

# **Sexism In The Music Industry Statistics**

## **Sexism in the Music Industry: Statistics Unveiling a Persistent Inequality**

### Introduction:

The music industry, often perceived as a glamorous and meritocratic realm, harbors a dark underbelly: pervasive sexism. While the industry boasts female icons, the reality for countless women musicians, producers, engineers, and executives is a landscape riddled with inequality and discrimination. This blog post delves deep into the stark statistics revealing the extent of sexism in the music industry, examining the disparities across various roles and offering insights into the systemic issues contributing to this persistent imbalance. We will explore the numbers behind gender pay gaps, representation in leadership positions, and the prevalence of sexual harassment, ultimately painting a picture of the ongoing fight for equality in this influential sector. Prepare to be shocked, informed, and inspired to action.

### Chapter 1: The Gender Pay Gap: A Persistent Disparity

Numerous studies consistently demonstrate a significant gender pay gap in the music industry. While precise figures fluctuate depending on the region and the specific roles analyzed, a recurring pattern emerges: women consistently earn less than their male counterparts for comparable work. This isn't just a matter of a few percentage points; we're talking substantial discrepancies. For example, a 2022 study (source needed – replace with actual study) found that female musicians, on average, earned X% less than male musicians with similar levels of experience and chart success. This discrepancy extends beyond performers. Female producers, engineers, and songwriters also report earning considerably less than their male colleagues, reflecting a systemic devaluation of women's contributions. This pay disparity often stems from a complex interplay of factors, including unconscious bias in negotiations, fewer opportunities for high-profile gigs, and a lack of transparency in industry compensation practices.

### Chapter 2: Underrepresentation in Leadership and Executive Roles

The lack of female representation in leadership positions within record labels, management companies, and booking agencies is alarmingly low. Statistics consistently show a vast imbalance, with women occupying a disproportionately small percentage of CEO, president, and executive producer roles. This underrepresentation translates into a lack of decision-making power, hindering the advancement of women's voices and perspectives within the industry. The "glass ceiling" effect is acutely felt, with capable and talented women often facing barriers to promotion, irrespective of their qualifications and accomplishments. This scarcity of women in leadership roles contributes to a cycle of inequality, perpetuating biased decision-making and limiting opportunities for aspiring female professionals.

### Chapter 3: Sexual Harassment and Assault: A Culture of Silence

The music industry has a long and well-documented history of sexual harassment and assault. While the #MeToo movement brought some of these issues to light, the extent of the problem remains significant. Numerous surveys and reports indicate a high prevalence of sexual harassment experienced by women in the industry, ranging from unwanted advances and inappropriate comments to physical assault and rape. Many victims remain silent due to fear of retaliation, the perceived lack of support, and a culture that often minimizes or dismisses such experiences. The power dynamics within the industry – where established male figures often hold considerable sway – contribute to a climate where victims may feel powerless to speak out. This silence further enables the perpetuation of abusive behavior.

#### Chapter 4: Genre-Specific Disparities:

The level of sexism experienced varies across different genres of music. Certain genres may exhibit a more pronounced gender imbalance than others. For instance, while some genres have seen a rise in female representation, others remain heavily dominated by men, reflecting ingrained biases and audience perceptions. Analyzing genre-specific data reveals nuances in the overall picture of sexism within the music industry, highlighting areas requiring targeted interventions. Research into these differences is crucial for developing effective strategies to promote gender equality across the board.

#### Chapter 5: The Impact on Creativity and Artistic Expression:

The systemic sexism in the music industry doesn't just impact women's financial well-being and career progression; it also restricts their creative expression and artistic potential. When women are underrepresented in leadership and decision-making roles, their artistic visions and perspectives are less likely to be heard or supported. This limits the diversity of musical styles, genres, and themes, ultimately impoverishing the overall musical landscape. A more equitable industry would foster a richer and more inclusive range of artistic voices, leading to a more vibrant and diverse musical experience for everyone.

#### Article Outline: Sexism in the Music Industry Statistics

- I. Introduction: Hook, overview of the blog post's content.
- II. Chapter 1: The Gender Pay Gap: Statistics on income disparity between male and female musicians, producers, etc. Analysis of contributing factors.
- III. Chapter 2: Underrepresentation in Leadership: Statistics on the lack of women in executive and leadership positions. Discussion of the "glass ceiling" effect.
- IV. Chapter 3: Sexual Harassment and Assault: Statistics on the prevalence of sexual harassment and assault in the music industry. Examination of the culture of silence.
- V. Chapter 4: Genre-Specific Disparities: Analysis of gender imbalance across different music genres.
- VI. Chapter 5: Impact on Creativity: How sexism limits artistic expression and diversity in music.
- VII. Conclusion: Summary of findings, call to action for promoting gender equality.

(The detailed content for each chapter is provided above in the main body of the blog post.)

## FAQs:

1. What is the biggest contributing factor to the gender pay gap in the music industry? A combination of factors contributes, including unconscious bias in negotiations, fewer opportunities for high-profile gigs, and a lack of transparency in compensation.
2. Are there specific legal protections for women facing sexual harassment in the music industry? While laws against sexual harassment exist, enforcement can be challenging, and many victims hesitate to report due to fear of retaliation.
3. How can the music industry improve gender representation in leadership roles? Implementing quota systems, promoting mentorship programs for women, and fostering a culture of inclusivity are essential steps.
4. What role do streaming platforms play in perpetuating gender inequality? Algorithmic biases and lack of transparency in royalty payments can disproportionately affect female artists.
5. Are there any organizations working to address sexism in the music industry? Yes, numerous organizations advocate for gender equality and support female musicians and professionals.
6. How can fans contribute to promoting gender equality in music? Supporting female artists, actively seeking out diverse music, and challenging gender biases are crucial.
7. What are the long-term consequences of sexism in the music industry? It limits creative expression, restricts economic opportunities for women, and perpetuates a culture of inequality.
8. Are there any successful examples of initiatives that have improved gender equality in music? Some record labels and festivals have implemented specific programs to promote gender balance, with varying degrees of success.
9. Where can I find more information and resources on this topic? Several organizations dedicated to gender equality in the music industry offer research, resources, and support.

## Related Articles:

1. The Gender Bias in Music Streaming Algorithms: An analysis of how algorithms can disproportionately favor male artists.
2. Women in Music Production: Breaking Barriers and Building Networks: Profiles of successful female producers and their strategies for navigating the industry.
3. Sexual Harassment in the Music Industry: A Survivor's Story: A personal account highlighting the challenges faced by victims of sexual harassment.
4. The Impact of the #MeToo Movement on the Music Industry: An assessment of the movement's effect on awareness and change.
5. Gender Equality Initiatives in the Music Industry: A Case Study: Examination of specific programs implemented to promote gender balance.

6. The Economics of Gender Inequality in Music: A detailed analysis of the financial disparities between male and female musicians.

7. Mentorship Programs for Women in Music: Empowering the Next Generation: A focus on mentorship as a tool for fostering women's success.

8. Challenging Gender Stereotypes in Music Marketing and Promotion: Strategies for countering harmful gender stereotypes in music marketing.

9. The Future of Gender Equality in the Music Industry: A Vision for Change: A forward-looking perspective on the steps needed to create a more equitable industry.

**sexism in the music industry statistics: Women in Popular Culture [2 volumes]** Laura L. Finley, 2023-03-24 Including more than 300 alphabetically listed entries, this 2-volume set presents a timely and detailed overview of some of the most significant contributions women have made to American popular culture from the silent film era to the present day. The lives and accomplishments of women from various aspects of popular culture are examined, including women from film, television, music, fashion, and literature. In addition to profiles, the encyclopedia also includes chapters that provide a historical review of gender, domesticity, marriage, work, and inclusivity in popular culture as well as a chronology of key achievements. This reference work is an ideal introduction to the roles women have played, both in the spotlight and behind it, throughout the history of popular culture in America. From the stars of Hollywood's Golden Age to the chart toppers of the 2020s, author Laura L. Finley documents how attitudes towards these icons have evolved and how their influence has shifted throughout time. The entries and essays also address such timely topics as feminism, the #MeToo movement, and the gender pay gap.

**sexism in the music industry statistics: An Exploration of Hatred in Pop Music** Glenn Fosbraey, 2022-07-05 'Love' may be the major theme of the majority of pop songs, but 'hate', including its subcategories malevolence, vengeance, self-loathing, and contempt, run it close. Looking at artists across the history of popular music, and songs ranging from 'Runaround Sue' to 'W.A.P.', this book explores the concept of hatred in lyrics, album art, music video, and the music industry itself, asking important questions about misogyny, politics, psychology, and family along the way.

**sexism in the music industry statistics: The Palgrave Handbook of Critical Music Industry Studies** David Arditi,

**sexism in the music industry statistics: The Composer, Herself** Linda Kouvaras, Natalie Williams, Maria Grenfell, 2023-11-30 This edited volume presents 27 original essays by living composers from all around the globe, reflecting on the creation of their music. Coterminal to the recent worldwide resurgence in feminist focus, the distinctive feature of this collection is the "snapshots" of creative processes and conceptualizing on the part of women who write music, writing in the present day, from prominent early-career composers to major figures, from a range of ethnic backgrounds in the contemporary music field. The chapters step into the juncture point at which feminism finds itself: as binary conceptions of gender are being dissolved, with critiques of the attendant gender-based historical generalizations of composers, and with the growing awareness of the rightful place of First Nations' cultural voices, the contributors explore what, actually, is being composed by women, and what they think about their world. The needs that this book serves are acutely felt: despite recent social gains, and sector initiatives and programs encouraging and presenting the work of women who compose music, their works are yet to receive commensurate exposure with that of their male counterparts. In its multi-pronged, direct response to this dire situation, this vibrant volume highlights established as well as emerging women composers on the international stage; reveals myriad issues around feminism, as broadly conceived; and gives insights,

from the composers' own voices, on the inner workings of their composition process. The volume thus presents a contemporary moment in time across the generations and within developments in musical composition. With its unique insights, this book is essential for academics and practitioners interested in the illuminations of the current working landscape for creative women.

**sexism in the music industry statistics: Artists and Markets in Music** Cameron M. Weber, Ying Zhen, J.J. Arias, 2023-08-30 This monograph is an innovative examination of the political economy of music. It integrates original economic theories and empirical research to shed light on the economic and social forces shaping music and society today. Interactive relationships, such as the importance of entrepreneurship, serendipity and authenticity, will be explored in artist subjective determinations of success. In particular, this book deeply explores the mental health of musicians and creative destruction during the covid era, copyrights in music markets and an evaluation of the importance of entrepreneurship and brand marketing in the life of musical artists. The monograph contributes empirical research to underexplored areas in the cultural economics of music, such as the proposed musical production function by Samuel Cameron (Routledge 2015) and the concept of distinction in cultural production by Pierre Bourdieu (Routledge 1984, 2010) as uniquely applied with examples from the covid era. Readers will benefit from this easy-to-understand interdisciplinary exploration of the music industry with a focus on the United States and the political economy of music during the covid era. Most cultural economics is focused on Europe and Asia, so this emphasis on the United States will be of interest. This book will be a beneficial reference work for researchers and will find an audience among music professionals and artists. Academics and non-academics, experts and novices interested in music and political economy will also find value in *Artists and Markets in Music*.

**sexism in the music industry statistics: Gender in Music Production** Russ Hepworth-Sawyer, Jay Hodgson, Liesl King, Mark Marrington, 2020-04-07 The field of music production has for many years been regarded as male-dominated. Despite growing acknowledgement of this fact, and some evidence of diversification, it is clear that gender representation on the whole remains quite unbalanced. *Gender in Music Production* brings together industry leaders, practitioners, and academics to present and analyze the situation of gender within the wider context of music production as well as to propose potential directions for the future of the field. This much-anticipated volume explores a wide range of topics, covering historical and contextual perspectives on women in the industry, interviews, case studies, individual position pieces, as well as informed analysis of current challenges and opportunities for change. Ground-breaking in its synthesis of perspectives, *Gender in Music Production* offers a broadly considered and thought-provoking resource for professionals, students, and researchers working in the field of music production today.

**sexism in the music industry statistics: Disruptive Divas** Lori Burns, Melisse Lafrance, 2013-10-08 *Disruptive Divas* focuses on four female musicians: Tori Amos, Courtney Love, Me'Shell Ndegéocello and P. J. Harvey who have marked contemporary popular culture in unexpected ways have impelled and disturbed the boundaries of acceptable female musicianship.

**sexism in the music industry statistics: Gender, Subjectivity, and Cultural Work** Christina Scharff, 2017-09-27 What is it like to work as a classical musician today? How can we explain ongoing gender, racial, and class inequalities in the classical music profession? What happens when musicians become entrepreneurial and think of themselves as a product that needs to be sold and marketed? *Gender, Subjectivity, and Cultural Work* explores these and other questions by drawing on innovative, empirical research on the working lives of classical musicians in Germany and the UK. Indeed, Scharff examines a range of timely issues such as the gender, racial, and class inequalities that characterise the cultural and creative industries; the ways in which entrepreneurialism - as an ethos to work on and improve the self - is lived out; and the subjective experiences of precarious work in so-called 'creative cities'. Thus, this book not only adds to our understanding of the working lives of artists and creatives, but also makes broader contributions by exploring how precarity, neoliberalism, and inequalities shape subjective experiences. Contributing to a range of

contemporary debates around cultural work, Gender, Subjectivity, and Cultural Work will be of interest to scholars and students in the fields of Sociology, Gender and Cultural Studies.

**sexism in the music industry statistics:** *Gender Equality and the Cultural Economy* Helmut K. Anheier, Darinka Markovic, 2024-09-12 The status of women in the creative and cultural industries remains precarious. This comparative analysis provides insights from seven key economies to help understand progress towards gender equality in culture and the arts and the broader cultural economy. With empirical and policy analysis spanning Europe and the US, the authors investigate the extent to which gender equality has entered the mainstream along dimensions of leadership, access and awards, pay and pension gaps, work-life balance, and the monitoring of gender equality. While many of the structural barriers have been erased, countries differ significantly in how much gender equality has been achieved in the creative economy and how much female talent is lost and unrecognized. This book is essential reading for scholars, policymakers, and practitioners across the human and social sciences, especially those involved with arts management and the creative or cultural economy more broadly.

**sexism in the music industry statistics:** *Music Management, Marketing and PR* Chris Anderton, James Hannam, Johnny Hopkins, 2022-02-24 This book is your guide to the study and practice of music management and the fast-moving music business of the 21st century. Covering a range of careers, organisations, and practices, this expert introduction will help aspiring artists, managers, and executives to understand and succeed in this exciting sector. Featuring exclusive interviews with industry experts and discussions of well-known artists, it covers key areas such as artist development, the live music sector, fan engagement, and copyright. Other topics include: Managing contracts and assembling teams. Using data audits of platforms to adapt campaigns. Shaping opinions about music, musicians, events. How the music industry can be more diverse, inclusive, and equitable for the benefit of all. Working with venues, promoters, booking agents, and tour managers. Branding, sponsorship, and endorsement. Funding, crowdsourcing and royalty collection. Ongoing digital developments such as streaming income and algorithmic recommendation. Balancing the creative and the commercial, it is essential reading for students of music management, music business, and music promotion – and anybody looking to build their career in the music industries. Dr Chris Anderton, Johnny Hopkins, and James Hannam all teach on the BA Music Business at the Faculty of Business, Law and Digital Technologies at Solent University, Southampton, UK.

**sexism in the music industry statistics:** *Gender Inequality in Metal Music Production* Pauwke Berkers, Julian Schaap, 2018-06-19 In metal, it seems that women are nowhere but gender is everywhere. This title offers a sociological analysis of metal music's historical and global gender imbalance to investigate why this genre is such an impenetrable fortress for female musicians and how it could change.

**sexism in the music industry statistics:** *Gender Inequality in Metal Music Production* Pauwke Berkers, Julian Schaap, 2018-06-19 In metal, it seems that women are nowhere but gender is everywhere. This title offers a sociological analysis of metal music's historical and global gender imbalance to investigate why this genre is such an impenetrable fortress for female musicians and how it could change.

**sexism in the music industry statistics:** *Music as Intangible Cultural Heritage* Blanca de-Miguel-Molina, Rafael Boix-Doménech, Virginia Santamarina-Campos, María de-Miguel-Molina, 2021 This open access book offers an interdisciplinary perspective and presents various case studies on music as ICH, highlighting the importance and functionality of music to stimulating social innovation and entrepreneurship., Intangible Cultural Heritage (ICH) covers the traditions or living expressions proposed by the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage in five areas, including music. To understand the relationship between immaterial and material uses and inherent cultural landscapes, this open access book analyzes the symbolic, political, and economic dimensions of music. The authors highlight the continuity and current functionality of these artistic forms of expression as well as their lively and changing character in

continuous transformation. Topics include the economic value and impact of music, strategies for social innovation in the music sector, music management, and public policies to promote cultural and creative industries. [Resumen de la editorial]

**sexism in the music industry statistics: Everyday Sexism** Laura Bates, 2016-04-05 "Laura Bates has challenged the normalization of sexism, and created a place where both men and women can see it and change it." —Gloria Steinem The Everyday Sexism Project was founded by writer and activist Laura Bates in April 2012. It began life as a website where people could share their experiences of daily, normalized sexism, from street harassment to workplace discrimination to sexual assault and rape. The Project became a viral sensation, attracting international press attention from The New York Times to French Glamour, Grazia South Africa, to the Times of India and support from celebrities such as Rose McGowan, Amanda Palmer, Mara Wilson, Ashley Judd, James Corden, Simon Pegg, and many others. The project has now collected over 100,000 testimonies from people around the world and launched new branches in twenty-five countries worldwide. Everyday Sexism has been credited with helping to spark a new wave of feminism. "Laura Bates didn't just begin a movement, she has started a revolution." —Liz Plank, Senior Correspondent at Mic and host of Flip the Script "A startlingly astute analysis on violence and inequality." —Lauren Wolfe, journalist and Director of the Women's Media Center's Women Under Siege Project "Powerful." —Stephen Dunbar-Johnson, President of International at The New York Times "Pioneering." —Telegraph "A must-read for every woman." —Cosmopolitan (UK) "This is an important work and if I had my way would be compulsory school reading across the globe." —Feminist Times "Laura Bates deftly makes visible the spider web of oppression that holds us back and binds us all together." —Jaclyn Friedman, co-author of Yes Means Yes: Visions of Female Sexual Power and a World Without Rape

**sexism in the music industry statistics: Stand-up Comedy and Contemporary Feminisms** Ellie Tomsett, 2023-06-29 What are the barriers to women's participation in live comedy, and how are these barriers maintained in the digital era? In this book, Ellie Tomsett considers how the origins of stand-up comedy still impact on current live comedy production, and explains how the contemporary stand-up scene continues to reflect wider societal stereotypes about the capabilities of women. Using primary data collected from women-only comedy nights and immersive research with the UK Women in Comedy Festival in Manchester, Tomsett analyses examples of stand-up performed by contemporary comedians - including Bridget Christie, Luisa Omielan, Lolly Adefope and Gráinne Maguire - and provocatively questions how these performances relate to conceptions of feminist and postfeminist humour, as well as notions of backlash against contemporary feminisms. She focuses on live comedy that is explicitly feminist to consider how social attitudes to women, the increasing visibility of female labour outside the home, and the emergence of multiple (and sometimes contradictory) feminisms has influenced the comedy produced by women comedians in 21st century Britain.

**sexism in the music industry statistics: Lean In** Sheryl Sandberg, 2013-03-11 #1 INTERNATIONAL BESTSELLER • "A landmark manifesto (The New York Times) that's a revelatory, inspiring call to action and a blueprint for individual growth that will empower women around the world to achieve their full potential. In her famed TED talk, Sheryl Sandberg described how women unintentionally hold themselves back in their careers. Her talk, which has been viewed more than eleven million times, encouraged women to "sit at the table," seek challenges, take risks, and pursue their goals with gusto. Lean In continues that conversation, combining personal anecdotes, hard data, and compelling research to change the conversation from what women can't do to what they can. Sandberg, COO of Meta (previously called Facebook) from 2008-2022, provides practical advice on negotiation techniques, mentorship, and building a satisfying career. She describes specific steps women can take to combine professional achievement with personal fulfillment, and demonstrates how men can benefit by supporting women both in the workplace and at home.

**sexism in the music industry statistics: *The Evolution of Electronic Dance Music*** Ewa Mazierska, Tony Rigg, Les Gillon, 2021-05-06 The Evolution of Electronic Dance Music establishes

EDM's place on the map of popular music. The book accounts for various ambiguities, variations, transformations, and manifestations of EDM, pertaining to its generic fragmentation, large geographical spread, modes of consumption and, changes in technology. It focuses especially on its current state, its future, and its borders — between EDM and other forms of electronic music, as well as other forms of popular music. It accounts for the rise of EDM in places that are overlooked by the existing literature, such as Russia and Eastern Europe, and examines the multi-media and visual aspects such as the way EDM events music are staged and the specificity of EDM music videos. Divided into four parts — concepts, technology, celebrity, and consumption — this book takes a holistic look at the many sides of EDM culture.

**sexism in the music industry statistics: Patriarchy and Gender Stereotypes in the Contemporary World** Naznin Tabassum, Bhabani Nayak, 2024-07-18 Patriarchy and Gender Stereotypes in the Contemporary World offers a thorough analysis of the stereotyping of women, particularly in organisations and higher education. The book considers both theoretical and empirical evidence and articulates the potential for transforming perceptions of women at work and in society, emphasising the importance of understanding the pictures created in our heads by gender stereotypes and their impact both positively and negatively on the status of women. In addition, the authors consider gender stereotypes from different countries and generations, providing a uniquely detailed description of how patriarchy operates across cultures and time. The book is a key textbook and research reference for students, researchers, policymakers, academicians, and activists working on gender studies.

**sexism in the music industry statistics: Thinking of thee** , 1874

**sexism in the music industry statistics: Invisible Women** Caroline Criado Perez, 2019-03-12 The landmark, prize-winning, international bestselling examination of how a gender gap in data perpetuates bias and disadvantages women. #1 International Bestseller \* Winner of the Financial Times and McKinsey Business Book of the Year Award \* Winner of the Royal Society Science Book Prize Data is fundamental to the modern world. From economic development to health care to education and public policy, we rely on numbers to allocate resources and make crucial decisions. But because so much data fails to take into account gender, because it treats men as the default and women as atypical, bias and discrimination are baked into our systems. And women pay tremendous costs for this insidious bias: in time, in money, and often with their lives. Celebrated feminist advocate Caroline Criado Perez investigates this shocking root cause of gender inequality in Invisible Women. Examining the home, the workplace, the public square, the doctor's office, and more, Criado Perez unearths a dangerous pattern in data and its consequences on women's lives. Product designers use a "one-size-fits-all" approach to everything from pianos to cell phones to voice recognition software, when in fact this approach is designed to fit men. Cities prioritize men's needs when designing public transportation, roads, and even snow removal, neglecting to consider women's safety or unique responsibilities and travel patterns. And in medical research, women have largely been excluded from studies and textbooks, leaving them chronically misunderstood, mistreated, and misdiagnosed. Built on hundreds of studies in the United States, in the United Kingdom, and around the world, and written with energy, wit, and sparkling intelligence, this is a groundbreaking, highly readable exposé that will change the way you look at the world.

**sexism in the music industry statistics: Rockonomics** Alan B. Krueger, 2019-06-04 Alan Krueger, a former chairman of the president's Council of Economic Advisers, uses the music industry, from superstar artists to music executives, from managers to promoters, as a way in to explain key principles of economics, and the forces shaping our economic lives. The music industry is a leading indicator of today's economy; it is among the first to be disrupted by the latest wave of technology, and examining the ins and outs of how musicians create and sell new songs and plan concert tours offers valuable lessons for what is in store for businesses and employees in other industries that are struggling to adapt. Drawing on interviews with leading band members, music executives, managers, promoters, and using the latest data on revenues, royalties, streaming tour dates, and merchandise sales, Rockonomics takes readers backstage to show how the music industry



really works--who makes money and how much, and how the economics of the music industry has undergone a radical transformation during recent decades. Before digitalization and the ability to stream music over the Internet, rock stars made much of their income from record sales. Today, income from selling songs has plummeted, even for superstars like James Taylor and Taylor Swift. The real money nowadays is derived from concert sales. In 2017, for example, Billy Joel earned \$27.4 million from his live performances, and less than \$2 million from record sales and streaming. Even Paul McCartney, who has written and recorded more number one songs than anyone in music history, today, earns 80 percent of his income from live concerts. Krueger tackles commonly asked questions: How does a song become popular? And how does a new artist break out in today's winner-take-all economy? How can musicians and everyday workers earn a living in the digital economy?

**sexism in the music industry statistics: FemPoetiks of American Poetry and Americana Music** Linda Nicole Blair, 2021-06-10 From the poems of Anne Bradstreet, Phillis Wheatley, and Emily Dickinson emerges what the author calls FemPoetiks, a discourse of female empowerment. Situating the work of these poets in their historical eras, Linda Nicole Blair considers a sampling of their poems side-by-side with a number of song lyrics by singer-songwriters Brandi Carlile, Rhiannon Giddens, and Lucinda Williams, having found commonalities of theme, motif, and language between them. Blair argues that while FemPoetiks has continued to develop in various ways in American poetry by women, the fact that this discourse finds expression in songs by Americana female artists indicates a matrilineal line of influence from the 1630s to today. In order to show the omnipresence of this powerful feminist discourse, she closes this book with eleven interviews she conducted with female singer-songwriters from around the United States. The phenomenon of FemPoetiks is not limited to the arts but extends into all areas of American life, from the domestic to the political. FemPoetiks is a woman's truth.

**sexism in the music industry statistics: In Her Own Words** Jennifer Kelly, 2013-06-01 This collection of new interviews with twenty-five accomplished female composers substantially advances our knowledge of the work, experiences, compositional approaches, and musical intentions of a diverse group of creative individuals. With personal anecdotes and sometimes surprising intimacy and humor, these wide-ranging conversations represent the diversity of women composing music in the United States from the mid-twentieth century into the twenty-first. The composers work in a variety of genres including classical, jazz, multimedia, or collaborative forms for the stage, film, and video games. Their interviews illuminate questions about the status of women composers in America, the role of women in musical performance and education, the creative process and inspiration, the experiences and qualities that contemporary composers bring to their craft, and balancing creative and personal lives. Candidly sharing their experiences, advice, and views, these vibrant, thoughtful, and creative women open new perspectives on the prospects and possibilities of making music in a changing world.

**sexism in the music industry statistics: The White Racial Frame** Joe R. Feagin, 2013-08-21 In this book Joe Feagin extends the systemic racism framework in previous Routledge books by developing an innovative concept, the white racial frame. Now four centuries-old, this white racial frame encompasses not only the stereotyping, bigotry, and racist ideology emphasized in other theories of race, but also the visual images, array of emotions, sounds of accented language, interlinking interpretations and narratives, and inclinations to discriminate that are still central to the frame's everyday operations. Deeply imbedded in American minds and institutions, this white racial frame has for centuries functioned as a broad worldview, one essential to the routine legitimation, scripting, and maintenance of systemic racism in the United States. Here Feagin examines how and why this white racial frame emerged in North America, how and why it has evolved socially over time, which racial groups are framed within it, how it has operated in the past and in the present for both white Americans and Americans of color, and how the latter have long responded with strategies of resistance that include enduring counter-frames. In this new edition, Feagin has included much new interview material and other data from recent research studies on

framing issues related to white, black, Latino, and Asian Americans, and on society generally. The book also includes a new discussion of the impact of the white frame on popular culture, including on movies, video games, and television programs as well as a discussion of the white racial frame's significant impacts on public policymaking, immigration, the environment, health care, and crime and imprisonment issues.

**sexism in the music industry statistics:** *The Bro Code* Thomas Keith, 2020-12-29 Extending from the belief that masculinities are multiple, consisting of complexities and constructions that make up the traits associated with each, this book explores the various ways in which boys and men are conditioned to view women as inferior to themselves and predominantly sexual objects—and the deleterious effects this has on both women and men, society, and culture at large. Beginning in childhood, the book provides a critical framework to understand one form of masculinity referred to as bro culture, and how it is reproduced and reinforced through popular culture, social institutions, and patriarchal forms of religion and politics. Weaving together current research with illuminating historical and contemporary examples, Thomas Keith unpacks the attitudes, beliefs, and behaviors that constitute this subculture and reveals the ways in which traditional and outdated codes of manhood, power, and gender relations have evolved into problematic forms of sexism, misogyny, and abuse. For as much as popular culture is revealed to be a contributing factor in the passage of bro codes, the book also includes examples of cultural forces that are challenging and seeking to overthrow the core tenets in powerful and lasting ways. Timely and thought-provoking, *The Bro Code* addresses the implications of an enduring social problem and moves us to reflect on ways to empower men away from this toxic form of masculinity.

**sexism in the music industry statistics:** *Data Feminism* Catherine D'Ignazio, Lauren F. Klein, 2020-03-31 A new way of thinking about data science and data ethics that is informed by the ideas of intersectional feminism. Today, data science is a form of power. It has been used to expose injustice, improve health outcomes, and topple governments. But it has also been used to discriminate, police, and surveil. This potential for good, on the one hand, and harm, on the other, makes it essential to ask: Data science by whom? Data science for whom? Data science with whose interests in mind? The narratives around big data and data science are overwhelmingly white, male, and techno-heroic. In *Data Feminism*, Catherine D'Ignazio and Lauren Klein present a new way of thinking about data science and data ethics—one that is informed by intersectional feminist thought. Illustrating data feminism in action, D'Ignazio and Klein show how challenges to the male/female binary can help challenge other hierarchical (and empirically wrong) classification systems. They explain how, for example, an understanding of emotion can expand our ideas about effective data visualization, and how the concept of invisible labor can expose the significant human efforts required by our automated systems. And they show why the data never, ever “speak for themselves.” *Data Feminism* offers strategies for data scientists seeking to learn how feminism can help them work toward justice, and for feminists who want to focus their efforts on the growing field of data science. But *Data Feminism* is about much more than gender. It is about power, about who has it and who doesn't, and about how those differentials of power can be challenged and changed.

**sexism in the music industry statistics:** *Brandsplaining* Jane Cunningham, Philippa Roberts, 2021-02-18 'It's high time we expose and remedy the pseudo-feminist marketing malarkey holding women back under the guise of empowerment' Amanda Montell, author of *Wordslut* \_\_\_\_\_ Brands profit by telling women who they are and how to be. Now they've discovered feminism and are hell bent on selling 'fempowerment' back to us. But behind the go-girl slogans and the viral hash-tags has anything really changed? In *Brandsplaining*, Jane Cunningham and Philippa Roberts expose the monumental gap that exists between the women that appear in the media around us and the women we really are. Their research reveals how our experiences, wants and needs - in all forms - are ignored and misrepresented by an industry that fails to understand us. They propose a radical solution to resolve this once and for all: an innovative framework for marketing that is fresh, exciting, and - at last - sexism-free. \_\_\_\_\_ 'If you think we've moved on from 'Good Girl' to 'Go Girl', think again!' Professor Gina Rippon, author of *The Gendered Brain* 'An outrageously

important book. Erudite, funny, and deeply engaging -- with no condescension or bullshit' Dr Aarathi Prasad, author of *Like A Virgin* 'This book has the power to change the way we see the world' Sophie Devonshire, CEO, The Marketing Society and author of *Superfast*

**sexism in the music industry statistics:** *Women in the Studio* Paula Wolfe, 2019-06-25 The field of popular music production is overwhelmingly male dominated. Here, Paula Wolfe discusses gendered notions of creativity and examines the significant under-representation of women in studio production. Wolfe brings an invaluable perspective as both a working artist-producer and as a scholar, thereby offering a new body of research based on interviews and first-hand observation. Wolfe demonstrates that patriarchal frameworks continue to form the backbone of the music industry establishment but that women's work in the creation and control of sound presents a potent challenge to gender stereotyping, marginalisation and containment of women's achievements that is still in evidence in music marketing practices and media representation in the digital era.

**sexism in the music industry statistics: Women in Audio** Leslie Gaston-Bird, 2019-12-06 *Women in Audio* features almost 100 profiles and stories of audio engineers who are women and have achieved success throughout the history of the trade. Beginning with a historical view, the book covers the achievements of women in various audio professions and then focuses on organizations that support and train women and girls in the industry. What follows are eight chapters divided by discipline, highlighting accomplished women in various audio fields: radio; sound for film and television; music recording and electronic music; hardware and software design; acoustics; live sound and sound for theater; education; audio for games, virtual reality, augmented reality, and mixed reality, as well as immersive sound. *Women in Audio* is a valuable resource for professionals, educators, and students looking to gain insight into the careers of trailblazing women in audio-related fields and represents required reading for those looking to add diversity to their music technology programs.

**sexism in the music industry statistics:** *Women in Music* Karin Pendle, Melinda Boyd, 2012-07-26 *Women in Music: A Research and Information Guide* is an annotated bibliography emerging from more than twenty-five years of feminist scholarship on music. This book testifies to the great variety of subjects and approaches represented in over two decades of published writings on women, their work, and the important roles that feminist outlooks have played in formerly male-oriented academic scholarship or journalistic musings on women and music.

**sexism in the music industry statistics: Heavy Metal** Deena Weinstein, 2009-08-05 Few forms of music elicit such strong reactions as does heavy metal. Embraced by millions of fans, it has also attracted a chorus of critics, who have denounced it as a corrupter of youth—even blamed it for tragedies like the murders at Columbine. Deena Weinstein argues that these fears stem from a deep misunderstanding of the energetic, rebellious culture of metal, which she analyzes, explains, and defends. She interprets all aspects of the metal world—the music and its makers, its fans, its dress code, its lyrics—and in the process unravels the myths, misconceptions, and truths about an irreverent subculture that has endured and evolved for twenty years.

**sexism in the music industry statistics: Men Who Hate Women** Laura Bates, 2021-03-02 The first comprehensive undercover look at the terrorist movement no one is talking about. *Men Who Hate Women* examines the rise of secretive extremist communities who despise women and traces the roots of misogyny across a complex spider web of groups. It includes eye-opening interviews with former members of these communities, the academics studying this movement, and the men fighting back. Women's rights activist Laura Bates wrote this book as someone who has been the target of many hate-fueled misogynistic attacks online. At first, the vitriol seemed to be the work of a small handful of individual men... but over time, the volume and consistency of the attacks hinted at something bigger and more ominous. As Bates went undercover into the corners of the internet, she found an unseen, organized movement of thousands of anonymous men wishing violence (and worse) upon women. In the book, Bates explores: Extreme communities like incels, pick-up artists, MGTOW, Men's Rights Activists and more The hateful, toxic rhetoric used by these groups How this movement connects to other extremist movements like white supremacy How

young boys are targeted and slowly drawn in Where this ideology shows up in our everyday lives in mainstream media, our playgrounds, and our government By turns fascinating and horrifying, Men Who Hate Women is a broad, unflinching account of the deep current of loathing toward women and anti-feminism that underpins our society and is a must-read for parents, educators, and anyone who believes in equality for women. Praise for Men Who Hate Women: Laura Bates is showing us the path to both intimate and global survival.—Gloria Steinem Well-researched and meticulously documented, Bates's book on the power and danger of masculinity should be required reading for us all.—Library Journal Men Who Hate Women has the power to spark social change.—Sunday Times

**sexism in the music industry statistics: This Chair Rocks** Ashton Applewhite, 2019-03-05 Author, activist, and TED speaker Ashton Applewhite has written a rousing manifesto calling for an end to discrimination and prejudice on the basis of age. In our youth obsessed culture, we're bombarded by media images and messages about the despairs and declines of our later years. Beauty and pharmaceutical companies work overtime to convince people to purchase products that will retain their youthful appearance and vitality. Wrinkles are embarrassing. Gray hair should be colored and bald heads covered with implants. Older minds and bodies are too frail to keep up with the pace of the modern working world and olders should just step aside for the new generation. Ashton Applewhite once held these beliefs too until she realized where this prejudice comes from and the damage it does. Lively, funny, and deeply researched, This Chair Rocks traces her journey from apprehensive boomer to pro-aging radical, and in the process debunks myth after myth about late life. Explaining the roots of ageism in history and how it divides and debases, Applewhite examines how ageist stereotypes cripple the way our brains and bodies function, looks at ageism in the workplace and the bedroom, exposes the cost of the all-American myth of independence, critiques the portrayal of elders as burdens to society, describes what an all-age-friendly world would look like, and offers a rousing call to action. It's time to create a world of age equality by making discrimination on the basis of age as unacceptable as any other kind of bias. Whether you're older or hoping to get there, this book will shake you by the shoulders, cheer you up, make you mad, and change the way you see the rest of your life. Age pride! "Wow. This book totally rocks. It arrived on a day when I was in deep confusion and sadness about my age. Everything about it, from my invisibility to my neck. Within four or five wise, passionate pages, I had found insight, illumination, and inspiration. I never use the word empower, but this book has empowered me." —Anne Lamott, New York Times bestselling author

**sexism in the music industry statistics: Sociology** Beth B. Hess, Elizabeth Warren Markson, Peter J. Stein, 1991 Distinctive Features of Sociology, Fifth Edition. Sociology, Fifth Edition, retains a number of highly praised features from previous editions which set it apart from other texts. All are designed to make the text as 'user friendly' as possible. Chapter Outlines - Chapter Openers - Marginal Definitions - Social Policy Issues - Sociologists at Work - Boxed Material - Summaries - Suggested Reading - Colorful Illustrations: Photographs, Graphs, Charts, and Tables - Recent Sociological Studies and Research - Inclusive Treatment of Gender, Race, and Social Class - A Global Outlook - A Balance Theoretical Approach - Writing Style - Appendix.

**sexism in the music industry statistics: Gaming Representation** Jennifer Malkowski, TreaAndrea M. Russworm, 2017-07-03 Recent years have seen an increase in public attention to identity and representation in video games, including journalists and bloggers holding the digital game industry accountable for the discrimination routinely endured by female gamers, queer gamers, and gamers of color. Video game developers are responding to these critiques, but scholarly discussion of representation in games has lagged far behind. Gaming Representation examines portrayals of race, gender, and sexuality in a range of games, from casuals like Diner Dash, to indies like Journey and The Binding of Isaac, to mainstream games from the Grand Theft Auto, BioShock, Spec Ops, The Last of Us, and Max Payne franchises. Arguing that representation and identity function as systems in games that share a stronger connection to code and platforms than it may first appear, the contributors to this volume push gaming scholarship to new levels of inquiry, theorizing, and imagination.

**sexism in the music industry statistics:** *Gender & Creativity* Conor, Bridget, UNESCO, 2021-03-06

**sexism in the music industry statistics:** *Sociological Abstracts* Leo P. Chall, 2000 Contains more that 300,000 records covering sociology, social work, and other social sciences. Covers 1963 to the present. Updated six times per year.

**sexism in the music industry statistics:** *Chaos Monkeys* Antonio Garcia Martinez, 2018-07-24 The instant New York Times bestseller, now available in paperback and featuring a new afterword from the author—the insider's guide to the Facebook/Cambridge Analytica scandal, the inner workings of the tech world, and who really runs Silicon Valley “Incisive.... The most fun business book I have read this year.... Clearly there will be people who hate this book — which is probably one of the things that makes it such a great read.” — Andrew Ross Sorkin, New York Times Imagine a chimpanzee rampaging through a datacenter powering everything from Google to Facebook. Infrastructure engineers use a software version of this “chaos monkey” to test online services’ robustness—their ability to survive random failure and correct mistakes before they actually occur. Tech entrepreneurs are society’s chaos monkeys. One of Silicon Valley’s most audacious chaos monkeys is Antonio García Martínez. After stints on Wall Street and as CEO of his own startup, García Martínez joined Facebook’s nascent advertising team. Forced out in the wake of an internal product war over the future of the company’s monetization strategy, García Martínez eventually landed at rival Twitter. In *Chaos Monkeys*, this gleeful contrarian unravels the chaotic evolution of social media and online marketing and reveals how it is invading our lives and shaping our future.

**sexism in the music industry statistics: Down with Stereotypes!** Andrée Michel, 1986

**sexism in the music industry statistics:** *Don't Blame It on Rio* Jewel Woods, Karen Hunter, 2008-04-24 There is a not-so-new, not-so-secret destination where a growing number of American black men are traveling for the kind of sex and freedom they say they can't find with black women. Thousands of unsuspecting women are kissing their men good-bye while they go on business trips to Rio where they meet up with some of their friends and have sex every way they can imagine-no strings, no hassles, and no conscience. This social worker is a Ph.D. student at the Mandel School of Applied Social Science at Case Western Reserve University in Ohio. He is the founder of The Renaissance Male Project Inc. and a New Voices Fellow 2005. He has made appearances on both national and regional television and radio shows, and print publications such as *Essence* magazine, *The Toledo Blade*, and the *Cleveland Plain Dealer*.

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