



WOMEN IN LIVE
MUSIC

Pregnancy and Motherhood in the Live Music Industry

Women in Live Music, June 2020

“Pregnancy and Motherhood in the Live Music Industry” was a survey conducted by WILM in the first months of 2020. The survey was motivated by a will to start a discussion about motherhood combined with work in the live music industry, and to gauge an impression of what our members in the live industry think with regard to having children and maintaining a career.

At the same time, it gave an opportunity to see if women would forego having children due to a career in the industry.

This paper describes the survey’s objectives and outlines the collected results.

I. INTRODUCTION

Women in Live Music (WILM) was founded in 2018 and is a European platform and online community for women and minorities working within live events. This includes sound engineers, tour managers, lighting designers, riggers, backliners, stage managers, stagehands and more. The question of pregnancy and motherhood in the workplace has been on the WILM agenda since the beginning.

Over the years, WILM's management noticed many female co-workers would say that they did not wish to have children as long as they were in the industry. With the majority of these women being in their early twenties to late thirties, WILM was left concerned for them; What if they missed their chance at motherhood on behalf of a career in this industry? At the same time, WILM would now and again meet pregnant women at events - both musicians and crew, who were hiding their pregnancy. They were concerned with losing work in the future, but there was also a fear of being seen as a 'weak link' due to their pregnancies in the present.

In 2019, WILM had company at Front of House with a breastfeeding lighting designer during SPOT Festival, where WILM was running an all-female stage crew on one of the main stages. A few weeks later at Roskilde Festival 2019, WILM visited the female engineers who were working at the festival. On the Roskilde tech team itself, 2 out of the 6 female sound engineers were pregnant, meaning $\frac{1}{3}$ of the female tech staff that year.

This sparked the urge to get the discussion started, raising questions like: So, can

women have children in this industry? How do they cope with the work load? How are they treated on a gig? How are the conditions for pregnant women on a gig? Do we need to change the conditions? And more importantly: How easy is it for mothers to return to the music industry after maternity leave? What are their concerns in all of this?

WILM's "Pregnancy and Motherhood in the Live Music Industry" survey was designed using online platform SurveyMonkey and was shared on WILM's social media platforms. It was primarily aimed at WILM members, but answers from non-members were accepted. It was of the greatest importance though, that the participants were connected to the industry in some way, either as crew or as musicians.

The survey received 317 answers, from women aged between 18 and 35+ years old from all over Europe, with a few responses coming from The United States and Australia.

The survey divided respondents into three (3) categories:

- 1. Women who wish to have children but do not have any yet.**
- 2. Women who are expecting or already have children.**
- 3. Women who do not want to have children.**

The entirety of survey results can be found in the Appendix section.

2. OUTCOMES

2.1 Women who wish to have children but do not have any yet

This segment represents 29% of all survey respondents (91 women). The main question in this section was an open question asking respondents about their thoughts regarding motherhood combined with a career in the live music industry. It is the survey's impression that some women did not wish to answer this question for one or another reason. The 71 answers collected however have provided valuable material, though the general inclination of the results is uncertain.

“Terrified I'd have to sacrifice the job I love more than life to look after a child I love more than life. [...]”

A career in the live industry can be more than just work. To many, it is a lifestyle. All respondents acknowledge the fact the logistics of the industry or freedom of freelancing are hardly compatible with motherhood. Working nights, weekends and touring can be difficult and can seem almost impossible with children.

Some respondents mention looking for more regular jobs, not only to obtain more stable schedules but also to secure an income as freelancing often means unsteady income.

While being less mentioned than the worry of odd hours or festival season, a few women have expressed their concern of how motherhood could take a toll on their bodies, and their ability to work or get work again.

“Risk assessing a pregnant lady to do load in/out would be ridiculous, and that's the majority of my work. [...]”

Timing or reputation is a clear theme within these answers. Many women seem to feel an important sense of pressure regarding their career, their achievements, and possible personal milestones. Whether the pressure is from peers or from oneself, many women have expressed the wish to reach a satisfying level of career before *'sacrificing their career for motherhood'*.

“People say becoming a mother completely changes your priorities but it's hard to plan for something like that when I feel I haven't got to where I wanted professionally yet.”

A few respondents have mentioned their dream of going on tour and would not consider having a child before touring at least once. Another says they do not want to lose the progress they have made in their field. The concept of climbing the ladder and *'getting there'* before becoming a mother appears again within the next segment and will be discussed in further depth in *Section 3 - Observations*.

2.2 Women who are expecting or already have children

39% (122 women) of the respondents to this survey are either expecting or already have children. This group was asked the most questions as WILM wished to collect the know-how from the experienced mothers working in the live music industry.

2.2.1 Motherhood and a career

The first question in this segment asked if the respondents' career was in consideration when planning their pregnancy and parenthood. Respondents were encouraged to share their thoughts. This was an open answer question which received answers similar to the previous segment; women who are not mothers yet.

Job stability with regard to finances is a recurring issue with mothers in the industry, especially those who planned their motherhood. Many respondents have said they have worked towards getting employed or seeking stability before getting a child.

“Very much so. I left a career as self-employed in tour and artist management for a position in production at a venue to get better hours and paid maternity leave. [...]”

Just like women who wish to have children (previous segment), finding the right time to take a step back from the industry is a hard decision to make. Again we notice that women wanted to gain a certain reputation before feeling they were able to 'leave' and come back.

However, whilst choosing the right time to become a mother in relation to one's career is a very personal choice, age is also a factor for many women. The 'ticking clock' or 'baby panic' is a concept most women past 30 are aware of. Women in the live music industry are no different. Some respondents have briefly mentioned the time constraints and that no matter the career, they had to become mothers before it was *too late*.

“Yes, I postponed pregnancy until later because of career issues. So late that it was difficult for me to get pregnant.”

2.2.2 Maternity

Respondents were then asked a few questions relating to their pregnancy and maternity leave.

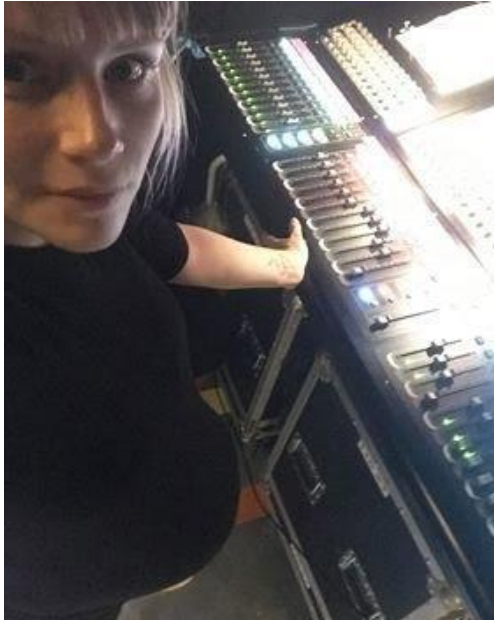
Out of 122 expecting or already mothers, an average of 86 women answered the following questions: Have you felt it was necessary to hide your pregnancy from your colleagues? When did you start your maternity leave? Did you have to start your maternity leave sooner than expected? Did you/will you go back to work after maternity leave?

From these answers it became more obvious to WILM that hiding one's pregnancy at work was more common than perhaps one would think. Expecting women and mothers were asked whether they felt the need to hide their pregnancy at work. The results have confirmed that 28% of respondents with children have felt the need to hide their pregnancy, fearing for their job or not getting the support they would require.

The next question enquired when women in the live music industry started their maternity leave. This question should have been designed differently. The results of this were very divided/varied and there is no real way to make a conclusion on maternity leave timing based on these responses.

However out of the 86 responses to this question, 8 women said they pushed their maternity leave until they were 8 months pregnant. 9 other respondents

report having retired four to two weeks before the due date.



Jessica,
9 months pregnant and mixing for 17,000 happy concert goers at Royal Arena, Copenhagen, Denmark.

Next, respondents were asked whether they had to take maternity leave sooner than expected. Respondents who left earlier were asked to elaborate. 23% (17 respondents) replied saying they took maternity leave earlier than expected. The main reasons given by 7 respondents were medical related issues such as tiredness, stress, advice from doctors, etc. Other respondents (2) mention convenience: *“Tour naturally finished at 5 months and didn’t seem necessary to find more work before she was born.”* The work was becoming difficult (3): *“I couldn’t hold my instrument or stand/move around as much as needed, due to the belly.”* Inability to fly was also given as a reason (2). 3 respondents out of 17 said they no longer got any work from employers.

“No one would give me work because it was apparently too much of a risk to have a pregnant woman on site and working.”

Finally, respondents were asked if they returned to work after maternity leave. 85% of respondents were able to get back to work, 9% returned to a different job, such as venue managing or freelance, to be able to manage their schedules better. The remaining 6% which have not returned to work, is due to ongoing maternity leave.

2.2.3 Return to work

The next question was aimed to identify the main challenges of getting back to work after pregnancy. It was an open question which received 88 responses. Whilst only the women who had experienced issues were asked to develop their answer, many women wished to share their experiences.

At least a quarter of the respondents answered “No” to the question *“Has your return to the live music business been an issue? If yes, in what way?”*

Despite the return to work not being easy, they had not experienced any notable problems. Main challenges were related to breastfeeding, time management and lack of support from the industry and entourage.

“I didn’t lose any jobs as I thought I would, but breastfeeding was very complicated, [...]”

A few respondents raised the issue of breastfeeding being nearly impossible on tour, or difficult when separated from the child for too long a time. A mother who had tried going back to work after maternity leave had to eventually cut back due to her

child not accepting the bottle and needing to be breastfed.



Mari is a single mom and pro sound engineer; she sometimes brings her little boy to installations and soundchecks. Estonia.

For many women, returning to work required some arrangements. Reduced hours, less touring, jobs at venues or in production were preferred by young mothers. And while some have made it work almost effortlessly, others have struggled to combine motherhood with work, mainly due to the lack of support from the industry.

“I returned to work but had to reduce my hours and pro rata salary. I found very little understanding from colleagues about this.”

Two respondents said that they experienced a lot of critique from other mothers, who commented on their parenting. While this was unexpected, it reminded us that the pressure does not solely come from a sometimes-unforgiving industry, but can also stem from the societal norms, in these cases; other mothers.

“Yes, I find other mothers judge me hard for not giving up working late nights at the venue.”

This segment finished with an open question. Respondents were able to suggest what would have eased their way back to work. Answers to this question, WILM hoped, may give an idea of improvements that could be made in the industry, or a direction on where to take the discussion up next.

All 83 responses to this question were rather similar; predictable schedules, baby-sitting possibilities on the job and more empathy from colleagues were repeating thoughts.

Flexibility was a recurring theme in the answers regarding difficulties returning to work.

Mothers wished there had been more flexibility for working freelancing parents, regarding their contracts or working hours. Many women experienced not being able to say no to a job for fear of being labelled as ‘unreliable’.

“Having employers understand that sometimes they need a backup person for your position, but that doesn't mean you are unreliable ALL the time.”

Secondly, there were comments on flexibility regarding maternity leave. A respondent accuses maternity leave in her country to be designed for women in day-jobs positions and thus not adapted to freelancers.

“[...] The rules are SO hard to fit into, since they're made for people with ordinary day-jobs.”

Flexibility in childcare hours was also mentioned many times. Many respondents have said that a better childcare system would have helped them get back to work faster. According to the

survey most childcare services do not cover odd-hours jobs, and when they do, it is at unaffordable costs. Respondents suggested government subsidies or funds for 24-hour childcare services.

Some respondents suggested the possibility of bringing their children to work and so making childcare available in the workplace would have helped. This would for example mean the employment of a nanny on tour, at the festival or at the venue.

A respondent imagined some kind of 'parent touring support' for which one could apply for travel funds for touring. This would cover the child and babysitter's expenses instead of the employer having to pay extra when employing a mum.



Tina Dickow is headed back home with gear and children after a festival weekend in Germany.

As seen mentioned before in these results, the lack of backing and welcoming of motherhood by the industry represents a big challenge to mothers or women who wish to have children. Respondents wished there was an opportunity for dialogue and empathy instead of being met with prejudice and at worse, depreciated in the workplace.

“More consideration from bosses, touring parties and promoters. Not being expected to be on call 24 hours a day, 7 days a week.”

Other respondents underlined the importance of network support. The support of family, friends, and partners are key for some women to be able to balance kids and work in the live music industry.

Respondents mentioning help from their network generally had a more positive approach to the issue. Fathers with 9 to 5 jobs enabled women to continue freelancing, as they would take on more responsibilities at home. Mothers whose partners are in a similar line of work have also reported being able to keep a foot in the industry as the couple was able to take turns going to work or on tour, or toured together with the children. On the contrary, some other respondents have mentioned it being difficult to figure out schedules when the father works in the same industry and does not wish to, or is not able to cut back.

2.3 Women who do not wish to have children

17% of survey respondents do not wish to have children, this represents 54 women.

Of the 54 women, 52 answered whether their choice of not having children was related to their career. 11 answered “YES”, 41 answered “NO”.

If the answer was “YES”, respondents were asked to possibly explain their choice.

The concerns raised were as expected and related to timing, the financial aspect and

the perceived impossible balance between a career and children. “Compromise” and “sacrifice” are two recurrent terms in the respondents' answers.

3. OBSERVATIONS

The results have shown a well-spread preconceived idea that becoming a mother systematically means “sacrificing” one’s career. That women should choose between one or the other and that it is impossible to have both. WILM believes this idea arises due to the lack of options presented to women in relation to one’s career as well as the sometimes-unfavourable conditions of the live music industry. WILM also believes the concept of “sacrifice” has scared many women away from having children. In fact the results have shown that 21% of the respondents who do not wish to have children have made this decision due to their career.

Women are still a minority in the live music industry, even more so on the tech and crew side. WILM believes this explains why these “women issues” of pregnancy and motherhood are so rarely talked about and why there are no real strategies or arrangements for pregnant crew and musicians.

“People did not count on me and did not even ask me if I want to take jobs during the first year of motherhood.”

It seems almost obvious that many women have a lot of questions and no one to turn to for answers. This is the case for the “*I wish to have children but don’t have any yet*” segment specifically. Expecting

women have expressed the same cluelessness and fears. The following section offers a deeper look into the recurring themes discovered in the results.

3.1 Timing/Reputation

The results of this survey have shed light on the undeniable insecurity of the women workforce in the live industry. The results and shared experiences have shown that working, often well-established professionals fear for their positions when they wish to become or have become mothers.

“I was touring for 23 years, and when we decided to become parents, I knew I had to stop touring [...] I was ready to be home”

A ‘milestone’ theme also emerged from the results. It seems some women wanted to wait or have waited to ‘get there’ before having children.

These women have decided on a point where they have achieved all they wanted to in their career, or that they have established themselves.

Some believe that once they have achieved getting *there*, it is okay to trade their career for children, or that it will be easier to return to that position after maternity leave (because they will be rooted in their professional network).

This tendency of women to postpone motherhood until an arbitrary point in the future may mean they run the risk of missing their chance of becoming a parent, due to age or health.

“I’ve always put off having a child until I find my work situation more stable and honestly until I don’t have that many men above me in the work chain. [...]”

Establishment or reputation in a highly competitive industry could be the same concern that hurries many women back to work after giving birth instead of enjoying their maternity leave and the first months of mother and child bonding. This again relates to the concept of 'sacrifice' or compromise that was mentioned earlier. Would a woman rather lose some work and spend time with their child or keep their position at work and miss out on certain aspects of their motherhood?

“[...] I knew that if I stayed away for too long, someone else would take my place. [...]”

The results have also revealed that the fun, exciting and fast-paced world of the live music industry can be unforgiving and impossible to take time off from. This issue is not exclusive to women, but of great importance to the topic of parenthood in the live music industry. It could be also very difficult for a father to take extensive paternity leave.

3.2 Unfavourable conditions

The most discussed challenges among survey results were related to the hectic lifestyle and schedules imposed by the live industry and how these schedules are often incompatible with the logistics of parenthood. The industry has been painted as a rather unfriendly setting for children.

The gig industry is most active at night and at weekends and it is common to start a shift with only an estimated finish time. Having to work overtime without warning is also commonplace. These factors can make it difficult and expensive to plan for babysitting or childcare, considering around-the-clock childcare does not come

cheap and is not always available in all cities. As understood from the results, very few employers have been accommodating to mothers asking for more flexibility. Some mothers have had no other choice than to cut back on work or take on full-time, day-time jobs.

The same goes for touring. WILM acknowledges the obstacles of touring with a child if the tour even allows children. Different transportation means, sleeping on planes or busses, not knowing what the next venue will have to offer in terms of facilities or backstage comfort can be stressful. The question of who will care for the child while the mother is working is also problematic when the tour cannot afford an additional babysitter. Most respondents have mentioned cutting back touring to be home with the children until circumstances allowed them to tour again.

Breastfeeding was another big topic, with women mentioning collecting and keeping milk cool for long periods of time being challenging, tiredness affecting milk supply, or breastfeeding being uncomfortable in venue bathrooms or backstage areas. Few of these establishments have nursing bathrooms, and work breaks need to be flexible or long enough to allow breastfeeding. That is, if children are allowed at all in the workplace at all.

Respondents working as freelancers appeared as the most anxious. From wobbly maternity leave possibilities and the lack of rights and benefits on the job to sometimes tight finances, freelance respondents have reported feeling the most isolated when it comes to the topic of motherhood.

3.3 Little support from entourage

WILM considers the most alarming results to be the 28% of women who have felt the need to hide their pregnancy at work (section 3.2.2). Whether this was an attempt to not be seen as a weak link on the job, to not lose work, or not lose credibility in a gender-biased industry, this figure also represents the uneasiness and discomfort some women will endure to keep the job they love. Respondents have reported numerous times not receiving any support from their employers or colleagues, as far as being accused of being unreliable or losing focus on the job while pregnant or at a later stage, whilst being a mother.

“I definitely have a feeling that the ‘business people’ look at you differently when you are a mother.”

The curious factor concerning the condescendence towards female staff, is that it regularly comes from men who often have families at home and supposedly know the circumstances of parenthood.

Similarly, the judgement from other mothers towards women working in the industry has truly startled the WILM team and underlines the hardship and guilt pressed on women trying to associate motherhood and a career. A career in the live music industry can be perceived as unconventional or not ‘serious’ to a person with a 9 to 5 job. Parenting in accordance to this career type can be judged or frowned upon by other mothers who are parenting ‘by the book’.

“Yes! I always felt like I was a bad mom. Everybody asks me (mostly women unfortunately...) but are you leaving the kids for so long time?!”

3.4 Crew vs Performers

When the answers between performers and crew were compared, it seemed to WILM that musicians often enjoyed a little more freedom due to scheduling their own releases and tours, etc. Performers are also more likely to set their own rules for a tour, rather than a crew member who is employed by the tour. In the event of bigger productions, musicians would most likely have more time to rest, rehearse, prepare, while crew members sometimes will not have many chances for a bigger break during a workday.



Emilia Amper, nyckelharpa player and composer, rehearsing with her little one. Picture by Dad (Rickard Andrisson).

That said, some respondents who work as performers have mentioned playing in bands that would not allow children on tour. Others, both crews and musicians,

mentioned it being hard to leave home for a few days, or even work nights and weekends. Once again relating to baby-sitting or childcare options and costs, or simply the unwillingness to be separated from home for so long.

“I work in a circus, where taking your children on tour is acceptable.”

3.5 Positive responses

The survey also collected positive responses from women coping with pregnancy and their career really well. WILM wants to underline the fact that 85% of women who have become mothers have been able to return to work. Some women planned their pregnancy and arranged their lives accordingly by willingly moving on to more stable positions within the industry such as managerial jobs. Others have had supportive employers who were able to provide a lot of provisions for parents and allowed women to work until later stages of the pregnancy. Some women thank supportive partners and entourage who meant they could return to their initial position, while others (mainly performers) were able to keep touring with the children.

Whilst the negative or worried responses all mentioned the same concerns, positive responses were very varied. WILM sees this as inspiration that positive change is possible within the industry via many different means.

“I always felt free to include my child and personal life into my career. My career is here to serve my private life and personal aspirations/dreams, not the other way around.”

4. RECOMMENDATIONS

4.1 WILM's suggestions

Thanks to this survey and its results, WILM was able to gather together some main concerns and problems facing motherhood in the live music industry. WILM will now be in a better place to discuss, answer and support people with the knowledge gained from the survey. Whilst only being able to offer advice and a network until now, WILM will work towards more concrete solutions, preferably with local politicians and institutions in the live music industry.

4.1.1 Visibility and role models

The creation of role models was suggested by respondents of the survey, and immediately backed by WILM. Respondents expressed finding good support from other mothers in the workplace or on the contrary, wishing they knew other mothers in the industry would have helped greatly, so they would have someone to look up to or share experiences with.

WILM wishes to create role models from volunteer women in the live music industry, who are willing to show other parents that different life/career scenarios are possible.

WILM wishes to showcase success stories of women touring with their children and women whose partners have taken the lead role of caregiver at home, but also women successfully striving at work despite a slight change in career.

WILM's social media platforms are the ideal place to make mothers more visible to the community and WILM is currently working on this solution. Further interviews will be conducted, and role model profiles will be created, with the possibility of WILM community members being able to contact these role models for advice.



Nana Nørgaard from The Bowdashes was performing up to 4 days before giving birth.

4.1.2 Creation of an Address Book

As previously mentioned, respondents have expressed their dismay at the lack of resources or knowledge when it comes to solutions for mothers/parents in the industry.

WILM would like to gather together an 'address book' listing all the organisations useful to parents in the live music industry. Odd-hours childcare services could be catalogued per country and city.

Another solution suggested by WILM would be to promote the job position of 'Touring Nanny' further and add this position

to our Crew List, in order to support parents in other touring positions.

www.womeninlivemusic.eu/crewlist

An address book of 24/7 nannies and chaperones across Europe could be an interesting WILM initiative, which we will be happy to look into.

WILM has come across certain platforms to hire 24/7 nannies, such as Adventure Nannies in the US and My Travelling Nanny in the UK, but has not found services specifically made for the live music industry. The advantage of tour-specialised sitters would be their experience of life on tour and knowledge of the tour practicalities and schedules; such as load in/out, soundchecks, when to occupy the children or when they are allowed in the workspace.

The hiring of touring nannies raises another issue however, mentioned by some women in the survey: the financial costs. Hiring a nanny or chaperone costs more than just an extra day rate, it also requires another spot on the tour bus, the booking of additional flights and hotel rooms, the disbursement of daily allowance and possible budget for the children's entertainment. This would result in a huge expense for employers who may then prefer hiring a child-free employee for the job. Not just touring, but 24/7 child-minding services for non-touring parents, who perhaps work in venues with odd hours also carries a huge expense that is often unviable. That is why WILM should carry the discussion of pregnancy and motherhood in the live music industry further.

4.2 Suggestions to the industry

4.2.1 Raising awareness onsite

As previously mentioned, women are still a minority in the live music industry and discussing pregnancy and motherhood can become a challenge for many women who fear for their positions. WILM strongly suggests that employers educate themselves on the matter and what it means to employ a woman, even before the time she becomes a mom. This could be done through workshops, discussion with unions or human resource professionals.

WILM intends to actively share these results with the wider industry and also to appeal to festivals, panels and seek interviews or consulting opportunities to discuss these issues. WILM also encourages female crew to raise their concerns to employers when possible.

4.2.2 Child-friendly arrangements

When it comes to developing the 'touring nannies' role, some small yet game-changing improvements can be made by key industry organisations.

Festivals for example, could implement child-friendly backstage areas or a backstage nursery/childcare service where crew and performers could leave their children to the care of touring/festival nannies. This could also be organised in bigger venues.

Another improvement would be the provision of a clean bathroom or changing room where women could peacefully breastfeed or change nappies.

4.2.3 Reaching out to policy makers

WILM is rapidly becoming an influential organisation in Europe and has attracted the attention of policy makers. WILM will work towards bringing these issues forward and suggesting improvements.

Creating awareness and need for change within the industry will motivate unions to tackle these subjects and push possible solutions forward. Maternity leave conditions, funds for touring babysitters, education of the employers should be on the agenda. In general, the conditions for freelancers should be reviewed and improved as most freelancers who responded to the survey have expressed feelings that existing policies were nearly always designed for full-time employed staff.

Reaching out to policy makers will depend on each country's employment laws and existing unions for support.

5. Conclusions

Women in Live Music's primary observations have been confirmed by the results gathered in the survey, which means there is no undermining the importance of the discussion: Pregnancy and Motherhood in the Live Music Industry.

Despite there being room for improvement in the survey design, the compiled answers have offered a wide array of thoughts and experiences from women across Europe and the wider world. WILM has collected the thoughts and

feelings from women who wish to have children but do not have any yet, and their concerns for the future.

The experiences from expecting women and mothers out there; both successes and setbacks, shed a light on an area of the industry that many people are unaware of. The reactions from women who do not wish to have children also gave valuable insight.

WILM believes the most urgent matter is to shift the mentality of women and employers about the preconceived idea that women cannot manage having a career in the live industry and children at the same time, because the results of this survey show that it is possible.

It is obvious that all respondents have or will experience their pregnancy and motherhood differently. Challenges may differ due to whether they work freelance or are employed, whether they work venues or tour, whether they have a supportive employer, supportive network or whether they are performers or crew. However, many challenges or fears have been prevailing for all women, mothers or not. How will I accommodate unstable schedules? Can I remain a freelancer? Can I keep touring? Can I bring my child to work? Will I be able to lift? Or above all, when is the best time to become a parent in relation to my career?

WILM believes the first key to these questions lie in the wisdom of the mothers already out there, striving in the live music industry. Despite this report's heavy focus on the challenges and the need for change in the industry, the survey's most valuable answers come from these women and their experiences, which are a true inspiration to

the WILM team and WILM will push these success stories forward.

This survey lays the groundwork for an impending Women in Live Music campaign about motherhood in the live industry.

APPENDIX I

Pregnancy and Motherhood in the Live Music Industry Survey questions and numeric answers

The **Pregnancy and Motherhood in the Live Music Industry** survey was motivated by the will of WILM to start the discussion about motherhood and work in the live music industry. This survey was the first step in data collection and aimed to probe the general impression of women in the live industry regarding having children and maintaining a career. The survey received 317 answers (only) but was able to collect valuable information from women in all positions of the live business. This result summary is a simplified version of the results and aimed at highlighting the main concerns of respondents.

Note: It is important to note a few collected responses were incomplete or irrelevant to the survey, for that reason some numeric results are only approximate. Numeric results have also been rounded to the nearest whole number.

I. About the demographic

How old are you? – 317 answers

18 - 25 –	12 %
25 - 35 –	50 %
35+ –	38 %

Where are you based? – 315 answers

UK -	131
Denmark -	71
Germany -	22
Sweden -	21
Norway -	13
Australia -	10
The Netherlands -	8
Finland -	7
United States -	6

The survey also received results from Spain (3), Switzerland (2), Canada (2), Serbia (2), France (2), Romania (2), Greece (2), Portugal, Macedonia, Lithuania, Estonia, Bulgaria, Belgium, Austria, The Czech Republic, Poland and Italy.

What is your main field? – 317 answers

Artist/performer –	22%
Production/booking/management –	31%
Crew member (tech, TM, merch...) –	47%

Are you touring or working in venues? – 314 answers

Touring –	27%
Venue –	31%
Both –	42%

Who makes up your social network? (The people closest to you) – 317

answers

This was a multiple choice question, so the percentages don't add up. That said, this question aimed to get information on the respondents relations. All 317 respondents answered this question and the results suggest respondents ticked 2 boxes on average.

Family – 54%
Partner – 55%
Colleagues – 35%
Friends – 61%

Do you want children? - 316 answers

I wish to have children, but don't have any yet – 29%

I am expecting / I already have children - 39%

I do not want children – 17%

I do not know – 15%

2. I wish to have children

This segment represents 29% of all survey respondents. This 29% represents 91 women. Sadly not all have answered all the questions in this section.

2.1 What are your thoughts in regard to your career and future parenthood – 71 out of 91 answers

2.2 When would you think of having children? – 76 out of 91 answers

Near future/during my career – 59%

Distant future/after my career in the live business – 22%.

I haven't thought that far – 19%

3. I have children / I'm expecting

39% or 122 of the respondents to this survey are/were expecting or already have children. This is to us, a rather encouraging result as it means there are mothers out there, working in the industry.

3.1 Was your career taken into account when planning your pregnancy/parenthood? What were your thoughts regarding your career? 89 answers out of 122 respondents

3.2 Have you felt it was necessary to hide your pregnancy from your colleagues? – 88 answers out of 122

Yes – 28%
No – 66%
Prefer not to answer – 6%

3.3 When did you/will you start your maternity leave? – 86 answers out of 122

3.4 Did you have to start your maternity leave sooner than expected? – 88 answers out of 122

No – 72%
Prefer not to answer – 6%
I left early because – 23%

3.5 Did you/will you go back to work after maternity leave? – 86 answers out of 122

Yes –	85%
No –	6%
Yes, at a different job –	9%

3.6 Has your return to the live music business been an issue? If yes, in what way? – 88 answers out of 122

3.7 What would have eased or what would ease your return to the live business? – 83 answers out of 122

4. I do not want children

4.1 Is your choice of not having children related to your career?

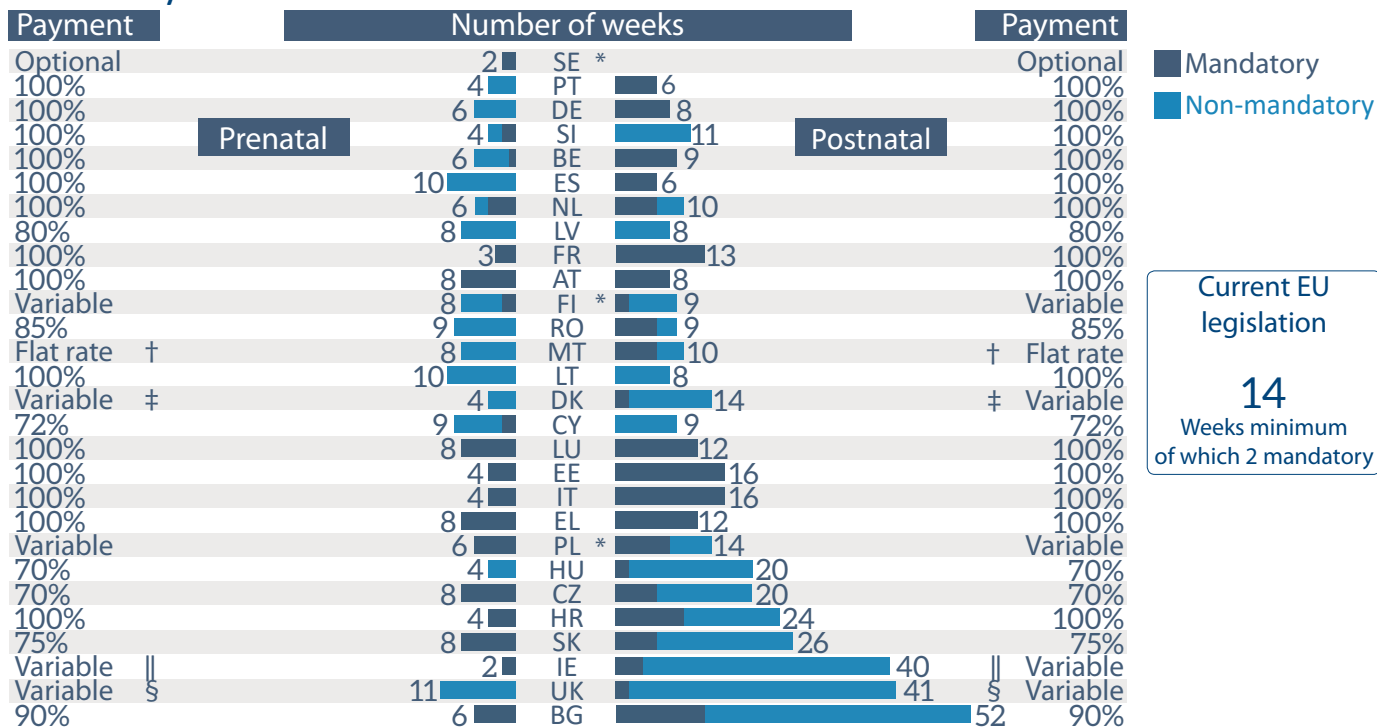
17% of survey respondents do not wish to have children, this represents 54 women.

Yes -	21%
No -	79%

Maternity and paternity leave in the EU

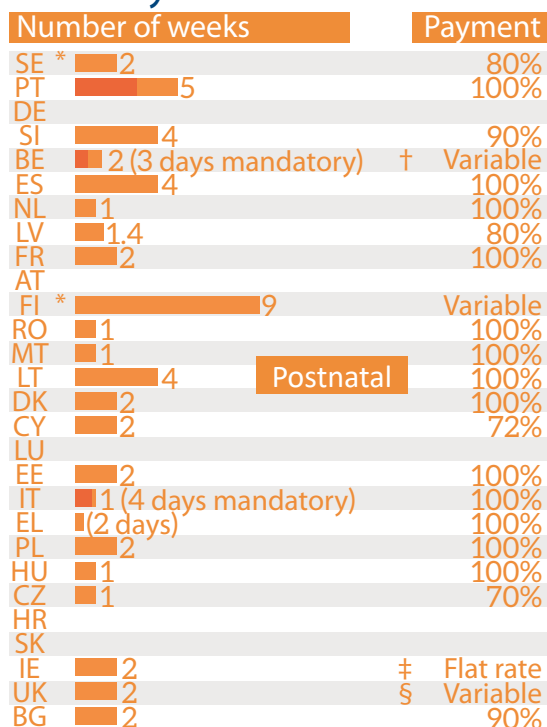
This infographic aims to present the current maternity and paternity leave situation in EU Member States. Most EU countries also grant an additional period of parental leave, but parental leave is not covered in this infographic.

Maternity leave



* See notes overleaf

Paternity leave



* See notes overleaf

Notes on payment

- † MT weekly rate of €66.25
- ‡ DK up to DKK 4 300 (€576) per week based on former earnings
- || IE 100% for 26 weeks; the remaining 16 weeks unpaid
- § UK first 6 weeks 90%; next 33 weeks a flat-rate payment of either £145.18 (€169.47) or 90% of average gross weekly earnings (whichever is lower); the remaining 13 weeks are unpaid.
- † BE 100% for 3 days (paid by the employer), 82% of earnings for the remaining period
- ‡ IE weekly rate of €240
- § UK weekly rate of £145.18 (€169.47) or 90% of average gross weekly earnings (whichever is lower)

Definitions

Maternity leave: leave from work for mothers in the period immediately preceding and following birth.

Paternity leave: leave from work for fathers or recognised second parents, similar to maternity leave

Parental leave: leave after maternity/paternity leave which can be taken by either parent

Current situation

In 2019, the EU institutions are [set](#) to approve new work-life balance legislation, which will introduce minimum standards for paid paternity leave across the EU. The maternity rights set out in the [1992 Pregnant Workers](#) Directive will be maintained. This directive sets the minimum period for maternity leave at 14 weeks, with 2 weeks' compulsory leave before and/or after confinement and an adequate allowance subject to national legislation.

In [2008](#), the Commission proposed to extend the duration of maternity leave to 18 weeks in accordance with the guidelines of the International Labour Organization, making at least 6 weeks compulsory after confinement, with an allowance amounting to full salary. Parliament accepted this proposal in [2010](#), whilst extending it to 20 weeks of maternity leave and 2 weeks of paternity leave under the same conditions. However, following deadlock in the Council, the proposal [was withdrawn](#) in July 2015 and [replaced](#) by the new work-life balance package, which is intended to take a broader approach to modernising the existing EU legal framework in the area of family-related leave and flexible working arrangements. If the draft proposal agreed between the Commission, Parliament and Council is adopted, it would introduce a right to two weeks paternity leave. The package tackles the challenge of work-life balance for working parents and carers, which is expected to be particularly beneficial for gender equality in the labour market, but it does not change the duration of maternity leave. Parliament's vote on the package is scheduled for [4 April 2019](#).

Explanation of the graphs

Due to the complexity of national legislation and differences between the Member States, and to facilitate presentation of the data in graphic form, simplifications have had to be made in respect of a number of countries. The terms of legislation as it applies in the public sector are illustrated in cases where there is a difference with the private sector.

Countries are ordered by the length of maternity leave granted.

Given that national legislation may express leave periods in months, weeks, calendar days or working days, for comparison, they are presented here in rounded weeks.

Some countries also have ceilings on the amount of money paid during maternity/paternity leave, but these are not addressed in this publication.

When national legislation does not state exactly when the maternity leave is supposed to start, the earliest possible time was taken as the starting point.

Complementary information on selected Member States

Sweden	Swedish legislation on this issue is more gender neutral than in other Member States. Rather than maternity leave, as shown on the graph, parental leave is the most relevant. Each parent is eligible for up to 240 days paid parental leave (all but 90 days of which may be transferred to the other parent), plus unpaid leave until the child is 18 months old. Maternity leave can be taken before or after birth within 60 days of delivery.
Portugal	There is no maternity or paternity leave, only parental leave. There is an option to take 120 or 150 days of leave: 120 days is paid at 100% and 150 days at 80%. An extra 30 days are available if parents share the leave period. The father can take any part except the initial parental leave reserved for the mother, which is shown in the graph.
Netherlands	Apart from the 2 days allotted to fathers, they can take an additional 3 days out of parental leave, making a total of 5 days. All is paid.
Austria	According to the collective agreement for public sector workers, fathers employed in this sector may take a month off from work unpaid. Fathers are also entitled to a 'family-time bonus' (Familienzeitbonus), a monetary benefit for employed fathers who interrupt their employment for between 28 and 31 days to take care of their family within 91 days after the birth.
Finland	Fathers may not work during paternity leave, while mothers may, except during the mandatory leave period. Maternity and paternity allowances are affected by the beneficiaries' circumstances and income. The same formula is used to calculate both, and a calculator is made available by the Finnish social security institution – Kela. The allowance is normally about 70% of income.
Luxembourg	Fathers can take 'leave due to extraordinary circumstances' (<i>cong�e extraordinaire</i>) of 10 days for the birth or adoption of a child.
Estonia	Paternity: fathers can take paternity leave before or after the birth; a new law in force on 01/06/2020 will provide for leave of 30 days (4 weeks; paid at 100%). Maternity: a new law in force on 1/04/2022 will provide for leave of 60-100 days; the rest (40 days) will be added to parental leave.
Italy	Fathers can add 1 day to their 4 days of leave if the mother transfers it from her entitlement.
Poland	Maternity leave can cover either 80% or 100% of earnings. If 100% is chosen, the first 6 weeks of parental leave will be paid at 100%, and the rest at 60%. If 80% is chosen, the entire parental leave is also paid at 80%.
Czech Republic	After the sixth week of postnatal maternity leave, the father and the mother can alternate the leave with no restrictions on the frequency of alternation. If the father uses the leave, he must use it for at least 7 days.
Croatia	After obligatory maternity leave, the mother is entitled to additional maternity leave until the child reaches 6 months of age, which may be transferred to the father.
United Kingdom	Paternity leave may be 1 or 2 weeks long.
Bulgaria	With the agreement of the mother, after the child reaches 6 months of age, leave can be transferred to the father.

Sources: national legislation (e.g. [MISSOC](#)), websites of national institutions, [European Commission website](#), and relevant reports (e.g. [International Network on Leave Policies and Research](#)).

Revised version presenting the situation in the 28 Member States as known to us on 18 March 2019.

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