past year.

The music industry cannot consider itself a leader in equality and diversity issues (40% feel so), and only 43% believe that everyone has equal opportunities to succeed.

## General views of the music industry on equality and non-discrimination

How would you rate the following statements on a scale of 1 to 4, where 1 = strongly disagree and 4 = strongly agree. Additional option: I don't know. n=1,480

**% figure = agree (3–4)**

The work culture in the music industry accepts diversity.	<b>78%</b>
People in the music industry respect each other	<b>68%</b>
I have noticed measures to improve equality and non-discrimination in the music industry over the past year.	<b>52%</b>
Everyone has equal opportunities to succeed in the music industry	<b>43%</b>
The music industry is a leader in equality and diversity issues	<b>40%</b>

# Equality and non-discrimination are important values for almost all respondents

There is a good foundation for promoting equality and non-discrimination in the music industry, as more than 90% consider these issues to be important and less than 90% work in music industry communities that accept diversity and uphold mutual respect. More than four-fifths of those working in the industry would like measures to be taken to improve equality and non-discrimination.

## Personal views on equality and non-discrimination in the music industry

How would you rate the following statements on a scale of 1 to 4, where 1 = strongly disagree and 4 = strongly agree. Additional option: I don't know. n=1,480

### Statements: % = agree (3–4)

Equality and non-discrimination are important values to me	<b>93%</b>
Diversity is accepted in my music industry community	<b>87%</b>
I intervene in situations where I notice discrimination or inappropriate treatment	<b>87%</b>
People in my music industry community respect each other	<b>85%</b>
I want active measures to be taken to improve equality and non-discrimination	<b>82%</b>
I have changed my own behaviour to improve equality and non-discrimination in the music industry	<b>59%</b>

# **Discrimination and inappropriate treatment in the music industry**

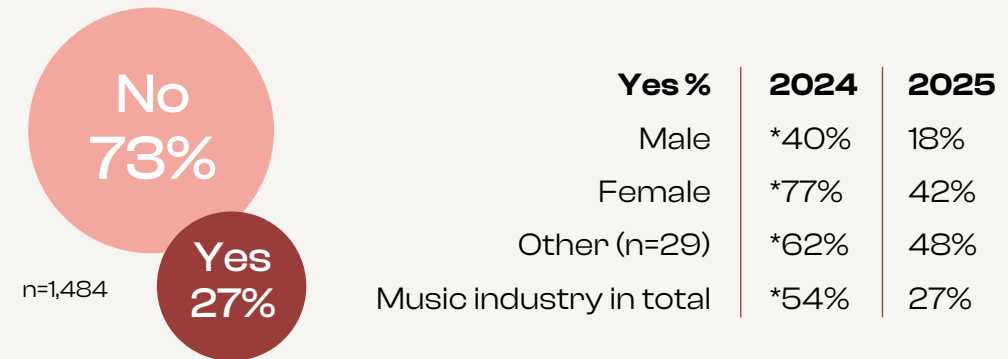
# Almost one in three have experienced discrimination and inappropriate behaviour over the past year

In the previous survey conducted in 2024, we asked how many people in general have experienced discrimination during their careers. The aim of the 2025 survey was to find out whether discrimination is still taking place.

In 2024, more than half of those working in the music industry reported having encountered discrimination or inappropriate behaviour at some point, and this year, almost a third still said they had encountered it over the past year.

Women and non-binary people clearly experience discrimination or inappropriate behaviour more often than men.

## Have you personally experienced discrimination or inappropriate behaviour in the music industry in the past year?



\*Baseline 2024: Has at some point experienced discrimination or unfair treatment in the music industry

# Major differences in gender-based discrimination, more even distribution of age-based discrimination

## Has experienced discrimination or inappropriate treatment due to gender over the past year

n=1,484

Male	<b>4%</b>
Female	<b>35%</b>
Other (*n=29)	<b>41%</b>

## Has experienced discrimination or inappropriate treatment due to age over the past year

n=1,484

Under 25 years (*n=42)	<b>19%</b>
25–34 years	<b>24%</b>
35–44 years	<b>14%</b>
45–54 years	<b>13%</b>
55–64 years	<b>16%</b>
65 years or older	<b>18%</b>

**One in three women, but only one in twenty-five men, has experienced discrimination or inappropriate treatment because of gender in the music industry over the past year.**

Discrimination or inappropriate treatment due to age is the most common among those aged 25 to 34 at the beginning of their careers (24%) and the least common among those aged 35 to 54 (13–14%).

# Of minority groups, gender minorities and ethnic minorities face the most discrimination or inappropriate behaviour

There are many representatives of different minority groups in the music industry, which can be considered to be valuable from the point of view of equality and diversity in the music industry. The biggest minority group in the 2025 survey, sexual minorities, experienced less discrimination or inappropriate treatment (15%) than other groups.

On the other hand, gender minorities (35%), ethnic minorities (33%) and language minorities (26%), in particular, still experience quite a lot of discrimination or inappropriate treatment.

## Has experienced discrimination or inappropriate treatment over the past year due to belonging to a minority group n=1,484

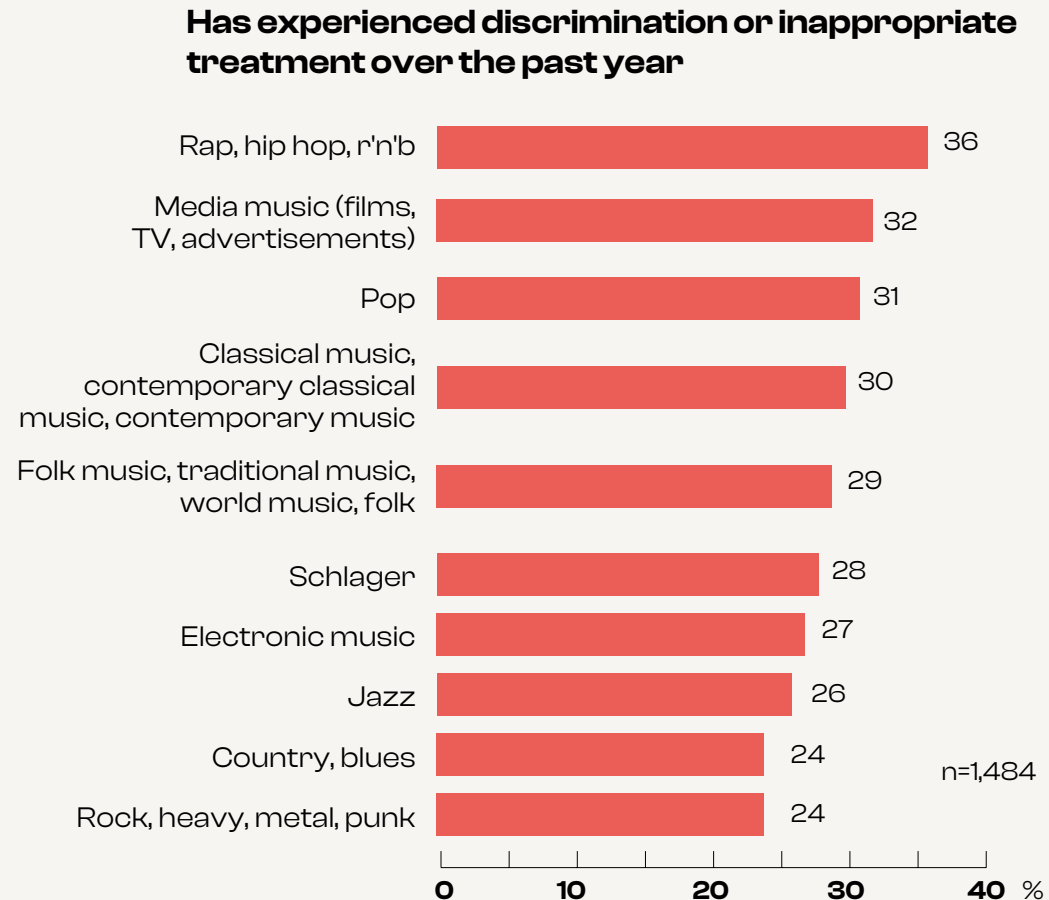
Gender minority (n=104)	<b>35%</b>
Ethnic minority (n=70)	<b>33%</b>
Language minority (n=95)	<b>26%</b>
Person with a psychological disability (n=76)	<b>22%</b>
Person with a physical disability or reduced mobility (n=41)	<b>17%</b>
Person with other disability (n=55)	<b>16%</b>
Person with a sensory disability (n=40)	<b>15%</b>
Sexual minority (n=142)	<b>15%</b>



# Experience of discrimination and inappropriate treatment also varies by genre

Discrimination or inappropriate treatment occurs the most commonly in the following genres: (1) Rap, hip hop, r'n'b (2) Media music (3) Pop and (4) Classical music, contemporary music, art music, in which one in three has experienced discrimination or inappropriate treatment over the past year.

The lowest percentages are in the Country, blues and Rock, heavy, metal, punk genres, where one in four people has experienced discrimination and inappropriate treatment. The differences between genres are clearly more moderate than in the other comparison groups of the survey.



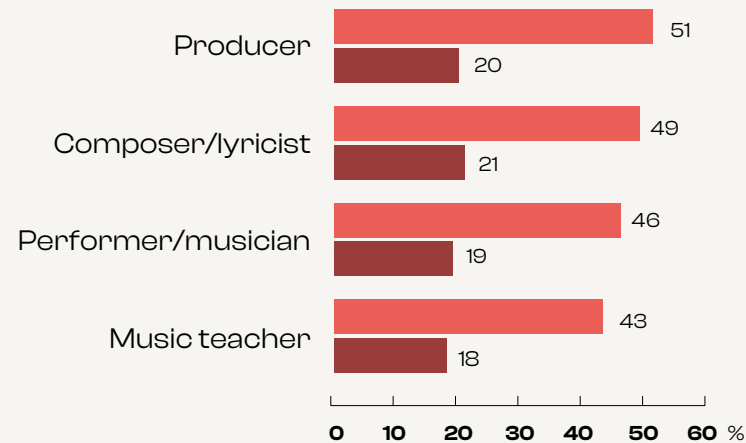
# There are still major differences between men and women in many key roles in the music industry

There are considerable differences between men and women in typical music industry roles, such as producer, composer/lyricist, performer/musician and music teacher. Approximately one in five men in these roles has experienced discrimination or inappropriate treatment over the past year, while the corresponding figures for women are 43-51%.

This trend can also be seen when comparing men and women in different positions in the music industry. Male executives and employees experienced the least discrimination or inappropriate treatment (13%), while female freelancers and entrepreneurs experienced the most discrimination or inappropriate treatment (49-56%).

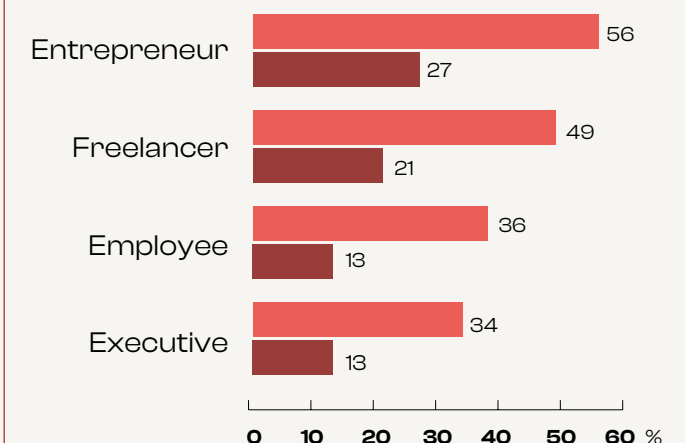
## Has experienced discrimination or inappropriate treatment over the past year n=1,484

**Role** in the music industry – male / female



N figures	Male	Female
Producer	293	101
Composer or lyricist	542	208
Performer/musician	698	335
Music teacher	153	105

**Status** in the music industry – male / female



N figures	Male	Female
Entrepreneur	138	54
Freelancer	383	188
Employee	217	159
Executive	55	41

# There is still discrimination of many types in the industry, the significance of inappropriate comments has increased

The occurrence of inappropriate comments or "jokes" has grown to be the most prevalent form of discrimination (58%), compared to ranking number four in 2024. "Belittling, underestimating competence or expertise" and "Lack of recognition for work" were also among the top three issues both this year and last year. In addition, "Unjust questioning of ideas or thoughts" was almost as significant this year (fourth, 54%).

In addition, particularly critical issues, such as "Sexual harassment" (18%) and "Aggressive or physically threatening situations" (11%), occurred to a lesser extent.

## Most common forms of discrimination in \*2024 (Top 4)

Belittling, underestimating competence or expertise	69%
Lack of recognition for work	56%
Exclusion from social situations	51%
Inappropriate comments or "jokes"	50%

\*Group 2024: Has at some point experienced discrimination or unfair treatment in the music industry

## What kind of discrimination is there in the industry?

Group: those who have experienced discrimination or inappropriate treatment over the past year (n=401)

- 58%** Inappropriate comments or "jokes"
- 56%** Belittling or underestimation of competence or expertise
- 54%** Lack of recognition for work
- 54%** Inappropriate questioning of ideas or thoughts
- 48%** Being interrupted or ignored during discussions
- 38%** Exclusion from social situations
- 38%** Being labelled as "difficult"
- 36%** Withholding information
- 34%** Unequal pay for work of equal value
- 33%** Discrimination in recruitment or job opportunities
- 32%** Refusal to make an agreement or making an unfair agreement
- 18%** Accessibility issues with systems make participation difficult
- 18%** Sexual harassment
- 12%** Discrimination in presenting for positions of trust
- 11%** Aggressive or physically threatening situations
- 6%** Spatial arrangements that hinder or prevent participation
- 5%** Failure to implement accommodations or special arrangements for minority groups

# From whom is discrimination and inappropriate treatment encountered?

Discrimination is widely experienced from many parties, mostly (about one-third) from gig or concert organisers, performers, record company employees, media representatives, managers/promoters and employees of cultural institutions.

With regard to work roles, discrimination or inappropriate treatment is encountered significantly from all parties (41–66%): (1) decision-making role in the music industry, (2) colleague and (3) person in a supervisory position.

## Has experienced discrimination or inappropriate treatment from parties in the following roles

Group: those who have experienced discrimination or inappropriate treatment over the past year (n=393)

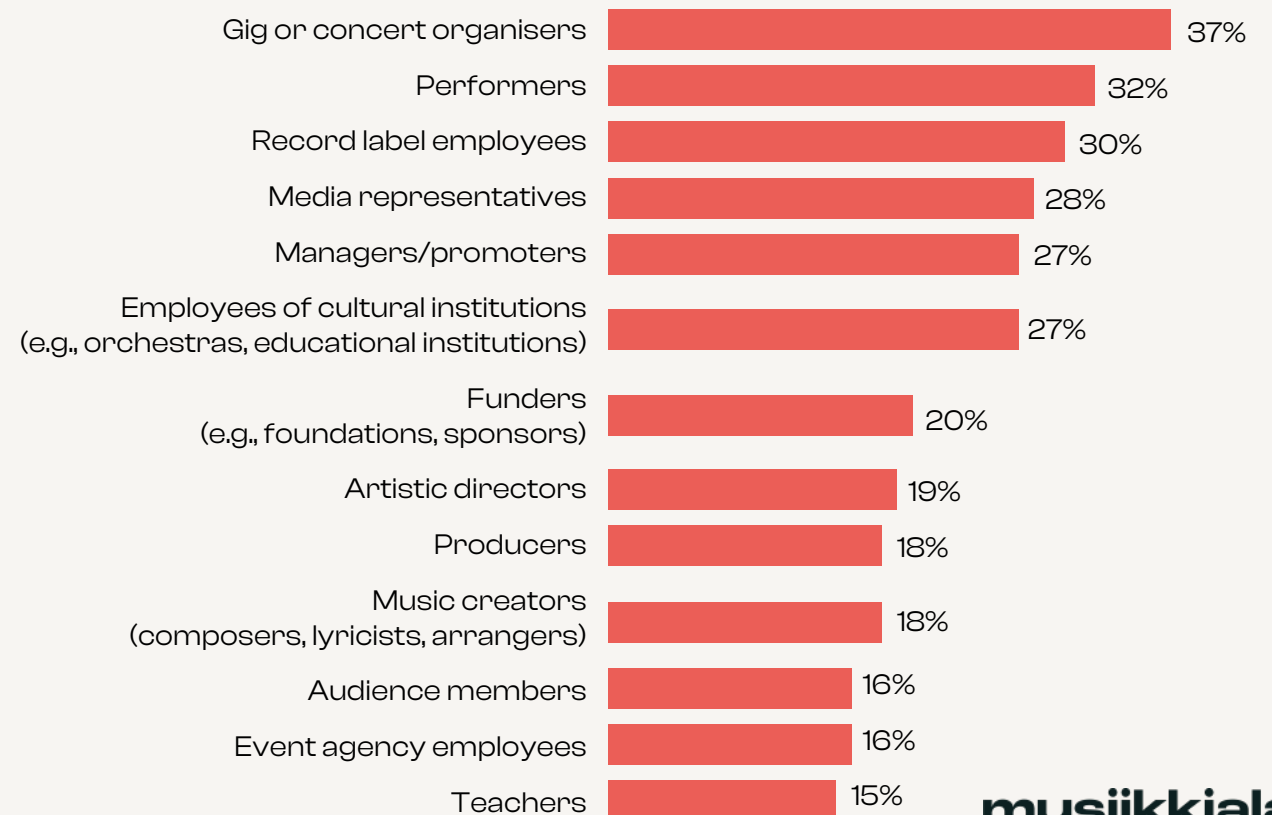
**Another person in a decision-making role in the music industry**  
**66%**

**A colleague in the same position**  
**51%**

**A person in a supervisory position**  
**41%**

## Has experienced discrimination or inappropriate treatment from the following parties in the music industry

Group: those who have experienced discrimination or inappropriate treatment over the past year (n=401)



# What kinds of things have been negatively affected by discrimination or inappropriate treatment?

More than two in three of the respondents feel that discrimination or inappropriate treatment has had a negative impact on “career development in the music industry” and less than two-thirds recognise negative impacts on both “the opportunities to find the right networks and partners” and “creative work in music”.

## Discrimination or inappropriate treatment has had a negative effect

Group: those who have experienced discrimination or inappropriate treatment over the past year (n=400)

Your career development in the music industry

68%

Opportunities to find the right networks or partners

59%

Your creative work in music

59%

Salary/compensation

48%

The duration of employment relationships

34%

# Almost two-thirds do not report discrimination or inappropriate treatment they have experienced because there is no appropriate authority to report to or because they feel that it is pointless

Even though the reporting of discrimination or inappropriate treatment has increased significantly from previous years, nearly two-thirds do not report it. The main reason for not reporting is that there is no appropriate authority to report to (60%). Moreover, more than half feel that reporting is pointless because it does not lead to anything or because they are afraid of its negative consequences for themselves.

Women are clearly more active in reporting (45%) than men (26%). Of the age groups, the most active group are those aged between 35 and 44, of whom 44% reported discrimination or inappropriate treatment they had experienced.

## Those who have reported discrimination

Group 2025: has experienced discrimination or inappropriate treatment over the past year (n=406)

2025 **37%**

Group 2024: has at some point experienced discrimination or inappropriate treatment in the music industry

2024 **25%**

## Gender comparison

**45%** of women report

**26%** of men report

## 63% did not report. Why not?

Group: Not reported (n=256)

**60%**

There is no appropriate authority to report to.

**54%**

I feel that reporting is pointless and doesn't lead to anything

**52%**

I feel that reporting would have negative consequences for me

**23%**

I didn't feel that my issue was important or significant enough

Comparison by age group:		n-number	reported
	25-34 years	89	39%
	35-44 years	98	44%
	45-54 years	97	39%
	55-4 years	62	21%

# 41% of those who have experienced discrimination or inappropriate treatment have considered a change of career

**In 2024:**  
**41%**

Group 2024: has at some point experienced discrimination or inappropriate treatment in the music industry

In the 2024 survey, 41% reported that they had at some point considered a change of career due to discrimination or inappropriate treatment that they had experienced.

In 2025, the question was changed to apply to the past year; the same number, i.e. 41% of respondents, had considered a change of career due to their experiences. In other words, the situation has not improved, to say the least.

In the age comparison, it is concerning that those aged between 35 and 44 have considered a change of career by far the most.

## Has considered a change of career

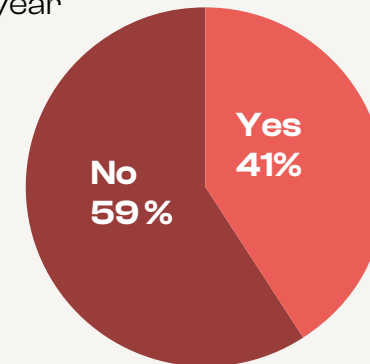
Comparison by age group:

	n-number	yes %
25-34 years	89	38%
35-44 years	98	58%
45-54 years	97	43%
55-64 years	62	32%

## Have you considered a change of career because of the discrimination or unfair treatment you have experienced?

Group: those who have experienced discrimination or inappropriate treatment over the past year

n=405



# Discrimination and inappropriate treatment have a significant impact on well-being in the music industry

Discrimination or inappropriate treatment has major impacts on the well-being of those in the music industry. One in four feels that discrimination or inappropriate treatment has had a major impact on their own well-being.

65% of women and 50% of men estimate that the discrimination or inappropriate treatment that they have experienced has affected their own well-being quite much/very much. There are no significant differences between age groups.

## Discrimination or inappropriate treatment has had a major impact on well-being

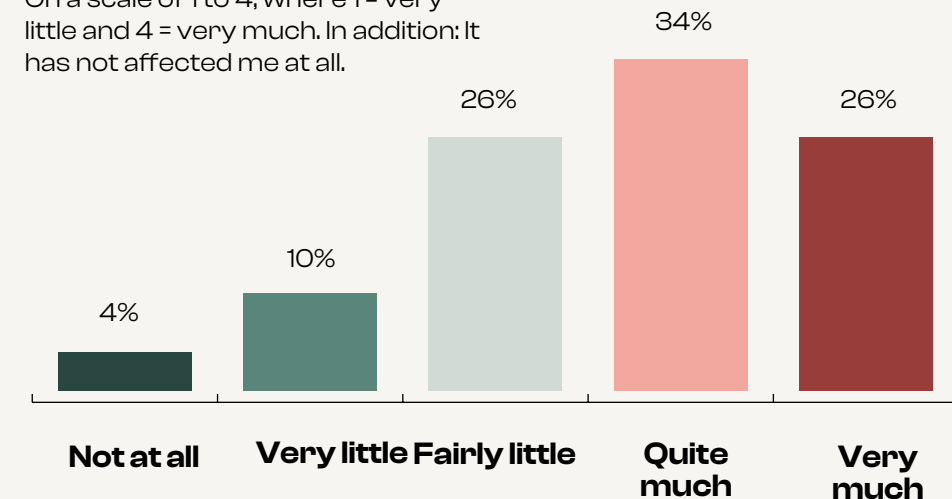
(estimates 3-4)

Women **65%** | Men **50%** | Total **60%**

## How much has the discrimination or inappropriate treatment you experienced affected your well-being?

Group: people who have experienced discrimination or inappropriate treatment over the past year (n=405)

On a scale of 1 to 4, where 1 = very little and 4 = very much. In addition: It has not affected me at all.





# **Developing equality and non-discrimination in the music industry**

# One in three music students believe that equality issues are poorly taken into account in educational institutions

Of those who have studied music, 63% feel that equality and non-discrimination have been taken into account well in music institutions, while the corresponding figure for equality and non-discrimination in the music industry as a whole is 53%. Men perceive the level of realisation of equality in educational institutions as somewhat higher than women.

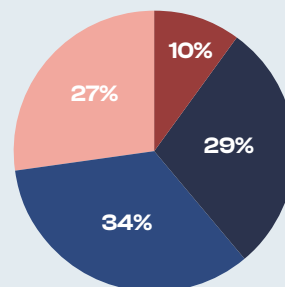
On the other hand, less than half (47%) of music pedagogues or subject teachers in music assessed that the themes of equality, non-discrimination and special music education were taken into account well in teaching. Nevertheless, 78% of teachers feel that they are sufficiently prepared to take issues of equality and non-discrimination into account in teaching.

## Music students

How well were equality and non-discrimination taken into account in the music institutions where you studied?

(n=941)

On a scale of 1 to 4, where 1 = very poorly and 4 = very well



Well (3-4)

Men **70%** Women **53%** Total **63%**

## Teachers in the music industry\*

How well does your employer facilitate your training on the themes of equality, non-discrimination, and special music education?

Well (3-4) **63%** (n=403)

Do you feel that you have sufficient skills to address equality and non-discrimination issues in your teaching work?

Yes **78%** (n=418)

\*The group includes 242 persons with a music pedagogue or subject teacher in music degree

## Music pedagogues or subject teachers in music by training

How well were the themes of equality, non-discrimination, and special music education taken into account in your training?

Well (3-4) **47%** (n=242)

# Income insecurity and perceived closed inner circle are the biggest problem

Four in five cite income insecurity and fragmented and insecure short-term jobs as the biggest problems in the music industry.

Two-thirds feel that the industry's problems are a concentration of decision-making power, difficulty to access networks and inequality in assignments.

These issues are also highlighted in the survey's open-ended responses.

## How problematic do you find the following issues in the music industry?

Major problem (3-4)

Income insecurity	<b>85%</b>
Fragmented and insecure short-term jobs	<b>80%</b>
Concentration of decision-making power	<b>77%</b>
Difficulty to access networks	<b>66%</b>
Inequality in assignments	<b>64%</b>
Working as a freelancer	<b>53%</b>
Working with grants	<b>51%</b>

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On a scale of 1 to 4, where 1 = not a problem at all and 4 = a very big problem  
n=1,454

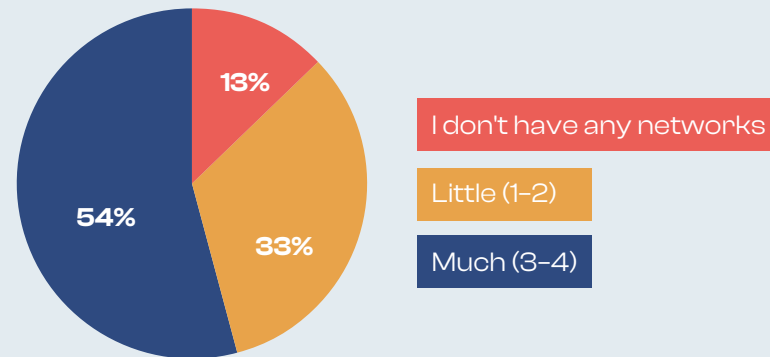
# Networks have helped more than half of the respondents to advance in their career

Difficulty to access networks is seen as one of the biggest challenges in the music industry. However, it is a positive thing that more than half of the respondents feel that networks have helped a lot in advancing in their careers. On the other hand, 13% report that they do not have any networks whatsoever.

Networks and relationships play a major role in career advancement, especially among younger generations.

## How much have your own networks helped you advance your career in the music industry so far? n=1,474

On a scale of 1 to 4, where 1 = very little and 4 = very much  
In addition, there is the option of I don't know.



## Networks have helped me much (3-4)

*Under 25 years	60%
25-34 years	71%
35-44 years	61%
45-54 years	55%
55-64 years	46%
65 years or older	37%

\*n=42

# In your opinion, which of the following measures have promoted equality and non-discrimination in the music industry?

- 72%** Public discussion on equality and non-discrimination
- 60%** Examples and support from other brave people
- 41%** Highlighting role models
- 36%** Various training and discussion events
- 23%** Equality and non-discrimination plans
- 22%** Guidelines on addressing harassment and in appropriate treatment (e.g. esiinnynedukseni.fi)
- 20%** Harassment contact persons at events and organisations
- 19%** Research and surveys into equality
- 15%** Attachments or clarifications to contracts
- 13%** Responsibility programmes in music industry organisations

n=1,360

## What practices have you found to be effective and useful in promoting equality and non-discrimination?

591 responses. TOP 4 of the open-ended answers

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### Public debate and increasing awareness

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### Media highlights and the impact of industry role models

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### General practices and guidelines of the music industry and organisations

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### Various events, training and networking support

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The music industry has a clear view of the measures that work the best to promote equality.

Public discussion and increasing awareness are brought up as the most important issues in both the respondents' open-ended feedback and the selection of measures to promote equality. Role models and examples also have a major impact, as do various events and trainings.

In addition, the general practices, principles and guidelines of the entire music industry as well as organisations and companies for promoting equality and non-discrimination and addressing grievances were brought up.

I have found public debate on equality to be very important. I note that there is still a great deal of divergence in how people perceive the realisation of equality in the music industry, so I believe that active and interactive discussion plays a major role. I believe that increasing knowledge is an important part of increasing equality – all of those who want to get into the industry should have equal opportunities to advance their own careers.

Genuine discussions and news about the matter. Raising issues also in schools and educational institutions. The example set by those working in the music industry.

The fact that this issue is continuously being raised in studies is a really good thing. There are many people who still do not recognise inequality in structures, and I believe that the research results have helped these people to better understand what it is about, to observe the industry and its structures more critically. When things are made visible, they can also change.

Talking about matters and speaking up about them in public. Joint guidelines of organisations and communities. Bold role models who dare to open their mouths.

Raising concerns in discussions and especially in the media. Things also happen without the general public knowing about them, publicity is often something that works. Training is also important, because a starting point that is as equal as possible simply provides the best results.

An open wage model, anonymous recruitment, public discussion and pressure on large industry parties to commit to and promote equality.

Open discussion, raising concerns. Courage to bring up bullying and other similar situations in the work community. Intervening in bad behaviour. Clear operating models, according to which actions are taken when necessary. Everyone should be informed of the models in advance before any problems arise. The fact that it is "customary" in a work community to act in a way that is inappropriate these days does not entitle them to continue to act in the same way. Times have changed and, fortunately, people now dare to bring up things that were previously hushed up.

Bold speeches and continuously keeping the matter in discussion. Inequality is so firmly in the mindset of us all that permanent changes can only be achieved by constantly challenging our own thinking. Changing the structures is also important.

# Summary

# Summary

**The experience of equality is slowly developing in a positive direction.** Already, more than half (53%) of the respondents feel that the music industry is equal and non-discriminatory. This is also reflected in the open-ended answers. The gap between women and men has narrowed down, but gender inequality is still strongly visible. It is particularly valuable that almost everyone (93%) considers equality to be an important value to them. On the other hand, only 43% feel that everyone has equal opportunities to succeed in the music industry.

**Almost one in three respondents has experienced discrimination or inappropriate treatment over the past year.** Women and non-binary people experience discrimination significantly more than men. Among minorities, ethnic minorities and gender minorities are in the worst position; approximately one-third had experienced discrimination due to their background. Among genres, discrimination is experienced the most commonly (30% or more) in: Rap, hip hop, r'n'b, Media music, Pop and Classical music, contemporary classical music, contemporary music.

**One in three women, but only one in twenty-five men,** has experienced discrimination or inappropriate treatment because of gender in the music industry over the past year.

**Gender imbalance in the music industry is also reflected in the general statistics of the industry.** Women account for just over 20% of Teosto's and Gramex's members receiving royalties (21% for Teosto and 25% for Gramex), but more than half (55% in 2024) of music students. The proportion of women has grown slowly over the past ten years.

**The occurrence of inappropriate comments or "jokes" has grown to be the most prevalent form of discrimination (58%),** compared to ranking number four in 2024. "Belittling, underestimating competence or expertise" and "Lack

of recognition for work" were also among the top three issues both this year and last year.

**The impacts of discrimination on well-being are major,** as 60% have estimated that discrimination or inappropriate treatment has effected their own well-being very much, and one in four even very much. Two-thirds of women and half of men estimate that the impact on well-being is high.

**Many do not report inappropriate treatment that they have experienced because they cannot identify an authority to report to.** More than half also feel that reporting is pointless because it does not lead to anything or because they are afraid of the negative consequences for themselves. **Women are clearly more active in reporting (45%) than men (26%).** Of the age groups, the most active group are those aged between 35 and 44, of whom 44% reported discrimination or inappropriate treatment they had experienced.

**Music education plays a key role in strengthening equality and non-discrimination.** According to the survey, less than half of music pedagogues and subject teachers in music feel that the themes of equality and non-discrimination are sufficiently addressed in teaching.

**The music industry has a clear view of the measures that work the best to promote equality.** Public discussion and increasing awareness are brought up as the most important issues in both the respondents' open-ended feedback **and the selection of measures to promote equality. Role models and examples also have a major impact, as do various events and trainings.** In addition, the general practices, principles and guidelines of the entire music industry as well as organisations and companies for promoting equality and non-discrimination and addressing grievances were brought up.



**Study commissioner and coordinator**

Teosto

Vappu Aura

Director, Communications,  
Marketing and Public Relations

Tel. +358 (0)50 560 4450, vappu.aura@teosto.fi

**The survey was conducted by:**

Research Agency Vastakaiku Oy

Katariina Tenhunen, CEO

Panu Erola, Strategic Research Consultant