

October 2019

Counting the Music Industry:

The Gender Gap

A study of gender inequality

in the UK Music Industry

A report by

Vick

Bain

Contents

Executive Summary

Background Inequalities

Finding the Data

Key findings

Phase 1 Publishers & Writers

Phase 2 Labels & Artists

Phase 3 Education & Talent Pipeline

Phase 4 Industry Workforce

Phase 5 The Barriers

Conclusion & Recommendations

A Henley Business School MBA graduate, Vick Bain has extensive experience as a CEO in the music industry; leading the British Academy of Songwriters, Composers & Authors (BASCA), the professional association for the UK's music creators, and the home of the prestigious Ivor Novello Awards, for six years.

Having worked in the creative industries for over two decades, Vick has sat on the UK Music board, the UK Music Research Group, the UK Music Rights Committee, the UK Music Diversity Taskforce, the JAMES (Joint Audio Media in Education) council, the British Copyright Council, the PRS Creator Voice program and as a trustee of the BASCA Trust.

Vick now works as a freelance music industry consultant, is a director of the board of PiPA <http://www.pipacampaign.com/> and an exciting music tech startup called Delic <https://www.delic.network/> and has also started a PhD on gender diversity in the UK music industry at Queen Mary University of London. Vick was enrolled into the Music Week Women in Music Awards 'Roll Of Honour' and BBC Radio 4 Woman's Hour Music Industry Powerlist.

Executive Summary

Counting the Music Industry uncovers how the UK music industry professionally supports female musicians compared to male musicians and shows there is a deficit of women; the gender gap in music. This can be determined by focussing on the gender balance of those who are signed to labels and publishers.

Why is this important? The musicians who are signed to publishing companies and record labels are the ones who receive professional and economic support and investment to nourish and support their careers, and to earn money. There has been a rise in DIY self-funded careers over the past twenty years, but it is a fact that it is far more probable that a musician will be economically successful if they are signed to a publisher or record label, than if they are not. Those signed will have albums professionally recorded and released, go on tours organised for them, and have appropriate marketing including social media campaigns built around their personalities and music.

According to the International Federation of the Phonographic Industry (IFPI) Global Music Report 2019, 'Record companies are investing more than One third of their global revenues, or US\$5.8 billion, in Artists & Repertoire (A&R) and marketing each year, to break, develop and support artists'. This research reveals how many men compared to women are benefitting from these structures and investment in the UK right now.

Counting the Music Industry reveals that just over 14% of those currently signed to 106 music publishers and just under 20% of those signed to 219 record labels are female.

Despite it being 2019, a point at which many companies imagine they have 'done' diversity, this gap is still surprisingly large and is indicative of continuing widespread discrimination against women. This report attempts to unpack that discrimination by analysing twelve barriers that exist for girls and women wishing to start and sustain a career in music.

This report also looks at the entry routes into music, particularly by participation of boys and girls, young men and women at various stages of education, from GCSEs to A levels and, from the Higher Education Statistics Authority (HESA), to undergraduate and postgraduate degrees. There has been increasing participation by girls and women in music education at all levels, to near equality, often gaining better grades than their male counterparts. This means the talented pool of young women are out there.

And finally, this report identifies opportunities for further research and concludes with a range of practical recommendations for government, education and the music industry to implement, improve and ultimately close the gender gap in music.

Key findings: The Gender Gap

Of those **writers** currently signed to 106 UK music **publishers**:14.18% are female

Of those **artists** currently signed to 219 UK music **labels**:19.69% are female

Of those **working for**126 UK music **publishers**: 36.67% are female

82% of CEOs of UK music publishing companies are male.

There are some differences in Music Publishers; genres of music:

Screen (tv/film) music female leaders 30%

Classical music female leaders 25%

Popular music female leaders 10%

Of the **25,690** students studying music related subjects at all degree related subjects **44.33%** were female2018

Of the **5,295** students studying music at post graduate levels in 2018: **49.40%** were female

Background: Inequality in Music Awards

Most women working in the music industry will look around at some point and wonder, ‘Am I imagining it, or are there far fewer women around than men?’ That was certainly my experience. In thirteen years working at the British Academy of Songwriters, Composers and Authors (BASCA), including six years as CEO, numerous occasions prompted me to think about the actual statistics.

There was very little data. This inspired me to do research as part of my MBA, and so in 2012 I published *An Assessment of the Attitudes and Practices of Employers Within the UK Music Industry Towards Equality and Diversity*. The findings uncovered much resistance to equality and diversity issues in an industry that the research found was predominantly male. I later oversaw numerous diversity research projects within BASCA itself, for example *Equality and Diversity in New Music Commissioning* (Bleicher), which in 2016 and again in 2017 analysed data from the British Composer Awards, and a small selection of universities and conservatoires. It was discovered women were only receiving 21% of commissions despite the percentage of women graduating in composition being far higher at 36%. That figure had risen to 29% in 2017, but again is still somewhat short of what one would expect.

Another thing that was striking was observing the low number of women, until very recently, winning music industry awards, including both the public facing awards on television and internal facing industry awards. Of course, I had an especially privileged view of the awards BASCA organised such as the British Composer Awards and the Ivor Novello Awards (The Ivors). In 2013, all 13 winners of the British Composer Awards were men (thankfully not repeated). In over six decades women have been the recipient of 6% of all Ivor Novello Awards; that percentage has risen to only 10% since 2010. These low statistics are mirrored across the industry; according to the Annenberg Initiative ‘Inclusion in the Recording Studio’ (Smith, Choueiti and Pieper, 2018) report from the US, only 12% of songwriters of the 600 most popular songs appearing on the Billboard Hot 100 end of year charts from 2012 through 2017 were women. At PRS for Music, the royalty collection organisation for songwriters and composers in the UK, 17% of its 140,000 registered members are female (2018). Similarly, 108 (17.5%) of the 616 songwriters nominated for Best Single Brit Awards since 1999 have been women.

This year the BBC published its own research looking at the disparities of women in the charts: ‘In 2008, 30 female acts were credited on the bestselling 100 songs of the year. In 2018, the figure was still 30. But the number of men has risen by more than 50% as the number of collaborations has grown over that time from 59 men in 2008 to 91 in 2018. Which means the gender gap has grown.’ This demonstrates the prevalence of men preferring to work only with other men. Moreover, these low numbers affect how women view the industry. In talking about screen music awards, the Australasian Performing Right Association (APRA AMCOS) comments that, ‘Largely male dominated awards nominations and ceremonies have the potential to contribute to how women view both the value of screen music awards and also the position of women in the screen music industry more generally’. This scenario is applicable across the industry worldwide.

So, the question must be asked... are women just not as good as men at music? In the past decade, we have seen men still winning the vast majority of music industry awards, getting the lion's share of classical commissions and achieving far more economic success in the pop charts. Music awards are ostensibly the pinnacle of an industry; the best of the best. However, the winners of music awards can only be chosen out of entries entered; in the case of the Ivor Novello Awards entries mainly come from music publishing companies. Moreover, those entered will have usually fulfilled certain criteria such as chart placing, requiring label support and a huge amount of investment leading to that success. You have to be in it to win it. Therefore; what do the writer rosters of the music publishing companies look like?

Another area where the inequity in the music industry has become increasingly apparent to the public, perhaps because of the high-profile nature of the events, is that of festival line-ups. It started back in 2015 with startling graphics demonstrating what festival line-ups look like with all of the male acts removed. To correct this wrong, the PRS for Music Foundation launched the impressive Keychange initiative to encourage festivals to program 50/50 equally between male and female performers. Hundreds of festivals across the globe have signed up to this worthy venture. Classical organisation Women in Music (UK) has long kept a record of composer statistics of the Proms. The last category, for the number of living composers whose works are substantial (more than 15 minutes) and are featured in main evening concerts, is new and was included because it was noticed that many of the new commissions are for short pieces in chamber concerts and men are still composing most of the longer pieces.

However, for the bigger budget rock and pop music festivals the line-ups remain resolutely male. Pitchfork Media do an annual analysis of the biggest US music festivals, noting last year that, 'Female representation has increased from 14 to 19 percent, while the percentage of groups with at least one female or nonbinary member held relatively steady at 11 percent'. And at major electronic music festivals in the US, female DJs on the line-ups range from 2.7% to 9.6%. The question must be asked why? Emily Eavis of the ultimate festival, Glastonbury, has on several occasions spoken publicly about the difficulties in programming female performers, particularly headliners. She stated in the Guardian in 2018, 'The pool isn't big enough.... everyone wants it, everyone's hungry for women, but they're just not there' (Marsh, 2019). How do musicians get booked to play at festivals? Indeed, with smaller festivals, musicians can make applications directly, but it is invariably the musicians with proper management and a label who will do this administration for them and more often will get the artist signed up with a booking agent. The booking agent will then negotiate and deal directly with the festival promoters. It is entirely possible to sign to a booking agent without a label, but it is much more likely musicians signed to a label will have the necessary profile and experience the booking agents want. Are there enough female musicians in this pool for a 50/50 gender balance in live music? How many female musicians are signed to record labels?

FINDING THE DATA

The rosters of over 100 UK music publishers and over 200 UK record labels were analysed over a four month period. There is unusual transparency in the music industry, where websites are the companies' shop fronts. The music industry is perhaps unique in that way; the industry's product is made up of people, and those people are advertised online. Thus, by counting, and making a record of that count, a very accurate audit of the industry's product is possible. The surprising thing about this research is that the rosters of these companies have not been analysed in this way before. The Music Publishers Association (MPA), the organisation representing music publishers in the UK, has a full list of their members on its website, which as of April 2019 stood at 178 members. Of course, not every publishing company is a member so a further four companies not listed were included. Of these not all had information about their writers on their websites, but most did. One hundred and six had writer information (58% of MPA members).

Both data sets are statistically highly significant. Finding the record labels was more problematic because neither the Association of Independent Music (AIM) nor the British Phonographic Industry (BPI), the two organisations that represent major and independent record labels, host a list of their members on their websites. Both claim to have many hundreds of members, but these lists are not publicly available, so Google and Wikipedia and other online searches were used to ensure a representative number. From this investigation nearly 300 UK based labels were sourced. For each company there is an individual sheet within an excel workbook with all names of writers and artists listed, numbered and categorised.

Gender and intersectionality

We are born a particular biological sex, usually male or female, but gender is the cultural manifestation of what is deemed to be 'male' and 'female' in terms of behaviours and our roles at home, work and society. In looking at the music industry's data, I have had to use my judgement as to whether someone was male or female. Classification was done based on photographs and names, which are uniquely gendered, and in most cases during this research, people were easily identifiable.

There may be those who wish to identify as a gender other than that which I have assumed but believe any errors introduced in this way are relatively small and would not impact the findings of this research. The data received from the Higher Education Statistics Authority (HESA) included numbers of those who identify as 'other' and totalled 0.04% of the total numbers of students over five years.

Some points can also be made at this stage about intersectionality, or in other words, multiple discrimination barriers. Intersectionality refers to social inequality and power (Collins & Bilge, 2016) and is used as an analytical tool to help us understand human experiences in much complexity. In the music industry, there are many factors of social inequality; protected characteristics under the law such as ethnicity, disability, sexual orientation, age and gender and those that are unprotected under legislation such as socioeconomic class. In this study, there is a focus on one axis alone, that of gender, and no other protected characteristic because:

- 1) Gender affects all of us. We usually identify as either male or female and in the last UK census in 2011 51% of the population stated they were female

- 2) As above, gender can be ascertained from desktop research; research into any other characteristic requires surveys and personal interviews. For example, one cannot be sure of someone's class, racial ethnicity or disability.

1st phase

Composers and publishers

Methodology

All UK composers and songwriters are listed in rosters published in great detail on the websites of music publishers. Applying a convention used on the MPA's website, the publishers were categorised into one of three genres:

- Companies mainly focussing on music for screen (music for advertising, television, film, computer games and production music)
- Companies mainly focussing on classical (both sheet music specialists and those with living writer rosters)
- Companies focussing mainly on popular music styles (everything from gospel to pop to heavy metal)

These genre categories are crude, for instance, the larger publishers may have print sections that do both print pop and classical, so were categorised according to their primary output.

It is important to note that with production music, also known as library music, these companies do not list individual writers as the point of such music is that it is uncredited (production music being music you can buy 'off the shelf' for use by broadcasters and film producers).

It is, therefore, possible that the number of male writers is understated in this particular subgenre of media music.

Classical printed music publishes works from a 700+ year history. That history is patriarchal.

Women were expressly forbidden to pursue careers, especially something as 'unladylike' as music, with only a tiny fraction of very wealthy and talented individuals able to do so. Even then, they were often hindered by societal restrictions and family commitments.

Therefore, these historical catalogues often contain less than 5% female composers at best, more often none at all.

However, the focus of this report was to look at the state of play for current writers; the criteria set was to focus on writers who are still living or whose works are still in copyright as follows:

- Rosters taken from MPA listed members
- Wherever possible 'featured' composers were counted (living writers that are currently being represented by publishers)
- Many companies only provide sheet music catalogues; in these, composers whose death dates were before 1950 were removed to include only writers whose works are in copyright.

This will tell us something about what it is like to

be a female composer in the 21st century. It was possible to do this accurately because the

websites usually list the birth/death dates and biographies of their composers

- If there was only a surname, first name or initials, with no other immediately identifying data, it had to be discounted, unless they were famous enough that they are only known by one name, for example someone such as Sting, or Birtwistle, but these are rare
- This research focussed on UK publishers, but sheet music publishing is international. UK publishers often have international writers on their rosters and these have been included as they are promoted to UK markets. Though a tiny number of some names were difficult to identify because any references to them were in languages difficult to translate, so they were discounted

The findings

The analysis was completed in two parts: first, for what are termed individual or solo writers; those writing on their own as a solo composer or songwriter. Of 106 organisations with writer data, there are 9,983 solo writers represented by UK publishers. 8,522 are male and 1,461 are female. 14.63% FEMALE

Counting both individual writers and those in teams together the total number of all writers (men and women) in 2019 represented by UK publishers is 12,040, 10,333 are male, and 1,707 are female. 14.18% FEMALE

And then there are those who work in writing teams. A writing team has multiple members, either all male, all female or both male and female counterparts. They can work in duo partnerships or in bands. There are 58 companies with writing 'teams' on their rosters, with 2,057 members of 626 bands/partnerships. 1,811 are male, 246 are female. 11.96% FEMALE

This means that there are **six men** signed to UK music publishers for **everyone female**.

Classical music partnerships have the greatest proportion of female composers, reflecting a high number of women in educational music. However, they are not great in number so the impact remains modest. In pop music and screen music men are more likely to partner up with other men. Overall there remains a tiny difference in the genres, with only 1.48% difference between them indicating barriers for women in all genres of musical composition.

2nd phase

Artists and Labels

Methodology

As with the writers, the artist rosters of record labels are all online. The labels were catalogued into the following eight genres:

Like the publishing genres, these are overarching categories and one could go into far greater detail as there exist many hundreds of musical genres.

However, eight genres are enough to look at the main styles of professional music making and recording in the UK in some depth.

There were nearly 300 UK companies in varying genres with a functioning website listing all their current rosters. Some websites stated, 'new website coming soon', or the website was the holding page for a group of labels, or had no listings, but most labels, over 90%, did. The criteria set was:

- No digital distribution labels or aggregators, record stores, vanity labels or one person labels used as vehicles for releasing their own works, unless they were releasing other artists too
 - The labels were either founded, solely based in or have a legal office in the UK
 - Wherever possible only current artists were included, i.e. artists listed as current, this meant excluding 'alumni' who were usually also listed on the labels' websites. This has resulted in a list of over 200 companies with artists who are being actively promoted
 - Sometimes, for small labels who don't list their current artist roster, artists who had works on that label released within the past 10 years, or in a few cases 20 years were counted, if they appeared to be active in performing and touring
 - Identification was usually apparent from a label's website; where there were any doubts, and the bands did not have their own web sites, the useful website Discogs and other Google searches for reviews, or other mentions, were used
 - A few of the smaller labels did not have their own unique websites but were hosted at Band camp or Music Glue, and in the case of many grime labels, GrimeHQ. Where identification of all band members was impossible, they were discounted. Fortunately, this only constituted a very small fraction of the 3,000+ bands counted
 - With classical music, groups of up to approximately 20 people were counted. This includes quartets, chamber orchestras and small choirs, but larger groups such as brass bands, pipe bands, choirs and orchestras require further research (there has been some gender research of major international orchestras, particularly in the US, but not the UK)
- There were found over 60 record labels that specialise in catalogue; works originally released in the 1950s through to 2000. A specimen 10% was analysed and the total (both solo artist and band

musician) female gender split was 14%. If this is indicative of past decades, it seems things have improved marginally for women (by 6%), but there is still a long way to go and at this rate change appears to be glacial.

A list of over 400 European and over 700 US labels was also compiled. A snapshot of 20 music labels from the US was analysed, and the figures look similar, with a slightly higher rate of 22% female musicians signed, but clearly this is only a fraction of the US market. More research needs to be done in these and other territories to get a global view.

The findings

As with the publishers, the analysis was completed in two parts; solo artists (usually singers) and musicians in groups. There are 219 UK labels with solo artist data, and these have 7,843 solo artists signed; 5,786 male, 2,057 are female. 26.23% FEMALE

If we include both categories - solo artists and musicians; overall there are 18,589 musicians. This includes all solo artists and those in groups; 14,99 are male, 3,660 are female. 19.69% FEMALE

Groups that have multiple members, either pop groups, choirs or small orchestras depending on the genre. Groups can consist of instrumentalists and singers. 210 record labels have groups on their rosters. There are 10,746 musicians in 3,263 groups; 9,143 are male and 1,603 are female. 14.92% FEMALE

This means that there are four men signed to UK record labels for everyone female.

What about cases of no female musicians at all? There are 68 UK labels which have no solo female artists, compared to 15 which have no male artists. There are 59 UK labels which have no female musicians in groups compared to 22 which have no men in groups.

29 UK labels have no females at all on their rosters (12.60% of the data group); neither solo artists nor musicians compared to one label which has only female musicians.

What genre of music is 'best' for a woman to be working in? There is a more significant difference here than in music publishing; at just over 30%, classical music labels have the highest representation of women signed to them.

Drum and bass (D&B)/grime, has the lowest, at just over 5%. A full explanation for these differences in musical genres is outlined in phase 5 of this report; The Barriers The Gender of Music.

3rd phase

Education & Talent Pipeline

Methodology

So, the next key question to ask is; do young women not want to be professional musicians?

Alternatively, are there just not enough women good enough to write or perform professionally?

We have to look at the entry routes into the industry via education institutions. Indeed, within classical and jazz music there is a decades old tradition that musicians would be graduates of music degrees from a conservatoire.

Moreover, times are changing for popular music too. Over the past decade popular music degrees have seen a dramatic rise in participation, with top universities marketing the postgraduation potential of their alumni working as professional musicians.

Degrees are not the only way in, of course, but such courses have become an important starting point for those wishing to enter the industry. Importantly, it allows a data trail ripe for analysis.

The findings: GCSEs

What do the latest music education statistics tell us about gender? Ofqual publish all GCSE and A level statistics each year.

If we look at music GCSE results from the past ten years, girls outperformed boys in music over the period 2008-2018 in terms of grades, and since 2013 have also overtaken them in numbers. The percentage of girls receiving C to A* grades was higher in every year over the past decade (the marking system and reporting of grades changed in 2018).

The dramatic decline in the overall numbers studying music can also be seen from these figures, a contentious topic in the industry and education at the moment.

2008 GCSEs	2019 GCSEs
47% female 54,230 students 28,725 male 25,505 female	55% female 34,740 students 15,760 male 18,980 female

The findings: A Levels

The same is true of A levels. For over a decade, and over pass rate with girls in 2019. The numbers girls outperformed boys in music in the highest of those taking A levels is, as with GCSEs, dropping grades all the way through to 2017, with boys finally exponentially but with the proportion of females overtaking the A* grade in 2017 and matching the C creasing.

2008 A LEVELS	2019 A LEVELS
39% female 9,465 students 5,780 male 3,685 female	48% female 5,125 students 2,675 male 2,450 female

The findings: Degrees

There are other examination bodies in music too, and it would be informative to obtain the gender participation statistics for courses offered by organisations such as Trinity (including their Rock School) and the Association Board of the Royal Schools of Music. More than 200,000 people in the UK took an Associated Board of the Royal Schools of Music (ABRSM) examination in the period April 2018 to March 2019. The gender statistics are not available, but statistics for higher education are.

The Higher Education Statistics Agency (HESA) is the official agency for the collection, analysis and dissemination of quantitative information about higher education in the United Kingdom. It holds detailed information about the demographics of students studying higher education courses at every university and conservatoire in the UK, and reports to various government bodies.

HESA provided a breakdown of all students studying music degrees, by gender, in the UK between 2013 and 2018. According to HESA:

2018 DEGREES	2018 POST GRADUATE
44.33% female 25,685 students 14,275 male 11,390 female	49.40% female 5,295 students 2,665 male 2,615 female

Has it always been like this? What can be seen is participation from 38.94% to 43.02%, and women at greater participation by women over the five years, postgraduate level from 47.59% to 49.40%; just with women at undergraduate level increasing their under half of all students.

What about the varying subjects that fall under providers categorise music degrees into the following music? HESA, all UK universities and other degree in 37 subcategories:

HESA music related subjects

(W300) Music (W352) Community music

(W310) Musicianship/performance studies (W355) Music psychology

(W311) Instrumental or vocal performance (W356) Music theory & analysis

(W312) Musical theatre (W360) Musical instrument history

(W313) Conducting (W370) Music technology & industry

(W314) Jazz performance (W371) Sound design/commercial music recording

(W315) Popular music performance (W372) Creative music technology

(W317) Historical performance practice (W374) Music production

(W320) Music education/teaching (W375) Music /industry /arts management

(W330) History of music (W376) Music marketing

(W340) Types of music (W380) Composition

(W341) Popular music (W381) Electraacoustic /acousmatic composition

(W342) Film music/screen music (W382) Sonic arts

(W343) Jazz (W383) Electronic music

(W344) Folk music (W384) Applied music/musicianship

(W346) Sacred music (W385) Commercial music composition

(W350) Musicology (W386) Multimedia music composition

(W351) Ethnomusicology/world music (W388) Popular music composition

(W390) Music not elsewhere classified

At undergraduate level, while Music Performance degrees are nearly equally balanced Gender wise at 45.26% and Theory/Management/Education have 38.24%, only 14.45% of those studying Composition degrees and 12.88% of those studying Music Technology are female. There is more discussion of this phenomenon in the Barriers.

At postgraduate level there are more women in every category, rising to 35.69% for Composition, 49.12% for Music Performance, 20.17% for Music Technology and 59.47% for Theory/Management/Education.

Women have increased their participation in higher music education over the past five years and now consist of just under half of all degree students. And it seems credible that someone studying Music Performance or Music Composition at Masters and PhD level wishes to go on to perform and write professionally.

And yet a few years postgraduation these well qualified, ambitious young women are not being signed as professional performers, or writers, by the industry. Young, talented female composers and songwriters are out there. Yet they constitute a pitiful percentage of professional writer and artist rosters. It

begs the question: why are they not being signed and supported by the industry at anywhere near the same level as men?

Are young women not choosing the music industry or is the music industry not choosing them?

Are they deciding during their degrees they don't want to bother after all? Or are they not getting the same opportunities as their male counterparts?

What are the barriers to starting their careers?

However, first let us look at the workforce.

4th phase

Industry Workforce

Methodology

This research is primarily focussed on musicians within the industry. However, because there exists a lot of information about staff teams on the websites of publishing houses, it made sense to include this too.

It appears to be a convention for music publishing houses to publish their staff data online. In contrast, very few of the record labels do. This reflects differences in the cultures of the organisations; publishing companies tend to be smaller with an older workforce, often family run, or with a family type feel to them.

Record labels perhaps do not publish their staff data because they do not wish to have individuals constantly contacted by artist hopefuls or fans.

Higher staff numbers and turnover may also play a part in this decision. However, the contrast is striking and allowed analysis of the workforce of music publishers in detail.

According to UK Music's Measuring Music report 2018, 1,049 people were working in music publishing in the UK. Further analysis of the UK workforce was possible by desktop research because 126 publishing companies have data on all their staff on their websites. 810 staff were found to be working for these 126 companies; 77% of the number calculated by UK Music to work in this sector. Therefore, the gender analysis in this report will be an accurate reflection of the whole sector. For the few who do not publish their staff data online sometimes Companies House data was used; but only for smaller companies (primarily sole ventures or partnerships).

The findings

This report reveals that: 36.67% of those working for UK music publishers are female while 63.33% are male. This is the total overall figure regardless of seniority.

Music Publishers

36.67% female

63.33% male

Breaking this down into companies by genre there is only 5% differentiation, so there is a slightly greater percentage of women working for screen music companies than pop or classical.

Staff Working for Music Publishers by Genre

pop companies:

% female

34.15%

classical companies:

% female

37.37%

screen companies:

% female

39.02%

As is true for most companies the numbers are even lower for women working in senior roles:
82% of CEOs of UK music publishing companies are male.

There are some differences in genres of music:

Screen (tv/film) music female leaders 30%

Classical music female leaders 25%

Popular music female leaders 10%

There is also a trend for male/female partnerships in smaller music publishing houses; there are 27 of these within the MPA membership.

The Majors

The companies which, notably, do not publish their staff data on their websites are the majors: Warners, Sony and Universal.

However, from April 2018 all companies employing more than 250 people have had to report their mean and median gender pay gaps and other gender statistics. Though not considered 'majors', publishers Kobalt and Music Sales also had to report. It is important to note that for Warners, Sony and Universal these figures are for the Groups which include both the publishing side of each business and its record labels.

The overall statistics for women working at these companies and in their upper quartiles is:

Sony 46% 40%

Warners 43% 30%

Universal 42% 27%

Music Sales 36.5% 31%

Kobalt 35.25% 24.7%

The data for Music Sales and Kobalt match the perhaps reflect the benefits of having larger and findings in terms of the number of women working more organised HR departments and practices, but in publishing companies (around 36%). they still do not reveal more than broad quartiles.

The statistics for the majors are better than the smaller music publishers at over 40%. This perhaps reflect the benefits of having larger and more organised HR departments and practices, but they still do not reveal more than broad quartiles. It would be useful to know what the gender balance is in the top 10% of each of these companies.

5th Phase

The Barriers

So, talented female composers and songwriters are out there and yet, constitute only 14% of those signed to music publishers and only 20% of those signed to music labels. Why?

Here are listed twelve reasons why the gender gap in the music industry is so significant. The aim is to give an overview of the cumulative impact of numerous barriers for women attempting to start and sustain a career in music.

1 historical context

There was a centuries long tradition of excluding women from music outside of the home. Until very recently women were strictly forbidden from pursuing careers, including in music and music composition.

The whole of society colluded in this structure at religious, legal, social and even scientific levels; developing theories as to why women could not excel at music. The few women who did break ranks were able to do so because they were wealthy, educated and invariably related to other musicians. Even in these circumstances, the few works that were published by women were often miscredited under the names of their male relatives using male pseudonyms or were uncredited. Occasionally they were published under the title 'the lady'.

There has been a growing movement to recognise these female composers and publish their works correctly, and to give them the publicity that they deserve. However, it is a slow piece of retrospective work, literally the retelling of history. In *Sounds and Sweet Airs, The Forgotten Women of Classical Music*, Anna Beer brings to life some of these incredibly talented, but much forgotten female composers, noting that their compositions were judged by their gender. Moreover, when women did publish music or win composition prizes, 'Questions were asked; had the work actually been submitted by male composers?' (2016).

There are still countries around the world where women are forbidden from performing in public. While we may imagine that in the western world in the 21st century, and specifically in the UK, these attitudes have disappeared, that is not entirely the case. We may be less overt about it, but these attitudes remain throughout society towards female musicians. According to social psychologist Hofstede, gender roles are defined by our culture (1980). These are embedded in our family dynamics, in educational establishments and our workplaces, including the commercial music industry. We would like to believe these sexist attitudes towards gender equality have improved. However, there are still some attitudes that remain incredibly resistant to change.

2 motherhood penalty

The roles society impress upon us are critical. While women are now encouraged to be as educated as their male counterparts and to be ambitious in their careers, the motherhood penalty becomes hard to ignore.

Across the globe, women traditionally take on the role of the primary childcare provider and adult caregiver, with that situation still prevalent even in modern times in the UK where 86% of single parents (Office of National Statistics (ONS), 2016) and over 58% of adult carers (Carers UK, 2019) are women. These responsibilities put a considerable burden on women, both in terms of time and financial penalties.

Over the past two decades the proportion of mothers working has increased by 5% but this is majoratively part-time work; over 50% of working mothers in 2017 according to the latest ONS figures.

Moreover, things are more difficult for those working in music. Research published this year, titled Balancing Act, by campaigning organisation Parents and Carers in Performing Arts (PiPA) and the Department of Organisational Psychology at Birkbeck, found that parents and carers experience many obstacles to career progression, especially those who work freelance. Composers and musicians are usually freelance (very few receive a salary from an employer). According to this research, freelancers who work in the performing arts and are parents or carers often earn far less than the living wage and experience job insecurity and insufficient employment. PiPA recommend better equality monitoring by arts organisations and the ONS (2019).

Government maternity and paternity policies exacerbate this situation. Men and women who are Self-employed are not eligible for any shared parental leave. Self-employed women are eligible for Statutory Maternity Allowance, but there is no flexibility, so a woman cannot work as a freelancer during this period. The Parental Pay Equality campaign group highlights this means self-employed mothers are penalised by an inflexible system (2017).

Parental leave for those employed also needs to be reviewed with greater incentives for men to take up paternity leave. Protections afforded whilst pregnant should also be extended after a woman returns to work. And flexible working needs to be strengthened so employers need to give greater consideration for flexible working requests. There is plenty of advice out there for music companies wanting to 'go flexible' from organisations such as PiPA.

3 unsociable hours

Unsociable hours ties in with the motherhood penalty as the touring often required of musicians will have an impact on the number of women choosing performance as a career.

The hours can also be damaging to one's wellbeing. In an industry survey last year, by online event promoters Skiddle, to those who work in events and touring, 80% of respondents stated that they had 'continuous levels of stress, anxiety and depression'

as a result of their jobs. There is also a well-documented machismo to the culture of life on the road, and this can deter women. Moreover, because there are so few women touring, it will often be one sole woman on an all-male team, often for many weeks or months, which can lead to loneliness and isolation. Financial constraints may also mean sharing rooms with men, a loss of privacy off-putting to many women.

4 gender pay gap

Men tend to earn more than women in most countries; known as the gender pay gap.

The mean gender pay gap is the difference between the average hourly earnings of all the men and women working for a particular company. The median pay gap is the difference between the midpoints in the ranges of hourly earnings of men and women; in other words, the middle salary. The median pay gap is taken as being a more representative measure because it is not affected by outliers – a few individuals at the top or bottom of the range. However, the mean pay gap will usually flag up the fact there are a few extremely well-paid individuals at the top of the organisation, as can be seen here – even with organisations whose median pay gaps are about equal, the mean pay gaps suggest their highest paid senior executives are all men. The underlying reason for these gaps is due to the lower representation of women in leadership roles. This can be seen in Table 10 which is of the employees of the major music companies in the UK.

These companies can improve these gaps by retaining and promoting its female staff into leadership roles. This public reporting has shone a light on the entrenched Pay gaps in the workplace that have existed for so long. And now companies have an incentive to correct this; their reputation.

Government needs to now extend the reporting to include midsize companies too, to enact further change.

The World Economic Forum points out that, 'There is mounting evidence that the lack of gender equity imposes large economic costs as it hampers productivity and weighs on growth' (2018). It also notes that having female leaders in organisations changes the culture of the business and can lead to better financial success. Management consultants McKinsey (2017) have highlighted 'companies in the top quartile for gender diversity on their executive teams were 15 per cent more likely to experience above average profitability than companies in the fourth quartile' rising to 21 per cent in 2017. Other research such as the Cranfield Female FTSE annual report (2018) stresses the fact that the best performing companies have low pay gaps with more women employed throughout and in leadership roles.

Australian research from APRA AMCOS and RMIT University in 2017 found that in many years, the female members were not receiving the same level of remuneration as their male colleagues.

Similarly, in 2018, The Screen Composers Guild of Canada found in its research that 'When comparing screen composing specific revenue, the amount that men earned on average from upfront composing fees were 8 times higher than what women earned'.

Moreover, the position of female composers is getting worse. It reports that 'in 2006, women received 50 per cent of what men received on average, this proportion has steadily decreased over time to reach 21 per cent in 2015 and 2016'. It states that this could be because of a 'diminishing use of compositions created by women'. In other words, fewer women were getting work, and when they did, they were not paid as much.

Meanwhile, GameSoundCon, the key conference for the game audio industry, has conducted a salary survey of its members every year since 2013, reporting significant pay gaps for its male and female members in each year with female composers earning on average \$12,592 less per year than their male counterparts despite equivalent experience in the industry.

If women are not earning from their musical endeavours, it will only be a matter of time before they invariably leave music. There is no research into the pay gap between female and male composers or musicians in the UK, but it can be presumed one exists and it is a critical barrier to women pursuing and maintaining careers in composition.

5 female singers

Why are there more female singers than instrumentalists across all genres?

The observation is that women are invariably only accepted as singers in contrast to most other types of musicianship. And this is based primarily on how they appear. Mavis Bayton, author of seminal work *Frock Rock, Women Performing Popular Music*, explains 'With female singers, traditionally, there has been an emphasis on appearance, image and visual performance' (1998) and often presenting 'a stereotypical feminine presentation of self', this allows for an objectification which seems more socially acceptable to other band members and audiences alike. It does not matter what the genre of music is, there are more female singers than instrumentalists; it appears women are allowed to perform as much for their glamour as their talent.

It should also be noted that a proportion of the women listed as band members in this research will be female singers supported by male instrumentalists.

6 technophobia

There are other barriers. From the APRA research again: 'Composition is gendered as male in the same way as technology is and is more closely associated with technology than other forms of musicmaking.'

Music is associated with technology which has long excluded girls and been seen as an inherently masculine activity. Bayton writes how young women are socialised to not consider technology and this lack of familiarity can alienate women from the technical aspects of music (1998).

The technological learning curve becomes increasingly relevant as modern music relies less on instrumentation and more on digital technologies. This trend explains the dearth of women in the electronic music genre. (And this report has not touched on the lack of producers or other studio

professionals, but the Music Producers Guild stated in 2017 that only 6% of its membership was female).

Technology for modern musicians is crucial. Research by Comber, Hargreaves and Colley (1993) has shown that in the classroom, 'Boys are more confident in their use of music technology; that they are showing an increasing interest in music as a result of it; and that teachers have a crucial role to play in ensuring that girls are not disadvantaged in the use of music technology'. It is alarming this was written 30 years ago and little progress seems to have been made.

The Annenberg Initiative report observes that for technical roles in music studios (e.g., producing, mixing, engineering), barriers exist for females across the STEM subjects. We must assess what the impediments are in music technology education and training and address them.

7 sexism and harassment

What about sexism? It is deeply rooted in our society as the historical context demonstrated.

The Incorporated Society of Musicians (ISM) published Dignity at Work: A Survey of Discrimination in the Music Sector in 2018, which revealed that 47% of respondents had experienced sexual harassment, inappropriate behaviour or discrimination. Of that number, only 23% went on to officially report the behaviour. Of the 77% who did not officially report it, 81% of them cited fear (of losing work/not being taken seriously/of perpetrator) as the reason they did not do so. There are dozens of contemporary blogs, magazine interviews and books containing first-hand testimonies where female musicians have documented the sexism that they have experienced. The recently published book, *A Seat At The Table*, by Amy Raphael, is an authoritative exposition of eighteen women currently working as musicians in all genres, in several countries. Not all of the women raise sexism in the industry, but most do and articulate their experiences very powerfully. Chris (of Christine and the Queens) recalls how at 'One of my first gigs, a guy came up after and said, "Do you really think you're interesting enough to look at for forty-five minutes? You're not even fuckable"' (2019). Another example of sexism from the same book comes from computer games composer Jessica Curry. When she was a masters student, she was told by a lecturer that, 'The only reason a woman should be in my office is to clean it' and 'We'll never work with a woman composer, so why are you here?'. These women have had to build tough exteriors to survive as musicians in such circumstances.

Moreover, since the #MeToo phenomenon erupted two years ago, this movement has repeatedly demonstrated that sexual harassment is particularly rife in the creative industries. Cases have come to light showing how many women have been pushed out of an industry, sometimes ending their careers.

If women did not speak up, they became complicit in the abuse. If they did, they lost their jobs. In Dorothy Carvello's eye opening account of her decades long career as an A&R executive at some of

the largest record companies in the US through the 80s and 90s, Anything for a Hit, she talks of frankly shocking incidents 'Watching porn all day got them hyped up and ready to go. This behaviour created a culture of toxic masculinity.' She wanted to complain but was advised 'that if I sued for harassment, I'd lose my job. Worse than that, I knew I'd be blackballed from the entire business' (2018). She finally did complain about sexual harassment and was, as she predicted, fired and spent years battling in an industry determined to label her as 'difficult' and 'relentless'. Is it any wonder these kinds of atmospheres have repelled and excluded many potentially fantastic female employees? It is essential sexual harassment legislation is strengthened so employers have a mandatory duty to act rather than waiting for a brave woman (or man) to raise a formal complaint. Better protection also needs to be given to those who have raised complaints in order to protect victimisation.

8 gendered careers

Are women being pushed into other roles approved of as more feminine, such as marketing and music education?

In the US, 61% of music educators in primary and secondary schools are female. According to the ONS, in its School Workforce in England: November 2018 report, 74.0% of fulltime education teachers are women. It appears women are being pushed away from music performance and onto other 'softer' career paths, but this does require further research as to exactly into what careers the thousands of female music graduates go.

9 unconscious bias

Unconscious bias is rife, and there have been many studies demonstrating we recruit employees in our image. It is thus extremely likely that A&Rs (those responsible for finding, signing and developing talent) recruit and sign in their image too. And this is notoriously a role for the boys. As the Annenberg Initiative report states, 'The lack of women in roles responsible for creative direction across visual and audio entertainment is troubling. This appears to reflect deeply held biases related to women and leadership'. Professor Binna Kandola has spent many years researching organisational psychology and unconscious bias. He claims that organisational culture 'is probably the most potent source of prejudice since it supports many inherent behaviours and values.... It is the 'ingroup' who effectively define the culture in areas such as language, policies, norms, values and rules'. (2013). His work, exemplified in his book *The Value of Difference* explores prejudice, bias, privilege and power and how to acknowledge and change these behaviours within our work environments.

The ingroup in the music industry are the men who are running it. They can change the culture of the music industry and start to support female talent, not repress it. Moreover, it is in their financial interests to do so.

10 lack of role models

The lack of visible women in the industry is an issue. We know that high profile role models inspire women to enter male dominated occupations.

The Motivational Theory of Role Modelling (Morgenroth, T., Ryan, M. K., & Peters, K., 2015) highlights ways in which the power of role models can be harnessed to increase role aspirants' motivation, reinforce their existing goals, and facilitate their adoption of new goals. There have been numerous mentoring schemes and awards (such as the Music Week Women in Music Awards) set up over the past few years to support young women and celebrate the success of women in the industry.

However, there is still work to do. As WehrFlowers comments, 'Industry inequalities contribute to high attrition rates among professional women musicians, reducing the number and prominence of potential role models. This influences women's choices by shaping their expectations of success'. And the figures in this research shows we need more women at the top. Frith and McRobbie (1990) discuss male dominance in the music industry pointing out 'the music business is male run' and that the predominance of men working in the industry has created problems of access and opportunity for women in the music business.

And though this was written nearly three decades ago it seems that remains the position today. 82% of music publishing CEO's are male. Only 36% of music publishing employees are female. Are the low numbers of women working in these companies a barrier for female composers and songwriters? It seems highly probable that if the number of women in senior roles in music companies were to rise, we would see a subsequent increase in women employed throughout the same companies and an increase in female musicians signed. More women in the business, especially in leadership roles, functions as an encouragement to other women in the workplace. It is crucial in ensuring that more women are in positions where they have the authority to decide and negotiate on issues that affect them. Like attracts like.

11 confidence

It is said women, and girls, lack confidence in their skills and this could be a reason women are not succeeding in the music industry. Confidence is required for performance and certain activities such as improvisation. Are they just too nervous?

Moreover, it is found that many women often credit other people for their success and dismiss their achievements. Called the Confidence Gap and combined with Imposter Syndrome (despite external evidence of their expertise and competence, those experiencing this phenomenon remain convinced that they are frauds) it can have a disempowering impact on a woman's career.

Emerita Professor of Work Psychology at Manchester Business School Marilyn Davidson has for several years asked her students what they expect to earn, and what they deserve to earn, five years after graduation. On average, she reports, women come up with a figure that's 20 per cent less than men. She believes this is down to a lack of confidence (Kelsey, 2015). However, this labelling has

many potential negative consequences and it might not be correct. “No significant gender differences appeared in academic, social acceptance, family, and affect self-esteem”

(Twenge, 2009) in metadata research of 32,486 individuals in 115 studies. Self-esteem being essential for confidence. If the perception is that women have little confidence this can prevent women from being given leadership positions. It might not be inherent low self-confidence.

But society’s expectations around it; confident women are labelled ‘bossy’ and demureness is equated with femininity. Societal expectations around self-confidence impact how women promote themselves in their musical careers. Kings College academic Christina Scharff has researched in this area, *Blowing Your Own Trumpet*, finding ‘self-promotion was associated with pushy behaviour that conflicts with normative expectations that women are modest’. (2015). There is even a specific word for it in a musical context. Female musicians, especially singers, will be labelled ‘divas’ if they are viewed as overly confident.

So, women are trapped in a conundrum of being damned if they are too confident and damned if they are not. If educational attainments are anything to go by, girls and young women are just as skilled as their male counterparts. It behoves society and its education of young people to imbue students with the self-esteem and confidence in their abilities that they rightly deserve and that these qualities are just as much for women as they are for men.

12 the gender of music

It appears that the genderisation of the genres comes down to what we perceive as more masculine or feminine genres in terms of instruments, lyrics, style of music, tone, attitudes and dress codes. There is virtually no difference in the statistics for female composers and songwriters in the genres I categorised publishing houses into; pop, classical and screen, at 13.16%.

These are all comparatively low because composing has traditionally been seen and protected as a male craft. Nowadays, it is also a skill that requires a high level of technical competence through the use of software packages such as Avid’s Sibelius and ProTools, and, as noted above, women are often excluded from technology-based careers. Most composers have vast arrays of hardware in their writing studios no matter the genre. There were, however, differences in female representation within different genres of record labels. What causes the ‘genderisation of musical genres’? It is revealing to review each genre separately to pick out the commonalities and differences.

I. Classical

30.16% of classical artist rosters are female

What is it about classical music that makes it more likely that women are represented here?

There certainly appears to have been a significant shift in attitudes towards women performing classical music over the past few decades. According to Gouldin and Rouse (1997) in their paper *Orchestrating Impartiality The Impact of Blind Auditions on Female Musicians*, as late as 1970 the top

five orchestras in the U.S. had fewer than 5% women, rising to 25% in 1997. The situation has changed. Research in 2013 (Ramen) found that, of 20 elite US orchestras, they had on average 63% men and 37% women. The most recent research in 2016 for the League of American Orchestras shows that 47.4% of musicians in over 500 orchestras are now female (Doeser, 2016).

There is still a tendency for women to play 'feminine' instruments such as wind and harp and men to play 'masculine' instruments such as percussion (Ramen) but overall the picture is improving and women are increasingly playing instruments once deemed for only men. And even though classical music can be extremely loud and dark it is still seen as less loud and dark than electronic amplified music and therefore, perhaps, more suitable for women.

Over the past decade, there has been much campaigning around the position of women in classical music. Marin Alsop conducting the Last Night of the Proms, BBC Radio 3 championing female composers on International Women's Day (and beyond), along with many other high-profile campaigners and influential commentators, calling for a greater increase in women throughout the sector.

It seems to be working. It certainly now appears to be an increasingly viable career choice for women, to play and perform classical music, especially as vocalists and on specific instruments. These changes reflect the 30% of female solo artists and musicians represented on UK record labels. However, 30% is still not 50%. There remain barriers for women in classical music. There are of course, out of necessity, many female opera stars (although the operatic canon cannot be said to have always been kind to its female characters). Furthermore, there is also a corresponding pressure on these women to be beautiful. In one recent example Kathryn Lewek, a US coloratura soprano, accused critics of body shaming her after she returned to the stage shortly after giving birth (Brown, 2019). This is a theme common to all genres.

II. Folk

24.38% of folk artist rosters are female

Women have gradually gained a place in folk music too and now number just under 25% of musicians signed to folk specialist labels. Whilst still only one in four musicians, this is still a better statistic than most other musical genres, and it is perhaps the number of singers and the acceptance of women playing violin (the fiddle) and other acoustic instruments that has contributed to this. However, the deficit is still noticed with events such as the Celtic Connections 25th Anniversary Celebration having a gender balance of 1:13 in favour of men over a three-hour concert (Hawthornthwaite, 2018). This deficit has been noted in other folk traditions too and there is a growing campaign in Irish music circles (Fair Plé) calling for more gender balanced festivals.

III. Pop

18.36% of pop artist rosters were female

The importance of pop music, for the past half century, for the entire fabric of our culture cannot

be overstated. Philosopher and sociologist (and composer) Theodor Adorno writes that popular music works as 'social cement' and is therefore vitally important in our society. Pop music is hugely economically successful with the Official Charts Company reporting 45 billion plays across digital services in 2016 (BPI, 2016). As such, this is an important part of the UK economy.

It therefore makes sense the popular music genre has by far the most significant number of UK record labels, with the most musicians signed. Still, only 19% of musicians signed to them are female; 25% as singers and 15% instrumentalists. Also, the statistics seem strangely stubborn, with these figures close to those found in research from the 80s and 90s. In 1996, approximately 12% of musicians appearing on Top 40 albums were female as were approximately 30% (mainly singers) of those featuring on pop music television programmes such as Top of the Pops, the Chart Show and Later with Jools Holland.

It is a surprise that the figures for popular music artists are not more equal, as the female artists who are successful, are incredibly successful. Perhaps the pressure on young women in this category (and they are mainly young, ageism also being rampant in music) to have model level beauty is a pressure many women cannot live up to? There is certainly a greater emphasis on appearance for pop music artists than perhaps any other genre; particularly for women, with a pressure that does not bother its male stars. A startling double standard.

IV. Indie/Rock

17.22% of indie/rock artist rosters were female

Rock has always been dominated by men, which makes it harder for women to break in. It is believed that to play rock instruments aggression and physical strength are required. Bayton (1998) writes, 'Many young women have no desire whatsoever to play in a band because, in terms of gender ideology, rock bands and rock instruments are masculine.' Frith and McRobbie (1990) describe masculine rock musicians as 'cock rock performers' who 'are aggressive, dominating, and boastful' where the shows are about musicians acting out a 'sexual iconography' which can be off putting to female musicians. Marion Leonard, another noted author and academic, whose book *Gender in the Music Industry* focussed on case studies of female centred indie rock bands, concluded: 'The everyday practices of the music industry thus produce rock as a masculinist tradition' (2007). However, we know more, and more girls want to play pop and rock music. According to guitar manufacturers, young women are saving the industry. In 2015, Fender conducted a national survey of U.S. guitar buyers under age 45 to see just who their untapped audiences might be. That survey revealed that 'Fifty percent of all buyers of new guitars in the last five years have been female'. Are all these girls and women just playing in their bedrooms to themselves? As Bayton writes, 'lead guitarists are made, not born. The reasons for women's absence are entirely social'. It would be good to see, in a few years, an influx of professional female guitarists emerging out of their bedrooms and into signed bands.

V. Electronic

12.49% of electronic artist rosters were female

There is nothing inherently 'masculine' about electronic music, but this statistic is reflective of technophobia. Anyone can create music at home on their own, yet only 13% of signed electronic musicians are female. It is common for men to produce music in duos to the exclusion of women and while male electronic music artists are valued for their skill, female electronic musicians are often valued more for their appearance. Female DJs are often featured in lists according to how beautiful or 'hot' they are rather than their musical skills. Moreover, those who do not perform on stage are exceptionally low in number. Professor Samantha Warren, from the University of Portsmouth, writes: 'Digital creative industries are enduringly male dominated, with few women and girls choosing to work in them'. She is currently spending the next two years on a project conducting the world's first global survey of women's participation in electronic dance music entitled 'In the Key of She: Women, Technology and Cultural Production' which will hopefully highlight the barriers to women in this genre but also give those working in this area a platform for their work and other solutions.

VI. Jazz

10.87% of jazz artist rosters were female

Jazz singers have a (comparatively) high number of solo artists at 26%, but the overall number is dramatically lowered by the low representation of women in groups at 8%. This is the most substantial disparity of all the genres; thus, it appears men exclude women from jazz groups despite the increasingly larger number of women in the scene. Researcher Emma Lamoreaux writes 'Problematic representations of gender in the history of jazz music continue biased stereotypes that represent female jazz musicians as oversexed and under loved' (2015). Erin WehrFlowers from the University of Missouri comments that 'Jazz study and performance have experienced a gender gap from their conception throughout their development over the past century'. She continues 'women could either be "good girls" or "play like men". The former forced them to emphasise looks over musical ability; the latter used their unexpected musical talent to nullify their sexuality.' (2006) suggesting that even today a feminine identity in a jazz ensemble setting is incompatible with women classified as suitable if they were 'masculine' and rejected if they were not. Trine Annfelt, a researcher at the Centre for Feminist and Gender Studies, Trondheim, explains that women in jazz education are subjected to male domination (2003). These prejudices in education need to be challenged at an early stage as possible. It will be interesting to see if the numerous campaigns set up to support women in jazz music take fruition over the next few years.

VII. Metal

6.47% of metal artist rosters are female

Metal labels have less than 7% signed women on their books, some none at all. There have been numerous academic studies looking at the low representation of women in metal, the 'hardest' of the rock genres. Metal developed in the early 1970s, with roots in blues, psychedelic, and acid rock, originally coming out of deprived working-class areas in the Midlands. Researcher James Daly discusses the 'predominantly working-class male body of fans and musicians', pointing out that 'extreme metal is built upon traits that are socially coded as masculine' (2016). Amongst the barriers facing women in heavy metal and its various subgenres such as death metal include the pressure to be hypersexualised, hyperfeminine singers, along with 'lyrics that describe horrific acts of violence, a lyrical trend known in some circles as ultraviolence' (Kaiser, 2016); lyrics which are often misogynistic in nature and alienating to women. Participants in the genre know and acknowledge that there is a gender problem in its community. Dr Rosemary Lucy Hill of the University of Huddersfield warns that 'Sexism and gender concepts are responsible for our engagement with different forms of music' (2018) and yet with many female fans, 'hard rock and metal music is not, and should not be, purely for men' and warns of the danger of alienating its female fans; ultimately damaging to the economic interests of the scene.

VIII. D&B/Grime

5.36% of B&B/grime artist rosters are female

At just over 5% drum & bass and grime have the lowest representation of women. They are grouped because of the similarities; grime emerging out of drum and bass and garage in the early years of the millennium. Grime is a relatively new musical genre, it has been the subject of less study and analysis, but there are many similarities between it and metal. Drum & bass and grime are dark, raw sounds, reflecting the harsh years of austerity after the economic crash and the impact that has had on a generation of young working-class men, mainly from black and minority communities in the inner cities of the UK. However, the sheer dearth of women in this genre indicates there are many more barriers for Black, minority ethnic women than white women. Intersectional research is needed in this area. As with metal, there is a parallel obsession with an extreme form of 'masculinity'. As journalist Habiba Katsha notes, 'Grime is about aggression and anger and pain' (2017) anger being predominately gendered as masculine. This is reflected in violent and often misogynistic lyrics, as with metal, and can be alienating to female musicians. Whilst male grime artists are topping the charts and being lauded at music awards it is in its own interests to be more supportive of its female musicians.

Summing up the gender of music

The gender of music has three traits common across all musical genres. First, the pressure for women to be of a perfect physicality; with the only differences as to actual dress and presentation code. For female musicians' sexiness and glamour is often given more credit than actual musical skill.

Second, most genres of music are gendered male, but some more than others. It comes down to what we perceive as more masculine or feminine genres in terms of instruments, lyrics, style of music, tone, attitudes and dress codes. There is a sliding scale; the more aggressive and darker the music is, combined with the more technologically based; the fewer female musicians performing in those genres.

Moreover, there is nothing biologically to suggest that this classification of masculine and feminine traits is correct. The belief that 'masculine' instruments and genres are suitable for men and 'feminine' genres are not, reinforces women's exclusion from most genres of music in a society that deems all electric instruments, drums, guitars, brass instruments and percussion as 'male'. Findings of biological differences are old fashioned and false cultural constructs that have unravelled under scrutiny (Saini, 2017).

These are outdated beliefs, compounded by the third trait, that men often appear to prefer to create music and play only with other men, which excludes women and results in so few female musicians, especially in particular genres. This needs to be called out, revised and replaced by a more inclusive culture.

CONCLUSION

Counting the Music Industry intended to find out how many women are supported in professional music careers in the UK. It reveals that the barriers to entry for women into the professional music industry remain high. Just over 14% of professional songwriters and composers signed to 106 music publishers are women. Just under 20% of professional musicians signed to 219 record labels are women, despite increasing numbers nearly equal to young men participating in music education at all levels over the past decade.

The deficit of women in these figures, the gender gap, suggest systemic practices of implicit and explicit discrimination across the entire music industry. The section on the barriers attempted to start to unpack this discrimination. This list of twelve obstacles; the historical context, the motherhood penalty, unsociable hours, the gender pay gap, female singers, technophobia, sexism, harassment, gendered careers, unconscious bias, lack of role models, confidence and the gender of music, is not exhaustive. It should be evident that all these issues are cumulative; each on their own might be negotiable by an individual but combined will massively impact and prevent most women from being signed and progressing their creative careers.

This research shows there are professional female composers and musicians out there, but they are a minority in the industry. It is no wonder there are so few women winning music industry awards. Or the statistics for festivals, especially in certain genres, are so dismal. The fact we have any women at all navigating and creating successful musical careers despite these barriers demonstrates the ambition, strength and resilience of female musicians today.

All of these inequities in our industry create what sociologist and feminist researcher Joan Acker (2006) labelled an 'inequality regime'. A regime is the set of rules, cultural and social norms, that regulate the operation of an institution, in this case, the network of businesses across the entire music industry, and its interactions with society. Moreover, it is almost as if the entire system is set up to frustrate women's success deliberately. Some of these barriers start at home embedded deep in our society's attitudes towards women performing music and impact what instruments young girls are encouraged to start to learn to play. Some of them are built into our educational institutions and impact what music styles girls are attracted to and become adept in and what career paths they pursue. Some of them exist in the recruitment and retention practices in the music industry.

What does this mean for women wanting to start and sustain a professional music career? A lack of support early on in their careers will mean women drop out of the profession before they have had a chance to prove themselves. And while this is a personal tragedy for each individual; for the industry as a whole, it means a loss to the pool of creativity and potential and the consequent economic

benefit. As Susanna Eastburn, CEO of Sound and Music, succinctly puts it, 'this falling away of women is a terrible waste and loss of unique musical voices' (Eastburn, 2017). The hope is that seeing and understanding these statistics will act as a wakeup call for the industry.

One senior executive recently stated, 'My board think we have done diversity.' These results show that few companies in the music industry have 'done diversity'. This is not a time to ignore this genuine issue or be complacent. The arguments for why we need greater diversity and inclusion have been won, not just in terms of the business and creative case but morally. Those in education and leaders in the music industry need to realise that it is in their best interests to get this right; it is not a box ticking exercise; it's a cultural shift.

Recommendations

Each of these issues can and must be systematically addressed by government, our education system and our music workplaces. There are already organisations in the industry tackling these issues and they need greater support. Some are listed below. If the following can be achieved over the next five years, music's gender gap can be improved:

1 Government:

Improve

legislation extend pay gap reporting, paternity cover, shared parental leave for self-employed, extend maternity protections, greater protection against sexual harassment and victimisation, strengthen flexible working requests, greater access to legal advice, for example

Funding

and support for gender diversity initiatives (via DCMS and Arts Council)

2 All Music Businesses:

Support

one female positive initiative per year such as Women in Music, SheSaidSo, GirlsIRate, Keychange, WDM Collective, Illuminate Women's Music, Parental Pay Equality, Women in Music Awards and charities Parents and Carers in Performing Arts, Youth Music's GirlsRock London, Young Women's Music Project, etc

Conduct

an audit of staff and rosters and set their own diversity targets

Improve

female recruitment, especially in leadership roles

Improve

female talent retention in companies for those aged 35+ by instigating flexible working and 'return to work' initiatives

Record labels to sign more female musicians going forward with an ultimate aim of 50% (specific genres may find this initially difficult)

Music publishers to sign a minimum of 40% female composers going forward

4 Further Research:

This report has unearthed gaps in our understanding, more research is required on:

Music alumni career pathways and other entry routes into the industry

Pay gap of UK male/female composers and musicians

Ethnicity/ disability/age/class in the music industry – workforce/composers/musicians

Gender balance in the top 10% of music industry companies

Gender statistics for Trinity and ABRSM exams

International labels for a global view

Catalogue labels for a historical perspective

Gender statistics for UK orchestras, choirs and big bands