

**INCLUSION LAB**  
**PREPARE THE GROUNDWORK FOR YOUR  
OWN INCLUSION POLICIES!**  
**REPORT - BERLIN SESSION**  
16 NOVEMBER 2023

**FOR  
LIVE DMA  
MEMBERS  
ONLY**

On Thursday 16 November 2023, in parallel of the Stadt Nach Acht nightlife conference in Berlin, and in parallel to Live DMA's internal Survey coordinators meeting, the Inclusion Lab meeting took place. Twelve Live DMA members, composed both of Survey coordinators and Inclusion officers from national or regional live music associations, gathered to discuss the topic of "gender & data collection".

The idea of this meeting was to present participants with some methodological inputs related to data collection on gender identities (as part of artistic programming and for the gender of venue workers); to discover the initiatives existing within the Live DMA network; and to discuss the next steps of the work of Live DMA related to this question.



Find below a summary of the discussions and presentations that took place, as well as the resources shared during this session.

## 1/ MINI-PANEL ON METHODOLOGY OF DATA COLLECTION FOR THE GENDER IDENTITIES OF ARTISTS PROGRAMMED

Live DMA invited external speakers, all involved in quantitative research as to the gender representation of artist on stage, to present their studies and the methodologies behind it. The participants also presented the workload that such studies entail.

- [Margaux Bernard](#) presented the SCIVIAS study, which reports on the gender representation for the programmes of 12 festivals in the Wallonia-Brussels region.
- [Sarah Martinus](#) presented the female:pressure FACTS study, which reports on gender representation for electronic music festivals worldwide.
- [Aysha Hussain](#) presented the Keychange initiative and its Pledge report, where signatories report on the number of gender expansive people represented at music festivals and/or music conferences, as well as on the teams and governing bodies of music organisations.

All studies mentioned above, and the slides presentations of the speakers, can be found on this [Google Drive](#).

*After the presentations, some discussions took place, notably on the linguistic context of gender pronouns, which differ from one country to another (gender-neutral languages, gendered languages with neo-pronouns, etc).*

## 2/ STUDIES ON GENDER IDENTITIES OF VENUE WORKERS AMONG THE LIVE DMA NETWORK

Live DMA members, who had undertaken some kind of quantitative study on gender identities of people working in venues (or the music sector, in general) were able to present their findings and the methodology of their study.

- Arne Dee could present what VNPF (NL) had included in their annual live music venue survey. See the study and Arne's presentation [here](#).
- Stéphanie Gembarski shared the numbers that FEDELIMA (FR) collects on "gender equality". See the study and Stéphanie's presentation [here](#).
- Adriana Alcover could present the study undertaken by Mujeres de la Industria de la Musica in Spain, for the workers of the music sector in general. See the study and Adriana's presentation [here](#). She also presented a [self-assessment tool for gender equality](#) that MIM has created (available in English, Spanish, Catalan, Basque and Galego).

A document presenting an overview of the indicators of these three studies was created.

The underlying question for Live DMA was to see if some kind of harmonization of the studies' findings and methodologies could be made.

This is not possible because the study have different angles and methodologies.



*These presentations served as basis for discussions among participants, to decide on what would be the next steps, for Live DMA, on the topic of "gender & data collection".*

## 3/ DISCUSSIONS ON WHAT LIVE DMA COULD DO ON THE TOPIC OF "GENDER & DATA COLLECTION"

### A/ CONTEXT: WHERE LIVE DMA'S AT REGARDING THE "GENDER SURVEY" QUESTION?

What is the objective of this data & gender question?

In the framework of LSE II, we committed to publish some "gender" related data. However, the current indicators we have in our Survey report are limited, and they don't say so much about the current gender gaps in our sector.

We could implement an extra Flash Survey to highlight more facts & figures on the situation, but:

- We should avoid to send a new questionnaire to our music venues.
- We have to find what is the added value of working on it at EU or trans-national level?
- We must collect data about something that we don't know yet. We don't need an extra survey to say there are less women in some the sector's positions, as we know it already.

### Summary of the discussion of the board members:

- Maybe it is more about how to monitor the gaps' evolution (in what measure it is changing or not, how, how fast etc) or look at the gaps' origins.
- The angle of asking non binary people how they feel about not being "taken into account" might be nice as it is a new perspective, we don't know about it and it would help being more inclusive.
- Example of Estonia: gender balance on the paper, but if you look at the pay gap it's unbalanced is it the unbalance between men/women that we want to show?
- Could combine the survey approach with the money gap study. Have to think about a methodology that can compare data depending on the countries (as there are some gaps between countries).
- Maybe not look at the workers of the sectors (as it is a mess), could look at the artists fees? (might be a mess too)

### Conclusions >> Study on working conditions & pay, where gender is an indicator?

#### Next steps:

We should consider what's feasible, what's not.

- See what data is "automatically" collected through national employment agencies? Having a look at labour laws/collective agreements etc. ?

#### **OR**

- Focus on a few job positions (as we started to work on with our Lighthouses project years ago) : CEO, booking, production, communication/marketing, PR

#### **OR**

- See if we can extract some data from the bookers survey?

#### **AND**

- What indicators: level of studies/experience/tasks (multi-function)/full-time or part time contracts/ gender + usual venues typologies (small medium big / private public non-profit)

### **B/ DISCUSSION (ANONYMIZED)**

- Need to consider what we want to make out of the report/work on gender data. What kind of engagement are we ready to take after this?
- About study on pay gap: interested, but complicated. Various intersectional factors come into account when negotiating salary (gender, socio-cultural background, family background, sexual orientation, level of confidence, low self-esteem...).
- Intersectionality is interesting to look at in a study. This data would be valuable for Live DMA members. Also, qualitative data is important. People working on Inclusion & Diversity, have moved further in the next step. It's not about collecting quantitative data anymore (plenty already exist), but more about looking how you can react on that data, how can you help venues and festivals to make the difference. Either collecting info on what kind of initiatives exist out there in other EU countries. Look into why some countries are further in gender equality, and look at what strategies they have put in place that can inspire others. A catalog of ideas, solutions, initiatives, already existing data reports...
- The data can't explain the "why". We have to question women directly to find solutions. How we can manage to help them with their long-term career.

- We need to be careful when asking this kind of data, make sure that we ask it to the individuals and not one representative of an organization (risk of assigning gender). Solution would be to decentralize the data collection process. Survey contact points within the venues don't know how to properly ask this kind of information (gender identity of workers). Perhaps we could develop a guide or toolkit or workshop on how to have these conversations/ask such questions about the intimate within the professional sphere?
- A lot of older concert organisers do not understand what the problem is with gender inequality. We still need to raise awareness. At the same time, younger generation of concert organisers are more aware of the systemic sexism existing in the live music sector. We should encourage the younger generation.
- Live DMA should focus on spreading best practices, and step-by-step guides to increase inclusion and diversity within the venues and festivals.

#### 4/ NEXT STEPS WE AGREED ON

*Live DMA members present agreed not to do a new data collection on gender issues. Live DMA will not publish a specific study.*

##### Perspectives:

1. data does not explain the why – at the workers level (>> this is what we would need to know: why there are such gaps >> to help solving them)  
*--> if there are studies to develop, it would be easier to manage them if individuals answer the questions themselves (less work for our survey coordinators + no assumptions on gender, less problems to ask sensitive/personal questions)*
2. highlight existing initiatives >> translations, dissemination through different formats (especially MIM study and MIM test)
3. would be interesting to gather info about what works – solutions based productions – with tips or step by step documents.
4. produce awareness about the “whys”, but also encourage initiatives that give space to younger generations (instead of trying to educate/change the old ones)