

WOMEN IN THE U.S. MUSIC INDUSTRY

OBSTACLES AND OPPORTUNITIES

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Women in the U.S. Music Industry

This report presents the results from a survey designed to examine the socioeconomic landscape of women working in the music industry across the United States. The survey was designed to build upon existing research on inclusion in the music industry and asked questions about demographics, employment, career challenges, and job satisfaction among women. Nearly 2,000 women of all ages, races, and ethnicities from across the U.S. responded to the survey. Responses came from all areas of the music industry, from performance to production, artist development to business development, education to event management, and songwriting to music journalism. **A better understanding of these workplace realities—both what is working for women and what isn't—will help music industry professionals and their advocates work toward a more inclusive industry.**

This research was sponsored by the Berklee Institute for Creative Entrepreneurship, in partnership with Women in Music and Berklee's Office of Institutional Research and Assessment. The survey was based on an earlier survey designed and administered by Women in Music Canada.

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1
Women experience a number of **challenges** in the workplace.

Gender Bias

The majority of women had experienced gender bias in the music industry.

Race and Ethnicity

Women of color felt less supported in the workplace than non-Hispanic white women.

Compensation

Fifty-seven percent of women said compensation practices had a negative impact on their careers.

Work/Life Impact

Women considered the effect on their careers when deciding whether to have children.

Career Advancement

Nearly half of respondents felt they should be further ahead in their careers.

2
Still, a majority of women report **satisfaction** with their work.

Overall Satisfaction

Seventy-two percent of women who are currently working are extremely or somewhat satisfied with their primary job.

Comfort

Over three-quarters of women felt comfortable in their work environment.

Support

Sixty-four percent of respondents felt supported in their work environment.

3
Women shared strategies to **overcome barriers and improve inclusion** in the music industry.

Intentional Diversity

Focusing on increasing diversity through providing equal opportunity was the most common recommendation from women about how to improve inclusion in the music industry.

Mentoring

Ninety-two percent of mentored women felt mentoring had contributed to their careers.

Internships

Seventy-nine percent of women who had a music-related internship said that their internship had contributed to their careers.

Networking

Fifty-four percent of women reported that access to networking opportunities had a positive impact on their careers.



Gender Bias

Just over half of women felt their gender had affected their music industry employment.

Self-employed/freelancers reported the most gender bias.

84%

had been treated differently due to their gender.

68%

said gender affected their employment.



Race and Ethnicity

Over 20 percent of respondents identified as a race or ethnicity other than non-Hispanic white. Women of color were more likely to feel they should be further ahead in their careers. They were less likely to be satisfied with their primary occupation. Women of color were more likely to be in entry-level positions, while white women were more likely to be in senior positions. Fifty percent of women of color earned less than \$40,000, compared to 41 percent of white women.



Compensation

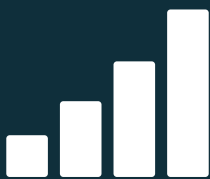
Compensation practices were considered to have the single most negative effect on women's careers. Interestingly, 48 percent of women reporting to men earned at least \$60,000 annually, compared to 37 percent of those reporting to women.



Work/Life Impact

Over half of respondents reported working more than one job and 25 percent held three or more jobs. Respondents from higher income ranges were more likely to have children under 18 years old than women in lower income ranges.

61% of women said that their careers were a factor in their decision to have or raise children.



Career Advancement

Nearly half of respondents felt they should be further ahead in their careers. This was the most common self-assessment across job levels, with even 41 percent of executive women reporting that they should be further ahead in their careers. Almost half of the women earning over \$100,000 annually felt that they were where they should be in their careers.



Overall Satisfaction

Considering the challenges, women still reported high levels of satisfaction with their primary jobs. While satisfaction increased with income level, a majority of women at all income levels expressed satisfaction with their primary job, ranging from 65 percent for women at the lowest income levels to 86 percent at the highest income levels.



Comfort

Seventy-seven percent of women felt comfortable in their work environment. Older women felt more comfort in the workplace than younger women. More white women were comfortable in their workplace (79 percent) than women of color (72 percent).

Feel Comfort in the Workplace

Age Range



Support

Almost two-thirds of women felt supported in their work environment. Women between 18 and 24 felt most supported in their workplace and women in their forties felt least supported. White women felt more supported than women of color, at 66 percent and 58 percent, respectively.

Feel Support in the Workplace

Age Range



Intentional Diversity

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.



Mentoring

Mentored women were more likely to feel they were where they should be in their careers and expressed greater satisfaction with their jobs.

61% of respondents had a mentor at some point.

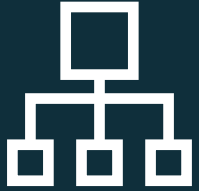
60% of mentored women earned over \$40,000 per year, 8 percentage points higher than those without mentors.



Internships

Internships also had a positive effect on women's careers. Most women felt their internship had contributed to their careers. Women who participated in internships were noticeably younger than those who did not.

54% of women indicated that they had held a music-related internship.



Networking

Networking opportunities were the sole workplace practice rated positively by the majority of women. The importance of networking was also a theme in women's comments.

19% of comments mentioned networking as having a positive effect on women's careers.

“We need to keep these issues out, front and center...Surveys like this and continuing work in this area is very important.”

-Freelance music educator/performer

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Women in Music

Established in 1985, Women in Music is the industry's leading non-profit addressing gender inequality. Fueled by over 100 volunteers and comprising more than twelve chapters, Women in Music serves thousands of women worldwide to educate, empower, and inspire. Women in Music believes that the conversation around equality is an inclusive discussion where all voices are welcome. Our members are women at all stages in their careers – from students to seasoned industry veterans – and men who support equality. We are record label executives, artist managers, songwriters, musicians, attorneys, recording engineers, agents, publicists, studio owners, music publishers, online and traditional marketers, and more.

Learn more at womeninmusic.org

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Executive Summary

We heard from women across all areas of the industry: performers, songwriters, producers, media, business/administration, venue management, artist development, and rights management; from across the country; with a variety of ages, races/ethnicities, and time spent in the industry.

Nearly 30 percent of women indicated that they were in their thirties, while just over a third were between 18 and 29. The remaining 37 percent were 40 years old and older.

Seventy-seven percent of the women identified themselves as non-Hispanic white, 10 percent as Hispanic or Latinx, 6 percent as black or African American, 4 percent as Asian, and 3 percent as two or more races or ethnicities.

Just over half of respondents identified as single, with an additional 40 percent married or in a domestic partnership. Fifteen percent had children under the age of 18.

Over half work more than one job and 25 percent hold three or more jobs. Just under half work over 40 hours a week in the music industry, which does not include any time they may spend working outside the industry. Weekly time spent working in the industry varies considerably by employment type.

What we heard was that women were largely satisfied with their work: this was true across occupations, ages, and races. But at the same time, **we heard about the barriers they encounter in the workplace: in particular gender bias, compensation issues, and concerns about work/life balance.** They also feel they are not progressing in their careers as well as they should be.

Women who are currently working were overwhelmingly satisfied in their primary job, with 72 percent extremely or somewhat satisfied. Occupational satisfaction ranged from 72 percent in live event production, management, and promotion to 83 percent in music production and recording. While satisfaction increased with income level, a majority of women at all income levels expressed satisfaction with their primary job, ranging from 65 percent for women at the lowest income levels to 86 percent at the highest income levels.

Over three-quarters felt comfortable in their work environment, and 64 percent felt supported in their work environment. Self-employed/

freelancers were the least comfortable in their workplace (71 percent) and also felt the least supported (58 percent).

Over three-quarters of women had experienced gender bias in the music industry, and just over half felt their gender had affected their music industry employment. Self-employed/freelancer women were most likely to experience both: 84 percent said they had been treated differently due to their gender, and 68 percent said gender affected their employment.

Women of color¹ experienced gender bias at similar rates to non-Hispanic white women, but they felt less supported in the workplace (58 percent compared to 66 percent for white women) and less comfortable (72 percent compared to 79 percent for white women). Women of color were more likely to feel they should be further ahead in their careers, and were less likely to be satisfied with their primary occupation. Women of color were more likely to be in entry-level positions, while white women were more likely to be in senior positions.

Nearly half of respondents felt they should be further ahead in their careers. This was the most common self-assessment across job levels, with even 41 percent of executive women reporting that they should be further ahead in their careers. In income range, only women earning over \$100,000 annually most commonly felt they were where they should be; in employment type, only company owners were most likely to say they were.

Compensation practices were considered to have the single most negative effect on women's careers, at 57 percent of respondents, followed by gender balance in senior management, and work/life balance.

Songwriters, performers, and music journalists are most likely to earn under \$40,000 annually, while women in business and administration are most likely to earn over \$100,000.

Employees reporting to a woman were somewhat more satisfied with their jobs than those reporting to a man, but those reporting to a man were more likely to earn higher incomes. While 77 percent of women reporting to women were satisfied with their primary job, compared to 71 percent of those reporting to men, 48 percent of women reporting to men earned at least \$60,000 annually, compared to 37 percent of those reporting to women.

Sixty-one percent of women said that their career was a factor in their decision to have or raise children. Women most commonly cited concerns about work/life balance. Respondents from higher income ranges were more likely to have children under 18 years old.

We also heard about best practices that have helped women in their career, particularly mentoring, internships, and networking. And we heard over a thousand recommendations for ways to improve diversity and inclusion in the industry.

For women working in the music industry, mentoring is a career booster. Ninety-two percent of mentored women felt mentoring had contributed to their career. Mentored women were more likely to feel they were where they should be in their careers and to feel satisfied with their jobs. Sixty percent of mentored women earned over \$40,000 compared to 52 percent without mentors.

Sixty-one percent of respondents had a mentor at some point in their career.

Thirty-three percent of women had men as mentors, 27 percent of women had women as mentors, and 40 percent 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 women's careers. Fifty-four percent of women indicated that they had held a music-related internship, either paid or unpaid. Most women (79 percent) felt their internship had contributed to their career.

Networking opportunities were the sole workplace practice rated positively by the majority of women.

Focusing on increasing diversity through providing equal opportunity was the most common recommendation from women about how to improve inclusion in the music industry; many survey respondents simply recommended hiring qualified women.

¹Women of color refers to women who identify as American Indian or Alaska Native, Asian, Black or African American, Hispanic or Latinx, Native Hawaiian or Other Pacific Islander, or two or more races or ethnicities.

Introduction

This report presents the results of almost 2000 responses from women to a survey administered in the summer of 2018 to examine the socioeconomic landscape of women working in the music industry across the United States. The survey was based on a survey administered by Women in Music Canada in 2015 and asked questions about demographics, employment, career challenges, and job satisfaction (Nordicity, 2015). It was designed to build upon existing research on women in the music industry and to provide further data for research, engagement, and advocacy. The project was sponsored by the Berklee Institute for Creative Entrepreneurship, in partnership with Women in Music, and the research was conducted by Berklee's Office of Institutional Research and Assessment.

Recent research on women in the music industry has concentrated on quantifying women's participation in the industry, largely finding that women are underrepresented in most areas. For example, a review of *Billboard* chart data from 1997 to 2007 found that male artists had higher numbers of Top 40 hits, although female artists' hits were more likely to reach number one (LaFrance, Worcester, & Burns, 2011).² More recently, McKinney looked at *Billboard* Top 40 data in 2015 and again in 2016 and found that small percentages of hit songs include women performers, female songwriters, and very few female producers (McKinney, 2015; McKinney, 2017). The dearth of women in production is a known issue. In 2016, Boboltz found that there were so few women working in music production that there were no accurate statistics on women in the field. Additionally, Tucker's 2016 study found that just 11 percent of audio technology professors at 16 prominent U.S. universities were female.

In 2018, USC's Annenberg Inclusion Initiative published a broader study of gender, race, and ethnicity in the American music industry. They reviewed credited artists and songwriters for 600 songs on the year-end *Billboard* Hot 100 for 2012 through 2017, as well as producers for 300 songs in 2012, 2015, and 2017, and Grammy nominations from 2013 to 2018 (Smith, Choueiti, & Pieper, 2018). The overall percentage of women performers was 22.4 percent (Smith et al., 2018). Women comprised just 12.3 percent of songwriters, with very little variance from year to year (Smith et al., 2018). A scant 2 percent of producers were women (Smith et al., 2018). Diverse representation of race and ethnicity fared

somewhat better, with 42 percent of performers from underrepresented groups (Smith et al., 2018).

The underrepresentation of women has also been noted in other musical genres and in other countries. Writing for the Baltimore Symphony Orchestra, O'Bannon (n.d.) reviewed the repertoire of the 2014 and 2015 seasons of 22 major U.S. orchestras and found that just 1.8 percent of composers were female, and 14.8 percent of living composers were female. DeCoste (2017) noted that there are about 10 female brass band musicians active in New Orleans, although there are approximately 50 brass bands. In 2016, Bleicher and Bain of the British Academy of Songwriters, Composers & Authors found that 36 percent of composition students at the college level were female, but only 21 percent of commissioned composers were female, and they comprised just 7 percent of orchestral commissions. An Australian report found underrepresentation of women throughout the Australian music industry, from radio airplay to senior industry leadership (Cooper, Coles, & Hanna-Osborne, 2017).

While women's underrepresentation in many areas of the music industry has been established, there is very little recent work that looks at the professional experiences of women in the music industry. The 2018 Inaugural Music Industry Research Association (MIRA) Survey of Musicians surveyed 1,227 U.S. musicians and included some gender-specific findings. For example, MIRA (2018) found that women musicians spent more time giving lessons and less time performing, traveling, and composing than men. They also found that both women and musicians who are people of color report experiencing discrimination more often than respondents from a national survey of self-employed workers (MIRA, 2018).

In 2015, Women in Music Canada partnered with Nordicity to produce *A Profile of Women Working in Ontario's Music Industry*, which summarized the responses of 455 women to questions about their experiences in the music industry. The survey established baseline data about the demographics and experiences of this population, with the goal of providing a foundation for continued research (Nordicity, 2015). The Women in Music Canada survey found that a majority of women (60 percent) were working as employees of companies, and

that 57 percent of women felt they were "where they should be" in their careers (Nordicity, 2015). While those women categorized as artists earned the least (\$24,134), they also had the highest satisfaction (7.9 out of 10) of any identified group (Nordicity, 2015). Additionally, respondents felt that access to networking opportunities and overall workplace culture had the most positive impact on their career progression, while compensation practices and gender balance in senior management had the most negative impact (Nordicity, 2015).

The results in this report build on the Women in Music Canada report to gather further information about the experiences of underrepresented professional women in the music industry. A better understanding of these workplace realities—both what is working for women and what isn't—will help music industry professionals and their advocates work toward a more inclusive industry.

A total of 1,983 usable responses were collected from respondents who identified as women over the age of 18. These women indicated that they were actively engaged in (or retired from) the music industry in some capacity, and that they were not working outside the U.S. Respondents included those working in all aspects of the industry, from performance to production, artist development to business development, education to event management, and songwriting to music journalism.

The following seven sections look at the results by topic area, followed by a description of methodology. Complete results for each question are available in Appendix A. The survey tool is included in Appendix B.

² Interestingly, they also found that airplay charts showed more gender inequity than sales charts. They noted that, "This indicates that what individuals choose to listen to is less homogeneous than what is chosen for them by mainstream radio stations."

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

Women responded from across the United States, with 49 states represented, as well as Puerto Rico and Washington, D.C. As expected, key music industry locations had the highest number of responses: California was the most selected location, followed by New York, Massachusetts, and Tennessee. A complete list of locations is included in the appendix.

RACE AND ETHNICITY, AGE, AND FAMILY STATUS

Over three-quarters of the women who responded to the survey identified as non-Hispanic white, as shown in figure 2 below. Of the remaining 23 percent, a majority were Hispanic or Latinx. While more homogenous than the overall U.S. population (61 percent non-Hispanic white), respondents were noticeably more diverse than the population that responded to the Ontario survey, who were 89 percent white, and slightly more than the MIRA survey, where 79 percent were white (MIRA, 2018; Nordicity, 2015; U.S. Census Bureau, n.d.).

Nearly 30 percent of women indicated that they were in their thirties, while just over a third were between 18 and 29. The remaining 37 percent were 40 years old and older. As shown in figure 3, racial and ethnic diversity fell as age increased, with 30 percent of 18- to 24-year-old respondents identifying as women of color, but just 8 percent of those over 60 identifying as women of color. Just over half of respondents identified as single, with an additional 40 percent married or in a domestic partnership. Fifteen percent had children under the age of 18.

EDUCATION LEVEL

Eighty-three percent of respondents had earned a bachelor's degree or higher. Level of education was related to increased rates of current employment in a related field as shown in figure 4. Just over half of those with an associate's degree were employed in a related occupation, compared to 71 percent of those who earned at least a bachelor's degree and 90 percent of those with a doctoral degree. Twenty-eight percent of respondents indicated that they had attended either Berklee College of Music or Boston Conservatory at Berklee. An equal percentage indicated that they were members of Women in Music. Five percent were affiliated with both.

Location of Women in Music Survey Respondents

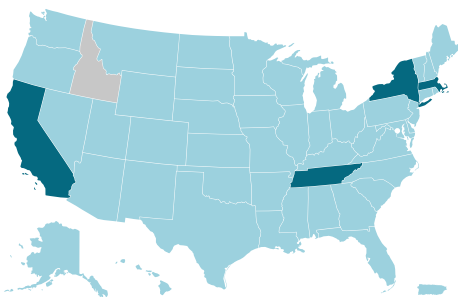


Figure 1. Location of survey respondents, with most commonly selected locations highlighted in dark blue.

Race and Ethnicity of Respondents

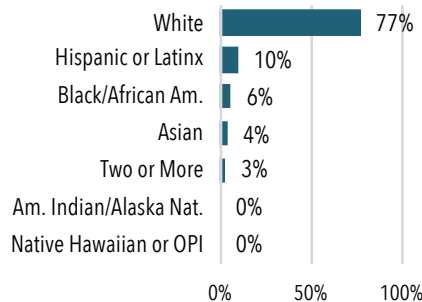


Figure 2. Summary of the race and ethnicity of respondents, with multiple selections noted as "Two or More." Respondents who selected multiple options and Hispanic or Latinx are listed as Hispanic or Latinx, while those who selected multiple options without selecting Hispanic or Latinx are listed as "Two or More," similar to U.S. Census categories.

Racial and Ethnic Diversity by Age Group

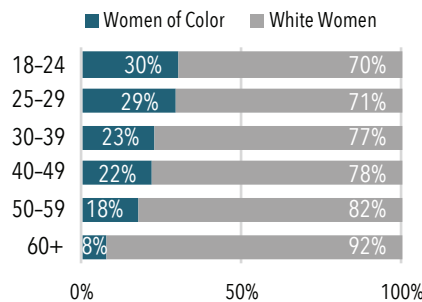


Figure 3. Summary of non-Hispanic white women and women of color respondents by age group.

Education Related to Current Field of Employment

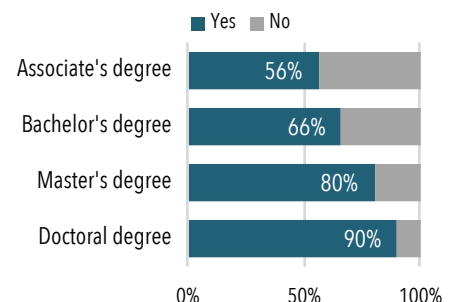


Figure 4. Relationship between field of current employment and education by highest degree earned.

Employment Profile

OCCUPATIONS AND WORK LOCATIONS

Women working in the U.S. music industry are juggling multiple jobs and multiple employment types (such as employee, freelancer, etc.). They are actively working in a range of music industry occupations, and often in multiple occupations. Eighty-two percent of respondents said that their primary occupation was in the music industry, and nearly half of them (47 percent) also had a secondary music-related job. Overall, 49 percent of respondents had an additional source of income that was music-related, whether or not their primary occupation was in the music industry. One quarter of those with a secondary music-related position had a primary job outside the music industry.

Survey respondents' most common primary occupation was in business and administration, followed by education and teaching. The most common secondary occupation was performance, followed by education and teaching. For women with two occupations in the music industry, education/teaching and performance was the most common pairing, followed by education/teaching and music creation/songwriting.

Only 5 percent of women report typically working on the road, while 44 percent work in an office or on-site location, and an additional 37 percent work in a combination of on-site and off-site locations. Detailed information on career categories and work locations is available in Appendix A.

Primary and Secondary Music Industry Occupations

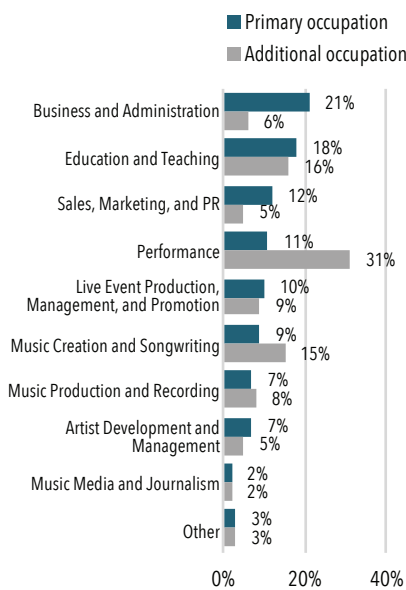


Figure 5. Distribution of primary and secondary occupations in the music industry for those who responded to each question.

Most Common Occupational Combinations

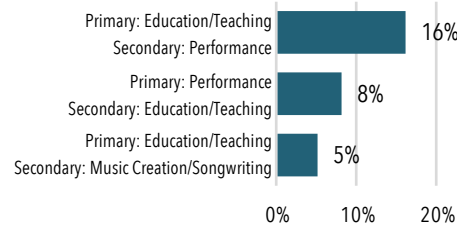


Figure 6. Most frequent occupational combinations for those who listed primary and secondary music industry occupations.

Typical Work Location

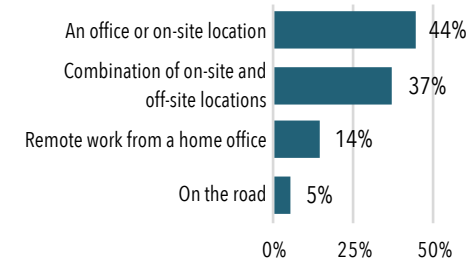


Figure 7. Usual employment location for respondents.

EMPLOYMENT ROLES, HOURS WORKED, AND LENGTH OF CAREER

Over half of respondents held more than one job, with 30 percent holding two jobs, and 25 percent holding three or more jobs. The Women in Music Canada study found that only 27 percent of music industry women worked more than one job, half the rate of U.S. women (Nordicity, 2015). Over a quarter of respondents selected multiple employment types as well, as shown in figure 9. The most common combination was employee of a company and self-employed/freelancer, with 12 percent of all respondents selecting these two options.

Nearly half of respondents (48 percent) work over 40 hours a week in the music industry, not including any time working in non-music-industry occupations. Weekly time spent working in the industry varies considerably by employment type. A majority of women who work for a company or own a company work over 40 hours a week in the industry, while those who are self-employed or freelancers, or report multiple employment types, report a wider range of hours worked. Interestingly, even women

who report being solely retired, students, unemployed, or disabled, report continued regular engagement in the industry.

Eighty percent of those employed by a company had been with the same employer for 10 years or less, with the largest group (24 percent) employed for 3 to 5 years. Nearly a third of self-employed or freelance respondents have been engaged in the music industry in some capacity for at least 21 years.

Number of Jobs Held

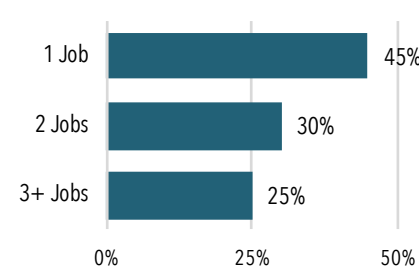


Figure 8. Number of jobs held by respondents.

Employment Type

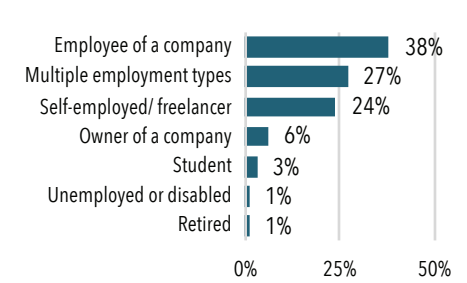


Figure 9. Employment type. Respondents who selected multiple options are combined in the "multiple employment types" category.

Weekly Hours Worked in Music Industry by Employment Type

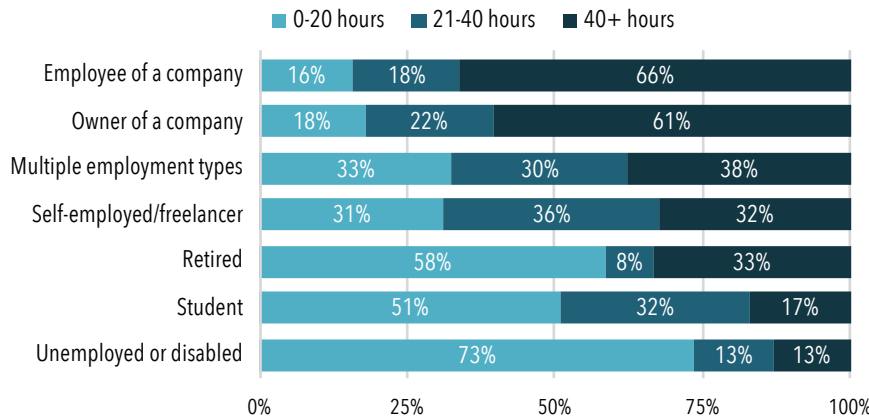


Figure 10. Hours per week worked in the music industry by type of employment.

Length of Career in Music Industry for Self-Employed or Freelance Respondents

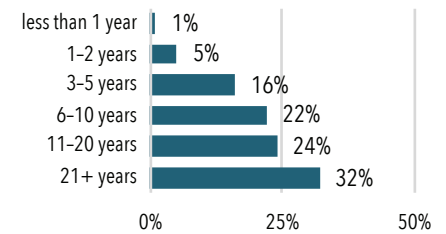


Figure 11. Total number of years that self-employed or freelance respondents have spent in the music industry.

SUPERVISORS

Fifty-two percent of company employees work for a man, 23 percent work for a woman, and 24 percent have both men and women as supervisors.³ As seen in figure 12, job satisfaction varies slightly by supervisor gender, with those reporting to a woman somewhat more satisfied than those reporting to a man. Those reporting to both men and women report the least satisfaction at 66 percent, although this may reflect the inherent challenges of reporting to more than one manager. Income also varies somewhat, with those reporting to a man more likely to be in the highest income bracket, and those reporting to both men and women more likely to be in the lowest income brackets.

Job Satisfaction by Gender of Supervisor

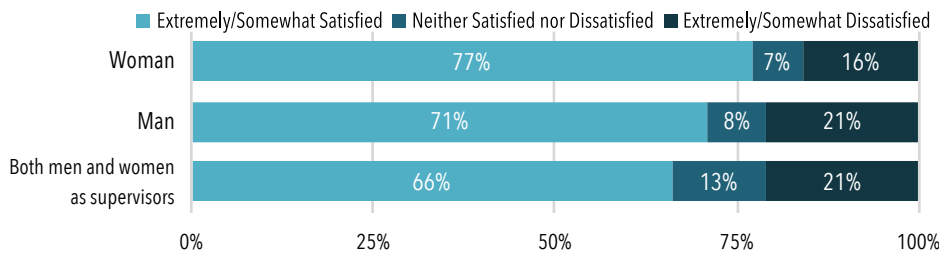


Figure 12. Employee job satisfaction by gender of supervisor.

Income by Gender of Supervisor

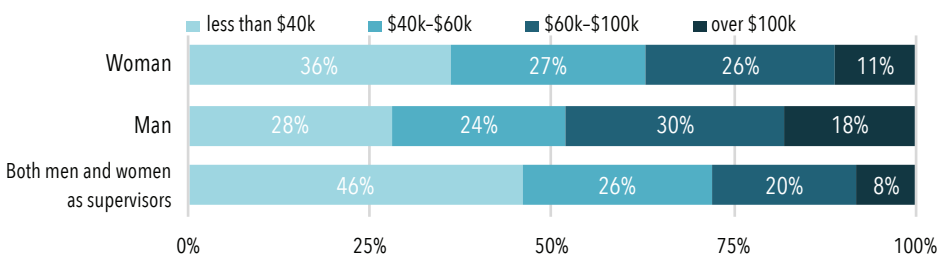


Figure 13. Range of annual employee income by gender of supervisor.

³ Respondents could also indicate that they reported to someone who identified as another gender. Less than 1 percent selected this option.

Career Level and Self-Assessment

JOB LEVEL AND INCOME

Women working as company employees and self-employed/freelancers were largely mid-career, with 31 percent in intermediate and 29 percent in senior-level positions. Unsurprisingly, younger women were more likely to be in entry-level positions, while older women were more likely to be in senior or executive positions. White women and women of color were similarly likely to be in intermediate or executive positions, and women of color were more likely to be in entry-level positions and white women were more likely to be in senior positions, as shown in figure 14.

Overall, 43 percent of women earned \$40,000 or less per year. Income ranges vary slightly by race, and more so by employment type and occupation. As shown in figure 16, women of color were more likely to earn less than \$40,000 annually, while white women were more likely to earn \$40,000–\$60,000 and over \$100,000. Figure 17 shows the variance in income ranges of women by employment type. The income of self-employed/freelancers is clustered at the lower end of the scale, while employees of a company have incomes that are more evenly distributed, and company owners show an increase at the high end.

Figure 18 shows the range of income by occupation. At least half of women in music creation/songwriting, performance, and music media/journalism earn under \$40,000 annually. This is the largest income group in each category except business and administration and the “other” category, which includes 10 women in the high-earning technology field.

Job Level of Company Employees and Freelancers by Age and Race/Ethnicity

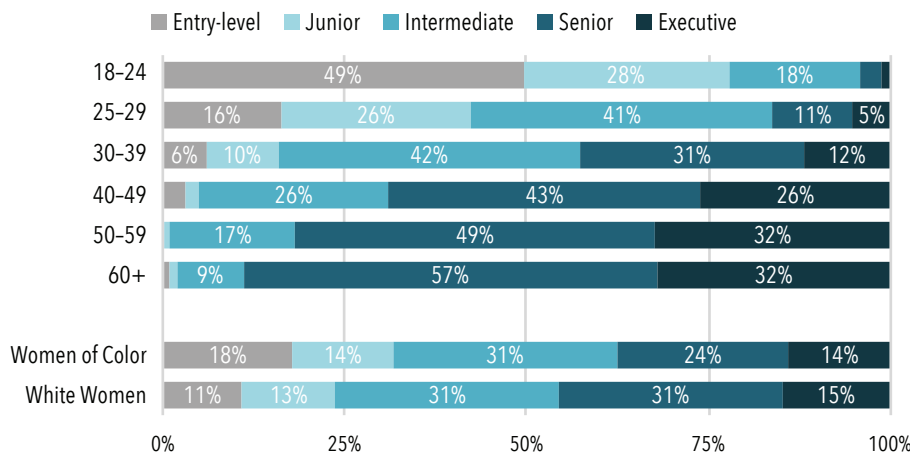


Figure 14. Self-assessed job level of respondents who are employees or self-employed/freelancers.

Income Range of Respondents

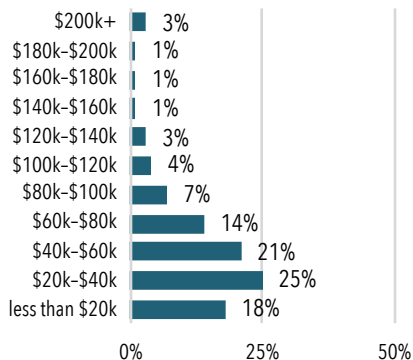


Figure 15. Income range of all respondents.

Income Range of Women of Color and White Women

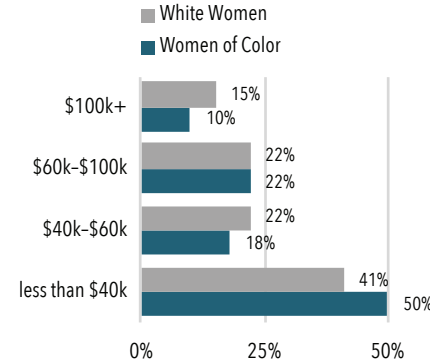


Figure 16. Summary of income ranges by race/ethnicity.

Income Range of Respondents by Employment Type

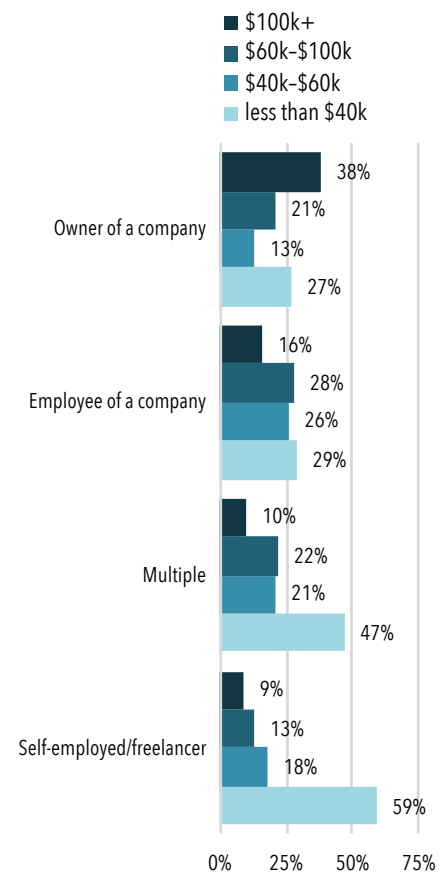


Figure 17. Income ranges of respondents who indicated that they are employees of a company, self-employed/freelancers, owners of a company, or that they have multiple employment types.

JOB LEVEL AND INCOME (CONT'D)

Income Range of Respondents by Primary Occupation

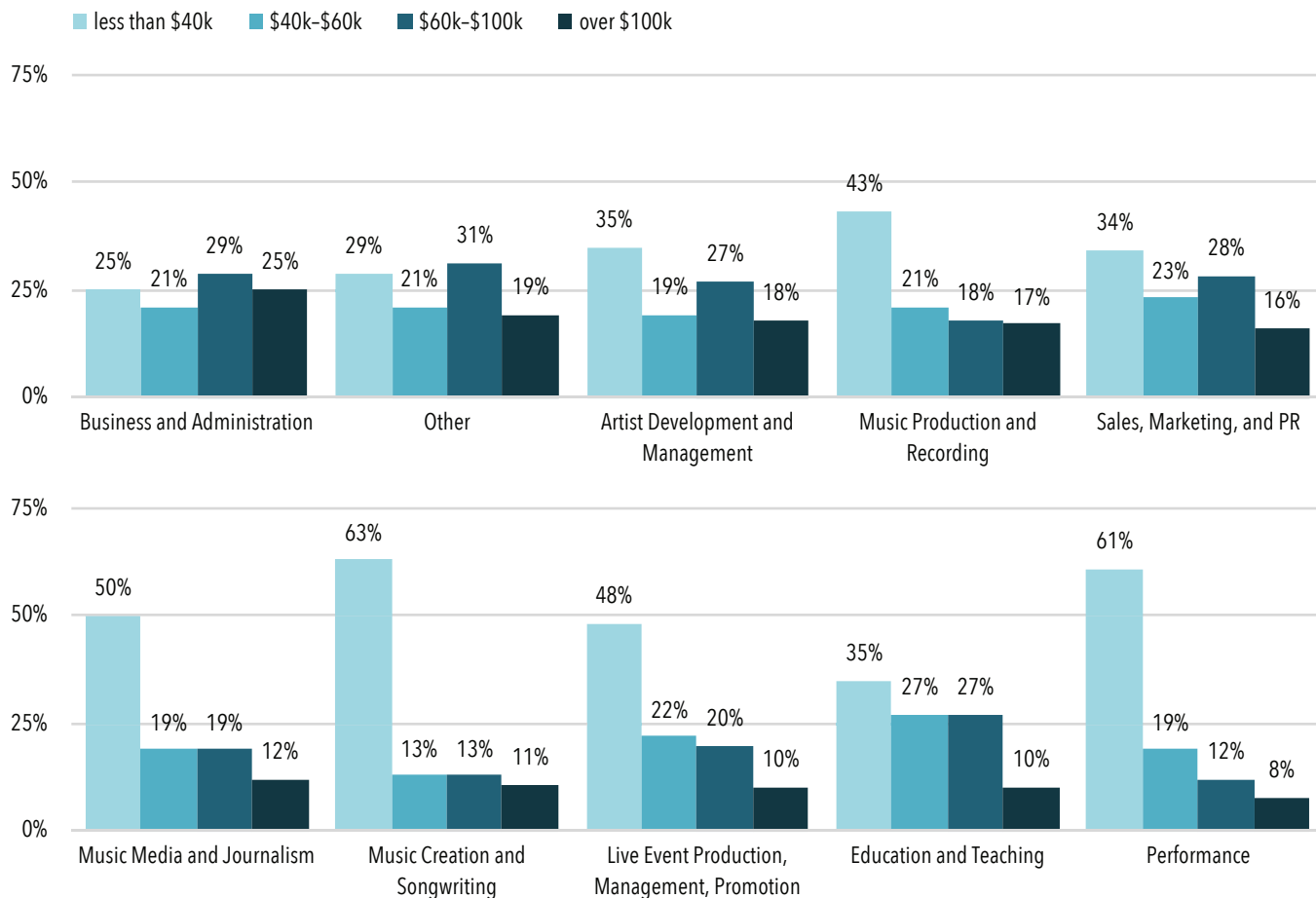


Figure 18. Summary of income ranges by primary occupation.

“I’ve worked at two companies where men that were younger than me with less experience and fewer contacts were hired at a higher level and were paid considerably more.”

“It is interesting to note that the top level positions in my company are 75% male, 25% female but then the mid and lower level positions are 100% female.”

“I’ve had to pass on two “dream job” opportunities [because] I simply could not live off of 35k a year in LA/ NY and didn’t have a 2nd source of income.”

ASSESSMENT OF CAREER PROGRESS

When asked to assess if they were where they should be at this stage of their career, nearly half of respondents (47 percent across all job levels) felt they should be further ahead, while a third (33 percent) felt they were where they should be, and 8 percent were further ahead. The remainder weren't sure. The Women in Music Canada survey asked the same question, allowing just yes or no responses, and found that over half of respondents (57 percent) felt they were where they should be, much higher than the rate of U.S. women (Nordicity, 2015).

Women earning over \$100,000 more commonly felt they were where they should be, as did company owners and women working in business and administration. Women of color were more likely to feel they should be further ahead, at 55 percent compared to 44 percent for white women.

Assessment of Career Progress

- I am not sure.
- I am further ahead than I would have thought.
- I am where I should be.
- I should be further ahead in my career.

By Job Level

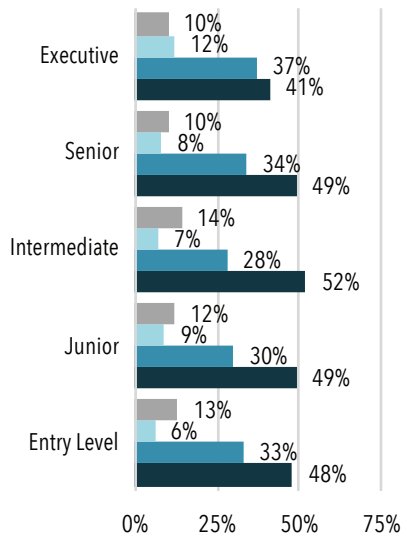


Figure 19. Self-assessment of career progress by self-identified job level.

By Income Range

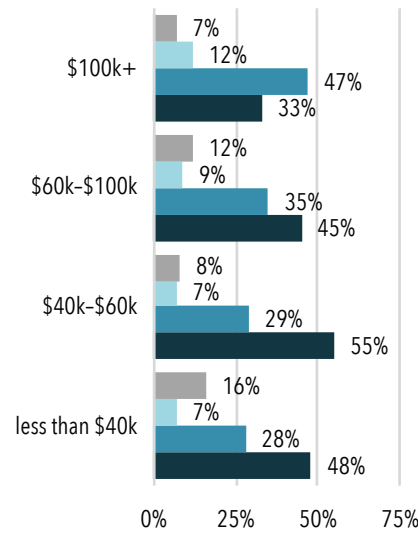


Figure 20. Self-assessment of career progress by summary of income range.

By Primary Occupation

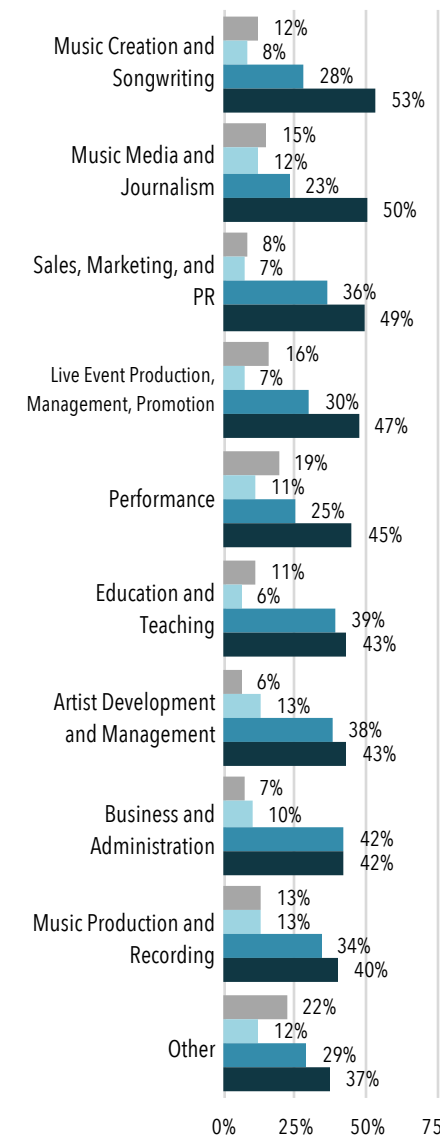


Figure 23. Self-assessment of career progress by primary occupation.

By Employment Type

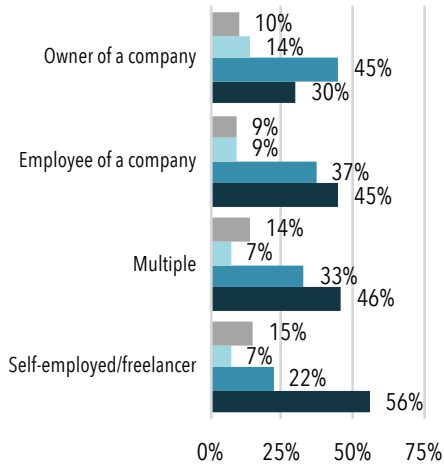


Figure 21. Self-assessment of career progress by employment type.

By Race/Ethnicity

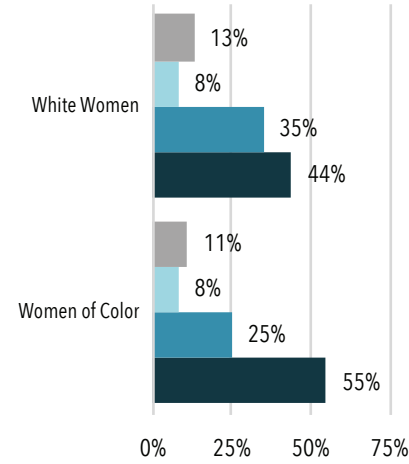


Figure 22. Self-assessment of career progress by summary of race/ethnicity.

CAREER AND CHILDREN

Sixty-one percent of women said that their career was a factor in decisions about having or raising children. Women most commonly cited concerns about work/life balance when asked to explain further. Twenty-two percent of comments noted that career considerations influenced decisions to have fewer children or none at all. Comments regarding financial constraints and a focus on career advancement were also common. Fewer comments noted discrimination against women with children or stress of working and parenting. There was little variation in frequency of types of comments between employment types, although finances were a less common concern among company owners.

Women who had children reported mixed experiences with work/life balance. Those who chose to have fewer children or none at all shared a variety of reasons, from job-related demands to a general lack of societal support. Some of the concerns women cited were general to those of all women, but some were specific to the music industry:

"Had one, realized how hard it is to work and have a child. Didn't have a second."

"I have decided to not have children, but if I did want a child I would feel like the inconsistent hours, lack of benefits, etc. would make it difficult and cause me to lose work."

"To think that we still live in a country where success and motherhood cannot coincide for the average working woman is intolerable."

"I have no children but I have a great career. I [chose] to not have children. I do feel I missed something on that decision but I am happy to have the life I have."

"I delayed having children until 35 because of my music career while involved [in] touring and being signed to a record deal. I almost wasn't able to have a second child because of waiting too late. On the plus side, the flexibility of my career being a songwriter and singer has been very compatible with motherhood."

Given the prevalence of work/life balance concerns, it's not surprising that respondents who were in higher income ranges were more likely to have children under 18.

Explanation of Career's Effect on Decision to Have Children

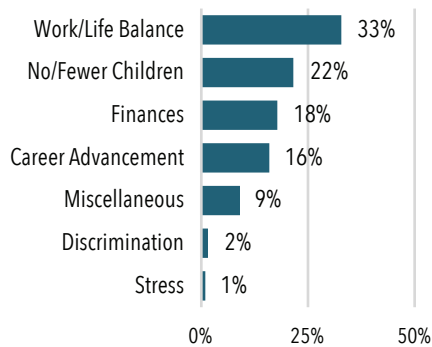


Figure 24. Summary of themes in response to open-ended question, "Please explain how your career has affected your decisions about having or raising children."

Children under 18 by Income Range

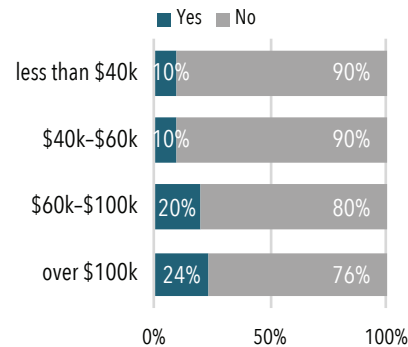


Figure 25. Summary of respondents with children under 18 years old by income range.

Effect of Career on Decision to Have Children by Employment Type

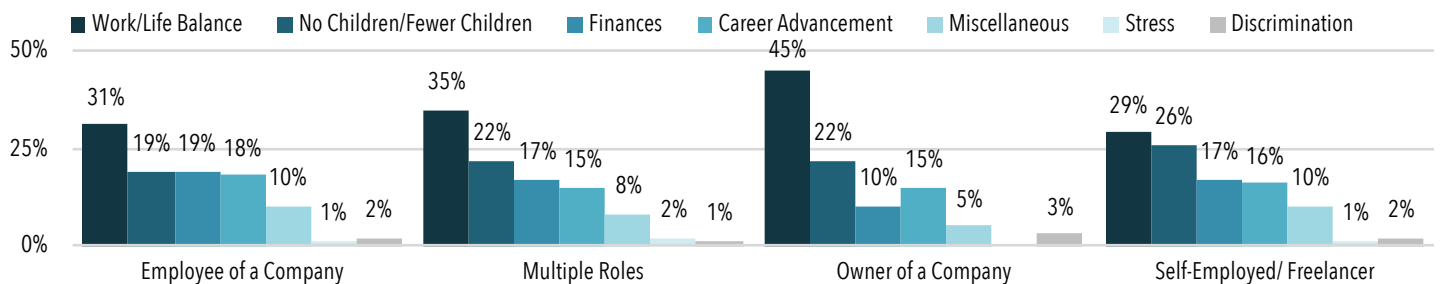


Figure 26. Summary of themes by employment type in response to open-ended question, "Please explain how your career has affected your decisions about having or raising children."

Workplace Experiences

GENDER BIAS AND WORKPLACE CLIMATE

Two questions on the survey asked about gender bias. The first asked whether the respondent was treated differently in the music industry because of their gender, and the second question asked whether the respondent felt that their gender affected their employment in the music industry. More than three-quarters of women report experiencing different treatment in the workplace (78 percent), and just over half (52 percent) felt their gender has affected their employment in the music industry.

As shown in figure 28, women between 30 and 49 years old were most likely to feel they had been treated differently (over 80 percent), while women 60 and older were least likely to agree (69 percent). White women and women of color responded similarly (78 and 77 percent, respectively), as did women with and without children under 18 years old (76 and 79 percent).

Self-employed/freelancers were the employment type most likely to feel they had been treated differently, at 84 percent. There was variation by primary occupation, with 85 percent or more of those in artist development and management, music media and journalism, music production and recording, and performance having experienced different treatment due to their gender, compared to 72 percent of those in business and administration.

When looking at the second question regarding gender bias (whether gender affected their employment in the music industry), women in their forties were most likely to feel that their gender had affected their employment (61 percent), while just 34 percent of women between 18 and 24 agreed. Both white women and women of color agreed at just over 50 percent, as did women with and without children under 18 years old.

Self-employed/freelancers again experienced gender bias most frequently of employment types, with 68 percent saying their gender had affected their employment, while those who were company employees were much less likely to have this experience, at 43 percent. Women working in music production and recording (70 percent), performance (68 percent), and music media and journalism (67 percent) had the highest levels of experience with gender bias affecting their employment. Just 43 percent of those in business and administration felt that their gender had affected their employment in the music industry.

Experience with Gender Bias

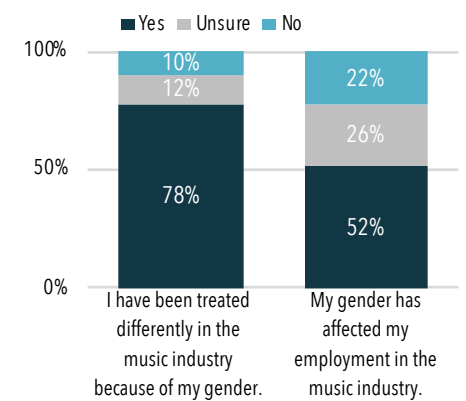


Figure 27. Summary of experience with gender bias in the music industry.

Experienced Different Treatment in Music Industry

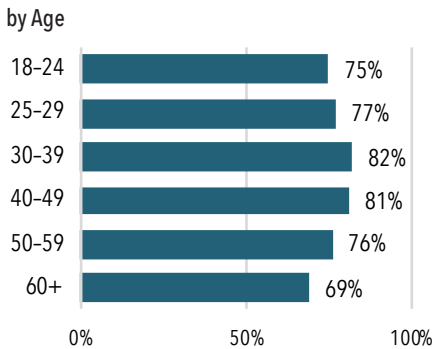


Figure 28. Summary of those who agreed that they experienced different treatment in the music industry by age range.

by Employment Type

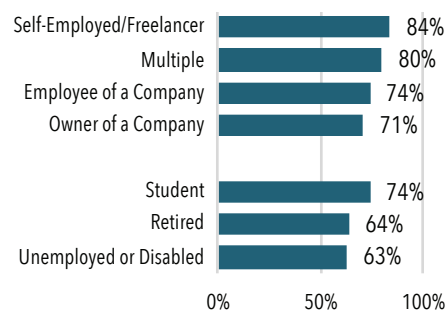


Figure 29. Summary of those who agreed that they experienced different treatment in the music industry by employment type.

by Primary Occupation

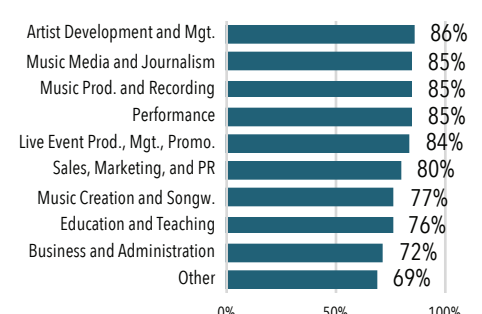


Figure 30. Summary of those who agreed that they experienced different treatment in the music industry by primary occupation.

Gender Affected Music Industry Employment

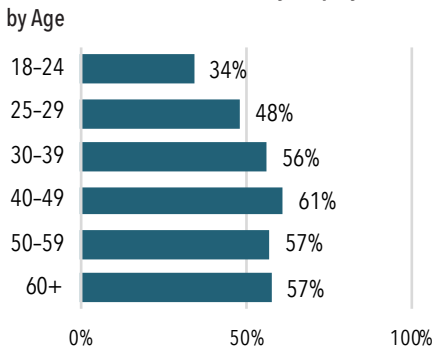


Figure 31. Summary of those who agreed that gender affected their music industry employment by age range.

by Employment Type

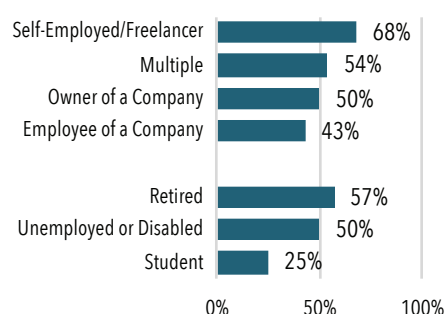


Figure 32. Summary of those who agreed that gender affected their music industry employment by employment type.

by Primary Occupation

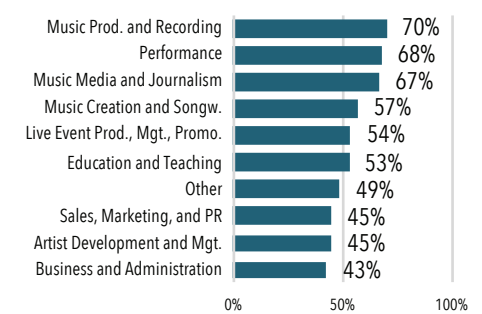


Figure 33. Summary of those who agreed that gender affected their music industry employment by primary occupation.

WORKPLACE COMFORT

While women commonly experienced gender bias in the music industry, still over three-quarters felt comfortable in their work environment (77 percent), while almost two-thirds felt supported in their work environment (64 percent).

Seventy-three percent of women between 18 and 24 felt comfortable in their workplace, which was the lowest of any age group. Women over 50 felt most comfortable in their workplace, at 83 percent. More white women were comfortable in their workplace (79 percent) than women of color (72 percent). Women with children under 18 felt slightly more comfortable (81 percent) than those without (77 percent).

Self-employed/freelancers were the least comfortable of employment types at 71 percent, compared to 84 percent of company owners. Women working in performance (71 percent) were the least comfortable, other than those in the "other" group. Those in education and training were the most comfortable at 84 percent.

Workplace Climate

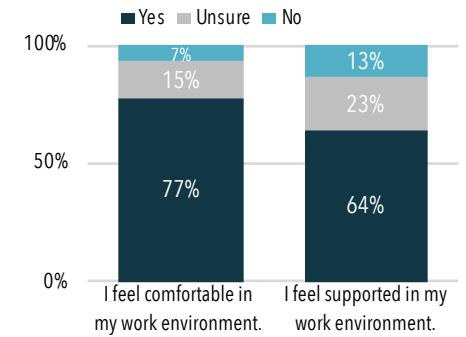


Figure 34. Assessment of workplace climate.

Music Industry Women's Comfort in the Workplace

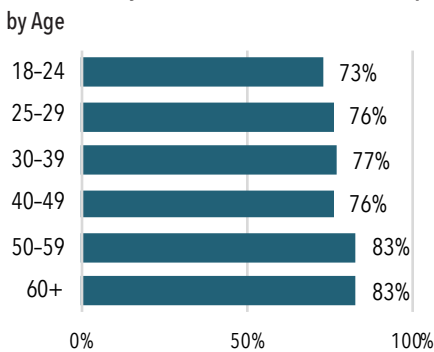


Figure 35. Summary of those who agreed that they feel comfortable in their workplace by age range.

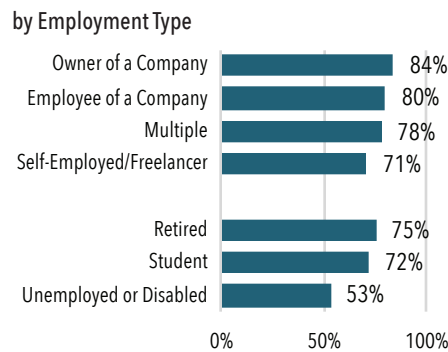


Figure 36. Summary of those who agreed that they feel comfortable in their workplace by employment type.

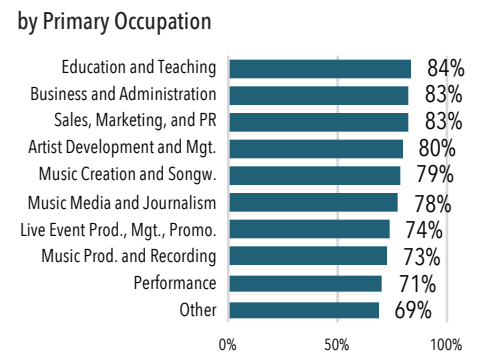


Figure 37. Summary of those who agreed that they feel comfortable in their workplace by primary occupation.

WORKPLACE SUPPORT

A majority of women also felt supported in their workplace, but at lower rates than those reporting feeling comfortable. Women between 18 and 24 felt most supported in their workplace, at 71 percent, which is interesting as they were the age group that felt least comfortable (73 percent). Women in their forties felt least supported, at 59 percent. White women felt more supported than women of color, at 66 percent and 58 percent, respectively. There was no difference between women with or without children under 18.

Again, self-employed/freelancers felt least supported of those primarily in music-related positions, at 58 percent, while company owners felt most supported at 79 percent. Women working in the performance and music media and journalism areas felt the least supported (59 percent), while those in education and training felt most supported at 71 percent.

Music Industry Women's Support in the Workplace

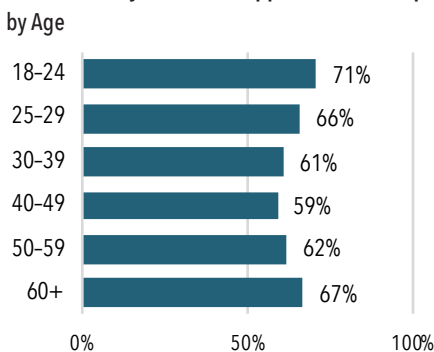


Figure 38. Summary of those who agreed that they feel supported in their workplace by age range.

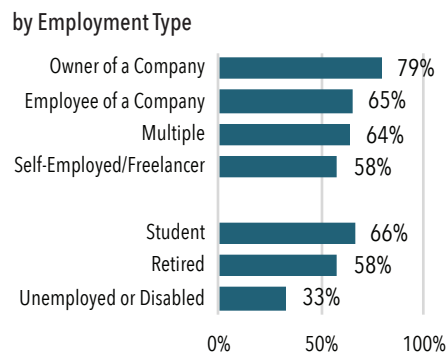


Figure 39. Summary of those who agreed that they feel supported in their workplace by employment type.

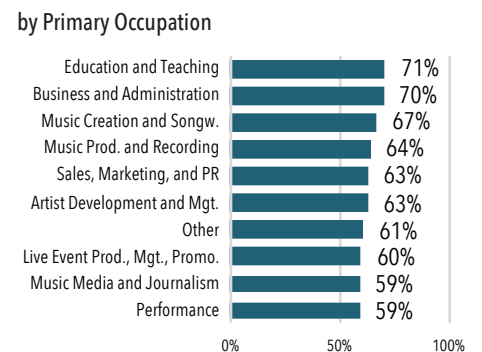


Figure 40. Summary of those who agreed that they feel supported in their workplace by occupation.

WORKPLACE PRACTICES

The survey included a series of questions about workplace practices that had been included in the Women in Music Canada survey, adding one question about the impact of workplace initiatives. Overall, women did not have a positive view of the impact of most workplace practices. Of the dozen workplace practices included in the survey, only one, access to networking opportunities, was considered to have a positive impact by a slim majority (54 percent). Gender balance in the workplace and gender balance in senior management were both seen to have a negative impact on respondents' careers, which may reflect the lack of gender balance in many areas of the music industry. Compensation practices had the most negative impact, with 57 percent of respondents rating compensation negatively and just 11 percent rating it positively. Work/life balance was seen as having a negative effect by half of respondents.

There was broad agreement between Women in Music Canada's Ontario population and this U.S. population: both found that access to networking opportunities was the most positively rated workplace practice, followed by workplace culture and mentoring (Nordicity, 2015). While fewer than half of U.S. respondents rated workplace culture and mentoring as positive, these were still the second and third most positively rated practices. Both U.S. and Ontario music industry women rated compensation practices the most negatively, followed by gender balance in senior management.

Impact of Workplace Practices

■ Positive ■ No effect ■ Negative ■ No opinion

Diversity and Inclusion

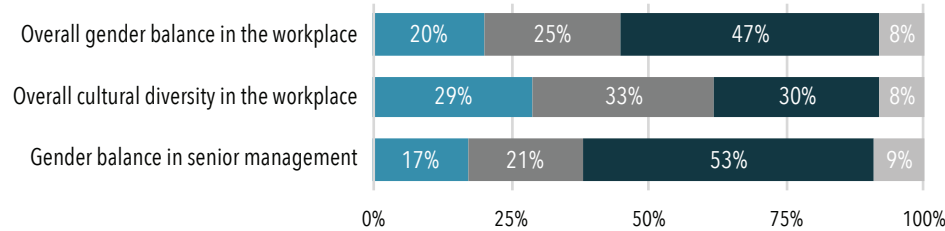


Figure 41. Rating of the impact of diversity and inclusion-related workplace practices.

Compensation and Professional Development

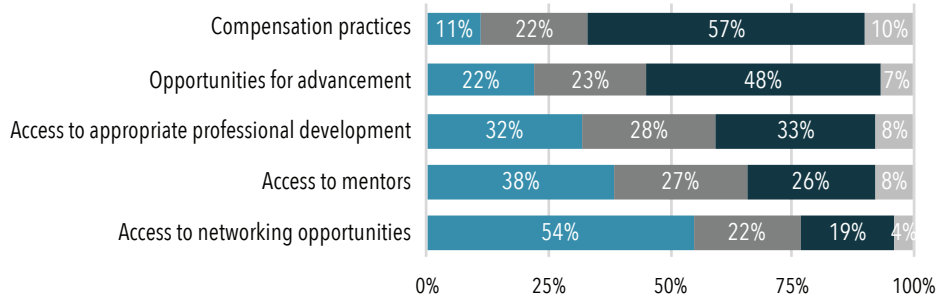


Figure 42. Rating of the impact of compensation and professional development-related workplace practices.

Workplace Culture

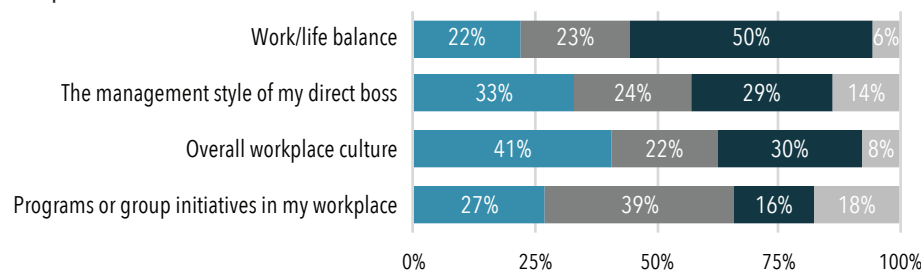


Figure 43. Rating of the impact of workplace culture-related workplace practices.

BARRIERS TO CAREER DEVELOPMENT

Additionally, women had the opportunity to reflect on what they thought had been the biggest barriers to their career development. While a range of issues were cited in the open text responses, the most commonly cited barrier was gender discrimination, harassment, or abuse, which was mentioned in nearly a third of comments.

Comments regarding gender discrimination, harassment, and abuse described a variety of experiences. A sampling are included below:

"There's still a bias against female engineers, where I feel we need to prove ourselves more than our male counterparts. While the above mentors have been wonderful in their guidance, they still aren't comfortable taking a risk on me like they do with my male peers. This limits my ability to prove myself and to demonstrate I can handle big opportunities."

"Male bias at every turn. I wanted to be taken seriously and recognized for my talent and hard work and not because I could look hot. Agents and musicians propositioned me relentlessly. Now I find myself in my 50s and age is the bias. People only want to hire young players."

"Being assumed by men as less qualified, less technically knowledgeable, less capable because I am a woman, or "too pretty." Sexual harassment. Not feeling safe and therefore not taking certain risks by networking opportunities that were in less-safe places, i.e., bars, etc. Having to work twice as hard to prove I am good enough. Having to conform to "being one of the guys" to succeed rather than having confidence in my own musical style. Being told to "dumb it down" (by one music publisher)."

"Being a woman. I had an internship at a small record label during college and was actually told that I was wasting the label's time because I'd just have kids one day and drop out of the industry (!!!). Ultimately, I chose to pursue a career on the "fringes" of the music industry, but even here I face casual misogyny from the old boys' club."

CHALLENGES FACING WOMEN IN THE MUSIC INDUSTRY

Women also shared their thoughts about the biggest challenges facing women in the music industry today. Again, gender discrimination, harassment, or abuse was also the most frequently cited concern, mentioned in nearly half of the open text comments.

In response to this broader question, women repeatedly mentioned the challenges women faced with being taken seriously, dealing with "boys' clubs," and noted the additional difficulties facing women of color, as well as older women and women with disabilities. Some examples are included below:

"A woman's biggest challenge in the music industry today is that we must prove our competence in order to earn respect, while men are given respect until they prove incompetent."

"["Boys'] Clubs" often form high up in companies and women can't advance around them."

"Again, I think it's the unconscious bias that both men and women place on women—we then get paid less, are considered less valuable when we have kids, and are not considered for leadership roles."

"As a venue owner, I see how hard it is for women and people of color to access bookings at other locations. Festivals average less than 30 percent inclusion of women (with many desperately below that), and the touring scene in general is challenging. In talking with other buyers, many don't consider equity as part of their decision making, and even when [the] number of participants is equal, pay is not (majority male headliners; majority female support acts)."

"Being taken seriously, and being able to contribute without being treated like a sex object."

Barriers to Personal Career Development

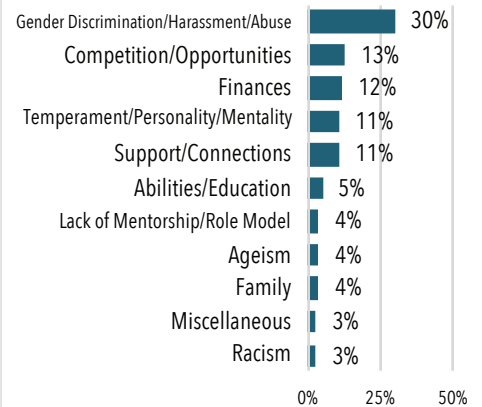


Figure 44. Summary of themes in response to the question, "What do you think have been the biggest barriers to your career development?"

"As a young female next to a powerful male CEO, even though I'm 30-plus, I still get treated as an "assistant." When individuals walk into our office and see a group of females they assume everyone is "lower level" or do not acknowledge or say hello; [they] only say hello to the men in the room. In studio [it's] the same; men walk in and assume you are a girlfriend and do not include you."

Challenges Facing Women in the Music Industry

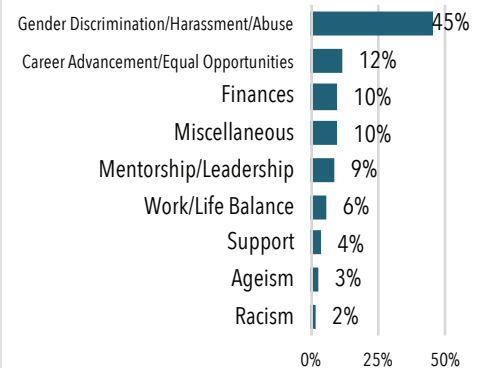


Figure 45. Summary of themes in response to the question, "In your opinion, what are the biggest challenges women face in the music industry today?"

"Constant sexual harassment. Constant. And it hasn't changed. People just "apologize" afterwards now."

SATISFACTION WITH PRIMARY JOB

Interestingly, considering the challenges that are reported by women in music, both employees and self-employed/freelancers were overwhelmingly satisfied in their primary job, with 72 percent saying they are extremely or somewhat satisfied. While satisfaction increased with income level, as shown in figure 46, a majority of women at all income levels expressed satisfaction with their primary job, ranging from 65 percent for women at the lowest income levels to 86 percent at the highest income levels. White women were more likely to be satisfied (75 percent) than women of color (62 percent). While satisfaction was high in all employment types and primary occupations, dissatisfaction varied from just 5 percent in music production and recording to over 20 percent in music media and journalism, artist development and management, and sales, marketing, and PR. The Women in Music Canada survey also found that women were satisfied in their primary jobs, with the average rating a 7.3 on a scale of one to ten.

“I love the company that I work for and feel that they do their best to provide me with the tools and resources to continue growing.”

Satisfaction

■ Extremely/Somewhat Satisfied ■ Neither Satisfied nor Dissatisfied ■ Extremely/Somewhat Dissatisfied

by Income Range

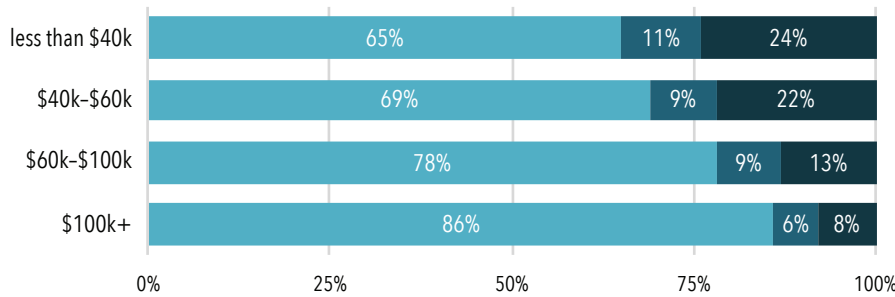


Figure 46. Overall job satisfaction by income range.

by Employment Type and Primary Occupation

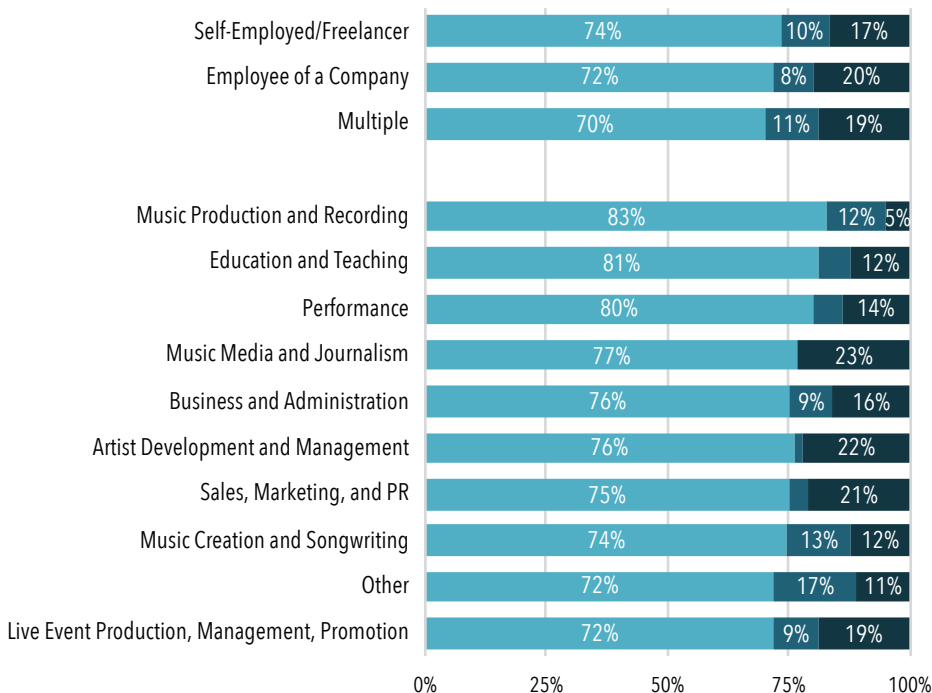


Figure 47. Overall job satisfaction by job type.

Positive Career Practices

CAREER BOOSTERS

Women had the option of sharing their thoughts about practices that had positively affected their career. The importance of mentoring—as well as networking—was highlighted in women’s comments about experiences that positively affected their careers. As shown in figure 48, 21 percent of comments mentioned mentoring as having a positive effect, followed by 19 percent that mentioned networking.

Women’s experiences with mentors were strongly positive, and they shared a range of reasons why working with a mentor had such a positive effect on their professional lives.

“Access to mentors who have encouraged me to take time to work and determine and pursue my own passions rather than directing me down a set path, as well as access during my education to strong examples of women actively working in the industry.”

“Making connections with other women musicians is hands down the most helpful thing I’ve done.”

“Seeing representation of people like me (women) leading bands and being professional touring musicians really paved the way for me to do what I do today. Seeing is believing. Representation matters.”

“Having a female mentor, especially one who manages being a successful MOTHER and MUSICIAN, is key. Just having someone to share stories and run ideas by is everything.”

“Mentors, internships, and a lot of hard work and networking. Every job I’ve gotten was because of another person who I worked with or networked with, or because my work was recommended. Joining women career groups helps a lot too, and finding some friends in the industry (not necessarily coworkers) that you can share experiences with.”

Items that Positively Affected Career

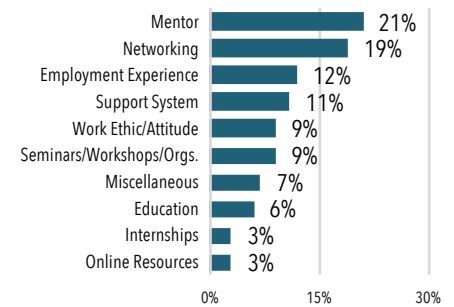


Figure 48. Summary of themes in response to the question, “Do you have any additional comments on things that positively affected your career, including helpful tools or resources (i.e., mentors)?”

MENTORSHIP

A majority of women (61 percent) surveyed had a mentor at some point in their career. One third had a man as a mentor, 27 percent had a woman as a mentor, and 40 percent had both men and women as mentors.⁴ Women who had been mentored overwhelmingly felt this mentoring had contributed to their career, with 92 percent agreeing, 6 percent unsure, and just 2 percent disagreeing.

Women who had mentors were somewhat more likely to earn over \$40,000 annually, with 60 percent of those selecting these income ranges compared to 52 percent without mentors. The age distribution of women with mentors was similar to that of women who did not have mentors. Women with mentors were also more likely to feel they were where they should be in their careers, as shown in figure 50, and slightly more likely to feel they were further ahead than they would have thought. Women with mentors were also more satisfied with their occupation, with 77 percent of those with mentors satisfied compared to 64 without mentors. There was no meaningful difference in career outcomes between those who had men or women as mentors.

“I have had great mentors starting with my very first internship. I’ve mainly had female or LGBTQ+ mentors, but have also had some very strong male mentors who have taught me a lot of skills and who have taken the time to teach me things I didn’t even need to necessarily know.”

Income Range and Mentorship

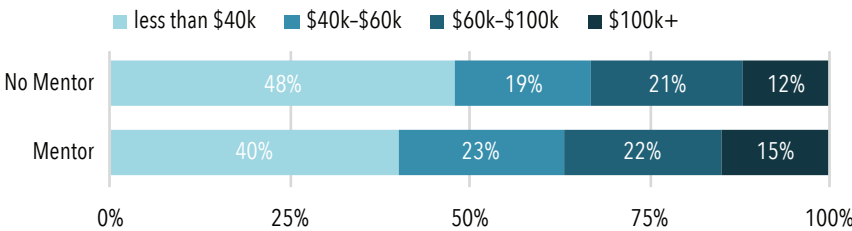


Figure 49. Summary of income ranges by mentorship status.

Self-Assessment of Career Progress by Mentorship

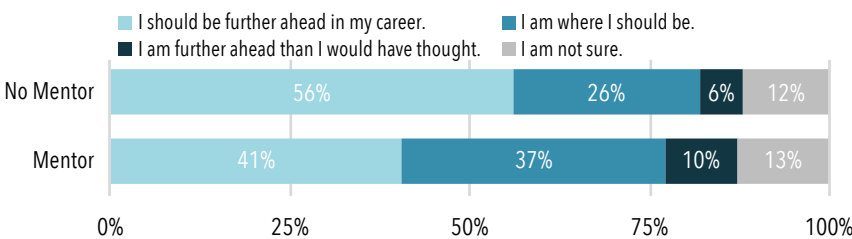


Figure 50. Self-assessment of progress in career by mentorship status.

Job Satisfaction by Mentorship

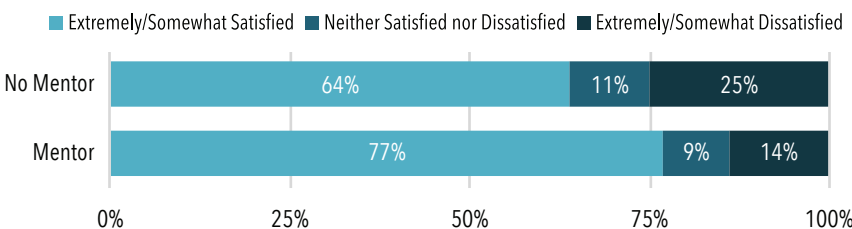


Figure 51. Satisfaction with primary occupation by mentorship status.

⁴Less than 1 percent had a mentor of another gender.

INTERNSHIP

Internships were also noted as having a positive effect on women's careers. Fifty-four percent of women indicated that they had held a music-related internship, either paid or unpaid. A strong majority (79 percent) felt their internship had contributed to their career. Women who had internships were slightly less likely to earn over \$40,000 annually, 55 percent compared to 59 percent who did not complete internships. Internship did not affect assessment of career progress and showed a very small difference in satisfaction. Women who participated in internships were noticeably younger than those who did not, and so the impact of internships on career may not yet be apparent.

“Both of my internships have led to the two jobs I’ve had since graduating. Had I not interned, I would not be employed by these companies. And had it not been the relationships I maintained, I probably would not have been at the tip of people’s minds when looking for someone to hire.”

Income Range and Internship

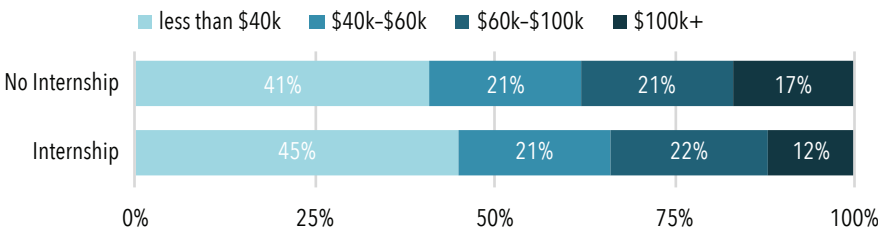


Figure 52. Summary of income ranges by internship status.

Job Satisfaction by Internship

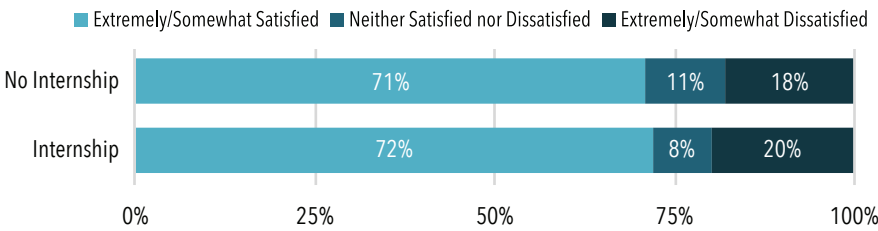


Figure 53. Satisfaction with primary occupation by internship status.

Age Range of Women with Internships

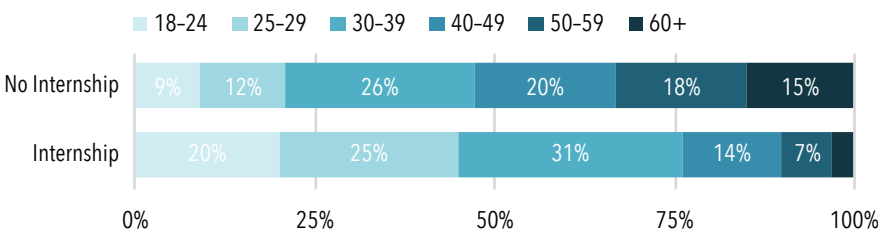


Figure 54. Summary of age ranges of women who had held internships.

IMPROVING INCLUSION

In addition to sharing their experiences of what worked well for their careers, over a thousand women also 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. Two percent of responses saw the industry as sufficiently inclusive.

A sampling of recommendations for improving inclusivity is included here:

- “Blind auditions and booking. Stop letting the image or demographic of the musician impact whether or not you think the music is good.
- Book and program music because it is good, not because it is part of the [canon] or because it looks like you.”

- “A conscious effort for inclusion must be made in every scenario. Remembering that inclusion is intersectional is also super important! Women of color, disabled women, etc. have an even harder time getting equal opportunities.”

- “Women supporting women is what’s going to change things. It’s a competitive industry, but helping someone out doesn’t cost you success, and will likely build a valuable relationship.”

- “Increasing awareness of inequity, setting goals for inclusion, supporting/educating women in tour planning.”

- “Hire, sign, support, blog about, and listen to more women and non-men, more people of color, more differently abled folks, more LGBTQ folks, etc.”

- “Getting diverse individuals in the seats where the big decisions are made, on both micro and macro levels (i.e. Academy seats, panels, foundations, professor/education roles).”

- “Small steps like advocating for women, being mindful of how we talk about other women in the industry, hire women and/or offer promotions to women when appropriate.”

- “Encouraging community building and positive cultures, as well as reviews of hiring decisions made by those at the executive level.”

Recommendations for Improving Inclusivity in Music Industry

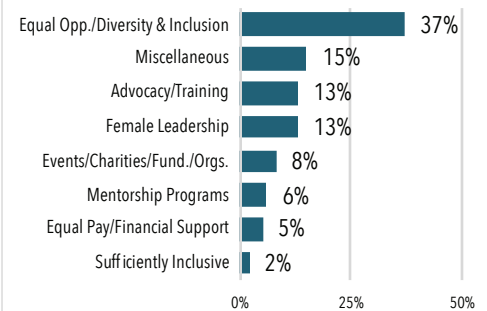


Figure 55. Summary of themes in response to the question, “Do you have any recommendations for making the music industry more inclusive?”

Conclusion

Women in the music industry face a variety of challenges, from gender bias to concerns about compensation to outright discrimination. At the same time, they express high levels of satisfaction with their primary occupation and high levels of comfort in the workplace. Access to networking was viewed positively by a majority of women, and women who had been interns or been mentored were very positive about the effect of these practices on their careers. Mentoring was associated with higher job satisfaction, more positive career self-assessment, and a slight increase in income level.

While this survey focused on women working in the music industry, these findings may not be limited to the music industry alone, or to women alone. Broader research that looks at men in the music industry or women in other industries could help provide comparison. Additionally, further analysis of race and ethnicity could determine the ways in which women's workplace experience differs. Other avenues for further inquiry include the addition of genre (jazz, pop, classical, alternative, etc.) and instrument, particularly for performers.

While this research project generated a myriad of data leading to the many facts and numbers included in this report, it also included many stories told by the honest and open responses of thousands of women. We hope this initiative will inspire additional research, advocacy, change, and ultimately new stories being told by women in the music industry, stories of opportunity and inclusion.

Methodology

The survey design was based on a 2015 Women in Music Canada survey, with additional questions added to capture respondents' experience with mentoring, internship, supervisors, and work/life balance, as well as adjustments made to account for the transition to a U.S. audience, and to reflect Berklee's survey style. The survey also added open-ended text questions that allowed respondents to reflect on their experiences. The survey was approved by the Berklee Institutional Review Board.

The online survey was distributed through Qualtrics from June 4, 2018, through July 18, 2018. To promote the survey, a landing page was created on the Berklee website with a brief explanation of the project and a link to the survey.⁴ Additionally, Berklee posted a press release on June 18, 2018.⁵ The survey was promoted with a print flier and a social media campaign on Facebook, Instagram, Twitter, and LinkedIn using the hashtags #WIMSurvey and #WIMBerklee. Members of the project team shared the survey link with their music industry contacts through email and social media. Women in Music also added a pop-up to their website with a link to the survey and supported with other digital marketing.

In total, 3,093 responses were collected. Of these, 1,983 usable responses were analyzed. Respondents were qualified for participation in the survey by consenting to participate and by indicating that they were over 18 years old. Responses were considered to be usable if respondents indicated that they identified as women, that they were not working outside the U.S., and that they were engaged in or retired from the music industry in some capacity.

After the survey was closed, the research team reviewed the occupational 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 both the Institutional Research and Assessment team, the faculty lead, and a representative from the music industry to ensure reclassifications were appropriate. Of the 278 respondents who added a text "other" for at least one of the two questions, 59 individuals with "other" responses remained, which includes responses that listed multiple occupation types.

Open text responses were coded in accordance with a coding manual developed by the Office of Institutional Research and Assessment that was tested for inter-rater reliability. Final coding was completed by five individuals.

⁵ <https://www.berklee.edu/focused/ice/women-music-survey>

⁶ <https://www.berklee.edu/news/berkleeeice-and-women-music-partner-new-study>

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Appendix

APPENDIX A: RESULTS FROM ALL QUESTIONS

| Figure 56. Consent to Participate | | |
|-----------------------------------|------|------|
| | n | % |
| I agree | 1983 | 100% |
| I do not agree | 0 | 0% |
| Total | 1983 | |

Responses to the prompt "I acknowledge that I understand the statements above and freely consent to participate in the study. Click on the "I Agree" button to begin the survey."

| Figure 57. Age | | |
|----------------|------|-----|
| | n | % |
| 18-24 | 293 | 15% |
| 25-29 | 377 | 19% |
| 30-39 | 569 | 29% |
| 40-49 | 328 | 17% |
| 50-59 | 246 | 12% |
| 60+ | 165 | 8% |
| Total | 1978 | |

Responses to the prompt "How old are you?"

| Figure 58. Employment Type | | |
|----------------------------|------|-----|
| | n | % |
| Employee of a company | 1141 | 43% |
| Self-employed/freelancer | 957 | 36% |
| Owner of a company | 318 | 12% |
| Student | 155 | 6% |
| Unemployed or disabled | 31 | 1% |
| Retired | 28 | 1% |
| Total | 2630 | |

Responses to the prompt "Which of these categories do you currently fall under? Select all that apply."

| Figure 59. Employment Type : Summarized | | |
|---|------|-----|
| | n | % |
| Employee of a company | 753 | 38% |
| Self-employed/freelancer | 481 | 24% |
| Owner of a company | 119 | 6% |
| Student | 61 | 3% |
| Unemployed or disabled | 16 | 1% |
| Retired | 14 | 1% |
| Multiple employment types | 539 | 27% |
| Total | 1983 | |

Summary of responses to the prompt "Which of these categories do you currently fall under? Select all that apply."

| Figure 60. Number of Jobs | | |
|---------------------------|------|-----|
| | n | % |
| 1 | 885 | 45% |
| 2 | 578 | 30% |
| 3+ | 490 | 25% |
| Total | 1953 | |

Responses to the prompt "How many jobs do you currently hold, whether they are related to music or not?"

| Figure 61. Weekly Hours Worked in the Music Industry | | |
|--|------|-----|
| | n | % |
| up to 10 | 287 | 15% |
| 11-20 | 225 | 11% |
| 21-30 | 209 | 11% |
| 31-40 | 305 | 15% |
| 41-50 | 549 | 28% |
| 51+ | 394 | 20% |
| Total | 1969 | |

Responses to the prompt "Including all of your jobs, how many hours a week do you spend working in the music industry?"

| Figure 62. Primary Occupation in the Music Industry | | |
|---|------|-----|
| | n | % |
| Yes | 1550 | 82% |
| No | 341 | 18% |
| Total | 1891 | |

Responses to the prompt "Is your current primary occupation music-related?"

APPENDIX A: RESULTS FROM ALL QUESTIONS (CONT'D)

| Figure 63. Category of Primary Occupation | | |
|--|------|-----|
| | n | % |
| Artist Development and Management | 102 | 7% |
| Artist Development | 23 | 1% |
| Artist Management | 79 | 5% |
| Business and Administration | 331 | 21% |
| Administration (Legal, Accounting, HR, etc.) | 155 | 10% |
| Business Development | 28 | 2% |
| Corporate Management | 32 | 2% |
| Music Publishing | 116 | 7% |
| Education and Teaching | 279 | 18% |
| Live Event Production, Management, Promotion | 159 | 10% |
| Event or Tour Booking | 32 | 2% |
| Event or Tour Promotion | 8 | 1% |
| Event or Venue Management | 39 | 3% |
| Event Production (incl. logistics) | 80 | 5% |
| Music Creation (incl. songwriting) | 135 | 9% |
| Music Media and Journalism | 27 | 2% |
| Music Production and Recording | 109 | 7% |
| Performance | 165 | 11% |
| Sales, Marketing, & PR | 193 | 12% |
| Sales | 31 | 2% |
| Marketing | 118 | 8% |
| PR | 44 | 3% |
| Software Development and Programming | 10 | 1% |
| Other | 39 | 3% |
| Total | 1549 | |
| Responses to the prompt "Which category best describes the music-related nature of your current primary occupation?" | | |

| Figure 64. Additional Occupation in the Music Industry | | |
|---|------|-----|
| | n | % |
| Yes | 970 | 49% |
| No | 998 | 51% |
| Total | 1968 | |
| Responses to the prompt "Do you have an additional source of income that is music-related?" | | |

| Figure 65. Category of Additional Occupation | | |
|--|-----|-----|
| | n | % |
| Artist Development and Management | 52 | 5% |
| Artist Development | 13 | 1% |
| Artist Management | 39 | 4% |
| Business and Administration | 54 | 6% |
| Administration (Legal, Accounting, HR, etc.) | 18 | 2% |
| Business Development | 7 | 1% |
| Corporate Management | 4 | 0% |
| Music Publishing | 25 | 3% |
| Education and Teaching | 157 | 16% |
| Live Event Production, Management, Promotion | 91 | 9% |
| Event or Tour Booking | 16 | 2% |
| Event or Tour Promotion | 7 | 1% |
| Event or Venue Management | 17 | 2% |
| Event Production (incl. logistics) | 51 | 5% |
| Music Creation (incl. songwriting) | 144 | 15% |
| Music Media and Journalism | 21 | 2% |
| Music Production and Recording | 74 | 8% |
| Performance | 300 | 31% |
| Sales, Marketing, & PR | 44 | 5% |
| Sales | 11 | 1% |
| Marketing | 28 | 3% |
| PR | 5 | 1% |
| Software Development and Programming | 5 | 1% |
| Other | 23 | 2% |
| Total | 965 | |
| Responses to the prompt "Which category best describes the music-related nature of your additional job?" | | |

| Figure 66. Years with Current Employer | | |
|---|------|-----|
| | n | % |
| less than 1 year | 260 | 19% |
| 1-2 | 296 | 22% |
| 3-5 | 327 | 24% |
| 6-10 | 192 | 14% |
| 11-15 | 111 | 8% |
| 16-20 | 65 | 5% |
| 21+ | 96 | 7% |
| Total | 1347 | |
| Responses to the prompt "How many years have you worked for your current employer?" | | |

APPENDIX A: RESULTS FROM ALL QUESTIONS (CONT'D)

| Figure 67. Years in the Music Industry | | |
|---|-----|-----|
| | n | % |
| less than 1 year | 14 | 1% |
| 1-2 years | 49 | 5% |
| 3-5 years | 154 | 16% |
| 6-10 years | 207 | 22% |
| 11-20 years | 226 | 24% |
| more than 20 years | 302 | 32% |
| Total | 952 | |
| Responses to the prompt "How many years have you been working in the music industry?" | | |

| Figure 68. Work Location | | |
|---|------|-----|
| | n | % |
| An office or on-site location | 832 | 44% |
| Combination of on-site and off-site locations | 704 | 37% |
| Remote work from a home office | 257 | 14% |
| On the road | 86 | 5% |
| Total | 1879 | |
| Responses to the prompt "What type of facility do you work in?" | | |

| Figure 69. Job Level of Primary Occupation | | |
|---|------|-----|
| | n | % |
| Entry-level | 211 | 12% |
| Junior | 220 | 13% |
| Intermediate | 528 | 31% |
| Senior | 506 | 29% |
| Executive | 263 | 15% |
| Total | 1728 | |
| Responses to the prompt "For the job you identify as your main source of income, what is your job level?" | | |

| Figure 70. Self-Assessment of Career Progression | | |
|---|------|-----|
| | n | % |
| I am where I should be. | 644 | 33% |
| I should be further ahead in my career. | 920 | 47% |
| I am further ahead than I would have thought. | 163 | 8% |
| I am not sure. | 247 | 13% |
| Total | 1974 | |
| Responses to the prompt "Are you where you think you should be at this stage of your career?" | | |

| Figure 71. Satisfaction with Primary Job | | |
|---|------|-----|
| | n | % |
| Satisfied | 1269 | 72% |
| Extremely satisfied | 446 | 25% |
| Somewhat satisfied | 823 | 47% |
| Neither satisfied nor dissatisfied | 167 | 9% |
| Dissatisfied | 328 | 19% |
| Somewhat dissatisfied | 243 | 14% |
| Extremely dissatisfied | 85 | 5% |
| Total | 1764 | |
| Responses to the prompt "Rate your overall job satisfaction in your primary job." | | |

| Figure 72. Individual Annual Income | | |
|---|------|-----|
| | n | % |
| less than \$20,000 | 350 | 18% |
| \$20,001-\$40,000 | 478 | 25% |
| \$40,001-\$60,000 | 408 | 21% |
| \$60,001-\$80,000 | 272 | 14% |
| \$80,001-\$100,000 | 143 | 7% |
| \$100,001-\$120,000 | 86 | 4% |
| \$120,001-\$140,000 | 53 | 3% |
| \$140,001-\$160,000 | 27 | 1% |
| \$160,001-\$180,000 | 17 | 1% |
| \$180,001-\$200,000 | 18 | 1% |
| More than \$200,000 | 67 | 3% |
| Total | 1919 | |
| Responses to the prompt "Including all of your jobs, what was your individual annual income last year?" | | |

| Figure 73. Gender of Supervisor | | |
|--|------|-----|
| | n | % |
| Man | 585 | 52% |
| Woman | 264 | 23% |
| I have men and women as supervisors. | 275 | 24% |
| Another gender not listed here | 2 | 0% |
| Total | 1126 | |
| Responses to the prompt "If you work for another individual, what is the gender of your current supervisor?" | | |

APPENDIX A: RESULTS FROM ALL QUESTIONS (CONT'D)

| Figure 74. Mentoring | | |
|---|------|-----|
| | n | % |
| Yes | 1212 | 61% |
| No | 767 | 39% |
| Total | 1979 | |
| Responses to the prompt "Have you ever had a mentor?" | | |

| Figure 75. Gender of Mentor | | |
|---|------|-----|
| | n | % |
| Man | 394 | 33% |
| Woman | 330 | 27% |
| I've had men and women as mentors. | 487 | 40% |
| Another gender not listed here | 1 | 0% |
| Total | 1212 | |
| Responses to the prompt "What was the gender of your mentor?" | | |

| Figure 76. Usefulness of Mentoring in Career | | |
|---|------|-----|
| | n | % |
| Yes | 1112 | 92% |
| Unsure | 73 | 6% |
| No | 27 | 2% |
| Total | 1212 | |
| Responses to the prompt "What was the gender of your mentor?" | | |

| Figure 77. Internship | | |
|--|------|-----|
| | n | % |
| Yes | 1061 | 54% |
| No | 919 | 46% |
| Total | 1980 | |
| Responses to the prompt "Did you ever hold a music-related paid or unpaid internship?" | | |

| Figure 78. Usefulness of Internship in Career | | |
|---|------|-----|
| | n | % |
| Yes | 835 | 79% |
| Unsure | 112 | 11% |
| No | 113 | 11% |
| Total | 1060 | |
| Responses to the prompt "Do you feel this internship contributed to your career?" | | |

APPENDIX A: RESULTS FROM ALL QUESTIONS (CONT'D)

| Figure 79. Workplace Climate | | | | | | | |
|---|------|-----|--------|-----|-----|-----|-------|
| | Yes | | Unsure | | No | | Total |
| | n | % | n | % | n | % | |
| I have been treated differently in the music industry because of my gender. | 1542 | 78% | 232 | 12% | 203 | 10% | 1977 |
| My gender has affected my employment in the music industry. | 1027 | 52% | 518 | 26% | 429 | 22% | 1974 |
| I feel comfortable in my work environment. | 1525 | 77% | 305 | 15% | 145 | 7% | 1975 |
| I feel supported in my work environment. | 1257 | 64% | 449 | 23% | 266 | 13% | 1972 |

Responses to the prompt "Please indicate your agreement with the following statements." Responses vary by question.

| Figure 80. Impact of Workplace Practices | | | | | | | | |
|--|---|-----------------|-----------|-----------------|----------------------|------------|------------|------------|
| | Very Negative Impact | Negative Impact | No Impact | Positive Impact | Very Positive Impact | No opinion | % Negative | % Positive |
| | Overall gender balance in the workplace | 117 | 804 | 492 | 274 | 109 | 154 | 47% |
| Overall cultural diversity in the workplace | 82 | 509 | 638 | 392 | 165 | 160 | 30% | 29% |
| Gender balance in senior management | 282 | 744 | 399 | 219 | 108 | 180 | 53% | 17% |
| Compensation practices | 292 | 810 | 429 | 161 | 52 | 192 | 57% | 11% |
| Opportunities for advancement | 228 | 702 | 443 | 313 | 114 | 137 | 48% | 22% |
| Work/life balance | 244 | 716 | 443 | 312 | 111 | 111 | 50% | 22% |
| Access to appropriate professional development | 144 | 485 | 540 | 471 | 143 | 151 | 33% | 32% |
| Access to mentors | 143 | 359 | 527 | 516 | 225 | 163 | 26% | 38% |
| Access to networking opportunities | 76 | 293 | 432 | 685 | 363 | 85 | 19% | 54% |
| The management style of my direct boss | 186 | 369 | 456 | 378 | 248 | 277 | 29% | 33% |
| Overall workplace culture | 121 | 455 | 416 | 547 | 236 | 152 | 30% | 41% |
| Programs or group initiatives in my workplace | 82 | 220 | 751 | 378 | 129 | 353 | 16% | 27% |

Responses to the prompt "What impact (if any) have the following factors had on your career in the music industry?" Response totals vary by question.

| Figure 81. Career as a Factor in Decision to Have Children | | |
|--|------|-----|
| | n | % |
| Yes | 1204 | 61% |
| Unsure | 222 | 11% |
| No | 553 | 28% |
| Total | 1979 | |

Responses to the prompt "Is your career a factor in decisions you have made or may make about having or raising children?"

| Figure 82. Gender Identity | | |
|----------------------------|------|------|
| | n | % |
| Man | 0 | 0% |
| Woman | 1983 | 100% |
| Transgender | 0 | 0% |
| Agender | 0 | 0% |
| A gender not listed here | 0 | 0% |
| Total | 1983 | |

Responses to the prompt "What is your gender identity?"

| Figure 83. Women in Music Membership | | |
|--------------------------------------|------|-----|
| | n | % |
| Yes | 554 | 28% |
| No | 1421 | 72% |
| Total | 1975 | |

Responses to the prompt "Are you a member of Women in Music?"

| Figure 84. Berklee College of Music/Boston Conservatory at Berklee Alumnae | | |
|--|------|-----|
| | n | % |
| Yes | 547 | 28% |
| No | 1434 | 72% |
| Total | 1981 | |

Responses to the prompt "Did you attend Berklee College of Music and/or the Boston Conservatory at Berklee?"

| Figure 85. Race/Ethnicity | | |
|---|------|-----|
| | n | % |
| American Indian or Alaska Native | 5 | 0% |
| Asian | 79 | 4% |
| Black or African American | 114 | 6% |
| Hispanic or Latinx | 189 | 10% |
| Native Hawaiian or Other Pacific Islander | 5 | 0% |
| White | 1492 | 77% |
| Two or More | 61 | 3% |
| Total | 1945 | |

Summarized responses to the prompt "What is your race/ethnicity? (Select one or more of the following)." While this question allows respondents to select Hispanic or Latinx as well as racial categories in a single question, it is summarized similarly to U.S. Census categories. Respondents who selected multiple options and Hispanic or Latinx are listed as Hispanic or Latinx, while those who selected multiple options without selecting Hispanic or Latinx are listed as Two or More.

APPENDIX A: RESULTS FROM ALL QUESTIONS (CONT'D)

| Figure 86. Location by State | | |
|-------------------------------------|-----|-----|
| | n | % |
| California | 386 | 22% |
| New York | 363 | 21% |
| Massachusetts | 267 | 15% |
| Tennessee | 141 | 8% |
| New Jersey | 56 | 3% |
| Florida | 54 | 3% |
| Washington | 49 | 3% |
| Illinois | 39 | 2% |
| Texas | 39 | 2% |
| Georgia | 30 | 2% |
| Colorado | 28 | 2% |
| Oregon | 27 | 2% |
| Minnesota | 21 | 1% |
| Pennsylvania | 20 | 1% |
| Maryland | 19 | 1% |
| Connecticut | 18 | 1% |
| Michigan | 16 | 1% |
| Ohio | 14 | 1% |
| Louisiana | 13 | 1% |
| Utah | 13 | 1% |
| District of Columbia | 11 | 1% |
| Arizona | 10 | 1% |
| North Carolina | 10 | 1% |
| Virginia | 10 | 1% |
| Missouri | 9 | 1% |
| New Hampshire | 9 | 1% |
| Indiana | 8 | 0% |
| Rhode Island | 7 | 0% |
| Kentucky | 7 | 0% |
| Wisconsin | 7 | 0% |
| Hawaii | 6 | 0% |
| Kansas | 6 | 0% |
| Vermont | 6 | 0% |
| Iowa | 5 | 0% |
| Maine | 4 | 0% |
| Alabama | 3 | 0% |
| Nebraska | 3 | 0% |
| Nevada | 3 | 0% |
| New Mexico | 3 | 0% |
| Arkansas | 2 | 0% |
| Delaware | 2 | 0% |
| Mississippi | 2 | 0% |
| Montana | 2 | 0% |
| Oklahoma | 2 | 0% |

The table is continued on the right.

| Figure 86. Location by State (cont'd) | | |
|--|------|----|
| | n | % |
| South Carolina | 2 | 0% |
| West Virginia | 2 | 0% |
| Alaska | 1 | 0% |
| North Dakota | 1 | 0% |
| Puerto Rico | 1 | 0% |
| South Dakota | 1 | 0% |
| Wyoming | 1 | 0% |
| Total | 1759 | |

Responses to the prompt "Where do you live?"

| Figure 87. Highest Degree Earned | | |
|---|------|-----|
| | n | % |
| Did not complete high school | 5 | 0% |
| High school degree or equivalent | 35 | 2% |
| Some college or university | 236 | 12% |
| Associate's degree | 60 | 3% |
| Bachelor's degree | 1114 | 56% |
| Master's degree | 425 | 22% |
| Doctoral degree | 101 | 5% |
| Total | 1976 | |

Responses to the prompt "What is the highest degree or level of school you have completed?"

| Figure 88. Education Related to Employment | | |
|---|------|-----|
| | n | % |
| Yes | 1200 | 71% |
| No | 497 | 29% |
| Total | 1697 | |

Responses to the prompt "Is your education related to your current employment?"

| Figure 89. Marital Status | | |
|--------------------------------------|------|-----|
| | n | % |
| Divorced or separated | 133 | 7% |
| Married or in a domestic partnership | 779 | 40% |
| Single | 1024 | 52% |
| Widowed | 16 | 1% |
| Other | 18 | 1% |
| Total | 1697 | |

Responses to the prompt "What is your marital status?"

| Figure 90. Children under 18 years old | | |
|---|------|-----|
| | n | % |
| Yes | 290 | 15% |
| No | 1676 | 85% |
| Total | 1966 | |

Responses to the prompt "Do you have children under 18 years of age?"

APPENDIX B: SURVEY TOOL

Introduction

Q1 Thank you for your participation in this survey of women working in the American music industry, a joint project of the Berklee Institute for Creative Entrepreneurship and Women in Music. This survey is designed to collect information that we can share and use to inform advocacy work towards gender equity. It is open to all women who work in the music industry and related fields.

This survey should take about 10 minutes to complete. If you choose to participate, you may skip any question you are not comfortable answering or that is not relevant to you, and you may exit the survey at any time. The survey asks about a range of workplace experiences. All questions are optional. Once you begin the survey, you can return to it at any time, as long as you use the same device.

We will protect the confidentiality of your answers and present the results in summary form so no individual can be identified. The survey does not collect your name, email or IP address, or location. Please note that your anonymous comments may be published in the research report. There are no foreseeable risks to you as a participant in this study.

If you have any questions, please contact wimsurvey@berklee.edu. If you have any questions about your rights as a respondent to the survey, please contact the Berklee IRB by email at institutionalassessment@berklee.edu.

We appreciate your participation in this important research. Thank you very much for your time.

Q2 I acknowledge that I understand the statements above and freely consent to participate in the study. Click on the "I Agree" button to begin the survey.

Answers: I agree; I do not agree

Display This Question:

If I acknowledge that I understand the statements above and freely consent to participate in the stu... = I do not agree

Q3 Thank you for your consideration. Your response has been recorded.

Skip To: End of Survey If Thank you for your consideration. Your response has been recorded.() Is Displayed

Age

Q4 How old are you?

Answers: Under 18; 18-24; 25-29; 30-39; 40-49; 50-59; 60+

Display This Question:

If How old are you? = Under 18

Q5 Thank you for your willingness to participate in this survey. We are not able to collect any additional responses from anyone who reports being under 18.

Skip To: End of Survey If Thank you for your willingness to participate in this survey. We are not able to collect any addi...() Is Displayed

Employment Questions

Q6 Which of these categories do you currently fall under? Select all that apply.

Answers: Employee of a company; Self-employed/freelancer; Owner of a company; Retired; Unemployed or disabled; Student

Q7 How many jobs do you currently hold, whether they are related to music or not?

Answers: 1; 2; 3+

APPENDIX B: SURVEY TOOL (CONT'D)

Q8 Including all of your jobs, how many hours a week do you spend working in the music industry?

Answers: up to 10; 11-20; 21-30; 31-40; 41-50; 51+

Display This Question:

If Which of these categories do you currently fall under? Select all that apply. = Employee of a company

Or Which of these categories do you currently fall under? Select all that apply. = Self-employed/freelancer

Or Which of these categories do you currently fall under? Select all that apply. = Owner of a company

Q9 Is your current primary occupation music-related?

Answers: Yes; No

Display This Question:

If Is your current primary occupation music-related? = Yes

Q10 Which category best describes the music-related nature of your current primary occupation?

Answers: Administration (Legal, Accounting, HR, etc.); Corporate Management; Music Creation (incl. songwriting); Artist Development; Artist Management; Event Production (incl. logistics); Event or Venue Management; Event or Tour Promotion; Event or Tour Booking; Music Publishing; Music Production and Recording; Performance; Sales; Business Development; PR; Marketing; Education and Teaching; Software Development and Programming; Music Media and Journalism; Other (please specify)

Q11 Do you have an additional source of income that is music-related?

Answers: Yes; No

Display This Question:

If Do you have an additional source of income that is music-related? = Yes

Q12 Which category best describes the music-related nature of your additional job?

Answers: Admin (Legal, Accounting, HR, etc.); Corporate Management; Music Creation (incl. songwriting); Artist Development; Artist Management; Event Production (incl. logistics); Event or Venue Management; Event or Tour Promotion; Event or Tour Booking; Music Publishing; Music Production and Recording; Performance; Sales; Business Development; PR; Marketing; Education and Teaching; Software Development and Programming; Music Media and Journalism; Other (please specify)

Display This Question:

If Which of these categories do you currently fall under? Select all that apply. = Employee of a company

Or Which of these categories do you currently fall under? Select all that apply. = Owner of a company

Q13 How many years have you worked for your current employer?

Answers: less than 1 year; 1-2; 3-5; 6-10; 11-15; 16-20; 21+

Display This Question:

If Which of these categories do you currently fall under? Select all that apply. = Self-employed/freelancer

Q14 How many years have you been working in the music industry?

Answers: less than 1 year; 1-2; 3-5; 6-10; 11-20; more than 20 years

Display This Question:

If Which of these categories do you currently fall under? Select all that apply. = Employee of a company

Or Which of these categories do you currently fall under? Select all that apply. = Self-employed/freelancer

Or Which of these categories do you currently fall under? Select all that apply. = Owner of a company

Q15 What type of facility do you work in?

Answers: An office or on-site location; Remote work from a home office; Combination of on-site and off-site locations; On the road

Display This Question:

If Which of these categories do you currently fall under? Select all that apply. = Employee of a company

Or Which of these categories do you currently fall under? Select all that apply. = Self-employed/freelancer

Q16 For the job you identify as your main source of income, what is your job level?

Answers: Entry-level; Junior; Intermediate; Senior; Executive

APPENDIX B: SURVEY TOOL (CONT'D)

Q17 Are you where you think you should be at this stage of your career?

Answers: I am where I should be.; I should be further ahead in my career.; I am further ahead than I would have thought.; I am not sure.

Display This Question:

If Which of these categories do you currently fall under? Select all that apply. = Employee of a company

Or Which of these categories do you currently fall under? Select all that apply. = Self-employed/freelancer

Q18 Rate your overall job satisfaction in your primary job.

Answers: Extremely satisfied; Somewhat satisfied; Neither satisfied nor dissatisfied; Somewhat dissatisfied; Extremely dissatisfied

Q19 Including all of your jobs, what was your individual annual income last year?

Answers: less than \$20,000; \$20,001-\$40,000; \$40,001-\$60,000; \$60,001-\$80,000; \$80,001-\$100,000; \$100,001-\$120,000; \$120,001-\$140,000; \$140,001-\$160,000; \$160,001-\$180,000; \$180,001-\$200,000; More than \$200,000

Display This Question:

If Which of these categories do you currently fall under? Select all that apply. = Employee of a company

Q20 If you work for another individual, what is the gender of your current supervisor?

Answers: Man; Woman; I have men and women as supervisors.; Another gender not listed here

Challenges and Opportunities**Q21 Have you ever had a mentor?**

Answers: Yes; No

Display This Question:

If Have you ever had a mentor? = Yes

Q22 What was the gender of your mentor?

Answers: Man; Woman; I've had men and women as mentors; Another gender not listed here

Display This Question:

If Have you ever had a mentor? = Yes

Q23 Do you feel this mentoring contributed to your career?

Answers: Yes; Unsure; No

Q24 Did you ever hold a music-related paid or unpaid internship?

Answers: Yes; No

Display This Question:

If Did you ever hold a music-related paid or unpaid internship? = Yes

Q25 Do you feel this internship contributed to your career?

Answers: Yes; Unsure; No

Q26 Please indicate your agreement with the following statements.

Statements: I have been treated differently in the music industry because of my gender.; My gender has affected my employment in the music industry.; I feel comfortable in my work environment.; I feel supported in my work environment.

Answers: Yes; Unsure; No

APPENDIX B: SURVEY TOOL (CONT'D)

Q27 What impact (if any) have the following factors had on your career in the music industry?

Factors: Overall gender balance in the workplace; Overall cultural diversity in the workplace; Gender balance in senior management; Compensation practices; Opportunities for advancement; Work/life balance; Access to appropriate professional development; Access to mentors; Access to networking opportunities; The management style of my direct boss; Overall workplace culture; Programs or group initiatives in my workplace

Answers: Very negative impact; Negative impact; No effect; Positive impact; Very positive impact; No opinion

Q28 Is your career a factor in decisions you have made or may make about having or raising children?

Answers: Yes; Unsure; No

Display This Question:

If Is your career a factor in decisions you have made or may make about having or raising children? = Yes

Q29 Please explain how your career has affected your decisions about having or raising children.

Q30 The next questions ask you to reflect on your experience working in the music industry. The maximum response length is 500 characters for each question.

Q31 Do you have any additional comments on things that positively affected your career, including helpful tools or resources (i.e., mentors)?**Q32 What do you think have been the biggest barriers to your career development?****Q33 In your opinion, what are the biggest challenges women face in the music industry today?****Q34 Do you have any recommendations for making the music industry more inclusive?****Demographics****Q35 What is your gender identity?**

Answers: Man; Woman; Transgender; Agender; A gender not listed here

Q36 Are you a member of Women in Music?

Answers: Yes; No

Q37 Did you attend Berklee College of Music and/or the Boston Conservatory at Berklee?

Answers: Yes; No

Q38 What is your race/ethnicity? (Select one or more of the following)

Answers: American Indian or Alaska Native; Asian; Black or African American; Hispanic or Latinx; Native Hawaiian or Other Pacific Islander; White

Q39 Where do you live?

Answer options included all 50 U.S. states, Puerto Rico, and Washington, D.C.

Q40 What is the highest degree or level of school you have completed?

Answers: Did not complete high school; High school degree or equivalent; Some college or university; Associate's degree; Bachelor's degree; Master's degree; Doctoral degree

APPENDIX B: SURVEY TOOL (CONT'D)

Display This Question:

If What is the highest degree or level of school you have completed? = Bachelor's degree

Or What is the highest degree or level of school you have completed? = Master's degree

Or What is the highest degree or level of school you have completed? = Doctoral degree

Or What is the highest degree or level of school you have completed? = Associate's degree

Q41 Is your education related to your current employment?

Answers: Yes; No

Q42 What is your marital status?

Answers: Single; Married or in a domestic partnership; Divorced or separated; Widowed; Other (please specify)

Q43 Do you have children under 18 years of age?

Answers: Yes; No

APPENDIX C: AUTHORS AND ACKNOWLEDGMENTS

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Berklee Institute for Creative Entrepreneurship

Berklee's Institute for Creative Entrepreneurship, an initiative within Berklee College of Music, is designed to inspire, educate, and launch the next generation of creative entrepreneurs. The Berklee Institute for Creative Entrepreneurship helps prepare graduates for careers as entrepreneurs; fosters the creation of new products, services, and businesses in the creative industry; and inspires disruptive ideas through musical creativity and cross-disciplinary collaboration. Learn more at berklee.edu/ice.

Berklee Office of Institutional Research and Assessment

Berklee's Office of Institutional Research and Assessment provides research and assessment for data-driven decision making, policy development, and strategic planning related to the performing arts. Learn more at berklee.edu/institutional-research-assessment.

Women in Music

Established in 1985, Women in Music is the industry's leading non-profit addressing gender inequality. Fueled by over 100 volunteers and comprising more than twelve chapters, Women in Music serves thousands of women worldwide to educate, empower, and inspire. Women in Music believes that the conversation around equality is an inclusive discussion where all voices are welcome. Our members are women at all stages in their careers – from students to seasoned industry veterans – and men who support equality. We are record label executives, artist managers, songwriters, musicians, attorneys, recording engineers, agents, publicists, studio owners, music publishers, online and traditional marketers, and more. Learn more at womeninmusic.org.