



WOMEN IN THE MIX[®] *STUDY*

ASU Herberger Institute for
Design and the Arts
Arizona State University

Berklee
Institute for Creative Entrepreneurship

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This report presents the results from a survey designed to examine the socio-economic landscape of women and gender-expansive people working in the music industry across the United States.

The survey was designed to expand on baseline research conducted from 2018–2019, and explores demographic characteristics, employment experiences, career challenges, job satisfaction, and pathways into the music industry for women and people with marginalized gender identities (Prior, Barra, Kramer 2019).

Over 1,600 respondents from across the U.S., representing all ages, races and ethnicities, participated. Respondents included those working in various capacities in the industry, from behind the scenes to front and center, and at all levels, from entry to executive. This report aims to provide a better understanding of the experiences and realities of women and gender-expansive people in the music industry and to influence advocates, allies and key industry players alike to work towards a more inclusive and equitable music industry.



Overworked, Underpaid

Women and gender-expansive people in the industry are working multiple jobs and long hours.

57% have two or more jobs, 24% are working between 40 and 51 hours per week, and an additional 28% are working over 50 hours per week.

36% of them are making less than \$40,000 per year, and almost half of them feel as if they should be further along in their careers.





Discrimination

They also face significant obstacles in their careers. 84% of respondents, distributed equally across all racial identities, reported facing discrimination.

77% felt that they had been treated differently in the music industry because of their gender, and over 1 in 2 (56%) believed their gender had affected their employment in the industry, with Music Creators and Performers expressing this the most, at 65%.

Satisfaction

Despite challenges, 78% of respondents reported feeling satisfied with their jobs, including over 80% in career categories that seem to face the most obstacles, such as Freelancers and Music Creators and Performers.

Respondents who worked in Event and Tour Production, Management and Promotion were the least likely, at only 65%, to express job satisfaction.



Challenges and Recommendations



Women and gender-expansive people continue to face various kinds of discrimination based on their gender (77%) and age (60%).

To address these challenges, they recommend equal opportunity programs (20%); mentorship (17%); advocacy around climate issues, nepotism and diversity, equity and inclusion (19%); and having more women, gender-expansive people, and people of color in leadership positions (8%).

Pathways

Over half of respondents felt that their inherent nature and passion provided the pathway into their careers, 41% cited an academic degree or training program, 27% cited mentorship or sponsorship, 24% found their way in via family or friends in the business, and 24% entered through internship opportunities.



47%

OF RESPONDENTS
FELT THEY SHOULD
BE FURTHER AHEAD
IN THEIR CAREERS



Career Assessment

Across job levels, 47% of respondents felt they should be further ahead in their careers, including 60% of people working entry-level jobs, 47% in senior-level positions and even 39% of executives.

Comfort and Support

Roughly 3 out of 4 respondents reported feeling comfortable in their workplaces, with those in the business, media and technology sectors and those over the age of 50 representing the highest percentages.

Overall rates of respondents who identified sufficient workplace support were lower, at 63%.





Workplace Practices

Of the 12 workplace practices surveyed, access to mentors (37.75%) and networking opportunities (51%) were reported to have the most positive impact. Interestingly, 47% found that programs or group initiatives had no effect on workplace practices, with another 15% being unsure.

SPECIAL POPULATIONS

People of Color

Over half of women of color felt they should be further along in their careers. Women of color reported feeling the highest level of discomfort in the workplace. They also noted less workplace support. They are the most likely to have children, although they still reported that their career was a factor in their decisions about having/raising children.

Gender-Expansive People

These people were twice as likely to make less than \$40,000 per year, were less satisfied with their jobs than women by a 16% margin and felt less comfortable in their workplaces by a margin of almost 18%.

Music Creators and Performers

Music Creators and Performers made the least money. Almost half of respondents in this category made less than \$40,000 per year, which is roughly 15% higher than the entire respondent pool. They were most likely to feel as if they had been discriminated against based on their gender and that they should be further along in their careers. They primarily make their money through performance and touring fees (29%), followed by teaching (23%).

Parents

Respondents with children under the age of 18 represent slightly less than 2 out of every 10 women and gender-expansive people in the music industry. People who make over \$100,000/year had a 27% likelihood of having children, which fell to 15% for those making less than \$40,000 per year. Roughly 1 out of every 2 respondents said they chose not to have children or had fewer children than they wanted because of their careers.

Challenges

POSITIVE AND NEGATIVE IMPACTS

When respondents were asked about their greatest challenges in pursuing a rewarding and sustainable career in the industry, the top five given were insufficient earnings, burnout, gatekeeper culture, sexism, and the competing demands of creative vision and generating revenue.





Advocacy and Support

40% of respondents were members of advocacy organizations, and roughly 20% mentioned advocacy in their recommendations to help improve the climate for women and gender-expansive people.

35% of respondents cited professional or industry-related organizations as being one of the main sectors of the music industry that helped them grow and advance.

Mentorships, Internships and Networking

An overwhelming majority of women and gender-expansive people (95%) feel that mentorship is important to advancing the music industry, and 67% have had a mentor.

Slightly less than half of respondents had held an internship, yet 78% felt that their internship contributed to their career. Networking was also cited as important, but less so.

Only 51% felt that access to networking opportunities had a positive impact on their careers, but 88% felt that their ability to network had a positive effect.

95%

FELT THAT MENTORSHIP IS IMPORTANT
TO ADVANCING THE MUSIC INDUSTRY

78%

FELT THAT THEIR INTERNSHIP
CONTRIBUTED TO THEIR CAREER

88%

FELT THAT THEIR ABILITY TO NETWORK
HAD A POSITIVE EFFECT.

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Dedicated to ensuring the recording arts remain a thriving part of our shared cultural heritage, the Academy honors music's history while investing in its future through the GRAMMY Museum®, advocates on behalf of music creators, supports music people in times of need through MusiCares®, and celebrates artistic excellence through the GRAMMY Awards® — music's only peer-recognized accolade and highest achievement.

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TABLE OF CONTENTS

- I. **Executive Summary** PAGE 17
- II. **Introduction** PAGE 21
- III. **Who Are the Women and Gender-Expansive People in the U.S. Music Industry?** PAGE 25
 - Location, Race and Ethnicity, Gender
 - Identity, Age and Family Status
 - Education Level
 - Genre
- IV. **Pathways Into the Industry** PAGE 34
- V. **Employment Profile** PAGE 37
 - Occupations and Work Locations
 - Working During the COVID-19 Pandemic
 - Employment Roles and Hours Worked
 - Supervisors and Job Satisfaction
- VI. **Career Level and Self-Assessment** PAGE 44
 - Employment Level and Income
 - Assessment of Career Progress
 - Career and Families
- VII. **Workplace Experiences** PAGE 64
 - Gender Bias
 - Discrimination
 - Impact of Gender on Employment and Workplace Climate
 - Workplace Comfort
 - Workplace Support
 - Impact of Workplace Characteristics
 - Barriers and Challenges
 - Satisfaction With Primary Job
- VIII. **Special Populations and Considerations** PAGE 92
 - Women and Gender-Expansive People of Color
 - Music Creators and Performers
 - Gender-Expansive Respondents
- IX. **Positive and Negative Impacts** PAGE 106
 - Career Boosters
 - Mentorship
 - Internship
 - Additional Positive Experiences
 - Recommendations for Improving Inclusion, Representation and Access
- X. **Conclusions and Recommendations** PAGE 127
- XI. **Methodology** PAGE 134
- XII. **Work Cited** PAGE 136
- XIII. **Authors, Acknowledgements and Contacts** PAGE 138

I.
Executive Summary

Executive Summary

We heard from women and gender-expansive people across all areas of the industry and the country: careers spanning music business, music creation and performance, event and tour production, management and promotion, music education and music media and technology. Respondents represented a spectrum of ages, races, ethnicities, and experience level in the industry. In most cases, this is not a one-to-one comparison between data collected in a similar study in 2018 from Berklee College of Music and Women In Music, and that collected in 2021. That being said, there are significant correlations, which we will note.

In keeping with the last report, roughly 28% of the 2021 respondents indicated that they were in their 30s, but the pool of respondents between 18 and 29 was down from over a third to just 23%. The remaining 51% were 40 or older, up from 37% in the last report. This respondent pool had important differences in the age representation (namely more executive-level respondents, more women with higher earnings and more women who are further along in their careers), which is reflected in the data.

Only 59% of respondents identified themselves as non-Hispanic white, down from 77% in the last report. The other 41% of respondents (up from 23%) identified as one or more races from a selection of races which are identified in the report. These were combined into categories representing people of color. Because of the larger data set, we were able to get more robust information on the experiences of respondents of color, which we have highlighted throughout the report.

Of the 1,632 respondents, 56 identified themselves as falling outside of the gender binary. [The findings represented in this report include the experiences of these gender minorities in addition to those identifying as cis or trans women, in contrast to the last report, which only analyzed data from people who identified as women.](#)

47% of respondents identified as being married or in a domestic partnership, up from 40% in the last report. 19% had children under the age of 18, up from 15% in the last report. Despite the 14% increase in women 40+ and the fact that women are waiting longer to have children, this is a small increase (Ely and Hamilton 2018).

Roughly 78% of respondents reported having a bachelor's degree or higher. 57% of respondents work more than one job, and 52% of them are working more than 40 hours per week. These numbers are slightly up from the 2019 report, which captured data from the summer of 2018.

OVER HALF OF RESPONDENTS SAID THAT THEIR PATHWAY INTO THEIR CAREERS WAS THROUGH THEIR INHERENT NATURE AND PASSION FOR MUSIC

When asked about pathways into the music industry, over half of respondents said that their pathway into their careers was through their inherent nature and passion, followed by academic degree or training programs at 41%, mentorship or sponsorship at 27%, and family or friends in the business, and internship opportunities, each at 24%.

In alignment with the previous data set, we heard again that women and people of other marginalized gender identities are working very hard and facing significant obstacles to success and satisfaction in their careers and lives.

Despite working so many hours and multiple jobs, over 1 in 3 are making less than \$40,000 per year, and the likelihood rises to almost 1 in 2 for Music Creators or Performers. Respondents who worked in Music Business were the most likely to make over \$100,000 per year, at almost 42%, followed by respondents who worked in Event and Tour Production, Management and Promotion, at 31%.

77% felt that they had been treated differently in the music industry because of their gender and over 1 in 2 (56%) believed their gender had affected their employment in the industry, with Music Creators and Performers experiencing this the most, at 65%.

As was the case in the last report, just under half of respondents (47%) felt they should be further along in their careers, with more respondents of color (54%) reporting this feeling than non-Hispanic white respondents (42%). This was consistent with the 2019 study and was found to be true across all job levels, with even 39% of executive women reporting a feeling that they should be further ahead in their careers.

Over three-quarters of respondents felt as if they had been treated differently because of their gender, and over half felt that their gender had affected their employment, with the highest representation of this sentiment (65%) amongst Music Creators and Performers.



Roughly 1 out of 2 respondents said that they chose not to have children or had fewer children than they wanted because of their careers in the music industry. Out of every 10, slightly fewer than 2 have children under the age of 18. Unsurprisingly, people who make more money were more likely to have children, with respondents who make over \$100,000 per year coming in at 27% and the likelihood falling to 15% for those who made less than \$40,000.

At the same time, respondents across occupations, job levels, ages, and races told us they were largely satisfied with their work.

Women and gender-expansive people who are currently working in the industry were overwhelmingly satisfied in their primary job, with 78% extremely or somewhat satisfied, up from 72% in the last study. Respondents who worked in Event and Tour Production, Management and Promotion were the least satisfied, reporting only 65% satisfaction, but all other career categories tracked around 80%, even those, such as Music Creators and Performers and Freelancers, who seem to face the greatest number of challenges. This seems to suggest that, even though working conditions aren't optimal, they still love what they do.

Also consistent with the last study, roughly three-quarters of respondents felt comfortable in their work environment. 63%, slightly down from 64%, felt supported in their work environment. Music Creators and Performers and those who work in Event and Tour Production, Management and Promotion felt the least supported, at 57%. Gender-expansive respondents felt the least comfortable and least supported, at only 56%.

We also heard about workplace practices that both helped and hindered respondents' careers.

The strongest positive themes emerged around mentoring, internships and networking. As those who conducted the previous study found, [many workplace practices were perceived negatively, with compensation practices cited as having the most negative impact](#). Respondents also spoke to the places where they did find support, which centered most often around professional or industry-related organizations, music venues and festivals, collaborators, and colleagues.



For women and gender-expansive people working in the music industry, mentoring is a career booster. 93% of mentored respondents felt mentoring had contributed to their career, and 61% of respondents had worked with a mentor at some point in their career. Mentored respondents were more likely to feel they were where they should be in their careers and to feel satisfied with their jobs. 60% of mentored respondents earned over \$40,000, compared to 52% without mentors. 33% of women and gender-expansive people had men as mentors, 27% had women as mentors, and 40% had both men and women as mentors. There was no meaningful difference in career outcomes between those who had men or women as mentors.

Internships also had a positive effect on respondents' careers. 54% of women and gender-expansive people indicated that they had held a music-related internship, either paid or unpaid. Most (79%) felt their internship had contributed to their career.

Of the 12 workplace practices included in the survey, access to mentors (37.75%) and networking opportunities (51%) were considered to have the largest positive impact. Interestingly, 47% of respondents felt that programs or group initiatives had no effect on workplace practices, with another 1% being unsure.

When asked about areas of the music industry that helped them grow or advance, 35% referenced professional or industry-related organizations, and 25% selected music venues and festivals. When we asked them where they had the most success in finding help, 47% selected mentors or more experienced people in their fields, and 44% indicated collaborators or bandmates in their field or genre. These findings underscore the importance of mentorship and networking in the industry.

[We heard over 1,000 recommendations for ways to improve diversity and inclusion in the industry.](#) Respondents most commonly encouraged increasing diversity by providing equal opportunity, and many survey respondents suggested simply hiring qualified women and gender-expansive people and putting them in positions of influence.

II. Introduction

Introduction

This report presents the findings from 1,362 responses from women and gender-expansive people to a survey administered in the summer of 2020. It represents continuation and expansion of work done in 2018–2019 by the Berklee College of Music’s Institute of Creative Entrepreneurship, Berklee’s Office of Institutional Research and Assessment and Women In Music (Prior, Barra, Kramer 2019), which was based upon a similar study done by Women In Music Canada in 2015 (Nordicity 2015). Undertaken in partnership with the Recording Academy, Arizona State University and Berklee ICE, the goal of this study was to ask a similar subset of questions examining the socio-economic landscape of women and gender-expansive people working in the music industry across the United States, as well as to more deeply explore the information available to us on the experiences of music creators and performers, women of color and gender-expansive people.

We asked questions about demographics, employment, career challenges, job satisfaction, and pathways into the industry. We also asked respondents to suggest ways of making the industry more equitable. It was designed to build upon the existing research on women in the music industry and to provide further data for research, engagement and advocacy, as it pertains to the Recording Academy and the industry writ large. The project was sponsored by the Recording Academy and Arizona State University, and the research was conducted by faculty at the School of Music, Dance and Theatre at the Herberger Institute for Design and the Arts and the School of Social Transformation, both at Arizona State University.

Our efforts and contributions to the study and exploration of gender in the music industry augment what currently exists in distinct and important ways. Instead of purely quantifying impact or representation, we are additionally focused on listening to a broad range of community members from across the industry, both members of the Academy and non-members. By giving respondents the opportunity to share their own experiences, our hope is that those voices can help shape the approach taken by any and all who are working towards gender parity and equity in the industry.

IN 2022, WE ARE LIVING IN A WORLD AND INDUSTRY THAT IS NOT THE SAME AS THE ONE WE LAST SURVEYED IN 2018.

Since the release of the last report, the world, the United States and the music industry have been forever changed. The simultaneous shifts caused by the COVID-19 pandemic, the cultural impacts of the death of George Floyd and several other unarmed Black people at the hands of law enforcement, and the sustained work of grassroots campaigns and movements such as Black Lives Matter and Me Too have shifted attention towards the systemic issues our country faces with both race and gender. In 2022, we are living in a world and industry that is not the same as the one we last surveyed in 2018. In this iteration of the study, we added questions about work during the pandemic and worked to ensure more participation by women of color and gender-expansive people.

Additionally, and since the release of the last report, further meaningful research has been done on women in the music industry, mostly quantitative but also qualitative. Most notably, University of Southern California’s Annenberg Inclusion Initiative released their second, third and fourth annual iteration of their “Inclusion in the Recording Studio” report, which presented statistics on gender, race and ethnicity of artists, songwriters and producers who appeared on the Billboard Hot 100 Year-End Charts, 2012 to 2020, as well as the percentage of women nominated for a GRAMMY award in the Categories of Record Of The Year, Album Of The Year, Song Of The Year, Producer Of The Year, and Best New Artist for the past nine years (Smith et al 2019–2021). The reports show that women are severely underrepresented in the music industry, at only 21.6% of artists, 12.6% of songwriters and 2.6% of producers, and that there had been no meaningful increases in those numbers over the years.

29%

**AVERAGE LOWER WAGES
THAN MALE COUNTER
PARTS AT UNIVERSAL,
SONY, AND WARNER**

In the United Kingdom, where public earnings data is mandated for companies with more than 250 employees, information was released that outlined the gender representation and gender pay gap between men and women at all three major labels: Universal, Sony and Warner (Stassen 2019). This revealed that hourly pay across their entire business was 29.1%, 20.9%, and 38.7% lower for women than their male counterparts at Universal, Sony and Warner respectively. In the 2019 Berklee study, compensation practices were considered to have the single most negative impact on women’s careers. Also in the UK, Vick Bain released an analysis of over 300 music publishers and record labels, revealing similar alarming statistics. Of the 12,040 writers represented by UK publishers, just 14.18% were women, while female artists made up 19.69% of the rosters of acts signed to labels (Bain 2019).

Hack, from Australia’s ‘triple j’ radio station, has been releasing numbers on radio play, charts, artists, managers, festivals, publishers, labels, awards, grants, students, and boards in the Australian music industry since 2016. While almost every measure they analyzed was still largely skewed in the favor of male artists, they found signs of greater gender diversity between 2018 and 2019, including a pay gap between songwriters registered to Australia’s largest PRO, ARPA, by 11 cents per dollar (McCormack 2019).

Using a similar tool to the survey in this study, MIDiA research, Tunecore and Believe Digital [collaborated on a report which surveyed roughly 400 women from around the global music industry about their goals, challenges and experiences](#) (MIDiA 2021). Although they had a much broader demographic, their findings reinforced ours, demonstrating that the biggest challenges facing women in the music industry are ageism, gatekeeper culture and compensation practices. Their study also underscored women’s feelings of exclusion and sexualization/objectification, as well as their experiences with harassment.

This report, based on the Women In The Mix survey, is a continuation of the work done by the Berklee and Women in Music teams and the 2019 report. By listening to the experiences of women and other underrepresented gender minorities in the music industry, we are building more comprehensive data and information on the realities of these individuals. Understanding their pathways into the industry, where they're at, and how they feel will help us move towards a more inclusive and equitable music industry.

The following sections look at the results by topic area. A detailed explanation of the study's distribution and methodology is included at the end of the document.



III.

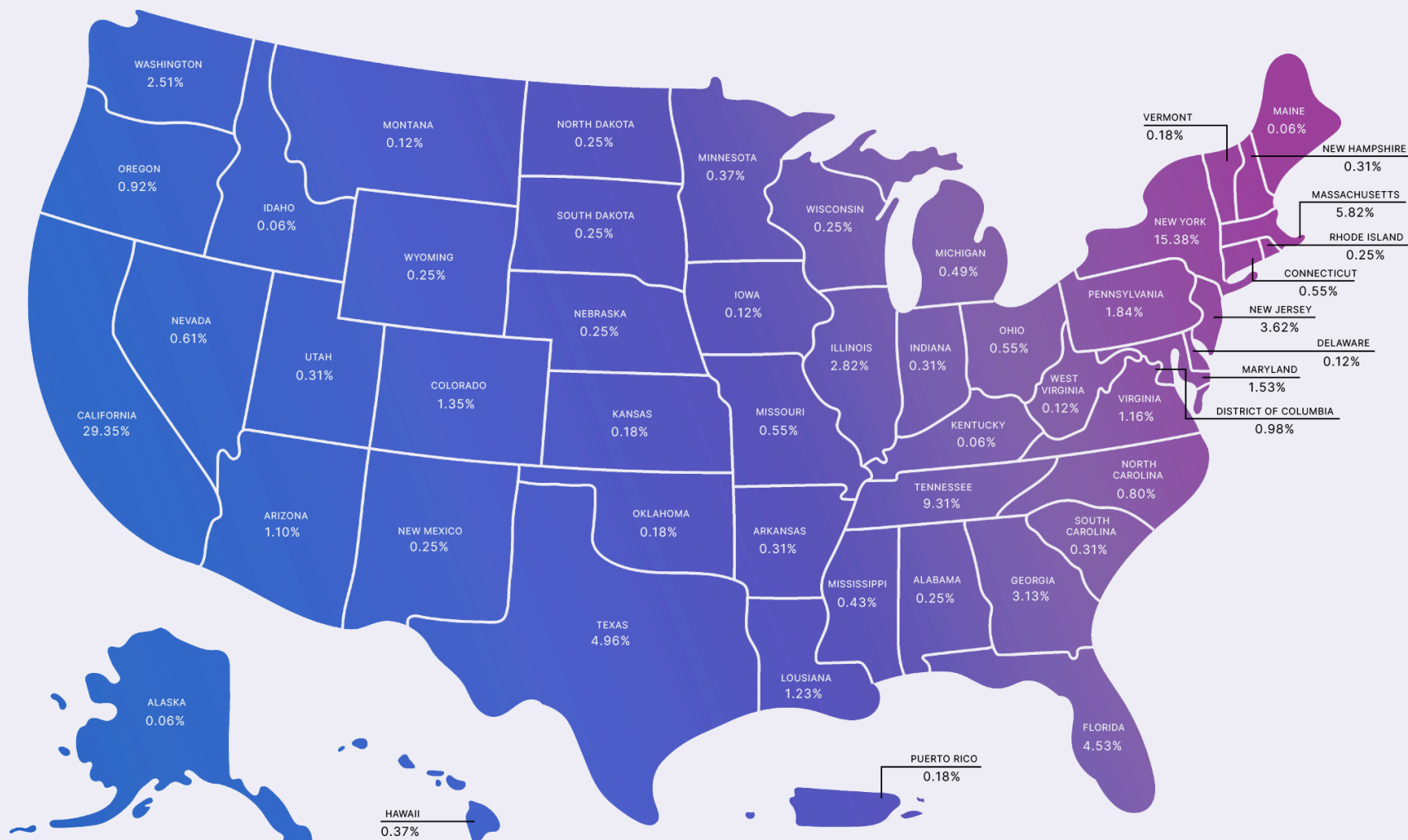
Who Are the Women of the
U.S. Music Industry?

WHO ARE THE WOMEN OF THE U.S. MUSIC INDUSTRY?

Women and gender-expansive people from across the United States, as well as Puerto Rico and Washington, D.C., responded to our survey.

As expected, and in parallel with findings from the 2019 study, key music industry locations had the highest number of responses: California, Massachusetts, New York, Tennessee, and Texas. These concentrations are due to high populations of industry professionals in music business hubs Los Angeles, New York City, Nashville, and Austin, as well as the Berklee College of Music community in Massachusetts.

To be included in the survey, respondents had to indicate that they were over the age of 18, lived in the U.S., were women or gender-expansive (i.e., agender, gender fluid, genderqueer, non-binary), and had a primary or secondary music-related occupation from which they derived income.

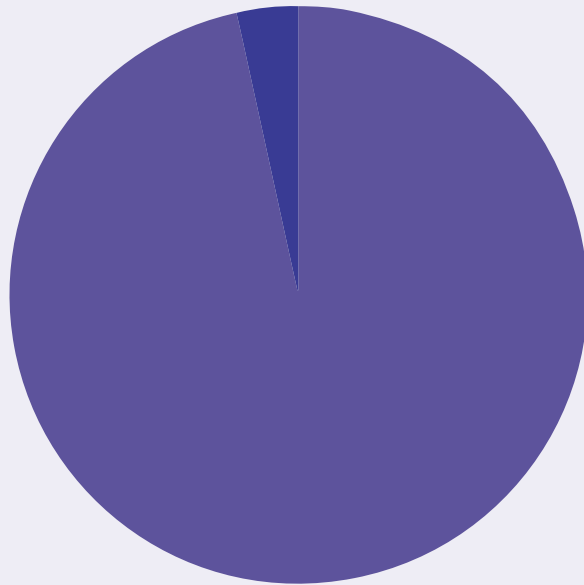


GENDER, RACE, ETHNICITY, AGE, AND FAMILY STATUS

Over 96% of respondents identified as women and the other 3.43% identified as gender-expansive, a category which includes non-binary, genderqueer, gender fluid, and agender. Except when specifically noted, all results represent both women and gender-expansive respondents.



GENDER



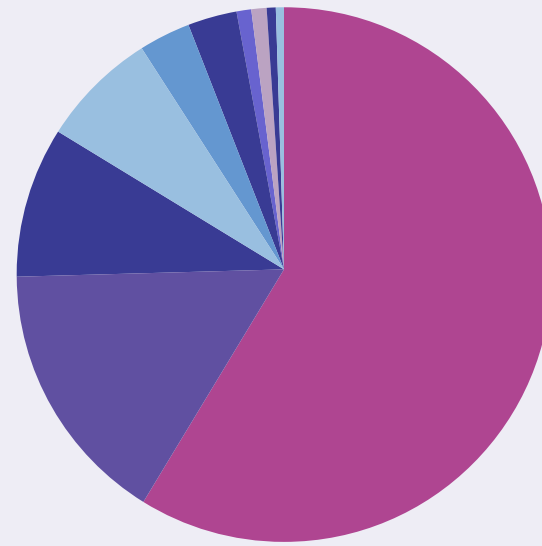
● Woman	97.00%
● Gender Expansive	3.00%



59% of the individuals who responded to the survey identified as non-Hispanic white – down from 77% in the last survey respondent pool. Amongst the remaining 41%, the largest racial categories were as follows: 16% identified as Black, 12% as multiracial, 7.5% as Hispanic or Latina/o/x. The final 5.5% were Asian or Pacific Islander, Indigenous or Alaskan Native, Middle Eastern or North African, South Asian, or other.

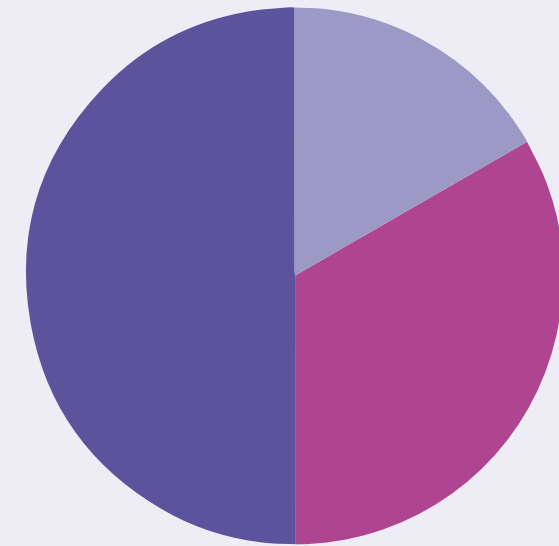
The respondent pool was noticeably more diverse than the population that responded to the last survey, with a notable increase in Black (by 10%), Multiracial and Asian/Pacific Islander respondents and a slight decrease in Hispanic/Latina/o/x. The majority of respondents who identified as gender-expansive also identified as a multiracial person of color.

RACE



White Or Caucasian	59.00%
Black Or African American	16.00%
Multiracial	9.00%
Hispanic Or Latina/O/X	7.00%
Asian Or Pacific Islander	3.00%
Non-White Multiracial	3.00%
Middle Eastern Or North African	1.00%
South Asian	0.80%
Indigenous Or Alaskan Native	0.60%
Other/Non-Specified Multiracial	0.50%
Other	0.10%

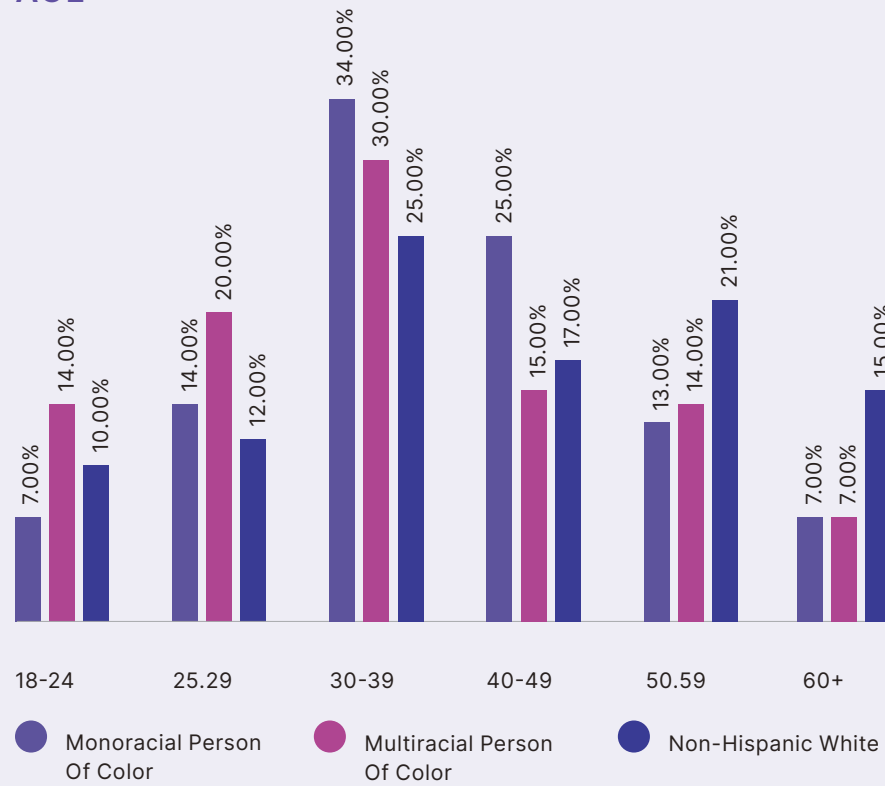
RACE



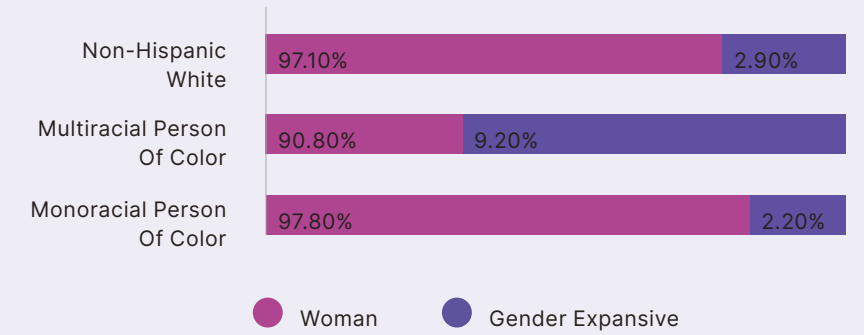
Non-Hispanic White Person	59.00%
Monoracial Person Of Color	29.00%
Multiracial Person Of Color	12.00%

Nearly 28% of respondents indicated that they were in their 30s, and 22% were between 18 and 29. The remaining 49% were 40 and older. As in the last study, racial and ethnic diversity fell as age increased, but, because of the increased diversity of the overall respondent pool, we still had higher numbers of respondents over the age of 40 who identified as women of color.

AGE



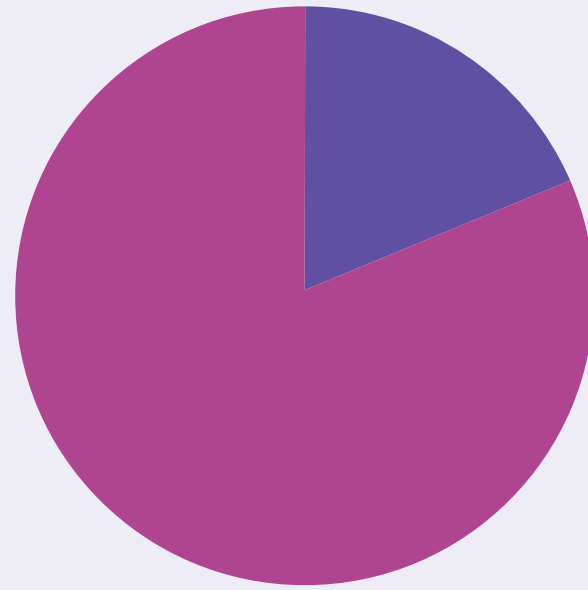
GENDER IDENTITY



Roughly 47% of respondents identified as married or in a domestic partnership, with the rest either single, divorced, separated, or widowed. Slightly over 81% of respondents did not have children under the age of 18.

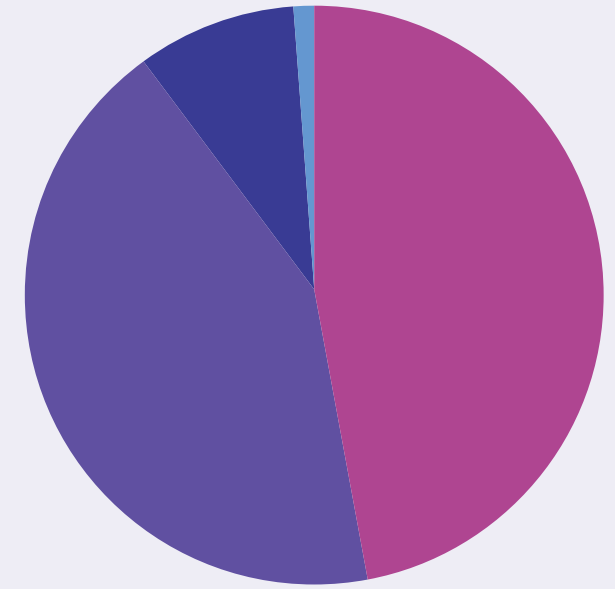


CHILDREN



● Yes	19.00%
● No	81.00%

MARITAL STATUS



● Married or in a domestic relationship	47.00%
● Single	43.00%
● Divorced or separated	9.00%
● Widowed	1.00%

“I’ve wanted this since I was 11.

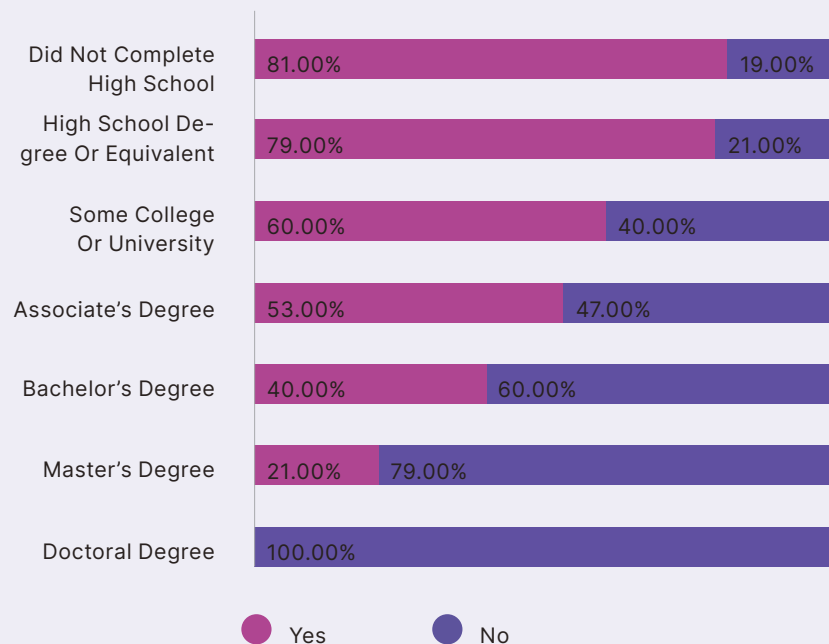
Took me 21 years to get here
despite being told not to do it
many times.

But this is where I belong.”

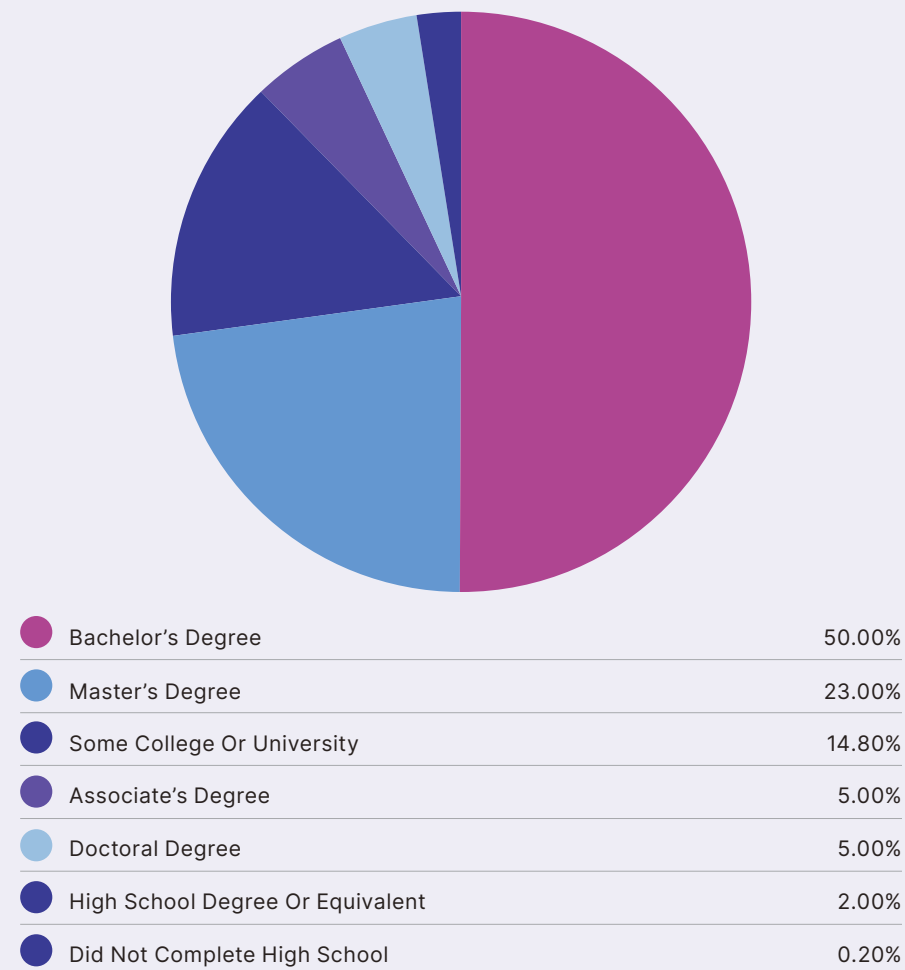
EDUCATION LEVEL

Roughly 78% of respondents had earned a bachelor’s degree or higher. A propensity for having a career in a field related to their degree increased with the level of education.

JOB RELATED TO DEGREE



EDUCATION



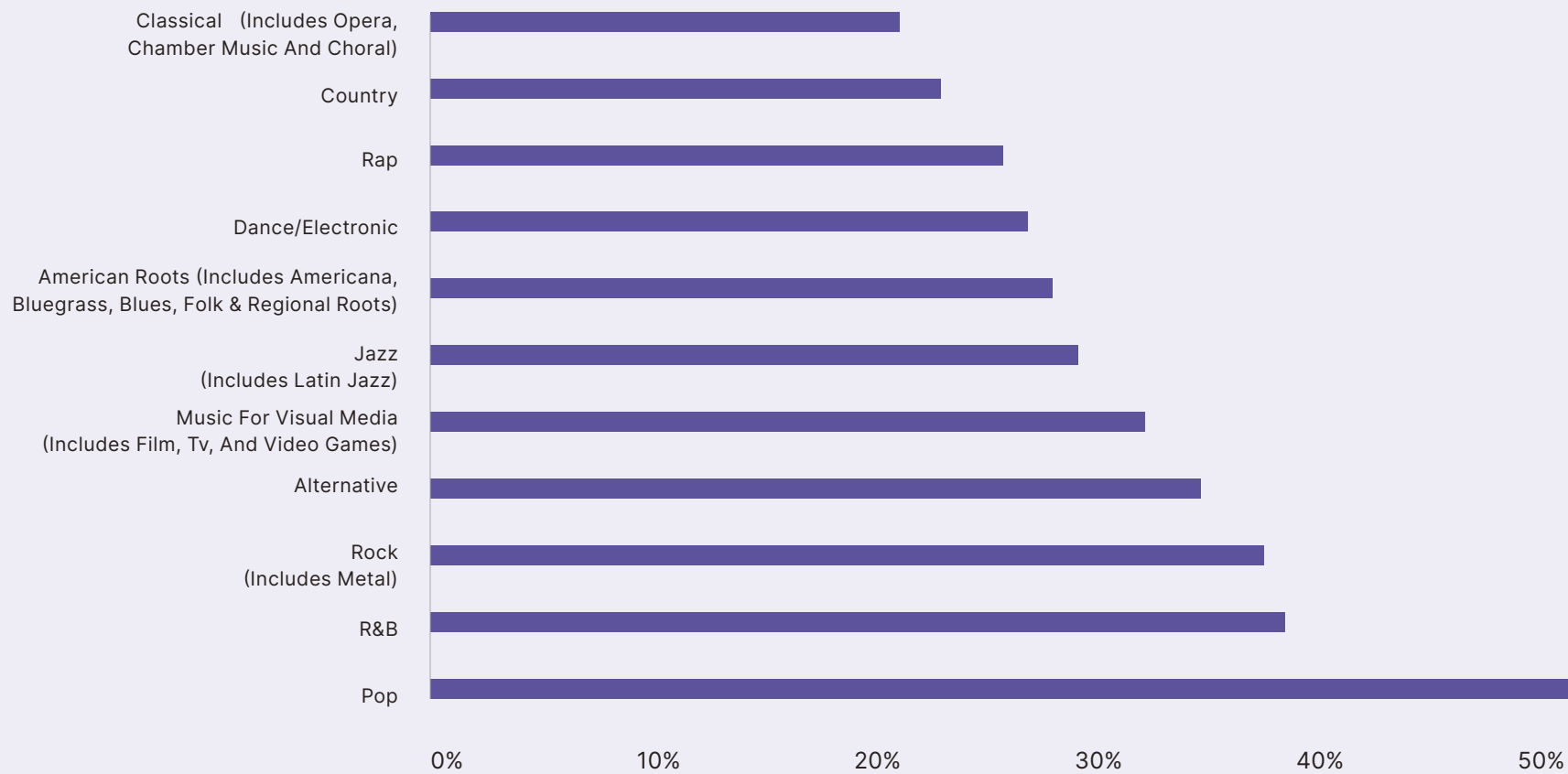
GENRE

The sample represents individuals working in a diverse range of music genres. Over half of respondents work in the Pop genre, followed by R&B, Rock (which includes Metal), Alternative, and Music for Visual Media. This category included individuals working as composers for an original score created for a film, TV show or series, video game, or other visual media.

Respondents by Music Genre

Figure 1. Rank order of respondents' music genre as defined by The Recording Academy. Respondents could select all that applied.

GENRE



IV.

Pathways to the Industry



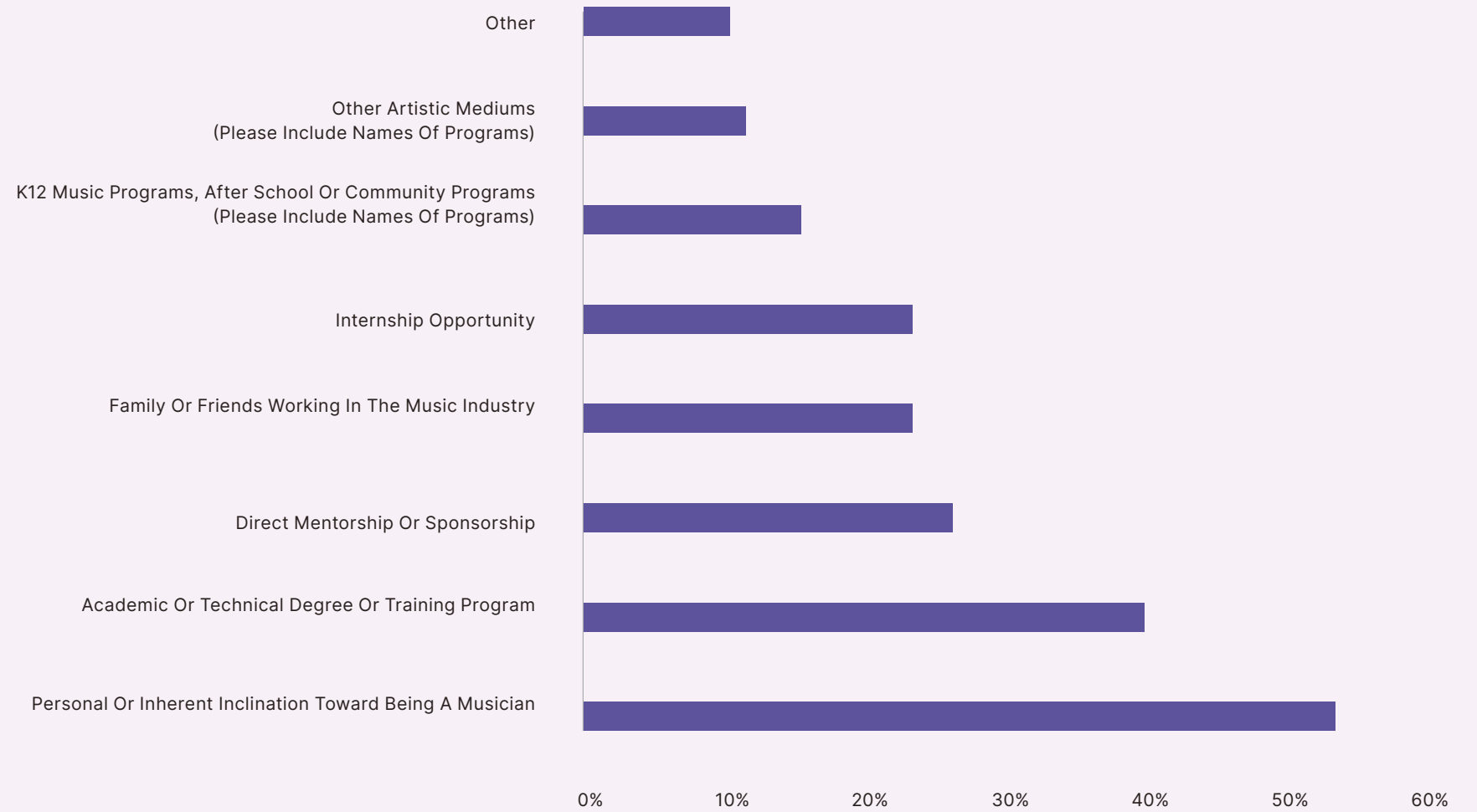
Respondents entered the music industry through a wide range of avenues. The most common were personal experience or inherent inclination toward being a musician, academic or technical degree or training program and direct mentorship or sponsorship. When expanding on the factors that drew them to the industry through open-ended responses, participants often referenced their innate love and passion for music.

Respondents also chose a combination of pathways, with the intersection between academic or technical degree or training program and personal or inherent inclination toward being a musician appearing most often. Other common pathways noted by respondents included growing up in a musical home, attending concerts and happenstance.

Pathways to the Industry

Figure 2. Rank order of the most consequential pathways or experiences that led respondents to enter the music industry professionally. Respondents could select all that apply.

PATHWAY TO THE INDUSTRY



I III V VII IX XI XIII

II IV VI VIII X XII

V.
Employment Profile

Employment Profile

OCCUPATIONS AND WORK LOCATIONS

Women and gender-expansive people working in the U.S. music industry work in multiple employment types (as organization employees, self-employed freelancers, entrepreneurs), and many hold multiple jobs. 91% of respondents said that their primary occupation was in the music industry, and 90% also hold a secondary music-related job.

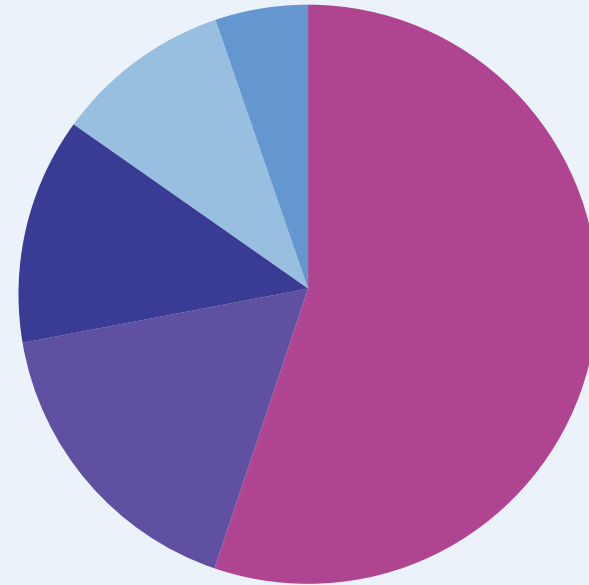
We also asked respondents to identify their primary and secondary music industry-related occupations, based on 29 categories.¹ The most common primary occupation categories were education/teaching (10.6%) and as vocalists (7.5%), instrumentalists/performers (7.4%), songwriters (6.3%) and engineers (6%). Common secondary occupations were songwriters (6.5%), vocalists (6.3%), in education/teaching (6.2%) and as instrumentalists/performers (6%) and composers (3.6%).

To explore the relationship between occupation and other experiences, we condensed the 29 categories into five areas: event and tour production/management and promotion, music business, music creators and performers, music education, and music media and technology.

Across racial and ethnic groups, the majority of respondents' primary occupation was as music creators and performers (37.9%) and roles within the business side of the music industry (33%). Music creators and performers (55%) represented the most common secondary occupation, followed by music business (17%) and music education (12.7%). For respondents with two occupations in the music industry, education/teaching (primary) and vocalist (secondary) were the most common pairing, followed by instrumentalist/performer (primary) and education/teaching (secondary).

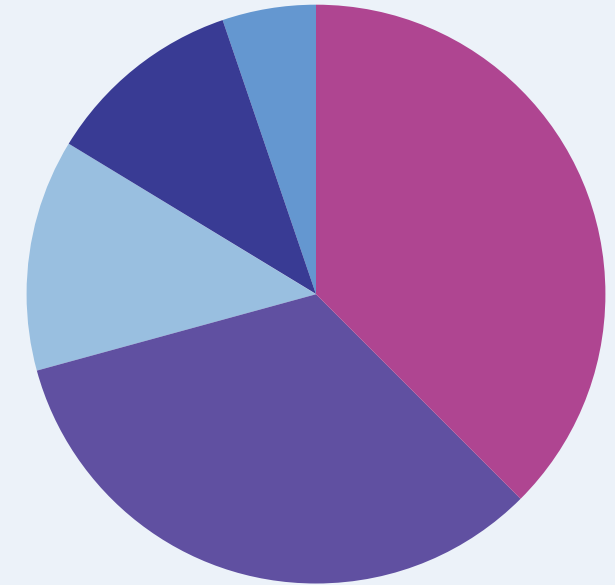
90% SAID THEY ALSO HOLD A SECONDARY MUSIC-RELATED JOB

SECONDARY MUSIC OCCUPATION CATEGORY



Music Creators And Performers	55.00%
Music Business	17.00%
Music Education	13.00%
Music Media And Technology	10.00%
Event And Tour Production, Management & Promotion	5.00%

PRIMARY MUSIC OCCUPATION CATEGORY



Music Creators & Performers	38.00%
Music Business	33.00%
Music Education	13.00%
Music Media And Technology	11.00%
Event And Tour Production, Management & Promotion	5.00%

1 The categories were A&R; Album Notes Writer; Arranger/Conductor; Art Director, Photographer, Visual Artist; Designer; Artist/Manager/Music Business Manager; Composer; Digital Music Provider/Streaming Music Service; Diversity, Equity, Inclusion Officer; Education/Teaching; Engineer; Entertainment Attorney; Instrumentalist/Performer; Music Distribution & Sales; Music Journalist; Music Licensing; Music Supervisor (film, TV, etc.); Photography/Videography; PRO/Rights Management Agency; Producer; Publicist; Publisher; Radio; Record Label; Songwriter; Talent Buyer/Booker/Promoter/Music Agent; Touring and Live Music Production (venue management, tour manager, stagehand, lighting, video, electrician, make-up, etc.); Video Director; Vocalist; Other (please specify).



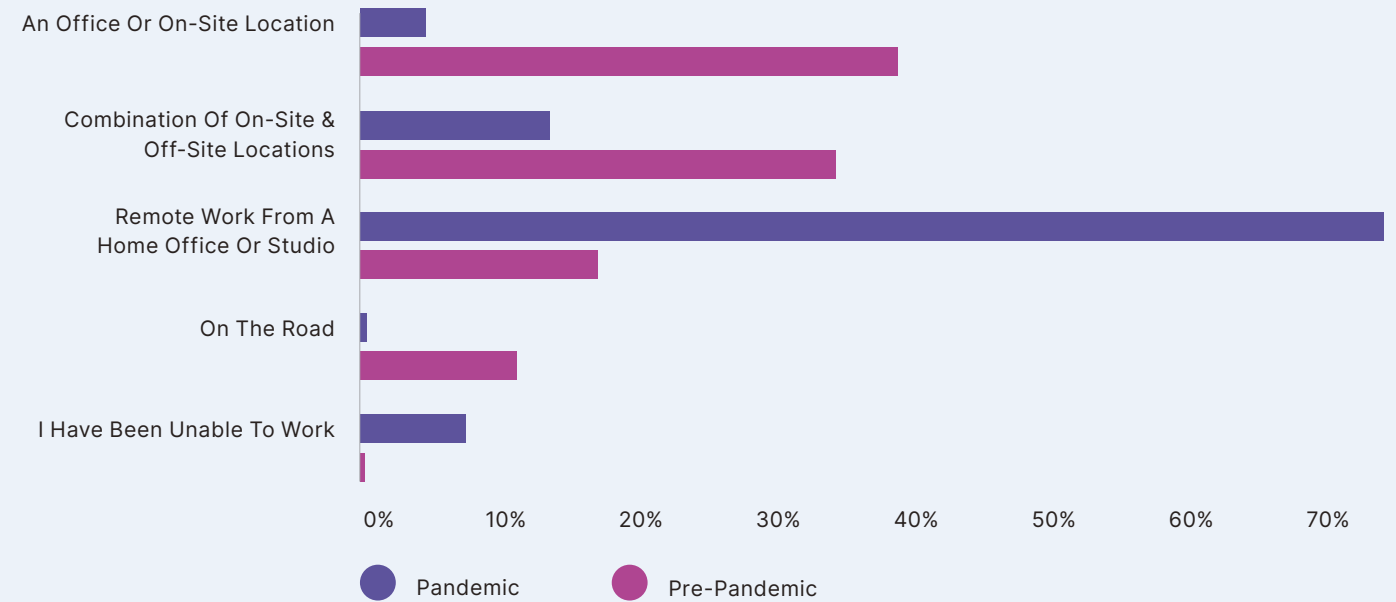
WORKING DURING THE COVID-19 PANDEMIC

The global health pandemic of 2020 significantly impacted women and gender-expansive people across the music industry. Prior to the lockdowns, 39% of respondents reported working in an office or on-site location, roughly 34% worked in a combination of on-site and off-site locations, 16% worked remotely, and 10% worked on the road. During the pandemic, over 74% of women and gender-expansive people reported working remotely from home or in a studio and about 25% of them worked across other location types.

Typical Work Location Before and During the COVID-19 Pandemic

Figure 3. Employment location before and during the pandemic.

WORK ENVIRONMENT



EMPLOYMENT ROLES AND HOURS WORKED

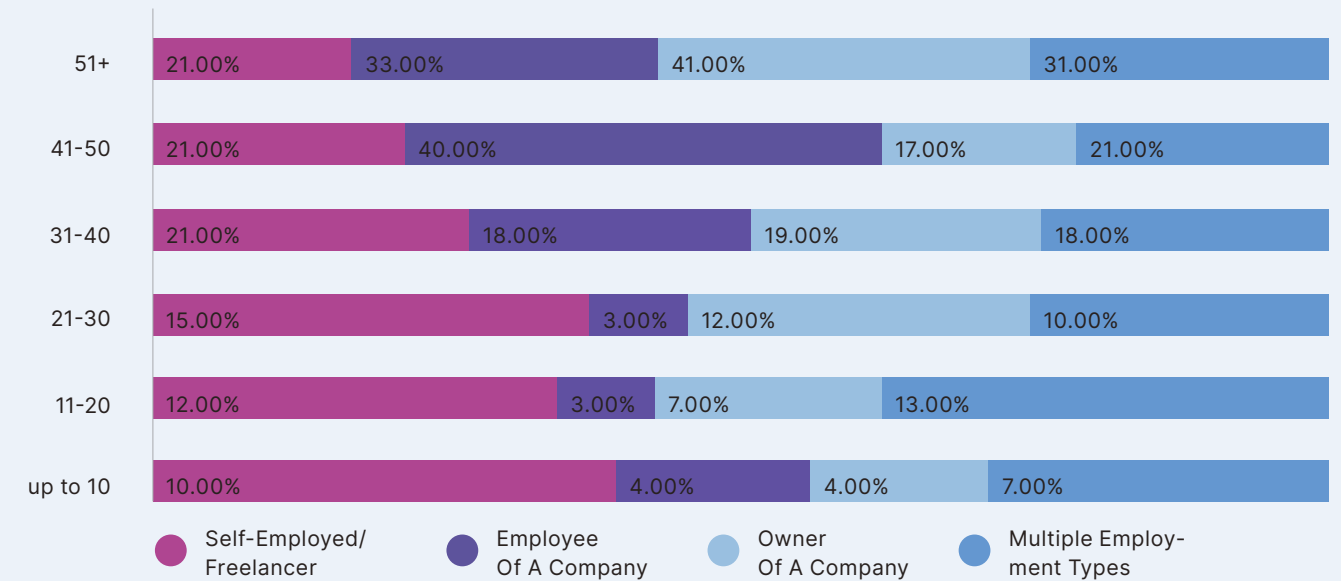
Over half (57%) of respondents hold two or more jobs, with 29% holding two jobs and 27.8% holding three or more. The trend of women and gender-expansive people working multiple jobs remains consistent with findings from the 2019 “Women in the U. S. Music Industry: Obstacles and Opportunities” report; 35.9% of respondents reported multiple employment types, which is an upward shift from the 2019 study. The most common combination was self-employed/freelancer and owner of a company. 28% of respondents work as employees of a company, while 25.9% are self-employed or work as freelancers. Only 10% of respondents own their own business.

Over half (52.5%) spend over 40 hours per week working in music industry-related jobs, not including any time working in non-music-industry occupations. Weekly work time varies considerably by employment type. Not surprisingly, company owners tend to work over 50 hours, while those who are self-employed or freelancers or work multiple jobs report a wider range of work hours.

Weekly Hours Worked in Music Industry by Employment Type

Figure 4. Hours per week worked in the music industry by type of employment.

HOURS PER WEEK





SUPERVISORS

There are some shifting trends between 2019 and 2021 with respect to the gender of supervisors. 44% of respondents that work for a company report to a man, down from 52% in 2019. 28% report to a woman, while 29% report to both men and women. These numbers represent slight increases from 2019 in the number of respondents reporting to women.²

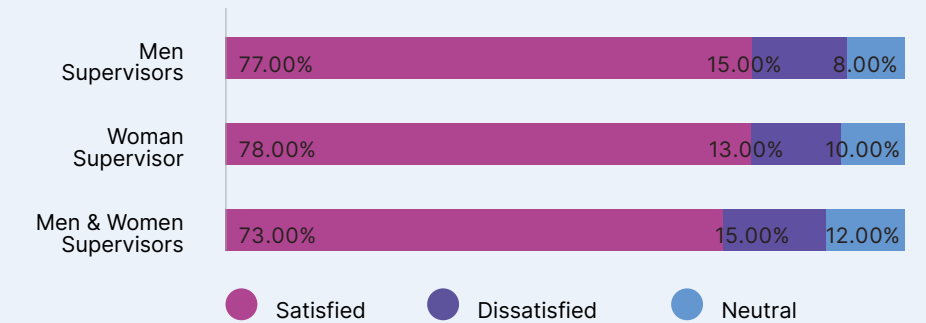
JOB SATISFACTION

Job satisfaction varied slightly by supervisor gender, with those reporting to a woman somewhat more satisfied than those reporting to a man. Respondents who report to women also expressed the least dissatisfaction. Those reporting to both men and women reported high job satisfaction (76.6%), a 10% increase from the 2019 study.

Job Satisfaction by Gender of Supervisor

Figure 5. Employee Job Satisfaction By Supervisor Gender.

JOB SATISFACTION



² Less than 1% reported to someone who identified as another gender.

VI.

Career Level and Self-Assessment

Career Level and Self-Assessment

EMPLOYMENT LEVEL AND INCOME

Across racial/ethnic groups, our sample of women and gender-expansive people were primarily working at the intermediate, senior and executive levels. 18% of multiracial women of color work as temporary or gig employees, with less than 15% of non-Hispanic white women and 10% of monoracial women of color working in these areas. Less than 10% of our sample represented women and gender-expansive people at the entry level, compared to the 2019 study, which reported 11% of white women and 18% of women of color in this job level. This is a shift from the 2019 study, which found higher percentages of women of color and white women working in intermediate and lower-level positions.

Due to the robust survey dissemination efforts among networks of women of color across the U.S. music industry, our sample included a higher percentage of this population, especially individuals working in more senior and executive-level positions. Additionally, increased efforts to deepen diversity, equity and inclusion practices and the representation of women, particularly women of color, across the U.S. music industry may have contributed to this shift.

Not surprisingly, respondents under the age of 25 were more likely to be in entry-level and junior positions, while those ages 25 to 30 were concentrated in intermediate positions. While over 78% of women over age 50 were in senior and executive positions, women between ages 30-40 (50%) and ages 40-50 (70%) were evenly represented across these ranks.



Figure 6. Self-assessed employment level by race/ethnicity.

EMPLOYMENT LEVEL BY RACE/ETHNICITY

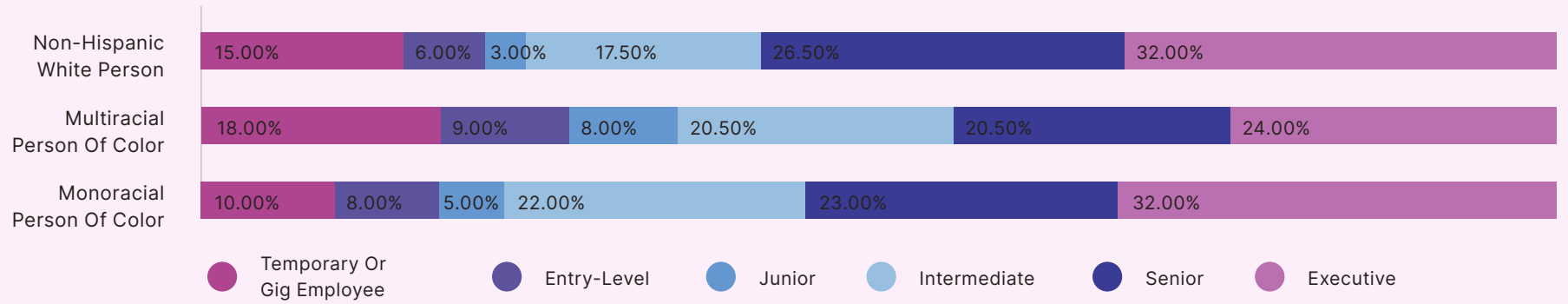
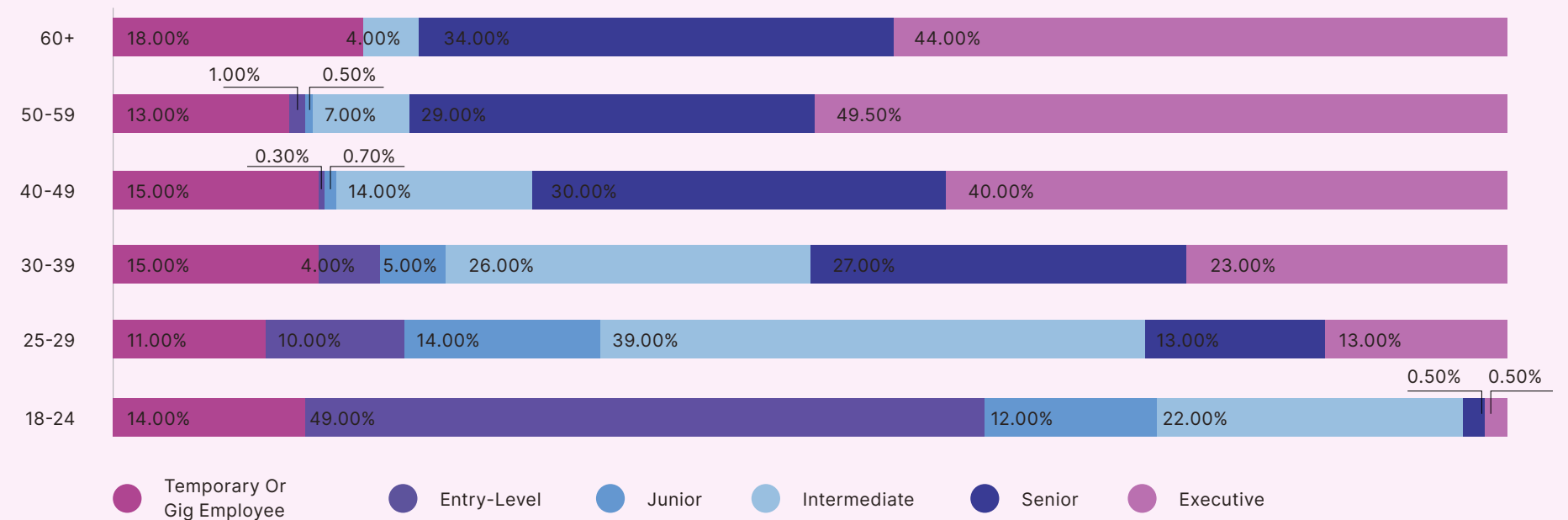


Figure 7. Self-assessed employment level by age ranges.

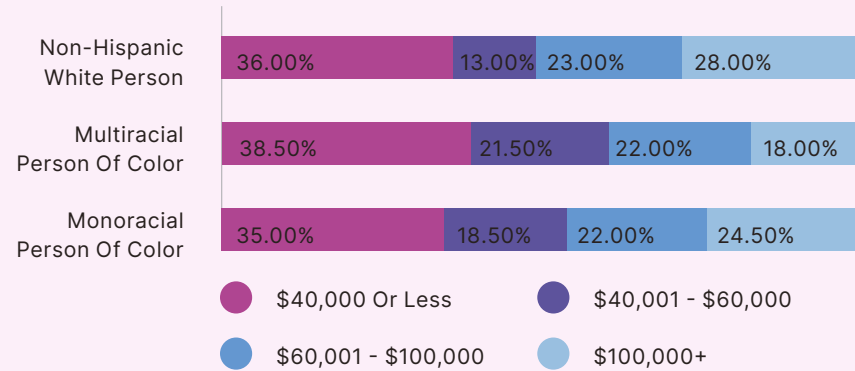
EMPLOYMENT LEVEL BY AGE



Income Range of Persons of Color and White Persons

Figure 8. Summary of income ranges by race/ethnicity.

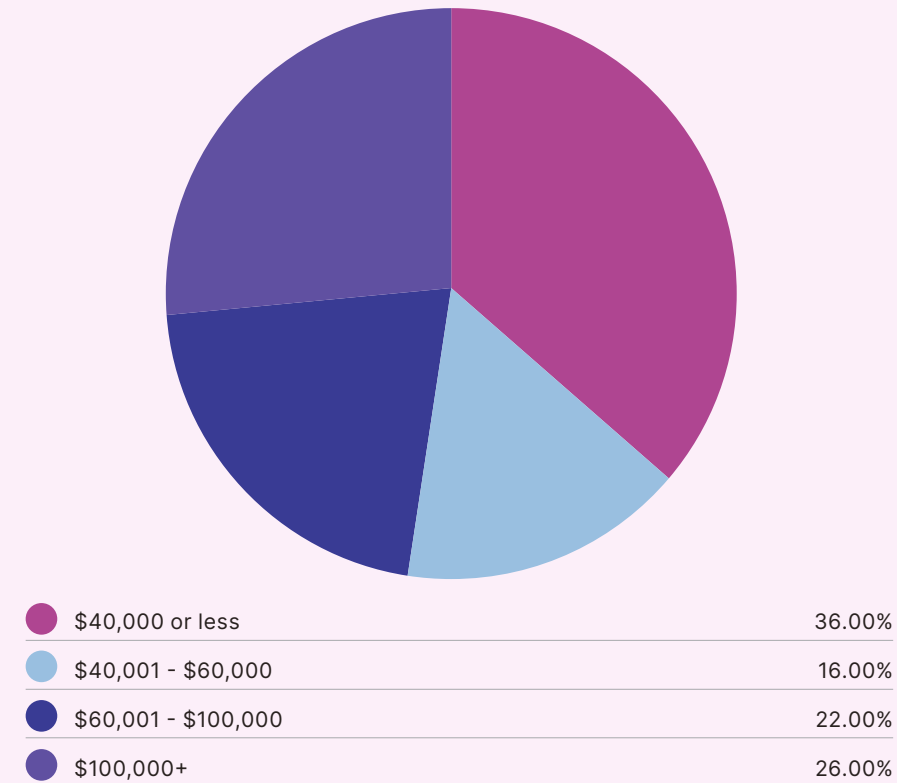
INCOME BY RACE/ETHNICITY



Income Range of Respondents

Figure 9. Summary of annual income ranges.

INCOME

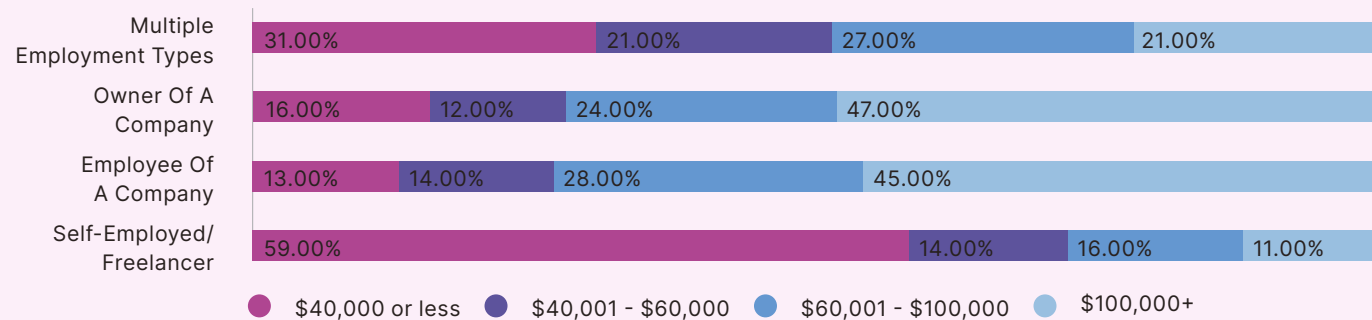


Overall, 35.7% of women and gender-expansive people earned \$40,000 or less per year. 25% or more of non-Hispanic white women and monoracial women of color were high-income earners (over \$100,000) compared to 18% of multiracial women of color. There was a fairly equal distribution of respondents earning more than \$60,000 and less than \$100,000 across racial/ethnic groups.

Income by Employment Type

Figure 10. Income ranges of respondents who indicated that they were employees of a company, self-employed/freelancers, owners of a company, or that they had multiple employment types.

INCOME



The income of self-employed/freelancers is clustered at the lower end of the scale, while the incomes of employees of a company and company owners are clustered around the higher end of the income scale. Individuals working across employment types have a more even income distribution.

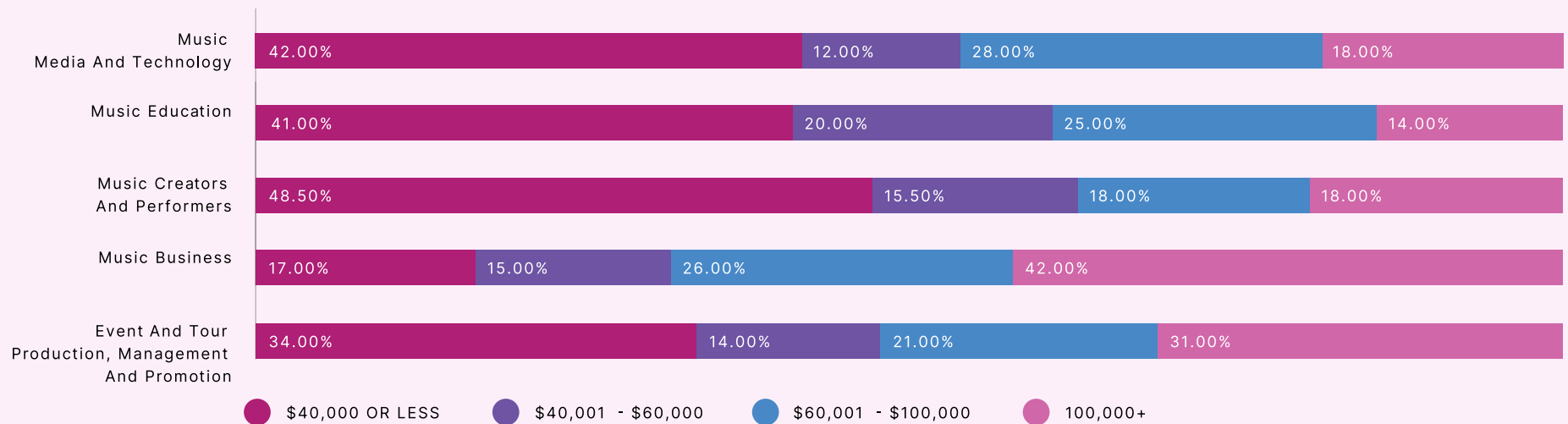
I III V VII IX XI XIII

II IV VI VIII X XII

Income by Primary Occupation

Figure 11. Summary of income ranges by primary occupation category.

INCOME



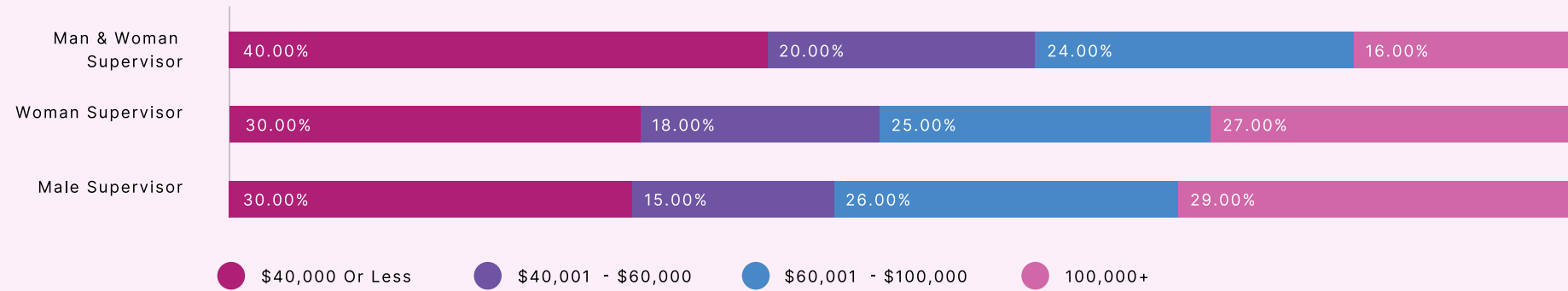
Over 40% of women and gender-expansive respondents in music creation and performance (48.6%), music media and technology (41.7%) and music education (41%) earn less than \$40,000 annually. Those working in the music business category earn significantly more, with 41.7% bringing in over \$100,000. For those working in event and tour production, management and promotion, 34% earn less than \$40,000, while 31% earn over \$100,000.



Income by Supervisor Gender

Figure 12. Summary of income ranges by supervisor gender.

INCOME



There is little variation in income between those who report to men versus those who report to women across income levels. More lower income earners report to both men and women, which may be a function of the stage they are at in their career and/or due to the fact that many at this income level hold multiple jobs, including temporary and gig employment, and report to multiple individuals across companies.

ASSESSMENT OF CAREER PROGRESS

Respondents were asked to rate how successful they feel in the music industry on a scale of 1 to 10 (1 = Not Successful and 10 = Very Successful). **The mean was 6.39** (1.95 standard deviation). Women and gender-expansive people of color reported slightly lower ratings compared to non-Hispanic white women and gender expansive people.

This finding aligns with responses to questions about where respondents feel they should be at this stage in their career. Across all income levels, 10% or less felt they were ahead in their career. Most felt that they should be further ahead in their career. Individuals earning over \$100,000 were the only category across comparison groups who felt they were where they should be.



Across job levels, 47% felt they should be further ahead, while a third (32%) felt they were where they should be, and 8% felt they were further ahead. These findings are congruent with reporting in the 2019 study. However, over half of monoracial (54%) and multiracial women and gender-expansive people of color (53%) felt they should be further ahead in their career, compared to 42% of non-Hispanic white women and gender-expansive people. Furthermore, a lower percentage of monoracial women of color (28%) and multiracial women of color (21%) felt they are where they should be, compared to non-Hispanic white women (37%).

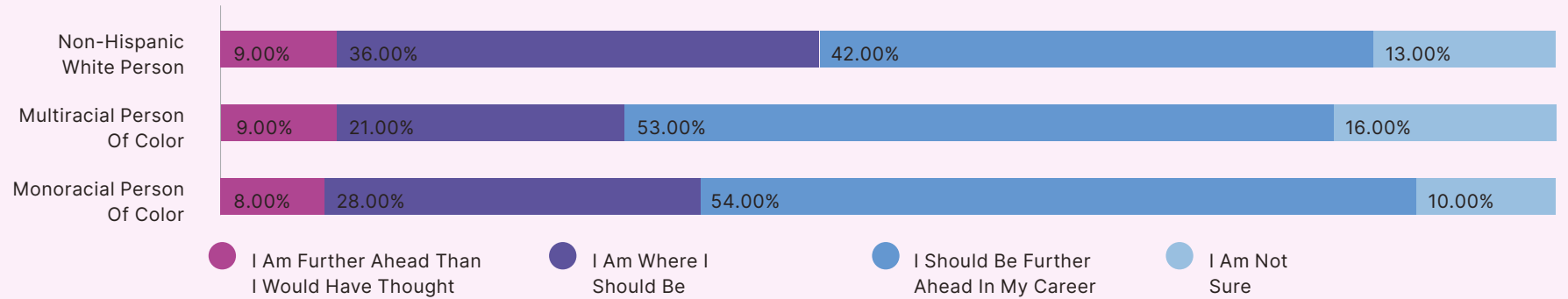
These numbers are higher when comparing women and gender-expansive people across job levels. Over half of respondents at the intermediate (56%) and temporary or gig employment (60%) levels felt they should be further along. Over half of music creators and performers (57%) and close to half of those in music education (48%) felt they should be further ahead in their career. Music business was the only primary occupation type where a slightly higher percentage of individuals reported feeling that they were where they should be.



Assessment of Career Progress by Race/Ethnicity

Figure 13. Self-assessment of career progress by race/ethnicity.

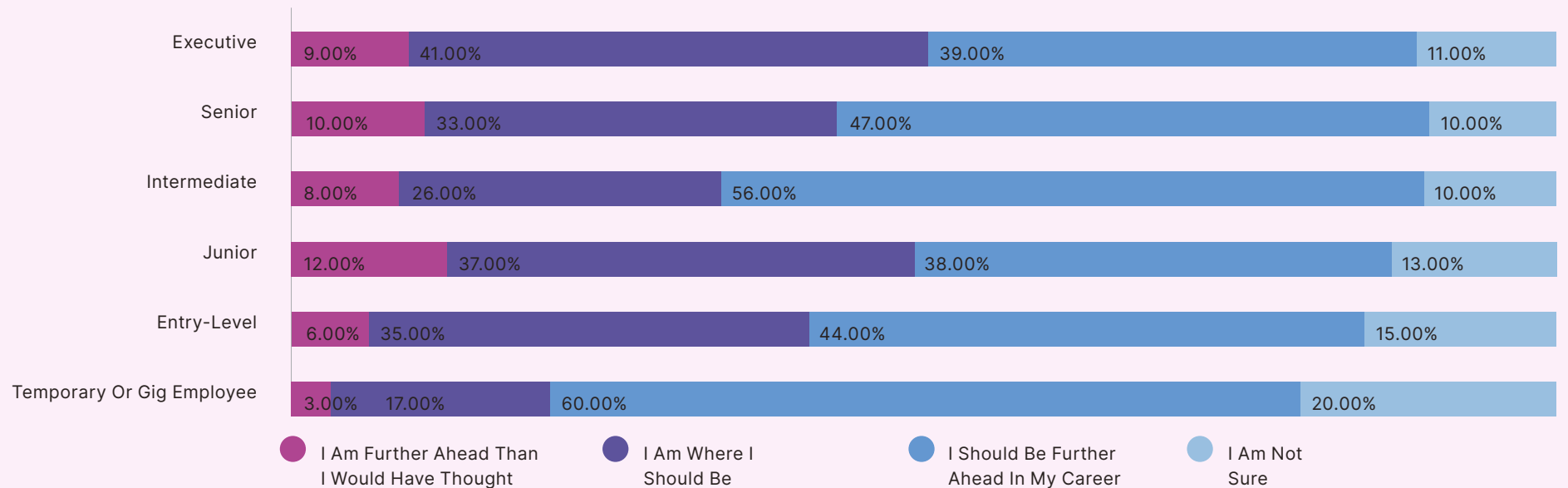
CAREER PROGRESS



Assessment of Career Progress by Employment Level

Figure 14. Self-assessment of career progress by employment level.

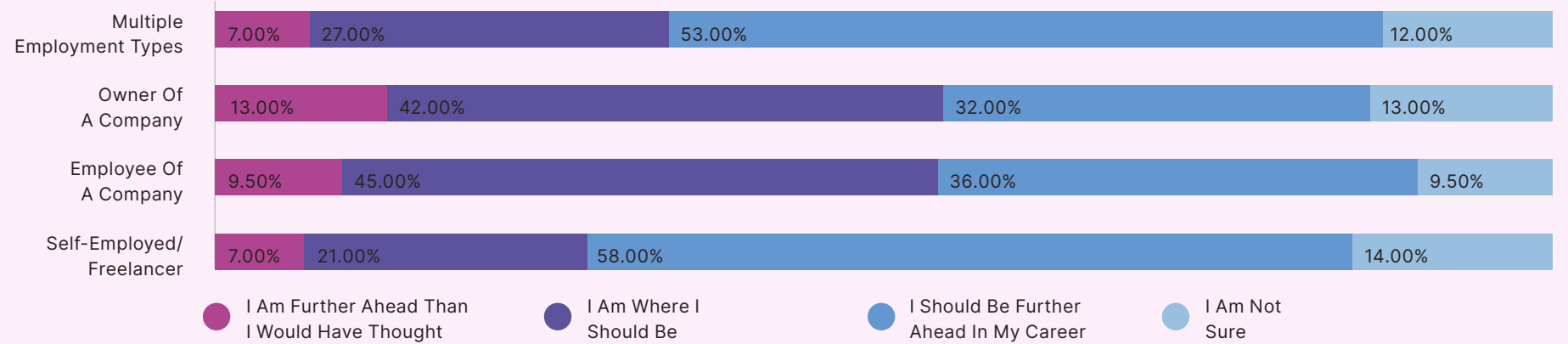
CAREER PROGRESS



Assessment of Career Progress by Employment Type

Figure 15. Self-assessment of career progress by employment type.

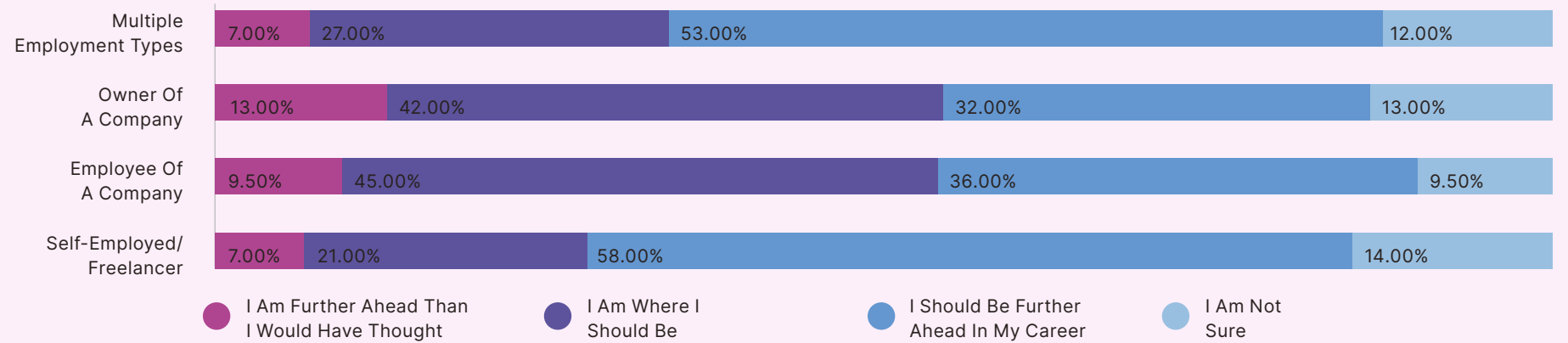
CAREER PROGRESS



Assessment Of Career Progress By Primary Occupation

Figure 16. Self-assessment of career progress by primary occupation category.

CAREER PROGRESS BY EMPLOYMENT TYPE



Assessment of Career Progress by Income

Figure 17. Self-assessment of career progress by income ranges.

CAREER PROGRESS

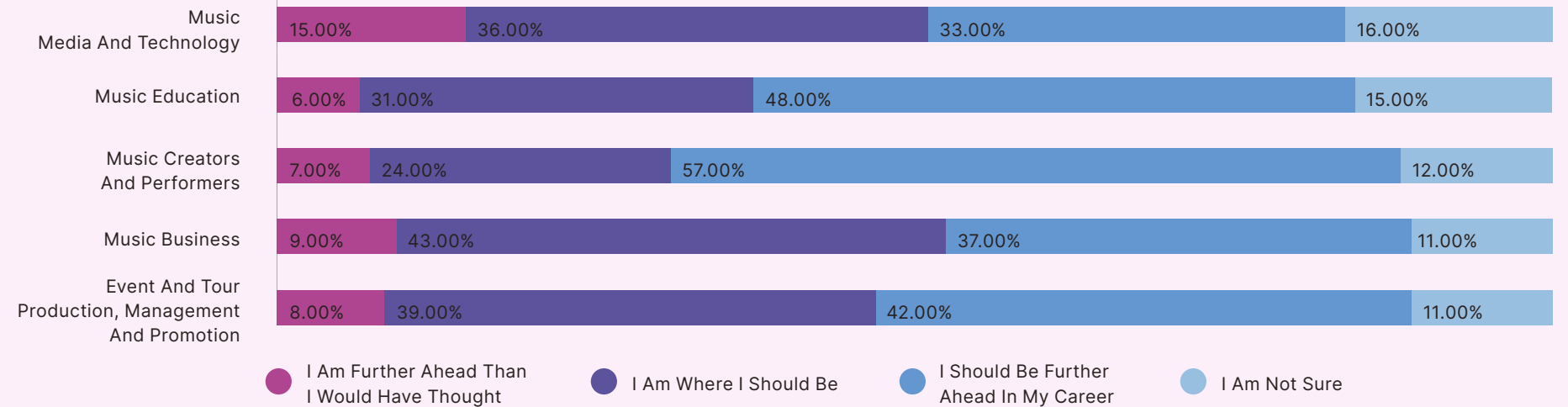
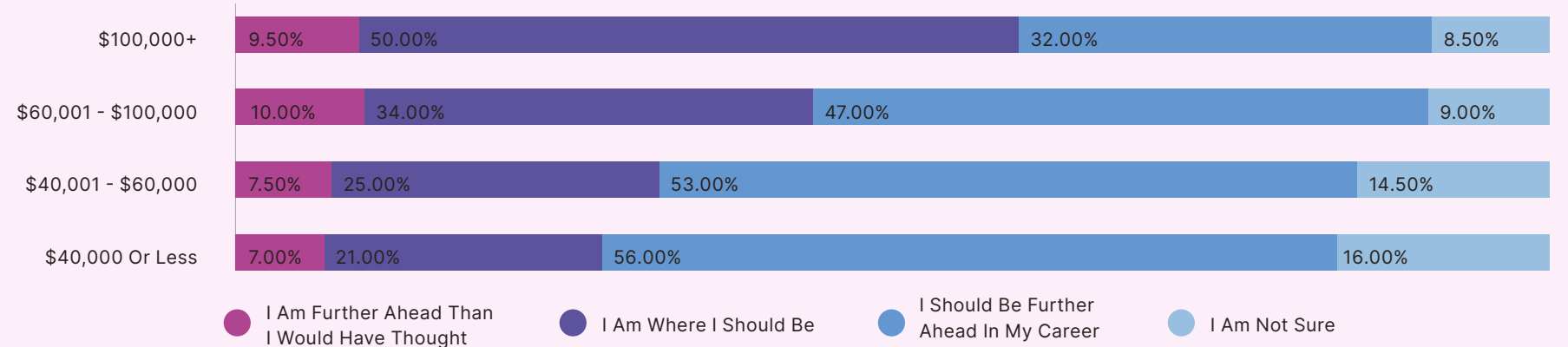


Figure 18. Self-assessment of career progress by income ranges.

CAREER PROGRESS



Assessment of Career Progress by Income

“ Become a more family-friendly culture; don't discriminate because a woman goes on maternity leave and use that against her during yearly performance review; more advancement opportunities for women to climb the ranks. ”



CAREER AND FAMILIES

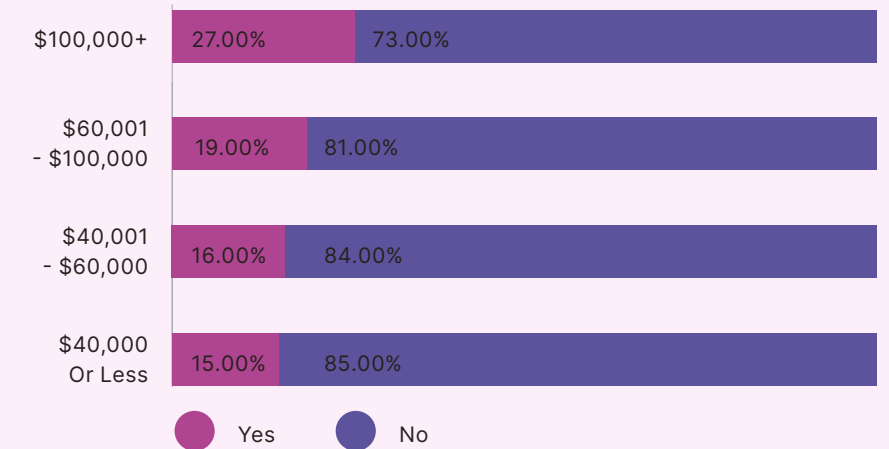
Despite having a generally older respondent pool, the survey still showed that over 81% of respondents did not have children under the age of 18, down from 85%. That means that out of every 10 women in the music industry, slightly fewer than 2 have minor children. This number is particularly surprising, considering that 7 out of 10 women in the U.S. with children under the age of 18 are employed in the labor force (Flood et al., 2021). The incidence of children increases with income, but even amongst those who make over \$100,000 per year, still less than 30% have children under 18. For those who made less than \$40,000 per year, the likelihood fell to 15%.



Child Status by Income

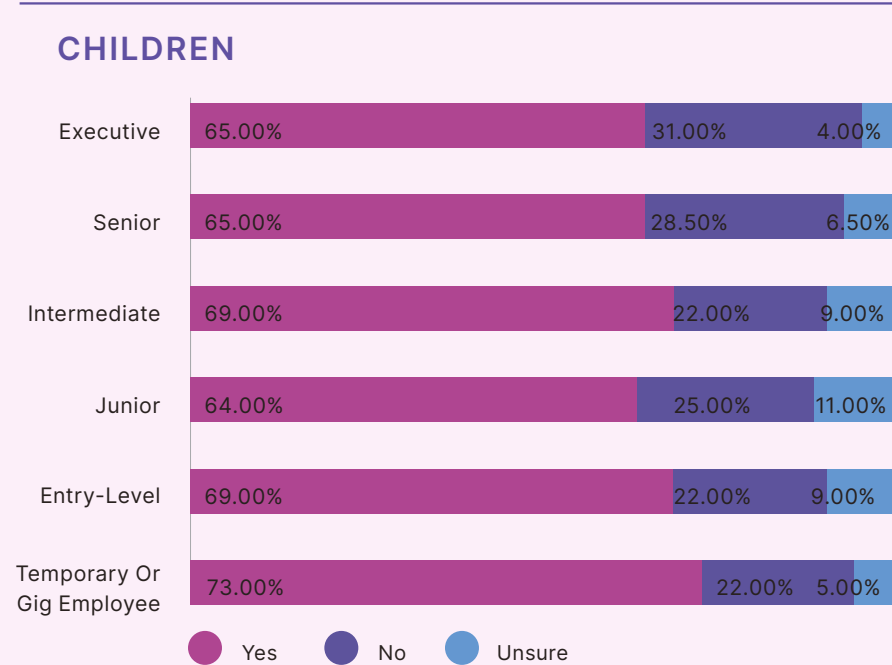
Figure 19. Summary of respondents' child status (i.e., children under 18) by income ranges.

CHILDREN



Assessment of Career’s Effect on the Decision to Have or Raise Children by Employment Level

Figure 20. Self-assessment of career’s effect on the decision to have or raise children by employment level.



The 2019 study generated a summary of themes in response to an open-ended question on how respondents’ careers had affected their decisions about having or raising children.

Question topics included lifestyle restraints (long hours, travel, unpredictability), financial restraints, career opportunities for women with children, prioritizing commitment to career over children, the decision to have none or fewer children, and career advancement (career suffered as a result of having children). We asked respondents how strongly they agreed with a series of statements that reflected these themes.

“A NEED AND FOCUS FOR PARENTS,
IN PARTICULAR MOTHERS WHO ARE STILL
TRYING TO HAVE A CAREER AND BE A MOTHER.

THERE NEEDS TO BE SYSTEMS IN PLACE
VIA LABELS, PUBLISHERS, ETC.

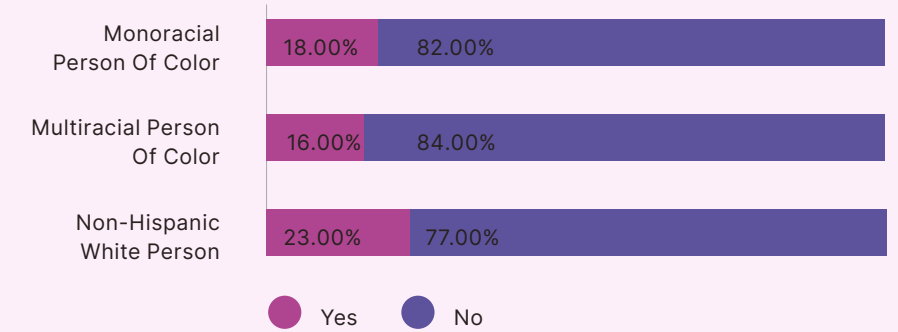
TO HELP SUPPORT THESE WOMEN.”

There are some interesting trends and similarities across race and ethnicity. Multiracial women of color and non-Hispanic white women report higher effects (4% to 15% difference) on all areas compared to monoracial women of color, except for career advancement. Almost 30% of non-Hispanic white respondents reported that their career suffered due to having children, the highest among racial/ethnic groups. However, over 70% of respondents of color across monoracial and multiracial groups said that their career was a factor in decisions they have made or may make about having or raising children, compared to 64% on non-Hispanic white respondents.

Children Status by Race/Ethnicity

Figure 21. Summary of respondents' child status by race/ethnicity.

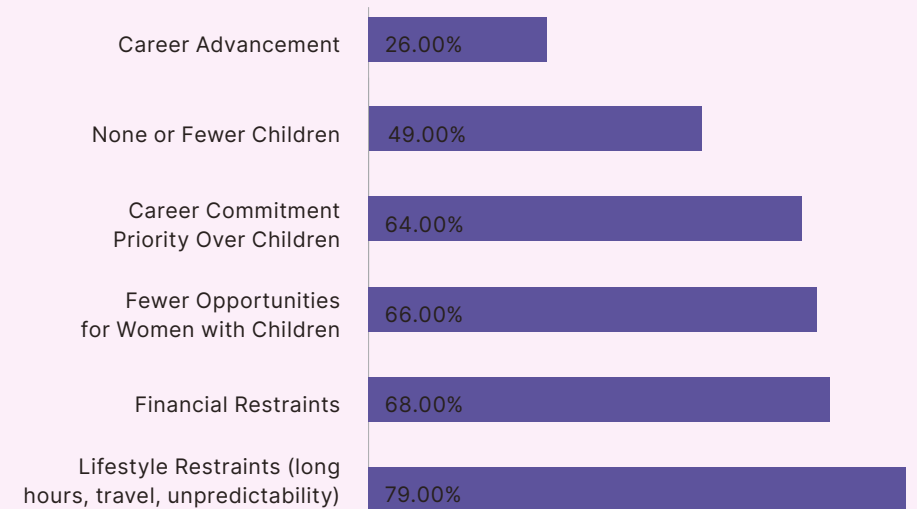
CHILDREN



Career Impact of Raising Children

Figure 22. Summary of respondents who agreed with the following statements about the career impact of raising children.

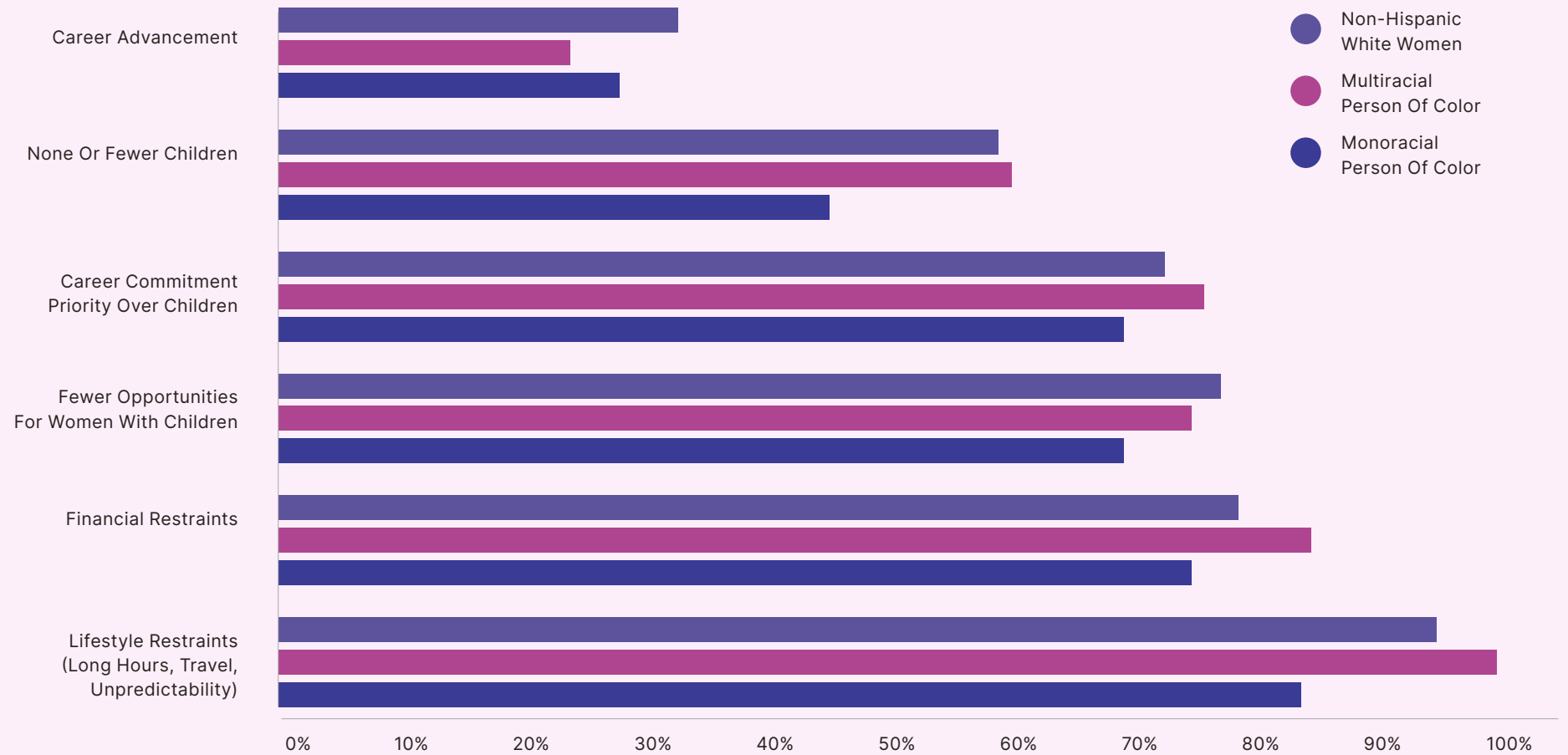
CAREER IMPACT OF RAISING CHILDREN



Career Impact Of Raising Children By Race/Ethnicity

Figure 23. Summary Of Respondents Who Agreed With The Following Statements About The Career Impact Of Raising Children By Race/Ethnicity.

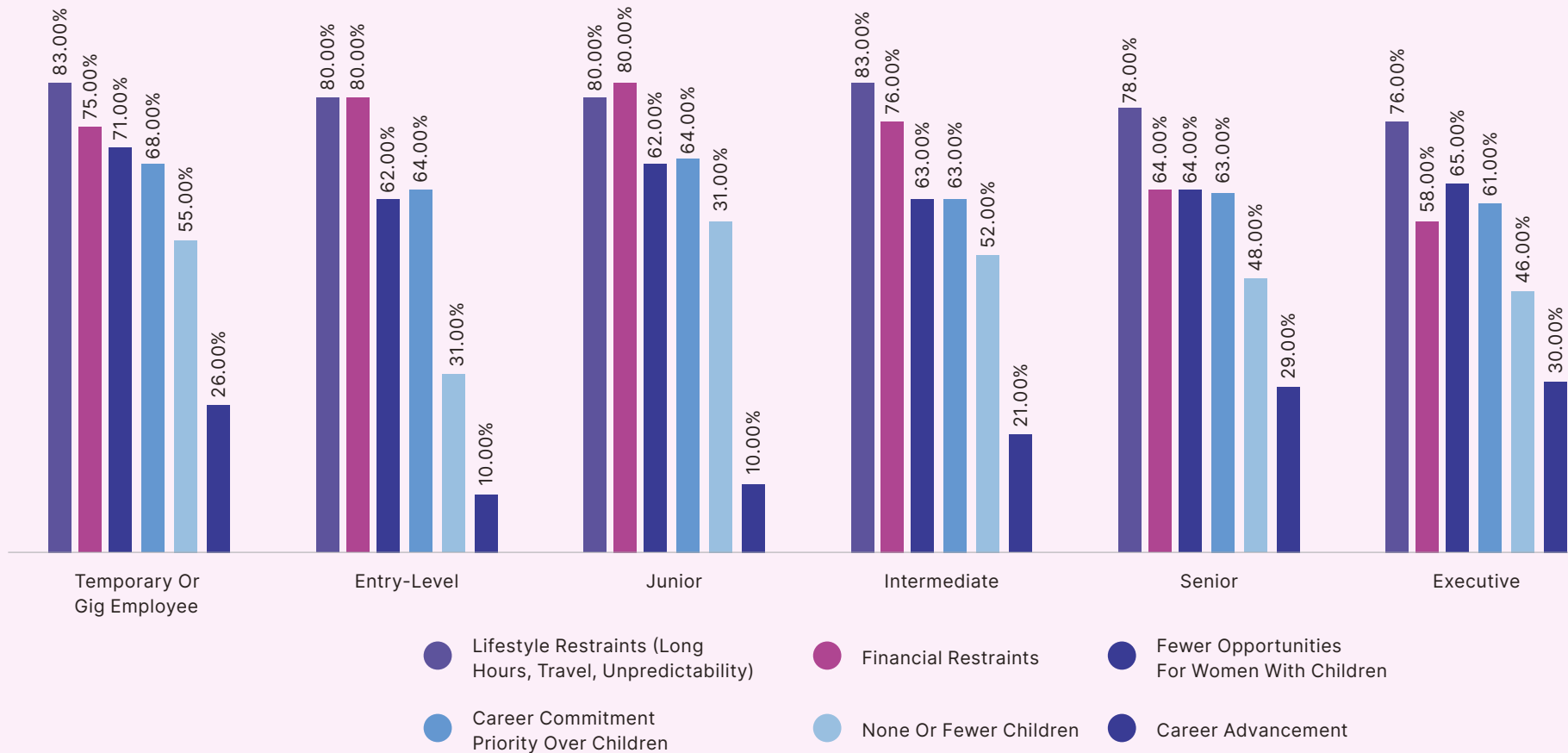
CAREER IMPACT OF RAISING CHILDREN



Career Impact of Raising Children by Employment Level

Figure 24. Summary of respondents who agreed with the following statements about the career impact of raising children by employment level.

CAREER IMPACT OF RAISING CHILDREN



VII.
Workplace Experiences

Workplace Experiences

The literature on workplace climate suggests that acts of bias and discrimination are motivated by historical and structural forms of harm and trauma, including racism, sexism, homophobia, transphobia, ageism, and ableism (Sojo et. al. 2016; Schmalenberger & Maddox 2019).

Intersectionality is a lens through which to understand the nuance of discrimination that individuals experience and the intersecting systems of power, privilege and oppression that affect these experiences across various contexts based on two or more socially constructed identities (e.g., gender, race, class, sexuality, ethnicity, religion) (Crenshaw 1989).

In our survey, it was important to capture and compare how women and gender-expansive people across different groups experienced discrimination. Moreover, we wanted to uncover how they understood the impact of their gender identity, in relation to other aspects of their personhood, on their experiences in the music industry.

Several survey questions asked about gender bias (whether respondents were treated differently in the music industry because of their gender), discrimination (if they faced discrimination, what was their perception of the nature of the discrimination) and the effects of gender on employment (whether respondents felt that their gender affected their employment in the music industry).



GENDER BIAS

More than three-quarters (77%) reported being treated differently because of their gender, across racial/ethnic groups, job levels and employment types. Over 55% felt their gender had affected their employment in the music industry.



“I THINK THERE NEEDS TO BE MORE SYSTEMS OF ACCOUNTABILITY FOR BEHAVIOR THAT KEEPS THE INDUSTRY HOSTILE AND NON-INCLUSIVE.

CERTAIN BEHAVIORS AND PRACTICES THAT ARE SEEN AS STATUS QUO BUT THAT ARE ACTUALLY HARMFUL NEED TO BE POINTED OUT SO THEY CAN BE SEEN AND UNDERSTOOD AND APPROPRIATE ADJUSTMENTS CAN BE MADE.

THERE NEEDS TO BE MORE OF NOT JUST GETTING MORE DIVERSITY IN EVERY TYPE OF POSITION IN THE INDUSTRY BUT FIGURING OUT WHAT HAS MADE CERTAIN POSITIONS INACCESSIBLE OR UNCOMFORTABLE.

“As an engineer, I think studios need to take the initiative and stop hiring individuals that exhibit predatory behavior.

This is often laughed off but it's that very type of excused behavior that makes women and GNC people uncomfortable.”



“Far too long women have been erased from media and history. I’m willing to challenge the currently accepted statistic that women producers are only 2%–3%. That data is flawed. I’ve been erased from engineering credits in dozens of recordings. We are here, have always been here and it takes seeing and acknowledging our contributions for us to remain visible. Spotlight impressions of women to normalize that we belong in the space of arts equal to men.”



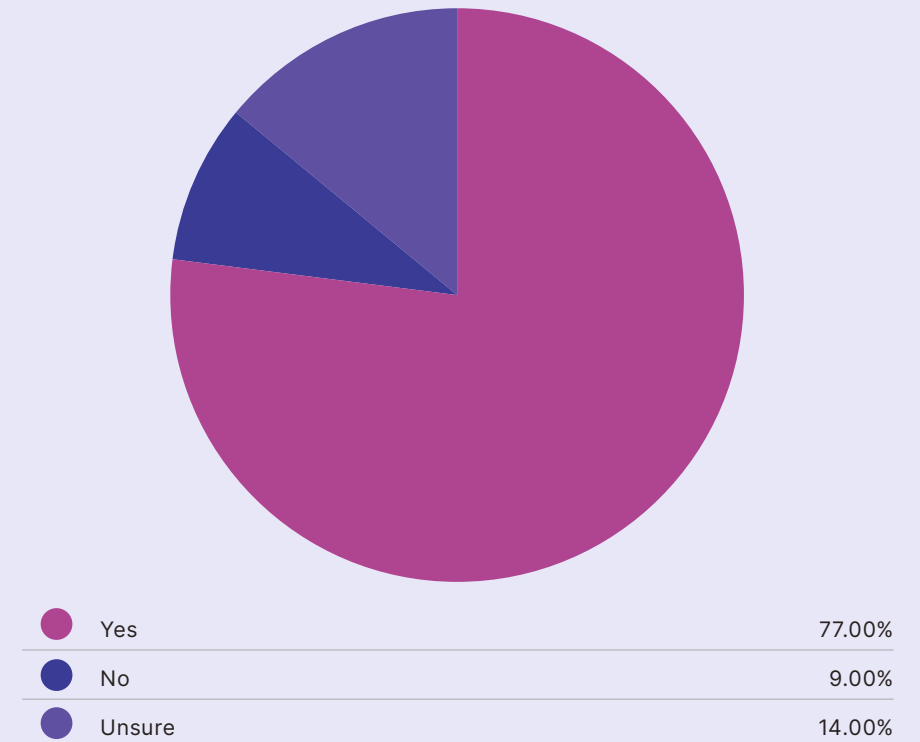
The majority of respondents across age groups expressed that they experienced gender bias. Monoracial and multiracial women and gender-expansive people of color and non-Hispanic white women and gender-expansive people of color responded similarly (76, 79 and 77%, respectively), as did women with and without children under 18 years old (77%, respectively).

80% or more of self-employed/freelancers, owners of a company and those with multiple employment types experienced different treatment by gender. Over 70% of respondents across primary occupation types experienced gender bias, along with over 80% of music creators, performers, event and tour production staff, and those in management and promotion.

Experience With Gender Bias In The Music Industry

Figure 26. Summary of respondents who reported being treated differently in the music industry because of their gender.

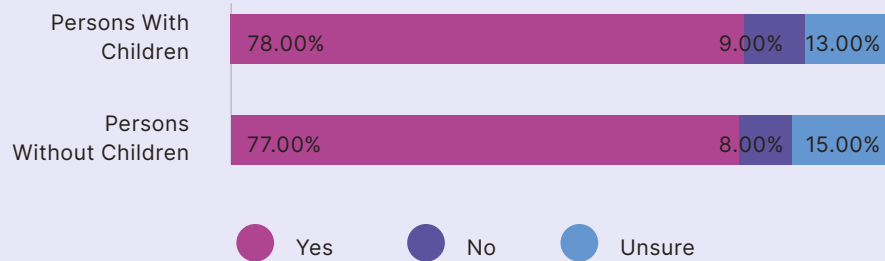
GENDER BIAS



Experienced Gender Bias In The Music Industry By Child Status

Figure 25. Summary of respondents who reported being treated differently in the music industry because of their gender by child status.

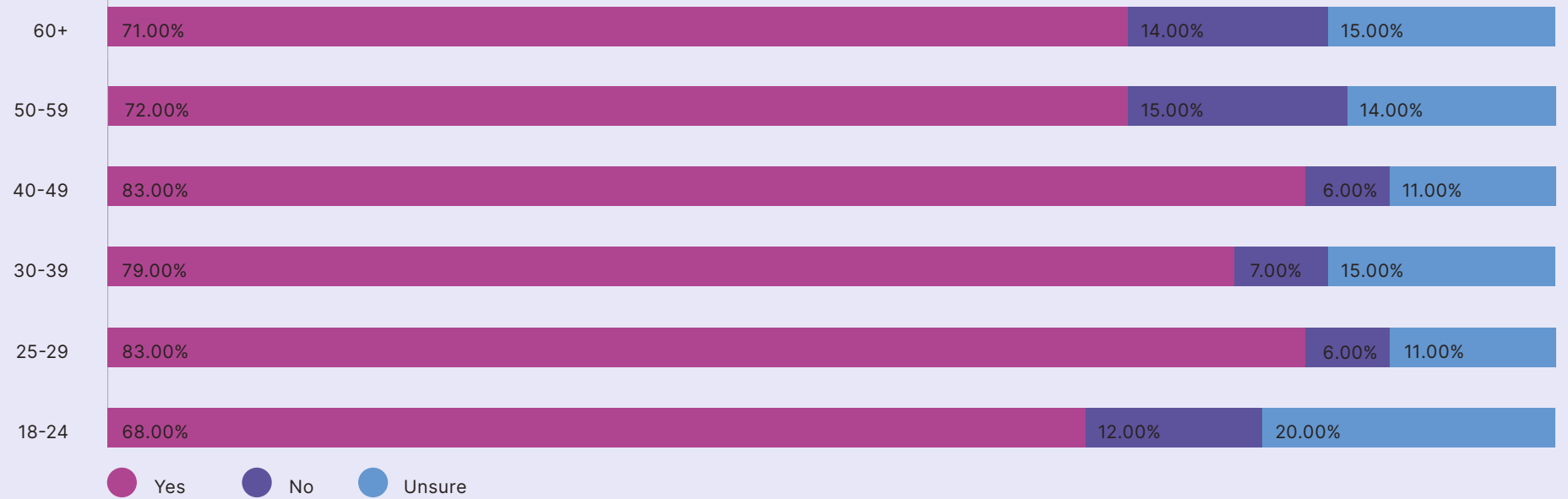
GENDER BIAS



Experienced Gender Bias in the Music Industry by Age

Figure 27. Summary of respondents who reported being treated differently in the music industry because of their gender by age ranges.

GENDER BIAS



Experienced Gender Bias in the Music Industry by Race/Ethnicity

Figure 28. Summary of respondents who reported being treated differently in the music industry because of their gender by race/ethnicity.

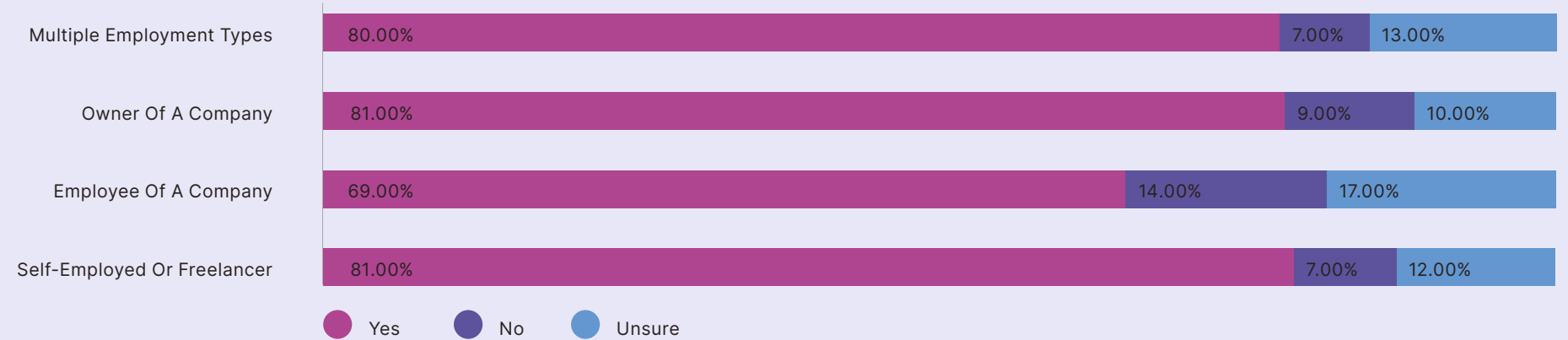
GENDER BIAS



Experienced Gender Bias in the Music Industry by Employment Type

Figure 29. Summary of respondents who reported being treated differently in the music industry because of their gender by employment type.

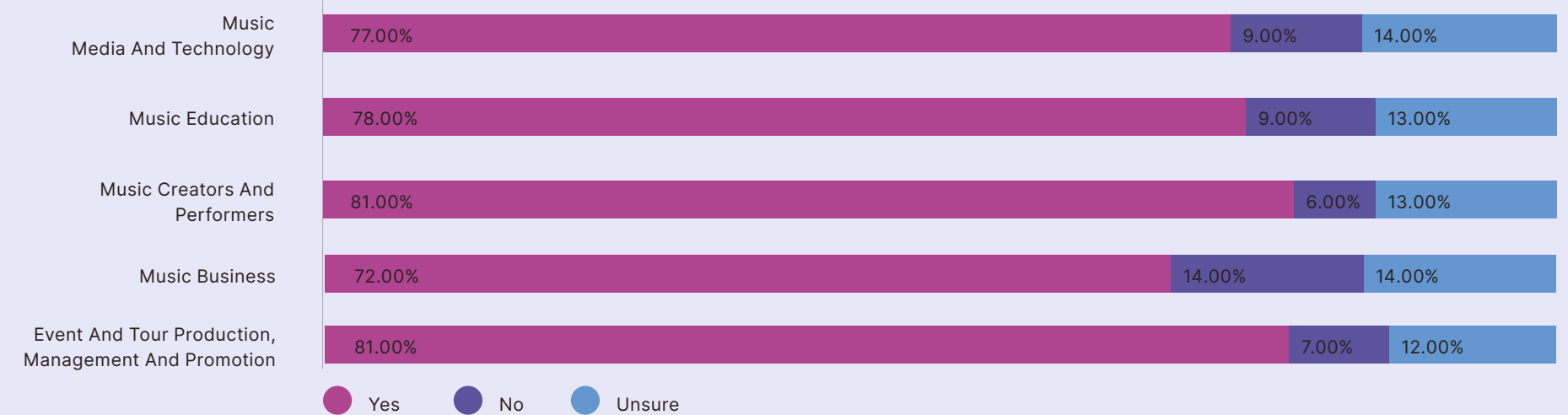
GENDER BIAS



Experienced Gender Bias in the Music Industry by Primary Occupation

Figure 30. Summary of respondents who reported being treated differently in the music industry because of their gender by primary occupation category.

GENDER BIAS

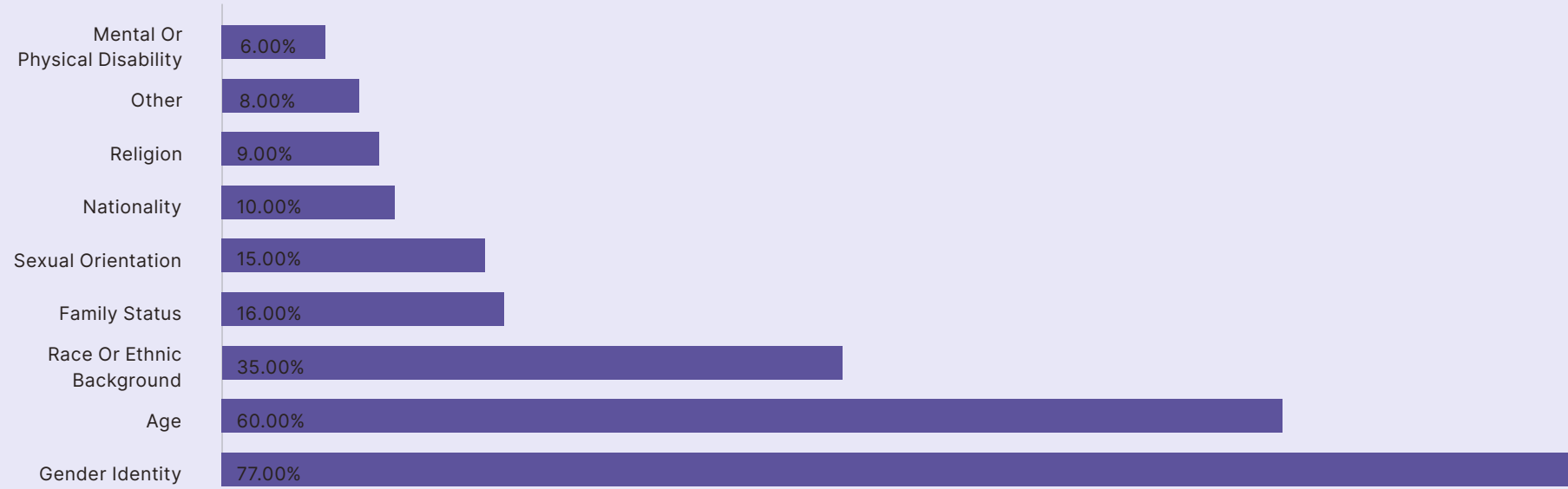




Types Of Discrimination Experienced

Figure 31. Rank order of the types of discrimination experienced by respondents. Respondents could select all that applied.

DISCRIMINATION TYPE



DISCRIMINATION

On the question related to the experience of discrimination (in its multiple forms), 84% of respondents reported having experienced some form of discrimination in the music industry. This rate was consistent across race/ethnicity and income, as well as for all persons over the age of 25. This was also the case for those who are self/employed or freelancers, those who own a company and those in multiple employment types. Self-employed people or freelancers (90%) and those working in music education (91%) most strongly agreed that they faced discrimination. Respondents also noted a combination of gender-based discrimination and sexism, sexual harassment and other forms of discrimination based on physical appearance or parenting status.

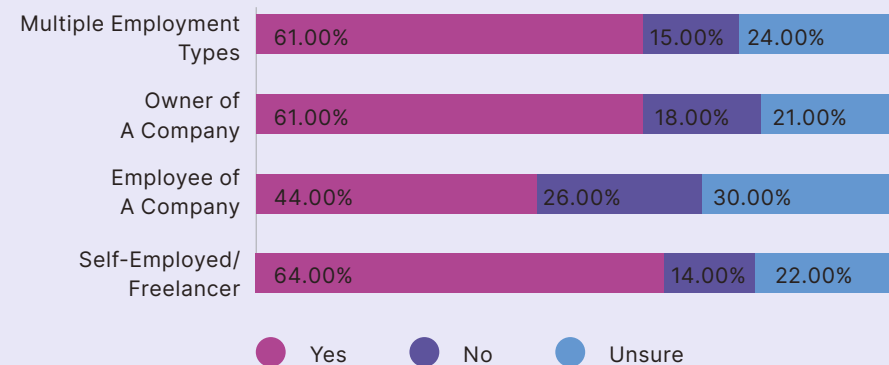
I III V VII IX XI XIII

II IV VI VIII X XII

Gender Affected Music Industry Employment by Employment Type

Figure 32. Summary of those who agreed that gender affected their music industry employment by employment type.

GENDER AFFECTED MUSIC INDUSTRY EMPLOYMENT



Experienced Discrimination by Primary Occupation

Figure 33. Summary of respondents who reported experiencing discrimination in the music industry by primary occupation category.

EXPERIENCE OF DISCRIMINATION





“STOP GATEKEEPING AGAINST BLACK AND BROWN CREATORS WHO BRING SOMETHING NEW TO THE TABLE.

IN EVERY WAY. IT’S FRUSTRATING.”

IMPACT OF GENDER ON EMPLOYMENT & WORKPLACE CLIMATE

When looking at the question of whether gender affected their employment in the music industry, individuals between the ages of 40 and 60 were most likely to feel that their gender had affected their employment (60%), followed by over half of women between 30 and 50. Over half of all persons across race/ethnicity and with or without children under 18 years old agreed. Interestingly, over 30% of women between ages 18 and 30 were unsure whether their gender had affected their industry employment, compared to less than 20% of women over the age of 40.

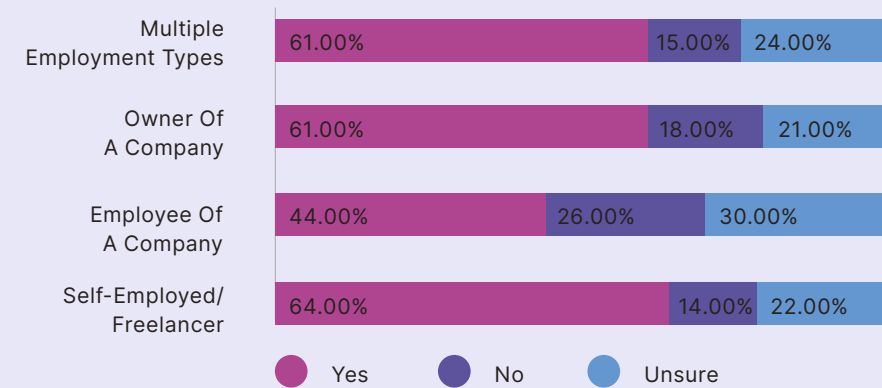
Within employment types, self-employed respondents/freelancers experienced gender bias most frequently, with 64% saying their gender had affected their employment, while company employees were much less likely to report the same, at 43%. Music creators and performers (65%), music educators (54%) and those working in music media and technology (53%) reported most frequently that gender bias had affected their employment. Less than 50% of those in the business side of the industry (49%) and those in event and tour production, along with management and promotion (48%), felt that their gender had affected their employment in the music industry.

Respondents generally reported high job satisfaction, despite reporting that their gender affected their music industry employment.

Gender Affected Music Industry Employment by Employment Type

Figure 34. Summary of those who agreed that gender affected their music industry employment by employment type.

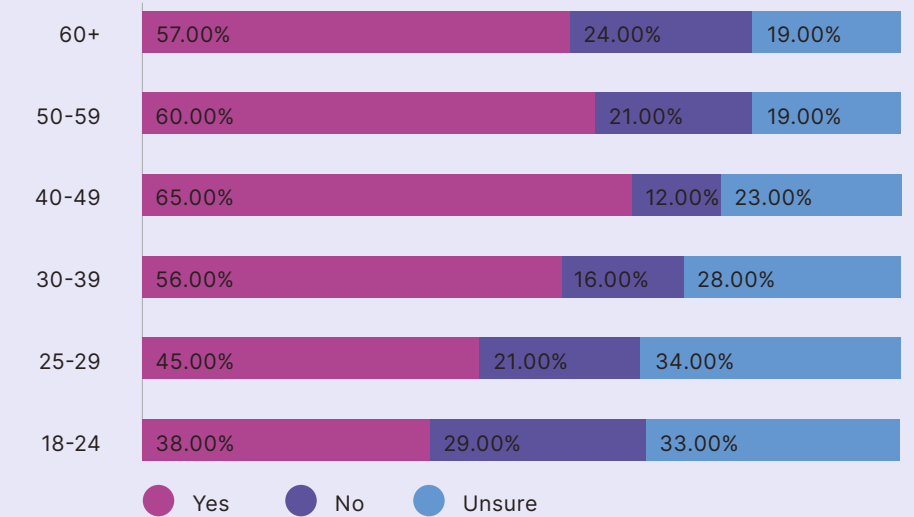
GENDER AFFECTED MUSIC INDUSTRY EMPLOYMENT



Gender Affected Music Industry Employment by Age

Figure 35. Summary of those who agreed that gender affected their music industry employment by age range.

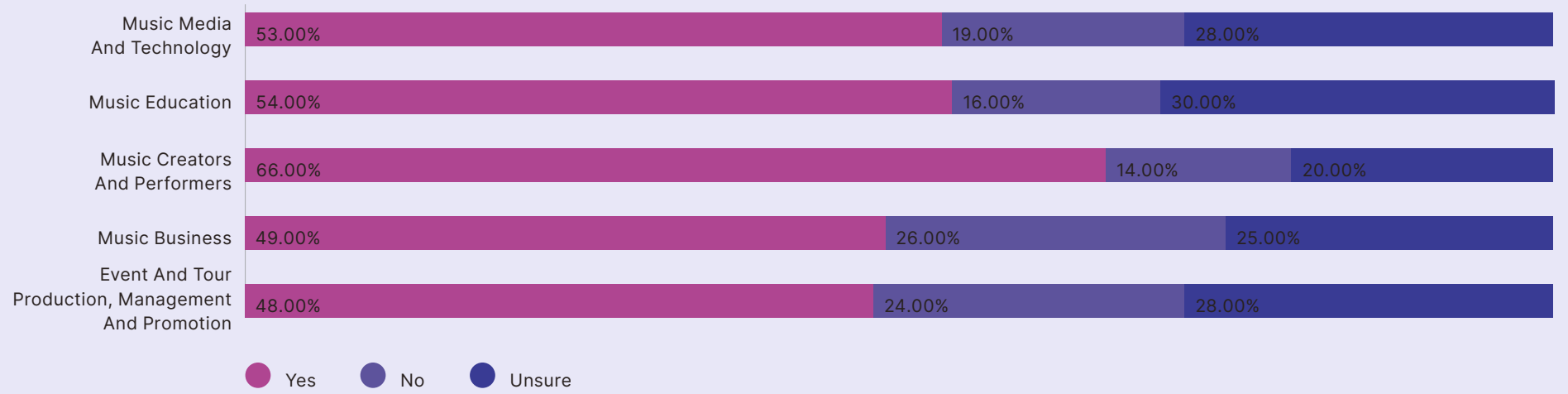
GENDER AFFECTED MUSIC INDUSTRY EMPLOYMENT



Gender Affected Music Industry Employment by Primary Occupation

Figure 36. Summary of respondents' assessment of whether their gender affected their music industry employment by primary occupation category.

GENDER AFFECTED MUSIC INDUSTRY EMPLOYMENT



Job Satisfaction By Gender Affected Music Industry Employment

Figure 37. Summary of job satisfaction by respondents' assessment of whether their gender affected their music industry employment.

JOB SATISFACTION



WORKPLACE COMFORT

While a large percentage of women and gender-expansive people commonly experienced gender bias in the music industry, 75.47% felt comfortable in their work environment, and over 62% felt supported in their work environment.

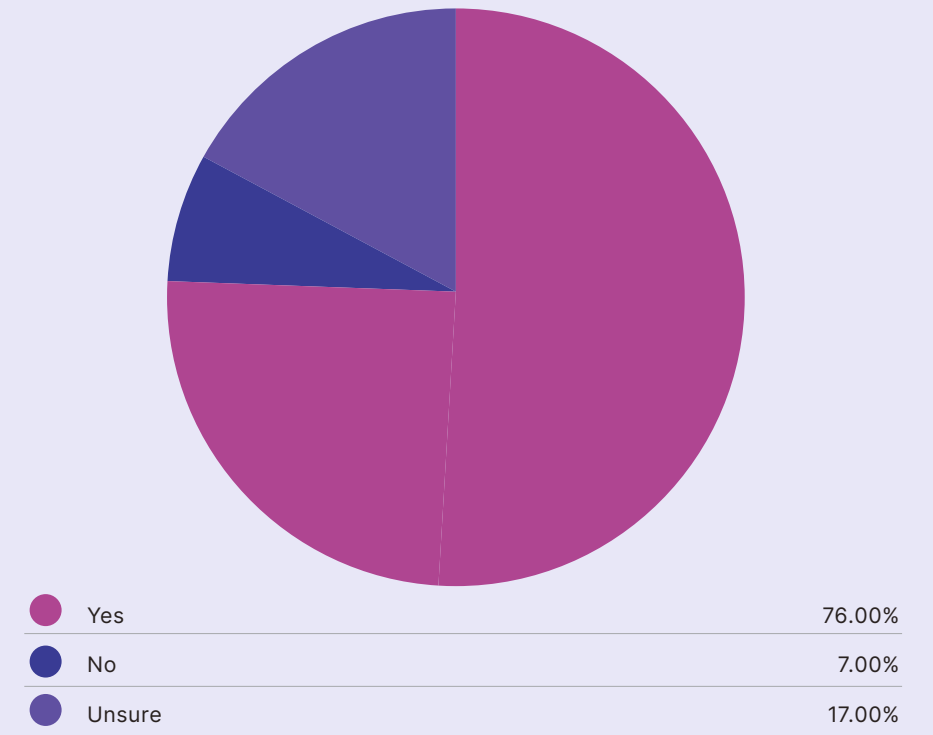
Between 71 and 72% of women between 18 and 49 felt comfortable in their workplace. Women over the age of 50 felt most comfortable in their workplace, at 83%. More white women were comfortable in their workplace (78%) than monoracial (72%) and multiracial (71%) women of color. Over three-quarters of respondents with or without children reported feeling comfortable in the workplace.

Within employment types, self-employed/freelancers were the least comfortable, at 69%, compared to 83% of company employees and 85% of company owners. While over 72% of women across occupation types felt comfortable in the workplace, those in the business, media and technology sectors had the highest percentages.

Comfort in the Workplace

Figure 38. Summary of respondents who reported feeling comfortable in their workplace.

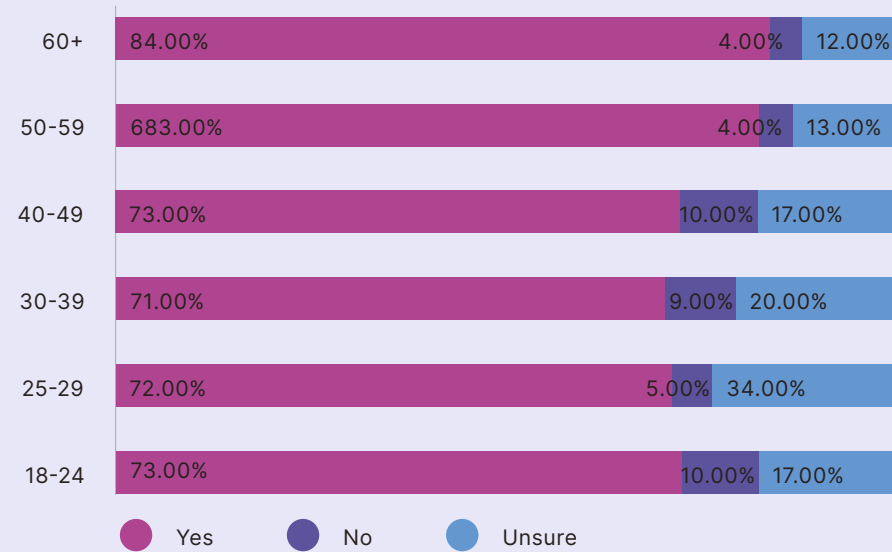
WORKPLACE COMFORT



Comfort in the Workplace By Age

Figure 40. Summary of respondents who reported feeling comfortable in their workplace by age ranges.

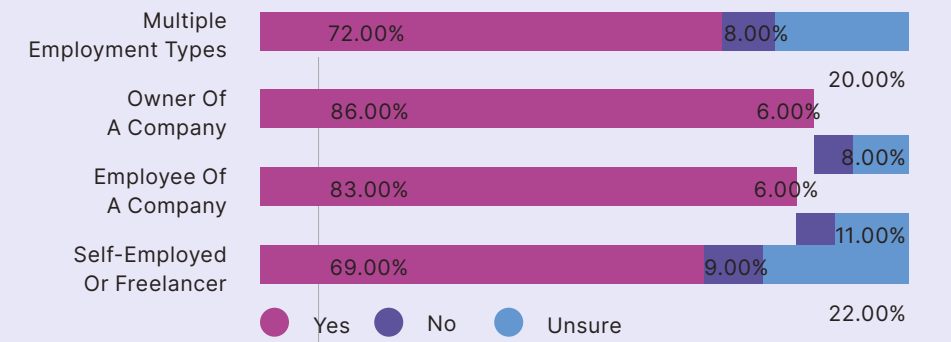
WORKPLACE COMFORT



Comfort in the Workplace by Employment Type

Figure 41. Summary of respondents who reported feeling comfortable in their workplace by employment type.

WORKPLACE COMFORT



Comfort in the Workplace by Race/Ethnicity

Figure 42. Summary of respondents who reported feeling comfortable in their workplace by race/ethnicity.

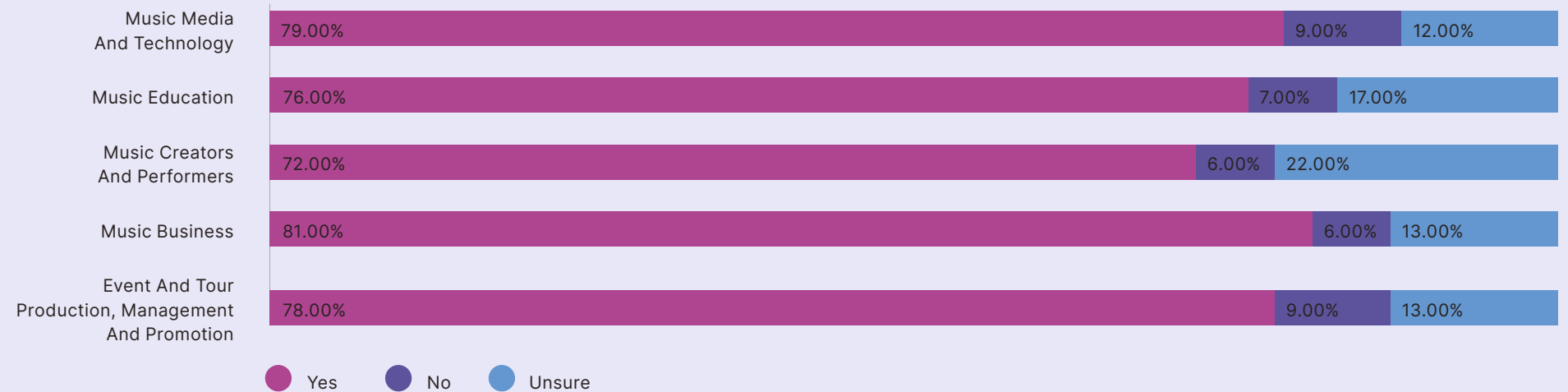
WORKPLACE COMFORT



Comfort in the Workplace by Primary Occupation

Figure 43. Summary of respondents who reported feeling comfortable in their workplace by primary occupation category.

WORKPLACE COMFORT



“More women need to be in upper management positions in music-related organizations (labels, streaming platforms, PR, booking, education), mentorship with other women is extremely helpful, more women/female educators in music technology and popular music, not sure how to overcome gatekeeping but it's real.”



WORKPLACE SUPPORT

While experiences of workplace comfort were high, rates for workplace support were lower (55.8%). Women and gender-expansive people between the ages of 18 and 24 felt more supported in their workplace (71.7%), while respondents ages 40 to 49 felt least supported (57%). Just over 60% of respondents across racial/ethnic groups felt supported. Roughly 62% of respondents with or without children under 18 felt supported in their workplace. 14% of those without children did not feel supported, along with 12% of those with children.

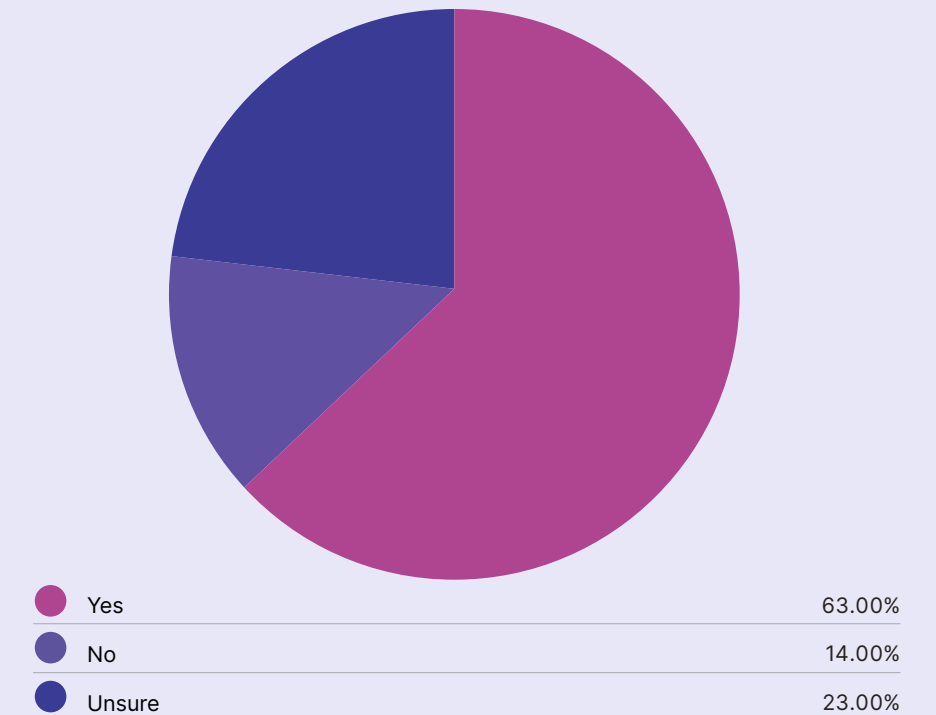
Self-employed/freelancers felt least supported of those primarily in music-related positions (59%), while company employees and owners felt most supported (65%). These distributions align with the findings on comfort in the workplace by women and gender-expansive people.

Women and gender-expansive people working in event and tour production, management and promotion, and as music creators and performers felt the least supported (57% respectively), while those in music media and technology (75%), music business (66%) and music education (64%) felt most supported.

Support in the Workplace

Figure 44. Summary of respondents who reported feeling supported in their workplace.

WORKPLACE SUPPORT



Support in the Workplace by Employment Type

Figure 45. Summary of respondents who reported feeling supported in their workplace by employment type.

WORKPLACE SUPPORT



Support in the Workplace by Primary Occupation

Figure 46. Summary of respondents who reported feeling supported in their workplace by primary occupation category.

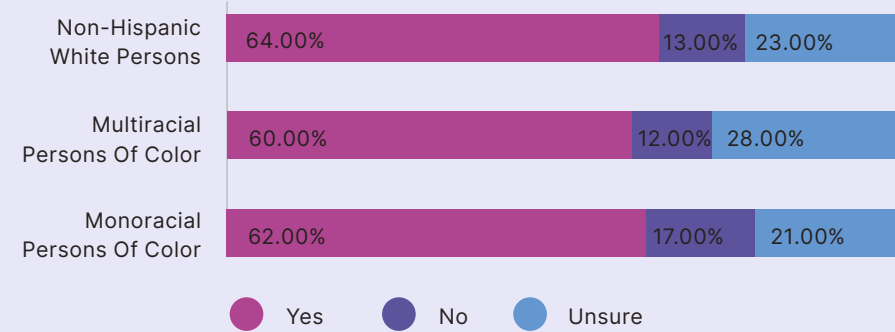
WORKPLACE COMFORT



Support in the Workplace by Race/Ethnicity

Figure 47. Summary Of Respondents Who Reported Feeling Supported In Their Workplace By Race/Ethnicity.

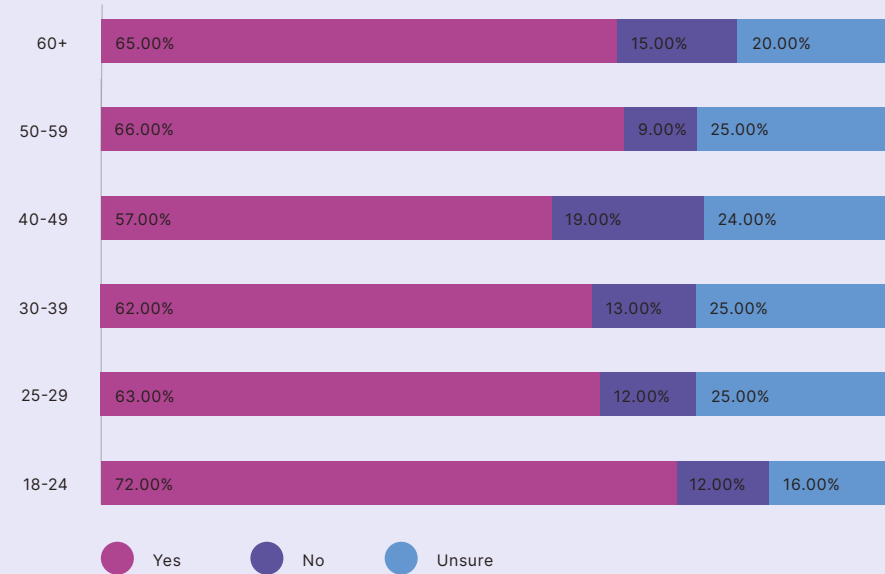
WORKPLACE SUPPORT



Support in the Workplace by Age

Figure 48. Summary of respondents who reported feeling supported in their workplace by age ranges.

WORKPLACE SUPPORT





IMPACT OF WORKPLACE CHARACTERISTICS

To extend the 2019 study, a series of questions were included about career, workplace practices and the impact of workplace initiatives. Respondents' negative view of workplace practices was consistent with the 2019 findings. Of the 12 workplace practices surveyed, access to mentors (37.75%) and networking opportunities (51%) were considered to have positive impact.

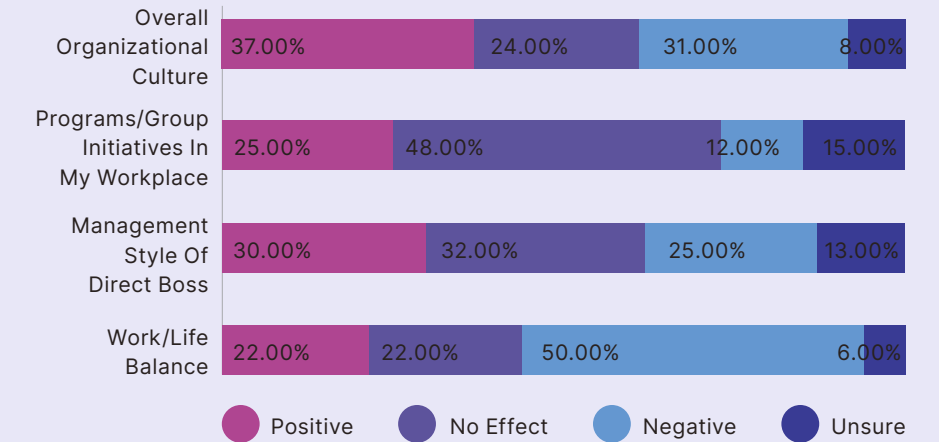
Compensation practices and work/life balance had the most negative impact, with 56 and 50%, respectively, rating them negatively, and, in the case of compensation, just 12% rating practices positively. Women and gender-expansive people also reported that the following have a negative impact on their career: overall gender balance and cultural diversity in the workplace, gender balance in senior management, and opportunities for advancement.

Interestingly, respondents (47%) found that programs or group initiatives had no effect on workplace practices. This suggests a level of skepticism among respondents when it comes to the effectiveness of programs across the industry that intend to uplift historically marginalized communities and increase opportunities for members' advancement. There was little variation in responses based on the management style of their direct bosses and access to appropriate professional development.

Organizational Practices & Culture

Figure 49. Summary of respondents' assessment of the impact of organizational practices and culture.

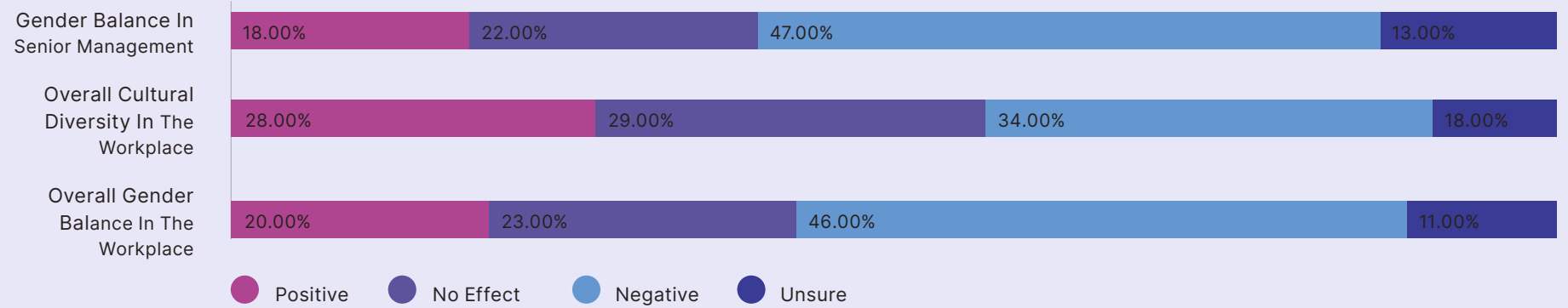
ORGANIZATIONAL PRACTICES AND CULTURE



Diversity and Inclusion

Figure 50. Summary of respondents' assessment of the impact of diversity and inclusion-related workplace practices.

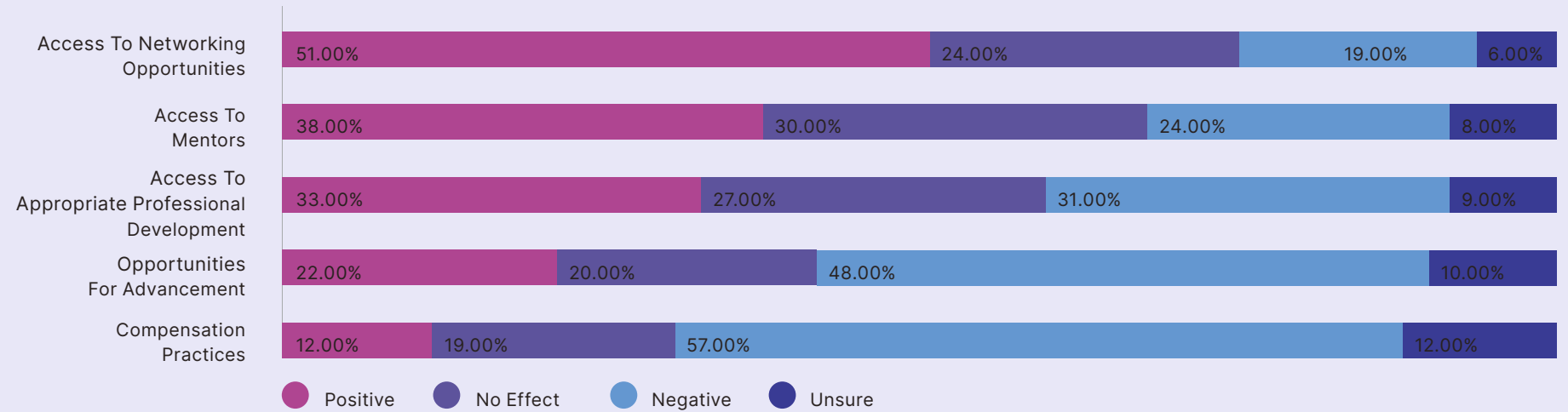
DIVERSITY & INCLUSION



Compensation And Professional Development

Figure 51. Summary of respondents' assessment of the impact of compensation and professional development-related workplace practices.

COMPENSATION & PROFESSIONAL DEVELOPMENT



BARRIERS AND CHALLENGES

The 2019 survey included an open-ended item for respondents to identify the biggest barriers to their career development and challenges to women and gender-expansive people of color in the music industry. The most commonly cited barriers were gender discrimination, harassment and abuse. Respondents also noted challenges to being taken seriously, dealing with “boys’ clubs,” and additional difficulties facing women of color, as well as older women, gender-expansive people and women with disabilities. Based on these trends from the open-ended responses reported in the 2019 survey, we created a question with a dozen items that measure the greatest challenges in pursuing a rewarding and sustainable career in the music industry.

Respondents were asked to select the greatest challenges they experienced in pursuing a rewarding and sustainable career in the music industry. The top five challenges were insufficient earnings; burnout; nepotism, cronyism or unfair “gatekeeper” culture; sexism; and competing demands between creative vision and generating revenue.

As noted in the discussion on employment, more than 40% of respondents who have multiple jobs and are owners of a company work more than 50 hours per week, while those who are self-employed or freelancers or work multiple jobs report a wider range of work hours.

Over half (52.5%) spend over 40 hours per week working in music industry-related jobs, not including any time working in non-music-industry occupations. Weekly work time varies considerably by employment type.

THE HIGH IDENTIFICATION OF SEXISM AS A BARRIER ALIGNS WITH THE FINDING THAT 84% OF RESPONDENTS

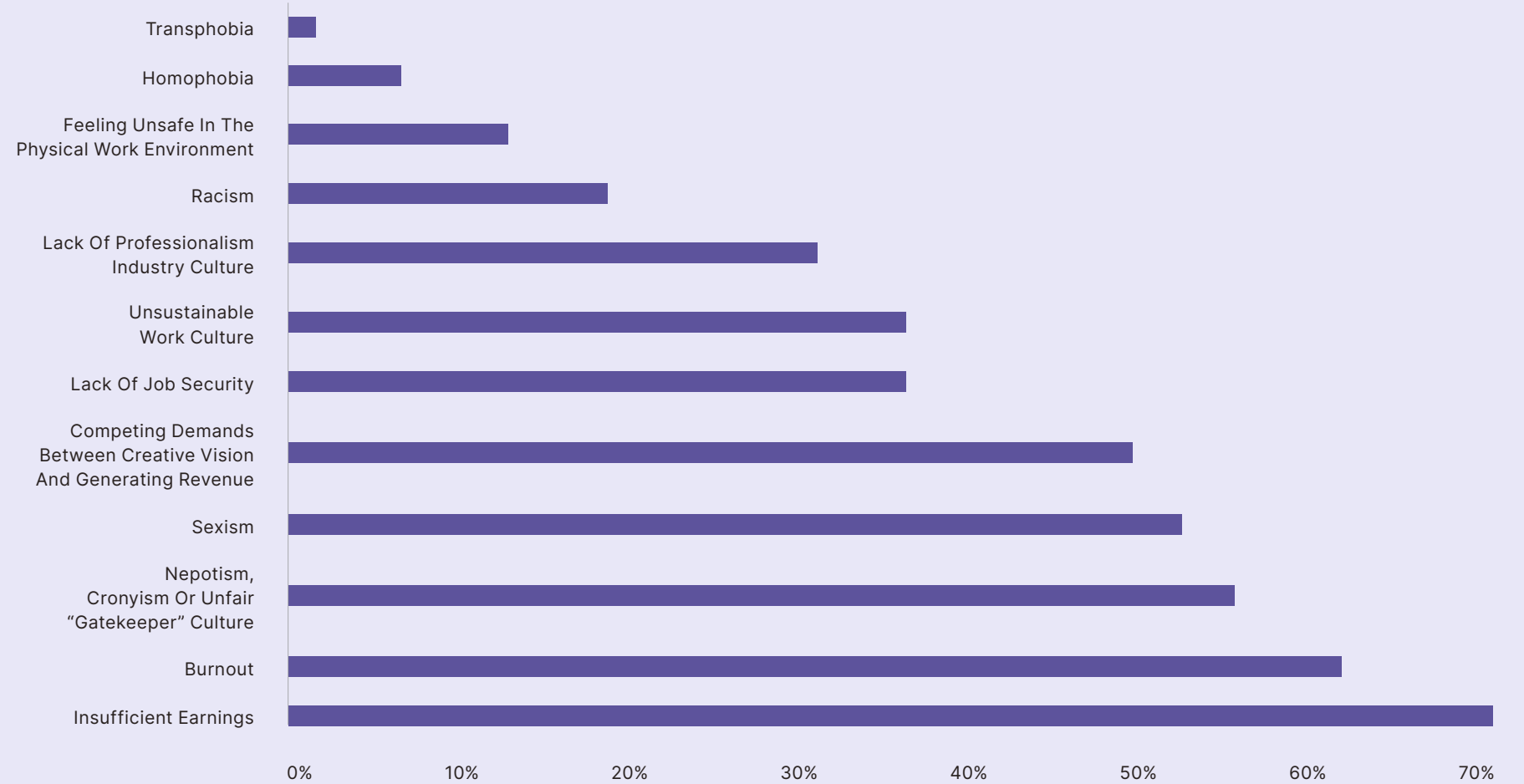
Additionally, those working in music creation and performance, music media and technology, and music education earn less than \$40,000 annually. These are all contributing factors to feelings of burnout and insufficient compensation. The high identification of sexism as a barrier aligns with the finding that 84% of respondents, across all racial categories, report having experienced sexism.

I	III	V	VII	IX	XI	XIII
II	IV	VI	VIII	X	XII	

Barriers and Challenges Experienced in the Music Industry

Figure 52. Self-assessment of the greatest challenges in pursuing a rewarding and sustainable career in the music industry. Respondents were able to select all that applied.

BARRIERS TO PERSONAL CAREER DEVELOPMENT



SATISFACTION WITH PRIMARY JOB

Expressed levels of job satisfaction were relatively high across income, employment type and primary occupation, in spite of the challenges confirmed by respondents. Satisfaction levels increased the higher the income and employment level.

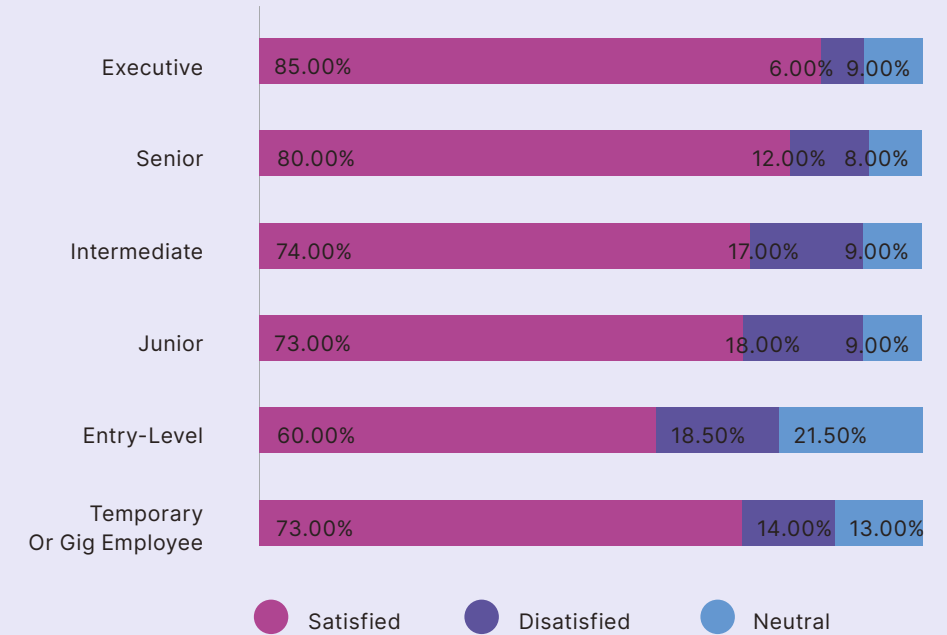
Most notably, 80% of self-employed/freelancers and 73% of temporary or gig employees said they were extremely or somewhat satisfied. Non-Hispanic white respondents were more likely to be satisfied (81%) than monoracial (72%) and multiracial respondents of color (76%).



Job Satisfaction by Employment Level

Figure 53. Overall job satisfaction by employment level.

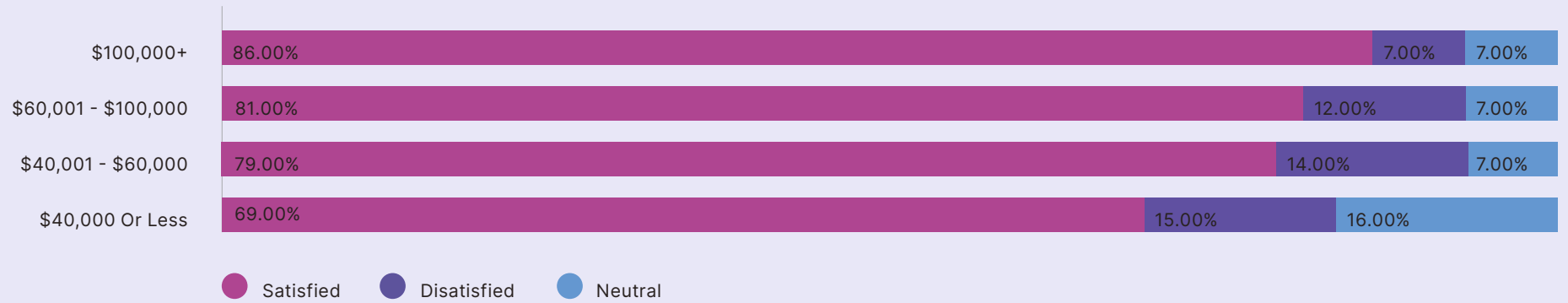
JOB SATISFACTION



Job Satisfaction by Income

Figure 54. Overall job satisfaction by income ranges.

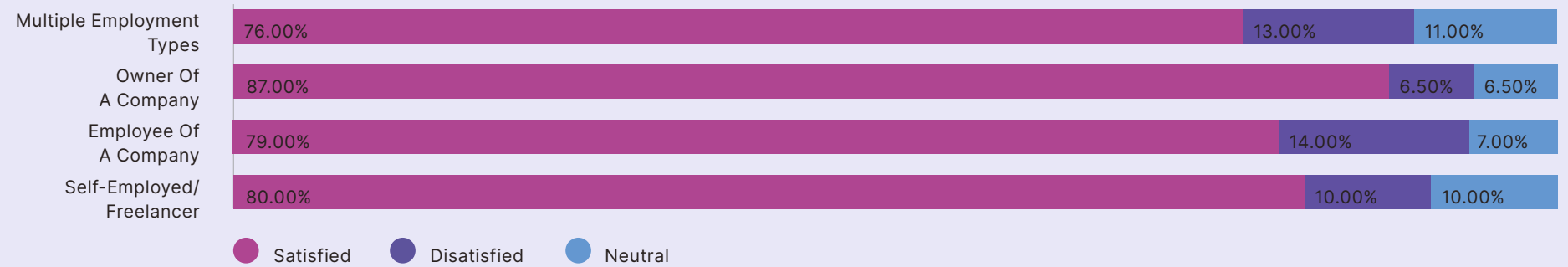
JOB SATISFACTION



Job Satisfaction by Employment Type

Figure 55. Overall job satisfaction by employment level.

JOB SATISFACTION



VIII.

Special Populations and Considerations

Special Populations and Considerations

WOMEN AND GENDER-EXPANSIVE PEOPLE OF COLOR

For this survey, 41% of the respondents were women and gender-expansive people of color (either monoracial women of color or multiracial women of color). The largest percentage of respondents identified as Black/ African American, and the second-largest group was multiracial. They are generally educated (42 to 50% have a bachelor’s degree, and 22 to 26% have a master’s degree), and those degrees are largely related to their current work. They are mostly music creators and performers or work in music business; they are slightly less likely to work in music education. For those who have more than one job in the industry, that second job is more likely to be as a music creator/performer. 40% of monoracial women of color and 45% of multiracial women of color have multiple employment types.

Our sample has a high percentage of women and gender-expansive people who have been in the industry for more than 20 years, and that includes women of color. Fewer respondents of color make 80–100% of their income from their music career than non-Hispanic white respondents, and slightly more make less than 20% of their income from music. More than half of women and gender-expansive people of color felt they should be further ahead in their careers than white women.

“WHEN A SPACE IS MADE UP OF PREDOMINANTLY WHITE CIS MEN AND YOU ARE THE ONLY NON-BINARY QUEER PERSON OF COLOUR IT IS EXTREMELY ISOLATING. NOT TO MENTION YOUR LABOUR IS TAKEN FOR GRANTED.”

More respondents of color (70%) said that career was a factor in decisions about children, compared to 64% of white respondents. However, multiracial women and gender-expansive people of color reported having fewer or no children at a higher rate (53.2%) than monoracial women and gender-expansive people of color (39.8%). Monoracial women of color have more children and reported less impact of career on their decisions about having or raising children.

Monoracial and multiracial women and gender-expansive people of color were less comfortable in their workspaces, due to their differential social location and the intersectional effects of racialized sexism. The highest discomfort in the workplace was for monoracial women of color, who also reported less workplace support.

Women of color and gender-expansive respondents have different perspectives than non-Hispanic white women on the effects of workplace practices, namely gender balance in senior management, the overall gender balance and cultural diversity of the workplace and compensation practices.

“ENSURING FOLKS OF COLOR OBTAIN ACCESS TO HIGHER POSITIONS OTHER THAN SIMPLY HIRING THEM FOR LOW-PAYING ENTRY JOBS.

IT IS IMPORTANT TO PROVIDE UNDERREPRESENTED COMMUNITIES WITH THE TOOLS, MENTORSHIP AND PROFESSIONAL DEVELOPMENT RESOURCES NEEDED TO SUCCEED.

IN MY EXPERIENCE, GATEKEEPERS (OFTEN WHITE [MEN AND WOMEN]) SIMPLY PROMOTE OTHERS THAT LOOK LIKE THEM EVEN IF THOSE FOLKS ARE NOT EQUIPPED. FOLKS OF COLOR ARE CONTINUOUSLY PASSED UPON FOR PROMOTIONS.”

Across all questions, more multiracial women and gender-expansive people of color felt that workplace practices towards diversity and inclusion had more negative than positive effects. They were significantly more likely than monoracial respondents and slightly more likely than white respondents to feel that overall gender balance in the workplace had a negative effect. More multiracial women and gender-expansive people of color also felt that the current (low) levels of overall cultural diversity in the workplace had a negative impact, significantly more than both monoracial respondents of color and white respondents, and felt similarly about gender balance in senior management.

They also differed significantly from both white and monoracial women of color and gender-expansive people on the impact of compensation practices; where monoracial people of color and white respondents both felt that those practices had negative effects, the majority of multiracial people of color felt they had no effect.



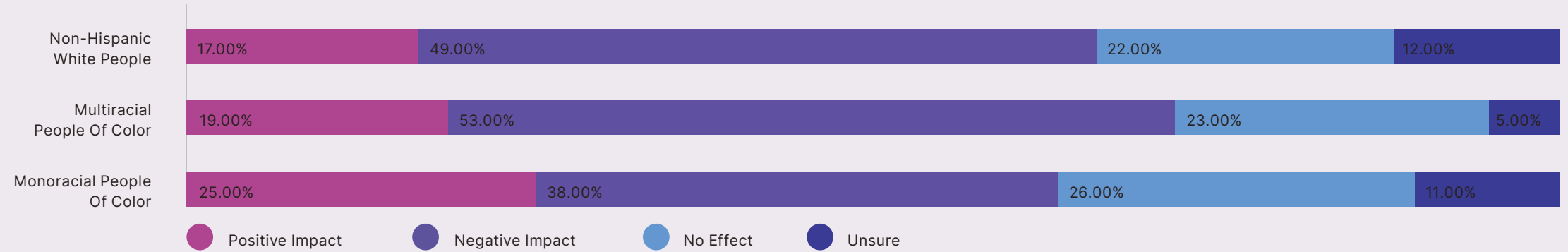
**“MORE GROWTH OPPORTUNITIES FOR
ENTRY-LEVEL/ASSOCIATE POSITIONS.**

**MAJORITY OF THE INDIVIDUALS IN THESE ROLES
ARE MINORITIES OR MARGINALIZED GROUPS SO
PROVIDING MORE GROWTH OPPORTUNITIES
AT MUSIC ORGS & COMPANIES WILL
HELP SHOW MORE DEI IN MANAGERIAL
& EXECUTIVE POSITIONS.”**

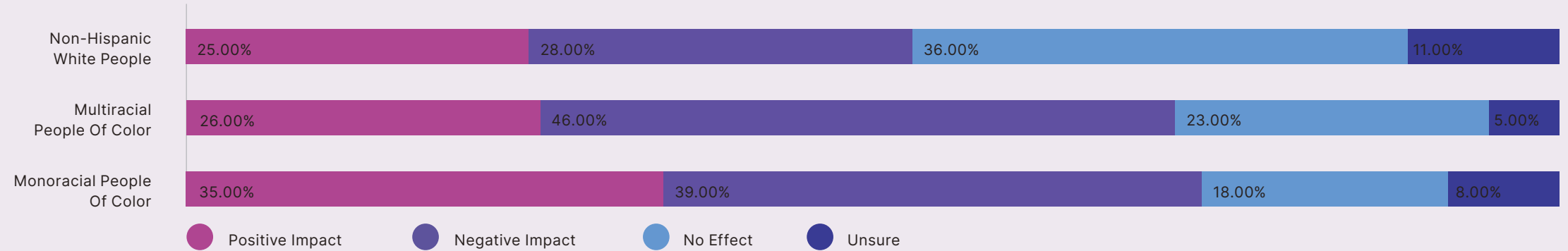
Diversity and Inclusion by Race/Ethnicity

Figure 56. Summary of respondents' assessment of the impact of diversity and inclusion-related workplace practices by race/ethnicity.

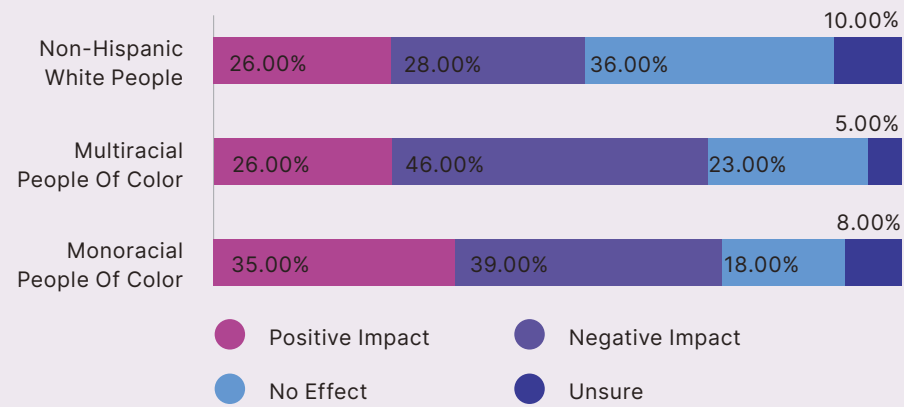
IMPACT OF WORKPLACE CHARACTERISTICS



OVERALL CULTURAL DIVERSITY IN THE WORKPLACE



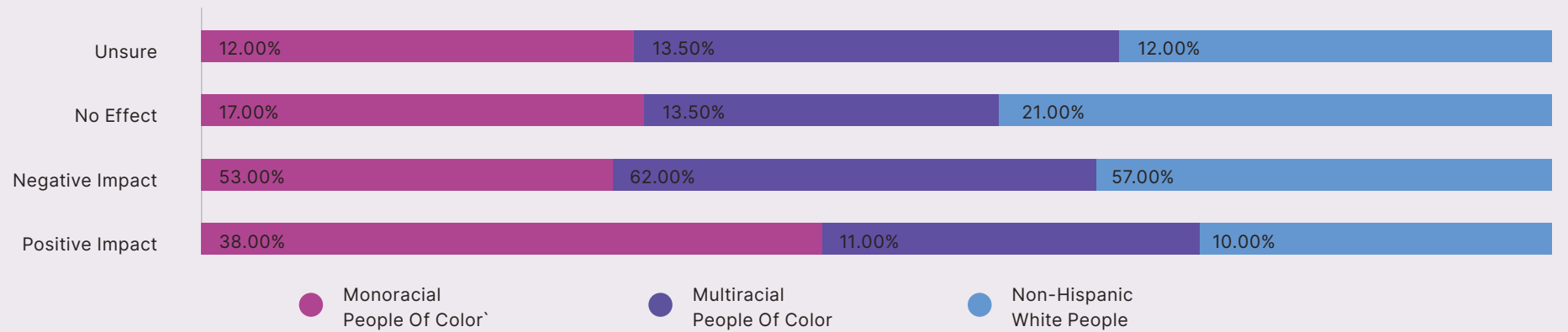
GENDER BALANCE IN SENIOR MANAGEMENT



Compensation by Race/Ethnicity

Figure 57. Summary of respondents' assessment of the impact of compensation and professional development –related workplace practices by race/ethnicity.

COMPENSATION PRACTICES



MUSIC CREATORS AND PERFORMERS

The Music Creators and Performers category includes the 537 respondents who selected or were coded into these categories: Music Production and Recording, Performance, Music Creation, and Songwriting. These are individuals who are a part of the music-making process and are of special interest to the members of the Recording Academy, who represent a large swath of some of the most successful industry professionals who fall into this category. 38% of respondents indicated that Music Creation and Performance was their primary source of income, and 55% indicated that it was an additional source of income. Of these respondents, the age, racial breakdown and income level is as follows:





Almost half of respondents in this category reported making less than \$40,000 per year, which is roughly 15% higher than within the entire respondent pool, indicating these professionals are making less money on average. 72% of respondents felt comfortable in their workplaces, but only 57% felt supported, leaving 43% either unsure or unsupported. Music Creators and Performers were tied with those working in Event and Tour Production, Management and Promotion in feeling the least supported.

They were also the most likely to feel that they'd been discriminated against based on their gender, although the numbers were high across the board. Additionally, 66% felt as if their gender had affected their employment in the industry, and they were also the most likely career category to feel they should be further ahead in their careers, at 57%. 86% of respondents felt as if their ability to network played a positive role in their career trajectories, and 69% either said that their access to networking opportunities had a positive or negative impact.

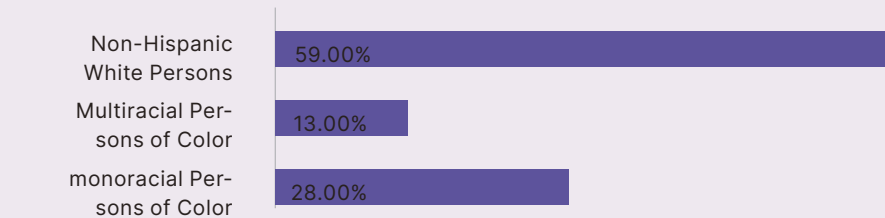
Types of Discrimination Experienced

Figure 58. Rank order of the multiple forms of discrimination reported by respondents. Respondents could select all that apply.

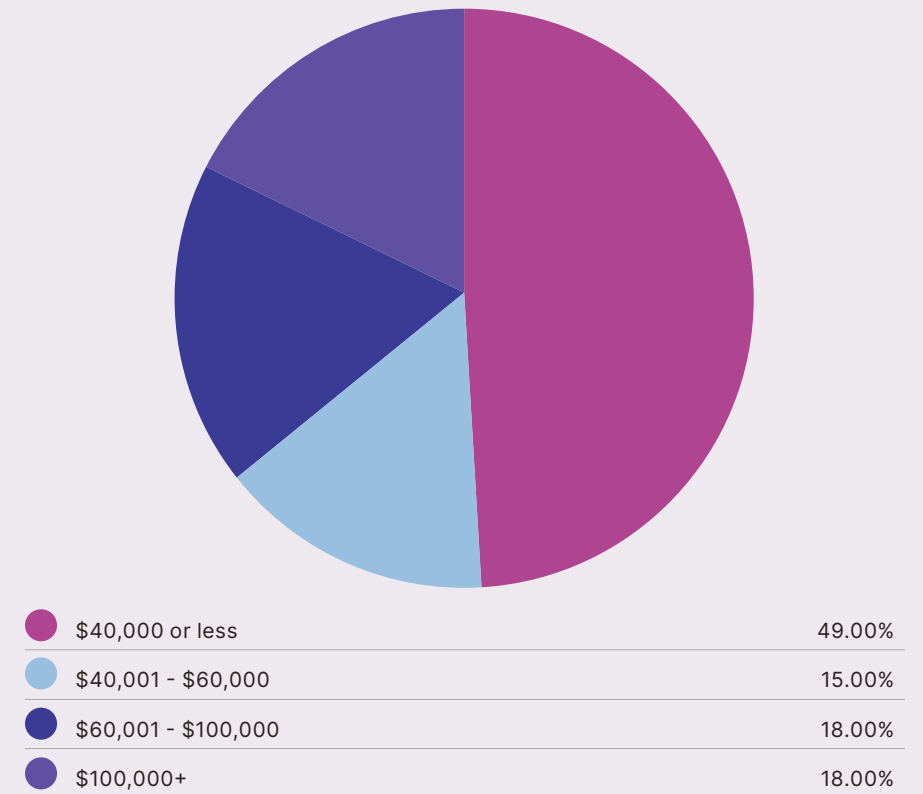
AGE



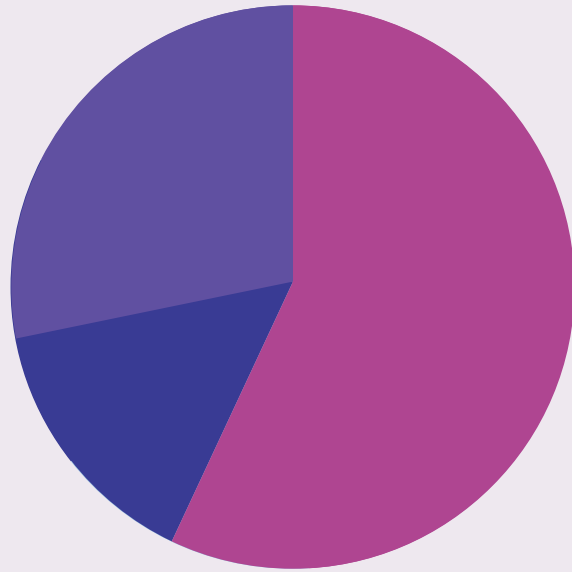
RACE



INCOME



WORKPLACE SUPPORT

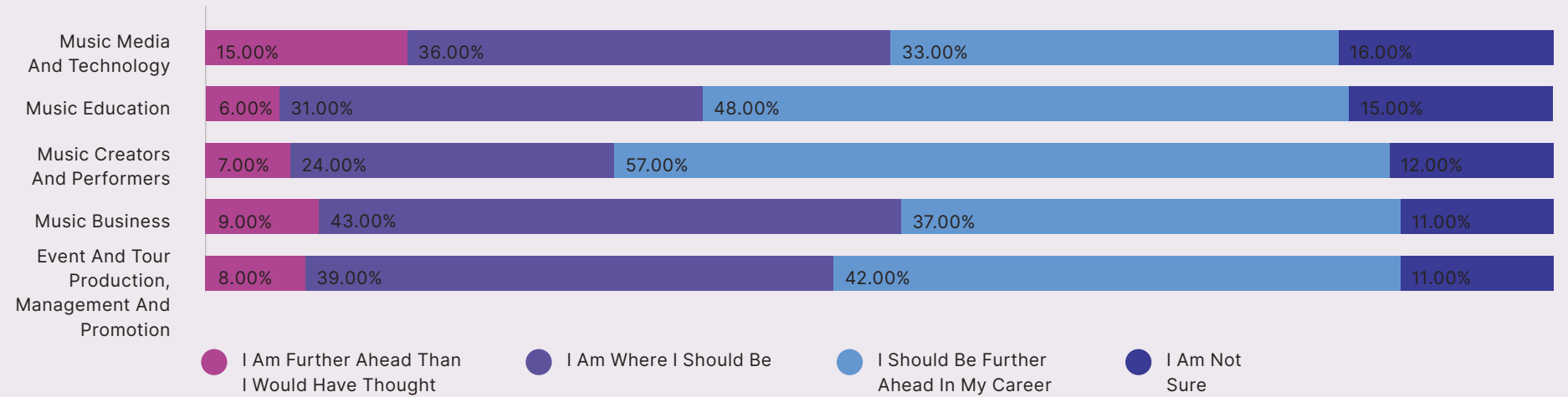


Yes	57.00%
No	15.00%
Unsure	28.00%

GENDER DISCRIMINATION

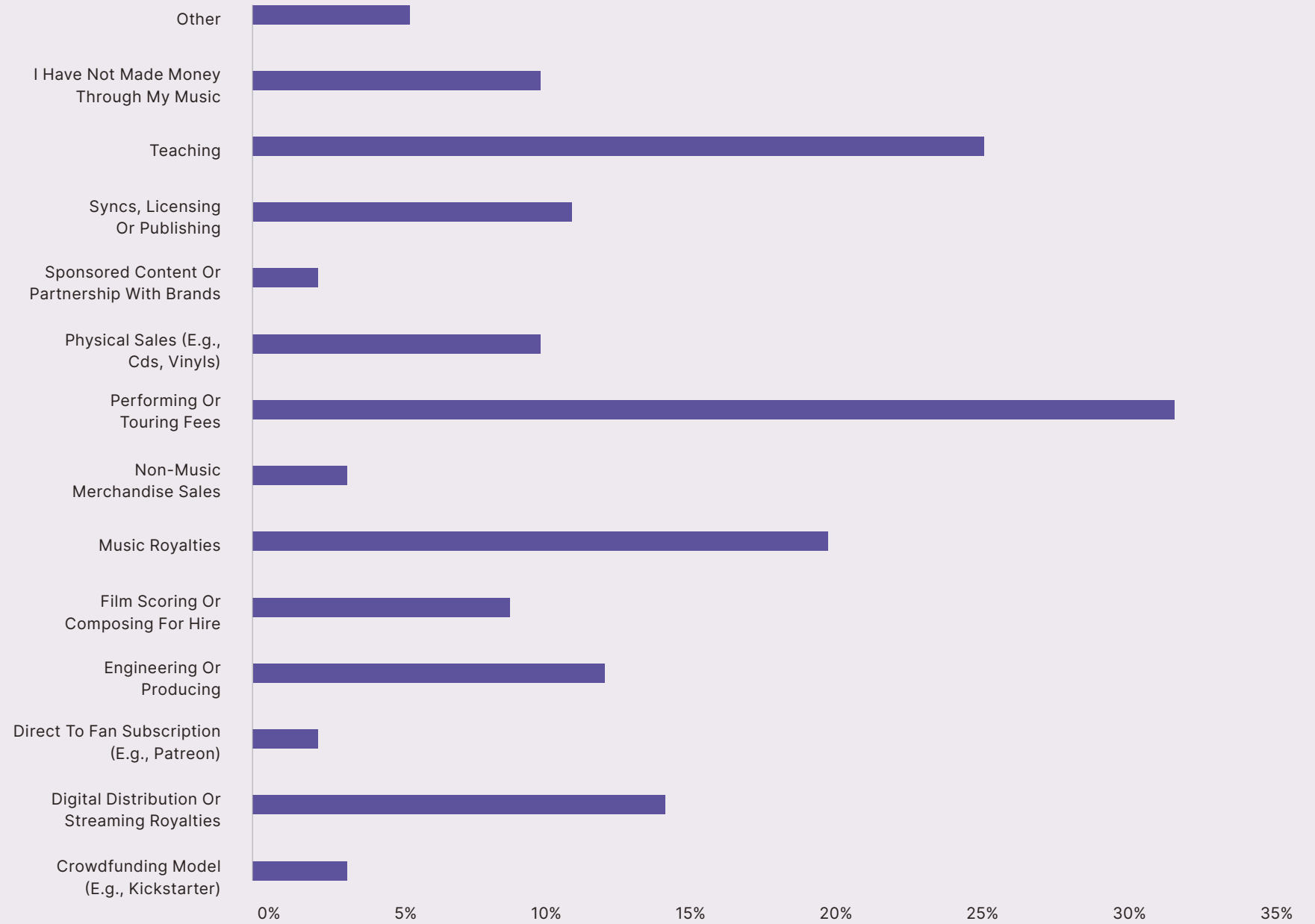


CAREER PROGRESS



When we asked how Music Makers and Creators primarily had been able to make money through their music, we found performance and touring fees to be the highest income generators, at 29%, followed by teaching, at 23%. Income from all other sources came in below 20%, many of which ranked very low. Crowdfunding and direct-to-fan services, for instance, came in at 3% and 2% respectively.

FIELD DESCRIPTION



I III V VII IX XI XIII

II IV VI VIII X XII

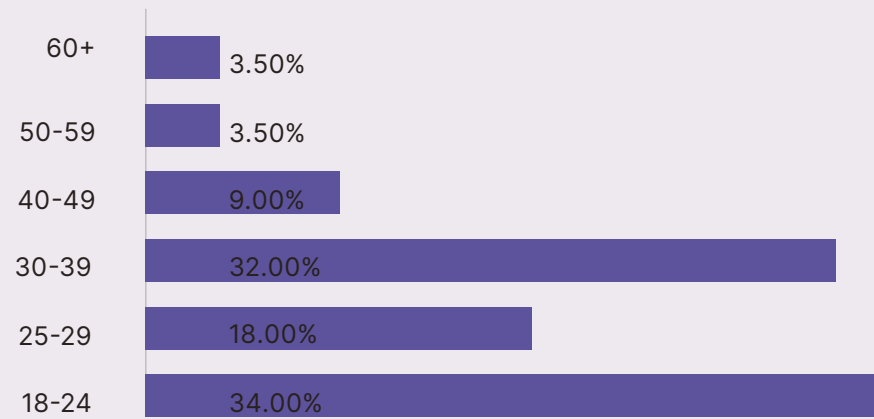
“WE NEED MORE MENTORSHIP PROGRAMS. THE INTERNET IS A GREAT TOOL BUT IT CAN NOT BE THE ONLY ACCESS SOMEONE OUTSIDE OF THE INDUSTRY HAS FOR GETTING HELP AND GETTING IN. WE NEED PERSONALIZED ADVICE.”



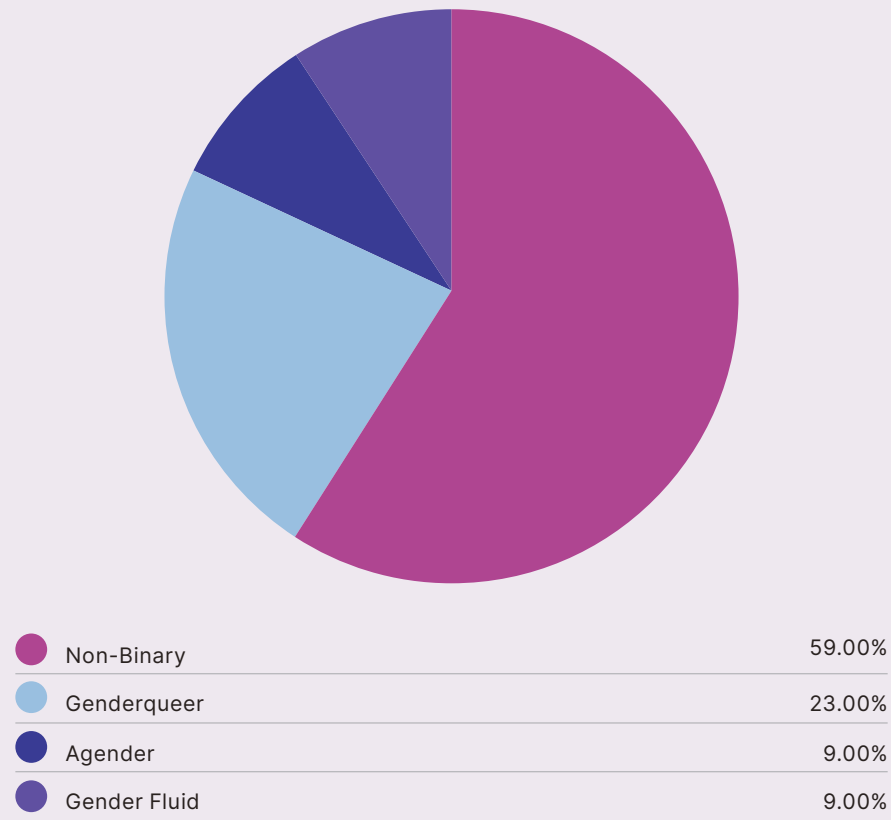
GENDER-EXPANSIVERESPONDENTS

Some interesting findings were that, when compared to other groups, gender-expansive people were less satisfied than respondents who identified as women by a 16% margin, were twice as likely to make less than \$40,000 per year and felt less comfortable in their workplace by a margin of almost 18%.

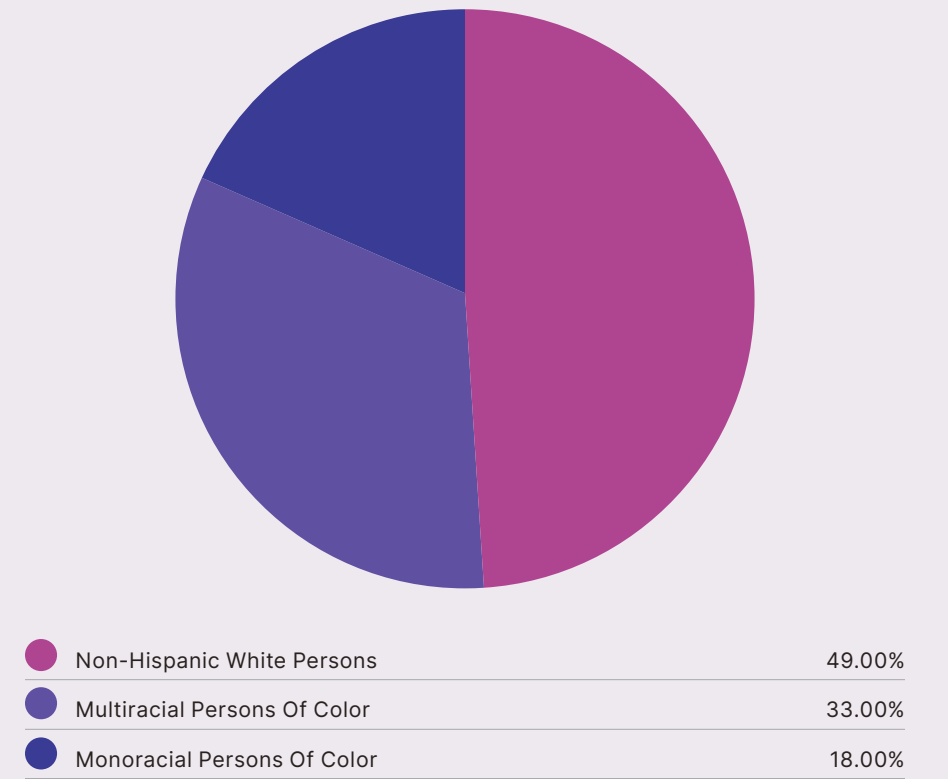
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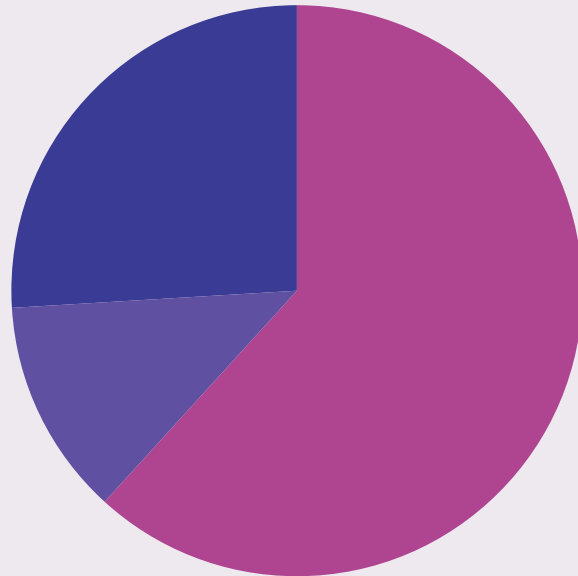
GENDER



RACE

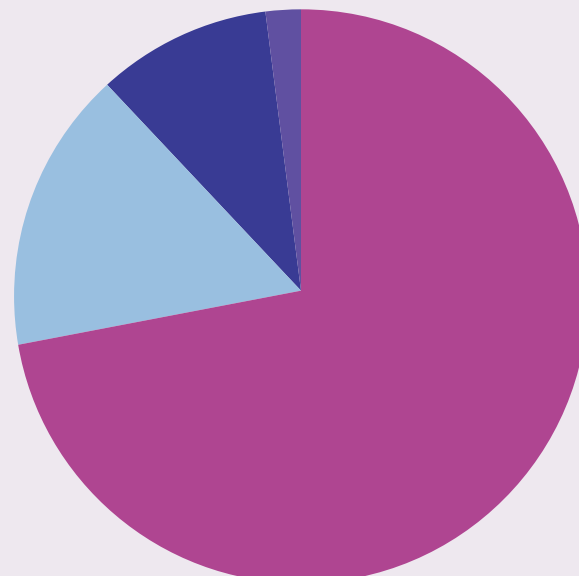


JOB SATISFACTION



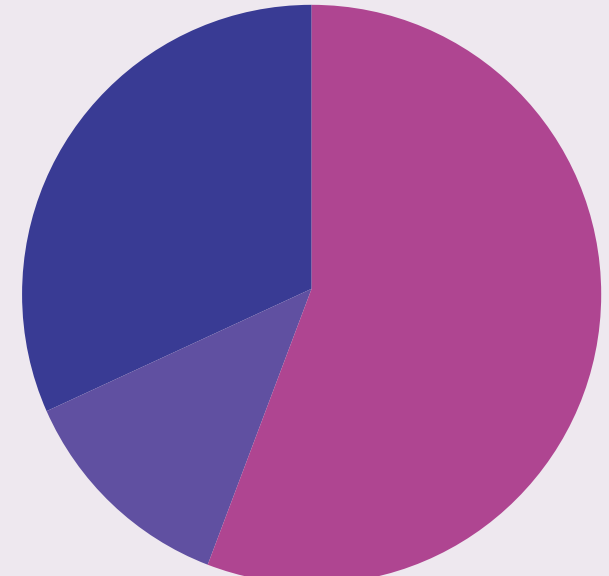
Satisfied	62.00%
Dissatisfied	12.00%
Neutral	26.00%

INCOME



\$40,000 Or Less	72.00%
\$40,001 - \$60,000	16.00%
\$60,001 - \$100,000	10.00%
\$100,000+	2.00%

WORKPLACE COMFORT



Yes	56.00%
No	12.00%
Unsure	32.00%

IX.
Positive and Negative Impacts

Positive and Negative Impacts

CAREER BOOSTERS

We asked about the specific practices that positively affected the careers of respondents in this category. Overwhelmingly respondents felt that having a mentor was very important, which was consistent across racial identities. Networking was also identified as important, but less important than mentoring. While 94% of respondents felt that mentoring was important, only 51% felt that access to networking opportunities had a positive impact on their careers. The highest impact was for monoracial women of color (with 55% reporting positive impact). The ability to network was more impactful, with 88% of respondents reporting that their ability to network had a positive impact on their careers.

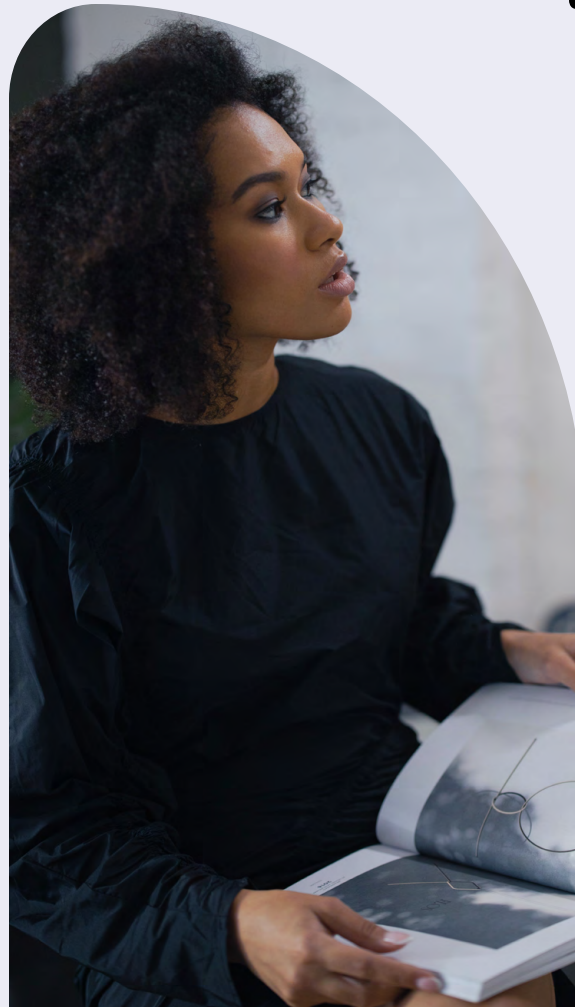
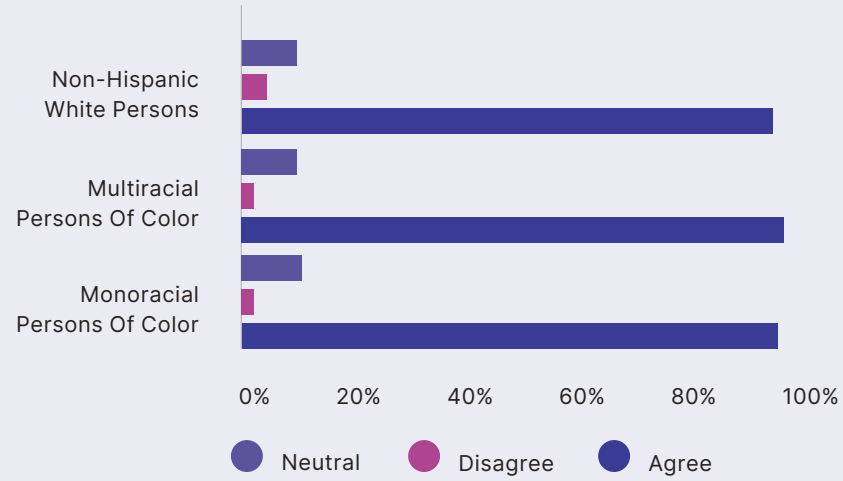
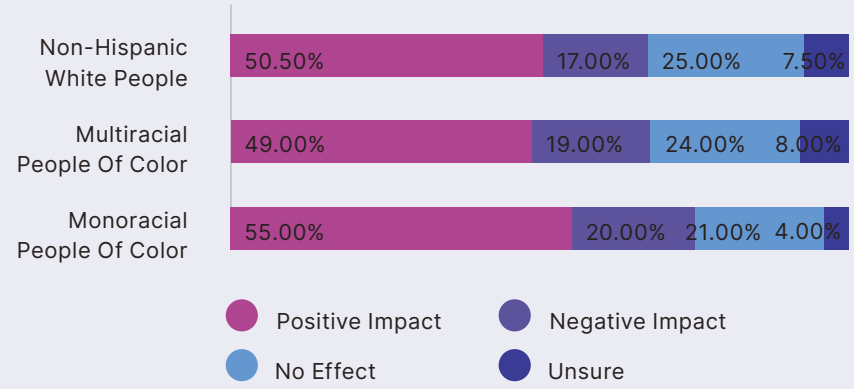


Figure 59. Employment location before and during the pandemic.

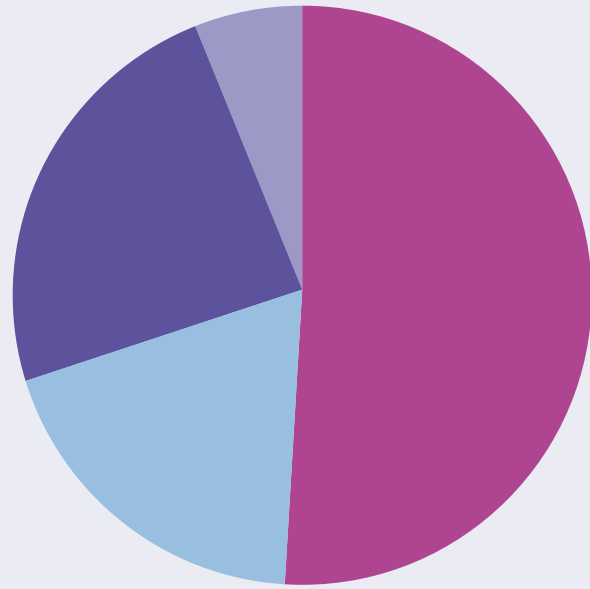
POSITIVE IMPACT - NETWORKING ABILITY



NETWORKING OPPORTUNITIES

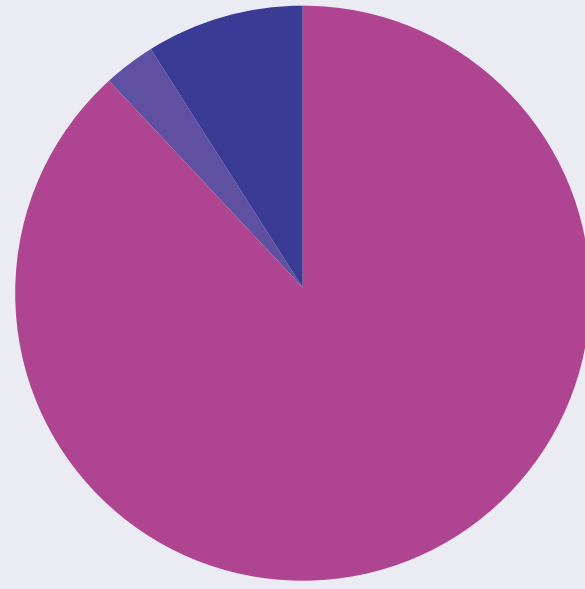


NETWORKING OPPORTUNITIES



Positive impact	51.00%
Negative impact	19.00%
No effect	24.00%
Unsure	6.00%

POSITIVE IMPACT OF NETWORKING ABILITY



Agree	88.00%
Disagree	3.00%
Neutral	9.00%

I III V VII IX XI XIII

II IV VI VIII X XII

“MORE MENTORS, I'VE FOUND INFORMAL MENTORSHIP HAS WORKED BEST FOR ME, BUT ALSO UNDERSTAND THAT MAY NOT BE POSSIBLE OR SAFE FOR EVERYONE.

MORE SPECIFICALLY, MENTORS WHO LOOK LIKE YOU (WOMEN, BLACK WOMEN, QUEER WOMEN, ETC.)”

“I WOULD LOVE THE OPPORTUNITY TO HAVE A MUSIC MENTOR. THIS INDUSTRY IS SO HARD TO NAVIGATE ESPECIALLY AS A WOMAN AND I WOULD LOVE THAT OPPORTUNITY.

RESOURCES ARE VERY HELPFUL AND CAN HELP CLEAR THE MIND!”

MENTORSHIP

An overwhelming majority of women and gender-expansive people (95%) feel that mentorship is important to advancing the music industry. Women of color expressed this at a higher rate, while non-Hispanic white women expressed it at a slightly lower rate. Despite 93% of respondents reporting that mentoring has contributed to their career, only 67% of them have had a mentor. This percentage is relatively consistent across racial/ethnic groups. Slightly more women of color have served as mentors (61%) compared to non-Hispanic white women (58%).

While the distribution of persons with mentors cross age and income, having a mentor did not wholly increase with income level, nor did having a mentor change the likelihood that women and gender-expansive people would earn more money. The age distribution of women with mentors was similar to that of women who did not have mentors.

Monoracial persons of color earning less than \$100,000 per year were more likely not to have a mentor compared to multiracial persons of color. The same was true for multiracial persons of color earning over \$60,000 and low-income non-Hispanic white women. More high-income monoracial women of color, along with multiracial women of color earning less than \$60,000 and non-Hispanic white women earning \$40,000–\$100,000 per year reported having a mentor.

Women with mentors were also more likely to feel they were where they should be in their careers, especially monoracial women of color, and slightly more likely to feel they were further ahead than they would have expected. Women with mentors were also more satisfied with their occupation, with 80% of those with mentors satisfied compared to 72 without mentors.

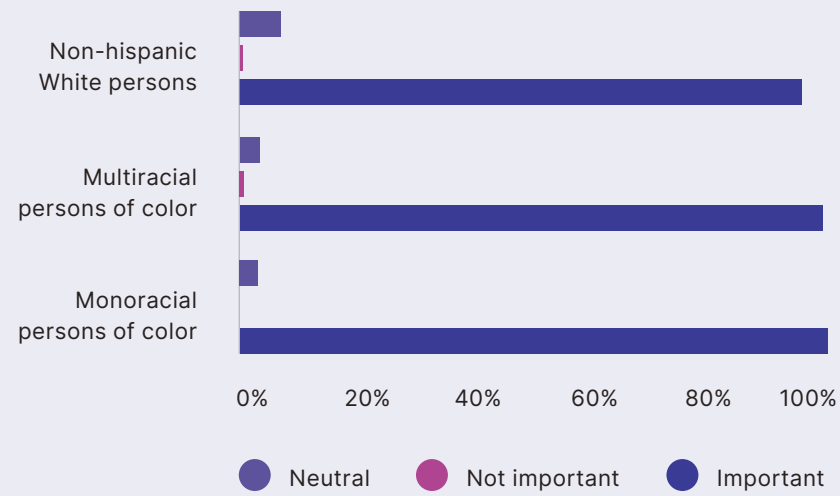
“MORE MENTORING OPPORTUNITIES WITH INDUSTRY PROFESSIONALS ESPECIALLY AROUND SYNC LICENSING, PUBLISHING, ETC.”

Unfortunately, only 26% of respondents reported having participated in a mentoring program that was sponsored or paid for by an organization they belonged to or worked at. This low incidence may contribute to the skepticism that women have around the effectiveness of institutional or organizational efforts to advance diversity, equity and inclusion.

Mentorship Importance by Race/Ethnicity

Figure 60. Summary of income ranges by mentorship status.

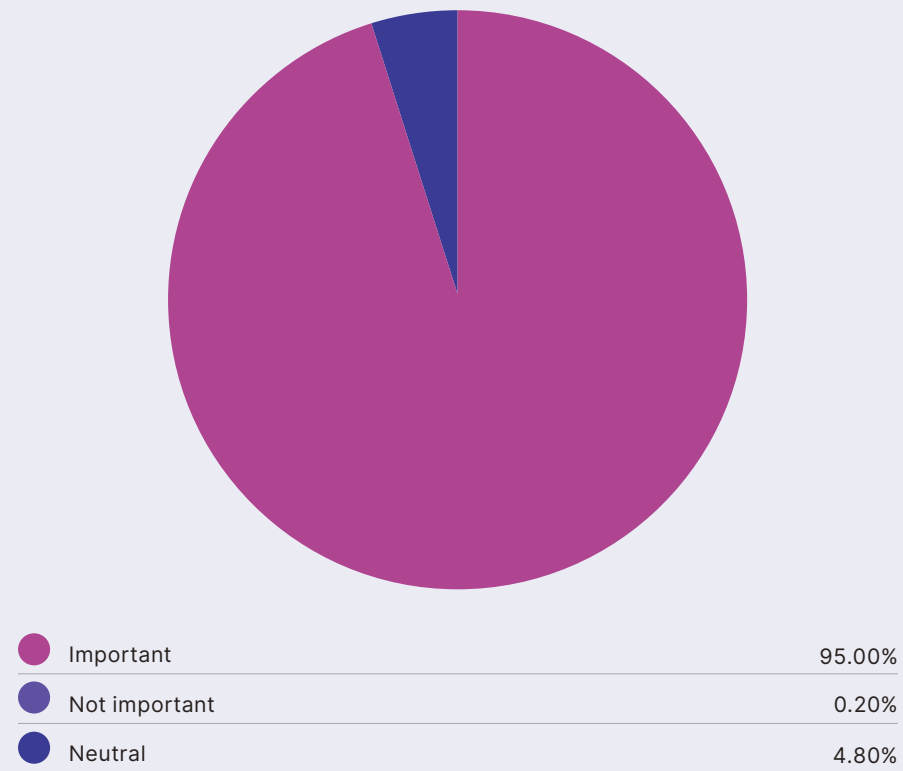
MENTORSHIP IMPORTANCE



Importance of Mentorship

Figure 61. Summary of income ranges by mentorship status.

MENTORSHIP IMPORTANCE



Income by Mentorship Status Across Race/Ethnicity

Figure 62. Summary of mentorship status by income ranges across race/ethnicity.

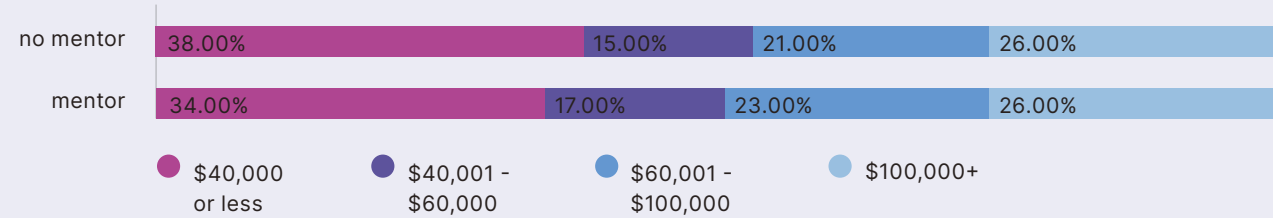
INCOME



Income By Mentorship Status

Figure 63. Summary of income ranges by mentorship status.

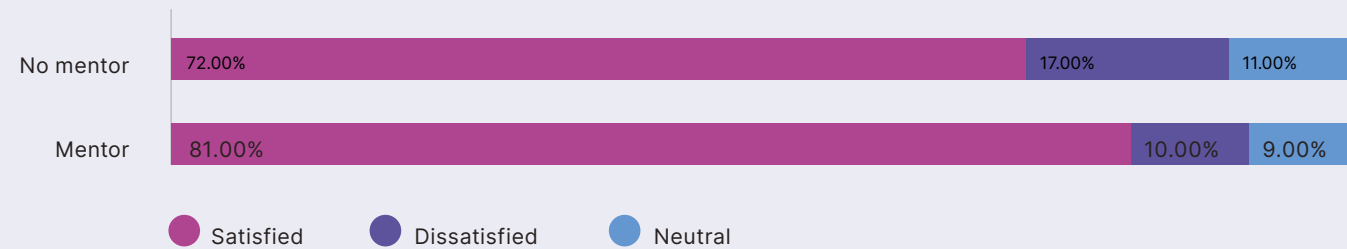
INCOME



Job Satisfaction by Mentorship Status

Figure 64. Satisfaction with primary occupation by mentorship status.

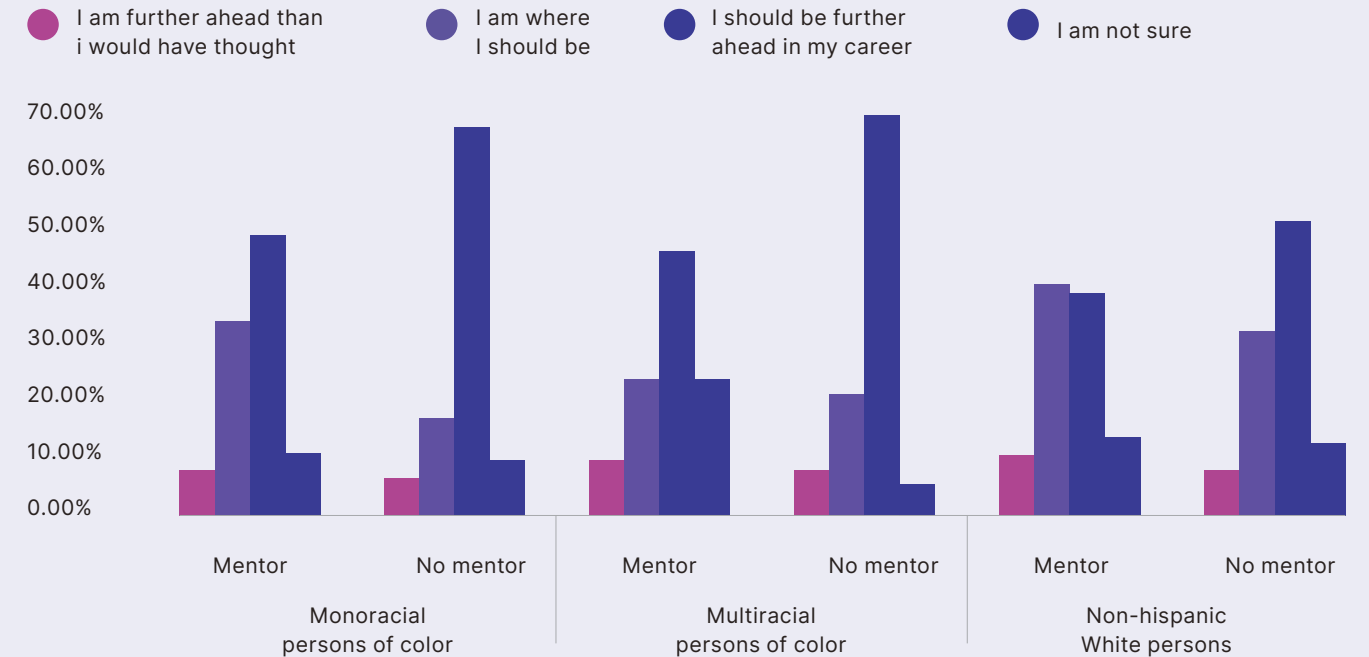
JOB SATISFACTION



Self-Assessment of Career Progress by Mentorship Status Across Race/Ethnicity

Figure 65. Self-assessment of career progress by mentorship status across race/ethnicity.

CAREER PROGRESS





INTERNSHIP

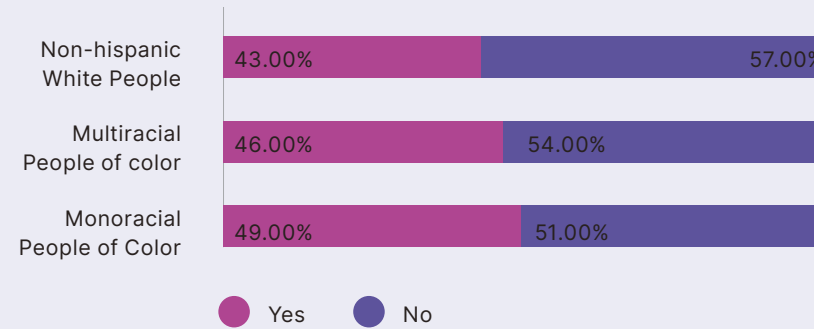
Over half of women and gender-expansive people across racial/ethnic groups indicated that they had not held a paid or unpaid music-related internship, which is a reverse finding from 2019 when 54% of respondents reported that they had held an internship. Still, 78% of those who had held internships felt that their internship contributed to their career.

As with mentorship, there was very little change to responses by income level. In addition, having an internship did not change the likelihood that women and gender-expansive people would earn more money. Respondents under the age of 40 reported higher percentages of internship participation, which aligns with the 2019 study. Persons who had participated in an internship were slightly more satisfied with their occupation (77%) compared to those who did not participate in an internship (74%).

Internship Status by Race/Ethnicity

Figure 66. Summary of internship status by race/ethnicity.

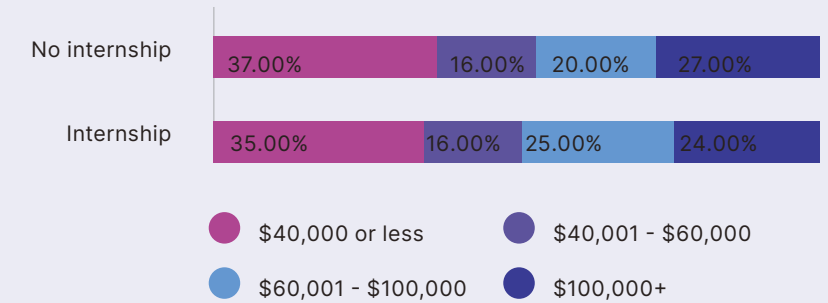
INTERNSHIP



Income by Internship Status

Figure 67. Summary of income ranges by internship status.

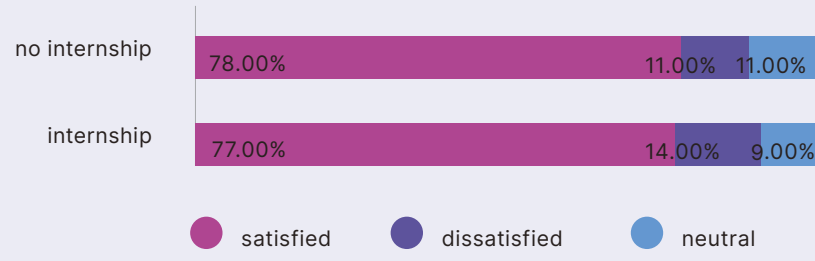
INCOME BY INTERNSHIP STATUS



Job Satisfaction by Internship Status

Figure 68. Satisfaction with primary occupation by internship status.

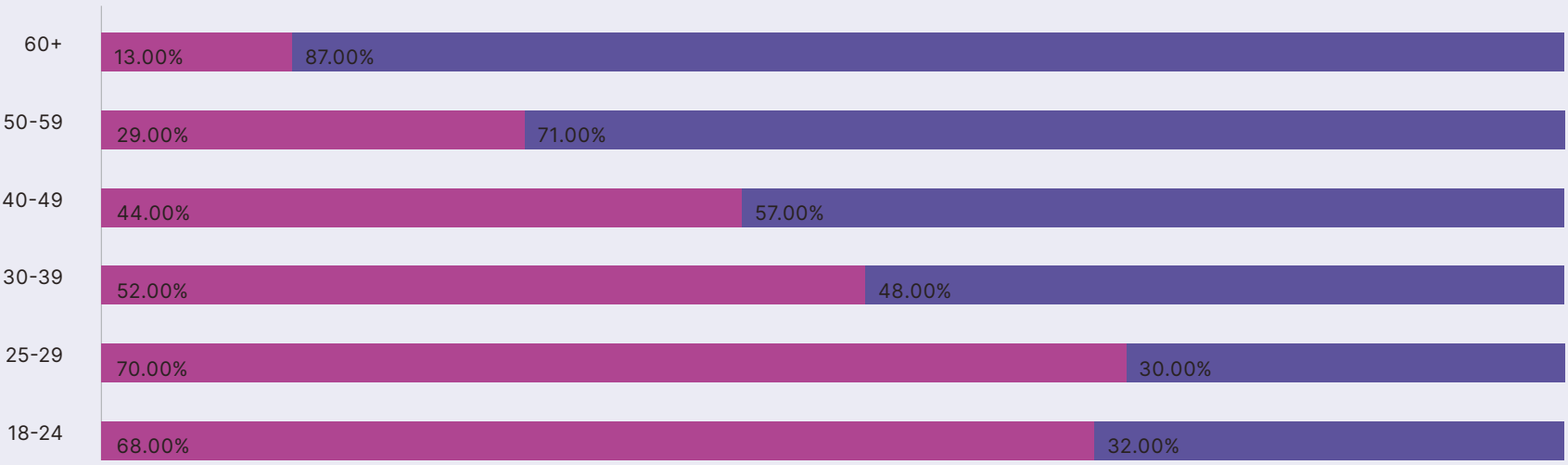
JOB SATISFACTION



Internship Status by Age

Figure 69. Summary of internship status by age ranges.

INTERNSHIP STATUS





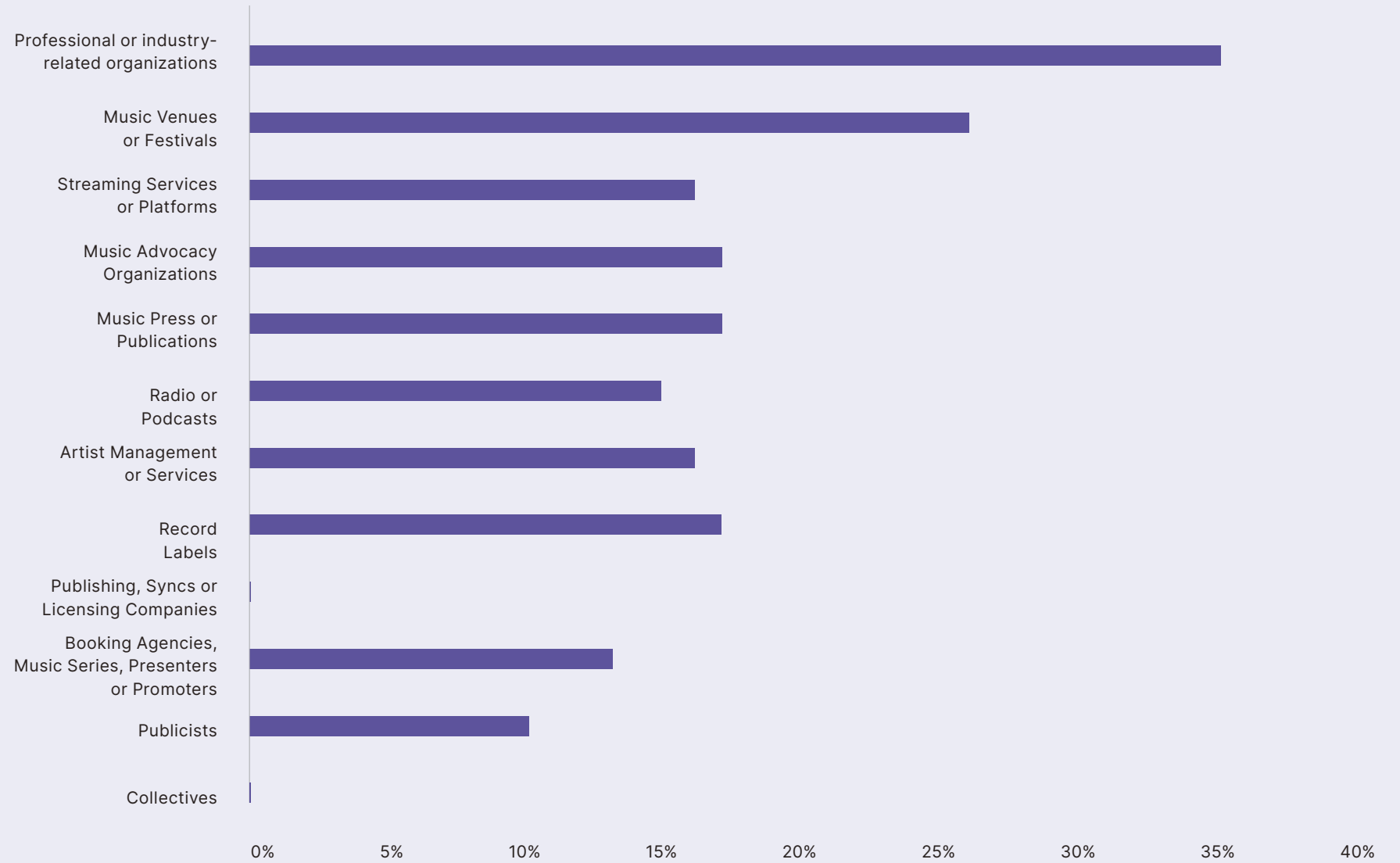
“I think creating more training programs around different topics and careers in the industry. Opening up new layers of how we view music and the playmakers behind it.

Mentorships are great but I believe paid internships, programming and organizations are much more effective. Creative boot camps and workshops for adults changing careers. Create experiences, not just opportunities.”

ADDITIONAL POSITIVE EXPERIENCES

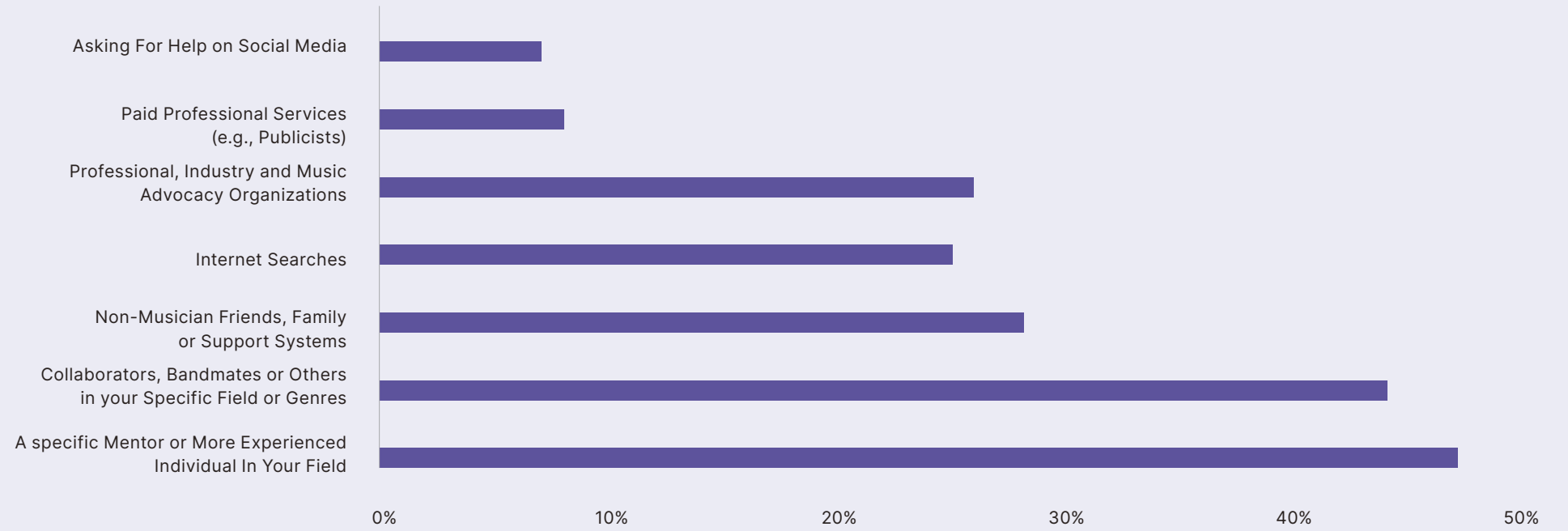
We asked respondents what sectors of the music industry had helped them grow and advance; they were allowed to choose three from the categories represented in the table below. Over 30% of respondents indicated that professional or industry-related organizations had helped them, and over 25% selected music venues and festivals. All other categories seemed significantly less impactful, coming in at 16% or less.

FIELD DESCRIPTION



We then asked respondents about where they had had the most success in finding help when they felt stuck or confused navigating the music industry, again being allowed to choose up to 3 from our list. These findings underscored the importance of mentorship and networks.

FIELD DESCRIPTION



RECOMMENDATIONS FOR IMPROVING INCLUSION, REPRESENTATION & ACCESS

In addition to sharing their experiences of what worked well for their careers, over a thousand women provided their recommendations for making the music industry more inclusive. The most common recommendation was an intentional focus on increasing diversity across the industry through equal opportunity; many comments simply recommended hiring qualified women. Advocacy and female leadership were also mentioned frequently. 2% of respondents saw the industry as already sufficiently inclusive.

A sampling of recommendations for improving inclusivity is included here:

“I BELIEVE THAT AS MORE WOMEN MOVE INTO POSITIONS OF INFLUENCE, THERE WILL BE MORE OPPORTUNITIES FOR YOUNG WOMEN TO ADVANCE.

BUT IT'S INCUMBENT UPON WOMEN IN SENIOR POSITIONS TO HELP LIFT UP THE YOUNGER GENERATIONS OF WOMEN IN THE MUSIC INDUSTRY – BOTH ON THE CREATIVE AND BUSINESS SIDES OF THE INDUSTRY.

THIS IS SOMETHING THAT, IN MY EXPERIENCE, MEN HAVE TRADITIONALLY BEEN BETTER AT DOING – BUT IT'S TIME FOR WOMEN TO TAKE A PAGE FROM THAT PLAYBOOK AND CREATE THE REALITY WE WANT TO SEE.”

“More women need to be in upper management positions in music-related organizations (labels, streaming platforms, PR, booking, education), mentorship with other women is extremely helpful, more women/female educators in music technology and popular music, not sure how to overcome gatekeeping but it's real.”



“Training the gatekeepers on different issues like sexism etc. And helping them learn and train them to see their bias, and shift the status quo. A big problem is that the toxic culture is seen as normal and acceptable and ‘how it is’ – this is what needs to be shaken up and challenged.”

“Educational programs in systemic inequality and oppression and a system of accountability for micro-aggressions and those who have been violated. Better access to opportunities to advance careers in the industry”

“Start measuring success not on just dollar amounts a company makes but on how their entry-level, BIPOC, women or non-binary employees are being compensated and treated. It's very easy to view success as a financial or consumption value, or even opinions based on leadership of companies who are almost always older males, mostly Caucasian.

It's important to give those who are often overlooked or not given the platform to share their experiences an opportunity to give honest feedback safely.”



“Great efforts are being made to eradicate sexism and racism, but it’s time for disability to count on the bigger picture of diversity and inclusion.

We are severely underrepresented in audio careers because most people don’t hire audio engineers with physical impairments although we are just as capable to perform the work as those without.

Technical changes must occur to allow blind people to get employment. Equipment and software must be made accessible with help from blind community.”





“I think there are (starting to be) a lot of initiatives to help advocate for gender equality, ending rape culture within the music industry, trying to make our business practices as touring performers more sustainable both mentally/emotionally and for the environment. I’d say making access to these resources more widely available would be a great start to helping create a supportive, diverse and inclusive community.”

X.

Conclusions and Recommendations

Conclusions and Recommendations

Women and Gender-Expansive people in the music industry continue to face real challenges in their careers. Respondents cited insufficient earnings, burnout, gatekeeper culture, sexism, and competing demands between creative vision and generating revenue as the top five challenges in pursuing a rewarding and sustainable career in the industry. Additionally, compensation practices were the most negatively viewed in the workplace.

Respondents also told us that, despite the challenges they face, they are largely satisfied with their work and gave us information about what was working for them in their careers. Overwhelming majorities of respondents expressed that mentorship, internships and networking are key to advancement. Advocacy groups/initiatives and music venues and festivals were cited as the two areas of the industry that most helped respondents grow and advance in their careers, and intentional diversity and hiring was a common recommendation from respondents about how to make the industry a more inclusive place.

These issues can't properly be viewed separately since each one informs and affects the others, but for the purposes of creating a lens through which to view potential changemaking, [we've condensed them into these categories:](#)

ACCESS TO RESOURCES

ACCESS TO OPPORTUNITIES

ACCESS TO MENTORS

NETWORKING ACCESS AND ACUMEN

WORK/LIFE BALANCE

INTENTIONAL DIVERSITY AND HIRING EFFORTS

Since so much of the industry happens outside of corporate or traditional business contexts, we’ve structured our examples of actionable items in such a way to show that they can expand or contract based upon the needs and resources of any given community or individual who’s in the position to take action. Meaningful efforts could take several forms and would optimally address multiple points simultaneously, taking into consideration the larger picture illustrated by the data. Solutions should be framed as operational, meaning that they are specific actions an organization or individual can take, and measurable, providing a way for those implementing them to assess the extent to which they met their objectives.

ACTION CAN TAKE MANY FORMS AND BE TAKEN BY GROUPS BOTH LARGE AND SMALL.

OUR GOAL IS TO CREATE A FRAMEWORK WITHIN WHICH PEOPLE CAN ASSESS THEIR OWN CAPACITY AND ABILITY TO ACT, WITHIN THE LARGER CONTEXT OF ALL THE OBSTACLES AND OPPORTUNITIES LAID OUT IN THE DATA.

I	III	V	VII	IX	XI	XIII
II	IV	VI	VIII	X	XII	

Grants

RECOMMENDATION #1

By building a more robust grant and support infrastructure in both the private and public sectors we address access to resources (competing demands between creative vision and generating revenue), access to opportunities and work/life balance.





Soft Skills Development

RECOMMENDATION #2

Since internships are often unpaid they are a barrier to those who don't have access to sufficient resources which would otherwise allow them to work for free. By creating paid internship opportunities, we address access to resources, opportunities, networking, and work/life balance.

Creating Paid Internship Opportunities

RECOMMENDATION #3

Mentorship and networking are both largely built upon a person's interpersonal skill set, as well as their ability to negotiate and advocate for themselves. By bolstering soft skill development, we address people's access to resources, access to opportunities, access to mentors, and networking acumen.



Recruitment Pledges



RECOMMENDATION #4

By getting the commitment of those who hire to recruit diverse and robust candidate pools for their positions, we address access to opportunities, intentional diversity and hiring efforts, and the negative effect of gatekeeper culture.

Mentorship Initiatives

RECOMMENDATION #5

By creating pathways for women and gender-expansive people to access quality mentorship and mentors, we address access to mentors, which we found to have a profoundly positive effect on women and gender-expansive people's careers.





Additional Paid Days Off

RECOMMENDATION #3

With burnout being a significant challenge brought up by respondents, giving employees additional and/or mandatory days off would address work/life balance.

Supporting Advocacy Groups and Initiatives

RECOMMENDATION #7

By raising funds for and supporting groups who are on the front lines of advocacy work in the industry, we address access to resources, opportunities, networking, and intentional diversity efforts.



XI.
Methodology

Methodology

The survey design was based on a 2018/2019 survey released by [Berklee’s Institute for Creative Entrepreneurship and Women in Music](#), with additional questions added to capture data about respondents’ pathways into the music industry, as well as to take a more granular look at advocacy and support systems and the particular experiences of music creators and performers and people identifying as other marginalized gender identities. The survey also added open-ended text questions that allowed respondents to reflect on their experiences. The survey was approved by the [Arizona State University’s Institutional Review Board](#).

The online survey was distributed through Qualtrics from Sept. 1 through Oct. 15, 2021. To promote the survey, a landing page was created on the Recording Academy’s website with a brief explanation of the project and a link to the survey. Additionally, the Recording Academy posted a press release on Sept. 1, 2021. The survey was promoted with a print flier and a very light social media push on Facebook, Instagram, Twitter, and LinkedIn from all partners using the hashtag [#WomenInTheMix](#).

Members of the project team shared the survey link with their music industry contacts through email and social media. News of the survey also appeared on [grammy.com](#), [berklee.edu](#), [variety.com](#), [billboard.com](#), [musically.com](#), [cheatsheet.com](#), [hitsdailydouble.com](#), [guitargirlmag.com](#), and others.

The survey had 2,591 participants. Of these responses, only 1,632 were included in our analyses. Respondents were qualified for inclusion in the study if they consented to participate, indicated that they were over the age of 18, lived in the U.S., identified as women or gender-expansive (i.e., agender, gender fluid, genderqueer, non-binary, or woman), and had a primary or secondary music-related occupation from which they derived income.

An important note on the categorization of race and ethnicity: For the current study, we expanded the non-white categories from 2019 (which included American Indian of Alaska Native, Asian, Black or African American Hispanic or Latinx, Native Hawaiian, or Other Pacific Islander) to include Middle Eastern or North African and South Asian. All white women and gender-expansive respondents were categorized as “Non-Hispanic White.” We took special considerations with the 12% of respondents who selected more than one race, as noted in the current literature on multiracial identity formations (Iankilevitch et. al. 2019).

Due to group size limitations within each racial and ethnic category, all respondents who selected non-white racial categories were included in the “Monoracial Persons of Color” and those that selected more than one racial category and at least one non-white category were included in the “Multiracial Persons of Color” category. Music genres used were based on categories outlined and defined by the Recording Academy.

After the survey was closed, the research team reviewed several category responses individually to assess if the write-in “other” responses could be fit into the predetermined category list, as well as to determine if additional categories should be considered. Responses were reviewed by all research members, one of whom is a representative from the music industry, to ensure reclassifications were appropriate.

Open text responses were coded in accordance with a coding manual developed by the research team. Final coding was completed by three individuals.

XII.
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I III V VII IX XI XIII

II IV VI VIII X XII

XII

XIII.

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