

BE THE CHANGE 2024

Gender equity in music

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Foreword

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It's no secret that the music industry has historically been a boys' club. There have been decades of music defined by incredible women dominating the charts, but behind the scenes women have often been pushed aside and prevented from reaching the same career heights while typically white, male executives have profited from our labor.

When I started in the business back in the '80s, the A&R reps who came out to see me were all men. There were very few women in the business, and this was the norm at the time.

In the late '80s, the industry started to change. There was finally a bit of interest in women artists' music and experiences. In 1988, when I was finally signed and my album came out, women were starting to break through the industry wall. Tracy Chapman, k.d. lang, Toni Childs, and Sinéad O'Connor were writing and releasing songs, and people finally started paying attention and realizing we had something to say.

In music—as in life—being a woman comes with its own set of obstacles, both seen and unseen. Ranging from unequal pay and a diminished sense of autonomy to the countless cases of sexual harassment and abuse that have come to light in recent years from all corners of the industry. And, these obstacles are compounded for women of color and gender expansive individuals.

What was the hardest for me was also a blessing. I was lucky enough to find steady work in LA's lesbian bars, so when I entered the music industry, it was already known that I was gay. It changed the way people responded to me. I didn't experience the same sexual harassment as straight women did in the industry. Men stood back and didn't know how to deal with me, so in a way, my queerness protected me.

To me, BE THE CHANGE means that when you try to spend your time and energy trying to change everyone else – that's a rough road. The best change is to become what you want to see. You want to see more peace, more inclusiveness and understanding? Then **you** need to be more peaceful, inclusive, and understanding.

I've been around in the music industry for over 40 years now – long enough to see how far women and gender expansive musicians have come. It's really important to give thanks for that so that this work doesn't feel so impossible. It used to be that people were either straight or gay and now there's a beautiful rainbow – a whole sphere of beings and ways of being, and it's important to celebrate that. The best thing to do is not to make it an issue of **us** against **them**. People are sometimes driven by their own misunderstanding and fear, so if you become the love you want to see, we hope they will feel that and change.

The history of our industry does not have to be a vision of its future. Studies like *BE THE CHANGE: Gender equity in music* educate our peers and help close the perception gap through storytelling and provide actionable solutions to combat gender-based discrimination. Through this, we can reshape the face of music. We can work together to create a more equitable, accessible, and inclusive industry, where people of all backgrounds, sexualities, abilities, and gender identities are granted the same opportunities for success. From the stage, to the studio, to the board room, we each have a part to play to make that vision a reality. It's on all of us to take action to combat discrimination in all forms. Inclusivity is a necessary ingredient for our industry to thrive. We all have to BE THE CHANGE.

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Introduction

BE THE CHANGE Gender equity in music

In many ways, women ruled the music industry in 2023. Women swept the 2024 Grammy Awards, winning all the “big four” categories. Taylor Swift and Beyoncé completed record-breaking tours and, according to the USC Annenberg Inclusion Initiative¹, the share of women artists on Billboard’s US Hot 100 year-end chart reached a 12-year high of 35%. Initiatives to drive positive change are having a real impact. Women in CTRL’s *Seat at the Table 2024* report found that women and non-binary individuals occupied 52% of board seats across 11 UK music industry trade bodies, up from 32% in 2020. More than 650 global music festivals and organizations have now signed the [Keychange](#) pledge to achieve gender equity and diversity through self-determined goals within their scope of work.

These milestones are cause for celebration. Equally, much work remains to be done. Inequities persist, especially behind the scenes (e.g., no woman has yet won the Grammy Award for non-classical producer of the year). Moreover, cisgender women have fundamentally different experiences to gender expansive² individuals, and intersecting factors, such as race / ethnicity and sexual orientation, are also proven to compound inequalities.

The depth of these nuances is demonstrated in the fourth annual edition of *BE THE CHANGE: Gender equity in music*. This report takes an intersectional³ approach, mapping the impacts of overlapping forms of discrimination in the music industry. Our global survey, translated into 14 languages, collates the views of 4,146 respondents across 133 countries — our largest sample ever. Of those respondents, 3,461 identified as creators⁴ and 907 as professionals⁵ (some chose both). We also conducted eight in-depth 1:1 interviews with women and gender expansive creators in the US, South Africa, France, Mexico, and India, where we learned about their first-hand experiences navigating the industry.

The results reflect some improvements. For example, 34% of women and gender expansive individuals say that sexual harassment⁶ has decreased over the past two years. While 60% of women in music say they have experienced it, this is a decline from 82% in our 2021 edition of this report. However, 47% of women and gender expansive respondents view the music industry as discriminative based on gender and there remains a wide perception gap⁷ between the 16% of men who say the same. Rather than waiting on the industry to catch up, many women are simply being the change themselves by learning new skills, creating support organizations, and launching their own record labels.

¹ USC Annenberg Inclusion Initiative, *Inclusion in the Recording Studio? Gender & Race/Ethnicity of Artists, Songwriters & Producers across 1,200 Popular Songs from 2012 to 2023*.

² Gender expansive: Refers, in this report, to the segment of survey respondents who indicated that they identify as nonbinary, agender / neutrois, transgender, or “other.”

³ Intersectional: The interconnected nature of social categorizations, such as race, class, gender, and age, and how they create overlapping systems of discrimination or disadvantage.

⁴ Creators: Refers, in this report, to the segment of survey respondents who indicated that they are music creators (including soloist, part of a group, songwriter, music producer, studio engineer, mixing / mastering engineer, and DJ).

⁵ Professionals: Refers, in this report, to the segment of survey respondents who indicated that they hold junior-level and higher roles in the music business (e.g., junior marketing manager, CEO).

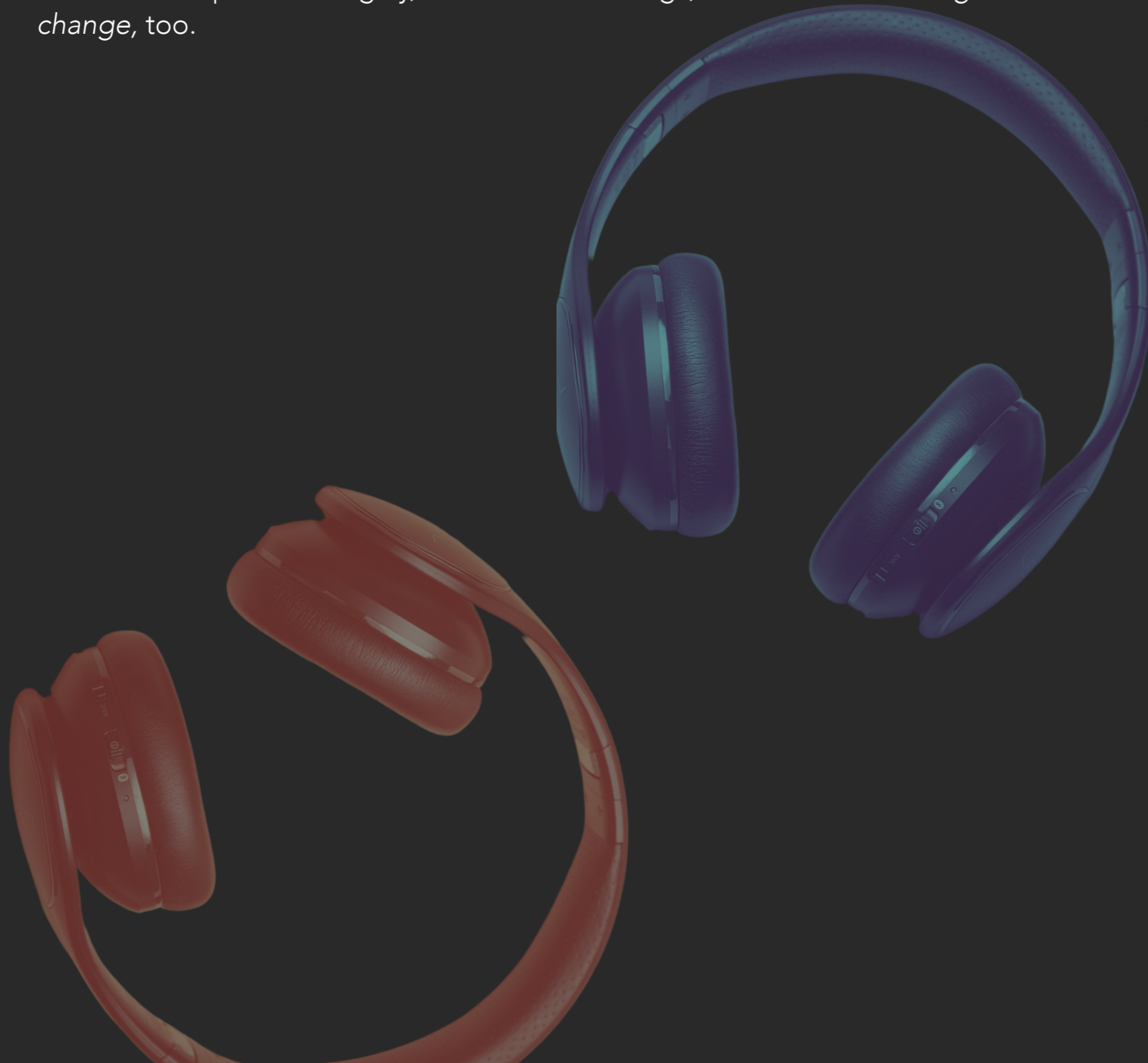
⁶ Sexual harassment: Inappropriate, unwelcome remarks or physical advances of a sexual nature.

⁷ Perception gap: The trend whereby those not adversely affected by discrimination are less likely to be aware that inequities exist.

Above all, results pointed to three measures that women and gender expansive respondents believe would drive the most positive change combatting the perception gap, pay gap, and harassment / assault:

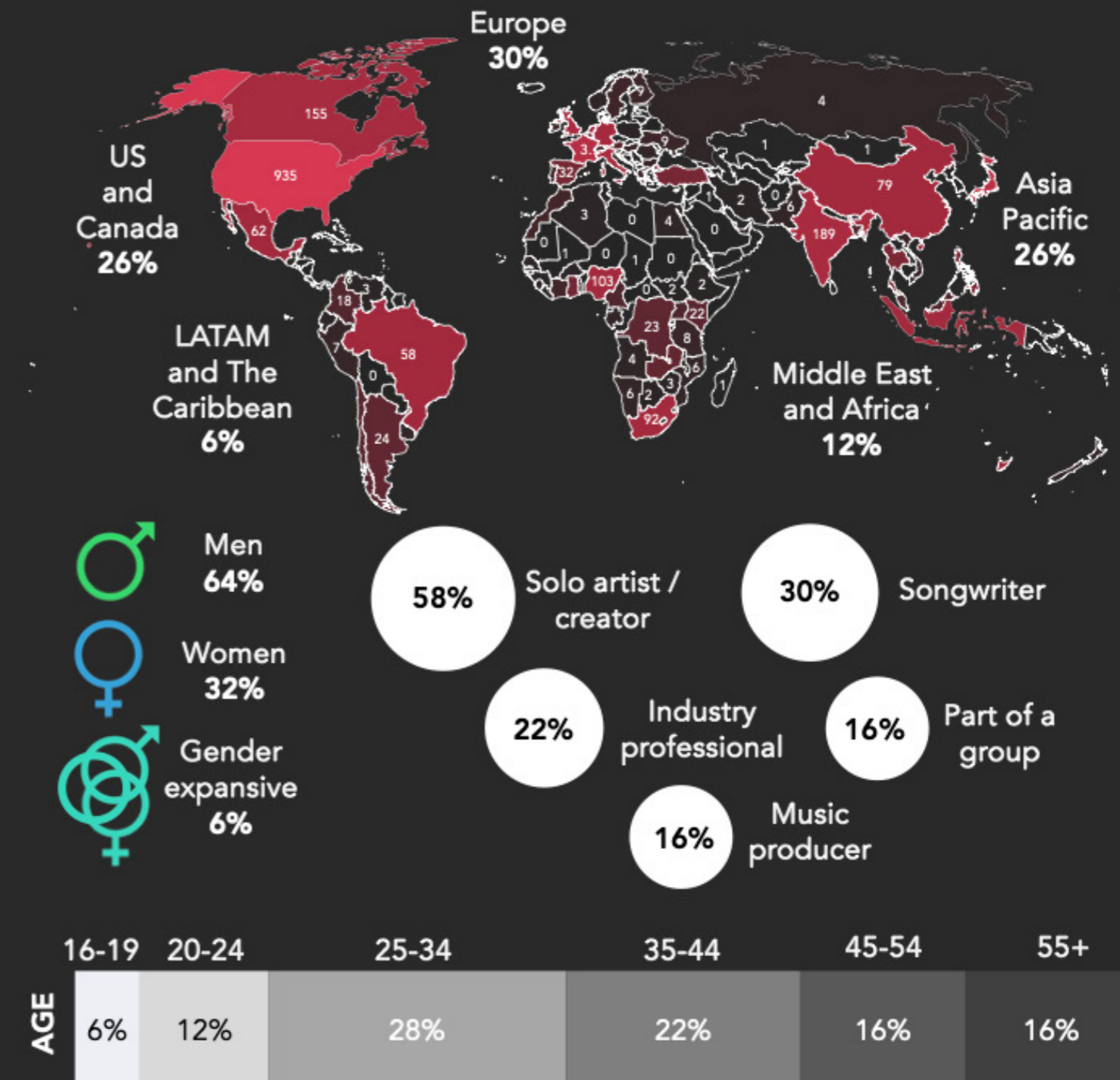
- Greater diversity in positions of power
- Pay transparency
- Stronger enforcement of penalties for harassment and assault

As always, the focus of this report is not only breaking down the inequities that prevent progress, but recommending actionable strategies to make the industry a better place for everyone, to share in the benefits of creativity and innovation that come from diversity, and inspire others beyond music to do the same. To this end, each section closes with specific calls to action, with a full list of recommendations in the final section. We urge everyone in the music industry to read this report thoroughly, reflect on its findings, and commit to *being the change*, too.



SAMPLE BREAKDOWN

'BE THE CHANGE: Gender equity in music' collected responses from 4,146 creators and professionals in the music industry through a global online survey fielded in November and December 2023. Sample composition is as follows:



Source: MIDiA Research, Believe, TuneCore BE THE CHANGE: Gender equity in music, 12/29, global, n = 4,146
 Image source: Australian Bureau of Statistics, GeoNames, Microsoft Open Places, OpenStreetMap, TomTom, Zenrin
 Note: Roles and gender identities are not mutually exclusive; respondents could choose more than one

Key insights

BE THE CHANGE Gender equity in music

- 49% of women and 41% of gender expansive individuals say the music industry is “generally discriminative” based on gender. This is compared to just 16% of men, exposing the “perception gap”
- **Three in five** women in music have experienced **sexual harassment**, and **one in five** have experienced **sexual assault**
- More than 70% of women who have these experiences **do not report them**, with **fear of retaliation** and **not believing anything would change** being the most common reasons
- More than half (56%) of women who reported sexual assault say their claims were **ignored or dismissed**, nearly one-third were told to **keep quiet about it**, and 12% even saw their employment **terminated** afterwards
- The **burden is on women** to adapt their behavior to avoid misconduct, rather than on perpetrators and the wider industry to stop it happening in the first place
- Women and gender expansive individuals are **twice as likely** as men to **discover they are paid less** than colleagues in the same or similar roles (34%, compared to men at 17%)
- **Identity compounds**: 49% of women of a marginalized race or ethnicity have discovered they are paid less than colleagues
- Women and gender expansive individuals believe more **diversity in positions of power**, **pay transparency**, and **stronger enforcement** are most important for driving positive change
- Women and gender expansive individuals **lack trust in industry executives** to implement change, so many are *being the change* themselves

What has changed?

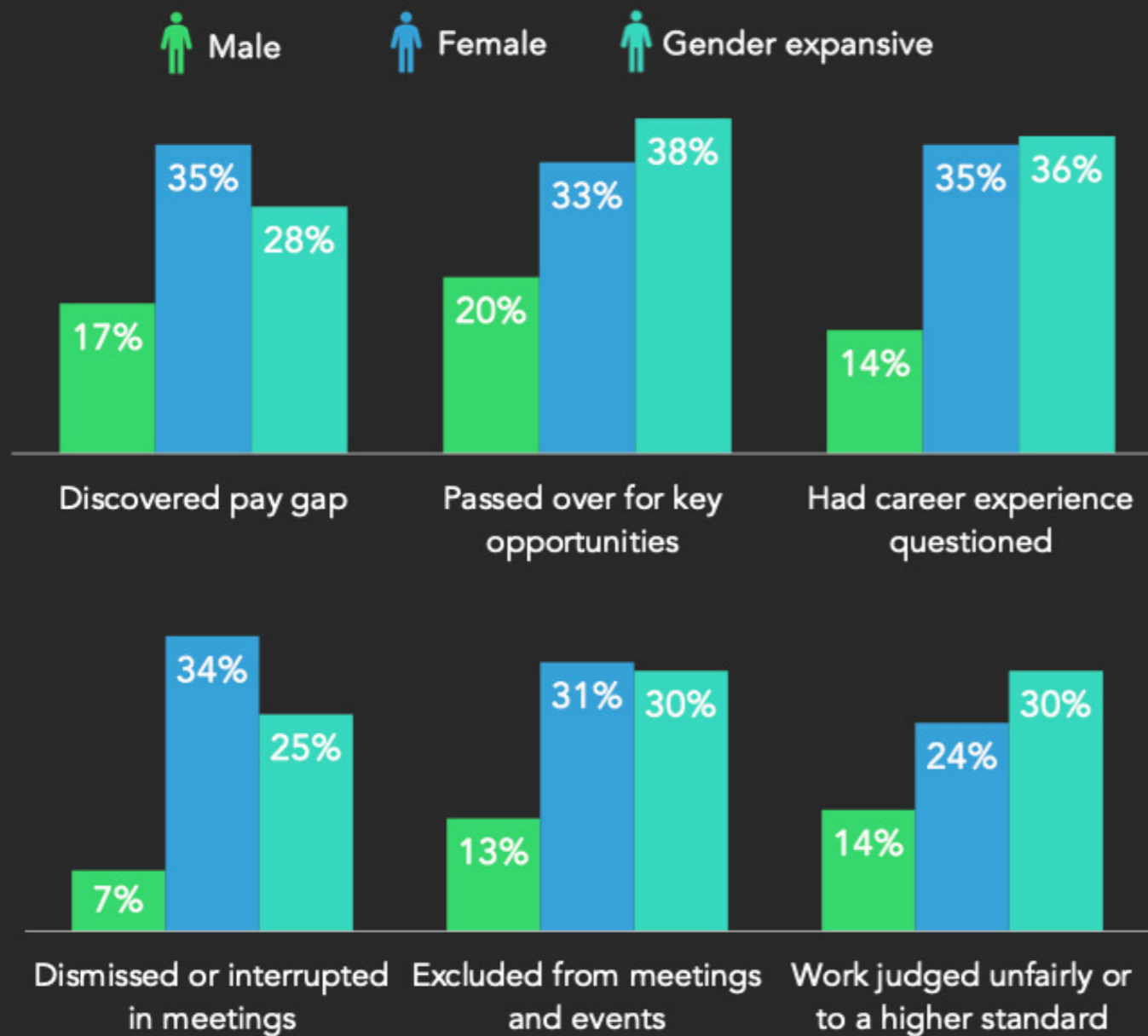
(For women and gender expansive individuals in the last two years)

- While there is clearly more work to be done, one-third saw a decline in harassment
- Nearly half say their confidence and self-motivation have improved
- Around one third say that opportunities for career progression and promotion have improved
- 28% say diversity of staff has increased, and 31% say recognition has increased



AN UNEVEN PLAYING FIELD

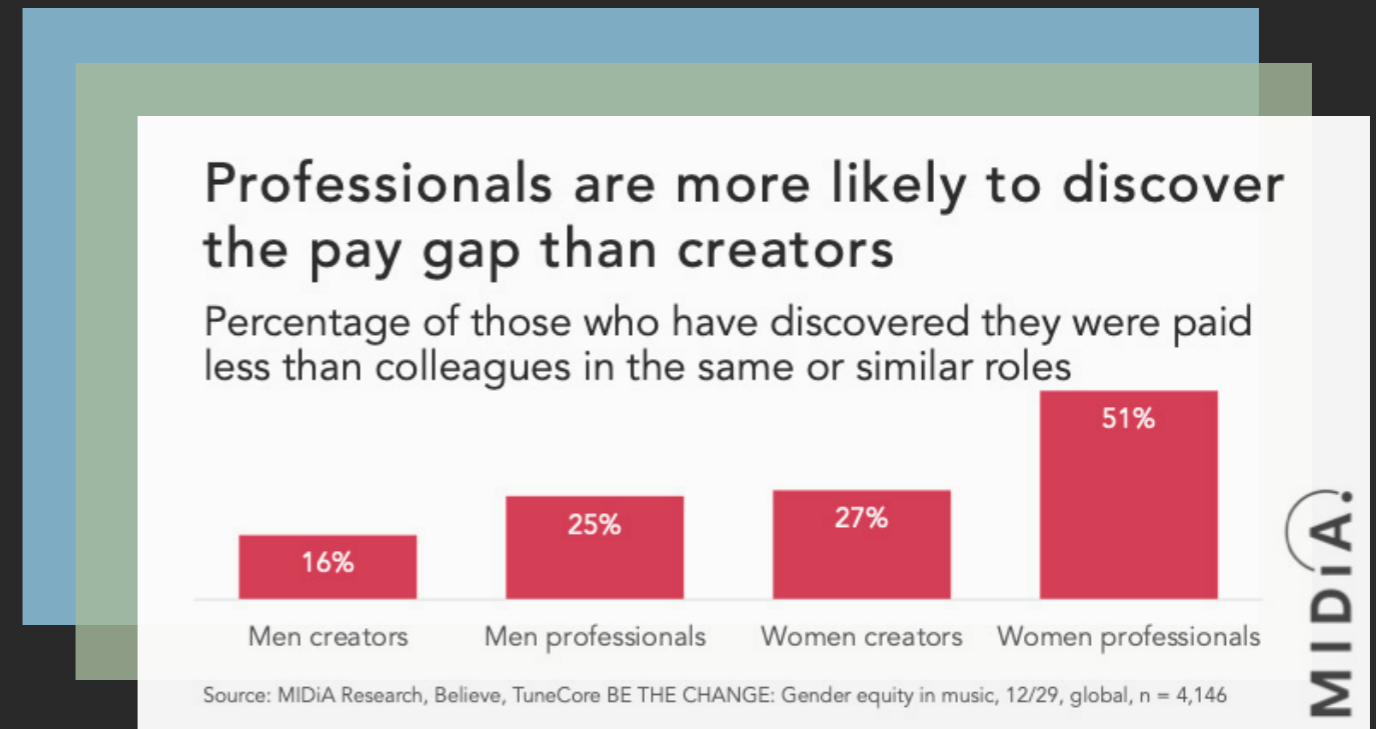
Women and gender expansive individuals are more likely than men to experience career setbacks



While the base-level challenges of making a music career are shared by all, women and gender expansive individuals are more likely than men to report experiencing a range of additional professional setbacks, both subtle and overt.

The pay gap

Perhaps most egregiously, women are twice as likely as men to discover that they have been paid less than colleagues in the same or similar roles: 35% to 17%, respectively. Of gender expansive individuals, 28% have discovered that they have been paid less. Survey results reflect that the pay gap⁸ is worse in the music business realm than in the creative one: 51% of women professionals discovered it, compared to 27% of women creators. The pay gap is likely even more widespread than these statistics indicate, as individuals may be subjected to unequal pay without knowledge of it.



Source: MIDiA Research, Believe, TuneCore BE THE CHANGE: Gender equity in music, 12/29, global, n = 4,146

⁸ Pay gap (or wage gap): The difference in the average pay / remuneration between two populations (in this report, men versus women, and men versus gender expansive individuals).

“Always second-tier”

The pay gap is rooted in a general tendency to undervalue women’s and gender expansive individuals’ contributions. They are significantly more likely than men to be excluded from important meetings and events, and to be dismissed or interrupted when they are included. They are also significantly more likely to have their career experience questioned, be passed over for key opportunities and promotions, not receive credit or recognition for their work, and have their work judged unfairly or to a higher standard than men.

Interviews echoed these sentiments. Francisca Valenzuela, a Chilean singer / songwriter and founder of the feminist platform Ruidosa, described how women are “always second-tier to male counterparts [...] It’s not enough to have your merits, your accolades, your history. The fact that the audience is listening to you and buying your shows is not enough.” New York-based artist Yasmina recalled how women were repeatedly distrusted to set up studio equipment in one of her university courses: “They will always ask the men to do it first [...] and if we do it, it’s like ‘Can you check to see if that was done correctly?’”

When speed bumps become stop signs

There is only so much one can do to navigate these obstacles, before hitting a wall. Inevitably, progress begins to depend on others — namely, the men in charge — acting as gatekeepers. Although men are more likely than women to report that they are “struggling to progress in their career” (36% and 28%, respectively), women are more likely than men to report “I have grown in my career, but progress has slowed down” (28% and 19%, respectively) – the statistical equivalent of the glass ceiling. One nonbinary⁹ creator recalled major labels’ reluctance to take a meeting with them despite having a viral song and selling out their shows. Meanwhile, their “peers in music who were much newer [were] getting signed, getting these huge deals,” making them question whether there is a “ceiling” to how successful nonbinary creators can be.

⁹ Nonbinary: A person who identifies with a gender identity that is neither entirely male nor entirely female.

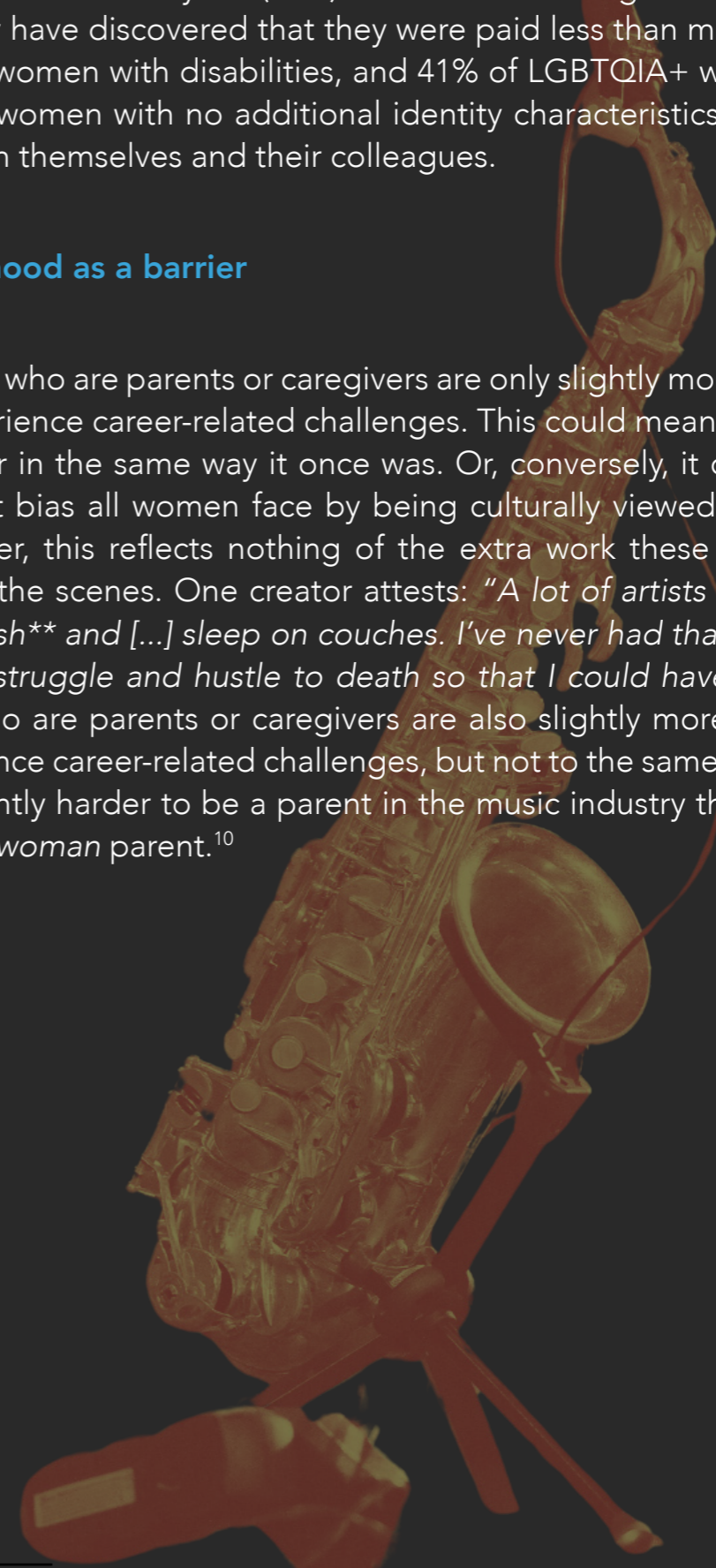
Race and sexual orientation compound inequality

Progression is even harder for women respondents who report additional identity characteristics. Nearly half (49%) of women from marginalized racial / ethnic groups say they have discovered that they were paid less than male counterparts, as do 44% of women with disabilities, and 41% of LGBTQIA+ women. By comparison, 31% of women with no additional identity characteristics discovered a pay gap between themselves and their colleagues.

Parenthood as a barrier

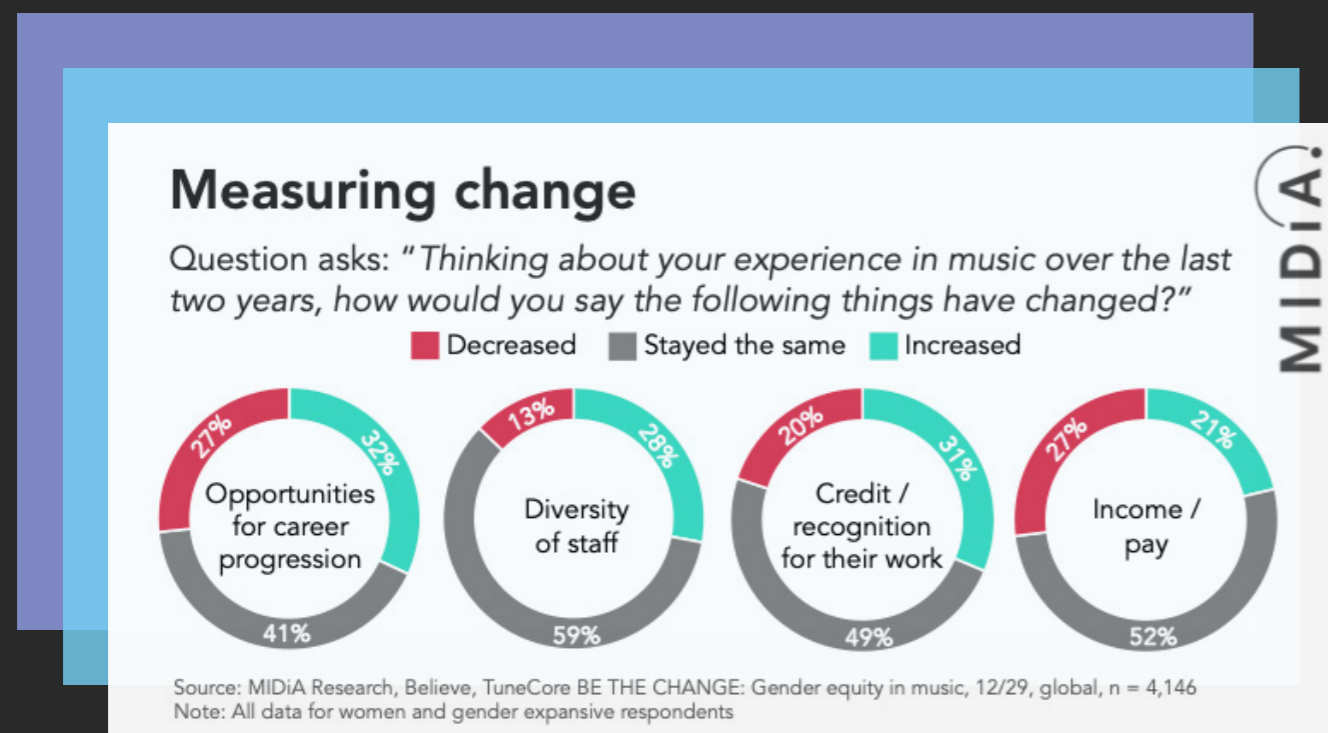
Women who are parents or caregivers are only slightly more likely than all women to experience career-related challenges. This could mean that parenthood is not a barrier in the same way it once was. Or, conversely, it could mean there is an inherent bias all women face by being culturally viewed as primary caregivers. Moreover, this reflects nothing of the extra work these women are putting in behind the scenes. One creator attests: “A lot of artists and songwriters hustle for this sh** and [...] sleep on couches. I’ve never had that option [...] I’ve always had to struggle and hustle to death so that I could have a home for my son.” Men who are parents or caregivers are also slightly more likely than all men to experience career-related challenges, but not to the same extent. In other words, it is slightly harder to be a parent in the music industry than not, but harder still to be a woman parent.¹⁰

¹⁰ Sample size for gender expansive individuals here is too small to draw meaningful analysis.



Passion keeps creators going

These challenges add up. One in three women and gender expansive individuals have considered leaving the industry, compared to one in five men. Of the women and gender expansive respondents who have considered leaving, half have done so because of industry culture; with just under half citing lack of opportunities or career progression. Despite this, nearly three quarters of those who considered leaving, across all genders, say that their passion for [their] work is what made them stay. *"I feel like I'm exactly where I'm supposed to be because I love everything I do, right down to the hard days,"* says South African amapiano artist Khanyisa. Armenian singer-songwriter Rosa Linn affirms: *"If you really cannot live without something you're doing, nothing can stop you."*



Has it changed? While around one third of women and gender expansive individuals say opportunities for career progression, diversity of staff, and credit and recognition for their work have increased, this is not translating to pay increases. Only around one fifth of both men and women say their income or pay has improved over the last two years. Overall, women professionals¹¹ are more likely than women creators to see improvements in these areas.

Calls to action:

- **Everyone:** Challenge small behaviors, like women being interrupted during meetings or assumptions of whether they can do a certain job well. Correct others when they refer to others incorrectly, be it name pronunciation, gender assumption, or diminutive language.
- **Leadership and human resources:** Institute blind hiring¹² where possible and introduce pay transparency or guidance in job descriptions. Use clear and easy-to-understand language in creator contracts. Mandate diversity, equity, and inclusion training for employees at record labels and other music industry companies. Sign the [Keychange pledge](#) for music industry organizations (including festivals) to achieve gender equity and diversity by committing to self-determined goals within their scope of work.
- **Educational institutions:** Treat music students equally from the start and use programs like [Women's Audio Mission](#) and [We Make Noise](#) to encourage more girls and gender expansive youth to pursue male-dominated fields, like production and engineering. In the words of classical artist Lise de Salle, *"There's still this tendency of educational models that men should be that way and women should be that way [...] If we are good at something, let's give the same chances to everyone to express their potential."* More accessible music business education resources for creators (such as those provided by [Music Ally](#) and [Gen Admission](#)) also help creators of all types succeed.
- **NGOs:** Interviewed creators repeatedly urged for unions, advocacy for freelance and contract worker protections, and industry-wide standards that would hold everyone accountable, be that in terms of punishing misconduct or overseeing equal pay. *"It's an industry with no rules and no structure,"* says one artist. *"It's very easy to get lost, to not know what your rights are, to not know what your worth is."*
- **Governments:** We urge more governments to pass legislation requiring salary transparency in job postings, as more than 13 US states have already signed into law (e.g., [New York State Labor Law Section 194-b](#)).

11 Sample size for gender expansive individuals here is too small to draw meaningful analysis.

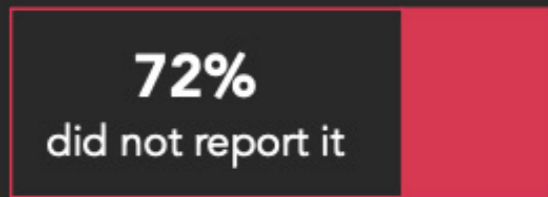
12 Blind hiring: The process of blocking out personal information about a job candidate (such as their name or photo) which could influence or bias a hiring decision.

SEXUAL HARASSMENT AND ASSAULT



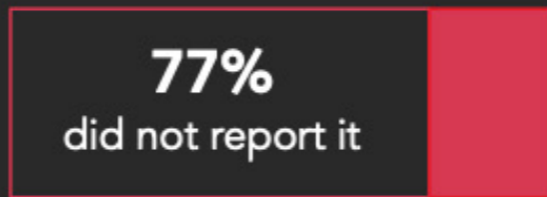
3 in 5

women in music have experienced **sexual harassment**

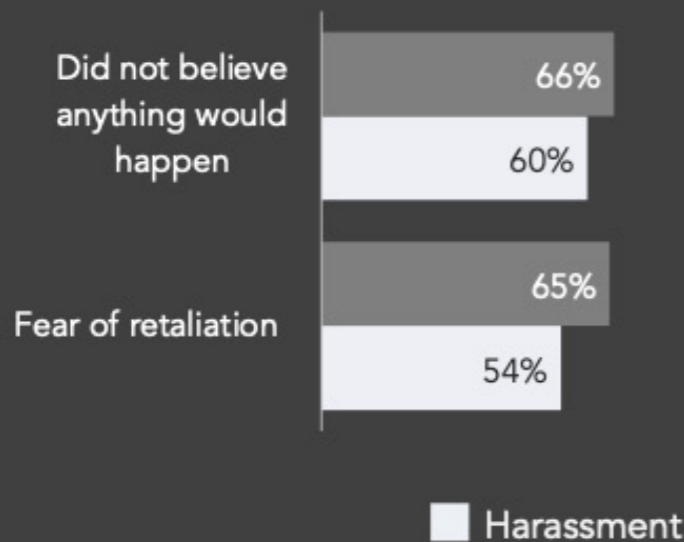


1 in 5

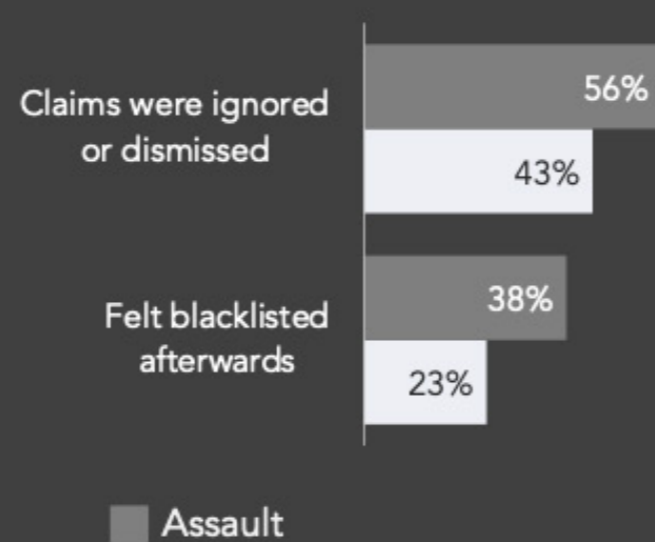
women in music have experienced **sexual assault**



Why women did not report their experience*:



What happened when women did report their experience*:



Source: MIDiA Research, Believe, TuneCore BE THE CHANGE: Gender equity in music, 12/29, global, n = 4,146
 *Non-exhaustive list

The sexualization of women is the root of many issues. 79% of women and gender expansive individuals have felt the pressure to “look good” during their time in the industry, with just under half experiencing this “frequently.” This pervasive culture of objectification¹³ escalates, with a shocking three in five women in music having experienced sexual harassment, and one in five having experienced sexual assault¹⁴. This is a slight improvement from our 2021 report, when four in five women said they had experienced sexual harassment. Gender expansive individuals are slightly less likely than women to experience harassment (52%), but slightly more likely to experience sexual assault (26%). The vast majority do not report these experiences, and often suffer the consequences when they do.

Normalization

Objectification has become so common that it is dangerously normalized. Roughly one-third of our eight interviewees recounted incidents of a male manager or producer professing his love to them, or making sexual advances. Subtler examples included demanding a classical artist to wear a dress instead of trousers to perform, and it being common in Bollywood for models to be substituted for women artists (but not men) in their own music videos. When Yasmina sought to learn production, she was told that “a woman can only be the face of a record, but they don’t care what happens behind the scenes.”

Sexual misconduct allegations in the press have become so common that some worry the music industry is becoming desensitized. “It’s scary how somebody can see a headline and say, ‘oh, yeah, I expected it,’ and put [their] phone down,” Yasmina says. “Somebody harassing somebody should never be a normal thing.” Enabling and encouraging women and gender expansive individuals to speak up about misconduct is a priority, but the counterbalance is accountability. If everyone talks about it, but nothing gets done, then the behavior becomes normalized.

¹³ Objectification: Treating a person as an object or means to an end rather than a fully autonomous individual.

¹⁴ Sexual assault: Intentional sexual contact without the other person’s consent, or coercing or physically forcing a person to engage in a sexual act against their will.

Unsafe spaces

Just under one-fifth of women and slightly over one-fifth of gender expansive individuals who attend live music shows say they feel “generally unsafe” doing so. Almost one in 10 women¹⁵ say they feel generally unsafe at networking events, in corporate music offices, while performing at live music venues, and in the recording studio / writer’s room, with one in 20 gender expansive individuals saying the same. Interviews reflected more prevalent misconduct in the recording studio, an intimate male-dominated environment. “I would always get hit on” while in the studio, said one creator, like she was merely “there as an ornament.” Nearly all interviewees brought up instances of unwanted touching in the studio, such as unsolicited neck massages, or a producer caressing a creator’s knees as soon as their team left.

A culture of silence

When women are asked why they did not report sexual harassment and assault, common responses are not believing anything would change, and a fear of retaliation. Alarming, the experiences of women who *do* report this misconduct prove those fears are warranted¹⁶. Of women who reported experiencing sexual harassment, 43% say their claims were ignored or dismissed, 23% felt blacklisted¹⁷ afterwards, and 10% say their employment was terminated. The statistics are more damning for women who reported experiencing sexual assault: 56% say their claims were ignored or dismissed, 38% felt blacklisted, and 12% were terminated afterwards. Moreover, close to one-third of women who reported sexual assault said they were told to keep quiet about it.

Individuals who report must feel heard and protected, and perpetrators must face consequences — or the message is that it is best to stay silent. In an industry where “everyone is replaceable,” as one creator puts it, we must start by replacing those who are harassing or assaulting others — not the ones who speak up about it.

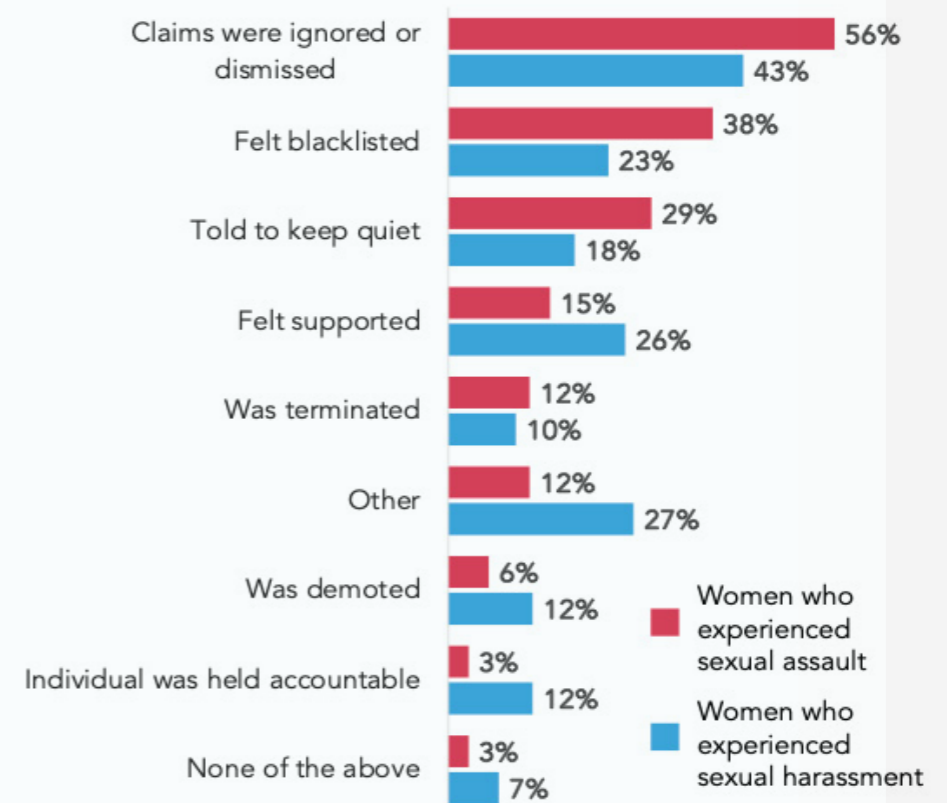
¹⁵ Excludes those for whom the setting did not apply.

¹⁶ Sample size for gender expansive individuals here is too small to draw meaningful analysis.

¹⁷ Blacklist: To deliberately avoid, shun, distrust, or exclude someone due to behaviors or activities that are deemed unacceptable.

Women face the consequences for reporting misbehavior

Questions asks: “When you reported your experience, did any of the following scenarios apply to you? (Select all that apply)”



Source: MIDiA Research, Believe, TuneCore BE THE CHANGE: Gender equity in music, 12/29, global, n = 4,146



This fear of retaliation also prevents women from speaking up in the moment. Many interviewees described feeling pressured to smile along as male collaborators made unwanted sexual advances, fearing that the man might otherwise get angry, cancel the project, or blacklist them. This perpetuates the problem, as women’s assumed complacency can be read by the perpetrator as consent. Many women are prevented from speaking up at all due to the music industry’s common practice of non-disclosure agreements (NDAs). Moreover, nearly one third say they simply did not know how to report it, reflecting a significant downside of the freelance-style industry where, in the words of one creator, “there is no HR.”

Professionals are slightly more at risk

Women professionals¹⁸ are both more likely to be victims of harassment than women creators and more fearful of reporting it. 65% of women professionals have experienced sexual harassment, compared to 58% of women creators (on the other hand, rates of sexual assault were near equal). However, one explanation for this could be that inappropriate behavior is more normalized in creative environments where the lines between work and play are often blurred, whereas it is clearer when a line is crossed in office environments. Women professionals are more likely to hold back from reporting because they do not believe anything would change and out of fear of retaliation. Unexpectedly, they are also more likely to say they did not know how to report sexual assault (35%) than women creators (26%). This reflects gaps for human resources departments to fill when it comes to instituting reporting resources and educating employees on how to use them.

Women assume the burden of change

Instead of reporting misconduct, women and gender expansive individuals are working around it. As one creator describes, *"It becomes your problem, how you deal with it."* Interviewees described wearing sweatpants to the studio to avoid being objectified, only taking fan photos with women to avoid being groped, and always having a male family member present to ward off unwanted sexual advances. Khanyisa even writes choruses with phrases like *"move out of the way"* (*"suka"* in Xhosa) to help women at clubs turn men down in a playful manner. In other words, the burden is on women and gender expansive people to change their behavior to protect themselves, rather than perpetrators and the wider industry putting an end to the behavior. This may create the illusion that harassment and abuse is declining, when the reality is that women and gender expansive people are taking drastic measures to avoid it.

When those options run out, they are resorting to leaving the music industry entirely. Both women and gender expansive identities are around twice as likely as men to cite industry culture and discrimination or harassment as reasons to consider quitting altogether.

18 Sample size for gender expansive individuals here is too small to draw meaningful analysis.



Men are discouraged from speaking up

Men are less likely to witness (or at least recognize) misconduct: 37% of men say they have witnessed sexual harassment happening to others, compared to 67% of women; and 14% of men have witnessed sexual assault, compared to 30% of women. Just over half of men did not report what they witnessed, the most common reason being that they did not feel it was their place to say anything. Just as women, men also face repercussions for speaking up: 16% of men who did report were told to keep quiet about it and 16% felt blacklisted afterwards. The irony is that perpetrators are more likely to be held accountable when a male witness reports misconduct than when a woman witness does: 36% of men's reports led to accountability, compared to 28% of women's'.

Half of men who witness misconduct do not report it



Reasons men did not report:



Source: MIDiA Research, Believe, TuneCore BE THE CHANGE: Gender equity in music, 12/29, global, n = 4,146



Has it changed? The good news is that initiatives like the #MeToo campaign are having an impact. One-third of women and gender expansive individuals say that harassment / inappropriate conduct has declined over the last two years, while only 7% say it has increased. This tracks according to previous years' results: 82% of women said they had experienced sexual harassment in our 2021 report and 60% in this year's edition. Nevertheless, the majority (58%) of women say the level of inappropriate conduct has stayed the same.

Measuring change

Question asks: "Thinking about your experience in music over the last two years, how would you say the following things have changed?"

Decreased Stayed same Increased



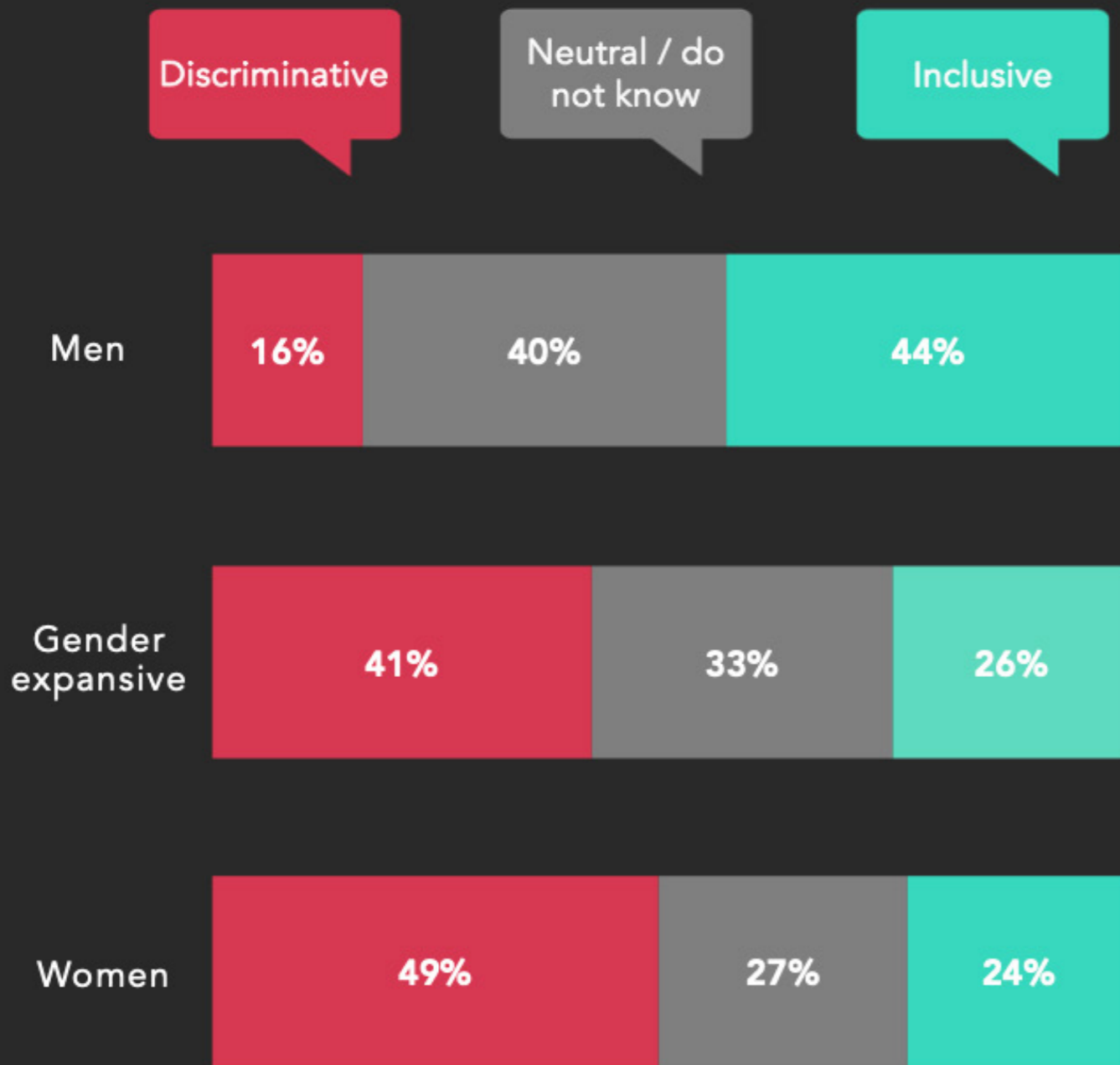
Source: MIDiA Research, Believe, TuneCore BE THE CHANGE: Gender equity in music, 12/29, global, n = 4,146
Note: All data for women and gender expansive respondents

Calls to action:

- **Everyone:** Speak up when noticing any kind of misconduct. Keep all sexual contact, verbal and physical, out of work settings. Sign initiatives like the [UK Musicians' Union petition](#) and the [Safe Spaces Now](#) open letter
- **Leadership, HR, and NGOs:** Develop safe and accessible anonymous reporting systems, such as hotlines (e.g., [American Federation of Musicians' Local 802 Hotline](#)) and focus on accountability. Ideally, every country would have an anonymous confidential whistleblowing platform funded by music stakeholders and managed by a third party
- **Venues, studios, etc.:** Develop and signpost rules (e.g., [We Have Voice Collective Code of Conduct](#)), and include them in contractual agreements. Engage with initiatives like [Calling All Crows' 'Here for the Music'](#) campaign and [Safe Tour](#), which provide safety training and resources to create harassment-free environments at shows. Institute code words for patrons to safely ask staff for help at shows (e.g., the UK's [Ask For Angela](#) campaign). We also encourage safelisting systems, like France's [ACT RIGHT Quality Label](#) given to music businesses that uphold prevention and awareness practices around sexual violence and harassment
- **Governments:** Prohibit the use of NDAs in sexual harassment and assault cases. Include protections for freelancers in laws that prevent sexual harassment at work

3 THE PERCEPTION GAP

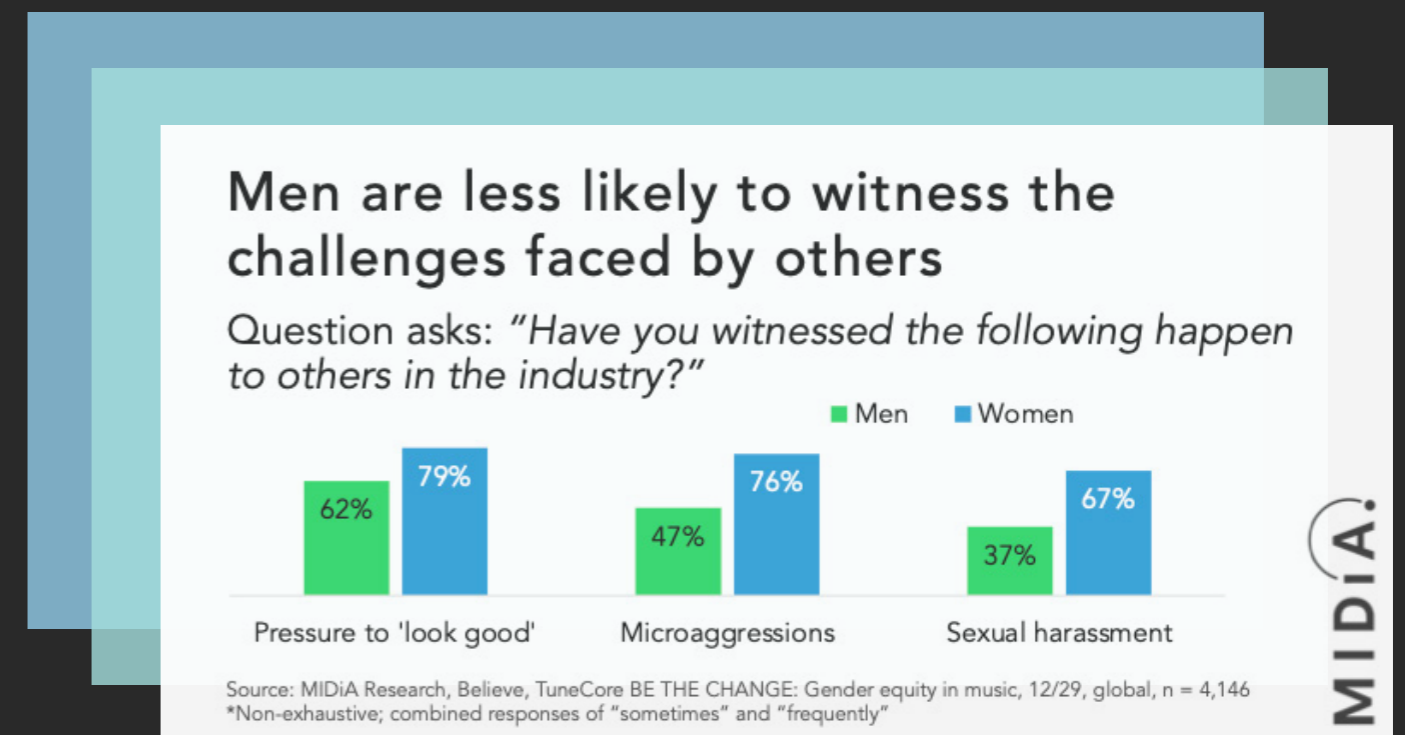
When it comes to gender, the music industry is generally:



Roughly half of women and 41% of gender expansive individuals say the music industry is “generally discriminative” based on gender. In stark contrast, just 16% of men say the same. This is the perception gap: those not adversely affected by discrimination are often unaware that inequities exist.

The paradox of perception

Despite being unlikely to call the industry discriminative towards gender, men are noticing the issues that disproportionately affect women. For example, 62% of men say they have witnessed the pressure for others to look good during their time in the music industry, 47% have witnessed microaggressions¹⁹, and another 46% tokenism²⁰. Because they are not on the receiving end of these challenges as often, men may be more likely to chalk them up to one-off incidents, and be hesitant to label the industry as discriminative overall.



¹⁹ Microaggressions: Commonplace verbal, behavioral or environmental slights, whether intentional or unintentional, that communicate hostile, derogatory or negative attitudes toward stigmatized or culturally marginalized groups (e.g., sexist or racist jokes, patronizing comments).

²⁰ Tokenism: The practice of making only a perfunctory or symbolic effort to accomplish something, especially by recruiting a small number of people from underrepresented groups in order to give the appearance of diversity within a workforce.

Professionals versus creators

60% of women and gender expansive professionals perceive gender discrimination in music, 18 points higher than women and gender expansive creators. In interviews, women creators noted that if they have a bad experience with a male collaborator, they can choose to never work with them again. But if that person is a boss, client or coworker, that choice is more difficult. Moreover, the corporate music world is even more male-dominated than the creative one: USC Annenberg Initiative's [2021 study](#) (its most recent study of executives) found that 86% of the US music industry's top executives were male (and 86% were white).

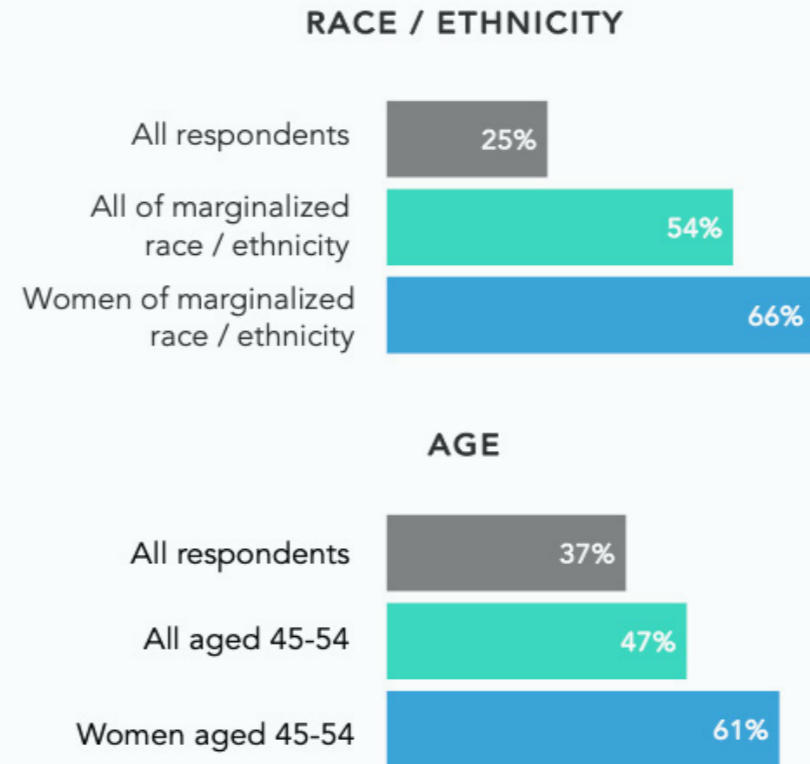
Marginalized identities compound

For all forms of discrimination, the individuals directly affected are more likely to report the industry as discriminative. This includes discrimination based on race / ethnicity, age, socioeconomic status, disability status, sexual orientation, familial status, and religion. For example, only 25% of all respondents say they consider the industry to be generally discriminative towards race / ethnicity. However, this rose to 54% for those of a marginalized racial or ethnic community. It rose even further, reaching 66%, for women of a marginalized racial or ethnic community. Identity compounds: it is harder to be an artist as a woman, and harder to be an artist of color, but being a woman artist of color is harder still.



Gender intersects with other forms of discrimination

Percent of respondents who consider the industry to be generally discriminative towards...



Source: MIDiA Research, Believe, TuneCore BE THE CHANGE: Gender equity in music, 12/29, global, n = 4,146

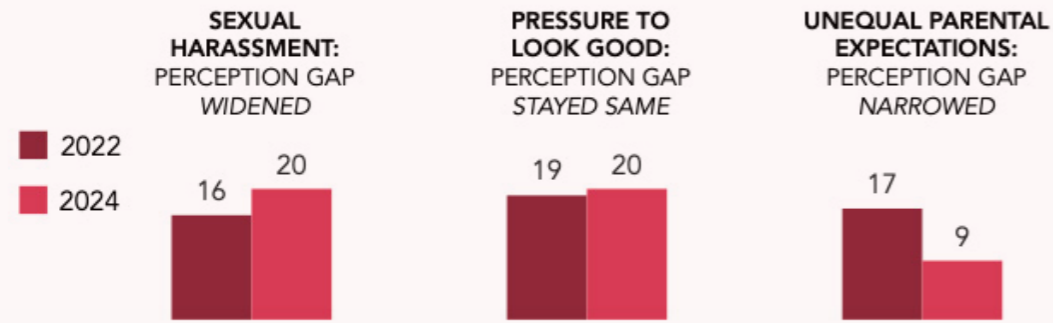


Gen Z are less likely to perceive discrimination

Interestingly, Gen Z women are less likely to perceive gender discrimination than older generations, which could reflect improving conditions: 31% of 16-24-year-old women view the industry as generally discriminative based on gender, compared to 54% of 25-34s and 42% of 55+'s. Alternatively, it could be that these women simply have not yet spent enough time in the industry to experience discrimination.

Measuring change

The gap between % of men and % of women who say they witness issue frequently, 2022 study versus 2024 study



Sources: MIDiA Research, Believe, TuneCore BE THE CHANGE: Gender equity in music, 12/29, global, n = 4,146. MIDiA Research, Believe, TuneCore Women in Music 2022 survey, global, all men and women, n = 1,003



Has it changed? It depends on the issue. For example, the perception gap between the share of women and men who witness the pressure to look good frequently is 20 percentage points, compared to 19 in our 2022 study — indicating that the perception gap for this issue has stayed the same. Meanwhile, the gap slightly widened for perception of sexual harassment and narrowed for unequal parent / caregiver expectations.

Calls to action:

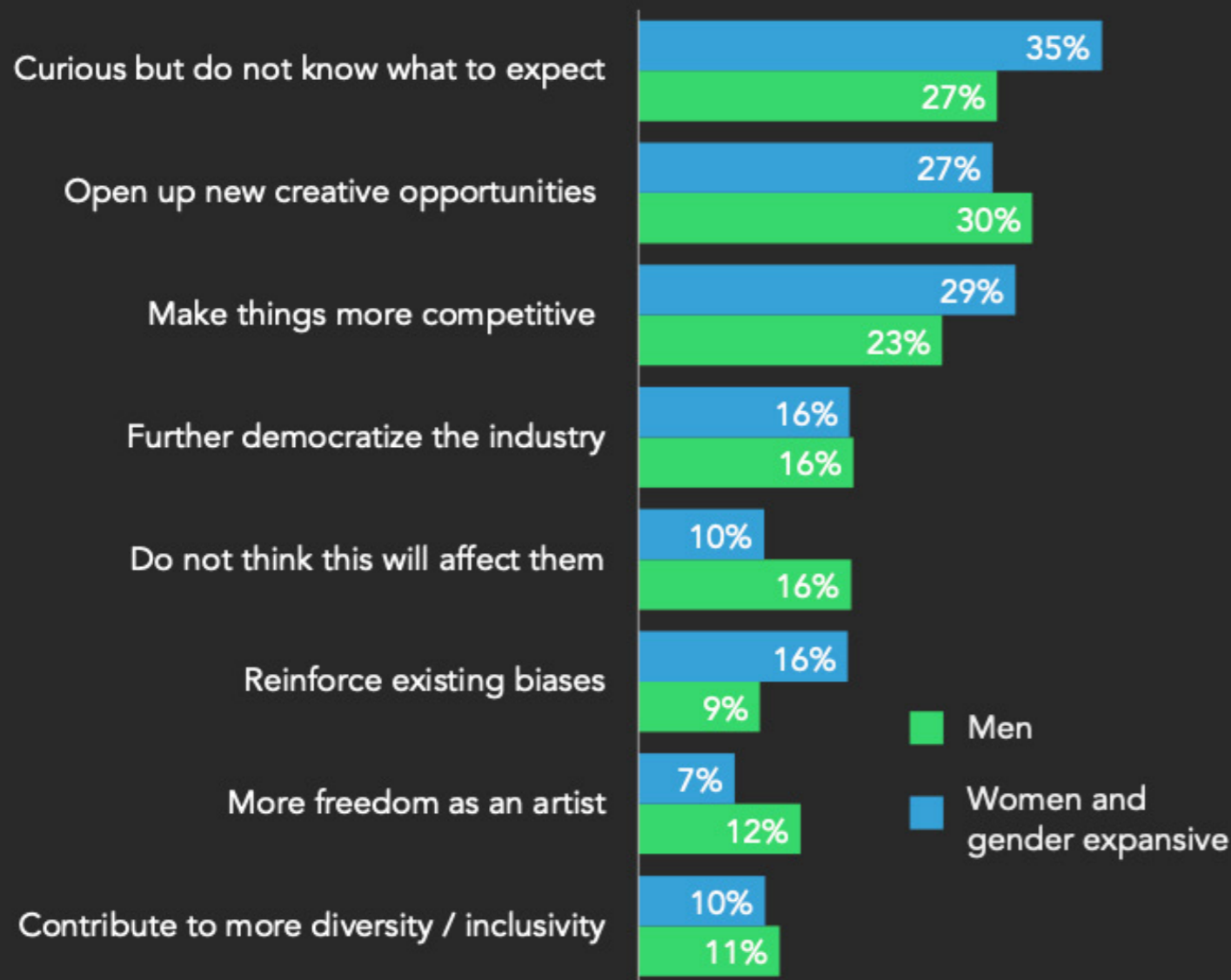
- **Everyone:** Read and share research like the [USC Annenberg Inclusion Initiative](#) and [Black Music Action Coalition Impact Report](#). Join the UK [HeForShe](#) campaign and download their action kits. Sign the [BE THE CHANGE in Music](#) pledge. Start an allies for gender equity group in your workplace. Encourage men to become allies and have open conversations in the workplace and social circles that challenge the culture of silence
- **Leadership and HR:** Adjust hiring policies to consider differentiated experience, ensure that companies are welcoming to different identities so as to encourage them to apply, and support new hires through mentorship and training. Diversity quotas²¹ can risk becoming performative due to their focus purely on numbers, but are another useful broad-strokes tool to address representation at every level. Use databases like [INPINK](#) and [Women Who Create](#) to source more diverse applicants. Educate employees through regular required reading, workshops, and discussions that foster empathy. This is especially important as the industry equalizes, because those who no longer feel the benefits of preferential treatment may feel that the industry is becoming unfair towards them
- **Curators:** Commit to diversifying your coverage and / or roster, which begins with a diverse team of curators. Diversity in these roles trickles down. Journalists, artists and repertoire (A&Rs), promoters, and other curators *“like to see themselves in their artists, and they like to see themselves succeed,”* as one creator put it

²¹ Diversity quotas: A requirement that a specified minimum percentage of individuals in a group must be of a given gender, race / ethnicity or other characteristic.

4 DIGITAL DISSONANCE

Respondents feel a mix of curiosity and unease towards emerging technologies

"How do you feel emerging technologies like AI will affect the music industry?"



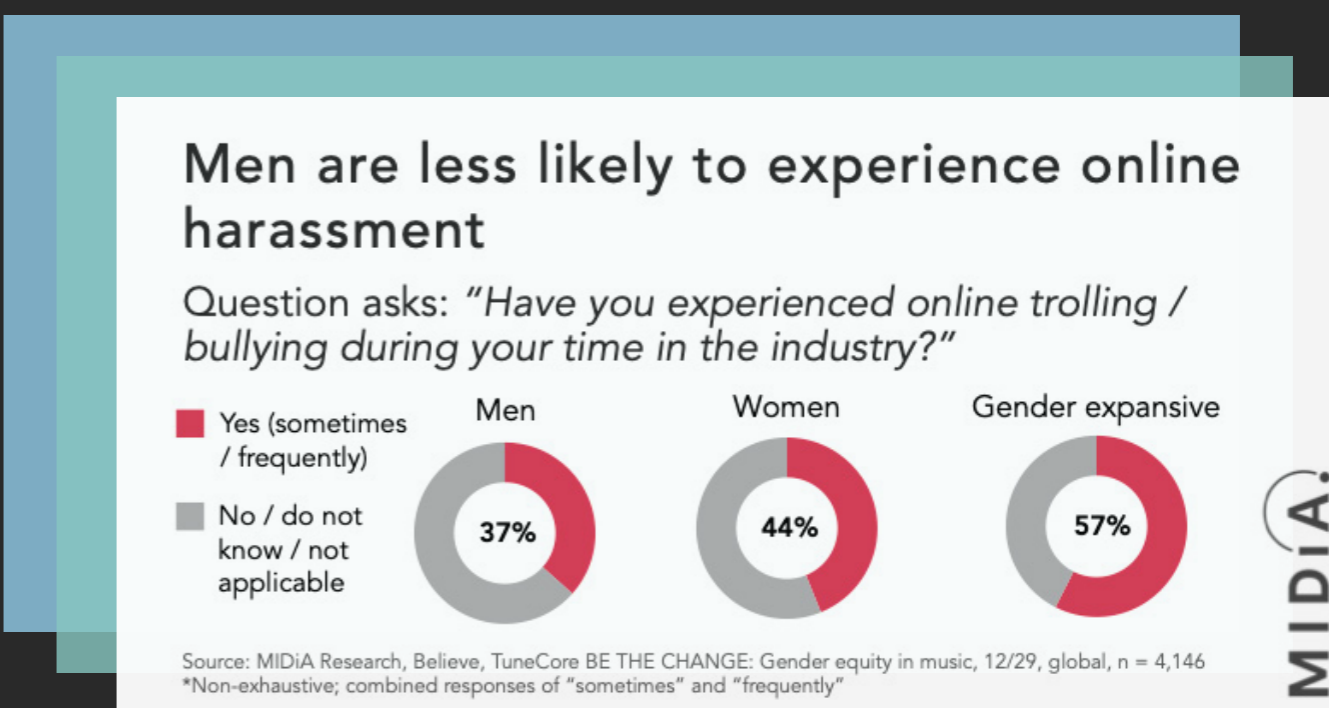
Source: MIDiA Research, Believe, TuneCore BE THE CHANGE: Gender equity in music, 12/29, global, n = 4,146

Creators draw on their past experiences with emerging technology when anticipating future innovations, particularly artificial intelligence (AI). As a result, women and gender expansive individuals express greater concern than men about the potential for AI to heighten competition and to reinforce existing biases and inequalities. Meanwhile, men are more confident that technologies like AI will not affect them or will even give them more freedom as creators.

New frontiers bring opportunities and challenges

In the words of Linn, talent "can't be hidden" in the social media era, which has catalyzed greater diversity in popular music. Virtual spaces for remote work also empower women creators to avoid potentially unsafe situations, such as being invited to a late-night session at a male producer's private studio, as one creator recounted: "He wouldn't send me the songs; he wanted me to come over and listen to them."

However, social media can also open the door to toxicity and objectification. 37% of men have experienced online trolling or bullying, compared to 44% of women and 57% of gender expansive individuals. Moreover, while only 13% of women experienced it frequently, for gender expansive individuals this share was 25%. This trend also appears to correlate with age²², with women aged 35-44 most likely to experience online trolling / bullying of all the womens' age brackets.



²² Ageism: Bias against, discrimination towards, or bullying of individuals and groups on the basis of their age.

The battle for the algorithm

Social platforms are increasingly important for music distribution and marketing, which means catering to what algorithms prefer. This ironically limits diversity in presentation, even as it promotes diversity in substance. The pressure to package artists' identities into palatable, bite-sized social clips can also be damaging. Spotlighting an artist's age, sexuality, or gender identity in headlines, posts, and marketing strategies may drive engagement and inspire others, but can reproduce existing biases and stereotypes.

Old habits die hard

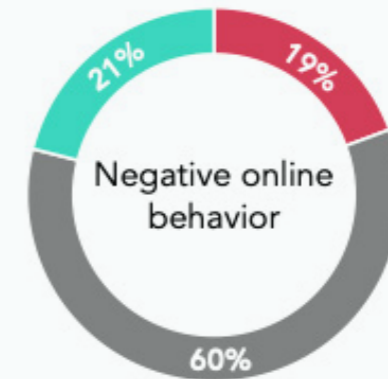
As a result of these experiences, creators, especially women and gender expansive individuals, are cautious about AI. Men are most likely to say they expect AI to open up new creative opportunities / capabilities and that they are "curious but do not know what to expect." Gender expansive individuals have a more conflicted view. While they are also most likely to expect AI to drive new creative opportunities and capabilities, they are equally as likely to say that "it will make the industry more competitive / harder to progress in," and twice as likely as men to think AI will reinforce existing biases. Women are the most cautious, with 36% stating "I am curious but do not know what to expect" and 29% thinking that it will make the industry "more competitive / harder to progress in."

Only 10% of all respondents say AI will help give more visibility to diverse voices. Underpinning these concerns is the fact that AI models are trained on broad datasets that carry along historical biases, including favoring male artists and mainstream styles and sounds. So, tools developed without thought to nuance and diversity can blindly replicate existing inequities.

Measuring change

Question asks: "Thinking about your experience in music over the last two years, how would you say the following things have changed?"

Decreased Stayed same Increased



Source: MIDiA Research, Believe, TuneCore BE THE CHANGE: Gender equity in music, 12/29, global, n = 4,146
Note: All data for women and gender expansive respondents

Has it changed? The majority of women and gender expansive individuals saw no change in negative, aggressive, or inappropriate audience behavior online in the past two years – the same as men. Gender expansive individuals are more likely to say this behavior has increased (27%) than women (18%). Despite women aged 35-44 being most likely to experience it, women aged 16-24s are most likely to say this behavior has increased.

Calls to action:

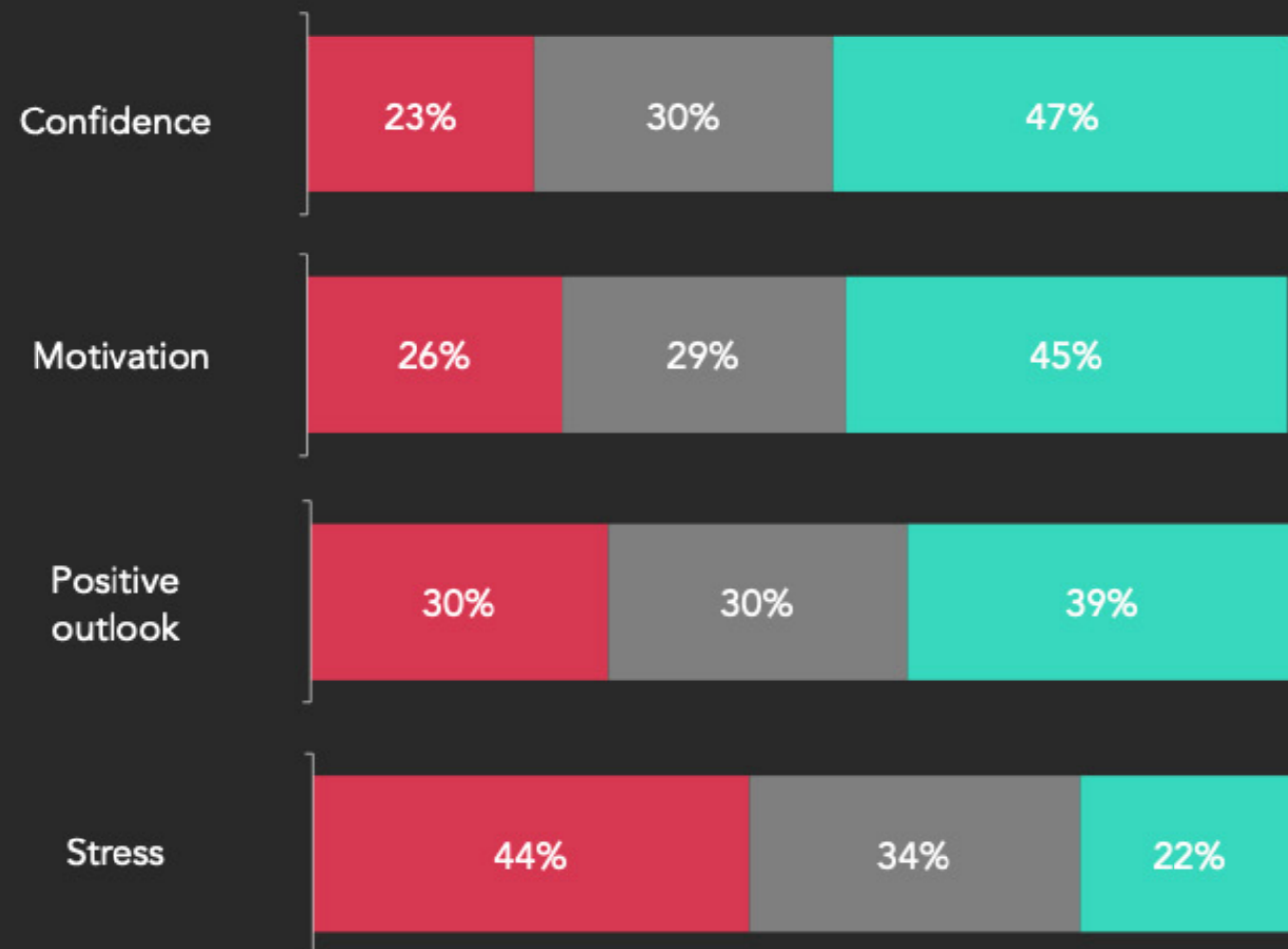
- **Everyone:** Before posting online, stop and consider the potential impact and whether it may harm the artist. Report cyberbullying / harassment when you encounter it. Learn to spot deepfakes ([The Massachusetts Institute of Technology Media Lab](#) has helpful resources) and consider how you engage with them, as it might encourage algorithms to promote them
- **Creator teams:** Provide tech-smart support to educate artists and help them navigate the challenges and opportunities of AI. Relieve the burden of maintaining a social media presence where possible. Teams should assume a duty of care to their creators' mental and physical well-being, including protecting them from negative content online (e.g., blocking bullies, reporting inappropriate comments, etc.) and avoiding oversimplifying their identities to fit algorithmic trends
- **AI industry:** Diversify training data and regularly test machine learning systems to ensure algorithms mitigate bias. Build new tools with protection of creator rights in mind
- **Governments:** Ensure creator protections are encapsulated in AI legislation, particularly around copyright and deepfakes²³. Crack down on illegitimate or harmful use of image and intellectual property
- **Educational institutions:** In addition to educating students about the negative impacts of cyberbullying, educate them on technologies like AI and how to use them ethically

23 Deepfake: A type of generative AI used to create audio, imagery, or video content hoaxes.

5 MENTAL HEALTH

Confidence and motivation improved for nearly half of women and gender expansive respondents

■ Worsened in last two years ■ Stayed the same ■ Improved in last two years

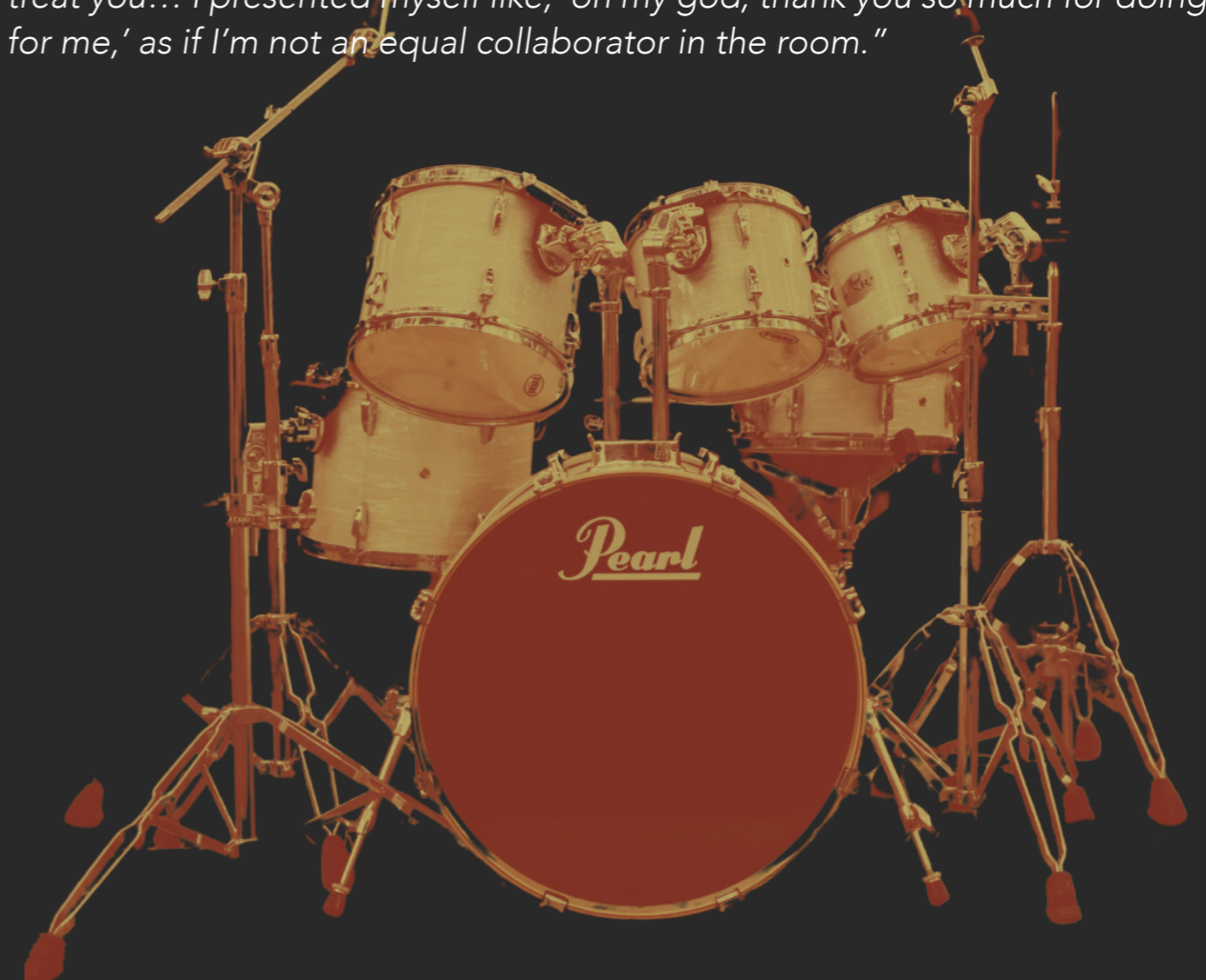


Source: MIDiA Research, Believe, TuneCore BE THE CHANGE: Gender equity in music, 12/29, global, n = 4,146

Navigating the industry can take a mental toll, to the point where some creators feel *"this career is more mental than physical,"* as Khanyisa puts it. The challenges leveled unevenly at women and gender expansive individuals contribute to them bearing a greater mental health burden than men.

Confidence and motivation are growing

First, some positive news. For both women and gender-expansive respondents, nearly half say their confidence and self-motivation improved in the last two years – only four percentage points less than men (51%). This is heartening, given that all of our interviewees cited low self-esteem among their biggest hurdles early-on and a growth in confidence among the main reasons they persevered. Women (39%) and gender expansive individuals (40%) are also more likely to say that mental health counseling is available to them than men (24%), regardless of whether they use it. Expressing confidence can be complicated for women, as some interviewees said their self-assertion was met with pushback. *"If I was firm, and I was trying to pursue what was agreed, there was an issue that I was annoying, hysterical, undesirable, that I should keep quiet,"* Valenzuela says. However, Linn describes learning that *"The way you walk into the room dictates how people will treat you... I presented myself like, 'oh my god, thank you so much for doing this for me,' as if I'm not an equal collaborator in the room."*



Stress and outlook have worsened for many

Nearly half of women (44%) and gender expansive respondents (47%) say stress worsened in last two years, compared to 27% of men. Another 30% of women and 34% of gender expansive respondents say their positive outlook worsened, compared to 18% of men. Creators we interviewed described how a “programmed sense of never enough” had prolonged effects on their mental health – in some instances even leading to panic attacks and the need to take breaks from their careers. Again, identity compounds: Stress worsened for more than half (56%) of LGBTQIA+ women, and 46% of women from marginalized racial / ethnic groups. Professionals were also more likely to see worsening stress levels than creators, with 53% of women professionals saying their stress worsened, compared to 44% of gender expansive creators and 39% of women creators.

Professionals are more likely to discover the pay gap than creators

Percentage of those who have discovered they were paid less than colleagues in the same or similar roles



Source: MIDiA Research, Believe, TuneCore BE THE CHANGE: Gender equity in music, 12/29, global, n = 4,146

MIDiA.

Has it changed? What to make of confidence and motivation growing, yet stress and outlook worsening? There are likely wider factors at play, such as the cost-of-living crisis. Confidence and motivation are largely internal factors, whereas stress and outlook may be more tied to external factors beyond one’s control. Moreover, rapid changes in the music industry can both broaden a creators’ skillset and hopes of success, while making the path to that success uncertain. The stresses of a hyper-competitive streaming- and social-driven music industry are likely at play here as well. Many of our interviewees cited concerns that the “shelf life” of new releases is shortening and that the demands of social content creation leave them less time to make music.

Calls to action:

- **Creator teams:** Use organizations like [Backline](#) to connect creators to mental health counseling, and tap resources like Musicians’ Union [Wellbeing Guidance Pack](#). Complete the [Mental Health First Aid](#) course to learn how to identify, understand, and respond to signs of mental illness and substance abuse disorders. Make accommodations for creators to rest and take time off from work. Do whatever possible to lessen their burden of keeping up a social media presence. Address discrimination and wider factors as the root causes of poor mental health
- **Labels, DSPs, and industry leaders:** Stress and negative outlook are closely tied to the low remuneration and increasingly competitive state of a streaming- and social-driven music industry. Ensuring creators have clear paths to income and stability will help them feel a more positive outlook and alleviate their stress (in addition to opening pathways for more women and gender expansive creators to succeed)
- **Educational institutions:** Build students’ confidence early by assessing everyone’s work fairly, regardless of gender, and empowering them to learn skills like production and engineering (organizations such as [Women’s Audio Mission](#) and [We Make Noise](#) provide practical resources for this)



6 BEING THE CHANGE

For women and gender expansive individuals, these calls to action come first:



Diversity in positions of power (45%)



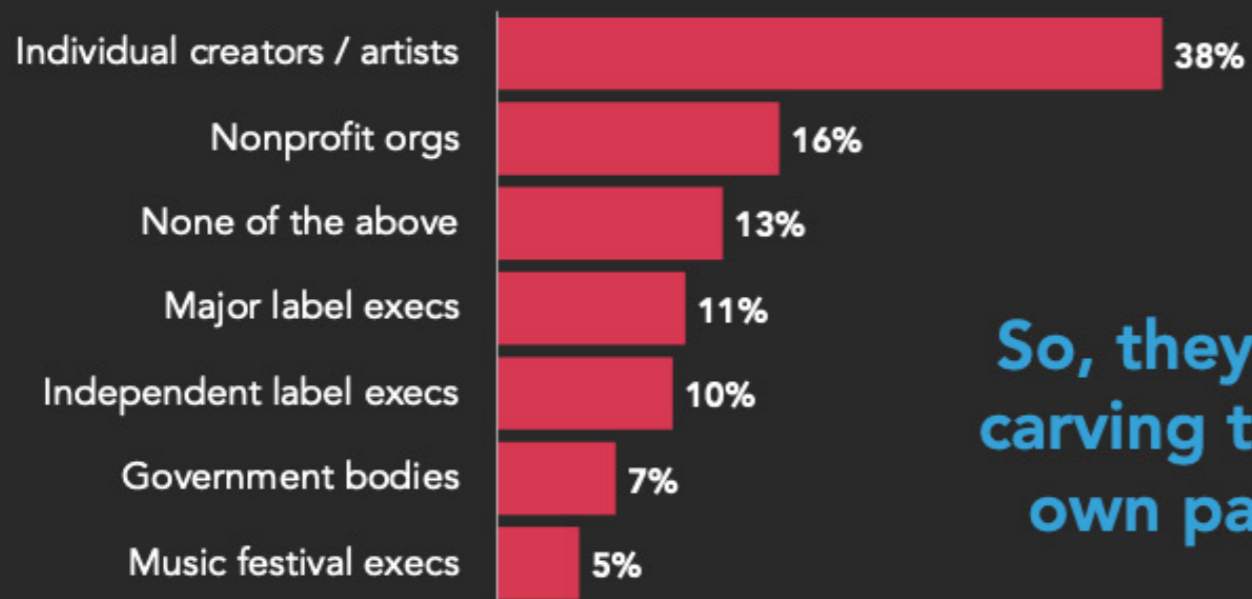
Pay transparency (38%)



Stronger enforcement (36%)

But there is a lack of trust in industry executives to implement them

Which leaders do you trust most to make changes in the industry for the better?



So, they are carving their own paths.

Source: MIDiA Research, Believe, TuneCore BE THE CHANGE: Gender equity in music, 12/29, global, n = 4,146
 Note: Non-exhaustive; most popular three initiatives shown

More diversity in positions of power, pay transparency, and stronger enforcement of penalties for harassment and inappropriate behavior top the list of initiatives that women and gender expansive respondents believe will drive the most positive impacts on the industry. These priorities are shared by creators and professionals, with professionals over-indexing for more diversity in positions of power (61%).

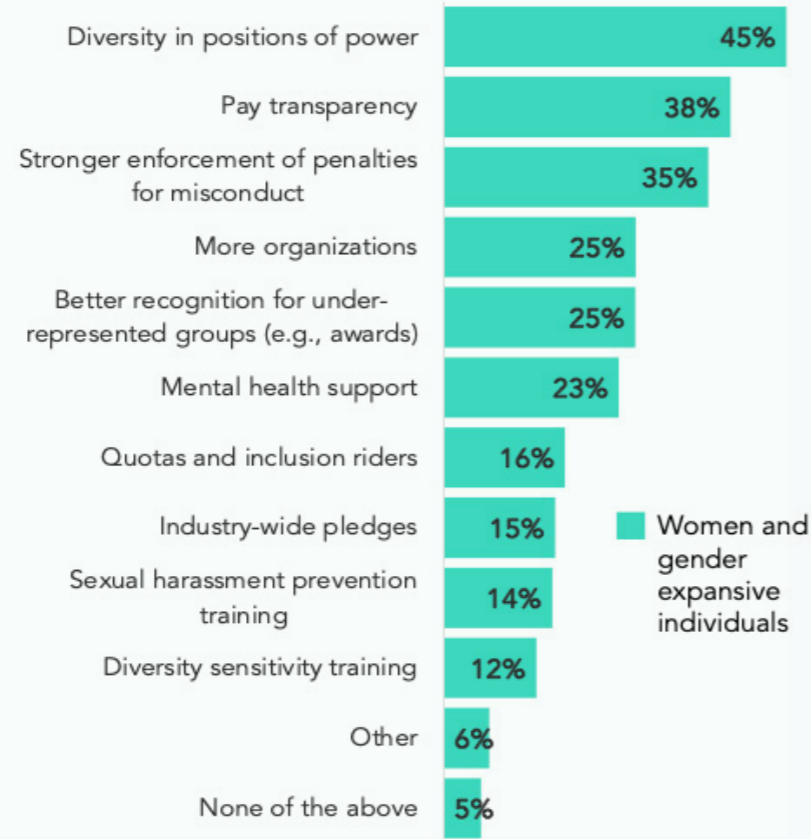
The perception gap holds back needed change

With most men lacking a deep understanding of the full spectrum and depth of gender-related challenges, they also have different ideas regarding solutions. For example, 29% of male respondents choose better recognition, making it their second most common choice (behind pay transparency at 34%). In contrast, 25% of women and gender expansive individuals choose better recognition, making it their fifth choice. Revealingly, men were also much less likely to choose diversity in positions of power (28%).

Being the change

While women and gender expansive respondents may broadly agree on the changes needed, they have a shared lack of trust in leaders, such as label executives and government bodies, to implement them. Instead, 38% place their trust in individual creators and artists, as do 39% of men – making this a broader trend throughout the industry. Many creators are choosing to be the change, whether that means creating their own organizations (such as Valenzuela’s Ruidosa), learning new skills (such as Yasmina learning to produce music), signing with a label that actively supports underserved groups (for Linn, Nvak Collective), or even launching their own label, as creators such as AlunaGeorge (Noir Fever) have done.

Question asks: "What initiatives do you think are most likely to drive the most positive impacts on the music industry moving forward? (Select up to three)"



Source: MIDiA Research, Believe, TuneCore BE THE CHANGE: Gender equity in music, 12/29, global, n = 4,146



Several of the women and gender expansive creators we interviewed said they concluded that they simply could not flourish in the major label system. "This album is the most important one in my career. I have to be understood, and they don't really understand me — they never really did," Valenzuela said. "We're not renewing the contract, we're not going to be on a major label anymore." For incumbent music industry leaders, there is a business and ethical imperative to correct gender imbalances. If incumbents do not get their act together when it comes to gender equity, they risk alienating the next generation of creators. The message is simple: make the change happen, or have the change happen to you.

Calls to action

BE THE CHANGE

Gender equity in music

Solutions begin with a mindset shift. Instead of focusing on what women and gender expansive individuals can do to avoid and navigate problems, like discrimination and harassment, everyone should ask what they can do to eliminate these issues.

Most importantly, we urge the music industry to focus on three initiatives:

- Diversity in positions of power
- Pay transparency
- Stronger enforcement of penalties for harassment and assault

Achieving diversity in the upper ranks is the fastest path to a more equitable industry. It prevents the perception gap from impeding progress, allows inclusivity to trickle down, and gives aspiring creators and professionals of all backgrounds role models to look up to. Pay transparency is a necessary step to ensuring individuals are respected and compensated for their work as well as progress far enough to be considered for positions of power in the first place. Everyone must be educated on the systems that exist to report sexual harassment and assault, and be assured that action will be taken. Without enforcement of penalties, behavior becomes normalized and victims feel more helpless.

Below are recommendations for more specific measures the entire industry can take that are supported by creators, professionals, and diversity and inclusion experts in our research.

Everyone

- Reflect on the insights in this report, share them widely, and discuss them with others
- Speak up when witnessing or experiencing misconduct
- Commit to working only with partners that are diversely staffed and / or have pledged commitments to gender equality (e.g., [Keychange](#))
- Sign the [BE THE CHANGE in Music pledge](#) and encourage others to do the same

Creators

- Use industry databases (like [INPINK](#) and [Women Who Create](#)) to hire more women and gender expansive collaborators
- Commit to working only with partners that are diversely staffed and / or have pledged commitments to gender equality (e.g., [Keychange](#))
- Join trade associations, like the UK [Musicians Union](#) and [American Federation of Musicians](#)
- Use hotlines, like New York's [Local 802](#), to report misconduct
- Recognize the power imbalances that can dissuade women from speaking up for themselves and keep all sexual contact, verbal and physical, out of work settings

Creator teams

- Assume a duty of care for protecting creators' mental and physical well-being. Initiatives include providing access to therapy / counseling, screening social media interactions for harassment and bullying, working breaks into creators' schedules, and instituting buddy systems in the recording studio
- Understand that creators will have different challenges and preferences depending on their context and background, and be willing to adapt accordingly – especially for parents and caregivers

Curators

(E.g., A&Rs, journalists, promoters, awards committees)

- Commit to diversifying your coverage and / or roster, which begins with a diverse team of curators
- Institute best practice guides and standards, such as avoiding using a creator's age, gender or sexual orientation as a focus angle in headlines and marketing materials, unless expressly urged and / or agreed upon by the creator

Venues

(E.g., Recording studios, live performance venues, conference venues)

- Develop, signpost, and enforce rules prohibiting misconduct, include those rules in contractual agreements, and be proactive about terminating contracts with individuals who violate them
- Commit to ensuring a diversity of acts and lineups
- Offer confidential support for anyone who experiences misconduct at your venue (e.g., the [Ask For Angela](#) campaign in the UK)

Governments

- Develop legislation prohibiting the use of NDAs in sexual harassment and assault cases, as well as those related to discrimination based on a protected characteristic
- Loosen union restrictions (where applicable) to allow creators to organize and protect themselves
- Pass legislation requiring employers to list salary ranges in job postings

HR / leadership

- Implement anonymous confidential systems for reporting misbehavior that protect whistleblowers from retaliation and hold perpetrators accountable
- Diversify hiring committees and institute blind hiring where possible
- Appoint diverse teams to lead on making policies to address inequity
- Use clear and easy-to-understand language in contracts to combat lack of transparency
- Include salary ranges in all job descriptions
- Consult resources like the [Association of Performing Arts Professionals' guidance](#) on ethical and equitable partnerships in the performing arts, for example, to improve policies
- Regularly publish statistics on the diversity of your staff and / or creative roster, utilizing official guidance, like the [Gender Equality Index](#)
- Institute mandatory annual educational sessions to inform staff about intersecting forms of discrimination in the industry, answer their questions, and discuss the company's role in making the industry a better place for all

Non-profit organizations

- Develop and disseminate accessible music business education resources (e.g., [Gen Admission](#))
- Publish guidance for creators and executives to understand their legal workplace protections
- Advocate for freelance and contract worker protections
- Spearhead the development of accessible crowd-sourced online guides for the range of pay that creators should expect for certain gigs and events
- Organize grants for young women and gender expansive artists (e.g., PRS Foundation's [Women Make Music](#)) and consider measures like conditional subsidies or grants for businesses that uphold diversity, equity, and inclusion
- Develop allyship campaigns and encourage men to participate in events

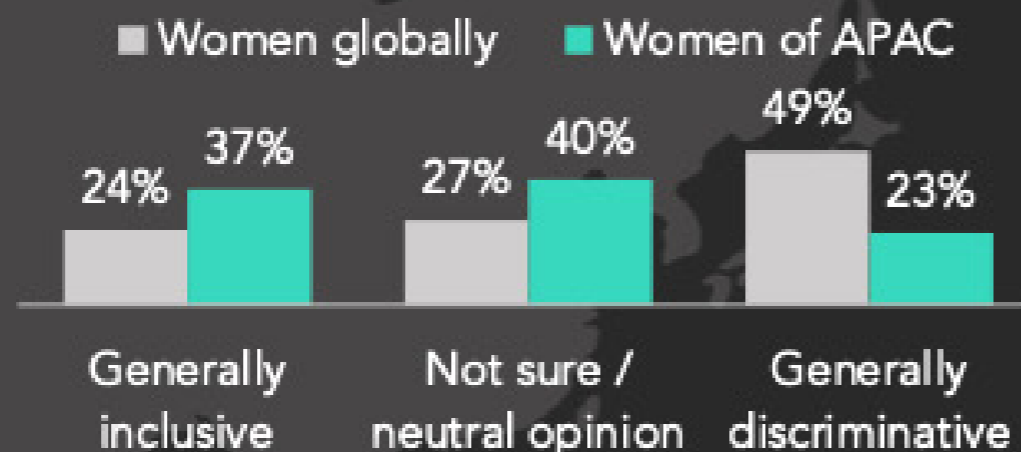
REGIONAL BREAKDOWN

Asia Pacific

1086 respondents

- ♂ 67%*
- ♀ 30%
- 👤 8%
- 💡 17% executives
- 🎵 88% creators

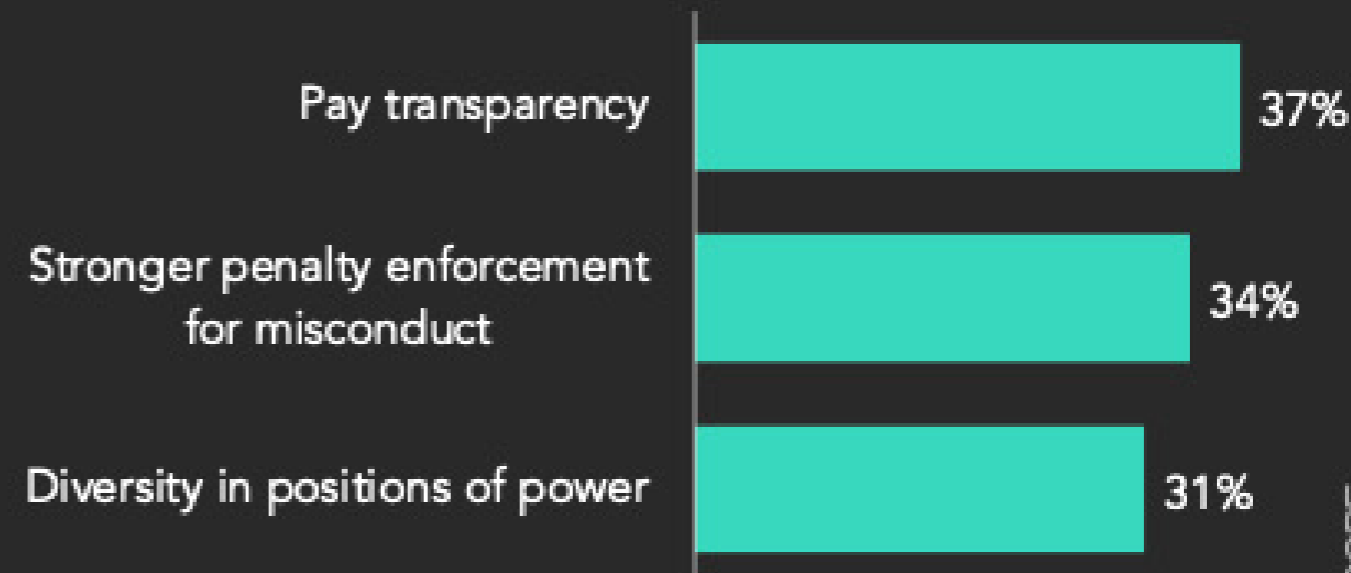
Perception of gender discrimination in the music industry:



Women in APAC are less likely than the all-women average to experience career challenges, such as opportunity gatekeeping. The exception was parental expectations, which emerged as a bigger barrier for APAC women.

They are near-equally as likely as the average to experience sexual harassment or assault, and less likely to report the latter. Their reasons reflect that reporting resources are

Top three initiatives for change:



more accessible here than in other countries, but women are more likely to fear retaliation for using them.

A unique situation in APAC, especially India, is the close relationship between the film and music industries. Models often represent female (but not male) singers in videos, forcing them to take a "backstage" role in their own music.

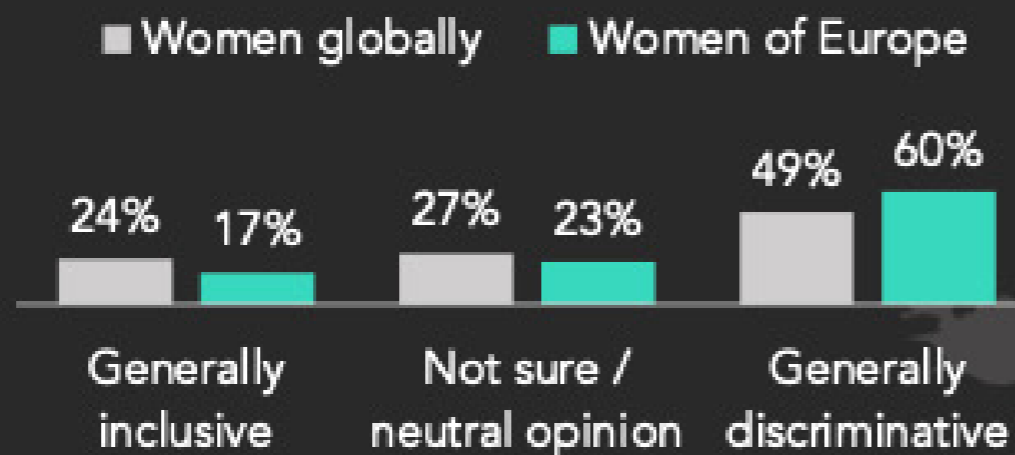
Source: MIDiA Research, Believe, TuneCore BE THE CHANGE: Gender equity in music, 12/29, global, n = 4,146
 *Roles and gender identities are not mutually exclusive; respondents could choose more than one

Europe

1232 respondents

- ♂ 61%*
- ♀ 36%
- 🧑 5%
- 💡 27% executives
- 🎵 79% creators

Perception of gender discrimination in the music industry:



Women in Europe are more likely to view the industry as discriminative based on gender — as well as familial status, age, and disability — especially in the business realm. The perception gap between men and women who view the industry as gender-discriminative widens here: 42 percentage points in Europe, compared to 33 for the all-country average.

Top three initiatives for change:



Women and gender-expansive individuals in Europe report poorer mental health overall and are less likely to say that therapy is available to them. They are near-equally as likely as the average to experience sexual harassment and assault.

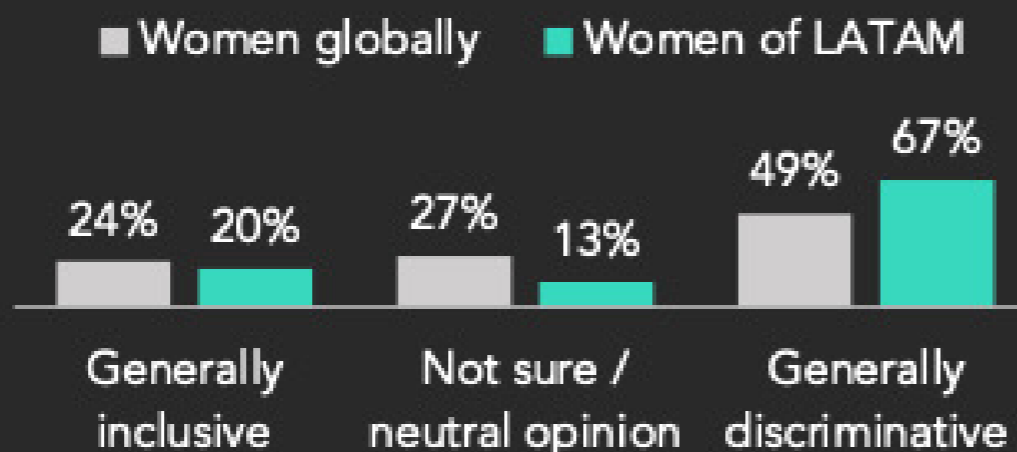
Source: MIDiA Research, Believe, TuneCore BE THE CHANGE: Gender equity in music, 12/29, global, n = 4,146
 Note: Roles and gender identities are not mutually exclusive; respondents could choose more than one

Latin America and The Caribbean

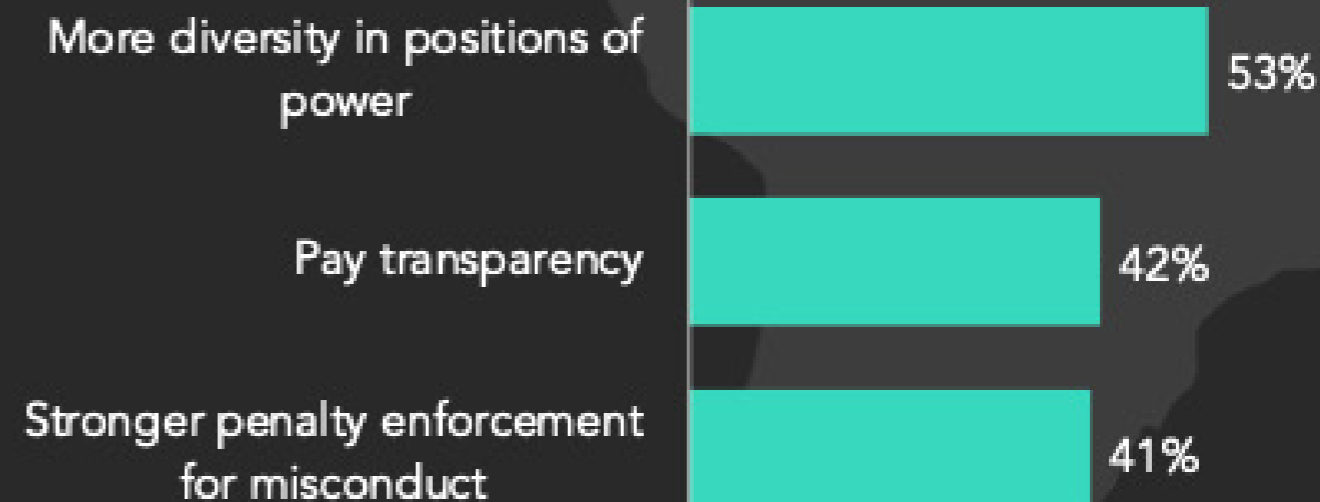
245 respondents

- ♂ 56%*
- ♀ 40%
- 👤 7%
- 💡 40% executives
- 🎵 70% creators

Perception of gender discrimination in the music industry:



Top three initiatives for change:



Women in LATAM are more likely to experience career progression and financial stability. However, they also experience higher than average rates of pressure to look good, microaggressions, and harassment – indicating a culture of objectification is a larger issue.

Survey findings and interviews also reveal an information and communication gap, with gatekeepers at higher levels and a lack of transparency. This could also lend itself to difficulty reporting and addressing misconduct. However, interviewees noted this gap narrowing over time.

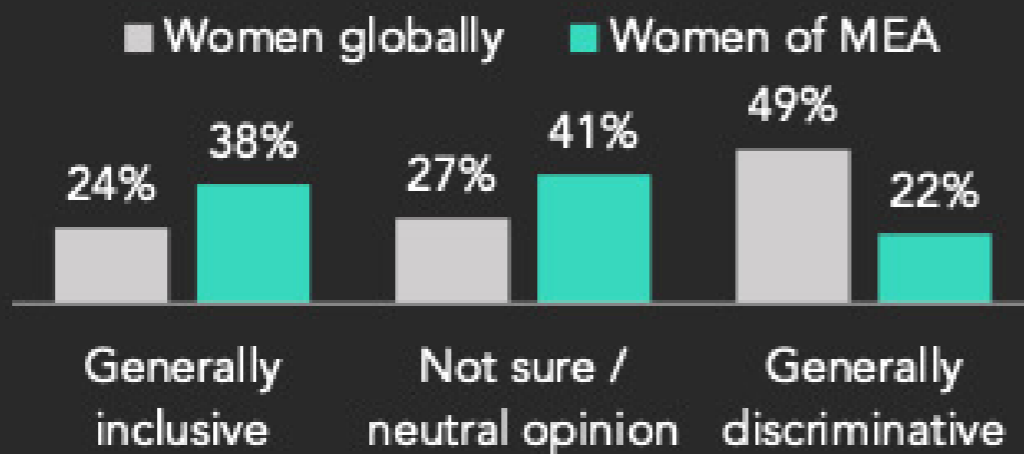
Source: MIDiA Research, Believe, TuneCore BE THE CHANGE: Gender equity in music, 12/29, global, n = 4,146
 Note: Roles and gender identities are not mutually exclusive; respondents could choose more than one

Middle East and Africa

493 respondents

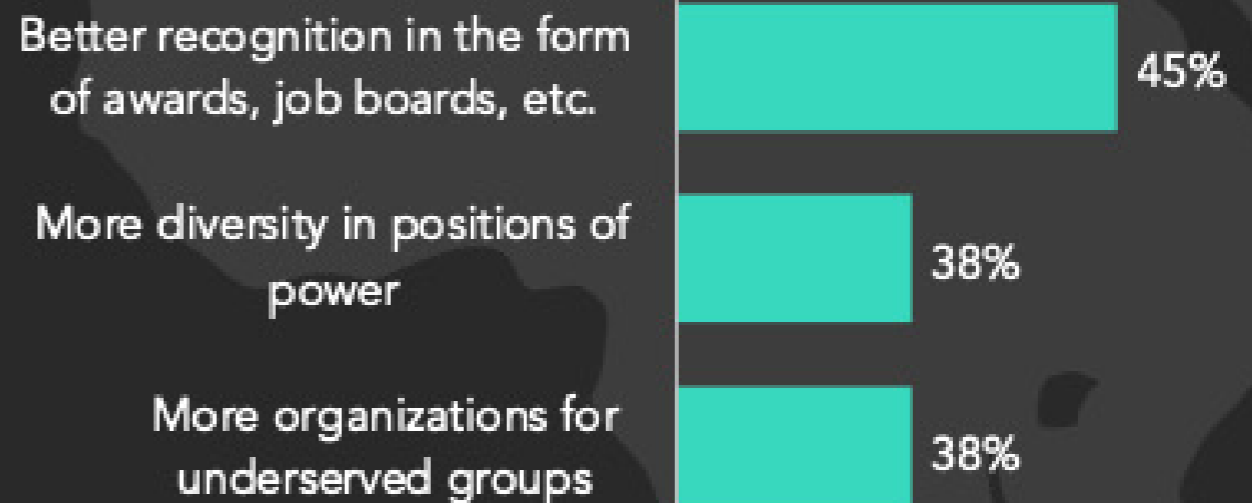
- ♂ 87%*
- ♀ 15%
- 👤 5%
- 💡 8% executives
- 🎵 95% creators

Perception of gender discrimination in the music industry:



Across all genders, the struggle to progress is the primary challenge for MEA creators. While women are less likely to say the industry is discriminative towards gender, they do note slightly higher rates of tokenism than the global average.

Top three initiatives for change:



MEA is the only region where better recognition and more organizations emerged in women's top three initiatives for change, reflecting that women here are still seeking basic levels of support. MEA women are the most likely of all regions to trust major label executives to drive positive change, twice the global average.

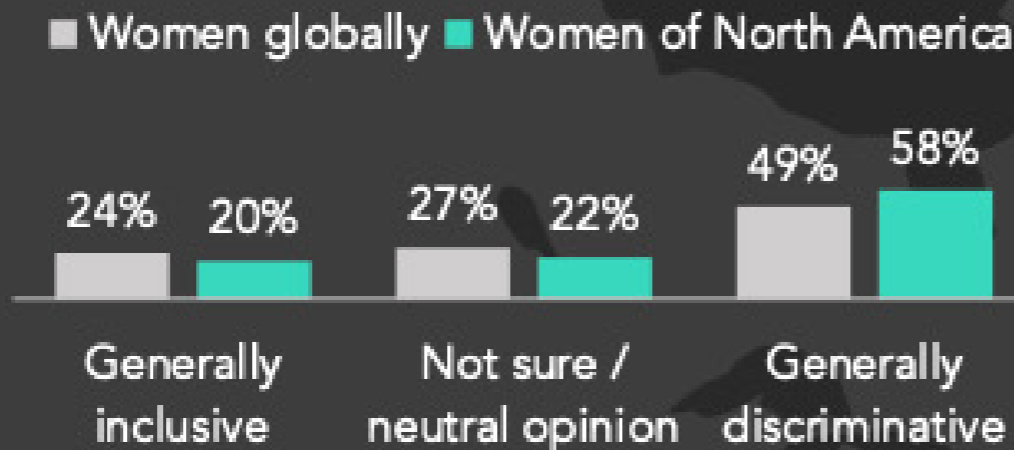
Source: MIDiA Research, Believe, TuneCore BE THE CHANGE: Gender equity in music, 12/29, global, n = 4,146
 Note: Roles and gender identities are not mutually exclusive; respondents could choose more than one

North America

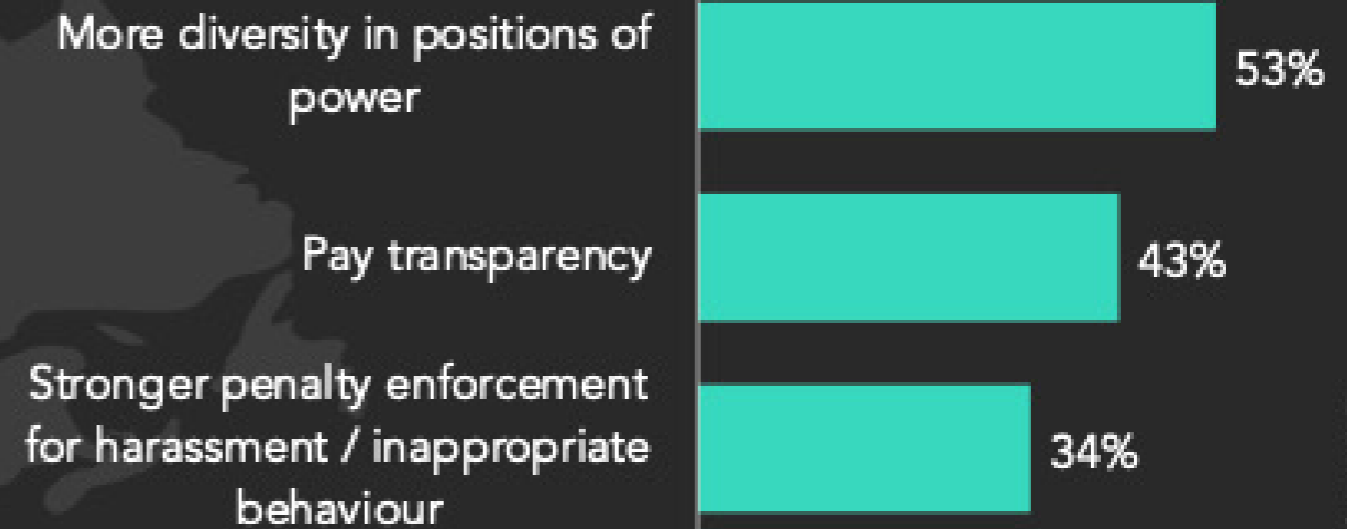
1090 respondents

- ♂ 57%*
- ♀ 37%
- 🧑 8%
- 💡 23% executives
- 🎵 83% creators

Perception of gender discrimination in the music industry:



Top three initiatives for change:



Respondents from North America are most likely to report a wider variety of discrimination against other identity characteristics in addition to gender, including race, age, disability, and family status. This points to a likelihood of extremely varied levels of difficulty for individuals of different identities.

65% of women in North America frequently experienced pressure to look good, the highest of all regions – in addition to higher rates of other pressures, like tokenism, microaggressions, and stereotyping. This also lends to a multifaceted set of challenges for people of different identities.

Source: MIDiA Research, Believe, TuneCore BE THE CHANGE: Gender equity in music, 12/29, global, n = 4,146
 Note: Roles and gender identities are not mutually exclusive; respondents could choose more than one

GLOSSARY & RESOURCES

Glossary

BE THE CHANGE

Gender equity in music

Ageism: Bias against, discrimination towards, or bullying of individuals and groups on the basis of their age.

Agender / neutrois: A person who does not identify with the concept of gender and views themselves as genderless.

Blacklist: To deliberately avoid, shun, distrust, or exclude someone due to behaviors or activities that are deemed unacceptable.

Blind hiring: The process of blocking out personal information about a job candidate (such as their name or photo) which could influence or bias a hiring decision.

Creator: Refers, in this report, to the segment of survey respondents who indicated that they are music creators (including soloist, part of a group, songwriter, music producer, studio engineer, mixing / mastering engineer, and DJ).

Diversity quota: A requirement that a specified minimum percentage of individuals in a group must be of a given gender, race / ethnicity, or other characteristic.

Gender expansive: Refers, in this report, to the segment of survey respondents who indicated that they identify as nonbinary, agender / neutrois, transgender, or "other."

Intersectionality: The interconnected nature of social categorizations, such as race, class, gender, and age, and how they create overlapping systems of discrimination or disadvantage.

LGBTQIA+: Individuals who identify as lesbian, gay, bisexual, transgender, queer and / or questioning, intersex, or asexual / aromantic / agender.

Microaggression: Commonplace verbal, behavioral or environmental slights, whether intentional or unintentional, that communicate hostile, derogatory, or negative attitudes toward stigmatized or culturally marginalized groups (e.g., sexist or racist jokes, patronizing comments).

Nonbinary: A person who identifies with a gender identity that is neither entirely male nor entirely female.

Objectify: Treating a person as an object or means to an end rather than a fully autonomous individual.

Pay gap (or wage gap): The difference in the average pay / remuneration between two populations (in this report, men versus women, and men versus gender expansive individuals).

Perception gap: The trend whereby those not adversely affected by discrimination are less likely to be aware that inequities exist.

Professionals: Refers in this report to the segment of survey respondents who indicated that they hold junior-level and higher roles in the music business (e.g., junior marketing manager, CEO).

Sexual assault: Intentional sexual contact without the other person's consent, or coercing or physically forcing a person to engage in a sexual act against their will.

Sexual harassment: Inappropriate, unwelcome remarks or physical advances of a sexual nature.

Transgender: A person whose gender identity is different from their assigned sex at birth.

Tokenism: The practice of making only a perfunctory or symbolic effort to accomplish something, especially by recruiting a small number of people from underrepresented groups in order to give the appearance of diversity within a workforce.



Resources

BE THE CHANGE

Gender equity in music

Organizations

[She Is The Music](#)
[Women In Music](#)
[Amplify Her Voice](#)
[Femme It Forward](#)
[SheSaid.So](#)
[Black Music Action Coalition](#)
[Mamas in Music](#)
[Women in CTRL](#)
[Color of Music Collective](#)
[We Are Moving the Needle](#)

Creator databases

[INPINK](#)
[The Photo Ladies](#)
[Book More Women](#)

Mental health

[Backline](#)
[Musicians' Union Wellbeing Guidance Pack](#)
[Mental Health First Aid](#)

Education & career mentorship

[Gen Admission](#)
[Sound Thinking NYC](#)
[The Digilogue](#)
[Gender Amplified](#)
[Music Production for Women](#)
[Women's Audio Mission](#)
[Fem the Future](#)
[Well Dunn Foundation](#)
[Beats by Girlz](#)
[Femme House](#)
[Music Forward](#)
[Gender Amplified](#)
[SoundGirls](#)
[Grammy U](#)
[SITM Connect TogetHER](#)
[Girl Connected](#)
[Girls Who Listen](#)

Grants & opportunities

[Live Nation Women Fund](#)
[Diversify The Stage Apprenticeship](#)
[Live Nation Next Gen](#)

Harassment prevention & reporting

[Safe Tour](#)
[Calling All Crows](#)
[Safe Gigs For Women](#)
[Local 802 AFM](#)
[We Have Voice's Collective Code of Conduct](#)
[Our Music My Body](#)
[Ask for Angela](#)
[Girls Against](#)

