



Gender Inequality in the Music Industry

Reaching for Equality

Jenna-Miia Kaivosoja

BACHELOR'S THESIS
June 2023

Bachelor's Degree Programme in Media and Arts
Music Production

ABSTRACT

Tampereen ammattikorkeakoulu
Tampere University of Applied Sciences
Bachelor's Degree Programme in Media and Arts
Music Production

KAIVOSOJA, JENNA-MIIA:
Gender Inequality in the Music Industry
Reaching for Equality

Bachelor's thesis 43 pages, appendices 1 pages
June 2023

Throughout history, the music industry has been predominantly male-dominated, and female musicians have frequently encountered significant barriers to achieving success and recognition in this field. The barriers have many forms, such as sexism, harassment, and discrimination.

The purpose of this thesis is to comprehensively examine the issue of gender inequality in the music industry, spanning from ancient times to the present day and propose effective solutions to promote greater gender equality in this field. This thesis seeks to demonstrate how individuals can effectively promote diversity and inclusivity in the music industry, serving as a powerful example of the important role that each of us can play in creating a more just and equitable field.

In this thesis, gender gap in the various fields of music industry will be examined by dipping deep in the statistics. The research analyses the experiences of women in the industry, including the challenges they face and the strategies they use to overcome gender bias and discrimination. The research is based on books, media reports, statistics, and interviews of women working in a variety of roles in the industry. Although the research primarily focuses on the historical context and gender disparities between men and women, it also recognizes that gender inequality is not an isolated issue, but one that intersects with other forms of oppression such as racism, homophobia and transphobia.

Key words: music industry, gender inequality, LGBTQ+, harassment, history

CONTENTS

1. INTRODUCTION	6
2. INTERVIEWEES.....	7
2.1. Kikka Laitinen.....	7
2.2. Mari Sainio	7
2.3. Elena Cor Tauri.....	7
2.4. Anonymous	8
3. HISTORY OF WOMEN IN THE MUSIC INDUSTRY	9
3.1. Ancient Times	9
3.1.1. Ancient Egypt	10
3.1.2. Ancient Greece.....	11
3.1.3. Ancient Rome.....	12
3.1.4. Ancient China.....	13
3.1.5. Ancient India.....	14
3.2. Medieval and renaissance periods.....	15
3.3. The fifteenth to the nineteenth century.....	17
3.4. Twentieth century.....	18
3.4.1. The mid-twentieth century	18
3.4.2. Late-twentieth century	19
3.5. Twenty-first century.....	19
4. THE GENDER GAP IN THE MUSIC INDUSTRY: A CLOSER LOOK AT GENDER INEQUALITY	21
4.1. Gender gap in songwriters	22
4.2. Gender gap in producers	23
4.3. Gender gap in Grammy Awards.....	24
4.4. Gender gap in artists and top charts	25
4.5. Gender pay gap	27
4.6. Gender gap in underrepresented groups	28
5. REASONS FOR INEQUALITY IN THE MUSIC INDUSTRY AND HOW TO IMPROVE EQUALITY.....	30
5.1. Reasons for inequality.....	30
5.1.1. Stereotypes	30
5.1.2. Lack of representation	31
5.1.3. Sexual harassment, discrimination and gender bias	31
5.2. How to improve equality in the music industry	32
5.2.1. Increasing access to education and training.....	33

5.2.2. Addressing stereotypes and biases.....	33
5.2.3. Providing role models and mentors	33
5.2.4. Promoting diversity and inclusivity.....	34
5.2.5. Tackling discrimination and harassment.....	34
5.2.6. Encouraging women to pursue in music.....	34
5.3. Interviewees suggestions for improving equality.....	35
5.3.1. Laitinen.....	35
5.3.2. Sainio	36
5.3.3. Cor Tauri	36
5.3.4. Anonymous	37
6. DISCUSSION	38
REFERENCES.....	39
APPENDICES.....	43
Appendix 1. Questions for the thesis interviewees.....	43

ABBREVIATIONS

LGBTQ+ Lesbian, gay, trans, queer, plus

1. INTRODUCTION

In various aspects of the music industry, inequality refers to the unequal representation of women and underrepresented groups. Historically, women have faced challenges in gaining equal access to opportunities in the music industry, leading to pervasive gender disparities. This can be seen in a substantial gender gap in the statistics of various fields in the music industry. One significant factor contributing to gender inequality in the music industry is the lack of representation and diversity in leadership positions. Women typically hold fewer leadership roles in the industry, which can both perpetuate existing gender biases and create a kind of self-fulfilling cycle of continued gender imbalance. The issue is compounded when it comes to songwriting and producing, where men dominate the industry and often receive more recognition for their work than women, even though research shows that women are just as skilled and talented in this area.

Female musicians and artists frequently face gender-based discrimination because of the stereotypes surrounding their behaviors and musical abilities. There are also underrepresented racial/ethnic and LGBTQ+ groups facing the same unequal treatment in the industry. This results in a significant lack of representation of women and underrepresented groups in the music industry, which impacts their ability to succeed and be recognized for their skill level. In recent years, efforts have been made to address gender inequality in the music industry, including the #MeToo movement, which has highlighted the prevalence of sexual harassment and abuse within the industry. Organizations and initiatives have emerged to promote opportunities for women and non-binary individuals in the music industry, such as Female Frequency and the 50/50 Initiative. There is still much work to be done to ensure gender equality for all individuals in the music industry, but these efforts provide a hopeful sign that progress is possible.

2. INTERVIEWEES

2.1. Kikka Laitinen

Kikka Laitinen (born 1960) is a Finnish rock musician, known for her work as the lead vocalist of the band Kikka Laitinen & Laitisen Kone. The band was formed in 1993 and gained popularity in the Finnish rock scene in the early 2000s. Laitinen has been involved in the Finnish music scene for many years. She has been speaking for women in the music industry and has spoken out about the challenges and discrimination that women face in the male-dominated music world. Overall, Kikka Laitinen is a prominent figure in the Finnish rock scene, known for her powerful vocals and advocacy for women in music. (Laitinen 2022.)

2.2. Mari Sainio

Mari Sainio is a Finnish composer and music producer, best known for her work in film music. She studied composition and orchestration at the Sibelius Academy in Helsinki and also graduated as a Master of Composition for Screen from London's Royal College of Music. Sainio has composed music for a number of Finnish films and television shows. Her music is known for its emotional depth and evocative melodies, which help to create powerful and memorable cinematic experiences. In addition to her work in film, Sainio has also composed music for theater productions. (Sainio 2022.)

2.3. Elena Cor Tauri

Elena Centauri is a singer, musician and vocal coach from Germany, graduated in musicology and have many years of experience of working in the music industry. She also has a podcast where she interviews women from the music industry. (Email 2022.)

2.4. Anonymous

Anonymous is a music pedagogue, arranger, composer, conductor and a musician. Graduated from University with a master's degree in philosophy, majoring in musicology, and from a University of Applied Sciences in the pop/jazz music education program as a music pedagogue, majoring in theoretical pedagogy. She plays several different instruments. (Anonymous 2022.)

3. HISTORY OF WOMEN IN THE MUSIC INDUSTRY

Although the study of women in the history of music is still in its infancy, there is a lot of evidence, that already in the ancient times, women played an important role in performing and creating music. Even as late as 1970's, there was no reliable information about women's musical activities to write a continuous chronological narrative. Only in the last decades, there's been provided more information about women in the history of music. (Pendle 2001, 1-9.)

Historical biases, limited access to education, gender stereotypes, lack of representation in position of power and cultural and social norms are some of the reasons for the lack of data of women in the history of music. When people started to keep records of the songwriters, musicians and composers, women were mostly excluded from the records. In the early days, women had to use pseudonyms or initials to hide the fact that they were women. The role of a woman was to take care of the home and submit to her man and education was a privilege, only the men could enjoy.

Although, in the Middle Ages, depending on their social status, women had some opportunities to study and practise music, but only in the limits suitable for a woman. On the other hand, there is one, more blameless reason for the lack of data of women in history of music, and it is simply a general lack of historical data of musicians from both genders in certain ages. Until 1400's, it was quite common, for example songwriters to be anonymous no matter the gender, but for women, it was more of the rule than the exception. (Audionetwork n.d.)

3.1. Ancient Times

In many ancient cultures, music was an integral part of daily life and women played a vital role in the development and performance of music. Although women didn't have equal opportunities in music, from ancient Greece to Japan, they were trained in music and dance, and some even performed in public as professional musicians. (Encyclopedia n.d.)

While the role of women in music varied across different cultures and time periods, it is clear that women in the history have made remarkable contributions to music for centuries. Despite the challenges and barriers they faced, women in ancient times paved the way for future generations of female musicians and helped to shape the rich and diverse musical traditions that we enjoy today. (Encyclopedia n.d.)

3.1.1. Ancient Egypt

In ancient Egypt, women were highly respected for their musical abilities. They were trained in music from a young age and were often employed as musicians and singers in temples and palaces and would often perform at various events such as weddings and funerals. Female musicians played a variety of instruments, including harps, lyres, and percussion instruments (Picture1). (Exhibitions University of Michigan n.d.)



PICTURE 1. Egyptian women playing instruments (Metmuseum N.d).

One of the most famous examples of women in music in ancient Egypt is the goddess Hathor, who was associated with music, dance, and fertility. Women

would often perform music and dance in her honour during religious ceremonies. Other famous female musicians in ancient Egypt were Merit-Ptah, who was a physician and musician during the reign of the pharaoh Djoser in the 27th century BCE. She was the daughter of a famous physician and was trained in medicine and music. (Exhibitions University of Michigan n.d.)

3.1.2. Ancient Greece

In the ancient Greece, women were not allowed to participate in public musical performances, but they did play an important role in private music-making. Women were trained in music as part of their education, and they often performed at private gatherings and religious ceremonies. (Pendle 2001, 21-24.)

One of the most famous female lyricists was the famous poet Sappho who lived in Lesbos. A vase painting from 460 BCE has been found that depicts her playing lyre in it (Picture 2). Evidence of female musicians has also been found centuries after Sappho. Evidences about female musicians are mainly based on iconography, archaeological material and anthropological research. Vase paintings found from 500 BC depict female choirs singing at wedding parties and rituals, among other things. (Peräinen 2009,7.)



PICTURE 2. Ancient vase with a scene of Sappho teaching music (Britannica N.d).

3.1.3. Ancient Rome

In ancient Rome, women were also involved in music, although their roles were limited compared to men. Music was an important part of Roman society and was used in various contexts such as religious ceremonies, public events, and private

gatherings. Women in ancient Rome were primarily involved in music as singers and dancers. They would often perform at private parties and events, and some wealthy women even had their own private musicians and performers. (Pendle 2001, 21-24.)

However, women were not allowed to perform in public concerts or in the theatre. The only exception was the Vestal Virgins, a group of women who were priestesses of the goddess Vesta and were allowed to perform in public ceremonies. Women were also not allowed to play certain instruments, such as the tuba and the cornu, which were associated with military music. However, they were allowed to play other instruments such as the lyre and the harp. (Pendle 2001, 21-24.)

3.1.4. Ancient China

As in every ancient society, in China, music played an important role in society and was considered a crucial part of both religious and secular life. Women were also involved in music, and there were female musicians who played important roles in various contexts.

In the imperial court, female musicians were known as "palace ladies" and were trained in music and dance from a young age. They were expected to entertain the emperor and his court with their musical performances, and their skills were highly valued. Outside of the court, women also played music in various contexts. For example, during religious ceremonies, women would sing and play instruments to honour the gods and ancestors (Picture 3). Women also played music at weddings and other celebrations. (Hong Lee 2004,97.)



PICTURE 3. Chinese women playing different instruments (Brewminate 2020).

However, there were also restrictions on women's participation in music. For example, during the Han dynasty (206 BCE-220 CE), women were not allowed to play certain instruments, such as the qin (a type of stringed instrument), and were only allowed to play others, such as the pipa (a type of lute). (Hong Lee 2004,97.)

3.1.5. Ancient India

In ancient India, women played a significant role in the development and performance of music. The earliest references to music in Indian literature are found in the Vedas, which were composed between 1500 and 1000 BCE. These texts describe music as an essential part of religious and social life. (Researchgate 2006.)

Women were not only involved in the performance of music but also played a crucial role in its development. One of the earliest known female musicians was Sharngadeva (Picture 4), who wrote the *Sangita Ratnakara*, a treatise on Indian music, in the 13th century CE. Women also played a vital role in the development of dance in India. The *Natyashastra*, a text on Indian dance and theatre, was written by Bharata Muni around the 2nd century BCE. The text describes the role of women in dance and theatre and provides detailed instructions on how to perform various dance forms. (Researchgate 2006.)



PICTURE 4. Indian female musician Sharngadeva (Sreenivasarao's Blog N.d).

In ancient India, women were trained in music and dance from a young age. They were often employed as court musicians and dancers and were highly respected for their skills. Women also played an important role in the development of devotional music, which was an essential part of religious life in ancient India. (Researchgate 2006.)

3.2. Medieval and renaissance periods

During the medieval and Renaissance periods, women encountered substantial challenges and barriers to success in the music field. In many cases, women were excluded from formal music education and were discouraged from pursuing careers as professional musicians. Despite these challenges, however, some women were able to receive training and make significant contributions to music during this time.

Hildegard von Bingen, a German abbess, composer, and writer who lived in the 12th century, is one of the most notable female musicians of the medieval period. She composed a large body of music, including hymns, antiphons, and sequences, and is considered as one of the most important composers of medieval period. Her music was highly innovative, featuring complex harmonies and a distinctive style that blended elements of plainchant, polyphony, and folk music. (Pendle 2001, 4-6.)

Despite the challenges women faced in the Renaissance period, some of them were able to achieve significant success as performers and composers. One notable example is Maddalena Casulana (Picture 5), an Italian composer who lived in the late 16th century. Casulana was the first woman to publish a collection of madrigals, a popular form of secular vocal music, and is considered one of the most important composers of her time. (Pendle 2001,86.)



PICTURE 5. Maddalena Casulana (Vermont Public 2021).

Women also played important roles in the development of troubadour and *trouvère* music in medieval France, where they composed and performed their own songs. The *trobairitz*, as they were known, were female troubadours who wrote and performed songs in the Occitan language. Although relatively little is known about their lives and work, their contributions to the development of medieval music were significant. (Peräinen 2009, 11.)

3.3. The fifteenth to the nineteenth century

Women's roles in the music industry between the fifteenth and eighteenth centuries were primarily limited to performing, with opportunities for women composers and professional musicians emerging later on. Women's voices were considered well-suited to church music, and women's choirs were common in convents and monasteries. However, women were generally not allowed to perform in public or hold professional positions in music.

In the seventeenth century, women began to play a larger role in the music industry. Women composers such as Barbara Strozzi and Francesca Caccini emerged, writing and performing their own music. Women also began to perform in public, with some women becoming professional musicians and even touring internationally. (Pendle 2001,98.)

In the eighteenth century, women's roles in the music industry continued to expand. Women such as Marianna Martines and Maria Teresa Agnesi became well-known composers and performers, and women's choirs continued to be popular. However, women still faced significant discrimination and were often excluded from professional opportunities. For example, women were not allowed to perform in the orchestra at the court of Versailles in France. (Pendle 2001,100-126.)

The 19th century was a time of progress for women in music. Women began to have more opportunities to study music and perform publicly and began to participate in orchestras and other ensembles. Some notable female composers of the time including Clara Schumann, Fanny Mendelssohn and Amy Beach, gained recognition for their work. Despite the progress, limited access to education and professional opportunities, as well as societal expectations that women should

focus on domestic duties rather than pursuing musical careers still limited women from gaining equal position in the music field. (Pendle 2001, 149-151.)

3.4. Twentieth century

In the early 20th century, women made even greater strides in the music industry. They began to break into traditionally male-dominated fields such as conducting and composing. Women also became increasingly involved in popular music, particularly as singers and songwriters.

Women such as Bessie Smith, Ma Rainey, and Billie Holiday became popular blues and jazz singers, and women such as Dorothy Fields and Betty Comden became well-known songwriters. Women also began to play larger roles in classical music, with women such as Nadia Boulanger and Rebecca Clarke gaining recognition as composers and performers. (Pendle 2001, 356-398.)

3.4.1. The mid-twentieth century

The mid 20th century was a time of great change in the music industry, particularly for women, as prior to this period, women in the music industry were often relegated to supporting roles or viewed as novelties. However, with the rise of popular music and the advent of new technologies, women began to make remarkable strides in the industry. One of the most significant moments for women in music during this time was the release of Billie Holiday's "Strange Fruit" in 1939. The song, which addressed the issue of lynching in the United States, was a powerful statement on racial injustice and helped to establish Holiday as a major force in the industry. (Pendle 2001, 469-505.)

Throughout the 1940s and 1950s, women continued to make their mark in the music industry. One of the most notable examples was Ella Fitzgerald, who became one of the most popular and influential jazz singers of all time. In 1958, she became the first African American woman to win a Grammy Award, a milestone that helped to pave the way for other women in the industry. Women also began

to play larger roles in rock music, with women such as Janis Joplin, Grace Slick, and Stevie Nicks becoming well-known rock singers. (Pendle 2001, 398-500.)

3.4.2. Late-twentieth century

The late-twentieth century saw outstanding progress for women in the music industry. In the 1970s, The Women's Liberation Movement had a significant impact on the music industry, inspiring women to take on more prominent roles as musicians, songwriters and producers. This movement also coincided with the emergence of punk rock, which challenged traditional gender roles and proved a platform for female musicians to express themselves. The Runaways and Blondie paved the way for future generations of women in the music industry. (Whiteley 2013, 10.)

The 1980s saw a rise in pop music and the birth of MTV, which provided a visual platform for female musicians to showcase their talents. Madonna, Cyndi Lauper, and Whitney Houston became some of the biggest stars of the era, breaking down barriers and inspiring a new generation of female musicians. (Hello Music Theory, 2022.)

The 1990's saw the emergence of alternative rock and the Riot Grrrl movement, which aimed to empower women and challenge sexism in the music industry. Bands like Bikini Kill and Sleater-Kinney brought feminist messages to the forefront of their music, inspiring a new wave of female musicians to speak out. (Marcus 2010, 7-16 & 92.)

3.5. Twenty-first century

The 21st century has been a time of women even more strongly challenging traditional gender roles in the music industry. The early 2000s was a time of the rise of pop divas like Beyonce, Lady Gaga, and Rihanna who used their music to promote female empowerment and advocate for gender equality. Beyonce's 2008 hit single "Single Ladies (Put a Ring on It)" became an anthem for female empowerment, while Lady Gaga's 2011 album "Born This Way" promoted self-

acceptance and inclusivity. In 2003, Linda Perry became the first woman to be nominated for a Grammy Award for Producer of the Year, while Sylvia Massy became one of the most sought-after engineers in the industry.

In the 2010's, the movement #Meetoo movement had a vitally important impact on the music industry, with many women speaking out about sexual harassment and abuse in the industry. The movement also sparked a renewed focus on women's rights and gender equality, with women musicians using their platform to advocate for change. (Hopper, 2017.) In 2019, Taylor Swift spoke out against the music industry's treatment of women during her acceptance speech for Billboard's "Woman of the Decade" award, calling more women to be given leadership roles in the industry.

In the 2020s, there has been a growing focus on women in music production and songwriting. Billie Eilish, who co-writes with his brother Finneas O'Connell, and Caroline Ailin, who co-wrote Dua Lipa's hit song "Don't Start Now", have become some of the most sought-after producers and songwriters in the industry. This shift toward more women in production and songwriting is a significant step towards gender equality in the industry. (Krol 2020.)

4. THE GENDER GAP IN THE MUSIC INDUSTRY: A CLOSER LOOK AT GENDER INEQUALITY

So far, the research has proven that the music industry has always been plagued by a gender gap, with women and racial/ethnic groups being underrepresented across all aspects of the industry, from performers to executives. This disparity is particularly evident in the music charts, where female artists are often overshadowed by their male counterparts. (USC Annenberg Inclusion Initiative 2023.)

One of the main factors contributing to the gender gap in the music industry is the lack of opportunities for women, quoting Pendle (2001, 1) "Women have often been excluded from the music industry or relegated to subordinate roles, and their contributions have been overlooked or unvalued". This overlooking is visible in key roles such as producers, sound engineers, and executives, which limits their ability to shape the industry and influence its direction. (USC Annenberg Inclusion Initiative 2023.)

Despite the strides been made towards better equality, according to The USC Annenberg Inclusion Initiative's (2023) report "Women are still significantly underrepresented in the music industry, despite their significant contributions to popular music. "The underrepresentation is clear as in average, only 22,3% of artist, 12,7% of songwriters, and 2,8% of producers across popular music from 2012 to 2021 were women (Picture 6).

WOMEN ARE MISSING IN THE MUSIC INDUSTRY

Percentage of women across three creative roles...



22.3%
ARE
ARTISTS



12.8%
ARE
SONGWRITERS



2.8%
ARE
PRODUCERS

PICTURE 6. Percentage of women across three creative roles (USC Annenberg Inclusion Initiative 2023).

4.1. Gender gap in songwriters

According to a study by the USC Annenberg Inclusion Initiative (2023), only 11.6% of songwriters in the top 100 songs of 2018 were women. In 2021, only 14.3% of songwriters in the top 100 songs were women, and in 2022 only 14% were women (Table 1). This means that the majority of the songs that top the charts are written by men. (USC Annenberg Inclusion Initiative 2023.)

WRITTEN OFF: FEW WOMEN WORK AS SONGWRITERS

Songwriter gender by year...



	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	TOTAL
	11%	11.7%	12.7%	13.7%	13.3%	11.5%	11.6%	14.4%	12.9%	14.3%	14%	12.8%
	89%	88.3%	87.3%	85.9%	85.9%	87.9%	87.9%	85.2%	86.9%	85.7%	85.7%	86.8%

TABLE 1. Songwriter gender by year (USC Annenberg Inclusion Initiative 2023).

The gender gap in songwriting has a sad impact on the music industry. It perpetuates the idea that women are not as talented or capable as men in this field, which is simply not true. It also affects the types of stories that are being told through music. When women are not given the same opportunities as men, their

perspectives and experiences are not represented in the music that is being produced. This can lead to a lack of diversity in the industry and a narrow range of messages being conveyed through music.

Many industry experts have spoken out about the gender gap in songwriting. In an interview with *The Guardian*, singer-songwriter Kate Nash stated, "I think it's really important that we have more women in the industry, because it's not just about the music that's being created, it's about the culture that's being created." Similarly, songwriter and producer Linda Perry told *Rolling Stone*, "There's a lot of women out there that are capable of writing hit songs, but they're not being given the chance."

4.2. Gender gap in producers

The gender gap among producers in the music industry is tremendous, the biggest one in the whole industry. According to a report by the USC Annenberg Inclusion Initiative (2023), women made up only average 2.8% of producers across popular music genres (Table 2). This disparity is even more pronounced in genres such as rock and hip-hop, where women make up less than 1% of producers. The report also found that women of color are particularly underrepresented in production roles, with only 1.5% of producers being women of color. These statistics highlight the need for greater inclusion and diversity in the music industry, particularly in production roles. (USC Annenberg Inclusion Initiative 2023.)

CREATIVE CONSTRAINTS: FEW WOMEN PRODUCERS WORK IN MUSIC

Percentage of men and women producers by year...



	2012	2015	2017	2018	2019	2020	2021	2022	TOTAL
	97.6%	98.2%	98.2%	97.7%	95%	98%	96.1%	96.6%	97.2%
	2.4%	1.8%	1.8%	2.3%	5%	2%	3.9%	3.4%	2.8%

TABLE 2. Percentage of men and women producers by year (USC Annenberg Inclusion initiative 2023).

This is a shocking statistic to watch. The studies found that women are often overlooked for production roles, with many male producers citing a lack of experience or technical skills as the reason for not hiring women. In a response to this argument, a musician and producer Linda Perry pointed out in an interview with *Variety* in 2018, "There are so many women who are capable of producing amazing music, but they're not given the opportunity." This sentiment is echoed by many women in the industry who have struggled to break into the male-dominated world of music production.

4.3. Gender gap in Grammy Awards

The Grammy Awards is one of the most prestigious events in the music industry, recognizing the best musicians, singers, and producers in the world. However, over the years, the Grammy Awards have been criticized for their lack of recognition of women artist and artists from underrepresented communities. Despite the immense talent and contributions of female artists and underrepresented artists, there remains a significant gender gap with the nominations and awards. The USC Annenberg Inclusion Initiative (2023) points out that only 13,6% of Grammy nominees from 2013 to 2022 were women (Figure 2).

THE GENDER GAP AT THE GRAMMYS® IS REAL

Percentage of Women Nominees by Category, 2013-2022

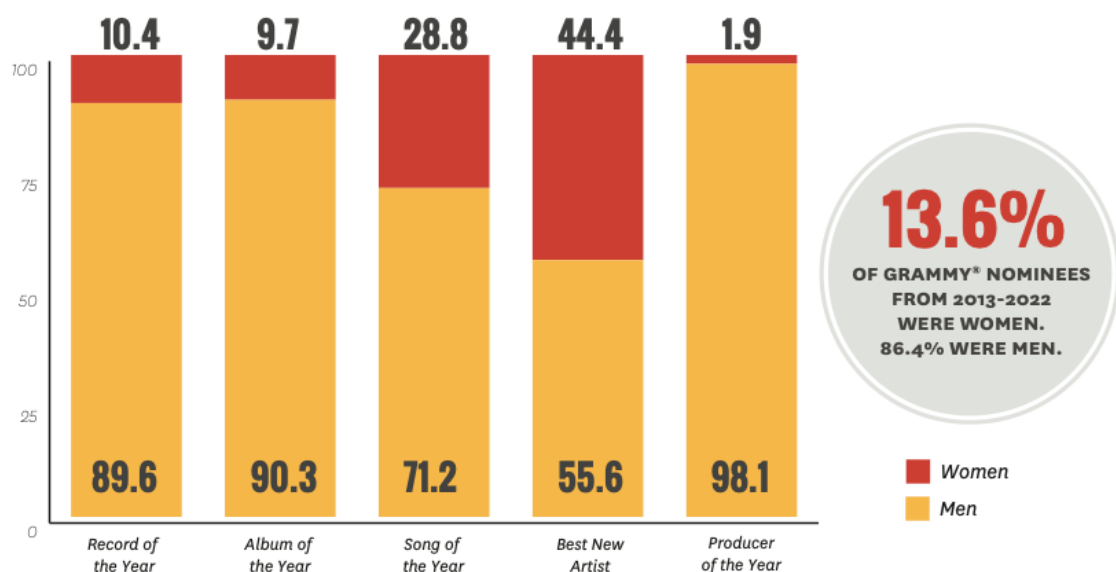


FIGURE 2. Percentage of women nominees by category (USC Annenberg Inclusion Initiative 2023).

By examining the statistics of nominations in the different categories, the charts speak for themselves. When calculating the average percentage of female nominees of each category from the last 10 years, these are the results: 10,29% record of the year, 9,6% album of the year, 27,42% song of the year, 45,47% best new artist and 2% of producer of the year (Table 3). Those numbers are nothing to be celebrated, especially when looking at the producer of the year chart. In the past ten years, there's only one year (2019), when there was female nominee for the Producer of the year, and that was Linda Perry. The gender gap in Grammy Awards winners from 2013 to 2022 has been significant, with clear bias towards male winners, as only 21% of winners were women. (USC Annenberg Inclusion Initiative 2023.)

Women Grammy® Nominations by Category over Time

	Record of the Year	Album of the Year	Song of the year	Best New Artist	Producer of the Year
2013	11.8%	2%	15.4%	16.7%	0
2014	2.8%	6.5%	31.2%	16.7%	0
2015	18.8%	8.2%	27.3%	50%	0
2016	6.7.%	8.1%	33.3%	60%	0
2017	7.5%	4.4%	14.3%	33.3%	0
2018	0	6.1%	12%	60%	0
2019	9.1%	13.3%	18.9%	58.3%	20%
2020	8.5%	17.3%	44.4%	46.2%	0
2021	23.70%	18.60%	44.80%	75%	0
2022	14.5%	11.5%	32.60%	38.50%	0

TABLE 3. Women Grammy nominations by category over time (USC Annenberg Inclusion Initiative 2023).

4.4. Gender gap in artists and top charts

The top charts in the music industry, despite the efforts of many female artists, continues to heavily skew towards male artists (Figure 3). Research shows that of the 600 most popular songs from 2012 to 2017, only 22.4% were performed by female artists. (USC Annenberg Inclusion Initiative 2020.) The Annenberg Inclusion initiative's research (2023) gives a small fragment of hope, as on the Billboard Hot 100 Year-End Chart, 30% of artists were women. That is a remarkable increase since 2012.

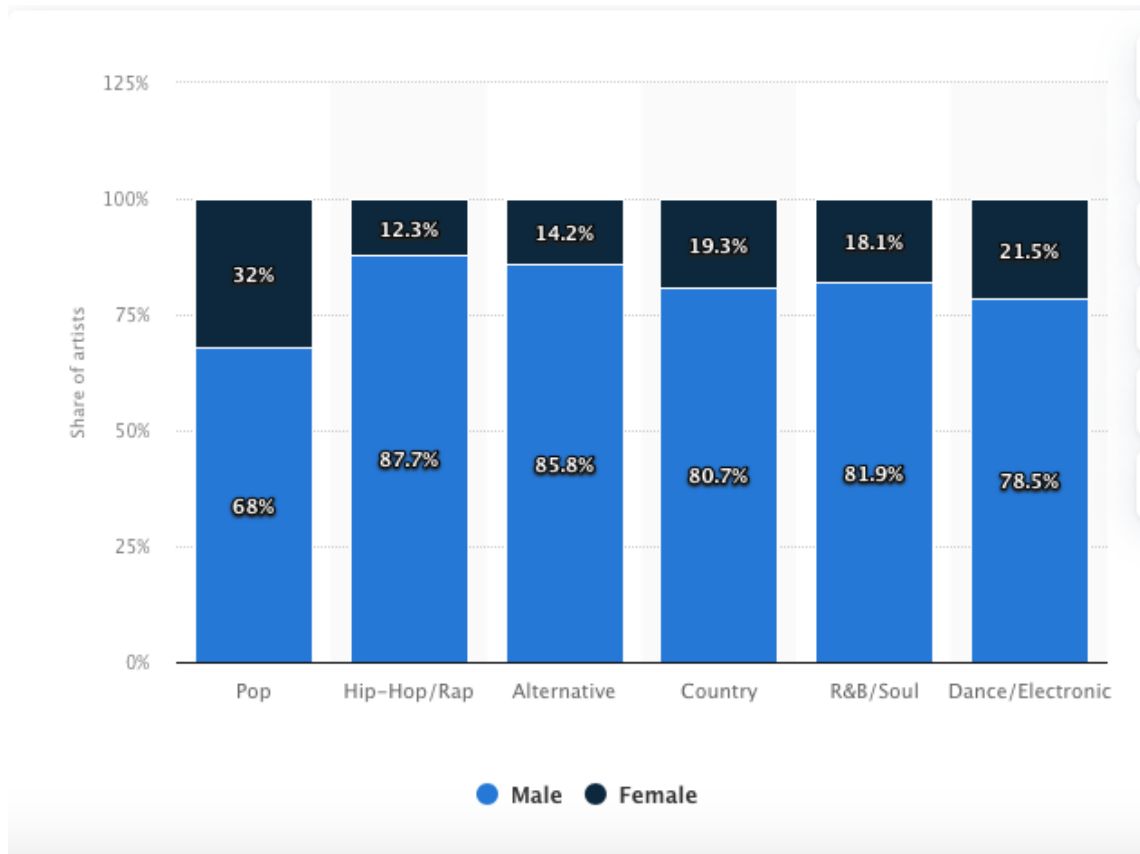


FIGURE 3. Gender distribution of popular songs in the United States (Statista 2022).

Women in the music industry have been making strides in recent years, with more and more female artists breaking through to the top of the charts. However, gender gap in artists still have a long way to go to 50/50 equality. Of the 600 most popular songs from 2012 to 2017, only 22.4% were performed by female artists. (USC Annenberg Inclusion Initiative 2021). According to USC Annenberg Inclusion Initiative (2023) In 2022, on the Billboard HOT 100-Year-End Chart, 30% of artists were women, which is a positive sign for the future, as 2021 the number of female artists in that top chart was 23,3% (Figure 4).

INCLUSION IN THE RECORDING STUDIO? EXAMINING 1,100 POPULAR SONGS FROM 2012 TO 2022

USC ANNEBERG INCLUSION INITIATIVE



@Inclusionists

WOMEN ARE MISSING IN POPULAR MUSIC

Percentage of women out of all artists across 1,100 songs

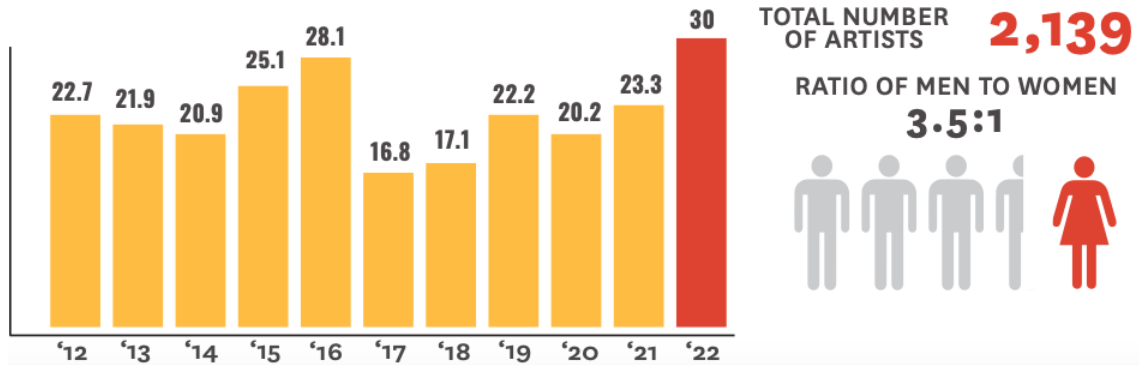
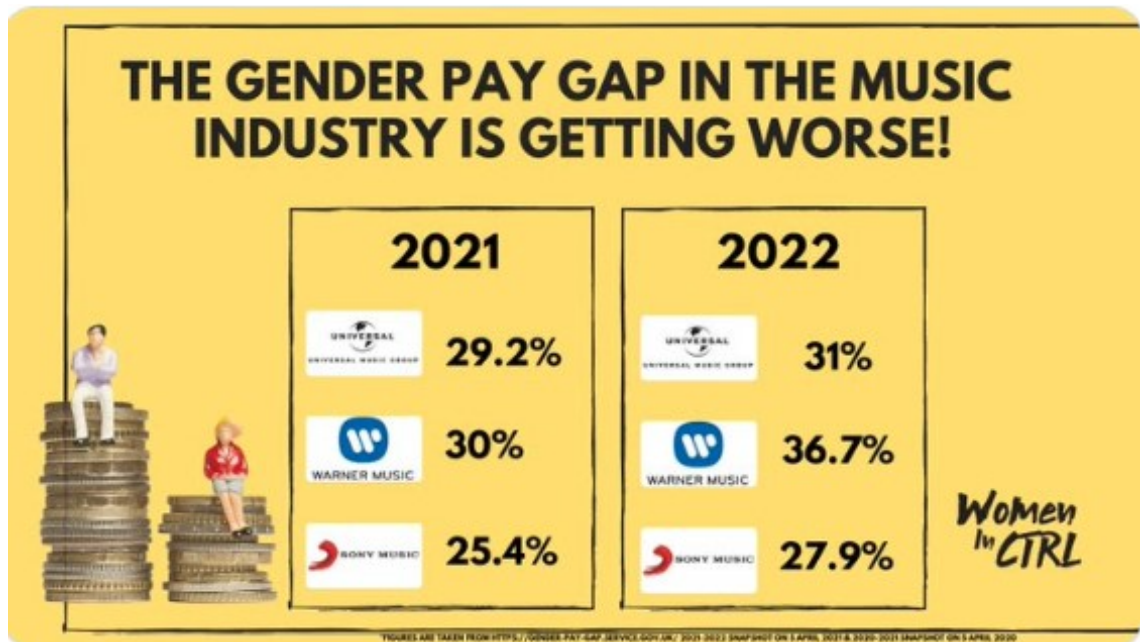


FIGURE 4. Percentage of women out of all artists across 1000 songs (USC Annenberg Inclusion Initiative 2023).

The last year's increase in statistics is a reason to celebrate, but as Stacey L. Smith noted in the USC Annenberg Inclusion Initiative's report (2023) "There is good news for women artists this year," said Smith. "But let's not get ahead of ourselves—there is still much work to be done before we can say that women have equal opportunity in the music industry." The overall percentage of female artists across 11-year span is still only 22.3%. (USC Annenberg Inclusion Initiative 2023.)

4.5. Gender pay gap

The gender pay gap in the music industry is a well-documented issue. According to a report by the UK Music Diversity Taskforce (2022), female musicians and songwriters earn an average of 30% less than their male counterparts (Picture 7). This gap is even wider for women of color, who face multiple forms of discrimination and marginalization in the industry. The lack of transparency and accountability in the music industry has made it difficult to address and eliminate the gender pay gap.



PICTURE 7. Gender pay gap (Gender pay gap service 2022).

Since the introduction of mandatory reporting in 2017/18, all major UK record labels have been required to publish their gender pay gap figures. These reports have revealed uncomfortable truths about the industry's lack of diversity and gender equality. However, the transparency has also led to a greater emphasis on achieving fair and equal pay across the industry, with a focus on closing the gap between male and female employees based on the company-wide average. (Paine 2022).

4.6. Gender gap in underrepresented groups

The music industry has long been criticized for the gender inequality between men and women, and racial and ethnicity inequality is no exception. But there are positive findings when researching the charts. The percentage of underrepresented artists on the charts has increased over the last decade with a majority of underrepresented artists being solo performers (Table 4). However, underrepresented artists are still less likely to have a singular song on the charts compared to their white counterparts. Underrepresented artists were also more likely to be on the charts under R&B/Soul and Hip-Hop/Rap genders, than in pop genre. (USC Annenberg Inclusion Initiative 2023.)

Artist Underrepresented Status by Year

Year	White	UR	Ratio
2012	61.6% (n=122)	38.4% (n=76)	1.6 to 1
2013	68.4% (n=147)	31.6% (n=68)	2.2 to 1
2014	64% (n=144)	36% (n=81)	1.8 to 1
2015	50.3% (n=98)	49.7% (n=97)	1 to 1
2016	51.6% (n=99)	48.4% (n=93)	1.1 to 1
2017	48.1% (n=103)	51.9% (n=111)	.93 to 1
2018	44.4% (n=96)	55.6% (n=120)	.8 to 1
2019	43.9% (n=75)	56.1% (n=96)	.8 to 1
2020	41% (n=71)	59% (n=102)	.7 to 1
2021	42.8% (n=77)	57.2% (n=103)	.7 to 1
2022	49.4% (n=79)	50.6% (n=81)	1 to 1
Total	51.9% (n=1,111)	48.1% (n=1,028)	1.1 to 1

TABLE 4. Status of underrepresented artists by year (USC Annenberg Inclusion Initiative 2023).

When it comes to gender, underrepresented women saw an increase in appearance on the charts, while underrepresented men saw a slight decrease (Figure 5). Despite the increase of underrepresented women in the charts, they are suffering a significant inequality in the industry. In the terms of songwriters and producers, women of colour were underrepresented and less likely to be credited for their work or to be nominated for Song of the Year at Grammy Awards. (USC Annenberg Inclusion Initiative 2023.)

MEN AND WOMEN OF COLOR CLIMB THE CHARTS

Percentage of underrepresented men and women artists by year...

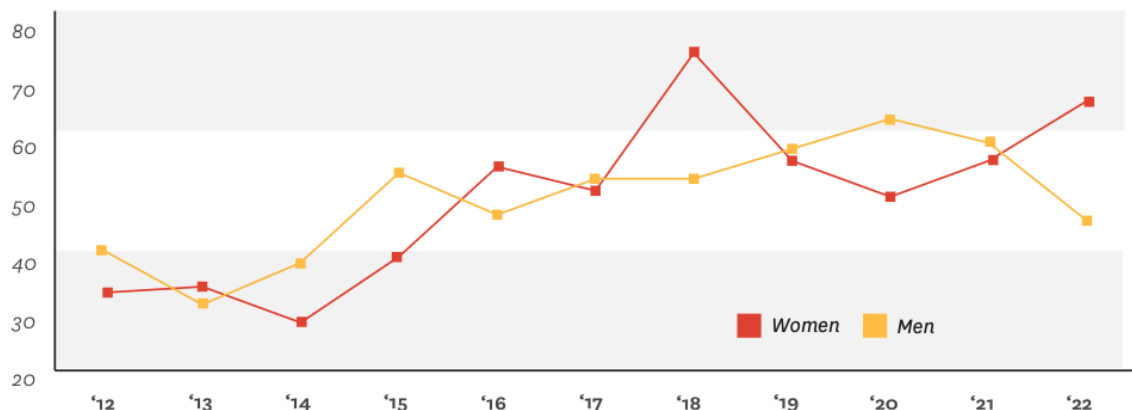


FIGURE 5. Percentage of underrepresented men and women artists by year (USC Annenberg Inclusion Initiative 2023).

5. REASONS FOR INEQUALITY IN THE MUSIC INDUSTRY AND HOW TO IMPROVE EQUALITY

The music industry is known for its glamour, fame and fortune. However, it is also known for its unequal treatment of artists and industry professionals, especially women and underrepresented groups. There are various of reasons for inequality in the music industry but luckily also various weapons to fight against it.

5.1. Reasons for inequality

While strides have been made for better equality, the music industry has yet to fully shake off the dark shadows that causes the inequality. There are several contributing factors to the inequality, but a few major issues that need to be highlighted. According to (Musician Union n.d) those factors are lack of representation, discrimination and sexual harassment and gender bias and stereotypes.

5.1.1. Stereotypes

Stereotypes are casting a dark shadow over the music industry. Underrepresented groups such as women, racial/ethnic groups and LGBTQ+ individuals are still facing discrimination caused by stereotypes. Women are often stereotyped as being less talented or less serious about music than men. The interviewees of this thesis had some personal experiences to prove these stereotypes real, such as "I believe that I have lost opportunities because of my gender, because my skills have not been trusted." (Sainio 2022), and "Especially in the band context I can say that there are still people who are socialized in what we call as "toxic masculinity". Those people either had prejudice and did not believe in my musical abilities before even hearing me play" (Cor Tauri 2022).

Racial and ethnic stereotypes in the music industry are as big of a problem as stereotypes against women. Artists from underrepresented groups are often expected to fit into certain roles or genres of music based on their race or ethnicity. For example, black artists are often pigeonholed into hip-hop or R&B, while Latinx

artists are often expected to make music in Spanish or in a certain style. (USC Annenberg Inclusion Initiative 2023.)

5.1.2. Lack of representation

The lack of representation in the music industry is a very real issue, particularly for marginalized groups such as women, people of colour, and LGBTQ+ individuals. These groups are often underrepresented in the industry, both in terms of the artist who are signed and promoted by record labels, and in terms of the professionals who work behind the scenes in production, management and other roles. (Musicians 'Union 2018.)

When there are few women and other marginalized groups in positions of power and influence in the music industry, it can be difficult to create an inclusive and equitable environment in the industry. It can lead to a lack of diversity in the music that is produced and promoted, as well as lack of opportunities for talented artists and professionals from marginalized communities. It can also perpetuate harmful stereotypes and reinforce existing power imbalances in society. (Musicians ' Union n.d.)

5.1.3. Sexual harassment, discrimination and gender bias

Sexual harassment and discrimination are unfortunately prevalent issues in the music industry. Women are often being portrayed as a sexual object in music videos and covers, like Laitinen (2022) commented in the interview, "Still, the music business likes to use "sexy", baby-voiced, "light" beautiful young women as a marketing and gig machines to get money through copyright income and record sales (physical and online)". Many women are experiencing unwanted advances, comments, and even assault from colleagues, managers, and fans. As Cor Tauri (2022) told in the interview, "I have experienced physical harassment from male supervisors, when I was still very young. As well as hearing objectifying talks about other women. Those experiences were highly uncomfortable and have left their mark". Also, Sainio (2022) had similar experiences "During my student years, some teachers underlined me being a woman, made inappropriate

comments about my appearance, and there were also inappropriate approaches towards me”. This kind of behaviour can create a hostile work environment, making it difficult for women to feel safe and comfortable in their jobs. It can also have long-lasting impacts on their mental health and well-being, as well as their careers.

One of the most pervasive forms of discrimination in the music industry is gender bias. Women are often overlooked for opportunities, with men being favoured for high-profile gigs, record deals, and other career-making opportunities. Some of the interviewees of this thesis had felt that man had been chosen to a job over them, just because of being a man, but one of them, (Anonymous 2022) felt that she has had a fair chance in job interviews and have, for example got a job instead of a man just because of her talents.

This bias is often compounded by the lack of representation for women in key decision-making roles within the industry, such as producers, executives, and managers. This lack of representation can make it difficult for women to advance in their careers, as they may not have access to the same networks or resources as their male counterparts. (USC Annenberg Inclusion Initiative 2023.)

5.2. How to improve equality in the music industry

Women and non-binary people have long been underrepresented in various industries, as in music industry. Even changes have been made to become more inclusive, there is still much work to be done. Improving gender equality in the music industry requires a sustained and collaborative effort from all individuals and organizations involved.

To address these issues Musician Union (n.d) recommends a number of strategies for promoting gender equality in the industry. Strategies include such as increasing access to education and training, addressing stereotypes and biases, providing role models and mentors and promoting diversity and inclusivity.

5.2.1. Increasing access to education and training

Increasing access to education and training is a crucial step in boosting diversity in the industry. Providing women and non-binary people with equal access to education and training opportunities will give them the skills they need to succeed in the industry. (Musician Union n.d.)

Encouraging diversity in hiring is a great way to achieve this. Companies must make a conscious effort to recruit a diverse pool of candidates, including underrepresented groups. This not only benefits the companies, but also the industry as a whole, by ensuring a more diverse workforce. (Musician Union n.d.)

5.2.2. Addressing stereotypes and biases

Addressing stereotypes and biases is highly important. Encouraging collaboration and holding individuals and organizations accountable for perpetuating stereotypes and biases can go a long way in creating an inclusive work environment. (Musician Union n.d.)

Promoting diversity and inclusion can also help combat these biases. This can be achieved through company-wide training of simply promoting inclusivity in all aspects of work. (Musician Union n.d.)

5.2.3. Providing role models and mentors

Providing role models and mentors is a great way to encourage and support women and non-binary individuals in the music industry. Companies must work towards increasing the number of women in leadership roles within the company to provide examples of success and a pathway toward leadership. (Musician Union n.d.)

Creating mentorship programs and providing more networking opportunities can also help individuals pursue a career with confidence and guided support. (Musician Union n.d.)

5.2.4. Promoting diversity and inclusivity

Promoting diversity and inclusivity should be a broader goal, not just limited to music industry companies but also relevant and local government organizations. (Musician Union n.d.)

This could be achieved by supporting initiatives that promote inclusivity and diversity in the industry, providing equal opportunities and educating, raising awareness of the importance of and benefits of having a diverse and inclusive industry and fostering a culture of inclusivity by promoting respectful and inclusive behaviour, and creating safe and welcoming environments for everyone. (Musician Union n.d.)

5.2.5. Tackling discrimination and harassment

Many women face discrimination and harassment on the job, including sexual harassment. Companies must hold perpetrators accountable, encourage reporting of incident of sexual harassment and discrimination, and support the victims. (Musician Union n.d.)

It is also essential for companies to educate their staff on what constitutes harassment and discrimination and provide them with clear guidance on how to handle such incidents. When the work environment is safe, musicians and music creators feel more comfortable pursuing their dreams and performing their work to the best of their ability. (Musician Union n.d.)

5.2.6. Encouraging women to pursue in music

Encouraging women to pursue music is another fundamental strategy to boost gender diversity in the industry. This can be accomplished by increasing the elements mentioned above, especially offering role models, mentoring and networking opportunities. For example, having more women in leadership roles in

the industry can provide role models to inspire other women to follow their footsteps. (Musician Union n.d.)

Mentorship and networking opportunities help up-and-coming musicians develop industry connections, get advice from experienced trade professionals, and gain access to resources to help them succeed. Creating supportive communities is another way to foster a sense of community for women and non-binary individuals in the music industry. Promoting education and training and addressing gender bias by providing support and equal opportunities can help to cultivate new talent in the industry. (Musician Union n.d.)

5.3. Interviewees suggestions for improving equality

There were four different music industry professionals interviewed for this thesis. Each of them were asked how they would improve gender equality in the music industry. (Appendix 1). Each interviewee had different answers, including insightful suggestions for improving equality.

5.3.1. Laitinen

Laitinen (2022) emphasizes the need for honest examination of the music industry by national media outlets. She believes that cash flows and intricacies of the music business should be thoroughly investigated and made public so that the decision-makers and the general public become aware of the problems in the industry. (Laitinen 2022.)

Laitinen (2022) suggests that media outlets and radio stations should be investigated to determine whether they are honest, transparent, and fair in their operations and funding. This will help to identify the forces, connections, deals, and networks that are actually running the entire industry. She questions whether Finnish-owned music, including copyright royalties, is in a good shape, and whether Spotify's operations is fair. She also questions if the ownership relationships of the press and radio stations are in fair balance compared to multinational record companies. (Laitinen 2022.)

Laitinen (2022) highlights the need for scrutiny and exercise of the power in the music business to withstand the scrutiny of daylight. She also questions whether music creators and performers would dare to speak honestly about what is wrong with the business. (Laitinen 2022.)

5.3.2. Sainio

Sainio (2022) emphasizes the importance of open discussion to highlight the structures that limit the opportunities for young girls and women as creators. She believes that supporting young girls and women as creators is a more effective approach than implementing gender quotas for professional creators.

Sainio's stance against gender quotas stems from her belief that such quotas may downplay the achievements of women creators. Instead, she advocates for a society that recognizes and values the contributions of women creators on their own merit. This approach will not only provide equal opportunities for women but also promote a culture of inclusivity and diversity. (Sainio 2022.)

It is essential to recognize that gender quotas are not a one-size-fits-all solution to address gender imbalance in any industry. Instead, we need to create an environment that promotes equality and provides opportunities for everyone to succeed. By supporting young girls and women as creators and by engaging in open discussions that highlight the structures that limit their opportunities, we can create a more inclusive and supportive culture that recognizes and values the contributions of women creators.

5.3.3. Cor Tauri

Cor Tauri (2022) highlights the need for more open panels and discussions where women and LGBTQ+ individuals participate and speak their minds. The media should actively promote such events so that men are also willing to listen and learn.

Cor Tauri (2022) highlights that men need to recognize their privileged positions and work towards dismantling them for the betterment of society. She also highlights that institutions should be established for people who feel discriminated against and the media should focus on promoting inclusivity and diversity rather than reproducing old gender roles. (Cor Tauri 2022.)

Cor Tauri (2022) believes that every woman in the music industry have experienced some sort of discrimination. She thinks that institutions should be established for people who feel discriminated against so that they have someone to talk to if harassment happens and no one should suffer in silence. Instead media should focus on such issues rather than reproducing old gender roles or ignoring topics like LGBTQ+ altogether. She highlights that the industry needs to be more inclusive and diverse, which can only happen if everyone is given equal opportunities regardless of their gender or sexual orientation. (Cor Tauri 2022.)

5.3.4. Anonymous

Anonymous (2022) concentrates to importance of childhood experiences and attitudes in shaping one's career choices and interests. She believes that exposing children to a variety of music instruments can broaden their horizons and inspire them to pursue music as a hobby or career.

Anonymous (2022) notes that many schools now offer instrument coaching and band adventures, which allow children to try out different instruments and choose the one that interests them most. (Anonymous 2022.) This approach not only promotes musical education but also empowers children to make their own choices and follow their passions.

Anonymous also highlights the need to look beyond traditional gender roles and stereotypes. Women who are already in the music field can serve as role models for young girls, demonstrating that any career is possible if one is willing to work hard for it. Additionally, male teachers can encourage boys to participate in activities that are typically considered feminine, such as playing the flute or dancing. (Anonymous 2022.)

6. DISCUSSION

This thesis has explored the issue of gender inequality in the music industry from the ancient times to the present day. In conclusion, it has revealed that the music industry has long been dominated by men, especially white men, with women and underrepresented individuals often facing significant barriers to success and recognition. The issues of gender inequality are visible in various areas like representation on the charts and top positions, gap in songwriters, producers and award nominees. To address these issues, there have been a number of initiatives aimed at promoting gender equality in the industry. These include efforts to increase representation of women on the charts and in top positions.

There are a number of factors that contribute to the gender gap in the industry. One key issue is the prevalence of gender stereotypes and biases, both within the industry and in society at large. Women may be seen as less talented or less serious about their music or may be subject to sexual harassment and other forms of discrimination. By creating more diverse and inclusive music industry, we can unlock the full creative potential of all individuals, leading to a richer and more vibrant musical landscape.

This research serves as a powerful reminder that gender inequality is not an abstract or theoretical issue, but a real and pressing problem that affects people's lives and opportunities. While the research primarily focused on promoting female musicians, it has proven the importance of highlighting the need for supporting musicians from other marginalized communities, such as LGBTQ+ artists and artists of colour.

While progress has been made in recent years, there is still much work to be done to promote equality and ensure that everyone have equal opportunities to succeed in the industry. By recognizing and addressing the ways in which different forms of oppression intersect and compound each other, there is a chance to create a more inclusive and equitable music industry for all.

REFERENCES

Anonymous. Music pedagogue, arranger, musician and conductor. 2022. Interview for thesis. Email message. Read on 29.8.2023.

Audionetwork. 2022. History of women in music. Read on 10.3.2023.

<https://www.audionetwork.com/content/the-edit/inspiration/history-of-women-in-music>

Brewminate. 2020. Music in Ancient, Medieval and Ancient China. Read on 02.03.2023.

<https://brewminate.com/music-in-ancient-medieval-and-modern-china/>

Britannica. N.d. Niobid Painter. Read on 12.2.2023.

<https://www.britannica.com/biography/Niobid-Painter>

Cor Tauri, E. Musician and vocal coach. 2022. Interview for thesis. Email message. Read on 25.10.2022.

Exhibitions University of Michigan. N.d. Read on 12.2.2023.

<https://exhibitions.kelsey.lsa.umich.edu/galleries/Exhibits/MIRE/Introduction/AncientEgypt/AncientEgypt.html>

Encyclopedia. N.d. Women In Ancient Music. Read on 10.3.2023.

<https://www.encyclopedia.com/humanities/culture-magazines/women-ancient-music>

Gender Pay Gap Service. Read on 02.02.2023.

<https://gender-pay-gap.service.gov.uk/>

Gundu, H. 2006. Women in Indian Music. Read on 1.4.2023.

https://www.researchgate.net/publication/237196736_Women_in_Indian_Music

Hello Music Theory. 2022. 15 Of The Greatest And Most Famous Female Singers Of The 1980s. Read on 1.1.2023.

<https://hellomusictheory.com/learn/famous-female-singers-of-the-1980s/>

Hong Lee, Y. 2004. Music in Ancient China: An Archaeological and Art Historical Study of Strings, Winds, and Drums during the Eastern Zhou and Han Periods. United States: Peter Lang Publishing.

Hopper, J. Pitchfork. 2017. The Impact Of #MeToo on The Music Industry. Read on 1.6.2022.

<https://pitchfork.com/thepitch/the-impact-of-metoo-on-the-music-industry/>

Krol, C. 2020. NME. Grammy Nominations 2021: Dua Lipa, Taylor Swift, Beyoncé and Billie Eilish lead the way. Read on 10.3.2023.

<https://www.nme.com/news/music/grammys-nominations-2021-dua-lipa-taylor-swift-beyonce-and-billie-eilish-lead-the-way-2824245>

Laitinen, K. Singer, songwriter and musician. Interview for thesis. Email message. Read on 12.8.2022

McClary, S. 1991. Feminine Endings: Music, Gender and Sexuality. Minnesota: University of Minnesota.

Met museum. N.d. Egyptian art. Read on. 12.1.2023.

<https://www.metmuseum.org/art/collection/search/557727>

Musician Union. N.d. Equality, Diversity and Inclusion. Read on 20.1.2023.

<https://musiciansunion.org.uk/about-the-mu/equality-diversity-and-inclusion>

Paine, A. 2022. Music Week. Gender pay gap: Major labels reveal latest figures and next steps. Read on 3.1.2023.

<https://www.musicweek.com/labels/read/gender-pay-gap-major-labels-reveal-latest-figures-and-next-steps/085997>

Pendle, K. 2001. Woman & Music A History. 2nd edition. Indiana: Indiana University Press.

Peräinen, M. 2009. Nainen säveltäjänä renessanssin Italiassa. Naisen asema yhteiskunnan jäsenenä ja muusikkona. Read on 12.11.2022.

https://www.theseus.fi/bitstream/handle/10024/5843/Perainen_Maria.pdf?sequence=1&isAllowed=y

ResearchGate. 2006. Women in Indian Music. Read on 12.12.2022.

https://www.researchgate.net/publication/237196736_Women_in_Indian_Music

Sainio, M. Composer and producer. 2022. Interview for thesis. Email message. Read on 18.8.2022.

Sreenivasarao's blog. N.d. Sarangadeva. Read on 21.02.2023.

<https://sreenivasaraos.com/tag/sarangadeva/>

Satista. 2023. Share of Grammy nominations in the United States from 2013 to 2022, by gender. Read on 10.03.2023.

<https://www.statista.com/statistics/801372/gender-grammy-nominations/#:~:text=The%20share%20of%20nominated%20women,gender%20distribution%20in%20the%20industry.>

UK Music. 2022. UK Music Diversity Report 2022. Read on 20.12.2022.

<https://www.ukmusic.org/equality-diversity/uk-music-diversity-report-2022/>

USC Annenberg Inclusion Initiative. 2023. Inclusion in the Recording Studio? Gender & Race/Ethnicity of Artists, Songwriters & Producers across 1,100 Popular Songs from 2012 to 2022. Read on 1.2.2023.

<https://assets.uscannenberg.org/docs/aii-inclusion-recording-studio-jan2023.pdf>

Vermont Public. 2021. Timeline 014: Maddalena Casulana, The First Female Composer to be printed and published. Read on 2.11.2022. <https://www.vermontpublic.org/vpr-classical/2021-05-03/timeline-014-maddalena-casulana-the-first-female-composer-to-be-printed-and-published>

Whiteley, S. 2013 *Women and Popular Music: Sexuality, Identity and Subjectivity*. 2nd edition. London: Routledge.

APPENDICES

Appendix 1. Questions for the thesis interviewees

QUESTIONS FOR THESIS INTERVIEWEES

1. Who are you and what do you do?
2. How did you end up in the industry?
3. What is your educational background?
4. Do you feel like it's more difficult to get to the industry as a woman?
5. Have you been underestimated for your talents because you are a woman?
6. Have you experienced any discrimination or harassment in the industry?
7. Have you ever felt that a man got your job just because he's a man, not because he's more talented than you?
8. How do you think we could improve gender equality in the industry?