



University
of Glasgow

A City Wide Boys Club?
Gender Discrimination Within Edmonton, Alberta's Live Music Scene

Lily Monaghan

MSc Music Industries Studies
School of Culture and Creative Arts
University of Glasgow

August 2025

Word Count : 13,155

TABLE OF CONTENTS

Title Page	
Table of Contents (p.1)	
Abstract (p.3)	
Acknowledgements (p.4)	
Disclaimer (p.5)	
Chapter 1 : Introduction (p.5)	
1.1 Contextual Information	
Chapter 2: Literature Review (p.7)	
2.1 Intersectionality	
2.2 Feminism	
2.3 Gendered Organization Theory	
2.4 Live Music Industry	
2.5 Canadian Perspectives	
2.6 Research Gaps and Questions	
Chapter 3: Methodology (p.12)	
3.1 Research Methods	
3.2 Quantitative Analysis	
3.3 Qualitative Analysis	
3.4 Research Ethics	
3.5 Research Limitations	
Chapter 4: Edmonton's Live Music Venues (p.19)	
4.0 Popular Music Venues	
4.1 Electronic Venues	
4.2 Alternative Venues	
4.3 Rock Venues	
4.4 Jazz Venues	

4.5 Classical Venues

4.6 Folk, Singer/Songwriter Venues

4.7 Blues Venues

4.8 Country Venues

4.9 Cumulative Venue Data

Chapter 5: Edmonton's Live Music Festivals (p.33)

5.0 Edmonton's Rock Music Festival

5.1 Edmonton's Popular Music Festival

5.2 Edmonton's Folk Music Festival

5.3 Edmonton's Jazz Music Festival

5.4 Edmonton's Alternative Music Festival

5.5 Edmonton's Country Music Festival

5.6 Cumulative Festival Data

Chapter 6: Edmonton's Local Female Artists (p.48)

6.1 Gender Discrimination From Sound Technicians

6.2 Gender Disparity within Live Performance Lineups

6.3 Female Physical Appearance and Success within the Performance Industry

Conclusion (p. 52)

Bibliography (p.54)

ABSTRACT

This dissertation is an examination of Edmonton, Alberta's live performance scene and its inclusion of female musicians. Due to the patriarchal gendered power dynamics embedded within the foundation in which the creative industries were founded on, female artists have historically been at a distinct disadvantage. Despite the development of the digital age and increased mass awareness of commonplace inequality through improved information accessibility and open conversation, institutions such as the music industries continue to severely perpetuate gender discrimination.

Through the combination of quantitative data collection and qualitative semi-structured in depth interviews from 8 participants ranging in age, career stage, and performance genre, this study investigates Edmonton's local live music industry and spotlights the disproportionate artist booking statistics from local live music venues and festivals as well as first hand female artist experiences within the industry.

The aim of this dissertation is to fill the existing research gaps from identified published academic and journalistic works by executing an in-depth investigation of a local Canadian music scene. Because the chosen locality is mundane and unassuming in relation to the international popular music industries, the disproportionate data findings should serve as sobering evidence that gender discrimination not only strongly impacts popular national and international music industries, but also local music communities.

ACKNOWLEDGEMENTS

This dissertation was only possible due to the previous contributions of academics, journalists, and authors publishing work spotlighting gender equality within the music industries. It takes bravery and courage for these women to deviate from traditional social norms and publicly recognize and confront systemic issues. Doing this opens doors of opportunity for further generations like myself to continue the investigation and confrontation by fostering inspiration and passion through educated awareness.

I would like to thank my mother, father, and three brothers for raising me in an environment that reinforced the fact that I am equally as intelligent and capable as any man. Growing up in a predominantly male family, I was never made to feel that my gender carried negative, lesser, or unequal connotations. This gave and continues to give me strength and reassurance when I inevitably face gender discrimination both generally and within the music industries as an artist. It is because of this unconditional support that I grew to have the confidence to seek higher education and professionally pursue my passions.

Finally, I would like to thank my dissertation supervisor, professor Matt Brennan. Thank you for your guidance, patience, and encouragement throughout this project, ultimately making this academic journey one of positivity and enrichment.

DISCLAIMER

To complete the quantitative research portion of this study I have chosen to represent gender as a male/female binary. However, for all survey data and interview participants I use the category ‘female’ to include any female-identifying individuals (including gender non-conforming, fluid, and non-binary individuals). I am aware of the fluid nature of gender, but my intention with this project is to shine a light on the inequalities for female-identifying artists - and specifically the tendency to book men over women in live music venues and festivals - within Edmonton’s live music community. Therefore, I may use restrictive language within this study. It is not my intention to exclude non-binary, fluid, two spirited, or gender nonconforming individuals from a study of equality and inclusion. I acknowledge the presence and the contribution these individuals make to Edmonton’s artistic community, as well as the ongoing struggle for equal rights, visibility, and inclusion. Overall, the purpose of this dissertation is to confront the male hegemonic nature of the live performance industry through supplementary objective statistics derived from public facing data.

CHAPTER 1: INTRODUCTION

The foundation of western society was built upon a patriarchy and therefore gender inequality has long been established as a prevalent and common matter. Moreover, theorists have argued that, similar to the whole of society, the creative industries predominantly operate under a male hegemony due to its genesis within a patriarchal social structure (Mulvey, 1975). Although there is a plethora of studies¹ that call attention to gender imbalance within the popular music industries, typically at a national or international level, there is a need to platform overlooked

¹ Studies included but not limited to : “Discover Weakly, Sexism on Spotify” (Liz Pelly, 2018), *Misogyny in Music* (UK Parliament Women and Equalities Committee, 2024), “The Gatekeeper Gap : Searching for Solutions in the UK’s Ongoing Gender Imbalance in Music Creation” (Emma Hooper, 2019), “For Women, Climbing the Charts to Equality is a Slow Process” (Staff, 2024).

localities in order to serve as an example of casual everyday gender discrimination to which female musicians are consistently subjected.

Because live performing and touring often is the primary source of income earning for musicians (Walfish, 2024), researching gender equality within the live performance sector is of utmost importance. Although it is slowly declining with time, the wage gap² is still a functioning national issue for both Canada (Drolet and Amini, 2023) and the United Kingdom (Office for National Statistics, 2024). Therefore, an industry that functions on a selective hiring process based on subjective gatekeeper and audience taste and opinion (Hooper, 2021, p.137) has potential for severe wage gap perpetuation and gender exclusion. Thus, amplifying and supporting female performers while they are vulnerably positioned within these gendered power dynamics is paramount to the fight towards gender equality within the music industries. This study will execute this amplification through platforming the current struggles of female performing musicians and effectively communicating the casual sexism occurring within our music industries. Edmonton was chosen as the setting of this study because I believe highlighting a typically overlooked locale will serve as a prime example that every day misogyny and gender discrimination occurs within the music industries at both the macro and the micro level.

This dissertation will analyze gender imbalances in Edmonton's live music industry across three areas : Local Venues, Local Festivals, and Local Female Artists. Chapter 1 will be focusing on Edmonton's live music venues, collecting public facing data regarding booked artists/bands from June through August (2025) via websites, social media, and streaming platforms. All available information is then further sorted into four categories: Male Fronted Band/Artist, Female Fronted Band/Artist, Male/Female Duo Act, and Unknown. This categorization ensures a streamlined system for charting and determining statistical evidence. Similar to Chapter 1, Chapter 2 will be functioning on the same categorization process regarding booked artists and gender. However, the topic of this chapter will be centering Edmonton's live music festivals. For this chapter, additional public internet archival work was executed in order to obtain records of past festival lineups. To provide extensive and conclusive research, analyzed festivals will span over the years of 2022-2025. Finally, Chapter 3 will be highlighting the

² The wage gap is a phenomenon where women earn a percentage of what her male counterparts are earning. In other words, it is unequal pay due to one's gender. For example : the female median hourly earnings is £17.88 compared to the male median hourly earnings of £19.24 in the UK as of 2024 (Office for National Statistics, 2024). Further, working Canadian women earn 9.2% less than working Canadian men (Drolet and Amini, 2023).

subjective experiences from a sample of Edmonton's local female artists. By underlining collective throughline themes as well as spotlighting individualized observations within depth semi-structured interviews, these primary sources provide further relevant examples and accurate insight into the current experiences of female musicians within Edmonton's live music industry. Cumulatively, these chapters will present a well rounded, in-depth study with conclusive data that will illuminate the extent to which gender inequality exists within this local music community.

1.1 Contextual information

Edmonton is a Canadian capital city with an estimated 2025 population of 1,060,667, with an Edmonton Metropolitan Region (EMR) total of about 1.56 million (Hastings, 2024). Located in the western province of Alberta, the vast prairie land at the foot of the Canadian Rocky Mountains allows for the provincial reaping of natural resources and results in the dominance of the agricultural, oil, and gas industries. Although the city is a hub for these physically laborious careers, Edmonton is also the home to a “vibrant and thriving” (Shahani, 2025) arts community. Although Edmonton does not promote itself as a music tourism city and is not internationally recognized to be a location that has a relevant music scene, Edmonton is responsible for over 50 annual festivals within the arts and cultural sector (Explore Edmonton, 2025), a vast range of locally beloved music venues, and sustaining the careers of countless creatives.

CHAPTER 2 : LITERATURE REVIEW

In order to provide a comprehensive study on gender equality, it was imperative to complete a review of available relevant literature. Although my research regards the female experience within a Canadian live music scene, the westernized nature of the popular music industries results in the common overlap of narratives. Because of this, it is important to acknowledge and understand the varying approaches and perspectives that are offered within published text.

2.1 Intersectionality

Conceptualized by critical race theorist Kimberlé Crenshaw in 1989, Intersectionality analyzes the interaction of various sociological factors and how their combinations influence unique experiences of social oppression. These factors traditionally include but are not limited to gender, race, age, and class. Researchers studying the music industries with an intersectional approach often include relevant variables such as musical genre, educational background, and geographical location within their analysis. Intersectionality emphasizes discrimination as a nonisolated event, highlighting elements that interconnect and result in the creation of individualized discriminatory experiences.

Towards Gender Equality Within the Music Industry (Strong and Raine, 2021) compiles works from a collection of authors that examines the intersection of gender inequality and other significant contributing factors such as education (p.15-69), industry development (p.147-212), and subversive practices (p.146-162) within the popular music industries. Additionally, these authors explore intersectionality and gender inequality through a range of academic lenses such as feminist theory³. This is relevant as this dissertation applies the same intersectional feminist lens through its research.

“The Gatekeeper Gap: Searching for Solutions in the UK’s Ongoing Gender Imbalance in Music Creation” (Hooper, 2021), a chapter from the above collection, provides relevancy to this dissertation by analysing the intersection of gender inequality and power imbalances within the United Kingdom’s live music industry through both quantitative and qualitative research methodologies. Hooper emphasizes the interdependence of the patriarchy and the popular music industries, demonstrating how positions of power (such as gatekeepers⁴) are also

³ ‘Feminist theory’ is an academic theory that emphasizes gender inequality and oppression with the understanding that men and women are intrinsically equal.

⁴ Within the context of the live music performance industry, ‘gatekeepers’ include anyone working in a position that decides whether or not to allow an artist access to audience exposure through sought after artistic exhibitions. These roles include radio DJ’s, venue managers, talent bookers, and event promoters. For clarity and simplicity, I will hereby refer to any aforementioned role within context as ‘gatekeeper’.

positions of severe gendered subjectivity. In brief, opportunities for female performers heavily depends on the personal opinions of men. This chapter predominately communicated severe lack of female industry representation (Hooper, 2019, p.28). These findings are significant as they confirm presence of both unconscious and conscious gender bias within booking processes that positions female musicians at a distinct disadvantage.

2.2 Feminism

The foundations of feminism is the advocacy for the equality of gender, arguing that sex is an invalid basis for political and social exclusion. Feminist theory provides essential critical framework for the social structures examined within this study. Although there are various feminist thinkers, literature works, and movements that can be trace back centuries, author Mary Wollstonecraft is widely considered to have introduced feminist theory as a school of thought through her work *A Vindication of the Rights of Woman* (1792) and paved the way for western theorists. However, it wasn't until the 1970s that feminist theory officially began to be published within academic journals (Disch and Hawkesworth, 2018), resulting in the academic institutionalization of the theory.

With time and fresh perspectives, feminist theory expanded and evolved into modern approaches such as the postmodern feminism. Developed in the 1970s, Postmodern feminism primarily emphasizes the individualization of women, the rejection of socialized gendered norms, and the fluidity of gender. Postmodern feminist theorists speculate the effectiveness of female liberation within the creative industries, arguing that female autonomy through norm rejection has not truly been achieved due to the innate objectifying and exhibitionist foundation of the performance industry (Bridge, 2020). According to Krüger Bridge, attempts for autonomic control only feeds into patriarchal sensationalism, resulting in further objectification and sexualization. Ultimately, as long as the music industries exists within a patriarchy, there will always be a gender disparity within it. Although this study utilizes traditional binary language regarding gender, it is important to acknowledge the significance of postmodern feminism as a modern application.

This dissertation predominantly uses feminist theory within its research, using the established feminist argument for equal rights and applying that within a modern, small scale

professional creative context. This study uses a feminist lens to analyze the gendered systemic dynamics within the music industries, exposing the ways in which the live music industry fails to provide equal opportunities for women through the collection of quantitative data and executing subjective interviews. In order to correct gender discrimination, systemic inequalities must be confronted through a feminist lens.

2.3 Gendered Organization Theory

Coined by feminist scholar Joan Acker in *A Theory of Gendered Organizations* (1990), the gendered organization theory argues that workplaces are inherently gendered structures that treat women as lesser in skill, knowledge, and capability. Later practicing theorists suggest that although women will be intrinsically unequal within professional workplaces, the only way to create opportunity for growth is by management (or equivalent power holding roles) explicitly confronting the core issue (Rodriguez and Guenther, 2022). There is a lack of this approach within creative industries, as management, gatekeepers, and cultural policy continue to either make false claims or use vague language within statements. It is claimed that addressing gender discrimination within the live performance industry is not “ingrained in its ethos” (Platt and Finkel, 2022), and therefore, equality will not be achieved.

The research put forth in this dissertation aligns with the gendered organization theory, ultimately aiming to spotlight how the systemic nature of gender discrimination within a professional creative industry continues to perpetuate the hegemonic practice at all levels including local.

2.4 Live Performance Industry

The live performance industry is a vital sector of the music industries as it significantly contributes to both the economic and cultural value area in which it exists. As technology evolves and alters the way audiences consume content, there remains to be a demand from audiences for the live experience (Firth, 2007). Therefore, the live performance industry holding considerable value.

The flaws of popular performance industries have been widely researched, with data available for gender discrimination within larger, more generalized performance scenes. For example, gender inequality within the British live music industry is “widely documented” (Woolmer, 2024). According to a recent study, although participation of female artists within the UK’s live music industry is increasing, they remain significantly underrepresented (ibid). In addition to underrepresentation, female artists are consistently getting paid less than their male counterparts within the UK live performance industry. Although the company has an official policy mentioning inclusion and gender with broad language (Live Nation, 2023), Live Nation (UK) has a gender wage gap of 35% and employs only 29% female promoters (Woolmer, 2024).

Although these sources investigate industries from other locations, it provides significant broader contextual information for local live music industries. If a large popular music market such as the UK struggles with persistent gender inequalities, how does this impact less commercially supported areas? This dissertation strives to reveal how severely a local live music performance scene is affected.

2.5 Canadian Perspectives

Although it is the second largest country in the world, Canada struggles to compete with nations that dominate the global popular music market such as the United States and the United Kingdom (Walfish, 2024). Notably, the largest market for the Canadian music industry is not Canada, but the United States (Sutherland and Shaw, 2007, p.143). Therefore, the health of Canada’s music industry heavily depends on external factors, consequently creating potential for uncertainty and instability.

As this dissertation examines gender inequality within the music industries at a local level, it is important to consider the extent to which gender discrimination impacts the industries at a national level. According to the 2011 National Household Survey, 50% of Canadian musicians are women (Coles et al., 2018, p.42). However, the Canadian independent music work force was 73% male as of 2013 (ibid). Moreover, a 2015 Nordicity report revealed that the vast majority of working female musicians are caucasian, under the age of 39, and did not have children. Additionally, female musicians generally earn less than their male counterparts within

the Canadian music industries, with reports of SOCAN⁵ decreasing its funding directed to female recipients by 50%, resulting in female composers earning just 30% of what their male counterparts make (Coles et al., 2018, p.43).

Evaluating literature that provides insight into the wider Canadian music industries is imperative for understanding the context of Alberta's live music scene.

2.6 Research Gaps and Questions

Despite there being a considerable body of academic works assessing gender exclusion in relation to the popular music industries within popular markets, there remains to be a lack of research regarding local Canadian music scenes. This includes a research gap in the live performance music industry within Canadian localities. Furthermore, works regarding gender disparities within the Canadian music industries are not as frequently published as works regarding more popular music markets, resulting in an issue of dated relevant literature. Consequently, questions about current systemic structures and gender inequality within the Canadian music industries are often overlooked by academic literature. Identifying these research gaps acknowledges the need for the modern Canadian music landscape to be spotlighted and studied on a more intentional level.

Edmonton, Alberta was specifically chosen as the setting for this study because of the absence of academic research surrounding its live music industry. This study aims to answer the following questions that have not otherwise been directly assessed in previous work: Are the inequalities of the popular music industries reflected in a local live music industry? Is there evidence of gender inequality within Edmonton's live music scene? If so, how severe is the gender discrimination? Through data collection and subject interviews, the purpose of this research is to confront disproportionate evidence and articulate the severity of gender discrimination within the Canadian live music industry; ultimately communicating how systemic misogyny deeply penetrates the music industries and continues to be perpetuated, not only in popular markets, but at local levels.

CHAPTER 3: METHODOLOGY

3.1 Research Methods

⁵ SOCAN, an acronym for Society of Authors, Composers, and Music Publishers of Canada, is an organization that manages, supports, and funds Canadian musicians.

This dissertation studies the music industries through a sociological lens by considering the continuous reinforcement of social gendered hierarchical structures and its application to Edmonton's live performance sector. The whole of this research is a composed mixture of critical Feminist and Intersectional theory, with the ultimate intention of emphasizing individual artist experience with the lack of gender equality and its perpetuation within a modern local creative industry. In order to provide a comprehensive and well rounded examination, this study uses a mixed method approach; combining quantitative desk research with the quantitative collection of subjective experiences.

3.2 Quantitative Analysis

The quantitative portion of this study was achieved through the compilation of objective data from a plethora of publicly accessible online resources regarding musician bookings across Edmonton's live music venues (from June - August 2025) and festivals (from 2022 - 2025). These bookings were initially investigated at the beginning of June 2025 and subsequently reevaluated biweekly for the purpose of monitoring updates and changes. The final quantitative online analysis took place on August 1st, 2025.

This data was collected from Instagram, Facebook, and the professional business websites related to artists, venues, and events, with further information confirmation supplemented from Bandcamp, Soundcloud, Apple Music, and Spotify. The data was then categorized into four tangible groups (Male Fronted Band/Artist, Female Fronted Band/Artist, Male/Female Duo Act, and Unknown) and presented as charts to provide clear visual evidence for the reader.

As this study focuses on the experiences of musical artists within the live music industries, forms of booked musical performance acts involving artistic creation and performance of original works were taken into consideration. This regards bands, duet acts, solo artists, and DJs performing original compositions. However, because setlists from casual independent artists are widely publicly unavailable, it is impossible to determine if a set from a booked artist within a local venue is entirely a set of cover tunes⁶. Therefore, there is a possibility of the inclusion of cover performances within the presented data. Furthermore, I decided to include The Aviary's

⁶ Within the context of the live performance industry, a 'cover tune' refers to the performance of an unoriginal song, or a song by a different artist. Commonly, this type of performance is referred to as 'covering' a song.

multi-day “Bands as Bands”⁷ event (The Aviary, August 1-2, 2025) as this event employs multiple local bands and functions under the assumption that these bands will utilize their creative talent and will uniquely interpret the selected cover songs. Regardless, this study does not include the bookings of other performance categories such as Drag Queens/Kings, Burlesque, Musical Theatre, and DJs hosting themed cover events⁸, as the focus subjects for this dissertation are bands and solo artist musicians.

Large instrumental ensembles often did not list the identity and gender of every single instrumentalist. These types of ensembles commonly rotate musicians resulting in unstable gender evidence. To avoid disregarding two significant genres and to ensure consistency, I decided to categorize large instrumental ensembles as the gender of their band leader. Therefore, classical ensembles were categorized based on their conductor’s gender, while big band jazz ensembles were categorized based on their director’s gender.

Due to the possibility of impromptu performances and the limitations of accessing comprehensive online lists of list of signed up performers, live music events such as open mics⁹ and jams¹⁰ were not included in the quantitative analysis. Consequently, the named artists hosting these events were also not included.

Analyzed venues include any establishment within Edmonton that primarily functions as a live music event space, widely regarded as an Edmontonian music venue, or consistently books local musicians for live music events. Not included are businesses such as local restaurants and cafés that predominantly operate for the service industry that happen to inconsistently and sporadically host live music performances. Additionally, these live music venues must be located within Edmonton, Alberta. Venues that are located in the surrounding Edmonton Metropolitan Region¹¹ (EMR) or beyond were not considered for this study.

⁷ ‘Bands as Bands’ is a recurring event that commonly occurs within Edmonton’s live music scene, instructing booked bands to recreate the repertoire of an artist of their choosing in the style of their own personal musical project.

⁸ Themed cover events hosted by DJs are typically an evening of playlisted music relating to a specified theme or artist. Examples of these DJ’d themed cover events include : The Starlite Room’s “Summer Love” One Direction Themed Dance Party (July 18, 2025).

⁹ An ‘open mic’ is a casual style of performance typically hosted by cafes, restaurants, and live music venues. These performances are open to the public, with attendees encouraged to sign up to play. These events are typically hosted by a local musician to ensure order enforcement and performances occur in chronological sign up sheer order.

¹⁰ Similar to an open mic, a ‘jam’ is a casual rotating performance style open to the public. However, a jam more commonly features instrumentalists in a collaborative band-like setting. These events are commonly performances of well known standards/covers to ensure including the maximum number of musician joiners.

¹¹ The Edmonton Metropolitan Region (EMR) is the name used to reference the urban municipalities surrounding Edmonton, Alberta. The counties that make up this region are Sturgeon County, Parkland County, Leduc County,

Defined as an “organized event [that] typically [lasts] several days” (Gómez-Ullate, Barra Sanz and Rodríguez Palacios, 2022), festivals that were included as sourced material were those that marketed itself predominantly as a festival for live music performance. Due to the typically significantly large audiences at music festivals, some festivals have to source accommodating outside of city limits. However, all examined music festivals are considered to be an Edmonton music festival or the closest comparable event within the region.

Because of the 2020 global pandemic and government mandated restrictions, all Edmonton festivals cancelled in person gatherings and performances for the years 2020 and 2021. Some festivals, like Interstellar Rodeo and the Edmonton Blues Festival, have not reopened since. Further, some online resources decided to omit archival festival lineups predating 2020 and the mass cancellations. In order to maintain consistency, festivals with lineups within the years 2022 - 2025 were analyzed. However, an exception was made for Rockin Thunder (2025). Although this festival is in its inaugural year, it is Edmonton’s only festival explicitly dedicated to the rock genre. Its inclusion contributes to a more well-rounded collection of festival genres.

3.3 Qualitative Analysis

I conducted primary resource analysis by completing 8 in depth semi-structured interviews to supplement the objective evidence with subjective testimonies, incorporating the personal experiences of anonymous participants to further strengthen my claim of prevalent gender inequality functioning within the music industries on a localized level. Regarded as a form of conversation (Ruslin et al., 2022), an in depth semi-structured interview provides the participant with the structure of predetermined interview questions regarding the topic at hand whilst simultaneously providing a casual space that allows space and time for the interviewee to deviate with personal anecdotes, questions, and stories. The open-ended nature of the interviews ensured that the contributors felt safe and comfortable to speak about relevant incidents that may not have otherwise been spotlighted by the structured questions.

and Strathcona County. Within these counties, the main cities in subsequent order are : St.Albert, Spruce Grove, Leduc, and Fort Saskatchewan. Because of their close proximity and association, popular media often includes the EMR in Edmonton’s population. Henceforth, the Edmonton Metropolitan Region will be communicated as ‘the EMR’

The essential interview participant criteria was as follows: interviewees must not identify as male and must be local to Edmonton or the EMR. In addition to gender identification and location of residence, participants must also be musicians who have demonstrable experience performing live music within Edmonton's venues and/or festivals.

As a statement of positionality, I acknowledge and understand how my existence as an able cis gendered white individual coming from a fiscally secure background supplied me with a privileged experience as both an artist within the music industries and a citizen of the world. I have not faced the same bigotry, stigma, and discrimination that individuals of different social backgrounds, races, ethnicities, and genders, or those facing diverse physical and cognitive abilities and needs. Because of this lived experience, there is inevitable unconscious privileged influence within my personal perspective. Therefore, I approached my research, especially my qualitative interactions, with the necessary transparency, self awareness, and understanding required to minimize internal power imbalances within the study. Further, I am explicitly aware that the majority of my participants are also cis gendered white women. I made a definite effort to offer the interview opportunity to a range of races, ethnicities, and gender identities (excluding male identifying individuals). However, I made the conscious decision to not turn away any agreed participant due to the homogeneous nature of these factors, as the collection of lived female identifying musician experience within Edmonton was my main priority.

3.4 Research Ethics

All interviews took place over Zoom, recorded using my personal iPhone Voice Memos application, and transcribed using the Apple Voice Memo App transcription tool. To ensure full confidentiality, recorded voice memos were fully deleted off of my personal device as soon as the transcription was completed. Furthermore, records of transcriptions were completely deleted after the incorporation of necessary components within this dissertation. Upon agreement to interview, participants were sent a Plain Language Statement, Frequently Asked Questions sheet, and a Participant Agreement Form, all of which were reviewed and approved by the University of Glasgow's Ethics Application Board.

Within the Participant Agreement Form, Interviewees were informed that all physical evidence of our discussion will be destroyed after the dissertation submission date of August

18th, 2025. Moreover, participants were made aware of their right to withdraw consent at any point, as well as the guarantee of their anonymity within the study; the only identifiable factors being their pronouns and age. Moreover, participants were given the option to opt for an age range (for example, 20-30 years old, 30-40 years old, etc.) in order to further desired anonymity.

To initiate each interview, I provided each interviewee with a disclaimer of the study's use of restrictive traditional binary language and a summary of the interview's semi-structured nature. Additionally, I verbally confirmed the participatory right to withdraw consent, to deviate from question structure, and to tailor their anonymity needs before beginning the interview process.

3.5 Research Limitations

Because the entirety of the quantitative research regards publicly accessible online data in order to determine the individual gender presentation of artists booked across Edmonton's festivals and venues, there were times where it was impossible to determine gender due to the complete lack of online content. The majority of the investigated local musicians are unsigned, indie¹² artists, and therefore at times fail to curate an online presence that would allow me to determine gender presentation. Examples of the only available media in these cases would be illustrated gig poster graphics or photos of instruments, despite cross referencing all relevant social media platforms (Instagram, Facebook, Spotify, Apple Music, Bandcamp, Soundcloud, and artist websites). Under these circumstances, I would input data under the category for genders of booked musicians titled 'Unknown'.

Because this dissertation was written while based in Glasgow, UK, all research regarding the artist lineups of Edmonton's festivals and local venues had to be completed through virtually collecting data. Therefore, it was impossible for me to verify lineups through the physical observation of gigs. Online, it was common to encounter both local venue gig posters and festival line ups to omit the advertisement of smaller, unscheduled support acts. Typically, this would be indicated by generalized language such as "And More", "And Friends", or "With Special Guests". In these cases, it would be impossible for me to determine these unlisted artists

¹² Within the context of performing musicians, 'Indie' is a term used referring to an independent artist free from official representation such as management or label signings. With the increase of DIY ('Do It Yourself') artistry in the digital age, 'Indie' can also simultaneously refer to a unique musical style that commonly coincides with introspective and intimate singer/songwriting.

through preemptive virtual research. Therefore, only artists that are explicitly listed on the advertised initial gig posters and festival lineups. Moreover, support acts that were explicitly included in marketing were included in data collection. If an artist was repeatedly booked at the same venue, each of those gigs were counted individually, and the artist was included multiple times in the data set. This approach was taken because, despite being offered to the same artist, each booking slot represented a separate opportunity that could have been filled by a different performer.

Further, there would be the rare instance when local venue websites would be inconsistent with posted gig listings. The local venue data collection evaluated posted gig listings for the months of June - August 2025, with initial venue investigation occurring at the beginning of June. At this time, I found there to be a small number of venues who failed to list advanced bookings for July or August. Despite consistent bi-weekly reevaluation of investigated websites for reinforcement and verification of gig postings, some venues would not further book or update additional gigs. Although I would infrequently encounter these incidents within my quantitative data analysis, it was necessary to include these absent months in data charting and label them as 'Unlisted' (UL). Moreover, there is the possibility of unadvertised gigs occurring within these venues that I was unaware of and therefore unable to include within my analysis.

Within the interview portion of this study, there is the possibility of individual participant bias influencing their responses. Although the structured section of interviews were designed to avoid leading questions¹³ in order to receive the most authentic individualized answers, the execution of subjective research is inevitably paired with the risk of participant partiality. Despite this possibility, the accumulation of the individualized female experiences was the main priority of this segment of research and the collection of personal opinion, background, and perspectives are essential.

It is important to acknowledge the social privilege it requires to pursue live performance and musicianship. Fiscal restrictions such as booking fees, instrumentation/gear costs, and low artist compensation are major factors that may influence an individual's ability and decision to pursue live performance. Access to musical education, such as music lessons or musical post secondary programs, also impacts an individual's musical ability and therefore impacting

¹³ Leading questions are questions that are worded in a way in an attempt to influence answers by subtly suggesting a desired outcome.

opportunities for booking gigs within live music venues. Thus, the saturation of performers within a music scene is heavily influenced by socioeconomic status and the opportunities that it affords.

CHAPTER 4: EDMONTON'S LIVE MUSIC VENUES

This chapter will investigate and compare the amount of male and female artists booked in Edmonton's live music venues within the time period of June - August 2025. As stated in the quantitative methodology section (p.13), the venues that were considered for research had to be businesses primarily marketed and used as spaces showcasing live music within the city limits of Edmonton. This excludes businesses and spaces that may sporadically host live music events, such as restaurants, bars, and outdoor parks, as well as live music venues that operate within the EMR. It was made sure that successful candidates widely range across musical genre and audience capacity to ensure an inclusive analysis of available venues.

Before presenting individualized graphs composed of data from each examined venue, I will display the Master Venue Research Chart in order to demonstrate the original organization of initial data collection before the further compression into visual aid charts. The listed venues are labeled and subsequently organized according to primary musical genres. Due to variations in genre popularity, economic viability, and the influence these factors have on business sustainability, some genre categories feature more venues than others. This disparity is not by omission, but rather reflects the actual composition of Edmonton's 2025 live music venue landscape.

Venue	Venue's predominant Genre	Month	Male fronted bands	Female fronted bands	male/female duo	unknown/unable to determine
Cook County Saloon	Country	June	2	0	0	0
		July	1	0	0	0
		August	UL	UL	UL	UL
		venue 3 month total	3	0	0	0
Daisys Saloon	Country	June	0	2	1	0
		July	0	3	0	0
		August	UL	UL	UL	UL
		venue 3 month total	0	5	1	0
Midway Music Hall	Popular	June	4	0	0	0
		July	3	0	0	0
		August	10	0	0	0
		venue 3 month total	17	0	0	0
Rogers Place	Popular	June	2	0	0	0
		July	0	2	0	0
		August	9	4	1	0
		venue 3 month total	11	6	1	0
The Aviary	Rock	June	45	16	0	3
		July	16	5	2	1
		August	18	2	0	6
		venue 3 month total	79	22	2	10
The Buckingham	Alternative	June	12	1	1	0
		July	3	0	0	0
		August	UL	UL	UL	UL
		venue 3 month total	15	1	1	0
99ten	Electronic	June	8	2	0	1
		July	4	2	2	1
		August	UL	UL	UL	UL
		venue 3 month total	12	4	2	2
The Blue Chair	folk, singer/songwriter	June	14	1	2	0
		July	10	1	1	0
		August	6	0	1	0
		venue 3 month total	30	2	4	0
Starlite Room	Alternative	June	UL	UL	UL	UL
		July	64	11	2	0
		August	11	6	0	0
		venue 3 month total	75	17	2	0
The Dive Bar	Alternative	June	24	6	0	0
		July	21	11	2	0
		August	13	5	0	0
		venue 3 month total	58	22	2	0
Blakbar	Rock	June	15	8	1	0
		July	15	2	1	0
		August	3	0	0	0
		venue 3 month total	33	10	2	0
Winspear Centre	Classical	June	3	0	0	0
		July	0	1	0	0
		August	0	0	0	0
		venue 3 month total	3	1	0	0
Yardbird Suite	Jazz	June	11	5	2	0
		July	2	0	0	0
		August	UL	UL	UL	UL
		venue 3 month total	13	5	2	0
The Commercial's Blues on Whyte	Blues	June	21	5	1	0
		July	16	3	1	0
		August	9	2	0	0
		venue 3 month total	46	10	2	0
On the Rocks	Rock	June	9	0	0	0
		July	5	5	1	0
		August	11	3	1	0
		venue 3 month total	25	8	2	0
Union Hall	Electronic	June	12	1	0	0
		July	5	0	0	0
		August	14	2	1	1
		venue 3 month total	31	3	1	1
Northern Alberta Jubilee Auditorium	Popular	June	UL	UL	UL	UL
		July	1	0	0	0
		August	1	0	0	0
		venue 3 month total	2	0	0	0
The Black Dog	Rock	June	5	2	0	0
		July	4	1	0	0
		August	UL	UL	UL	UL
		venue 3 month total	9	3	0	0
all venue total			462	119	24	11

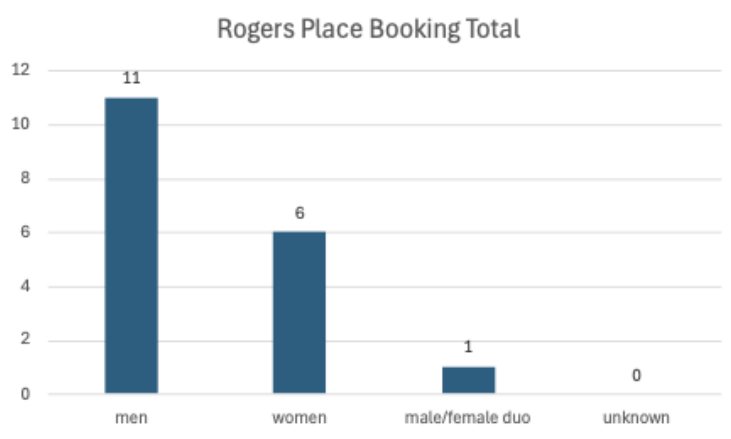
Figure 1 : The Master Venue Research Chart displaying all modes of research categorization.

Within Figure 1, 'UL' indicates unlisted and/or inaccessible data. Thus, 'UL' acts as a data placeholder that has no numerical value and does not impact the total calculations and final statistics.

Highlighted data under 'Venue 3 Month Total' was further sorted and generated into individual graphs. These graphs have designated sections for each of Figure 1's gender categories designed to streamline collected data and communicate the booking disparities in a visually digestible manner.

4.0 Popular Music Venues

Although popular music venues are commonly associated with artists who perform Pop hits, these venues book a wide array of musical genres. However, the musical acts that are booked are typically touring acts with preexisting fanbases and industry notoriety. Despite these venues rarely spotlighting local artists, they majorly contribute to the local live music industry by promoting Edmonton to touring musicians and generating creative activity within the arts and cultural sector.



Rogers Place audience capacity : 20,000
(Rogers Place, 2025)

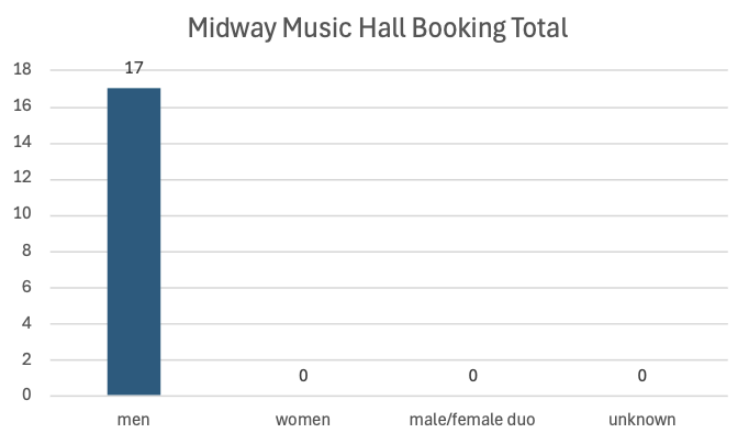
Male fronted artist/bands : 61.11%

Female fronted artist/bands : 33.33%

Male/Female duo : 5.56%

Unknown: 0%

Figure 2 : Rogers Place Booking Total



Midway Music Hall audience capacity : 1,450 (Midway Music Hall, 2025)

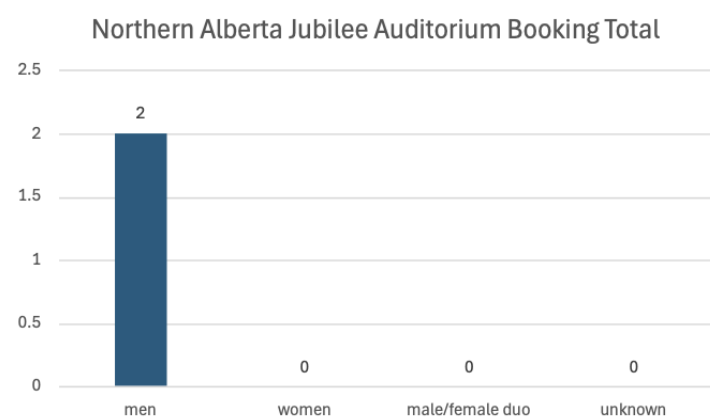
Male fronted artist/bands : 100%

Female fronted artist/bands : 0%

Male/Female duo : 0%

Unknown: 0%

Figure 3: Midway Music Hall Booking Total



Northern Alberta Jubilee Auditorium audience capacity: 2,514 (Hoyles, 2025)

Male fronted artist/bands : 100%

Female fronted artist/bands : 0%

Male/Female duo : 0%

Unknown: 0%

Figure 4: Northern Alberta Jubilee Auditorium Booking Total

100% of the popular music live venues are an overwhelming majority of male fronted artists/band bookings. Across Edmonton's popular live music venues, there is a total male booking average majority of 87.03%

4.1 Electronic Venues

Within the electronic genre, live performances frequently include pop-up shows¹⁴ in

¹⁴ Pop up shows are temporary events that often are curated with a unique, spontaneous vibe for audiences to experience an unexpected live event. These are typically hosted in unconventional spaces and are advertised in close proximity to the start of the event.

venues, both in live music dedicated venues and non-traditional spaces, across the city. Because of this, it is impossible to pinpoint sporadic pop-ups and include those hosts in the data analysis. However, the investigated venues below predominately showcase electronic performances and support the local DJ community.

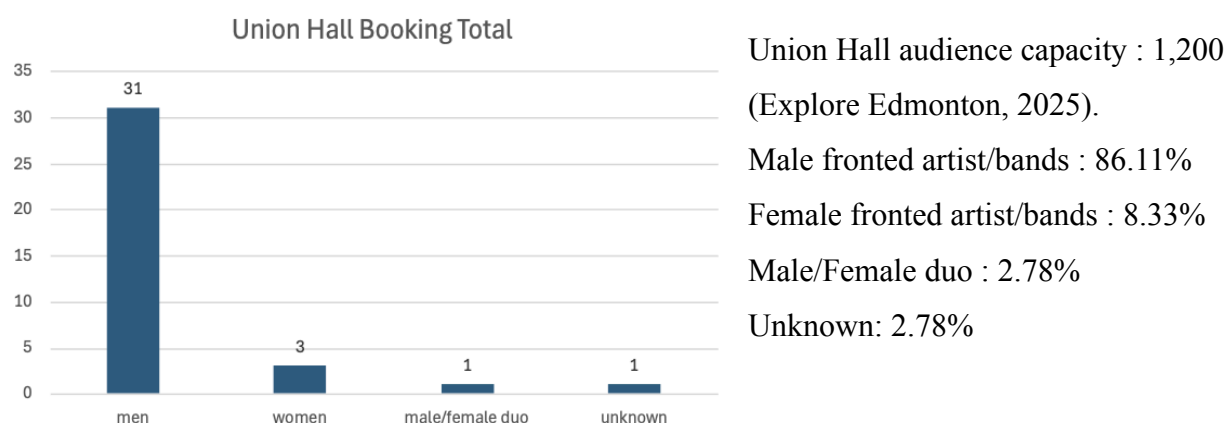


Figure 5: Union Hall Booking Total

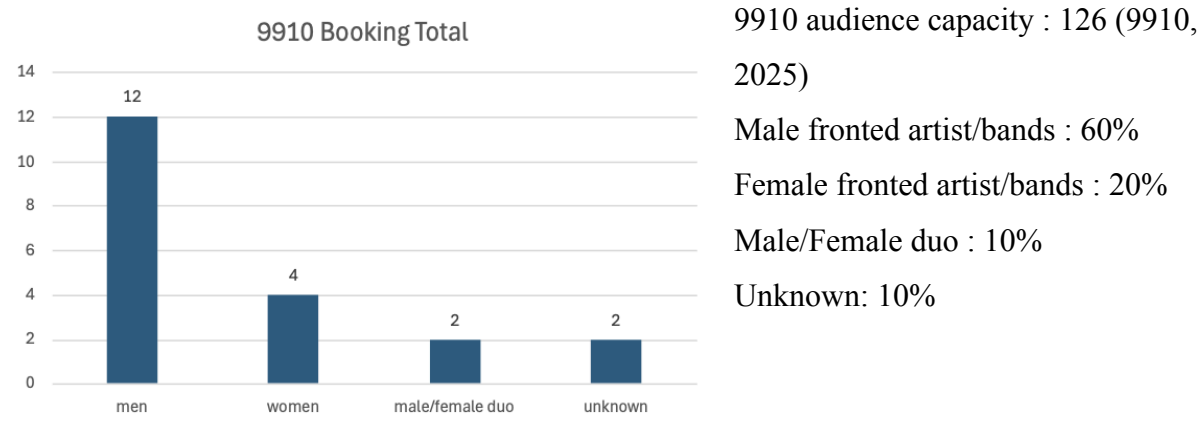


Figure 6: 9910 Booking Total

100% of these electronic venues are an overwhelming majority of male fronted artists/band bookings. Across Edmonton's electronic music venues, there is a total male booking average majority of 73.1%.

4.2 Alternative Venues

The alternative music genre has its roots in the independent, unsigned, underground artist communities. At its core, alternative music rejects the mainstream popular music industries and embraces experimentation, rebellion, and the nature of the DIY artist. Primarily showcasing rock music, alternative also widely encompasses a variety of rock subgenres such as grunge, indie rock, and punk. Within the context of these Edmontonian live music venues, the dominant alternative performing genre is indie rock. However, because ‘alternative rock’ is an umbrella term, these venues are also host to a variety of alternative rock subgenres.

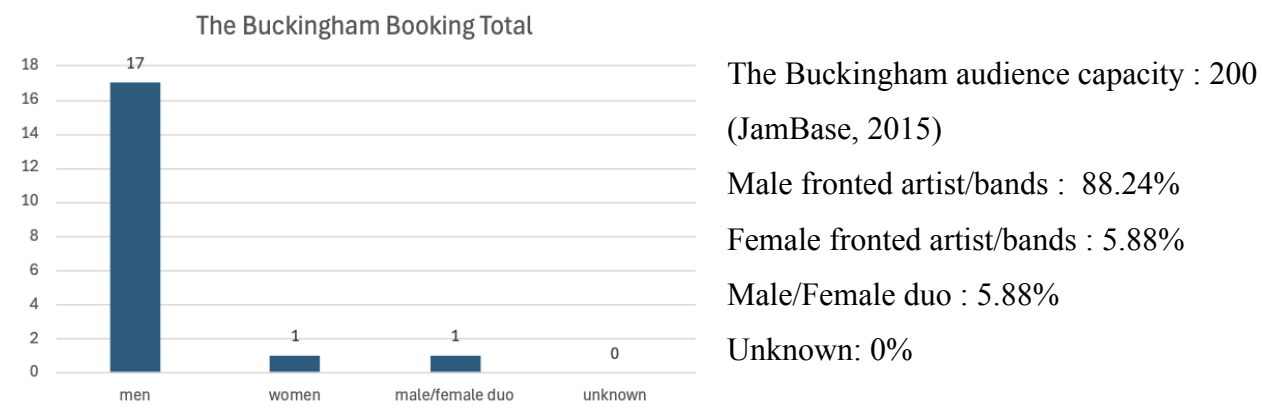
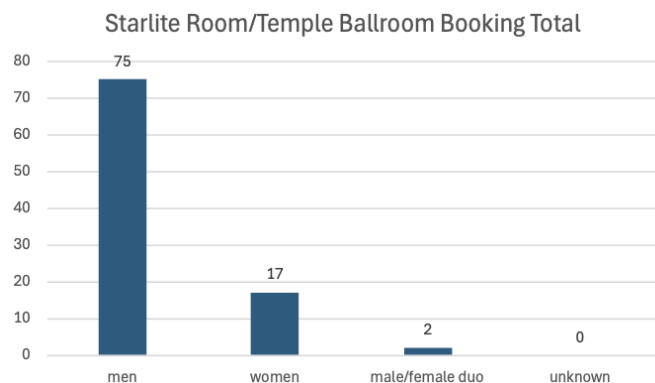


Figure 7: The Buckingham Booking Total

The Starlite Room and The Temple Ballroom are two stages within the same live music venue. The venue, ‘The Starlite Room’, closes the main stage and functions at half capacity for smaller bands to perform on the secondary stage, ‘The Temple Ballroom’. On the Starlite Room’s website, gigs for both the Starlite Room mainstage and The Temple Ballroom are advertised equally together on the same page. Therefore, gigs for The Temple Ballroom and The Starlite Room are combined below and analyzed as one venue.



The Starlite Room primary venue capacity: 550 (IOTM, 2025)

The Temple Ballroom stage capacity: 200 (IOTM, 2025)

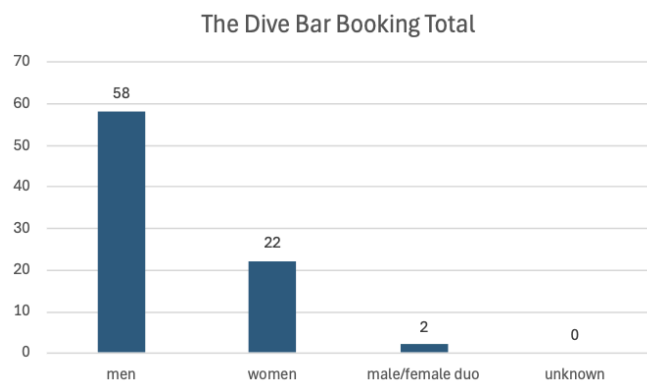
Male fronted artist/bands : 79.79%

Female fronted artist/bands : 18.1%

Male/Female duo : 2.11%

Unknown: 0%

Figure 8: The Starlite Room/The Temple Ballroom Booking Total



The Dive Bar venue capacity: Approx. 200 (The Dive Bar Info, 2025)

Male fronted artist/bands : 70.73%

Female fronted artist/bands : 26.83%

Male/Female duo : 2.44%

Unknown: 0%

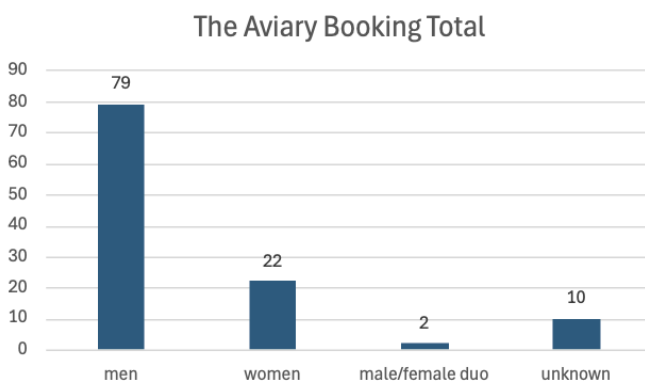
Figure 9: The Dive Bar Booking Total

100% of the alternative live music venues have an overwhelming majority of male fronted artists/band bookings. Across Edmonton's alternative venues, there is a total male booking average of 79.59%.

4.3 Rock Venues

Similar to alternative, 'rock' is a generalized umbrella term that encapsulates multiple subgenres. These subgenres include but are not limited to : heavy metal, scream, soft rock, classic rock, and progressive rock. All of these subgenres are active within the Edmonton music scene, however, there is a leaning towards the booking of hard rock subgenres within these

venues.



The Aviary venue capacity: 160 (The Aviary, 2024)

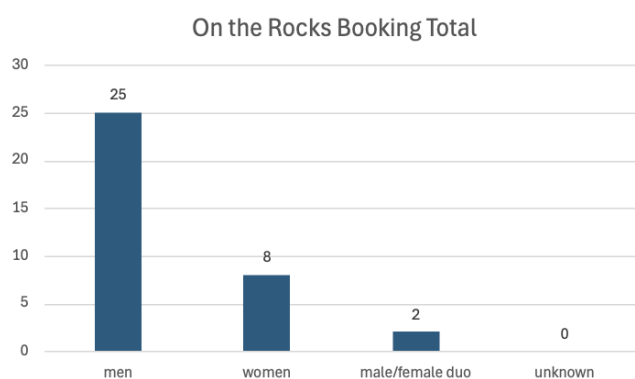
Male fronted artist/bands : 69.91%

Female fronted artist/bands : 19.47%

Male/Female duo : 1.77%

Unknown: 8.85%

Figure 10: The Aviary Booking Total



On the Rocks venue capacity: 400 (Wedding Hire, 2025)

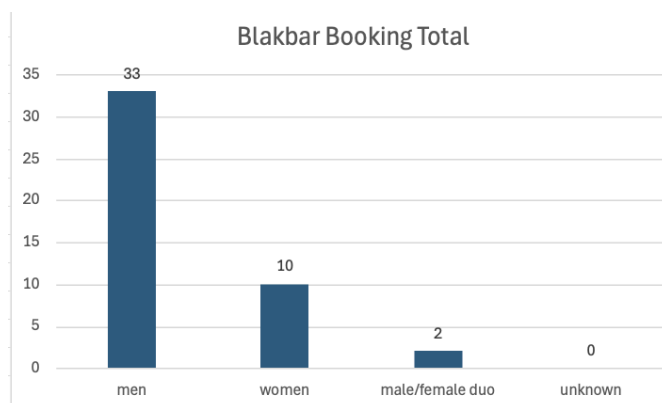
Male fronted artist/bands : 71.43%

Female fronted artist/bands : 22.86%

Male/Female duo : 5.71%

Unknown: 0%

Figure 11: On the Rocks Booking Total



Blakbar venue capacity: 100

(Griwkowsky, 2025)

Male fronted artist/bands : 73.33%

Female fronted artist/bands : 22.22%

Male/Female duo : 4.45%

Unknown: 0%

Figure 12: Blakbar Booking Total

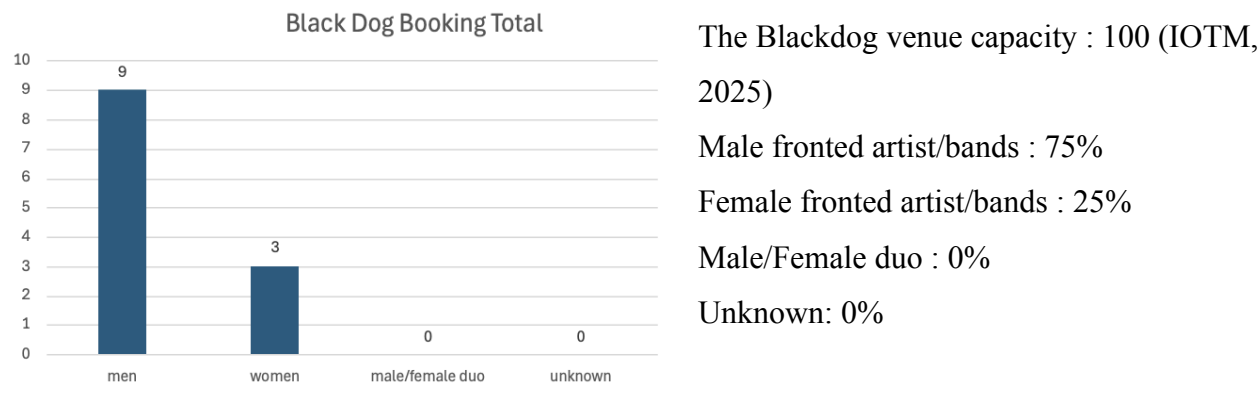


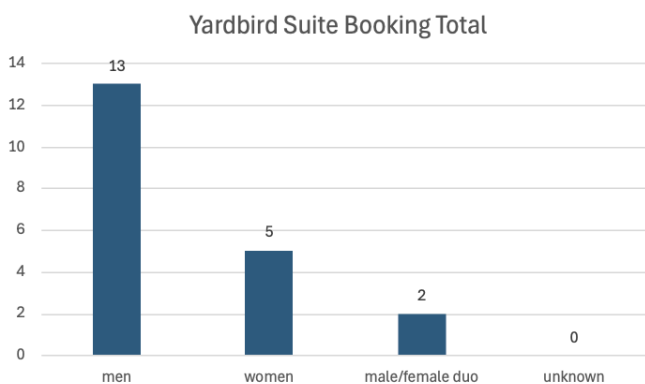
Figure 13: The Black Dog Venue Booking Total

100% of the rock live music venues have an overwhelming majority of male fronted artist/band bookings. Across Edmonton's rock venues, there is a total male booking average of 72.43%.

4.4 Jazz Venues

Edmonton has a thriving jazz community, with rich history and a prestigious post secondary jazz performance programme offered through MacEwan University. Although pop-up jazz shows are frequently hosted throughout the city at a variety of venues, The Yardbird Suite is Edmonton's only live music venue solely dedicated to jazz music. Thus, the selective inclusion of the solitary venue below.

As mentioned within the quantitative analysis methodology, gender analysis regarding large jazz bodies such as big band ensembles will be streamlined by using the ensemble's band director as the individual gender representative for the collective.



The Yardbird Suite venue capacity:
 Approx. 125 (Tripadvisor, 2025)
 Male fronted artist/bands : 65%
 Female fronted artist/bands : 25%
 Male/Female duo : 10%
 Unknown: 0%

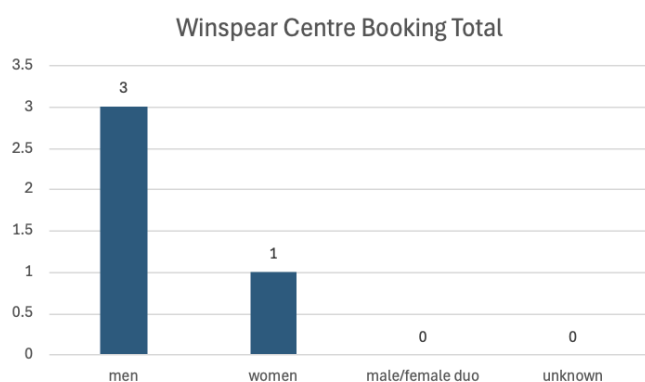
Figure 14: The Yardbird Suite Booking Total

100% of the jazz music venues have an overwhelming majority of male fronted artist/band bookings. Within Edmonton's jazz venue, there is a total male booking average of 65%

4.5 Classical Venues

Edmonton has a rich classical music community with well established collectives such as the traditional Edmonton Symphony Orchestra (ESO) and the experimental leaning New Music Edmonton (NME). With classical events intermittently booked across a variety of venues, this city's only establishment that is home to the ESO and originally dedicated for classical music is the Winspear Centre.

As mentioned within the quantitative analysis methodology (p. 13), gender analysis regarding large orchestral bodies will be streamlined by using the company's conductor as an individual gender representative for the collective.



The Winspear Centre venue capacity: 1700
 (Griwkowsky, 2025)
 Male fronted artist/bands : 75%
 Female fronted artist/bands : 25%
 Male/Female duo : 0%
 Unknown: 0%

Figure 15: Winspear Centre Booking Total

100% of the classical music venues have an overwhelming majority of male fronted artist/band bookings. Within Edmonton's classical venue, there is a total male booking average of 75%.

4.6 Folk, Singer/Songwriter Venues

Similar to the jazz and classical genres, there is a plethora of local venues that host folk and singer/songwriter live performances. However, these venues are typically primarily utilized for other genres and sporadically host preorganized folk and singer/songwriter performances that require an event space. Thus, The Blue Chair is the only venue that advertises itself as a venue predominantly for hosting folk and/or singer/songwriter events.

Furthermore, folk and singer/songwriter are being combined into one category for the purposes of simplicity and inclusion. Although Edmonton has a vast singer/songwriter population, not every singer/songwriter identifies as a folk artist. Moreover, not every folk musician is additionally a songwriter. However, the ethos of folk music and singer/songwriters share a significant amount of characteristics such as: activism, advocacy, emotional vulnerability, storytelling, and individual authenticity. Therefore, both genres are included within the same category for this study.

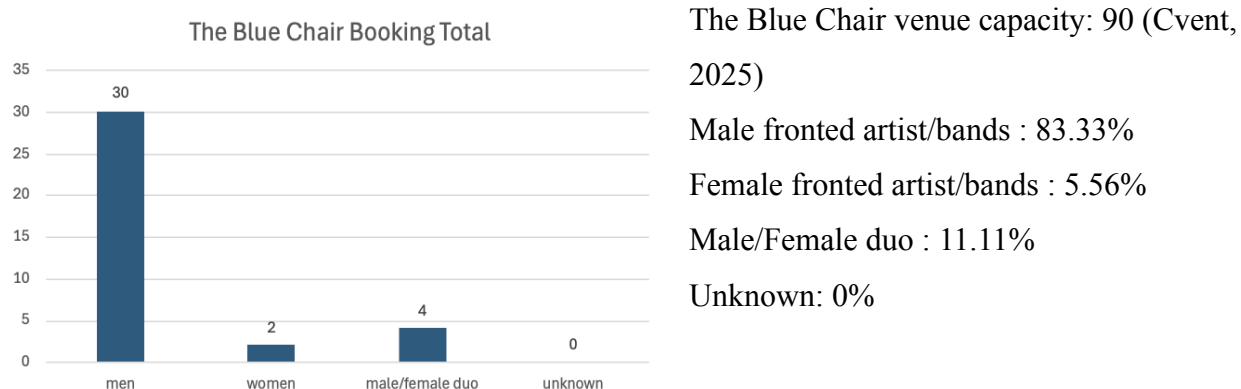


Figure 16: The Blue Chair Booking Total

100% of the folk and singer/songwriter music venues have an overwhelming majority of male fronted artist/band bookings. Within Edmonton’s folk and singer/songwriter venue, there is a total male booking average of 83.33%

4.7 Blues Venues

Although the blues scene within Edmonton is not as active as you may find in other global localities, the blues venue of The Commercial’s Blues on Whyte is one of Edmonton’s longest standing venues. With the host hotel, The Commercial, being established in 1870 (Vander Pyl, 2020) , Blues on Whyte holds significance for its local venue cornerstone status and long running years of passionate promotion of blues music.

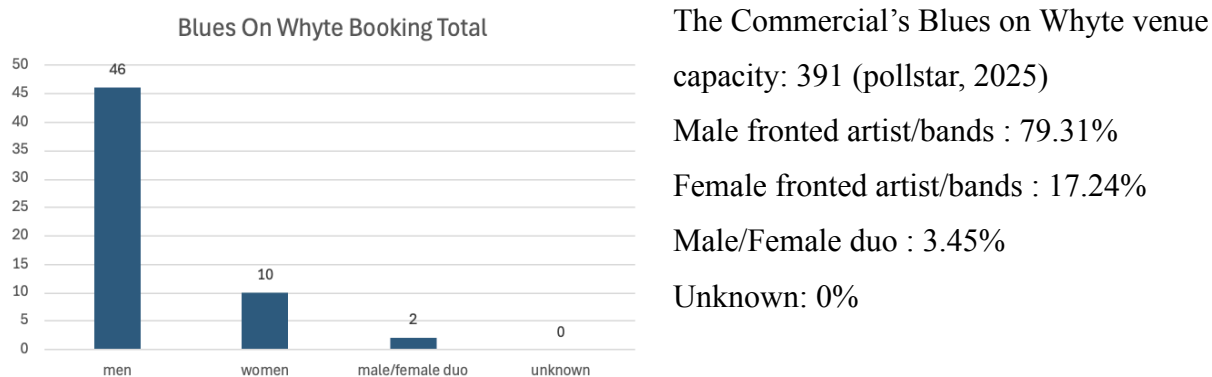


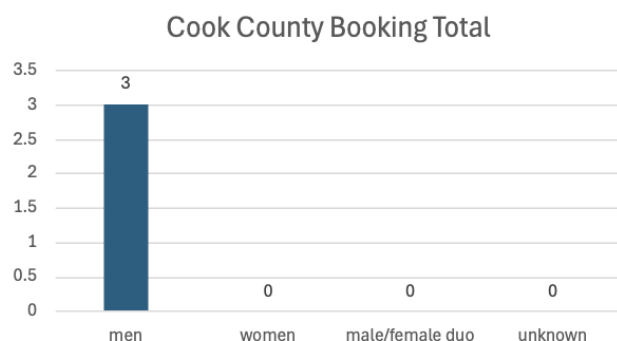
Figure 17: The Commercial’s Blues on Whyte Booking Total

100% of the blues venues have an overwhelming majority of male fronted artist/band bookings. Within Edmonton’s blues venue, there is a total male booking average of 79.31%.

4.8 Country Venues

Alberta’s vast prairies, lucrative farmland, and rich agricultural roots assists in the province’s love for country music. Although Calgary is considered the “Country Music Capital

of Canada” (Pamplin-Todd, 2025), Edmonton is home to a vibrant and active country music scene and has hosted significant events for the Canadian country music community such as the Canadian Country Music Awards (2024).



Cook County venue capacity: 663
(Girwkowsky, 2025)

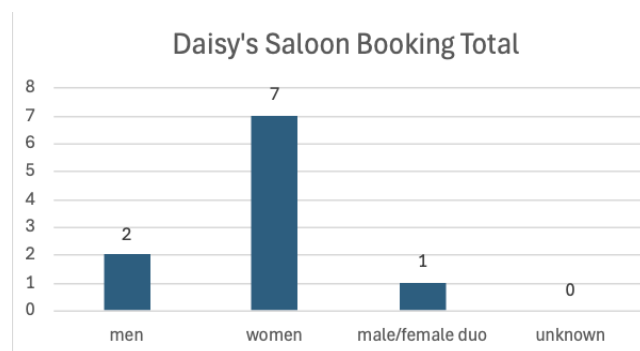
Male fronted artist/bands : 100%

Female fronted artist/bands : 0%

Male/Female duo : 0%

Unknown: 0%

Figure 18: Cook County Booking Total



Daisy's Saloon venue capacity: Data unavailable

Male fronted artist/bands : 20%

Female fronted artist/bands : 70%

Male/Female duo : 10%

Unknown: 0%

Figure 19: Daisy's Saloon Booking Total

Daisy's Saloon is the only outlier amongst every investigated venue with a majority of 70% female booked artists/bands. Thus, 50% of the country venues have a majority of male fronted artist/band bookings. Within Edmonton's country venues, there is a total male booking average of 60%. Moreover, there is a female booking average of 35%.

Although there remains to be a majority male booking average within the country music venues, it is surprising to discover that a country music venue is the sole outlier regarding female bookings amongst local venues due to country music's reputation of gender exclusion perpetuation. According to a study that analyzed the popular streaming industry and Spotify's

weekly updated editorial playlisting, popular country music has the greatest disparity in gender inequality statistics compared to every other analyzed popular music editorial playlist (Pelly, 2018). Further, a study regarding Canadian country music radio and gender representation carried out on behalf of the Social Sciences and Humanities Research Council of Canada determined the inclusion of women to be consistently declining from chart positions, daily airplay, and general radio representation (Watson, 2018). Therefore, Daisy's Saloon's promotion of female live performers is an interesting discovery. Despite the overall statistics remaining male favouring, this outlier venue is a good example to disprove the existing negative stigmas held by gatekeepers surrounding booking women (Hooper, 2021, p.139). That is, it is possible to support large amounts of female musicians and simultaneously maintain audience interest, acquire ticket sales, and sustain a successful business.

4.9 Cumulative Venue Data

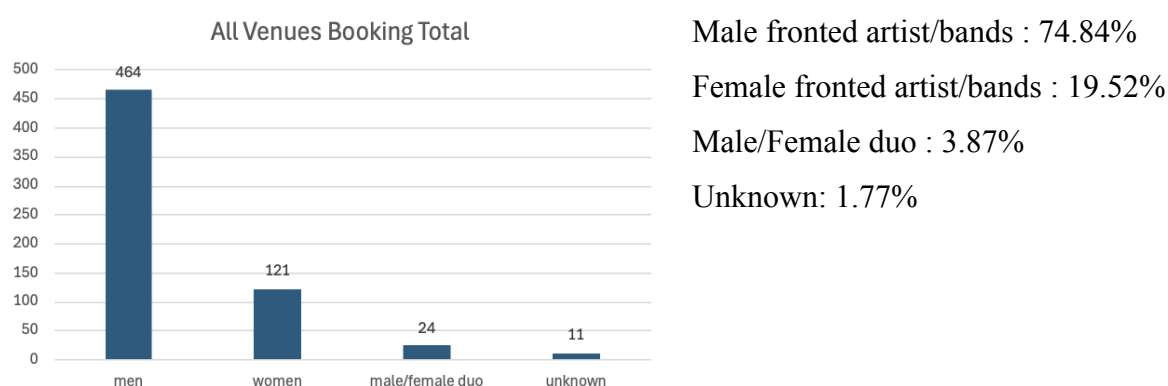


Figure 20: Cumulative Edmonton Venue Booking Total

The combination of gender booking statistics from every Edmontonian venue within each genre sees an overwhelming male majority average of 74.84%. Across these venues, only one had booked over 50% female artists (Daisy's Saloon, p.32). Therefore, 94.44% of examined venues had a male artist majority. Apart from the Daisy's Saloon outlier statistic, the largest percentile of female bookings across all venues was at 33% (Rogers Place, p.22). Further, the

smallest percentile of female bookings within these venues was 0% (Cook County p.32, Midway Music Hall p.23, The Northern Alberta Jubilee Auditorium p.23). To contrast, the largest percentile of male bookings was 100% (Cook County p.32, Midway Music Hall p.23, The Northern Alberta Jubilee Auditorium, p.23), and the smallest percentile of male bookings within Edmonton was 20% (Daisy's Saloon, p.32). Looking beyond the outlier statistic of Daisy's Saloon, the next smallest male booking statistic within Edmonton's local venues was 60% (9910, p.24). In short, the lowest percentage of male bookings is only 10% less than the highest percentage of female artist bookings within Edmonton's live music venues for the investigated time period of June-August 2025.

The collected data serves as evidence that the discrimination of women within live music performance spaces is not relative to specific genre's culture, but is commonly practiced across each genre and 94.44% of investigated live performance venues within the city. When female artists are not publicly supported, it reinforces and strengthens a hegemonic industry: due to constant exposure of male artist promotion from powerful gatekeeper roles, audiences come to favour male artists. Consequently, venues seek to satisfy this demand by booking predominately male artists. This poses a great problem for Edmonton's local female performers as they are posed at a distinct disadvantage regarding career longevity and sustainability.

CHAPTER 5: EDMONTON'S LIVE MUSIC FESTIVALS

This chapter will compare the amount of male and female bookings within Edmonton's live music festivals. Each of these festivals will be examined for the years 2022 through 2025 - with exception for one festival (Rockin' Thunder) debuting its inaugural year. This festival was included due to its significant data contribution regarding its specific genre. Collected data will be presented in the same chart format as the previous chapter. Included festivals range in genre, host location, and length.

Below, the Master Festival Research Chart is displayed to demonstrate the organization of the researched data. This data was collected through the means of official festival line up posters and announcements. Because it would be impossible to remotely determine last minute additions and surprise acts, the focus is on the festival lineup announcements that are initially

advertised.

Festival	Primary Genre	Year	M	F	M/F Duo	Unknown
Rockin Thunder	Rock	2025		17	3	0
		2024	UL	UL	UL	UL
		2023	UL	UL	UL	UL
		2022	UL	UL	UL	UL
Big Valley Jamboree	Country	2025		10	5	0
		2024		9	8	1
		2023		14	4	0
		2022		15	4	0
Edmonton Folk Festival	Folk	2025		35	24	2
		2024		33	18	6
		2023		33	26	2
		2022		36	22	1
Purple City Music Fest	Alternative	2025		10	8	1
		2024		19	9	3
		2023		18	11	3
		2022		16	12	2
Edmonton International Jazz Festival	Jazz	2025		32	12	2
		2024		43	12	0
		2023		24	8	2
		2022		11	6	4
KDays Music Fest	Popular	2025		16	3	2
		2024		8	2	0
		2023		6	2	0
		2022		5	4	0
		2025 all festivals		120	55	7
		2024 all festivals		113	49	10
		2023 all festivals		95	51	7
		2022 all festivals		83	48	7

Figure 21: The Master Festival Research Chart displaying all modes of research categorization.

Data for each festival was compiled and formed into charts and presented for each year from 2022 through 2025. Further, findings across every festival for each year were combined to provide annual cumulative data.

5.0 Edmonton's Rock Music Festival

Rockin' Thunder is hosted at the Exhibitions Lands race track and lasts for 2 days in July. Data for the event capacity is unavailable. 2025 will be Rockin' Thunder's inaugural year as an Edmonton Festival.

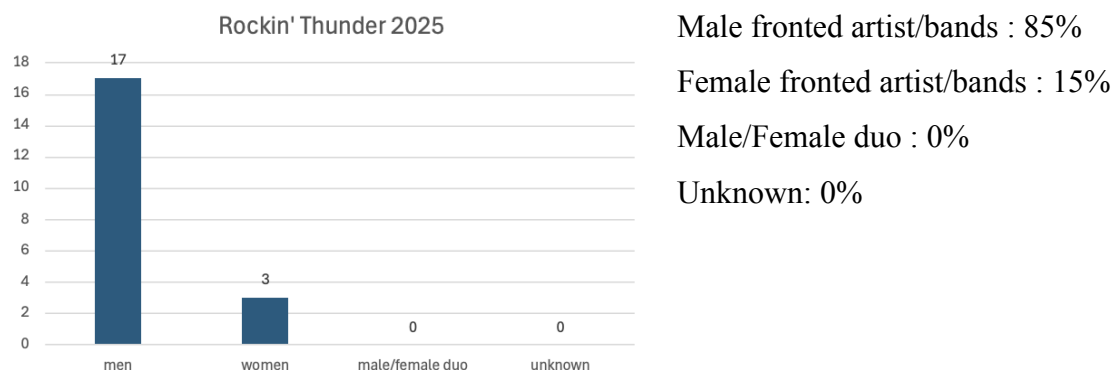


Figure 22: Rockin' Thunder 2025 Festival Bookings

Because 2025 is this festival's debut year as an event, there is no cumulative average for booking statistics or comparable data available. However, Rockin' Thunder (2025) displayed a striking male majority, with male artist bookings at 85% and only 3 female artists included across the entire event weekend.

5.1 Edmonton's Popular Music Festival

K-Days is an outdoor music festival hosted at the Edmonton Exhibition grounds and takes place over 10 days every July. Although the total venue capacity data is not officially available, reports state that concert attendee numbers have reached up to 816,000 for the entire festival across 10 days in 2017 (Wikimedia, 2025).

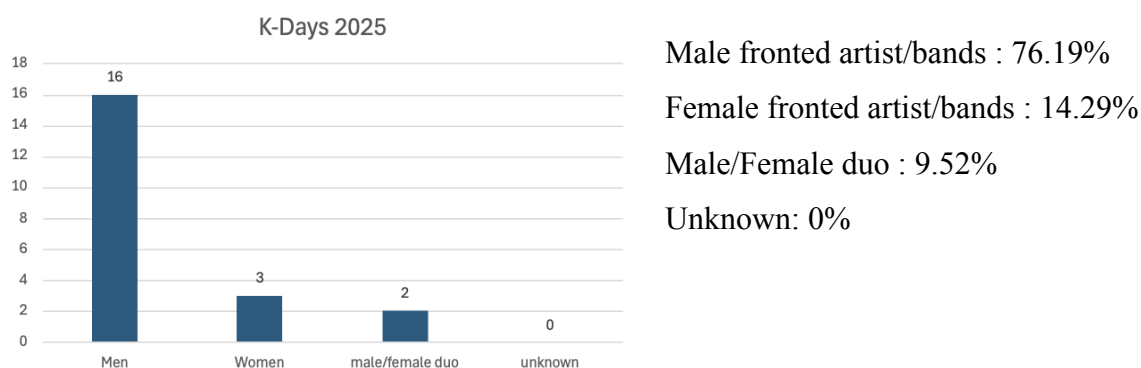
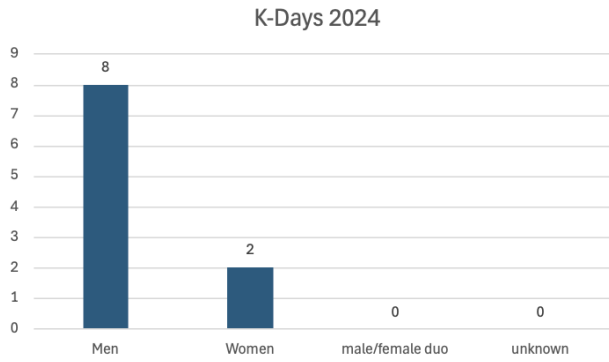
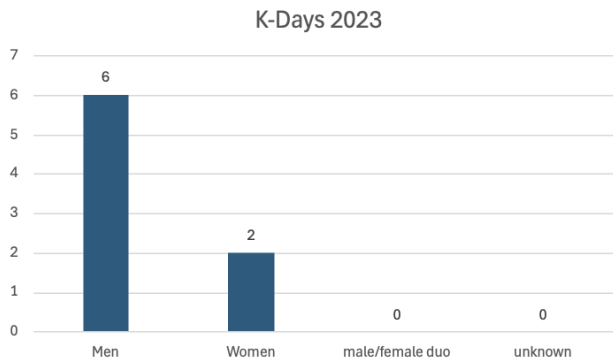


Figure 23: Kdays Music Festival Bookings 2025



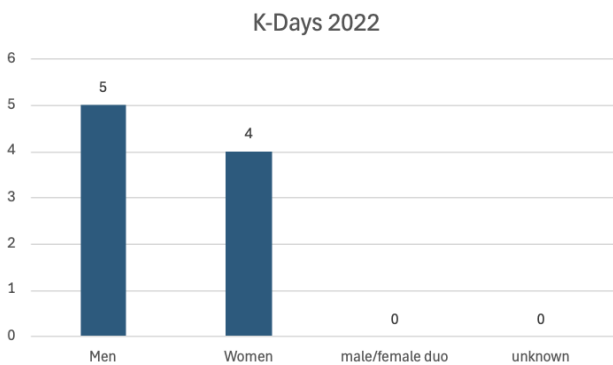
Male fronted artist/bands : 80%
 Female fronted artist/bands : 20%
 Male/Female duo : 0%
 Unknown: 0%

Figure 24: Kdays Music Festival Bookings 2024



Male fronted artist/bands : 75%
 Female fronted artist/bands : 25%
 Male/Female duo : 0%
 Unknown: 0%

Figure 25: Kdays Music Festival Bookings 2023



Male fronted artist/bands : 55.56%
 Female fronted artist/bands : 44.44%
 Male/Female duo : 0%
 Unknown: 0%

Figure 26: Kdays Music Festival Bookings 2022

100% of the Kdays festival artist bookings across the years 2022 - 2025 showed a male artist majority, with an average of 71.69% of male bookings. In addition to the consistently unequal gendered bookings, there is a depreciation of booked female artists as time progresses.

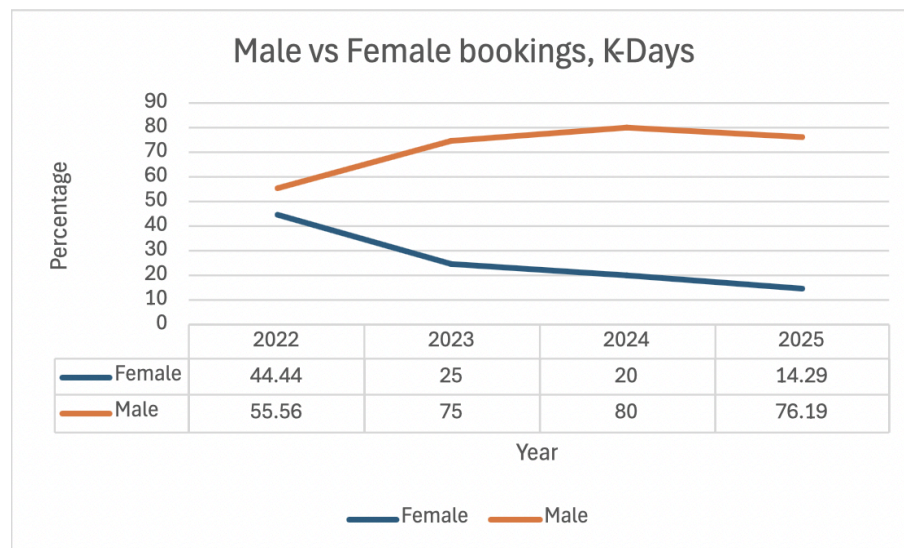
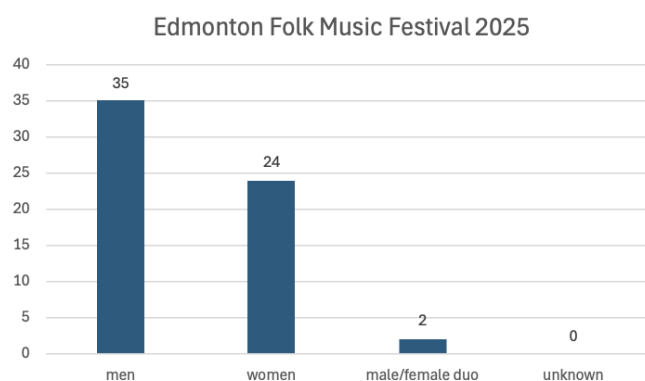


Figure 27: K-Days male vs female bookings 2022 - 2025

As shown in Figure 27, there is a considerable decline in the proportion of female booked artists at Kdays over the 4 year period, decreasing from 44.44% in 2022 to 14.29% in 2025.

5.2 Edmonton's Folk Music Festival

Edmonton Folk Music Festival (EFMF) is an outdoor music festival hosted at Gallagher Park and takes place over 4 days in August. EFMF has a capacity of 20,000 patrons daily (Edmonton Folk Music Festival, 2025), resulting in this festival being one of Edmonton's most significant music events of the year.

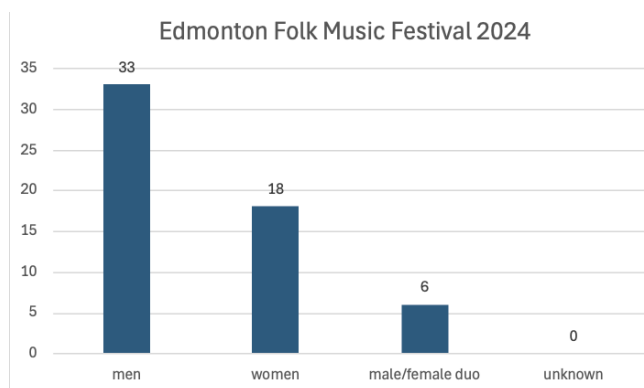


Male fronted artist/bands : 57.38%

Female fronted artist/bands : 39.34%

Male/Female duo : 3.28%

Unknown: 0%

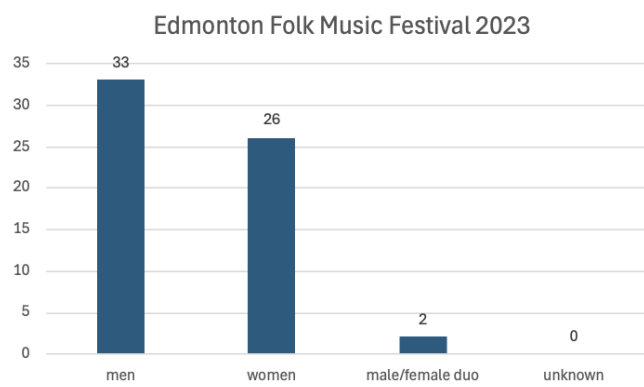
Figure 28: Edmonton Folk Festival Bookings 2025

Male fronted artist/bands : 57.89%

Female fronted artist/bands : 31.58%

Male/Female duo : 10.53%

Unknown: 0%

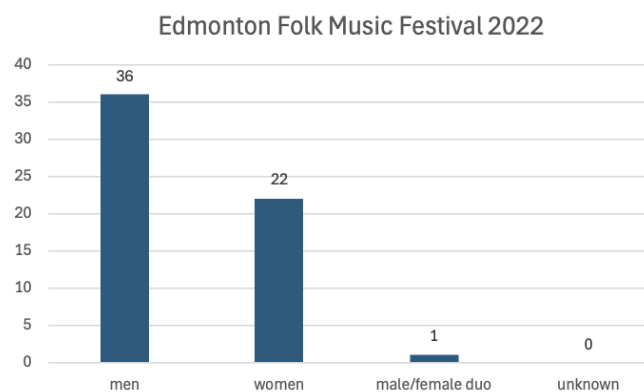
Figure 29: Edmonton Folk Festival Bookings 2024

Male fronted artist/bands : 54.10%

Female fronted artist/bands : 42.62%

Male/Female duo : 3.28%

Unknown: 0%

Figure 30: Edmonton Folk Festival Bookings 2023

Male fronted artist/bands : 61.02%

Female fronted artist/bands : 37.29%

Male/Female duo : 1.69%

Unknown: 0%

Figure 31: Edmonton Folk Festival Bookings 2022

100% of the EFMF bookings across the years 2022 - 2025 showed a male artist majority with an average of 57.60% male bookings. Over the 4 year period, the percentage of booked female artists slightly fluctuates whilst consistently remaining within the 30% - 43% range.

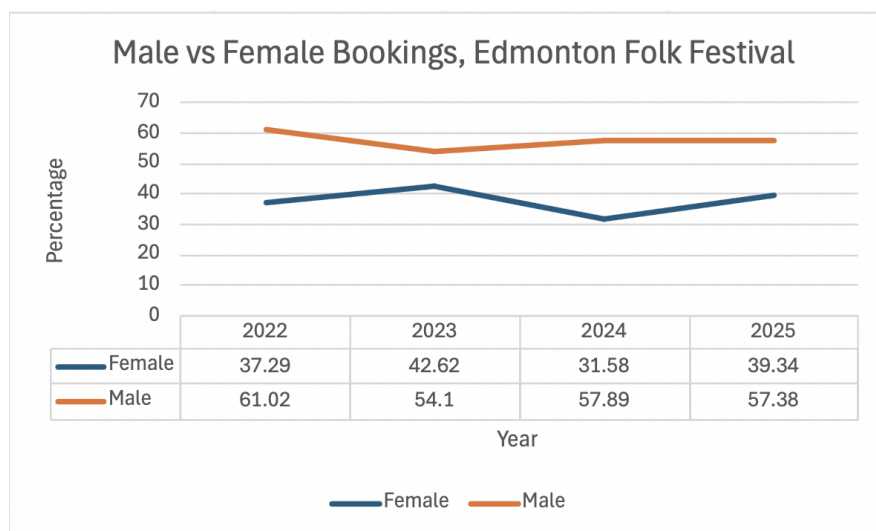
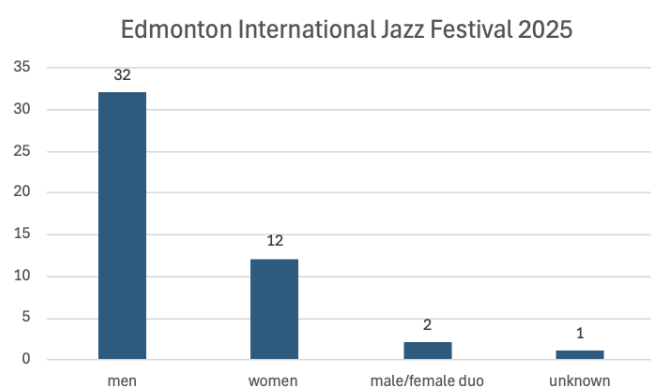


Figure 32: Edmonton Folk Festival male vs female bookings 2022-2025

As shown in Figure 32, the percentage of female artists booked in 2025 increased only by 2.05% compared to 2022, following both a slight increase and a larger subsequent decrease in the intervening years.

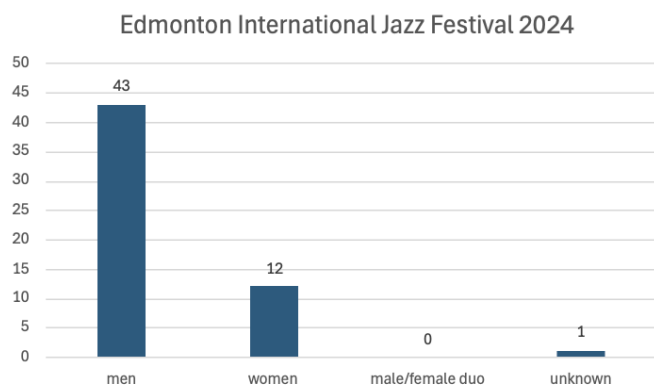
5.3 Edmonton's Jazz Music Festival

The Edmonton International Jazz Festival (EIJF) is a multivenue festival that holds a hybrid of outdoor and indoor concerts across the city, typically lasting 9 days in June. Total festival attendees reached up to 460,000 patrons (Rigby, 2025) across all venues in 2025.



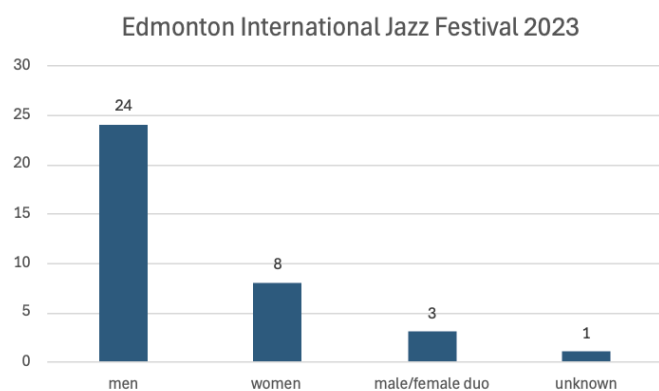
Male fronted artist/bands : 68.09%
 Female fronted artist/bands : 25.53%
 Male/Female duo : 4.26%
 Unknown: 2.13%

Figure 33: Edmonton International Jazz Festival Bookings 2025



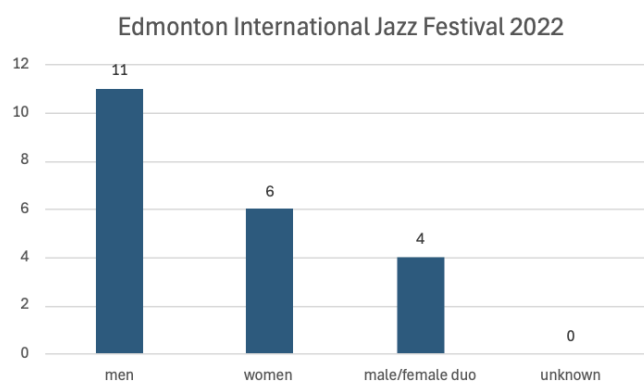
Male fronted artist/bands : 76.79%
 Female fronted artist/bands : 21.43%
 Male/Female duo : 0%
 Unknown: 1.79%

Figure 34: Edmonton International Jazz Festival Bookings 2024



Male fronted artist/bands : 68.57%
 Female fronted artist/bands : 22.86%
 Male/Female duo : 5.71%
 Unknown: 2.86%

Figure 35: Edmonton International Jazz Festival Bookings 2023



Male fronted artist/bands : 52.38%
 Female fronted artist/bands : 28.57%
 Male/Female duo : 19.05%
 Unknown: 0%

Figure 36: Edmonton International Jazz Festival Bookings 2022

100% of the EIJF bookings across the years 2022-2025 showed a male majority with an average of 66.46% male artist bookings. Although the male booking percentage largely fluctuated over

the four years, the female booking percentages consistently remained under 30%.

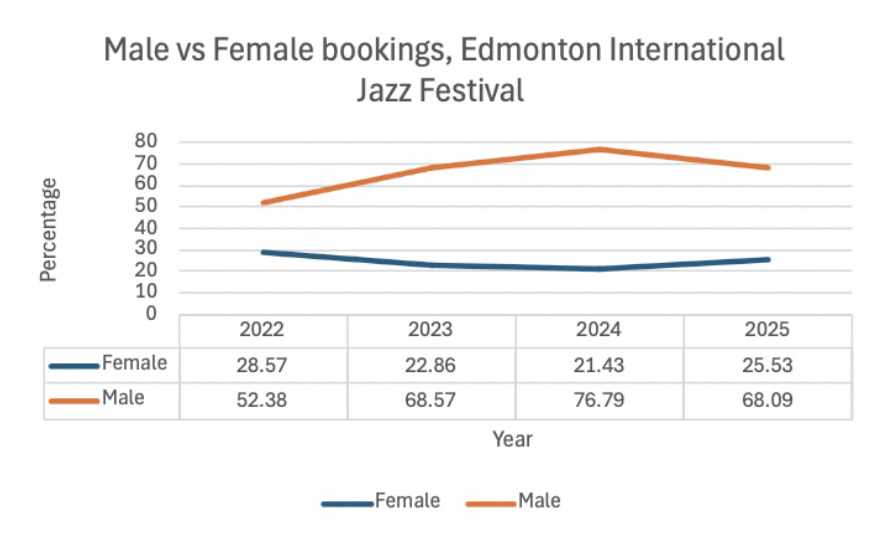
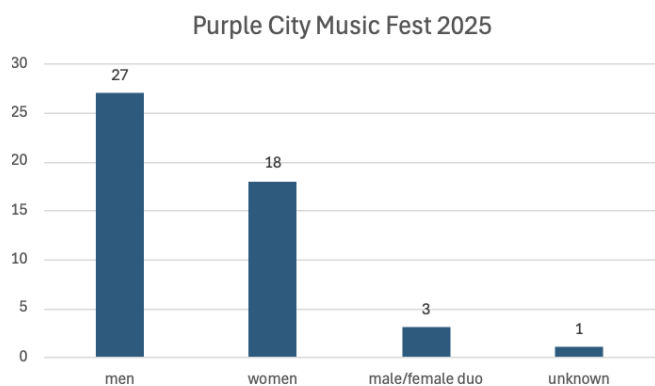


Figure 37: Edmonton International Jazz Festival male vs female bookings 2022-2025

As shown in Figure 37, the percentage of female artists at the EIIF ultimately declined over the observed period. Although there was a slight female artist increase of 4.10% from 2024 to 2025, the 2025 figure remains lower than that of 2022.

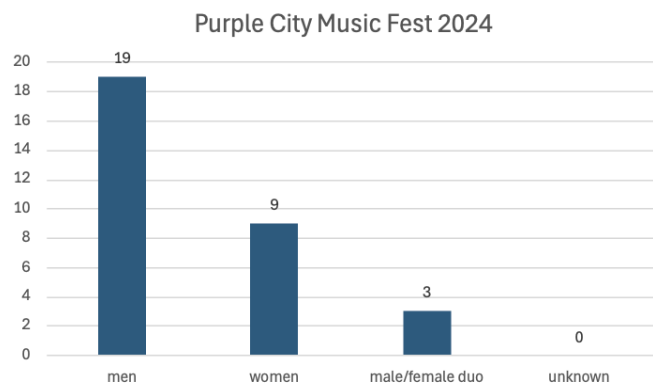
5.4 Edmonton’s Alternative Music Festival

The Purple City Music Festival (PCMF) is an indoor multivenue festival that takes place across 3 days in September. Since its debut year in 2021, the festival has evolved from a small selection of host venues to a rotating plethora of live music venues across the city. Therefore, festival capacity or attendance records are not available.



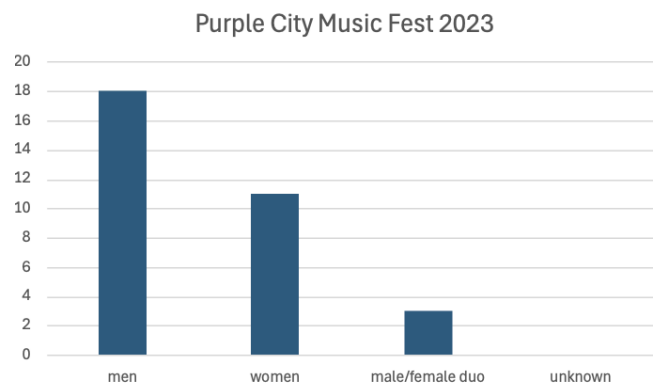
Male fronted artist/bands : 55.10%
 Female fronted artist/bands: 36.73%
 Male/Female duo : 6.12%
 Unknown: 2.04%

Figure 38: Purple City Music Festival Bookings 2025



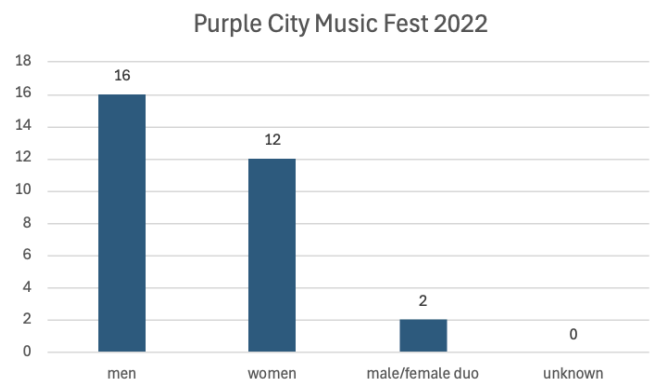
Male fronted artist/bands : 61.29%
 Female fronted artist/bands : 29.03%
 Male/Female duo : 9.68%
 Unknown: 0%

Figure 39: Purple City Music Festival Bookings 2024



Male fronted artist/bands : 56.25%
 Female fronted artist/bands : 34.38%
 Male/Female duo : 9.38%
 Unknown: 0%

Figure 40: Purple City Music Festival Bookings 2023



Male fronted artist/bands :53.33%
 Female fronted artist/bands : 40%
 Male/Female duo : 6.67%
 Unknown: 0%

Figure 41: Purple City Music Festival Bookings 2022

100% of the PCMF bookings showed a male majority with an average of 56.49% male artist bookings. Although this is a relatively low percentage for male artist bookings for the live performance industry, the average female PCMF booking rate for the same time period is 35.04%, highlighting a significant gender disparity.

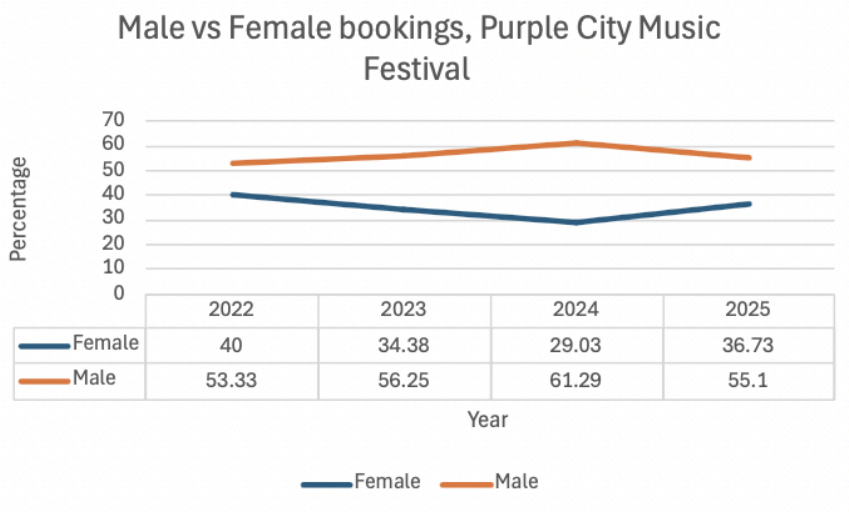
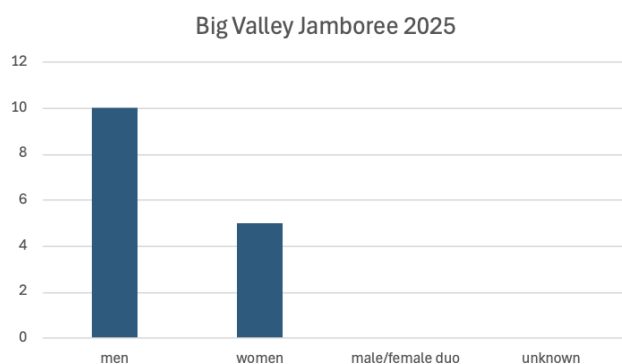


Figure 42: Purple City Music Festival male vs female bookings 2022-2025

As shown in Figure 42, female bookings declined steadily from 2022 to 2024 while the male bookings simultaneously increased - consistently creating a larger gender gap. Although there was a 7.7% increase of female bookings and a 6.19% decrease of male bookings in 2025 - effectively narrowing the gender gap by 13.89% - the PCMF 2025 booking results still reflected a gender disparity 5.04% greater than that of 2022.

5.5 Edmonton’s Country Music Festival

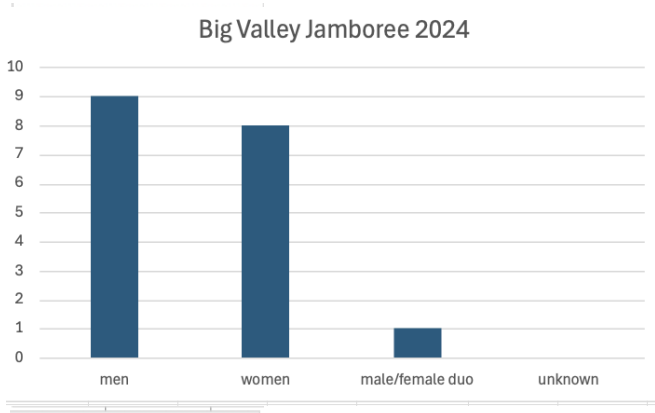
Big Valley Jamboree (BVJ) is an outdoor music festival hosted on the Camrose Regional Exhibition grounds. The festival takes place over 4 days in August, attracting approximately 25,000 patrons each day (Ohler, 2018).



Male fronted artist/bands : 66.67%
 Female fronted artist/bands : 33.33%
 Male/Female duo : 0%

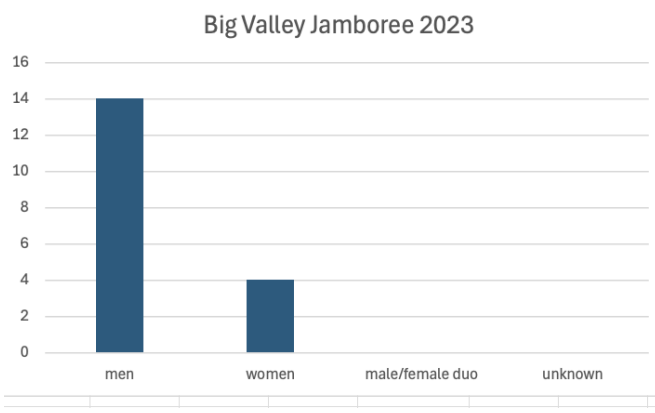
Unknown: 0%

Figure 43: Big Valley Jamboree Festival Bookings 2025



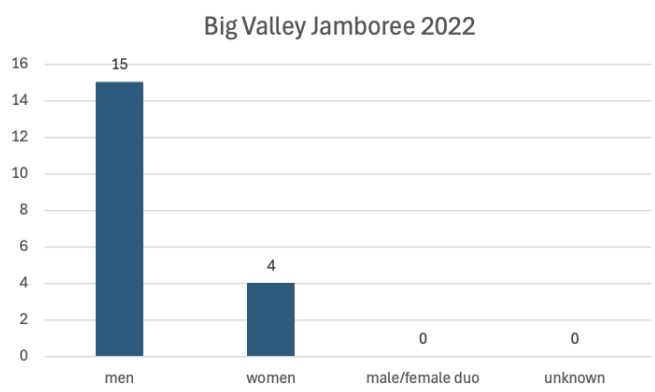
Male fronted artist/bands : 50%
Female fronted artist/bands : 44.44%
Male/Female duo : 5.56%
Unknown: 0%

Figure 44: Big Valley Jamboree Festival Bookings 2024



Male fronted artist/bands : 77.78%
Female fronted artist/bands : 22.22%
Male/Female duo : 0%
Unknown: 0%

Figure 45: Big Valley Jamboree Festival Bookings 2023



Male fronted artist/bands : 78.95%
Female fronted artist/bands : 21.05%
Male/Female duo : 0%
Unknown: 0%

Figure 46: Big Valley Jamboree Festival Bookings 2022

Between 2022-2025, 75% of artist bookings at BVJ featured a male artist majority. However, exactly half of the 2024 festival lineup consisted of male performers. Compared to other years and other festivals, this is a relatively low proportion of male bookings. Still, female bookings for that year failed to reach the 50% mark due to the inclusion of Male/Female Duo performers.

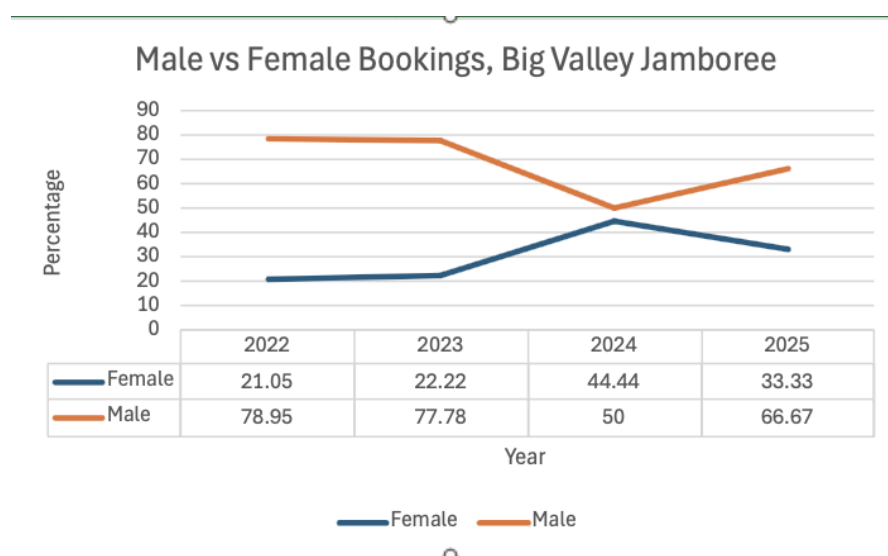
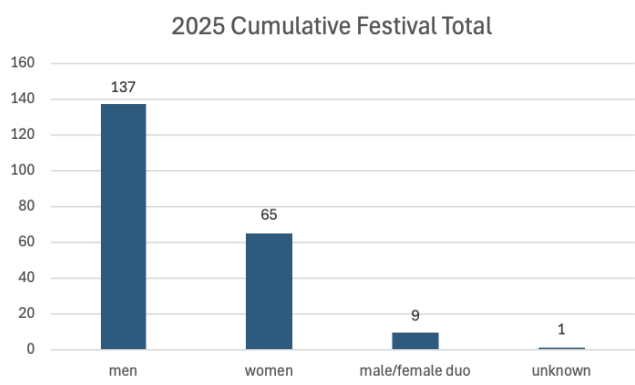


Figure 47: Big Valley Jamboree male vs female bookings 2022-2025

As shown in Figure 47, booking equality significantly improved in 2024. However, this was followed by an 11.11% decrease in female bookings paired with a simultaneous 16.67% increase of male bookings, ultimately resulting in a renewed gender disparity in the final year of festival analysis.



5.6 Cumulative Festival Data

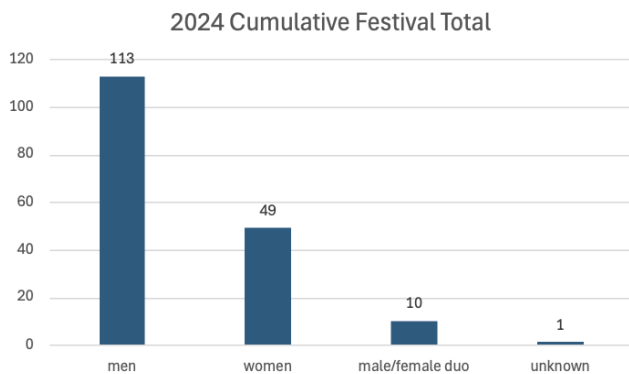
Male fronted artist/bands : 64.62%

Female fronted artist/bands: 30.66%

Male/Female duo : 4.25%

Unknown: 0.47%

Figure 48: 2025 cumulative festival bookings



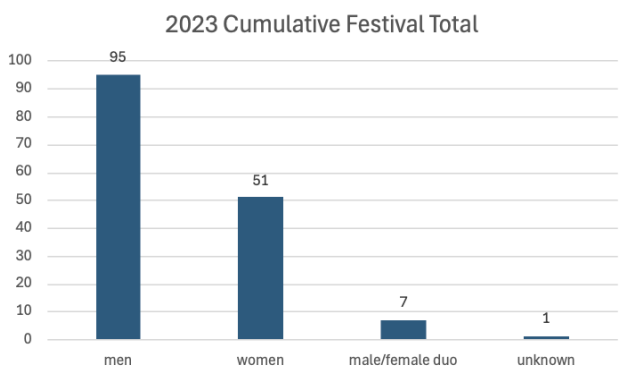
Male fronted artist/bands : 65.32%

Female fronted artist/bands : 28.32%

Male/Female duo : 5.78%

Unknown: 0.58%

Figure 49: 2024 cumulative festival bookings



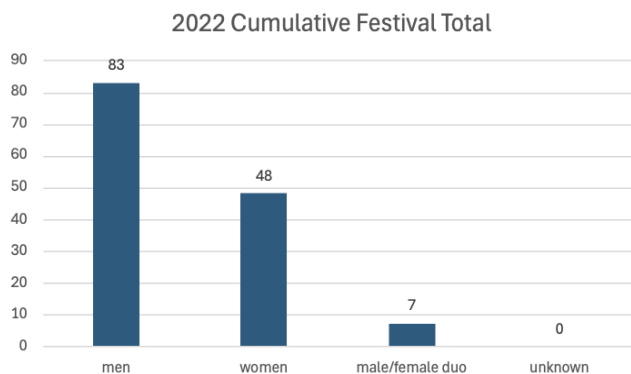
Male fronted artist/bands : 61.69%

Female fronted artist/bands : 33.12%

Male/Female duo : 4.55%

Unknown: 0.64%

Figure 50: 2023 cumulative festival bookings

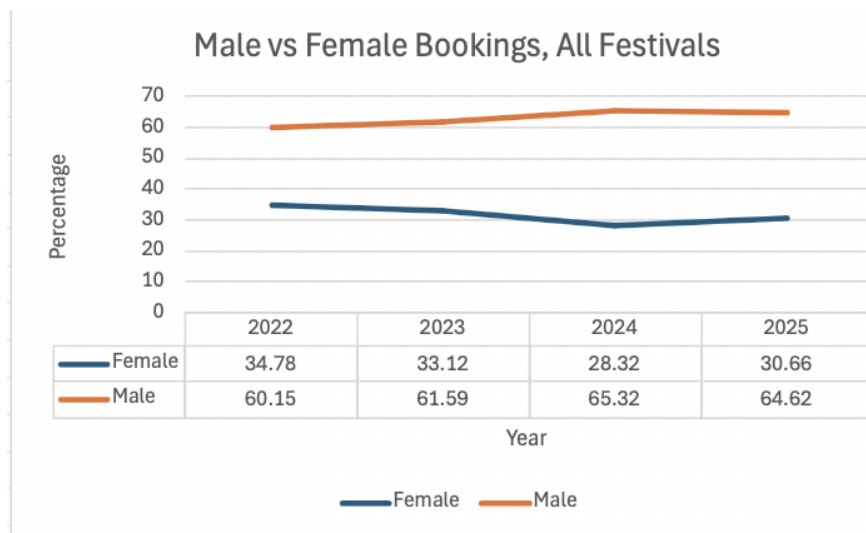


Male fronted artist/bands : 60.15%

Female fronted artist/bands : 34.78%

Male/Female duo : 5.07%

Unknown: 0%

Figure 51: 2022 cumulative festival bookings**Figure 52:** Male vs female bookings for all festivals, 2022-2025

Festival data from each year (2022-2025) was combined to present cumulative annual statistics across all festivals. The male and female percentiles from those finalized annual charts were then inputted into a graph (Figure 52) to compare Edmonton's live music festival booking trends over time. As shown in Figure 52, male artist bookings steadily increased with each year, only to see a slight decrease of 0.7% in 2025. Moreover, female artist bookings simultaneously saw a steady decline over the years with the exception for a slight increase of 2.34% in 2025. Despite the decrease in male bookings in tandem with the increase of female bookings in 2025, a disparity of 33.96% still remains between the two gendered booking categories for that year. Although there was a small increase in total female festival bookings in 2025, the number of female artists ultimately remained 4.12% lower than in 2022.

95.23% of all examined festivals across 2022-2025 saw a male artist majority, with an exception for the 2024 BVJ festival where male artists sat at 50% of the bookings (p.45). However, 100% of all examined festivals across 2022-2025 saw a female artist minority. The largest female artist percentile across all examined festival data is 44.44% (K-Days 2022, p.38). Notably, the smallest percentile of female artists was from the same festival just three years later,

including only 14.29% of female artists (K-Days 2025, p.37). To contrast, the largest percentage of male artists for all examined festivals across 2022-2025 is 85% (Rockin' Thunder 2025, p.36). Moreover, the smallest percentage of festival booked male artists is 50% (BVJ 2024, p.45). To summarize, the lowest amount of male artist bookings across the four year examined period of Edmonton's live music festivals still exceeds the highest percentage of female artist bookings during the same time period.

The collected data is proof of consistent gender inequality within the artist bookings for Edmonton's live music festivals regardless of festival size and music genre. Similar to the findings of Chapter 1 (p.5), this chapter's statistical results communicate an ultimate consistent gender disparity of artist bookings within live music festivals across 100% of examined genres and years.

Because music festivals often expand their bookings to provincial, national, and international touring artists alongside showcasing local talent, the persistent gender inequality within Edmonton's festival bookings reflects a broader issue within the popular music touring industries that is rooted in systemic patriarchal gender discrimination. The findings in this chapter highlights gender discrimination within Edmonton's live performance bookings as a severe and persistent issue that does not improve if a performing artist were to expand their career from local venues to music festivals. This data indicates that regardless of genre, career stage, or venue size, female artists in Edmonton face distinct discriminatory barriers in the local live music booking process that their male counterparts are not subjected to.

CHAPTER 6 - EDMONTON'S LOCAL FEMALE ARTISTS

In order to develop a multidimensional analysis of gender equality within the live music industry, this study includes interviews with female musicians local to the Edmonton music community. Interviewees range in age, musical genre, and performance experience. Through interviews and thematic analysis, individual experiences that highlight both unique perspectives and noteworthy recurring issues provide information essential to understanding the local female musician experience. This method compliments the quantitative data analysis, ensuring a comprehensive examination. Whilst executing interviews with 8 female musicians, 4 consistent

themes arose:

6.1 Theme 1 : Gender Discrimination From Sound Technicians

100% of participants had organically raised issue with sound technicians or offered negative experiences regarding interacting with sound technicians during the sound checking process. Articulating receiving “firsthand differences in treatment compared to [the male musicians] [...] from sound organizers” (Participant 1: she/her, folk artist, 25 y/o¹⁵), a vast majority of these artists have reported experiencing technicians immediately deferring to the male bandmates, even when the female artist is the band representative and/or the main point of correspondence between the venue and booked musician(s). According to reported experiences, it is typical for sound technicians to primarily, and at times exclusively, direct their communication to the male artist(s). When asked why they believe male counterparts are consistently the favoured point of communication, a frank rationale was: “why would the girl know?” (Participant 1). Regardless of age, experience, or genre, interviewees consistently reported that they are not taken as seriously as their male coworkers.

In one extreme account, the technician muted the female band leader’s microphone during soundcheck with intention to silence her requests and ignore her opinions, subsequently continuing to address the male bandmates for their thoughts and needs (Participant 2: she/they, folk and jazz artist, 31 y/o). Moreover, another report experienced a male/female duo’s preapproved stageplot disregarded by the venue. The male musician was placed centre stage and the female musician far off to the side, implying she is merely the support vocalist (Participant 1). The same artist also stated that she frequently encounters male sound technicians calling her patronizing nicknames such as ‘sweetheart’ or ‘honey’ while her male counterpart gets called by his first name (ibid). This shows a comparable difference in two genders receiving contrasting levels of respect within a professional setting.

Further, insight into the sound technician industry articulated significant obstacles for women:

“I have to work three times as hard as a man would have to for respect [in this job]. I know performing musicians is a male dominated field, but music tech is an extremely male dominated field. I can actually name one other female sound tech

¹⁵ Y/o is shorthand for ‘years old’

in the city [...] male performing musicians don't take me seriously.” (Participant 3: she/her, sound technician, rock and pop artist, 23 y/o)

Sound technicians occupy positions of authority and such microaggressions represent an abuse of power dynamics, reflecting clear gender based discrimination rooted in misogyny. The consistent disrespect from male sound technicians reinforces the notion that female musicians are perceived as less legitimate than their male counterparts.

6.2 Theme 2: Gender Disparity within Live Performance Lineups

100% of interviewees confirmed that male musicians consistently dominate performance bookings, with the majority of interviewees noting that they are often the only female performer on the entirety of their booked bill. This consistent gender disparity flags the integrity of Edmonton’s live music gatekeepers, begging the question: Are men and women provided with equal booking opportunities within this community? Some participants expressed an unequivocal ‘no’ :

“Absolutely not. I think that there are very few people who would come out and say anything different, but it’s so obvious. The amount of all male bills where its 3 or 4 bands and every single member of every band is male, its almost feels like a novelty when theres more than one woman on stage at a gig [...] there could be 17 people on the stage [throughout the night] and one, at most three, would be a woman.” (Participant 2)

Notably, the 62.5% of these artists observed that when gigs are personally created by female musicians, the resulting lineups are often gender balanced or feature a higher proportion of female acts. Conversely, when the event is booked through local male gatekeepers, the significant inequality typically occurs.

It is important to note that some interviewees frequent open mic opportunities more often than paid performances. Open mics exclude the use of gatekeepers and is an opportunity available for any musician. However, despite the intention for inclusivity, these performances are also “very male dominated space[s]” (Participant 4: she/her, singer/songwriter, 28 y/o).

The evident male hegemony prompts questions regarding the gender ratio of musicians within the city. Although this research was unable to collect concrete numbers regarding every

performing Edmontonian, participants disputed this idea and confirmed that there is "definitely not" (Participant 1) a lack of female performers within Edmonton.

Like sound technicians, gatekeepers possess a position of authority, creating an imbalanced power dynamic. Within the live performance industry, gatekeepers are responsible for the success of an artist through ensuring income, audience exposure, and future opportunity through booking live performances. Therefore, when a local live music industry disproportionately promotes male artists rather than distributing opportunities equally, it perpetuates gender discrimination by securing the professional advancement of male artists through denying female artists industry support.

6.3 Theme 3: Female Physical Appearance and Success within the Performance Industry

When asked, 100% of participants said they believe their objective features and how they aesthetically present themselves impacts their career in a way that does not affect male artists. Regardless of age, genre, or performance experience, all artists believe that they receive more respect from audience members, gatekeepers, venue employees, and other performers when they cater their looks to the male gaze. This includes but is not limited to intentionally wearing makeup, outfits, and hairstyles that pander to genre specific female stereotypes in order to be taken more seriously within their community. For example, if a woman is playing a local punk rock show, she will be "expected to wear bold clothes and bold makeup" (Participant 5: she/her, punk artist, 25 y/o) in order to "look hot" (ibid) and subsequently attract audience attention to the performance. Conversely, within Edmonton's folk scene, an artist reported that she frequently gets told by professionals and audience members to subdue her bold looks in order to be "more consumable" (Participant 6: she/her, folk artist, 24 y/o).

"It's exhausting. [Presenting yourself] is all of these mind games that [women] constantly have to think about. There is a lack of belief in my abilities and a focus on my looks. Whereas men wouldn't have to think about any of [this] and are able to wear whatever they want and just be themselves." (Participant 6)

The objectification of female artists extends past the live stage and affects a woman's career from different areas. Within society's modern digital age, artists depend on online interaction in order

to engage with different demographics and grow a stronger audience, therefore ultimately supporting their performance career. One interviewee observed that videos posted with her wearing little to no makeup will get demonstrably less engagement compared to a video posted with her hair and makeup done, which would get “hundreds of more likes and reposted by festivals” (Participant 2). Because she is “confident the content of both videos are musically at the same level” (ibid), her physical appearance is the only manipulated factor of those posts and therefore the latter video’s heightened audience’s engagement levels represent female objectification.

Within our society, women are consistently generally objectified through the male lens. However, female performing artists face intensified objectification. Musical genre acts as a barrier with its own subjective appearance norms that female musicians are expected to comply to in order to appease onlookers. Because the longevity and relevancy of a performer’s career depends on pleasing audiences and gatekeepers, these women feel obligated to pander to these objectifying expectations. To illustrate, 100% of participants agreed that they feel a societal pressure to alter their appearance in order to fit audience expectations and to consequently benefit their career.

This chapter highlights interviews from local female performers that explored subjective experiences with gender discrimination as a musician. These findings confirm active and consistent gender bias within the local music industry that both creates barriers for female performers and benefits male careers. These encounters provided by primary sources sheds a light on the systemic inequalities occurring within Edmonton's music scene, ultimately supporting the presented objective data and drawing attention to the severity of the every day inequalities and discrimination that female creatives face.

CONCLUSION

This dissertation aims to spotlight a local live music industry from Alberta, Canada, a context that has received limited scholarly attention, while uncovering and emphasizing the severity of gender discrimination within it. Through the combination of quantitative data

research and qualitative interviews, the findings of this study reveal persistent misogynistic inequalities that are both practiced and perpetuated by all investigated areas of Edmonton. These inequalities were evident within 94.44% of analyzed venue bookings (June - August 2025) and 100% of analyzed music festival bookings (2022-2025). Additionally, participants unanimously expressed concerns regarding experiencing unfair treatment from local sound technicians, gatekeepers, and peer musicians.

Despite significant gender equality advancements driven by feminist movements within the past century, this study's evidence of overwhelming gender discrimination within Edmonton's live music industry demonstrates that the music industries is a business fundamentally rooted in misogyny. The systemic oppression of female performers provides more opportunities for male musicians, subsequently maintaining and strengthening the male hegemony of the industry. Because Edmonton is a largely formally unevaluated locality, this research highlights the extent to which systemic gender discrimination affects the music industries.

Compared to the population of other international cities, Edmonton has a relatively small music community. For this reason, if the venues and festivals made a conscious effort to diversify their line ups by booking more female musicians for live performances, it is entirely possible for the local industry's gender disparity to lessen. However, due to the systemic nature of the issue, this discrimination within the performance sector is strongly perpetuated by influential forces from other areas of the music industries. If male musicians are predominately trained, managed, advertised, or streamed, they are consequently more likely to be booked for live performances. Therefore, in order to make effective reparations, this issue must be confronted and corrected across the entirety of the industries. Female musicians are in desperate need of industry support, and once we see that recognized across the greater industry, we will see it reflected within local live music venues and festivals.

BIBLIOGRAPHY

- About 9910 — 99ten. (2025) [Online]. 99ten. Available: <https://www.99ten.ca/about-9910> [Accessed 20 Jul 2025].
- Acker, J. (1990) A Theory of Gendered Organizations [Online]. Sage Publications . Available: <https://www.csun.edu/~snk1966/J.%20Acker%20Hierarchies,%20Jobs,%20Bodies%20--%20A%20Theory%20of%20Gendered%20Organizations.pdf>.
- Black Dog Freehouse, Edmonton, AB - Booking Information & Music Venue Reviews. (2025) [Online]. IOTM. Available: <https://www.indieonthemove.com/venues/black-dog-freehouse-edmonton-alberta> [Accessed 23 Jul 2025].
- Bridge, S. K. (2020) Gendering Music in Popular Culture. *The International Encyclopedia of Gender, Media, and Communication*. Pp.1–10.
- Coles, A., MacNeill, K., Vincent, J. B., Vincent, C. and Barré, P. (2018) *The Status of Women in the Canadian Arts and Cultural Industries* . Ontario Arts Council .
- Contributors to Wikimedia projects (2025) K-Days [Online]. Wikipedia. Available: <https://en.wikipedia.org/wiki/K-Days> [Accessed 26 Jul 2025].
- Communication and Staff, M. (2024) For women in music, climbing the charts to equality is a slow process [Online]. USC Annenberg School for Communication and Journalism. Available: <https://annenberg.usc.edu/news/research/women-music-climbing-charts-equality-slow-process> [Accessed 12 Nov 2024].
- Crenshaw, K. (1989) Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics. Chicago : University of Chicago Legal Forum.
- Davies , H. E. (2021) Preparing for the 'Real World' ? Exploring Gender Issues in the Music Industry and the Role of Vocational Popular Music Higher Education. In: *Towards Gender Equality in the Music Industry: Education, Practice and Strategies for Change*. Bloomsbury Publishing USA, pp.30–43.
- Disch, L. and Hawkesworth, M. (2018) The Oxford Handbook of Feminist Theory. Oxford University Press.
- Drolet, M. and Amini, M. M. (2023) Intersectional Perspective on the Canadian Gender Wage Gap [Online]. Government of Canada, Statistics Canada. Available: <https://www150.statcan.gc.ca/n1/pub/45-20-0002/452000022023002-eng.htm#> [Accessed 17 Jul 2025].

- Earnings Team (2024) Gender pay gap in the UK. Office for National Statistics. [Online], October 29, 2024. Available:
<https://www.ons.gov.uk/employmentandlabourmarket/peopleinwork/earningsandworkinghours/bulletins/genderpaygapintheuk/2024> [Accessed 17 Jul 2025].
- Elmi, H. O. (2021) “Theres No Money In Record Deals and I’m Not Looking To Be Taken Advantage Of”: Princess Nokia and Urban Feminism in a New Era of Hip Hop. In: *Towards Gender Equality in the Music Industry: Education, Practice and Strategies for Change*. Bloomsbury Publishing USA, pp.163–174.
- Explore Edmonton (2025) Edmonton Festivals [Online]. Explore Edmonton. Available:
<https://exploreedmonton.com/festivals> [Accessed 4 Jul 2025].
- Explore Edmonton and Shahani, S. (2025) How the Arts Impact Tourism in Edmonton [Online]. Explore Edmonton. Available:
<https://exploreedmonton.com/how-the-arts-scene-impacts-tourism-in-edmonton> [Accessed 4 Jul 2025].
- Fringe Theatre (2025) Grase Presents : 90s Bands as Bands at the Aviary [Online]. Available:
<https://tickets.fringetheatre.ca/event/601:6731/601:43928/> [Accessed 8 Jul 2025].
- Galloway, S. and Sannicandro, J. (2021) Queer Noise : Sounding the Body of Historical Trauma . In: *Towards Gender Equality in the Music Industry: Education, Practice and Strategies for Change*. Bloomsbury Publishing USA, pp.147–162.
- Griwowsky, F. (2025) Sound advice — 25 of the best Edmonton live music venues. Edmonton Journal. [Online], April 25, 2025. Available:
<https://edmontonjournal.com/entertainment/local-arts/travel-edmonton/sound-advice-25-of-the-best-edmonton-live-music-venues> [Accessed 23 Jul 2025].
- Gómez-Ullate, M., Barra Sanz , J. and Rodríguez Palacios, M. (2022) Music and Musical Heritage as Factors for Rural Development: Searching for Good Practices. In: Challenges and New Opportunities for Tourism in Inland Territories: Ecocultural Resources and Sustainable Initiatives. Spain: Universidad de Extremadura.
- Hastings, C. (2024) Edmonton Population 2025 - Key Insights and Trends [Online]. Canada Crime Index. Available: <https://canadacrimeindex.com/edmonton-population/> [Accessed 4 Jul 2025].
- Hooper, E. (2021) The Gatekeeper Gap : Searching for Solutions in the UK’s Ongoing Gender Imbalance in Music Creation. In: *Towards Gender Equality in the Music Industry: Education, Practice and Strategies for Change*. Bloomsbury Publishing USA, pp.131–144.

- Hoyles, C. and Northern Alberta Jubilee Auditorium (2024) Stage - Technical Specifications. [Online]. Northern Alberta Jubilee Auditorium. Available: <https://jubileeauditorium.com/sites/default/files/2019-07/NAJA%20Stage%20Tech%20Specs%20July%202019.pdf> [Accessed 20 Jul 2025].
- Keep It Green – Edmonton Folk Music Festival August 7 – 10, 2025. (2025) [Online]. Available: <https://edmontonfolkfest.org/about-us/keep-it-green/> [Accessed 27 Jul 2025].
- Midway Music Hall: Multi-Use Venue for Special Events in Edmonton. (2025) [Online]. Midway Music Hall. Available: <https://www.midwaymusichall.com/special-events> [Accessed 20 Jul 2025].
- Mulvey, L. (2016) Laura Mulvey “Visual Pleasure and Narrative Cinema” 1975. Koenig Books.
- Nehring, N. (1997) Popular Music, Gender and Postmodernism: Anger Is an Energy. SAGE Publications.
- Ohler, Q. (2018) Big Valley Jamboree: How the country music festival operates as a city. Global News. [Online], August 3, 2018. Available: <https://globalnews.ca/news/4367640/big-valley-jamboree-camrose-services-planning/> [Accessed 28 Jul 2025].
- On The Rocks Kitchen & Drink. (2025) [Online]. Weddingwire.ca. Available: <https://www.weddingwire.ca/restaurant-weddings/on-the-rocks-kitchen-&-drink--e13856> [Accessed 23 Jul 2025].
- Pamplin-Todd, D. (2025) A City Famous For Its Rodeo Is The “Country Music Capital Of Canada” Full Of Nashville Vibes. Islands. [Online], May 24, 2025. Available: <https://www.islands.com/1864011/city-famous-rode-calgary-country-music-capital-canada-nashville-vibes/> [Accessed 24 Jul 2025].
- Pelly, L. (2018) Discover Weakly, Sexism on Spotify [Online]. The Baffler. Available: <https://thebaffler.com/latest/discover-weakly-pelly> [Accessed 25 Jul 2025].
- Platt, L. and Finkel, R. (2022) Editorial: Special Issue on Equality and Diversity in the Professional Planned Events Sector. Journal of Policy Research in Tourism, Leisure, and Events. Vol.10 (2), pp.113–116.
- Pollstar (2025) Edmonton, Local Venues. [Online]. pollstar.com. Available: <https://www.pollstar.com/cities/edmonton-59498> [Accessed 23 Jul 2025].
- Pyl, P. C. W. G. V. (2020) Readers name The Commercial Hotel: Home of Blues on Whyte Edmonton’s favourite Bar/Club with Live Music. Edmonton Journal. [Online], November 26, 2020. Available: <https://edmontonjournal.com/sponsored/news-sponsored/readers-name-the-commercial-hotel-home-of-blues-on-whyte-edmontons-favourite-bar-club-with-live-music> [Accessed 23 Jul 2025].
- Rigby, E. (2025) Jazz Fest 2025 [Online]. Rigby Financial Group. Available: <https://therigbygroup.com/jazz-fest-2025-attendance-was-down-but-the-music-lifts-us-all-higher/>

- [Accessed 27 Jul 2025].
- Rodriguez, J. K. and Guenther, E. A. (2022) Gendered Organization Theory. In: Oxford Research Encyclopedia of Business and Management. [Online]. Oxford University Press. Available: <https://doi.org/10.1093/acrefore/9780190224851.013.53> [Accessed 16 Aug 2025].
- Rogers Place (2025) About Rogers Place. [Online]. Rogers Place. Available: <https://www.rogersplace.com/about/> [Accessed 20 Jul 2025].
- Ruslin, Mashuri, S., Rasak, M. S. A., Alhabsyi, F. and Syam, H. (2022) Semi-structured Interview: A Methodological Reflection on the Development of a Qualitative Research Instrument in Educational Studies. Journal of Research & Method in Education. Vol.12 (1).
- Strong, C. and Raine, S. (2021) Towards Gender Equality in the Music Industry: Education, Practice and Strategies for Change. Bloomsbury Publishing USA.
- The Aviary • Live Music & Arts Events in Edmonton. (2024) [Online]. The Aviary. Available: <https://the-aviary.net/> [Accessed 23 Jul 2025].
- The Buckingham Tickets & Information. (2015) [Online]. JamBase. Available: <https://www.jambase.com/venue/the-buckingham> [Accessed 23 Jul 2025].
- The Dive Bar Info (2025) Email . info@thedivebaryeg.com.
- The Starlite Room, Edmonton, AB - Booking Information & Music Venue Reviews. (2025) [Online]. IOTM. Available: <https://www.indieonthemove.com/venues/the-starlite-room-edmonton-alberta> [Accessed 23 Jul 2025].
- Trip Advisor (2025) The Yardbird Suite [Online]. Tripadvisor. Available: https://www.tripadvisor.com/ShowUserReviews-g154914-d12971273-r869182568-Yardbird_Suite-Edmonton_Alberta.html [Accessed 23 Jul 2025].
- Union Hall Event Centre. (2025) [Online]. Union Hall Event Centre | Explore Edmonton. Available: <https://exploreedmonton.com/industry/offsite/union-hall-event-centre> [Accessed 20 Jul 2025].
- Walfish, G. (2024) These are the top 10 global markets for music consumption. Xposure Music. [Online]. Available: <https://info.xposuremusic.com/article/these-are-the-top-10-global-markets-for-music-consumption> [Accessed 6 Jul 2025].
- Walfish, G. (2024) How Do Musicians Make Money? Xposure Music. [Online]. Available: <https://info.xposuremusic.com/article/how-do-musicians-make-money> [Accessed 17 Jul 2025b].
- Watson, J. E. (2019) Gender Representation on Canadian Country Format Radio: A Study of Published Reports from 2005-2018[Online]. Song Data . Available: <https://songdata.ca/wp-content/uploads/2019/09/SongData-Watson-Country-Airplay-Canada-Full-Report-September2019.pdf> [Accessed 2025].

Wollstonecraft , M. (1792) A Vindication of the Rights of Woman.

Women and Equalities Committee (2024) Misogyny in Music [Online]. UK Parliament. Available:

<https://publications.parliament.uk/pa/cm5804/cmselect/cmwomeq/129/report.html#heading-10>