

Are we there yet?

ANNUAL REPORT INTO GENDER EQUITY
ACROSS MUSICNT, ITS PROGRAMS AND
INITIATIVES THROUGHOUT 2022

WHY REPORT ON GENDER EQUITY?

Acting upon recommendations from the **You Gotta See It To Be It** report released as part of International Women's Day Celebrations in 2021, MusicNT's first Gender Equity Report (2021) was launched last IWD and has been available on our [website](#) since.

The original report identified key areas of women's marginalisation across all areas of industry including music education and development, access and inclusion, participation and representation, and exposure, touring and promotions. This reflects the position of women - and non-binary people - across the Australian music industry and indeed within Australian society, with basic rights such as safety and freedom from harassment and discrimination unable to be taken for granted. Issues like these have recently been taken up by the broader Australian music industry as evidenced throughout **Raising Their Voices** the National Industry Review Report released in 2022 and has been embedded within the National Cultural Policy released in January 2023 including the establishment of a Centre for Arts Workplaces.

Whilst MusicNT's original report focussed on women in music, it flagged the need for "direct consultation with remote Indigenous, non-binary and LGBTQI+ communities and...the need for a robust evaluation system and regular monitoring of this...". MusicNT unsuccessfully sought funding to enhance our data collection and evaluation systems and are progressively refining those systems we are able to implement. There may be several omissions in the data collected for workshops or rehearsal bookings by non-binary people throughout 2022 and we are confident that we will be able to more accurately reflect gender diversity in future reports. Clearly women and non-binary people face overlapping challenges and discrimination purely on the basis of their gender and the intention of this report is to build on the pioneering work of the **You Gotta See It** consultations, identify where inequities exist and continue taking measures to address them where needed and where possible within our role and

resources.

This report compares 2021 and 2022 statistics and provides a snapshot of key achievements and persistent areas of disadvantage for NT women and non-binary people in music as reflected through MusicNT's programs offered throughout 2022. Broad societal and industry changes occur slowly over time and MusicNT remains committed to upholding and promoting safe, equitable and accessible programs and services within our organisation as well as throughout our industry. We will continue to lead from the front, including ensuring our events and programs demonstrate these principles in action.

We encourage other music and arts organisations to - similarly reflect and report on gender equity regularly within their organisations, events or programs.

Gender Representation Across MusicNTs Programs & Operations

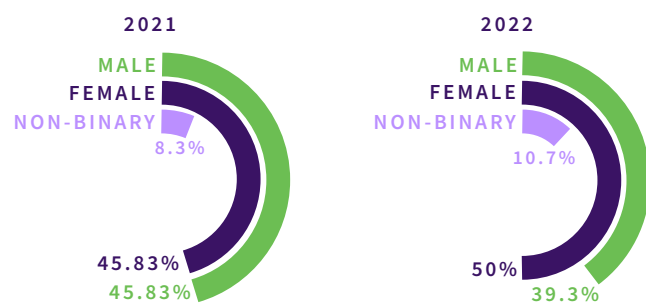
GOVERNANCE & STAFF

Leadership roles

The overall gender balance within MusicNTs board remained relatively equitable between women and men with our female Chairperson remaining on for another term. In both 2021 and 2022 there was a majority of one male board member. We retained the same senior management team of two females and two males.

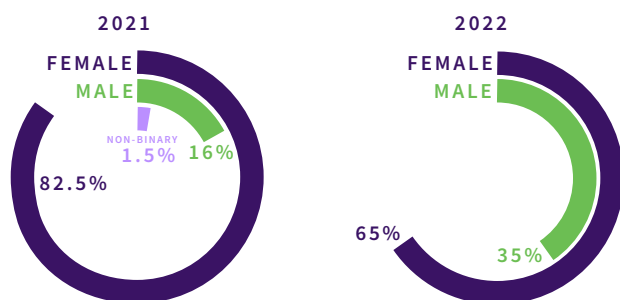
Staffing

In 2021 we had an even split between hours worked by female and male permanent employees (45.85% each) and one part time position occupied by someone who identifies as gender fluid (n/b 8.3%). Last year this shifted to 50% female, 39.3% male and 10.7% non-binary.



Gender of MusicNT Management & Staff Team

The spend on casual employee hours saw an increase in hours worked by males (from 16% to 35%) and a reduction from 82.5% to 65% in female hours through 2022. This largely reflects Bush Bands being presented in 2022 as 3 separate events which employed predominantly male site and production crews which then tripled these hours. MusicNT did not employ any casual staff in 2022 who identified as non-binary.

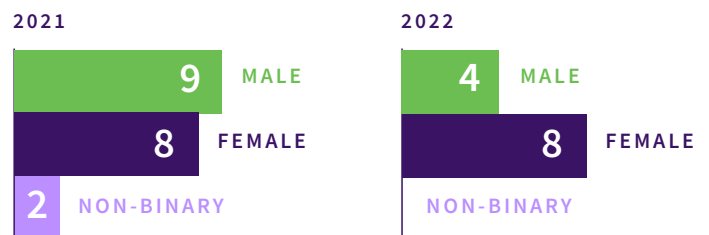


Spend on MusicNT Casual Employees by Gender

ONGOING PROGRAMS

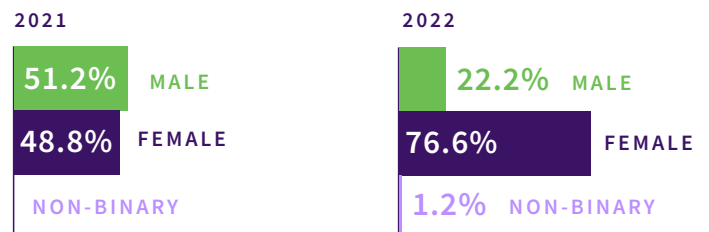
Workshop Program

Eight female and four male presenters were contracted to present workshops in 2022 whereas in 2021 we contracted two non-binary presenters and an almost equal number of female and male presenters.



Gender of Workshop Presenters

Overall, we had a clear majority of female participants at workshops held throughout 2022 with just over $\frac{3}{4}$ of participants identifying as female whereas numbers were about equal in 2021. One non-binary person participated in workshops throughout 2022.



Gender of Workshop Attendees

Workshops addressing Grant Writing, TikTok and Music Industry (Fundamentals) were presented early in 2022 and attracted an almost equal number of female (53%) and male (47%) participants which was similar to 2021. One non-binary person participated in workshops in 2022 and we are unsure if any did in 2021.

In November 2022, a second workshop series was presented as part of Aus Music Month. This was split into 2 streams: 1) A Women in Live Music Production series for female identifying people over 4 weekends and 2) Four general workshops covering Songwriting, Social Media and Online Marketing, Uploading Music Online (YouTube and Spotify) and Festival Applications. The general stream attracted a staggering 81.4% female and only 18.6% male participants, mainly attributed to both streams being marketed together but possibly also reflecting the

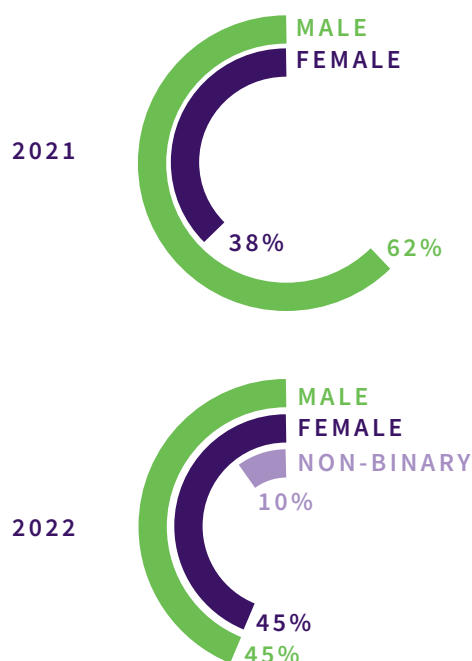
increased demand and need for upskilling for female and probably non-binary musicians.

The women in production series attracted between 11 and 7 participants to each session, provided a comprehensive introduction to the area and was well received. It was the first time MusicNT has offered opportunities to upskill in production specifically for female identifying people in Darwin meeting another of the strong recommendations in the **You Gotta See It Report**.

ARTIST SUPPORT

Along with daily requests for information and advice from artists, MusicNT also supports industry through advice about preparing grant applications and support letters for individuals and organisations applying for funding. Only one of the 41 applications that supported broader community or industry initiatives received throughout 2021 and 2022 was for an additional measure specifically for women or non-binary musicians, indicating that there are few additional initiatives available to marginalised genders. All others could potentially benefit all genders across our music industry and communities.

Just over a third of support letters provided to individual artists in 2021 were for females and none for non-binary people. In 2022 this shifted to an equal proportion of support letters for both females and males (45% each) and 10% for non-binary people.

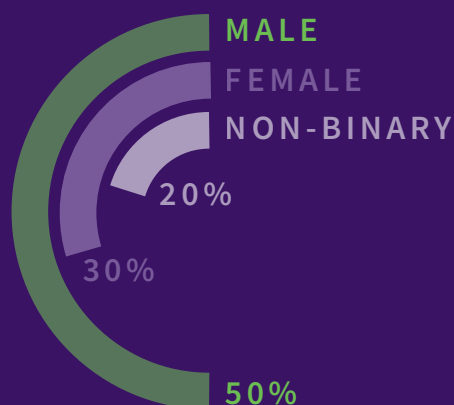


Letters of Support for Artists by Gender



LIVE ON THE LAWNS

Live on the Lawns was a new initiative where 5 lunchtime concerts featuring local original music were presented on the lawns surrounding MusicNT's new office in the Old Courthouse in Mparntwe/Alice Springs. The program was intentionally curated to include diversity at all levels - musically as well as gender and cultural identity and achieved this along with being well received by both musicians and audiences alike. One of the 5 production crew identified as non-binary and all others were male, once again highlighting the gap in women in production.



Performers by Gender

ALL GOOD/SAFETY ACCESS AND EQUITY

In 2022 the All Good Project continued its work promoting safety in the live music sector, with the aim that all people can safely access and enjoy the Territory's vibrant live music scene. Across our four key locations Mparntwe/ Alice Springs, Jurnkkurakurr/ Tennant Creek, Katherine and Garramilla/Darwin, we signed up 2 new venues and ran 4 training sessions upskilling 27 new staff.

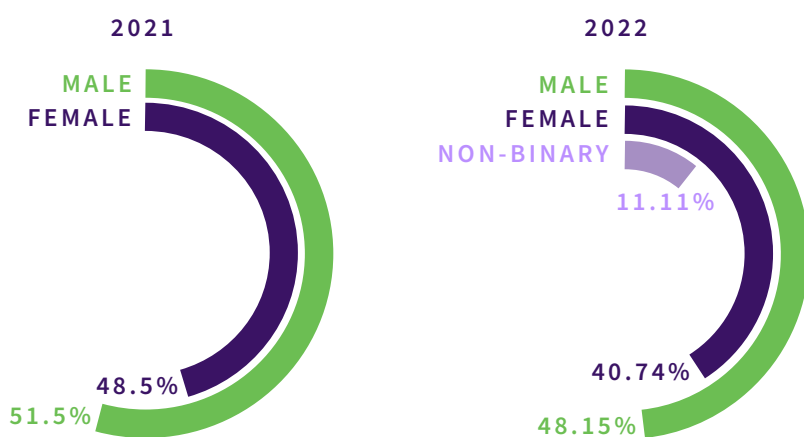
These numbers are significantly lower than the previous year due to a gap in our service delivery created by funding

cycle endings and staff changeovers. The initial funding round wrapped up in July 2022, and in September we farewelled the Project Founder Shauna Upton (she/her). After a new round of multi-year funding was secured, MusicNT hired Emma Gerard (she/her) in December as the new Project Officer. The All Good Project widened its scope at this time to include Safety, Access and Equity.

A similar proportion of males attended in 2022 to 2021 (40.74% compared with 51.5%). However 11.11% of participants in 2022 identified as non-binary whereas none did the previous year and the proportion of female attendees

decreased from 48.5% in 2021 to 40.74% in 2022.

The All Good Project also engages a public facing social media campaign communicating safety messaging around gender based violence themes such as consent, physical & sexual violence, intoxication and discrimination. **Tips for a night out** became a weekly segment of this campaign offering helpful guidance for punters around issues like planning a ride home and looking out for your wellbeing and that of your friends.

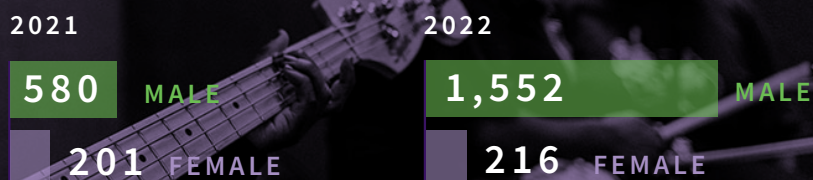


Venue Staff Trained in All Good by Gender

DARWIN REHEARSAL SPACE

Data shows a massive increase in use of the Darwin Rehearsal Space in 2022 than 2021 (1,768 individuals compared with 781 individuals), partly reflecting the lifting of covid restrictions and partly reflecting being able to identify the gender of more rehearsal space users throughout 2022. Data received indicates a drop in the proportion of women using these facilities from 25.74% in 2021 to 12.22% in 2022.

The 1,768 individuals were primarily linked with one or more of 95 bands or groups who utilised the facilities. An estimated 42 female or non-binary identified people were band/act members and an estimated 306 males.



Rehearsal Space Users by Gender



Indigenous Music Development

MusicNT provides a suite of award winning annual music development programs for remote communities.

Bush Bands provides opportunities for remote musicians to put together applications and if accepted, to engage in 4 days of mentoring and industry workshops followed by performing in a concert attracting over 3000 people.

RAMP provides production skills development, supports equipment repairs and maintenance and setting up remote music and recording facilities, and assists communities and bands to safely present and manage local concerts.

Divas and Sista Sounds were established in recognition of the additional disadvantages faced by women and girls in remote communities, with Divas supporting emerging singer/songwriters and Sista Sounds providing introductory songwriting and music making workshops in remote communities along with advocacy for additional support and opportunities. Women from this program are also invited to apply for Bush Bands.

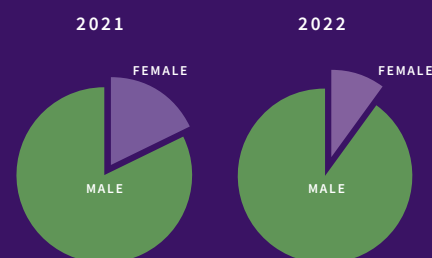
Whilst persistent gender imbalances clearly remain, anecdotal evidence shows that things are slowly changing, with increasing numbers of girls wanting to learn instruments or play in bands, increasing support from Indigenous male leaders for them to participate and an increasing pool of role models amongst nationally recognised First Nations artists to draw inspiration from.

In 2022 Bush Bands was decentralised as 3 smaller, community events in 3 very different remote NT locations. Whilst local coordinators welcomed female acts, despite efforts in each region, the first concert featured 10 all male bands, the second included one woman and two young girls in two of 11 acts and in the third, one new all female band from a very remote community performed. Overall, this almost halved women's representation in the program, dropping from 18% of acts including female or non-binary musician in 2021 to 10% in 2022.

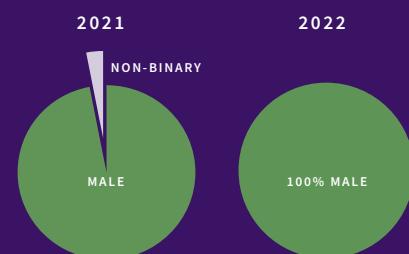
Supporting the all female band to perform was an outstanding highlight of MusicNT's development work in 2022 and was made possible by partnerships between a range of organisations, most notably PAW Media. It took an enormous amount of courage from and support for these young women to perform and they are one of a handful of all female Indigenous bands across the NT. Excited young women and girls literally ran to the front of the stage when they started playing and the local youth coordinator is reporting an increased participation in kungkas (young women's) music nights in the community.

RAMP participation remains largely unchanged. Despite ongoing invitations for women to participate, remote music production remains almost entirely male dominated, as are acts and production crews in community concerts. This makes it all the more imperative to retain and ideally extend support for remote Indigenous women and girls

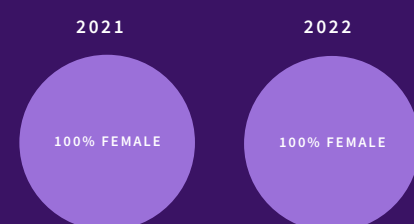
through programs like Sista Sounds and Divas, along with continuing to find culturally safe ways in which they can participate in and benefit from engaging with music more broadly and on an equitable footing. MusicNT will continue strengthening and consolidating our links with community leaders and advocating for organisations like remote youth or recreation services, regional councils and schools to increase support for music development and to pay extra attention to facilities for women and girls.



Bush Bands Acts by Gender



RAMP Participants by Gender



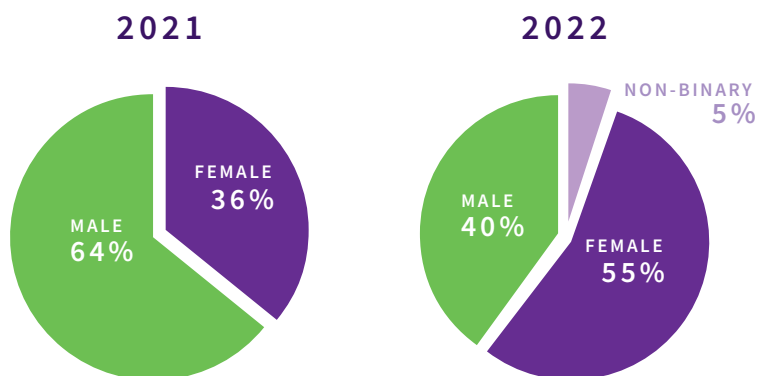
Divas & Sista Sounds Participants by Gender

AWARDS

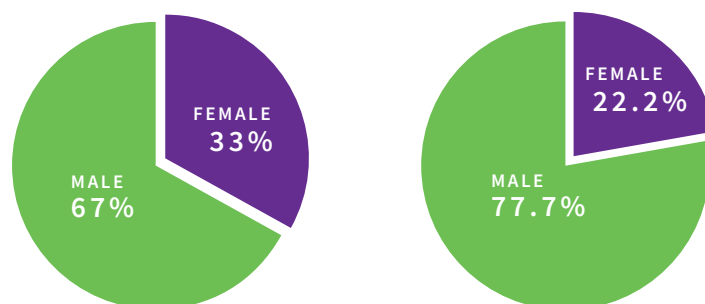
Along with providing regular programs designed to meet specific gaps, needs and interests across industry, MusicNT also supports key and emerging platforms from which to showcase artistic and industry excellence. Last year we reported against the two we presented - the National Indigenous Music Awards (NIMAs) and Territory Sounds Countdown. Prior to 2020 MusicNT also presented the annual NT Song of the Year Award and in 2022 this was restructured as the NT Music Awards providing a more representative suite of awards across industry. MusicNT has less direct control over outcomes from these initiatives, eg, Territory Sounds Countdown is determined by voters. However they help inform a broader picture of gender representation.

NIMAs

2022 saw a massive increase in the proportion of NIMAs finalist acts including females from 36% to 55% and non-binary acts from 0% to 5%. However a far higher proportion of male finalists (77.7%) went on to win their category and the overall proportion of women who took home awards dropped from 33% in 2021 to 22.2% in 2022. In other words, there were two acts including females that took home awards in 2021, this dropped to one in 2022 and no acts including non-binary artists won awards in either year. This again demonstrates that the disparities we see across development programs like Bush Bands and Divas continues through to major showcases and opportunities for recognition through awards.



NIMA Finalists by Gender



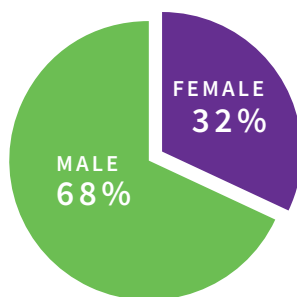
NIMA Winners by Gender



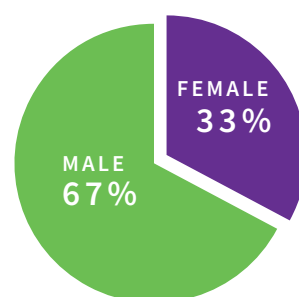
NT Music Awards

2022 was the first year MusicNT presented the NT Music Awards in their new format. There were no non-binary identifying artists and 32% of nominees were female. However, even with half the representation of male artists, 33% of female nominees won their category, demonstrating the strength of women's contributions within our NT music industry.

2021



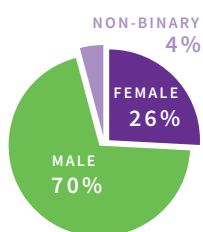
2022



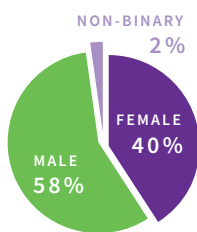
NTMA Nominees by Gender

NTMA Winners by Gender

2021

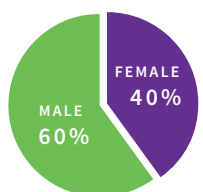


2022

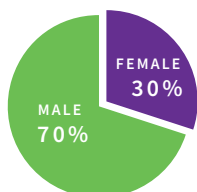


Territory Sounds Nominees by Gender

2021



2022



Territory Sounds Winners by Gender

Territory Sounds Countdown

Territory Sounds was first presented in 2020 and provided the catalyst for researching and producing the original **You Gotta See It** report: only 10% of the top 40 NT songs of all time as voted by NT punters were by female artists. Since 2021 we have counted down the top 10 songs from each year.

There was a significant increase in entries by female artists in 2022 (from 26.1% in 2021 to 40.4% in 2022) and one less entry by non-binary artists. However there was a reduction in women's representation in the actual countdown - from 4 to 3 - and a non-binary act is yet to be voted into any Countdown. Clearly there is work still to be done in ensuring new & emerging female and non-binary artists are promoted.





Advocacy for NT Women in Music

The Women's Committee MusicNT established in late 2021 is firmly up and running, consisting of MusicNT board members, staff and key informants, providing additional guidance for our initiatives and programs.

The Indigenous Women's Music Program Reference Group continued to provide invaluable advice and support for MusicNTs acclaimed Sista Sounds and Divas programs and MusicNT secured ongoing funding over the next 3 years to continue supporting Indigenous female songwriters and musicians from Alice Springs and Darwin and continued workshops & other opportunities for women and girls in remote communities. In December we recruited singer/songwriter/guitarist Genise Williams (she/her) in a restructured role as MusicNTs IWMP Coordinator starting from January 2023. And in November two members of our IWMP Reference Group were warmly welcomed into the WIM Committee ensuring First Nations input into broader initiatives along

with maintaining regular comms between us all.

In 2022 MusicNT developed an NT Code of Conduct during an overlapping period that a national review into sexual harm, harassment and systemic discrimination in the National Music Industry was documenting compelling evidence from across Australia that urgent and lasting change is required to ensure equitable and safe access across the music industry for female identified artists and arts workers. The ***Raising Their Voices Report*** recommended the implementation of a national code as one of 17 recommendations and MusicNT will continue to input into and promote this along with other measures within our scope as a peak body.

WIM convenor Coco Eke (she/her) was instrumental in organising a networking event in Darwin and streamed to Alice Springs as part of the national ***One Of One*** International Women's Day

series and in partnership with AIR, promoting their National Women In Music Mentor program and encouraging more applications from NT artists. Katie Harder (she/her), Crystal Robins (she/her), Emma Rowe (she/her) and Kodi Twiner (they/them) all submitted successful applications which bodes well for these artists and our more extended music scenes. MusicNT also hosted and livestreamed a panel discussion focussing on gender equity and moderated by Central Australian Manager Liz Archer (she/her) and including NT musicians Xavia Nou (she/her) and Donna Woods (she/her) and researcher Dr Bianca Filebom (she/her). This is available on MusicNTs Facebook page.

Since the release of ***You Gotta See It***, Arts NT have updated their funding guidelines and no longer specifically exclude childcare costs from funding applications, another strong recommendation from the report. This is a significant win.

Conclusions & Next Steps

INITIATIVES IDENTIFIED LAST REPORT	PROGRESS & NEXT STEPS
Refining all data collection systems to include info on gender	Difficulties with booking systems like Eventbrite & Acuity in recording gender. Gradual improvements and will be resolved early 2023.
Seeking funding for a more extensive analysis of the specific disadvantages and strengths within women's & ASTI & expanding this more internal report into a sector wide report and response	Application unsuccessful. Continuing to gather information through our reference groups, program delivery & more informally. Plan to leverage from national cultural policy developments and shifts & continue efforts to secure resources for this.
Increased advocacy for remote women and girls in music through our programs for Aboriginal and Torres Strait Islander musicians	Working towards launching a Music Is For Everyone campaign in 2023, driven by First Nations Elders and staff promoting safety and equity within our Indigenous music scenes. Also program expansion to new regions in the Top End & in scope of activities in central & Barkly regions which will include a stronger emphasis on advocacy and remote local skills development for women and girls.
Continued provision & refinement of Divas and Sista Sounds	Program built momentum in 2022 & MusicNT is currently seeking additional ongoing funding for program expansion. Program now has an identified First Nations Coordinator position with a new worker starting Jan 2023.
Continued provision of All Good (pending funding)	Multi-year funding secured. Program expansion to include Festivals as well as live music venues and a broader focus on safety, access and equity (eg including discrimination as well as gender based violence).
Working towards implementing an industry Code of Practice	NT Industry Code of Conduct developed and endorsed - see comments in report. Major push through 2023 will be to promote both this and whatever is developed nationally throughout the NT and encouraging buy-in from artists and arts organisations.
Ensuring our general workshop program includes priority areas identified by women and that at least one foundational production workshop for female and non-binary artists is offered in both Darwin and Alice Springs	In late 2022 MusicNT invited sector input into our workshop program & is using this to shape the 2023 series. MusicNT presented a series of 4 production workshops for women, held in November in Darwin. No general workshops, including gender specific ones, were held in Alice Springs in 2022. MusicNT plans to continue these type of workshops in both regions in 2023.
Ensure women's & non-binary people's priorities are included in planning for major events presented by MusicNT	This will partly be addressed by an all of organisation strategy to embed the All Good Principles within our organisation and programs maintaining an ongoing focus on safety, equity access and inclusion within our own workplace, as a peak industry body and within the programs we offer.
Continue consulting across industry in the NT to determine ongoing priorities for MusicNT in addressing gender based discrimination or inequities and further progressing the objectives within the You Gotta See It To Be It Report	MusicNT will provide more structured opportunities for further consultation in Darwin and Alice Springs in 2023 around achieving gender equity. Please contact Emma Gerard, our Safety Access and Equity Officer or Liz Archer, our Central Australian Manager if you have input.

HOW YOU CAN GET INVOLVED

Contact MusicNT to continue inputting your ideas and observations or for resources for women and non-binary people in music.

Sign up to contribute to more extensive data collection and reporting on gender equity and to initiatives such as an Industry Code of Practice and other developments.

Conduct and publicly release your own annual gender equity audit.

Consider the recommendations throughout the **You Gotta See It To Be It report** in relation to your own practice or workplace with a view to strengthening support for and acknowledgement of NT women in music.