Listen and Learn; How Irish Radio Has Represented Irish Female Artists.

A narrative podcast episode that delves into the systemic treatment from Irish Radio towards Irish Female Artists.

By Emma Jane Cooke MAJDC

A dissertation by practice submitted in partial fulfilment of the requirements for MA in Journalism and Digital Communications.

Faculty of Journalism & Media Communications Griffith College Dublin
August 2025.

Author's Declaration.

The text of the following declaration must appear, signed and dated, on the Title Page of each submitted dissertation: I hereby certify that this material, which I now submit for assessment on the programme of study leading to the award of the MA in Journalism & Digital Communications, is all only my own; based on my personal study and/or research, and that I have acknowledged all material and sources used in its preparation. I also certify that I have not used any form of 'artificial intelligence' or related software, nor copied in part or whole or otherwise plagiarised the work of anyone else, including other students.

Signed: _Emma Jane Coke_____

Dated: _____07/08/2025_____

Table Of Contents.

Acknowledgements. **3**
Abstract. **4**
Introduction. **5**
Evidence of Research. **8**
Early research. 8
Further Research into Why Not Her? 11
Recent Research. 13
Construction of the media artefact. **16**
Design concept. 16
Pre-Production. 17
Questions for Allie. 18
Assigned Questions for Vikki Martin. 19
Assigned Questions for Rebecca Fisher. 20
Production. 22
Questions and Answers for Linda Coogan Byrne. 23
Post-Production. 26
Overall Production Experience. 28
Discussions. **29**
Early Stages and Supervisor Workflow. 29
Conclusion **31**
Bibliography. **33**
Appendices. **34**
List of Questions for In-Person Interviews. 34
Allie. 34
Vikki. 35
Rebecca. 36
Permission Statements. 38
Vikki Martin. 38
Rebecca Fisher. 38
Allie Ryan. 38
Sample Email. 39

Acknowledgements.

I would first of all like to wholeheartedly thank the women who I interviewed and made this audio piece possible. Vikki Martin, Rebecca Fisher, Allie Ryan and Linda Coogan Byrne are all representations of just how much exceptional talent there is in the music and media industry and how many women are hoping for a more diverse and equal future. Their agreeable and warm nature truly captured the essence of female creativity that this piece intended to create.

Next in line to thank would be the female friendships that I have created throughout my entire education journey. From housemates, to college friends, to work friends or even the girls I would meet in the pub, I would not have such a passion for the work that women create if I did not have this support system throughout girlhood. *Nearly everything I know about love, I've learnt from my long-term friendships with women.* (Dolly Alderton, Everything I Know About Love).

Of course, I would like to thank my supervisor Francesca Lalor who not only assisted and guided me through the entire experience, but truly expressed her interest and love for my subject matter. Francesca created an open and creative atmosphere that motivated me to truly delve into the topic with her full support. Her willingness to connect me with women who were itching to discuss such a deeply systemic issue was a significant motivation to give them a platform to speak out on.

Thank you to my family for giving me the support I needed to fully pursue this dissertation journey and also for your motivational words that pushed me to step outside my comfort zone.

A final thank you to Pat Proctor for assisting me in the editing and production process. The entire podcast episode would not have been half as successful if it had not been for his expertise.

Abstract.

I intend to convey the frustration and personal, lived experiences of working women in the industry. From journalists, to radio hosts, to musicians, the podcast is diverse in a way that it tells the story from multiple points of view.

Digging deeper from this surface level issue of radio play, it transports listeners who may not even listen to radio, to a point where the exposure of this systemic issue is uncovered with the help of female voices. The podcast is accessible to any listener with a knowledge of music or Irish society, and for those keen to learn more.

A podcast format breaches formality and censorship, allowing for raw and honest discussions, one on one, between a woman entering the industry and a woman who has personal experiences that they are willing to share.

The Why Not Her? Initiative set up by Linda Coogan Byrne is a constant reference throughout this journey. With the continued intervention of Linda and her team, the Irish public will no longer be able to simultaneously ignore women in music.

Introduction.

This is a dissertation by practice titled, *Listen and Learn; How Irish Radio Has Represented Irish Female Artists.* Looking deep into data and resources over the last few years, it is clear that Ireland still has a long way to go with representing and creating an equal space where Irish male and female artists are balanced on the airwaves. Speaking to women involved in the music and entertainment industry allowed for the dissertation to take a significant leap into the systemic issues that Irish female creatives still face in this country.

The participants for this dissertation were: Vikki Martin, a radio host for Radio Nova, Rebecca Fisher, a content editor for Extra.ie, Allie Ryan, a musician and lead vocalist for the band Dreamboy and Linda Coogan Byrne, a publicist and founder of Why Not Her?

The very first article that inspired this dissertation was titled, *Irish female artists make up just 2% of most-played songs on Irish radio in the past year - report* (O'Donoghue, 2024). This article was written for The Irish Times and focused on the work of Linda Coogan Byrne and the Why Not Her? Initiative, showing that this was a deeply researched and deeply flawed issue within Irish radio.

Ireland is brimming with talent at the moment but the issue is, as it always has been, a matter of deciding who gets to share the spotlight with those who have been at the top for a numerous amount of years. This issue is why so many Irish artists find success elsewhere before even getting an ounce of attention on Irish radio. CMAT had to sell out the 3Arena before Irish radio would take her most popular song and rinse it until she was labelled as an 'industry plant'.

The radio stations that do prioritise female artists and are consistent in this promotion deserve the recognition for trying to create a diverse and inclusive environment, yet it is up to us to call out these stations that would rather play the same five tunes by the same male artists and call themselves 'forward thinking' for playing one song a year by a female artist let alone an Irish female artist.

What was originally intended as a radio documentary later shaped itself into a pilot episode for a narrative podcast. The structure of the typical podcast allowed for a further exploration into the topic and breached the barriers of duration and content that apply strictly to radio. It would not

have been possible without access to the radio studio on Griffith College Campus. The easily accessible rooms were perfect for capturing the essence of the one on one interviews and also drowned out any background noise so the participants were heard loud and clear. The intention with the piece was to create an intimate and safe space for both the participants and the listeners which is why the radio studio and high quality microphones were perfect for recording.

Chatting to Linda Coogan Byrne, a true powerhouse for women in radio was a highlight of the entire experience. Her book, also titled Why Not Her? (2025), was detailed in significant findings and personal experiences that truly shaped the trajectory of the dissertation. It highlighted society's attitude towards women in music and how that has reinforced itself into the systemic issues within Irish radio. "Audience preferences are shaped by what they are exposed to, and Irish radio has consistently failed to create an equitable platform for female and marginalised voices to be heard." (Coogan Byrne, 2025). This specific quote puts into perspective how much inequitable audience reach can negatively impact the careers of Irish female artists without even knowing it. This unwelcome neglect is not just due to personal taste but it is also due to a lack of exposure from labels, events, and radio.

This dissertation is not intended to diminish the work of Irish male artists and groups; it identifies however a silent responsibility for those to acknowledge their position in not only society but also in the charts. Irish female and marginalized voices are not a threat to these male artists but they are artists who are working twice as hard to reach the same status as their male counterparts. This statement may come off as bold or offensive but simply looking at the statistics that are available to any member of the public, it is clear that an equal and level playing field is getting there, but still out of reach.

The data and findings not only uncover the harsh reality of diversity among Irish radio but also points out how stations favour international artists over domestic artists. Just recently, Why Not Her? released their January to July 2025 data and found that Irish radio's Top 100 songs is dominated by international artists by an astounding 86%. If radio is willing to prioritise international artists then what does this mean for our very own?

The Evidence of Research section further delves into these findings and articles that have been circulating around this issue. Although it has been an issue for many years, there seems to be a

recent uproar thanks to Irish voices finally breaking the sound barrier. Could this be the beginning of significant change?

The Construction of the Media Artefact section explores the work that has gone into the creation of this dissertation, from formulating interview questions to curating the podcast episode to make sure these female voices were getting their opinions heard and their points across.

The Discussion section involves the pre-production work and how the origins of this dissertation has changed dramatically into what it has become now, a significant focus on Irish radio.

The conclusion details a recap and summary of all the data and research accumulated and highlights the most resonant findings from said research. It gives some final thoughts and also a reflection on the entire journey from pre-production to post.

A Disclaimer is in place for strong language from both the interviewer and the participants. I was hesitant to censor the language due to immersive and honest nature of the discussion. The podcast format, with it’s looser content regulations and scope for freeform dialogue allows for this approach. I therefore decided to allow for the language as it is a reflection of the frustration felt from women in the industry.

Evidence of Research.

Early research.

During the early stages of the research journey, the original idea was to look for Irish female representation among multiple forms of media, including radio, television, newspapers. My planned approach involved researching online for older articles from specific years.
Over the course of this initial research phase, the more I encountered research that was being done for musicians, the more the dissertation topic evolved towards radio and airwaves and the influential role thatl the medium plays in giving recognition to Irish female artists.

The main resource I wanted to use was the Hot Press CMAT issue from 2023. The interview conducted with the musician is one that covers many important topics that have impacted how these artists are portrayed. Feminism, the Catholic Church, Sinéad O'Connor are all subjects that CMAT discusses with an opinion that breaks a surface level interview into a deep and meaningful discussion into how they have deeply impacted Irish culture and society.

I then conducted research from further publications such as The Irish Times and The Journal.ie. A specific article from the Irish Times by Ellen O'Donoghue, which read, "*Irish female artists make up just 2% of most-played songs on Irish radio in past year - report"* (O'Donoghue, 2024). This specific article is what guided me towards a more radio-centric podcast. The reports were both shocking but also predictable at the same time demonstrating just how Irish radio has neglected its domestic artists.

The reports that were sourced for the article were by Linda Coogan Byrne, a notable publicist in the arts and music sector. Her culture based initiative, *Why Not Her?*, unearths years worth of data and displays it for public knowledge also monitoring the levels of diversity and inclusion among the Irish and the UK radio stations. The publications that produce articles involving the *Why Not Her?* information and infographics not only inform the specific audience that actively seek out this information but also those who are subscribed to the publications who may find some interest in the articles.

The Irish Times article also references Linda Coogan Byrne's book, also titled, *Why Not Her?* which has just recently been published in 2025. The book provides the reader with Linda's own personal opinions and knowledge, also with some visual graphs that emphasize the frequency of Irish female artists on airwaves. The book references current but also past artists and their specific treatment from the industry, such as RAYE and Orla Gartland.

In an article by Dr.Ruth Pearce, titled *The Soul of Sexism* (2023), her opening line to the article is what pulled me in to involve the piece in this journey, "Like most women musicians, I've experienced a fair amount of sexism while playing in a band" (Pearce, 2023). Pearce immediately sets the tone for the entire article by applying this statement as a universal experience for women in the industry. The article goes on to mention a club night that takes place in Coventry that prioritises women and transgender performers. An Irish equivalent to this may be *Ladies First*, an event night initiative that features female and non-binary artists throughout multiple pubs and venues in Dublin. These initiatives are not only needed to give a shining spotlight to these groups but they also are a reaction to male-centrered acts gaining favour in the spotlight or acts that may have only one female member who would not receive the same treatment as their male counterparts. "It undermines the assumption that women musicians can or should only play second fiddle to men, and builds a sense of possibility for women in the audience: that music is for us." (Pearce, 2023). Pearce talks about how these event organisers and specific music nights may portray themselves as an anti-male space or a threat to male dominated artists, which is possibly why so many men in the industry may ignore or refuse to speak up about the issue. It is interesting for Pearce to mention this as Linda also mentions this in her book which will be discussed further in a later section. Something that has stuck with me throughout the entire journey of research is the importance of labels, radio and event organisers and how much of a significant role they play in the popularity and success ladder of artists. Female artists, especially Irish female artists, demonstrably are working twice as hard to be recognised by Irish radio and event organisers to get their music on airwaves across the country.

A comment from this article reads, "When women defend themselves or turn a comment or stereotype on its head, they're being sexist." (Pearce, 2023). This specific comment sticks out and backs up a point that Vikki Martin had made during our recording session together. When the radio presenter dedicated 3 hours of music to female artists on her show, a man had responded to her Instagram by saying it was a sexist choice. The thought that prioritising female

artists for a few straight hours, twice a year, is seen as sexist, reinforces Pearce's point that there is a stigma around the specific promotion of female artists and how that can be seen as a negative aspect. Once the audience learns that these female based events strive for equality and representation and not an uneven airwave play, then maybe there would be a stronger support system around these events and musicians that participate in them.

An article by Vick Bain discusses the same subject matter titled, *How misogyny holds women back in the music world and what the industry and government can do about it. (n.d.)* Bain discusses how the representation of female artists can be determined solely on how they present themselves to the media. What I have learned from artists such as CMAT, is there can be a sizeable amount of people who do not agree with outspoken women. "Reputation is critical in the music industry and if you complain, then you get punished." (Bain, n.d.).

Publications such as District Magazine were also extremely helpful for finding Irish female acts. During the time of the announcement for Longitude 2025, where only one woman was on the entire lineup, District Magazine published an article on who could've filled those spots. It is important to have backing from publications like District Magazine who appeal to audiences looking to broaden their knowledge on Irish culture and music. Music and taste can and will never be broadened if people are not exposed to new and unfamiliar songs and genres. Taste is curated by exposure to the point where Irish radio can be so male dominated that it makes sense as to why only 3% of the Top 100 songs of Irish Radio 2025 are made up by Irish Female Solo Artists. (Source: Why Not Her?, 2025), another slice of knowledge I have learned throughout this experience.

Further Research into Why Not Her?

“Women today are still labelled too emotional, too aggressive, too difficult. When we bring forward well-founded arguments, we’re as erratic, while men making the same points are heralded as visionaries.” (Coogan Byrne, 2025). This book by Linda Coogan Byrne, Why Not Her?, was essentially my bible during this dissertation journey. I emphasize the sheer importance of a book that not only details personal frustration acting as a somewhat feminine mystique, but also a book that acts as a hard copy of significant data. The quote mentioned at the beginning can be directly applied to CMAT’s Hot Press 2023 interview. “It is fucking weird that I’m gobby, bitchy and outspoken-but a man would be the voice of a generation.” (CMAT, 2023). The singer’s newest single EURO-COUNTRY outright name drops Bertie Ahern and his role in the Celtic TIger era that the country went through in 2008. She is outspoken, of course, but for all the right reasons with this single being a prime example.

Byrne exposes the tight network within the music industry and how it has directly influenced who is put out onto radio stations and television. “It wasn’t just about maintaining a network of influence, with the same players benefitting from a system designed to uplift their own.” (Coogan Byrne, 2025). The plague of personal gain among labels and networks is something Byne clearly wants to emphasize within her book as it is sadly not as easy as playing a song from an Irish female artist that you like if you are in that position. “Women in the industry had been crying out about it for years-just like the banshee, their voices trailing through the air, only to be met with denial, discomfort, or outright refusal to listen.” (Coogan Byrne, 2025). Using Irish folklore here creates a harsh and unnerving image of just how much of a systemic issue there is within the Irish music scene. “The talent is here. The audience is ready. The only thing missing? Equal access to the airwaves.” (Coogan Byrne, 2025). The neglecting of artists and lack of exposure go hand in hand. Not only will labels and radio neglect artists but audiences are unintentionally doing so as a result of little to no exposure. Audiences will not be interested or willing to interact with artists and music that is not familiar to them. It is not familiar to them as some artists and music may be, the specific music that is overplayed and dominates the Top 100 charts. Taste is curated by exposure, hence why genres such as ‘TikTok music’ exist and why Spotify create personalised mixes that they believe will suit their users. In order to enact a way of exposing new music, radio stations must be consistent. “It was equality at its finest, out of sight, out of mind…but hey, technically we played them!” (Coogan Byrne, 2025). Consistency and determination from studios and labels is truly one of the most effective ways an artist can

gain a strong listening and following. If artists at the top of these charts are willing to share this spot, then this is also extremely helpful, however, the music industry can be a competitive place to strive, evident by Byrne's statements on those at the top. "I was deeply grateful for those who took that step, especially in contrast to the silence of major pop artists from Ireland who dominated the airwaves yet chose not to speak out." (Coogan Byrne, 2025).

Mentioned by Byrne, the concept of "the feminine mystique" (Coogan Byrne, 2025) is a perfect analogy for Irish female artists and also audiences that are made up of women who want to see more representation both on stage and on airwaves. It is important to not only take this dissertation from a feminist standpoint but from an intersectional point of view. If you are wanting to represent diversity and inclusion within the music industry, the inclusion and diversity within female artists is just as significant.

Recent Research.

Aoife Barry, a columnist for The Sunday Times has recently published two articles surrounding the representation of Irish female artists both in festival lineups and radio airwaves.
All male line-ups should be a thing of the past discussing the Live at the Marquee festival lineup that took place recently in Cork. "*Did someone think the name was actually Live at the Manquee?"* (2025), is Barry's initial response to the predominantly male line-up with only just one woman performing among a selection of 13 acts. "It's double embarrassing that no one seems to have noticed", (Barry, 2025). It is now much harder to look past these decisions which may be overlooked as nothing significantly worrying. Once you hear about these statistics and issues within the music and radio industry, it is truly much harder to ignore them or at least not look out for them in future radio lineups and festival slots. Promoters and festival heads who make these decisions do not seem adamant on prioritising a somewhat equal selection as they know, most of the time, an uproar or sudden backlash is quite rare. Although it is quite uncommon, the Longitude lineup proved to have serious backlash but did the organisation do anything to find a solution such as more female acts? "Back in 2022, the organisation FairPlé did a survey of 16 festivals and found that women made up less than a quarter of the performers." (Barry, 2025). Barry mentions that this survey was conducted three years ago, looking at 2025, it is sad to say the statistic has not seemingly improved itself with a mention of Longitude's jaw dropping male favouring lineup for 2025. *The current state of Twitter or 'X'* is an interesting point from Barry to make but a very true and fair one. Since Musk's takeover, social media users will stray from the app to show no support for the tech billionaire. This has essentially prevented those who used Twitter in the past to voice their opinions and has also prevented a true form of social interaction from groups who think alike. The use of the '#' symbol and how powerful it is to gather a specific group of people is something that is now also lost. It is a feature on other platforms such as Instagram but Twitter was the most efficient platform for using the symbol that easily linked like-minded users. Barry essentially took the spotlight off the other festival lineups and gave readers another fresh example of a lineup within Ireland that is seemingly following the trends of Longitude 2025. Circling back to a point Vikki Martin made, promoters may use an excuse of there not being enough female artists within a certain genre, but once again, the talent is there, it is just a matter of promoting it.

Barry's accompanying and most recent article titled, *We need a programme for women on Irish radio*, details the historic side of Irish women being represented on multiple modes of media,

radio and television. “It feels like we are missing a specific space on the national broadcaster to dig into the gendered aspect of issues in society.” (Barry, 2025). Another concept mentioned with Vikki Martin is that there needs to be some space or platform for these artists that cater towards who and what they are representing. When interviewing Rebecca Fisher, she mentioned that she would be put in specific situations where her gender reflected how she was treated and also how the spaces she was placed in were not within her comfort level as a woman. While Barry discusses the issue on more of a side of uncovering systemic and ongoing inequality and educating the public, it is also important to keep consistent with becoming aware of a woman’s levels of comfort and how they are a professional at the end of the day and not just a woman in the career field.

An article by Una Mullaly for the Irish Times titled, *When it comes to Irish radio play, we have a gender, genre, and geographic issue (2025),* is especially in tune with the centering of the subject matter of this dissertation. It is interesting that Mullaly not only mentions gender but also genre and geography, genre being an issue just discussed with Aoife Barry’s articles. Just recently, CMAT debuted her latest single EURO-COUNTRY on BBC radio where the station cut the intro for the song which was as Gaeilge. CMAT responded to this choice via instagram stating she was not aware of BBC’s decision to play what they described as a ‘radio edit’ of the single that was sent to them. Whether this is the truth or not, at the end of the day, it was the BBC who had the opportunity to play this single for the first time, saying enough about Irish radio’s stance on Irish female artists. Although I had personally found one of CMAT’s older tracks through Irish radio back in early 2021/2022, it is the UK stations that are shouting CMAT’s name more than her home country.

This discussion around CMAT brings me into my next example of recent research involving CMAT’s Irish radio play. It took CMAT selling out the 3Arena in December 2025 for her to finally make it into Linda Coogan Byrne’s most recent statistics with Why Not Her? The initiative has just released their report that spans from January to July 2025. In the report, it is revealed that 14% of the Top 100 songs on Irish radio are Irish artists with just 3% of those being female and 8% being male. An astounding 86% of the Top 100 is from international artists. If Irish radio neglects their domestic artists and will pay a significant amount of attention to international talent, why would they even consider creating an equal amount of airplay between male and female artists. While essentially targeting these stations it is important to consistently reward the stations that prioritise Irish female artists such as RTÉ Radio 1, RTÉ Pulse and Dublin 98fm.

Yes, Ireland is an island, whereas international is the rest of the world, but if UK stations are giving more attention to our homegrown acts then why can't ours? It is great to listen to the likes of Sabrina Carpenter, Chappell Roan and Charli XCX, all extremely successful artists who dominated the Primavera Sound 2025 lineup, yet the next Sabrina Carpenter could be headlining a pub in town while promoters and audiences may not be interested until everyone wants a piece of them.

Construction of the media artefact.

Design concept.

Originally, the concept to delve into this topic was by Academic Dissertation. The academic dissertation was planned to span from present day all the way to the 1960s. The reasoning for this was because Ireland's media and entertainment landscape would go on to revolutionize Irish society with examples such as *The Late Late Show* (since 1962). The longest running television show in history opened up various discussions from politics to cultural and social issues within the country. However this would have led to an extensive amount of research, almost too broad of a timeline to truly focus on every aspect surrounding the nature of this topic.

An alternative was finalised, a Dissertation by Practice which involved a radio documentary, later evolving into a narrative podcast pilot. The podcast episode would be an immersive narrative audio experience with an ideal length of under 45 minutes. This duration would allow the final product to fit equally into a radio feature broadcast timeslot, or air on a podcast platform, offering potential for a wider and more diverse audience reach. The thought of talking to women in the industry first hand was an exciting concept, recording one to one with women who had an in-depth knowledge of the topic.

To accompany the interviews, an audio element such as a snippet of a song was desirable to create smooth transitions between interviews. The purpose of the snippet was to also open listeners' ears up to potentially new music to illustrate the prevalence of talent within the country. A completely immersive audio format showcases the featured music as the listeners' full attention span is on the audio.

The radio studios that were available on campus initially came to mind as not only was I familiar with the equipment from past modules, the studio room's software was completely capable of capturing the audio with high quality results.

Pre-Production.

The first step for the pre-production phase was to schedule a meeting with my supervisor Francesca Lalor. We discussed potential interviewees and also some subject material that would be useful in my preparation such as Linda Coogan Byrne's, Why Not Her? (2025).
I then contacted my potential interviewees, Vikki Martin and Rebecca Fisher.

Vikki Martin is a radio host for Radio Nova where she hosts the Friday Night Rock Show. Rebecca Writer was an entertainment journalist and is now a content editor for Extra.ie. I wanted to talk to the two women as they have managed to make a successful career for themselves in the media industry. They were both reached out to by email on June 10th and interviews were set up for June 24th. This gave me a comfortable amount of time to research and form well reviewed questions that would benefit not only my own curiosity, but strengthen the listeners knowledge on the Irish media and music industry.

In preparation, I researched articles from Hot Press, The Irish TImes, and District Magazine that discussed how female domestic and international artists were doing on the Irish charts. I also purchased Linda Coogan Byrne's book and highlighted a significant amount of information and data relating to Irish radio stations and who they were playing on the airwaves.

I created 5-10 questions for each interviewee, including questions that would apply to the experience of both guests. I sent the questions by email to Rebecca Fisher who requested them in order to grasp an idea of what she would be asked. This allowed for Rebecca to come in with extensive and knowledgeable answers that truly served her interview segment.

I also reached out to Allie Ryan of the band, Dreamboy, for an interview, which took place on the 15th of July. Allie and her bandmates just recently headlined The Workman's Cellar. They are also on track to play at All Together Now Festival 2025. It was insightful to talk to Allie both on air and also off as we have chatted a few times, which I believe was evident in the recording as I felt much more at ease with Allie. Allie emailed me an in-studio recording of her performing an acoustic set. The intimate atmosphere from the audio ties in perfectly with the safe and open atmosphere I was looking to create as I wanted to include Allie's talent as a female musician in the audible piece.

Questions for Allie.

“RTÉ Radio 1 is one of the more diverse stations in the country, how did it feel for your song to be playing on the station when there’s statistics like 3.36 million radio listeners a day.”

“I spoke to my friend who organises events around Dublin for female and non-binary artists, at one of the events that I attended she was visibly upset because one of the staff from the venue was continuously rude to her, a male staff member, ironic for a female and non-binary based event. Do you think there is a certain attitude towards these types of events from clubs and venues around Dublin or do you think it’s more open to new music.”

“This year so far, Gavin James has received 8,000 radio plays whereas Orla Gartland has received 600. Mind you Orla Gartland plays the same venues as Gavin James and is truly dominating airwaves in the UK, what do you think about this statistic as someone who’s been played on the airwaves?”

“Do you think it’s harder for your style of music, which is shoegazy, bedroom pop, to reach airwaves that are overloaded with pop music?”

“I had an interview with Rebecca Fisher, an entertainment journalist and when she spoke to Picture This she said that they’d told her the radio will only play Take My Hand, rather than their newer music. Do you think it’s blatantly obvious that there’s this constant recycling of popular Male Irish Acts among radio that even Picture This are calling out?”

“You were playing in London recently, how do you find the treatment over there compared to here?”

“You headlined Workman’s recently with your band Dreamboy, how did it feel filling such an iconic space especially since The Cellar will be closing up soon.”

“Can you highlight the expenses and sacrifices that you have to take to get your music noticed or even just the production element so renting studios, equipment etc.”

Assigned Questions for Vikki Martin.

What do you think about the current state of Irish radio and broadcasting, especially as a woman in the industry?

Irish Times “Only 2% of the top 100 songs on Irish radio June 1st 2023 to June 1st 2024 were performed by Irish Women Artists and only one of them is alive.” This quote points at the lack of modern living Irish women artists being played on the radio. Do you as a radio host feel there is a specific reason for this?

A lot of people categorise specific songs as radio music, meaning they’re overplayed. Do you think there is a fine line between recycling older tunes for nostalgia and using older tunes for the sake of refraining from using new releases, specifically those form Irish female artists?

“It is fucking weird that I’m gobby, bitchy and outspoken-but a man would be the voice of a generation.” (CMAT, Hot Press, 2023). She clearly points out the double standard within the industry. How do you think radio stations feel about her and her persona and what she represents?

Linda Coogan Byrne (founder of Why Not Her?) says that it is the record label’s sway over airplay, what change do you think needs to happen in order to increase the amount of Irish artists?

The Cranberries, The Corps, Sinead O’Connor, Enya have laid the groundwork for multiple aspects within the Irish music scene, have you seen any modern takes or examples form this ground work.
Can you compare the treatment of women in the industry from when you first started to how it is now, does anything stand out?
How do you feel about the glorification of Irish culture and people using Cmat, Fontaines DC, etc as a negative aspect of this Irish glorification.

Assigned Questions for Rebecca Fisher.

Question 1.
To kind of start directly at what we've seen from the Irish music industry so far this year, what was your initial reaction to the Longitude 2025 line-up? Last year, the festival hosted two female headliners whereas now, the festival has amounted to hosting one female artist overall, Hannah Laing.

If you had the choice of choosing artists to book, can you think of at least a handful of female artists who could've filled the slots.

Question 2.
I assume you see the industry much different now that you've been an accomplished journalist for some time. How has your treatment been as a woman involved in the industry, whether that be from publication houses, or people you have interviewed, or I'm aware you're also a singer, so as a performer as well?
It's quite a broad question so if you want to focus on a specific answer feel free.

Question 3.
If I'm right you've said you're from Galway, I'm from Wexford so at least we have the rest of the country in common. I moved up to Dublin for college, I'm not sure if you were the same but I'm sure you can relate to the fact that there is a stark contrast between how society functions in the city and back home. Do you think there is the same stark difference between how various counties absorb certain forms of media, relating to music tastes, or favouring specific artists?

When I was speaking to a close friend of mine about asking this question and if it actually made sense or if it made me seem like I had too big of a head after living in Dublin for 4 years and somewhat resenting my hometown, she said she believed that there was a difference, she's from Kildare so I took her reaction as a good thing!

Question 4.
It's evident that there has been a rise in the glorification of Irish culture, I think CMAT did an article with Glamour recently, discussing that. It kind of ties into the long running joke of 'Let's get some wine on Drury street, then head to Bambinos for a slice while we wear our Pellador

Jumpers.' Do you think it's somewhat harmful to include artists such as CMAT as part of this excuse to glorify Irish culture. For me, personally, I've been a fan of hers since 2021 and the fact that people are using her persona and iconography as a symbol for a negative aspect of Irish media is quite harmful.

Question 5.
We have mass media corporations, RTÉ being the most popular I would say, Can you describe as a journalist, how important it is to have publications such as District Magazine, HotPress, Extra.ie that serve as a reliable source for receiving honest and broad media coverage of specific artists that deserve the same spotlight as those who are constantly covered by RTÉ.

Question 6.
Quote from RTÉ, "For many Irish women, meaningful recognition only arrives once they've made noise elsewhere." How do you feel about this statement as a woman who's made a successful career for herself in Ireland.

I actually got a statistic from a book I read that said Orla Gartland had received 600 plays from Irish airwaves this year, whereas Gavin James had gotten 8,000 plays.

Production.

June 24th arrived and both interviewees had to cancel due to work scheduling and a medical emergency. Rescheduling was carried out with each guest. Vikki Martin was now scheduled for June 26th and Rebecca Fisher, July 3rd. This gave me slightly more time to evaluate my questions and also to practice using the studio equipment.

I arrived at each interview slightly early to set up the radio equipment in The Richmond Building, R104. Adobe Audition was used to record the audio for the Control Mic and Mic 2. Midway through the interview with Vikki Martin, the window had to be closed due to disturbances, but this later prevented any post production editing with noise reduction.
All audio was then stored onto Google Drive in .wav format which was then switched to mp.3 after a meeting with the radio and podcasting lecturer. I also had Vikki introduce herself and her role in the podcast to create a more personal touch to the piece rather than myself introducing each guest. It also gives the interviewee the opportunity to introduce themselves in a preferable fashion. The other guests also started with an introduction which would make their voice more recognisable throughout the piece.

At the end of the interview, Vikki gave me the contact information for Linda Coogan Byrne and also Mairin Sheehy, co-founder of Hot Press Magazine. I reached out to Linda Coogan Byrne where I asked if she would like to chat over Zoom as she was very busy in London. Linda agreed to receive a set amount of questions from myself which she emailed me the answers to. Linda was extremely willing and encouraging towards my dissertation concept and provided me with great advice and wisdom which was thrilling to receive, coming from such a prominent figure in Irish music culture. I also owe Vikki my thanks for giving me Linda's contact information as I had told Vikki myself I did not think Linda would be interested.

Questions and Answers for Linda Coogan Byrne.

Question 1.

To those who may read the data you have published in relation to how much airtime female artists are getting on Irish airwaves, what would you say to those who might respond by saying, “Surely the solution is just play more female artists” because of course, it is not as straightforward as that.

Answer to Question 1.

“Surely the solution is just to play more female artists” — I hear this all the time. And yes, on the surface, it sounds like a simple fix. But what people fail to grasp is that the problem is deeply systemic. It’s not about flicking a switch or throwing a few more female-led tracks into the mix. The entire ecosystem — from A&R and label support to radio programming and festival booking — has historically prioritised male acts, particularly white male acts. That has shaped public taste over decades.

If you’re not being playlisted, championed, or funded to the same degree, how are you meant to compete? Playing more women is only part of the solution — but it needs to be done with intention, consistency, and a complete shift in mindset. Not as a box-ticking, tokenistic gesture — which, frankly, is exactly what I’ve seen on Irish radio for years.

If we look to the UK, they’ve made that cultural shift. The change is solid. We’re now seeing brilliant domestic female acts break through there like never before. In Ireland? We have two: CMAT and Jazzy. And both are signed to major machines. Their success wasn’t down to any mindful industry decision to create space for women — it came from them working twice, if not ten times harder, and largely keeping their heads down.

Let’s be honest: if either of them had started publicly speaking about gender or racial disparities in the way I have, they’d be labelled “difficult”, “unstable”, or worse — just like they did to Sinéad O’Connor when she started asking questions.

Question 2.

If artists such as Dermot Kennedy, Cian Ducrot and Picture This, all male fronted acts, suddenly stopped making music, what do you think would happen to Irish radio? Do you think it would just be a case of them overplaying their older music rather than introducing newer music because of course, taste is curated by exposure from airwaves.

Answer to Question 2.

If acts like Dermot Kennedy, Picture This, or Cian Ducrot disappeared overnight, I honestly think radio would panic and fall back on playing their older material. Because Irish radio, in large part, hasn't done the groundwork to build up a diverse enough catalogue of talent to draw from. Taste doesn't exist in a vacuum; it's curated. If listeners aren't being exposed to the full scope of Irish talent, especially women, non-binary, and minority artists, how can they even know what they like? This is the danger of over-relying on a small pool of (mostly male) acts; it creates an echo chamber and stifles real discovery.

Question 3.

I'm sure you're aware that CMAT performed on the Pyramid Stage at Glastonbury 2025 recently, she responded to criticism stating she was an industry plant, and there was also discourse around her weight which you mentioned in your book along with artists such as Lizzo. Calling a band an industry plant has an automatic negative connotation associated with it, what do you think about that term being used towards CMAT who has been around the Irish music scene for many years and has worked her way up?

Answer to Question 3.

Ah yes; the tired old "industry plant" label. It's often weaponised against women who find success after years of hard graft. CMAT is a perfect example of that – she's been around for years, honing her craft, building her community, and doing it her way. And yet, the second she lands a big stage or major recognition, some people can't help but try to delegitimise it. This kind of rhetoric is rarely used against male artists in the same way.

Add in the fatphobia and general misogyny she's had to face, and it's clear how hostile the environment can be for women who don't conform to a narrow ideal. CMAT's success is hard-won and deeply deserved – and it threatens people who still think the industry belongs to a certain kind of artist.

Question 4.

When chatting with Vikki Martin, she mentioned her segment that she does twice a year where she dedicates an entire evening to female artists and their music. She had posted about this to

her Instagram where she then received a response from a man who claimed the segment was ‘sexist’. Although this was one man’s comment, do you think that men like this within Irish society feel like commenting such aggressions stems from the lack of exposure within the radio. Of course, inequality within the country is still rampant, for example, when you mentioned that women only make up 25% of the parliament, but do you think the lack of representation among airwaves and the industry just feeds into this general inequality among society?

Answer to Question 4.

Yes – Vikki’s experience is a familiar one. Every time a space is carved out specifically for women or marginalised voices, someone cries “sexism”, usually from a place of deep misunderstanding or discomfort (and misogyny). But here’s the thing: when an entire system has excluded you for decades, carving out even a small space isn’t exclusionary – it’s redress. It’s balancing the scales. And yes, these comments absolutely stem from the kind of cultural conditioning that is reinforced by our media, including radio. After all, they are culture setters, sadly not culture changers, but I am still hopeful. If you rarely hear women’s voices, stories, or songs in the mainstream, you start to believe they’re not as valid or important. It’s the same reason why women make up just a quarter of the Dáil – representation isn’t just about numbers. It’s about narrative, power, and whose voices are amplified.

Post-Production.

Meetings were scheduled with Pat Proctor, for both the 15th of July, 12-2pm and the 24th of July, 4-6pm. The first session involved cutting clips from both Vikki Martin and Rebecca Fisher's interviews. This step would be functionally effective as it not only picked out the most interesting and factual segments, but also kept them in an organised manner. It controlled the length for each interviewee as the Adobe Audition software kept track of the length for each audio piece. After the editing session, Allie Ryan was interviewed where all audio files were neatly organised into sub-section folders on Google Drive. Some folders were titled, 'Narration' and 'Music and Sound Affects' for example.

The second session with Pat Proctor involved using the Multi-track feature where multiple audio files can be layered on top of each other, which was beneficial in curating the run through for the podcast. I had each interviewee's sessions pre-cut to make sufficient use of this time slot with Pat as his guidance and expertise was extremely useful when guiding me through the process. The tracks were layered onto each other, the next steps involved cutting each segment at certain points to create a continuous flow without any abrupt or noticeable cuts. It was of great importance to include Allie's performance as it truly captures the talent that is within the country that has only breached airwaves recently. It is a reminder to listeners of the other acts that may be out there performing in intimate venues that possess the extraordinary talent as those performing in larger theatres and arenas. Allie's music also falls under the genre of Shoegaze and Bedroom Pop, a perfect suit to the atmosphere that I was aiming to create with the one on one interviews in the studio.

Then the time-consuming and specific cutting that was required to produce sharp and clean audio. This included deleting silences and filler words that required precise editing. It also detailed how the music piece was going to work into the voices recorded and the exact order that each clip should be filed into. This editing session was helpful in that it refreshed my knowledge on Adobe Audition and how the software caters to working with tricky audios. This session tied in a few loose ends in regards to timing, clips that were most useful, and the order that they were to be placed in.

In relation to the editing of segments, certain sections were removed which may have been due to a less hard hitting question or a section where there were pauses or interruptions. An

example of this would have been with Vikki Martin when a group of people were causing background noise through the headphones. This was resolved with the people and would later be cut from the final piece.

The audio levels had to be kept a close eye on as sometimes the interviewees may have moved slightly too close or too far away from the microphone, causing uneven levels of audio waves on Adobe Audition. This was fixed by adjusting the volume levels at specific points so that the audio had a consistent and continuous level of volume, avoiding the listener from switching volume levels manually.

The intention with creating an immersive audio piece was to generate a peaceful and intimate environment where it feels as though the interviews are taking place in the evening time where the environment is turning in for the night. The content of the piece is intended to be absorbed and actually stay with the listeners in their mind, This approach was more effective in portraying a one on one conversation in a studio built to block out any background disturbances.

Overall Production Experience.

The entire experience between scheduling the interviews, talking to the women involved, and with the help from lecturers during the post-production process, was extremely rewarding, although at the very beginning it was quite overwhelming.

It is evident from the raw audio with Vikki Martin that I stuttered and had a few awkward filler words as this was the first interview that would somewhat determine the rest of the journey and act as a base for honing interviewing techniques and also establishing how interviewees may react to specific questions.

The second interview with Rebecca Fisher was slightly less stiff as Rebecca's immediate warm and friendly manner was an instant encouragement to calm down. Rebecca, as an interviewer herself, was able to bounce off my questions and bring up some factual topics that would then lead into questions from myself that may not have been written down in preparation.

At this point, I was quite used to the audio equipment and knew what Mics were working and which ones had issues with Adobe Audition. The interviews were kept better track of time wise, the more interviews conducted and also the length of each question and if I had decided to trail off into another question based on the interviewees answers was also monitored.

By the time I had the chance to interview Allie I had realised that I benefitted as an interviewer more by chatting to the interviewee beforehand. Allie and I had already met a few times so we had much to discuss which I believe made the both of us more comfortable when we decided to record. We talked after the recording also about the dissertation topic and about an hour later, Linda Coogan Byrne had released new data surrounding Irish female artists that we had been discussing in the interview.

I have learned what works best for me personally when conducting interviews and how willing Irish women are to speak out on issues where an industry may not let them do the same. Having an all Irish female lineup for interviews was something that I wanted to prioritise from the beginning, it was truly exciting and empowering from a personal aspect to have responses from such powerful and opinionated voices from the Irish music scene, whether that was from the broadcasting sector, musician sector, or general media sector.

Discussions.

Early Stages and Supervisor Workflow.

The origins of the dissertation by practice was to delve into the history of Irish female artists that ranged as far back as 1960. If I had not had discussions with multiple lecturers I may have not been able to narrow it down into a particular range of representation. The original concept may have been great as a contextual recap of Ireland's past but that would have been its entire purpose, rather than actually going into detail with interviews and also data research. The decision to feature participants within the industry was a definitive move in formalising the direction in which the dissertation was heading, which was originally a completely academic one.

Three essential meetings were scheduled with my supervisor, Francesca. The first meeting would be scheduled in the pre-production phase. This meeting consisted of sourcing participants for interviews and also working out a research schedule that suited the both of us. Between this first meeting and the next, I would have conducted most of my interviews and also completed a significant amount of research in comparison to the initial stages.
I began researching what had already been published about Irish female musicians, from newspaper articles to interviews with the musicians themselves. A majority of the initial stage was reading any media that centred around the dissertation topic.

The second meeting with Francesca consisted of giving updates on how the interviews took place and if they were beneficial for the dissertation. Scheduling for putting the research into actual statements was also discussed. At this point, I had completed two out of three interviews where I was then able to tell Francesca about what I had learned from the participants but also from the entire experience in regards to recording in a studio and using professional editing software.

Our third meeting was to finalise any changes that needed to be made and any last edits that needed to be done within the podcast piece. The three meetings schedule was extremely beneficial for time keeping and also keeping track of what work needed to be done before each meeting.

The discussions with the participants also guided me into what I wanted to centre my dissertation around. The previous work throughout the year was based around an exploration of the current laws and constituional amendments within the country. Amendments such as The Gender Pay Gap 2022 and The 8th Amendment were some examples as they significantly impacted the future of women in the country. The history of radio and the representation within it was becoming much more clear and my knowledge and understanding grew the more I spoke to people who also had an interest in it. The recent discourse in airplay and Irish female artists only guided me further into the layers within radio broadcasting and how many people are actually behind the scenes deciding what should even be sent to radio stations before hosts know what they are playing.

Conclusion.

The amount of research not only conducted by myself but also others demonstrates that there is significant evidence that this is a timely issue worth further exploring. It is a systemic issue that is slowly coming to the surface with the help of publications and news outlets, but more importantly, the musicians themselves.

Each participant for this podcast episode was eager to help me uncover and discuss this issue which shows just how many platforms actually allow for or in fact do not allow for vocal opinions from and about women in the music industry. I believe that any woman with a voice is always willing to share a personal experience, if it means that the result will be in benefit to another person. The culmination of interviews re-emphasizes the universal experience of women looking to help and uplift each other in times of inequality among society. While it may have progressed significantly in years, there are still instances indicating that we still have a long way to go, but progress is progress.

Sourcing and securing first hand experiences and actual voices for an audio product truly highlighted and humanised the entire dissertation. What was originally pitched as an academic, written dissertation transformed into a piece filled with characters and stories, pulling in listeners with data and knowledge that will stick with them after the listening experience.

It is important to not only support female artists but also those who have grown up in Ireland and use that experience in their music to call out the way in which Irish society has neglected their position in said culture and society. These musicians are expressing their emotions through a storytelling medium where anyone with ears can listen, with no excuses.

The main goal was to highlight how Irish female artists contribute to the music scene but it ended up taking a further look at why these voices are not as heard as their male counterparts and asking if this has anything to do with how radio is run behind the scenes.

A standout fact I learned was that it is simply not as easy as just hitting play and calling it a day when most of the time, it is not even the radio hosts who get to decide what they get to play on

our airwaves. It is a team of people from all different aspects within the industry who act as a tight knit network.

A common answer I noticed throughout the production process was that there were multiple suggestions to have a team of people who prioritise female and marginalized acts to get them their slot on the airwaves. Needing an entire team or sub group of people to get this result of equal airplay for radio stations is quite telling of just how widespread this issue is. Keeping in mind, it is important once again to highlight that there are stations within the country that are improving their gender balance on our airwaves in hopes that other stations will follow suit.

We live in a time where there is a significant rise in the output and quality of homegrown Irish culture and media, giving a clear cut reason to support Irish home grown artists especially those who are demonstrably working twice as hard. Supporting small gigs and venues is what gets these artists to the main stage, your next favourite artist might be playing in a venue with a 100 person capacity but you may never find out because they do not receive the same exposure as those currently at the top. It is time to put an end to overplaying the ‘safe’ and ‘familiar’ music and challenge the industry to support and celebrate local, home-grown talent. This podcast will hopefully serve as the start of a long overdue conversation, and a call to action to all involved.

Bibliography.

Barry, A. (2025). *All-male line-ups should be a thing of the past*. The Sunday Times.

Barry, A. (2025). *We need a programme for women on Irish radio.* The Sunday Times.

Bain, V. (n.d.). *How misogyny holds women back in the music world and what the industry and government can do about it*. Queen Mary University of London.

Coogan Byrne, L. (2025). *Why Not Her?* Why Hot Her? Publishing.

Mallaly, U. (2025). *When it comes to Irish radio play, we have a gender, genre, and geographic issue.* The Irish Times.

O'Toole, L. (2023). *On you crazy diamond with CMAT.* Hot Press.

Pearce, Dr.R. (2023). *The Soul of Sexism.* Wordpress.

Appendices.

List of Questions for In-Person Interviews.

In regards to contact with the participants, permission was granted by each interviewee to have their voice recorded and included in the podcast.

Allie.

“RTÉ Radio 1 is one of the more diverse stations in the country, how did it feel for your song to be playing on the station when there’s statistics like 3.36 million radio listeners a day.”

“I spoke to my friend who organises events around Dublin for female and non-binary artists, at one of the events that I attended she was visibly upset because one of the staff from the venue was continuously rude to her, a male staff member, ironic for a female and non-binary based event. Do you think there is a certain attitude towards these types of events from clubs and venues around Dublin or do you think it’s more open to new music.”

“This year so far, Gavin James has received 8,000 radio plays whereas Orla Gartland has received 600. Mind you Orla Gartland plays the same venues as Gavin James and is truly dominating airwaves in the UK, what do you think about this statistic as someone who’s been played on the airwaves?”

“Do you think it’s harder for your style of music, which is shoegazy, bedroom pop, to reach airwaves that are overloaded with pop music?”

“I had an interview with Rebecca Fisher, an entertainment journalist and when she spoke to Picture This she said that they’d told her the radio will only play Take My Hand, rather than their newer music. Do you think it’s blatantly obvious that there’s this constant recycling of popular Male Irish Acts among radio that even Picture This are calling out?”

“You were playing in London recently, how do you find the treatment over there compared to here?”

“You headlined Workman’s recently with your band Dreamboy, how did it feel filling such an iconic space especially since The Cellar will be closing up soon.”

“Can you highlight the expenses and sacrifices that you have to take to get your music noticed or even just the production element so renting studios, equipment etc.”

Vikki.

What do you think about the current state of Irish radio and broadcasting, especially as a woman in the industry?

Irish Times “Only 2% of the top 100 songs on Irish radio June 1st 2023 to June 1st 2024 were performed by Irish Women Artists and only one of them is alive.” This quote points at the lack of modern living Irish women artists being played on the radio. Do you as a radio host feel there is a specific reason for this?

A lot of people categorise specific songs as radio music, meaning they’re overplayed. Do you think there is a fine line between recycling older tunes for nostalgia and using older tunes for the sake of refraining from using new releases, specifically those form Irish female artists?

“It is fucking weird that I’m gobby, bitchy and outspoken-but a man would be the voice of a generation.” (CMAT, Hot Press, 2023). She clearly points out the double standard within the industry. How do you think radio stations feel about her and her persona and what she represents?

Linda Coogan Byrne (founder of Why Not Her?) says that it is the record label’s sway over airplay, what change do you think needs to happen in order to increase the amount of Irish artists?

The Cranberries, The Corps, Sinead O’Connor, Enya have laid the groundwork for multiple aspects within the Irish music scene, have you seen any modern takes or examples form this ground work.
Can you compare the treatment of women in the industry from when you first started to how it is now, does anything stand out?

How do you feel about the glorification of Irish culture and people using Cmat, Fontaines DC, etc as a negative aspect of this Irish glorification.

Rebecca.

Question 1.
To kind of start directly at what we've seen from the Irish music industry so far this year, what was your initial reaction to the Longitude 2025 line-up? Last year, the festival hosted two female headliners whereas now, the festival has amounted to hosting one female artist overall, Hannah Laing.

If you had the choice of choosing artists to book, can you think of at least a handful of female artists who could've filled the slots.

Question 2.
I assume you see the industry much different now that you've been an accomplished journalist for some time. How has your treatment been as a woman involved in the industry, whether that be from publication houses, or people you have interviewed, or I'm aware you're also a singer, so as a performer as well?
It's quite a broad question so if you want to focus on a specific answer feel free.

Question 3.
If I'm right you've said you're from Galway, I'm from Wexford so at least we have the rest of the country in common. I moved up to Dublin for college, I'm not sure if you were the same but I'm sure you can relate to the fact that there is a stark contrast between how society functions in the city and back home. Do you think there is the same stark difference between how various counties absorb certain forms of media, relating to music tastes, or favouring specific artists?

When I was speaking to a close friend of mine about asking this question and if it actually made sense or if it made me seem like I had too big of a head after living in Dublin for 4 years and somewhat resenting my hometown, she said she believed that there was a difference, she's from Kildare so I took her reaction as a good thing!

Question 4.

It's evident that there has been a rise in the glorification of Irish culture, I think CMAT did an article with Glamour recently, discussing that. It kind of ties into the long running joke of 'Let's get some wine on Drury street, then head to Bambinos for a slice while we wear our Pellador Jumpers.' Do you think it's somewhat harmful to include artists such as CMAT as part of this excuse to glorify Irish culture. For me, personally, I've been a fan of hers since 2021 and the fact that people are using her persona and iconography as a symbol for a negative aspect of Irish media is quite harmful.

Question 5.

We have mass media corporations, RTÉ being the most popular I would say, Can you describe as a journalist, how important it is to have publications such as District Magazine, HotPress, Extra.ie that serve as a reliable source for receiving honest and broad media coverage of specific artists that deserve the same spotlight as those who are constantly covered by RTÉ.

Question 6.

Quote from RTÉ, "For many Irish women, meaningful recognition only arrives once they've made noise elsewhere." How do you feel about this statement as a woman who's made a successful career for herself in Ireland.

Permission Statements.

Vikki Martin.

I, Victoria Martin, give Emma Jane permission to use my name and recording as part of her masters dissertation.

Rebecca Fisher.

I, Rebecca Fisher, give Emma Jane permission to use my name and recording as part of her masters dissertation.

Allie Ryan.

I, Allie Ryan, give Emma Jane permission to use my name and recording as part of her masters dissertation.

I also give Emma Jane permission to use a live recording of my voice as part of her Dissertation by Practice component.

Sample Email.

Hi Rebecca,

My name is Emma Jane and I'm currently doing a Masters in Journalism and Digital Communications. I'm currently doing a radio documentary for my dissertation titled "How Ireland Has Represented Irish Female Artists" It is mostly a look at female voices within Ireland and the industry's treatment of said artists.

I'm very passionate about gender studies and equality for women which is why I am reaching out to you. As a female journalist in Ireland I would love to have a chat with you and include your opinion in my documentary as I'm sure you have seen a lot during your career. I will completely understand if it would not fit your schedule or if you would like to opt out of participating. I really look forward to hearing from you!

Best wishes,
Emma Jane