



**Two-Day Symposium**  
**University of Groningen**  
**Groningen, The Netherlands**  
**17 - 18 May 2019**

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# Welcome

Welcome to Groningen for this first ever symposium on Gendered Dynamics of the Music Industry in the Netherlands. We are thrilled that you have decided to join us and we hope that our conversations and shared research will yield insights which lead to better working and creative environments for women in the music industry. Ultimately, we hope that such insights will aid in engendering a more inclusive working atmosphere for all genders, sexual preferences, and cultural backgrounds.

Groningen is home to the University of Groningen and several institutions of higher education including the Prins Claus Conservatory and the Minerva Art Institute. Since 2015, The University of Groningen has become a very international institution attracting students from all over the world who now number more than 30,000 in the BA, MA and PhD programs. The university was founded as a college in 1614 in an initiative taken by the Regional Assembly of the city of Groningen and the *Ommelanden* (the surrounding region). It soon established faculties in theology, law, medicine, and philosophy.

The Faculty of Law boasts “Father of Ethnomusicology” Jaap Kunst as an alumnus who earned his law degree here more than 100 years ago in 1917 before trying his hand at banking and finally comparative musicology with special expertise in the Gamelan. Of the fifty notable alumni listed in Wikipedia, three are woman (Corina Bussard, Anita Buma and Aletta Jacobs, and only two were not white). The gendered (and racial) dynamics of this academic university have changed somewhat since Kunst graduated, but certainly there is more room for change.

Groningen is also host to several music industry related events and festivals including the European Music Industry’s annual Eurosonic and Noorderslag conference every year in January. This festival is the leading showcase festival for the European music industry and it provides important networking and ‘behind the scenes’ platforms for forging music careers in Europe. Groningen also hosts the annual multi-arts Noorderzon Fair at the end of the summer. Also in the summer, earning a prestigious reputation for unique and interesting jazz concerts is the summer jazz bike festival (Zomer Jazz Fiets Tour), during which you can bike from barn to café to medieval church to hear a varied program of mostly European jazz artists.

Groningen has a rich history in the “low Lands” with a relation to Frisian and German arts and educational institutions. The arts, media and culture are well represented in our department with more than 250 students following tracts in film, music and theatre and frameworks highlighting either arts criticism or arts policy and management.

You may have noticed the many bikes in the city center. You might even consider renting one if you have a free day in the city. Biking to the nearby villages is a nice way to see the local province and have a beer in an outdoor village café.

During the conference, we want to encourage a collegial attitude and interaction so please ask questions and help out with those speaking in their second language. You can also help by speaking in a slow and deliberate manner for those who also are listening to English in their second language.

If you have any questions about things to do – please ask us. We are very happy you are here and we look forward to a fruitful and engaging symposium.

Kristin McGee

May 12, 2019

# The KIEM Project

## **Female Assistants and Male Executives: Understanding Gender Barriers in the Dutch Music Industry**

Since 2013, female popular music stars have gained visibility and prominence in the international music industry, often ranking at the top of international charts. However, behind the performance stage, women are gravely underrepresented. In fact, women 'behind the scenes' occupy anywhere between ca. 2% to 20% of various paid positions internationally (Smith et al 2017). For over a century, labor positions have been consistently segmented by gender. This disparity appears rooted in specific industrial demands and is accentuated by a predominantly masculine discourse and ideology, but due to a lack of data, such gender processes are only partially understood (Leonard 2014, Coates 1997). Therefore, this study investigates the socio-cultural practices disadvantaging women working behind the scenes within the Dutch music industry. By integrating sociological approaches, feminist and gender frameworks, and cultural theories, new insights gained aim to support the important debate on how to address this gender gap and further how to approach this societal challenge. A more comprehensive perspective on the institutions, social practices, and cultural beliefs which perpetuate such gender inequality in the music business will be followed by an investigation of how women (and all genders) can rather excel in their jobs in ways both benefiting the industry as well as culture and society more generally. Labor inequality prohibits human empowerment and is a waste of talent and capital. As the music industry is often conceptualized as an agent of change, endowed with a symbolic and exemplary role, understanding its gender disparity is critical for providing answers to the challenges of our globalizing, post-industrial, digital age.

## **KIEM Objectives and Affiliations**

This research supports the CLICKNL domain of Media & Entertainment in the roadmap Value Creation, as this research investigates the value of creative professionals in the ecosystem of the music industry's labor market. By unravelling the cultural and societal practices, dominant discourses, exclusion mechanisms, specific employment requirements, and psychological barriers leading to the perpetuation of the gender gap in various stages and within different forms, this research will re-conceptualize the value of the creative professional by acknowledging the talents of women in this industry and optimizing the talents of workers of all genders.

## **Project Collaborators**

The collaboration of the partners of this consortium strengthens the bond between the creative industry and the academic world as this study investigates questions asked by professionals working in the music industry. This consortium represents partners exhibiting extensive academic expertise on gender research in music with over a decade work experience in different fields of the music business within various musical genres. The private partners offer an insider's perspective in an academic context and a unique access to the professionals of the music industry.

**Dr. Kristin McGee** is Associate Professor of Popular Music at the University of Groningen. She has researched gender dynamics for a variety of publications including her monograph *Some Liked It Hot: Jazz Women in Film and Television, 1928-1959* (Wesleyan University Press, 2009). She co-edited two recent volumes on Beyoncé including a special issue in *Popular Music and Society* and a series entitled *Making Lemonade: Finding Art, Activism, and Community with Beyoncé in Troubled Times* with Christina Baade and Marquita Smith (Wesleyan University Press, in press). She is the current Chair of the IASPM Benelux chapter (International Association for the Study of Popular Music) and director of the Music Matters concert and lecture series at the University of Groningen. She has also served on the board of the KVN (De Koninklike Vereniging voor Nederlandse Muziekgeschiedenis). Before working full-time as a researcher and academic, McGee was a professional musician in the Chicago music industry, an experience which afforded a personal account of the dynamics guiding labor relations within the contemporary music industry.

**Spektre Management** is one of the Netherlands leading management agencies in house and techno music. It represents top ranking DJs within the Dutch dance scene, launching many DJ careers in recent years. The DJs represented by Spektre perform at all of the major dance clubs and feature within the national and international festival circuits. Having recently altered its personnel policy to promote more equitable gender ratios, the managing directors of Spektre are very supportive of this research as they believe their business will thrive from achieving well-balanced gender ratios and by designing a business model supporting gender diversity.

**Drs. Marjan Wynia**, PhD candidate and co-researcher for this project, has worked in the music industry for over a decade and has built an extensive network in this field. As a co-founder of female network organization *Chicks in the Bizz*, she has witnessed and supported the growing debate on gender disparity in the music industry, acquiring important experiences with its unique gender contours. Meeting colleagues with widely varying views spurred her curiosity on the persisting gender gap in an industry regarded as progressive and egalitarian. From such experiences, she published an online guide to the Dutch music industry which is now an important reference work for Dutch artists. Having organized numerous editions of the Muzikantendag conference and many local and national music contests, she is well acquainted with the Dutch music artists and the key industry players. Her prior experience in the music industry has afforded her a unique access to its professionals, who have informed her about the specific dynamics and social codes of this sector. Her research interests lie in the fields of music sociology and cultural studies. When completing her MA in Sociology of Culture at the University of Amsterdam, she researched the Amsterdam club scene with an emphasis upon the relation between music preferences and adolescent identity processes.

# Friday 17 May 2019

## University of Groningen

Harmonie Building, Exposition Room, 8:30 - 18:30

Oude Kijk in Het Jatstraat 26, 9712 EK Groningen

8:30 - 9:00	Registration and Coffee	
9:00 - 9:15	Welcome & Opening Symposium: Dean Gerry Wakker, Kristin McGee and Marjan Wynia	
9:15 - 10:15	Keynote Speech: Dr. Ann Werner - Feminist Interventions and the Music Industry	
10:15 - 10:30	COFFEE BREAK	
1. EDUCATIONAL INSTITUTIONS AND PERFORMANCE ENSEMBLES (Anja Volk, Chair)		
10:30 - 11:00	The Genre of the Musician: Women and Men in The Orchestra	Sabine Emad Aurélien Poidevin
11:00 - 11:30	Do Women Hate Jazz? Preliminary Results from a Case Study on Female Brass Bands in Italy	Clementina Casula
11:30 - 12:00	Popular Music, Students and Teachers: Power Relations in European Higher Music Education	David-Emil Wickström
12:00 - 12:30	Gendering Dynamics in Chinese Music Engineering Institutes and Audio Techniques	Dong Zhou
12:30 - 13:30	LUNCH BREAK	
2. <i>Industry Panel</i> : TALENT PLATFORMS AND INDUSTRY INITIATIVES (Tamar Tieleman, Chair)		
13:30 - 14:30	Ain't No Stopping Us Now: Talent Platforms and Gender Dynamics in The Dutch Music Industry	Jorien Stravens Chris Moorman Johanz Westerman
3. <i>Mixed Panel</i> : INDUSTRY INITIATIVES: CHANGES FROM WITHIN (Marjan Wynia, Chair)		
14:30 – 15:00	Changes from Within 1	Noémi Prent
15:00 – 15:30	Changes from Within 2	Emma van Meijeren
15:30 – 16:00	Investigating Female-Focused Initiatives in the UK Music Industries	Jayne Stynes
16:00 - 16:15	COFFEE BREAK	
4. MEDIA AND MARKETING (David-Emil Wickström, Chair)		
16:15 - 16:45	Addressing Gender Dynamics in Music Information Retrieval Through the WiMIR Initiative	Anja Volk
16:45 - 17:15	In Plain Sight: Transatlantic Discourses of Gender Representation on the Covers of <i>Hot Press</i> and <i>Rolling Stone</i>	Yvonne Kiely
17:15 - 17:45	The Microphone Versus Cupid: The Subordinate Femininity in The Music Criticism of Mariza Lira	Nayive Ananias
17:45 - 18:15	Reinforcing Gender Stereotypes Through Brand Placement in Music Videos: The Billboard Hot 100	Cande Sánchez-Olmos
18:30	DINNER (ON YOUR OWN)	



# SATURDAY, 18 MAY 2019

Doopsgezinde Kerk, 9:00 - 18:00  
Oude Boteringestraat 33, 9712 GD Groningen

8:30 - 9:00	COFFEE and REGISTRATION	
5. GENDER, LABOUR AND INDUSTRIAL DYNAMICS (Erin Barra, Chair)		
9:00 - 9:30	Gender and The Contemporary Music Scene: The Case of the “Warsaw Autumn” Festival in Poland	Monika Żyła
9:30 - 10:00	South West England Open Mics: Gender Politics and Pints?	Sharon Martin
10:00 - 10:30	Mobilising Capitals in the Music (and Creative) Industries: Investigating Emotional and Professional Capital of Two Women Creatives Navigating Boundaryless Careers	Pamela Burnard Garth Stahl
10:30 - 10:45	COFFEE BREAK	
6. Industry Panel (Aafke Romeijn, Chair)		
10:45 – 11:45	Industry Initiatives: Readdressing the Gender Gap in the Music Industry	Natalia Vergara Silvina Munich Anna Oosterling
11:45 - 12:45	LUNCH BREAK	
7. INDUSTRY BEHIND THE SCENES (Pamela Burnard, Chair)		
12:45 - 13:15	Women in the U.S. Music Industry: Obstacles and Opportunities	Erin Barra
13:15 - 13:45	Not in the Spotlight, Not on Stage: Explorative Research into Women Working in Music Tech	Annika Hachmeister
13:45 - 14:15	Discourses on Gender: Digital Activism, Disruption and Change	Kate Lowes
14:15 – 14:45	Women in the Finnish Hip Hop Music Scene: Exploring Networks and Herstory	Inka Rantakallio
14:45 - 15:00	COFFEE BREAK	
8. HEALTH AND SAFETY (Clementina Casula, Chair)		
15:00 - 15:30	How Setting Boundaries Can Improve the Gender Balance in the Live Music Business	Hilde Spille
15:30 - 16:00	Let’s Talk About It! Self-Presentation and Empowering Strategies of/for Female Artists Struggling with Mental Health Issues	Melanie Ptatscheck
16:00 - 16:30	Sexual Violence at Live Music Events: Experiences, Responses and Prevention	Rosemary Lucy Hill David Hesmondhalgh Molly Megson
16:30 - 16:45	COFFEE BREAK	
16:45 – 17:45	KEYNOTE: Dr. Marion Leonard – Cranking up the Volume: Working on Gender in the Music Industries	
18:00 - 20:00	DRINKS AND MUSIC – HET HEERENHUIS - Spilsluizen 9, 9712 NR Groningen	



## KEYNOTE SPEAKERS



### Dr. Ann Werner

#### **Feminist Interventions and the Music Industry**

Gender inequality and sexism, as well as their intersections with homophobia, transphobia, racism, and class privilege continue to shape the inner workings of the music industry. Recently the #MeToo movement further illuminated some of the most destructive gender-related dynamics of the music world, bringing specifically pernicious examples to the public eye. Yet, the critique of the role of women, both in numbers and how they are treated, in music industry labor and within music education is not new, nor have we witnessed major changes. Instead of addressing the sexism or gender inequality in the music industry, this talk will look at recent feminist interventions which strive to change the music industry from the outside in or bottom up. Prominent recent examples include #MuteRKelly and the Smirnoff Equalizer. In this talk, I examine the strategies, theoretical foundations, and outcomes such as through media activism and separatist music education or networks. The aim is to understand what is assumed and what is achieved through contemporary enactments of feminism in the music industry which seek to forge new routes to equality.

#### **Biography**

**Ann Werner's** PhD in the field of cultural studies examined teenage girls' uses of popular music while attending the institutions Linköping University in Sweden and Western Sydney University in Australia. From 2009, she took various posts in music, media, and gender studies at Södertörn University, Stockholm University, Auckland University, and Linnaeus University respectively. Her research, including projects on first people's music online, dancing within YouTube, draws from concepts from education, music, and gender studies. She has also researched music related media such as music streaming as well as the relationship between music, gender, feminism, and anti-racism more broadly. Her latest publication in the journal *Per Musi* is titled "What Does Gender have to do with Music Anyway?" (forthcoming). In 2018, she published the book *Streaming Music* with Routledge, co-written with Sofia Johansson, Patrik Åker, and Gregory Goldenzwaig.



## Dr. Marion Leonard

### **Cranking up the Volume: Working on Gender in the Music Industries**

Recent activities of UK music industry organisations such as PRS Foundation and UK Music have called attention to continuing inequalities in the music industry. These bodies are working alongside grassroots, practitioner initiated activism to enable change. The need for change continues to be highlighted in ways including the lack of women in music leadership positions and gender pay gap statistics. This paper will reflect on how gender discrimination continues to persist in the workplace and why it might be particularly pronounced in the music sector. It will focus in on women working ‘behind the scenes’ in roles outside of music performance. Drawing on interviews, it will discuss the experiences of women working in areas of the industry which have traditionally been sex segregated and where the majority of people taking up certain jobs have been men. It will examine how women negotiate gendered work environments within the contemporary music industries and consider the extent to which we are seeing changes in work cultures.

### **Biography**

**Marion Leonard** is Senior Lecturer in the Department of Music at the University of Liverpool where she is also a member of the Institute of Popular Music. She is author of *Gender in the Music Industry* (Ashgate 2007) which drew on in-depth interviews with women rock musicians to explore how they negotiated gendered cultures within their working lives. Her recent work in this area has looked beyond musicians to consider how gender structures the experiences of women working in other areas of employment in the music industries. She has published numerous articles and chapters in the field of popular music studies and is co-editor of *The Beat Goes On: Liverpool, Popular Music and the Changing City* (Liverpool University Press 2010) and *Sites of Popular Music Heritage* (Routledge 2014).

# Music Performance - Rindinedda

**Saturday 18 May 2019**

**Het Heerenhuis** (Spilsluizen 9, 9712 NR Groningen)

**Leonieke Toering** (Zoetermeer, 1978) graduated at the University of Groningen in 2003 (English Language and Linguistics). She is a multi-faceted musician, singer-songwriter, voice actor and poet. Next to Rindinedda, she plays in the folk duo Lenny & Junior and the pop band Mini-LEAP. This past February (2019), she brought her first album out entitled *Weggooiangst* (Throw Away Anxiety).

**Lieselotte Volckaert** (Gent, 1983) is passionate about Italian language and culture which she expresses in a variety of projects. Next to her degree in translation (Italian and French), she specialized in early dance (fifteenth-seventeenth century). At the University of Groningen, her PhD focuses upon the works of the sixteenth-century dance master Fabritio Caroso. In addition, she explores and performs the music and dance transmitted through the oral tradition of Southern Italy (tarantella, pizzica, tammurriata). As a solo dancer, she is part of the ensemble of the internationally known tenor Marco Beasley.

## **Rindinedda**

Driven by their love of traditional South Italian music, Leonieke Toering and Lieselotte Volckaert began working as a duo in 2011 as Rindinedda (Swallow). In this unit, they bring together a varied program, which is sung in regional dialect. The music originates from the fifteenth to the eighteenth century and is rich in symbolism. Lyrics include themes from daily life, but focus primarily on love – and therefore the joy and sadness that often accompanies it. Let yourself experience the warm sounds from the South with guitar, transverse flute, and these two well-tuned voices.



## ABSTRACTS

### Session 1: EDUCATIONAL INSTITUTIONS AND PERFORMANCE ENSEMBLES (Anja Volk, Chair)

Sabine Emad

Aurélien Poidevin

#### **The Genre of the Musician: Women and Men in the Orchestra**

For the last twenty years, historians as well as gender studies sociologists have considered the orchestral music practice as a full subject of research (Ravet 1998, Ravet & Coulangeon 2003, Coulangeon & Roharik 2003, Prévost-Thomas & Ravet 2007, Launay 2008). While, for several decades now, the gender arrangements (Goffmann 2002) no longer appear as a forgotten facet of research on music and orchestras, it remains important to continue studying the evolution of the relationship between females and males within the very specific professional environment of orchestral musicians and the career paths that may result for those choosing to pursue a professional orchestral music education program. Following an extensive qualitative and quantitative survey of all the students who have studied – whether graduating or not - in the department of orchestral musicians of the Geneva University of Music (Emad and Poidevin 2018, Lehmann and Poidevin, 2016), they were struck by the differences in results between male and female respondents. This led them to continue their investigation around the following themes and questions: did the commonly accepted discriminations between male and female musical instruments (Card 2003, Monnot 2012) have an influence on the choices made by the musicians and did they cause possible sacrifices and did they impact careers? Building on already published studies, the authors' study allowed them to determine where and how these discriminating stereotypes are conveyed, all the way from the world of music education and higher education to the world of the orchestral music professions through the resulting financial and personal life implications. In this presentation, we examine to what extent these stereotypes impact vocations and how musicians perceive and handle them, particularly in terms of career management: What were men's career paths in comparison with women's? What impacted them? And how did professional fulfilments materialize for one or the other genre? Finally, what are the attributable causes? These are all questions to which the authors' study offers a preliminary answer.

#### **Biographies**

**Sabine Emad** is Associate Professor of Marketing at the School of Management Geneva. She has a PhD in Information Systems from HEC Lausanne. Her current research focuses mostly on music and the use of technology in teaching, using design science, and quantitative or qualitative research methods. Amongst her recent publications related to music are "Devenir et être musicienne d'Orchestre: de l'école aux métiers" (Emad and Poidevin 2018) and "Devenir et Etre Musicien d'Orchestre. Revue de la Conférence des Hautes Écoles de Musique Suisses" (Emad and Poidevin 2018, CHEMS).

**Aurélien Poidevin** is Scientific Advisor, in charge of editions at the Geneva University of Music (HEM) and Associate Professor at the University of Rouen. He manages the collection *Musiques & Matières*, a continuation of applied research projects of the HEM. His research focuses on orchestral music and music education. He recently published "Devenir et être musicienne d'Orchestre: de l'école aux métiers" (Emad and Poidevin 2018), "Devenir et Etre Musicien d'Orchestre. Revue de la Conférence des Hautes Écoles de Musique Suisses" (Emad and Poidevin 2018, CHEMS) and "Musiciens d'orchestre, Paris, L'oeil d'or, coll" (*Musiques & Matières* 2017).

## Clementina Casula

**Do Women Hate Jazz? Preliminary Results from a Case Study on Female Brass Bands in Italy**

A wide range of musical instruments have been historically precluded to women because they *are thought to be too* technologically complex, altering their image for executive need or requiring postures deemed to be licentious or provocative (GREEN 1997). Brass instruments were seen as including all these features, while instruments considered compatible with femininity were those with plucked strings and, from the eighteenth century, the piano. Within modern Conservatories of music, girls were gradually, albeit reluctantly accepted as students, but only in classes matching this gendered model (harp, piano, singing).

A recent research of the author on Italian Conservatories (CASULA 2018) traces the persistent normative strength of this pattern throughout the twentieth century. At the end of the century, Italian Conservatories are inserted, with other national arts institutes, within the tertiary level of education following an extensive reform. While new curricula allow for a wider variety of genres and repertoires, female students' choices still stick to the classical canon, where they enlarge their presence. Qualitative interviews, however, allowed the author to envisage a 'double standard' in female's access to the study of brass instruments: within Conservatories, both classical and jazz classes remain a masculine realm, while within organizations still associated to lowbrow culture, such as brass bands, a wide-ranging gender equality is often reached.

These findings raise further questions over the educational and professional segregation of women within music worlds, here addressed in the case of jazz: a theme already discussed in international debates (TUCKER 2000, BUSCATTO 2007, McGEE 2012, BJÖRCK & BERGMAN 2018), but still unexplored within the Italian one. In order to do so, a case study was designed focusing on the role of brass bands in the enhancement of gender equality in musical practice and performance.

Qualitative interviews and focus groups were realised with female brass players and informed actors. At the theoretical level, findings could contribute to unveiling the mechanisms behind formal and informal rules hampering an equal access of women to legitimated educational and professional paths within jazz worlds, while showing, at the practical level, the windows of opportunities offered by informal organizational settings in allowing women to pursue less segregated trajectories.

**Biography**

**Clementina Casula** (Piano Diploma, MA, PhD) is Researcher in Sociology of Economics and Labour at the University of Cagliari (Italy). Her most recent research focuses on the field of arts and music, investigating topics such as the re/production of social inequalities in education and work, the construction of professional identities, cultural production and territorial development. Among her most recent publications: *Diventare musicista* (2018, Universitas Studiorum); "Torn Between Neoliberal and Postmodern Trends, Corporatist Defense and Creative Age Prospects: The Ongoing Reshaping of the Classical Music Profession in Italy" (in print, *Cambio*); "Gender and the Classical Music World: the unaccomplished professionalization of women in Italy" (in print, *Per Musi*).

**David-Emil Wickström****Popular music, Students and Teachers – Power Relations in European Higher Music Education**

With the establishment of (artistic) degree programs within popular music and music business in the past decades, the career paths into the popular music industry have become academized. While this raises numerous institutional and pedagogical issues (e.g. is the bastion of Western Art music the right home for a popular music degree program?) the Higher Music Education (HME) institutions have in part also become important gateways for musicians and, in the case of the Popakademie Baden-Württemberg as well as other European HME institutions, also music business professionals into the industry. One overarching issue, however, which popular music shares with other artistic degree programs is the question surrounding power relations within HME which color not only the relationship between student and teacher but also among students as well as faculty. The debate about power relations in HME has recently been triggered by the #MeToo-campaign, which has encouraged victims/survivors of sexual harassment incidents across the globe to come forward and demand change within their institutions, as well as by various harassment incidents at European conservatories. Against this background, the European Association of Conservatoires (AEC) has (again) started to look into these issues. In 2018, the AEC initiated working groups focusing on strengthening music in society. One of the topics within the working group dealing with questions of Diversity, Identity and Inclusiveness is focusing on power relations within the conservatories. This not only covers issues of hierarchy and abuse (both verbal and physical), but also includes questions on how to make the institutions and their degree programs more gender balanced and welcoming.

This paper discusses the issue of power relations within HME institutions and the consequences. After examining the unique challenges conservatories face due to the way artistic teaching is structured as well as the makeup of their student body, the second part looks at how these power relations can be uncovered and fought by drawing on strategies different European conservatories are taking.

**Biography**

**David-Emil Wickström** studied Scandinavian studies, musicology and ethnomusicology at the Humboldt-Universität zu Berlin, University of Bergen, and University of Copenhagen. He has conducted research on the revival of Norwegian traditional vocal music as well as on post-Soviet popular music. Currently employed as a Professor of Popular Music History at the Popakademie Baden-Württemberg. He is also responsible for the artistic Bachelor degree programs "Pop Music Design" and "World Music". In addition, he chairs the AEC working group "Diversity, Identity and Inclusiveness" and is a founding board member of IASPM D-A-CH.



**Dong Zhou**

**Gendering Dynamics in Chinese Music Engineering Institutes and Audio Techniques**

This presentation offers an overview of results gained from a survey made in 2017 in which 40 students were interviewed. Those interviewed were former students who majored in audio engineering in Shanghai. Through this survey and subsequent analysis of the material, I found several factors which influenced their working situation. These include: the male-dominated industry, the discouragement of female employment, the oppositional laws (the new explanation of law of marriage/ longer maternity leave/ second child policy), as well as lesser forms of discrimination, and conversely, the absence of gender issues within electronic music works. Finally, after two years, I've begun a follow-up survey to track whether and how the situation is for these interviewees now, and how they reacted to the previous situations.

**Biography**

**Dong Zhou** studied electroacoustic music composition and graduated from Shanghai Conservatory of Music. She always tries to create different spaces and layers of sound to fully express her imagination of music. She won several prizes including the first prize of "Sound of Shanghai" Soundscape recording competition and the first prize of 2018 ICMC Hacker-N-Makerthon. Her work was included in 'Sound of World' Microsoft ringtones collection and she was commissioned by Shanghai International Art Festival and Hamburg CLAB Festival. Now she is studying multimedia composition (M.A.) in Hochschule für Musik und Theater Hamburg under Professor Hajdu and Professor Lampson's supervision.

## Session 2: TALENT PLATFORMS AND INDUSTRY INITIATIVES (Tamar Tieleman, Chair)

Johanz Westerman

Jorien Stravens (Popsport)

Chris Moorman (Popronde)

### Ain't No Stopping Us Now: Talent Platforms and Gender Dynamics in The Dutch Music Industry

It took a while, but the music industry has established a general recognition of the gender inequality in music. However, public discourse mostly focuses upon the number of women in festival line-ups rather than from where such inequality stems. To understand the mechanisms that lead to the under-representation of women on stage, it would be good to focus on the start of the musical career. What happens in music education or talent platforms such as Popsport and Popronde? Which mechanisms are at work? And how do we prevent talented women from dropping out?

### Biographies

**Tamara Tieleman** van 't Veld is a moderator, presenter, host, radio DJ and voice-over artist. Currently, she is on air every Monday evening presenting her own show at KinkFM radio and she is one of the driving forces of Juno. The Network for Women in Music. You may have heard her in many other shows on Dutch national radio. In addition, she hosted music competitions, festivals, panels on gender diversity and was a voice over for commercials by Microsoft and Unilever.

**Jorien Stravens** is the Director of the Dutch talent platform Popsport. This platform aims to offer young talented musicians a tailor-made program and to connect them to music industry professionals who can help the talents with launching their careers. Musical artists, bands, acts, singer-songwriters, hip-hop acts, and producers receive personal coaching (artistic and business), are offered workshops, and are introduced to local, regional, and national networks of musicians and relevant professionals and industry parties. Talent development at Popsport is all about learning, inspiring, guiding, experimenting and meeting.

**Chris Moorman** is responsible for the marketing, communication, and PR of Popronde. This festival offers talented musicians a stage to present themselves live to a new audience and industry professionals. Besides, Moorman is Marketing & Communications Manager at the festival Welcome to The Village, and he is Program Manager of FestiValderAa. He regularly pops up in panels, juries or school classes as a speaker, juror or guest teacher or you can find it at festivals as a tour manager or just as a visitor. He once studied Arts, Culture and Media at the University of Groningen and organized raves, songwriter evenings, and under the name of Solidaritas Events, he organized the largest water gun battle in Europe - which was eventually canceled by the police.

**Johanz Westerman** works as senior lecturer in music production and projectmanagement at the Hanze University of Applied Sciences (Academy for Popculture). He also owns a studio for (vinyl) mastering, mixing, and recording music. He remains active as an artist, releasing music on different labels from throughout the world (Irdial, Furthur Electronix, Zeitnot etc) and on his own Groningen-based label, Ballyhoo Records. Next to this, he performs as a DJ as Thee J Johanz and El Gran DJ Juanz. He has been editor in chief for 3voor12Groningen for many years, was an editor/journalist for music magazine *Opscene* and for *Nieuwsblad van het Noorden* and *Groninger Dagblad*, after he studied at the RUG (social and economic history) and University of Amsterdam in film and television science. He has a special interest in gender issues, also when it comes to the role of men in a changing (pop) society.



Session 3: INDUSTRY INITIATIVES: CHANGES FROM WITHIN (Maryan Wynia, Chair)

Emma van Meyeren

Noémi Prent

**Changes from Within I & II**

Attention to the inequality in music was drawn from a variety of fields, and the gender debate has been brought into public discourse. Although some professionals still believe in the meritocratic values of the music industry, others have started initiatives to support the debate on gender inequality in music. Today, two instigators will share how and why they contributed to the ongoing debate on gender equality in music.

**Biographies**

**Emma van Meyeren** is a writer and DJ. She writes about music and feminism for, among others, *Noisey*, *Broadly*, *Glamcult* and *Resident Advisor*. In 2018 she started the All Men? Nein Danke! sticker campaign together with Fenna Fiction, to show the male dominance in festival line-ups.

**Noémi Prent** is a sociologist, journalist and hobby guitarist. For years, she has been wondering about the gender inequality in music. That is why she dedicated her Master's Thesis to this subject in which she tried to unravel the causes of the inequality of professional female musicians in the Netherlands. Following her thesis, she wrote journalistic publications for *Atria* and *Opzij*, where she works as an editor.

## Jayne Stynes

**Investigating Female-Focused Initiatives in the UK Music Industries.**

Women continue to be under-represented in the UK music industries, particularly in more senior positions (UK Music Diversity Study, 2016), however recent years have seen a rise in women-focused organisations and initiatives designed to address this problem. These include the PRS Foundation's 'Women Make Music' fund and 'Keychange Initiative' (campaigning for 50:50 gender balance on festival lineups by 2022), the global SheSaidSo network, Women in Music Awards and the recently founded Scottish Women Inventing Music (to name a few). My upcoming fieldwork will consider a number of these initiatives, allowing for the examination of different kinds of interventions, exploring how they engage with collaborators, stakeholders, and the wider industry. This research hopes to uncover new evidence regarding the functioning of formal support networks and their relationship with informal ones, while simultaneously providing an opportunity to contemplate how interventionist schemes (devised in London) play out in a Scottish context, taking into consideration the country's unique set of geographical, cultural, and socio-economic challenges.

My paper will explore some of the various kinds of intervention (including policy approaches) carried out by female-focused initiatives running activities in the UK. These types of intervention (such as financial resources, training, networking, and visibility) will provide a framework to address some of the possible tensions around representation, working with allies, and self-promotion, which are negotiated by female-focused initiatives. I will discuss preliminary findings taken from organisation's websites and published reports, in light of existing research exploring gender in the creative industries as well as drawing from contemporary feminist theory.

**Biography**

**Jayne Stynes** is a PhD Researcher at the Centre for Cultural Policy Research at the University of Glasgow. Her research explores the value of female-focused support initiatives in the UK music industries with particular attention on those run by the PRS Foundation. Prior to beginning her PhD, Jayne spent over five years working at the London based artist management company Eleven Management, representing a variety of international recording artists including Gorillaz, Blur, The Clash, Kano, and Róisín Murphy.

## Session 4: MEDIA AND MARKETING (David-Emil Wickström, Chair)

Anja Volk

**Addressing Gender Dynamics in Music Information Retrieval Through the WiMIR Initiative**

In this talk, I will present the efforts within the international Music Information Retrieval (MIR) community to increase the number of women working in MIR, as this might be of direct importance for gender dynamics in other fields of the music industry. The interdisciplinary research field of MIR is dedicated to processing, analysing, organising, and accessing music information from digitized content, with diverse applications such as automatically recommending and searching for music in large databases. Due to the strong gender bias in the field, the Women in Music Information Retrieval (WiMIR) initiative has established a mentoring program, travel grants, and technical workshop in order to promote the role of, and increase opportunities for women in the MIR field. These initiatives expose female high-school, bachelor, master, and PhD students to the rapidly growing research field of MIR through dedicated international mentors and attendance at the yearly main MIR conference (ISMIR). For instance, the WiMIR mentoring program connects self-identified women students, postdocs, early-stage researchers, industry employees, and faculty to more senior women and men in MIR. The program encourages and supports women in pursuing a career in MIR, raises awareness on issues often faced by women in the field, and establishes networks between different generations, genders, geographies, and disciplines within MIR in academia and industry. In 2019, for the first time the program has spanned all continents, including Africa. Music industry mentors from companies such as Pandora, Spotify, Smule, Apple, Microsoft, Google Brain, or Amazon share the vision for the need of raising the number of women working in music technology.

In addition to these efforts, we need to explore the gender bias that technology developed in MIR can introduce, such as through the methods of Artificial Intelligence. For instance, women account for only a fifth of the most successful artists at Spotify according to Aguiar et al (2018), one of the reasons is the relatively low share of female songs entering the Spotify platform. In order to address gender biases introduced through music technology within a broader context of the music industry in the future, I would like to establish contacts with researchers from neighboring fields and exchange ideas for promising strategies to achieve gender parity within the music industry.

**Biography**

**Anja Volk** (MA, MSc, PhD), Assistant Professor in Information and Computing Sciences (Utrecht University) has a dual background in mathematics and musicology which she applies to cross-disciplinary approaches to music. She has an international reputation in the areas of music information retrieval (MIR), computational musicology, and mathematical music theory. Her research aims at enhancing our understanding of music as a fundamental human trait while applying these insights for developing music technologies that offer new ways of interacting with music. Anja has co-founded several international initiatives, such as the Women in MIR (WiMIR) mentoring program, which organizes yearly mentoring rounds with participants from academia and industry. Anja's commitment to diversity and inclusion was recognized with the Westerdijk Award in 2018 from Utrecht University.

Yvonne Kiely

### **In Plain Sight: Transatlantic Discourses of Gender Representation on the Covers of *Hot Press* and *Rolling Stone***

Music magazine covers are spaces where meanings are played out through imagery and forms of representation. Their cultural significance remains strong to this day, in spite of global declines in sales and readership and the folding of numerous iconic titles. Despite music magazine covers' longstanding prestige in popular music culture, the mechanisms of representation and the discourses that occupy these spaces have received scarce critical investigation or academic inquiry. Research to date has shown that portrayals of gender on music magazine covers are largely unrepresentative and unreflective of social heterogeneity, and convey a narrow set of meanings through the increasing hypersexualisation of women's bodies. Yet, cross-cultural research into the representation of gender on music magazine covers has remained, until now, non-existent, and the experiences of men under researched. This feminist media research produces a new, data driven narrative about the gendered media histories on the covers of two enduring and iconic music magazines, *Hot Press* (Ireland) and *Rolling Stone* (USA), a narrative which draws attention to previously unexplored discourses of bodily regulation and spatial organisation within this music media space. The images of women, and of men, within these cover spaces are being shaped by deliberate, intensifying narrowing processes, and discourses of visibility, which have become embedded in media practices across time and are shared across continents. For over four decades, transatlantic patterns of gender representation have been circulated within the music industry, and heavily structured meanings have been hidden in plain sight behind the self-articulated narratives of *Hot Press* and *Rolling Stone*. This research argues that the shared trends of gender representation on the covers of these magazines embody the terms of visibility for artists within these spaces, and also highlight the need to investigate the micro-level discourses that have historically remained unchallenged within legacy media in the music industry.

### **Biography**

**Yvonne Kiely** is a journalist and music researcher based in Dublin, Ireland. She researches the relationships between artists and their images in the music industries. In 2018, Yvonne presented her research into the representation of gender on the covers of *Hot Press* and *Rolling Stone* at the Annual Critical Media Literacy Conference at Dublin Institute of Technology. Her research is due to be published in *Media Narratives in Popular Music* by Bloomsbury Academic in 2020. Her latest endeavour, The Nationwide Irish Music Industry Research (NIMIR) Project can be found on her website [www.lazerguidedreporter.com](http://www.lazerguidedreporter.com). Yvonne currently works at Dublin City University.

## Nayive Ananias

### The Microphone Versus Cupid: The Subordinate Femininity in The Music Criticism of Mariza

#### Lira

This work takes as a case study the Brazilian music critic Mariza Lira (1899-1971), who, between 1938 and 1940, was in charge of the column “Galeria Sonora” of *Pranóve*. Within this study, seven profiles published in that magazine are analyzed. Carmen Miranda, Aurora Miranda, Odette Amaral, Aracy de Almeida, Noel Rosa, Patricio Teixeira and Pixinguinha coincide in the high radio broadcast they received and in the samba repertoire they performed. In their representation and journalistic coverage, we notice that Lira processes an incongruous discourse, especially with female singers: on the one hand, she celebrates their insertion into the record industry and their financial autonomy, but, on the other, she praises those who devote themselves to home life. Nevertheless, Afro-descendant artists will be enveloped in a halo of intemperance and mysticism, and Lira will even qualify them as Negro and uneducated people, manifesting her racism and xenophobia.

#### Biography

**Nayive Ananias** is a journalist with an MA in Latin American Musicology from Alberto Hurtado University, Chile. She has worked in several newspapers and magazines, in the Répertoire International de Littérature Musicale (RILM), and has researched popular music topics, such as protest song during the Augusto Pinochet’s dictatorship, the queer music scene in Chile, and the music criticism in South America. Since 2016, she has been prize jury for Best Musical Publication of Pulsar Awards, of the Chilean Copyright Society (SCD). Nowadays, she is developing her dissertation about female music criticism in Brazil for the PhD in Arts at the Pontifical Catholic University of Chile.

Cande Sánchez-Olmos

### **Reinforcing Gender Stereotypes Through Brand Placement in Music Videos: The Billboard Hot 100**

Music videos present attractive opportunities for brand exposure in the form of product placement. For brands, pop stars and artists appearing in music videos play important roles in this advertising technique because of their endorsement. The main aim of this paper is to analyse from a critical perspective the relationship between brands, music and gender, and more specifically to the role of women endorsement in the most viewed music videos. To achieve this aim I will try to answer the following research questions: Do brands prefer male or female artists for brand endorsement? What kind of products and brands are associated with women in music videos? Are brand placements reinforcing gender stereotypes?

The methodology of this research combines analysis content with qualitative techniques. Using a non-probabilistic convenience sampling method, we selected the top 30 music videos of the Billboard Hot 100 in 2016 the most popular chart across all genres. First, I have categorised four variables: gender of the endorsement, the name of the brand, the kind of product placed in the music video, and the product discernibility (discreet, background, subtle, close-up, obvious). Once the brands had been identified and measured quantitatively, I compare the results between men and woman in order to know the differences between them in brand endorsement. Finally, the conclusion gives a brief summary and critique of the findings. Preliminary results point out that the presence of men and women in music videos are not equal. In addition, brand placement in music videos is likely to reinforce gender stereotypes.

### **Biography**

**Dr. Cande Sánchez-Olmos** is an Assistant Professor currently teaching Semiotics of the Mass Media and Creative Industries at the University of Alicante (Spain). She has published several scientific articles and chapters in books related to participatory culture, YouTube, music, advertising and music videos. Nowadays she is in charge of the research project titled "Pop brands: the evolution of brand placement in Billboard Hot 100 (2005-2016)".

## Session 5: GENDER, LABOUR AND INDUSTRIAL DYNAMICS (Erin Barra, Chair)

Monika Żyła

**Gender and The Contemporary Music Scene: The Case of the “Warsaw Autumn” Festival in Poland**

Discussions concerning gender in the contemporary music scene in Poland are polarized. While the organizers of younger festivals see the need to discuss and implement gender quotas, those people responsible for programming older, more established and legitimized festivals consider gender balance and diversity postulates to lie outside the spectrum of contemporary music interests. In my paper, I discuss the gender politics, the features of gendered labor divisions, and the role of female creators at the most institutionalized and established festival for contemporary music in Poland, Warsaw Autumn. The festival is considered by the music community as a well-sanctioned touchstone of the recent tendencies and developments in the Polish and international contemporary music scene. Enjoying relatively stable public funding and position, the festival intends to showcase most recent developments in contemporary music through commissioning of new pieces, hosting premieres and supporting composers and ensembles in the early stages of their careers. It also revives earlier modernist pieces that helped shape the current positions of contemporary music but did not find yet their secure place in twentieth-century classical music canon. Yet, the official gender politics of the institution, or lack of thereof, remain in contradiction with the pioneering, avant-gardist and progressive claims of the genre. The festival programming reveals gender blind programming policy that does not correspond with the recently and increasingly explicit claims of the contemporary music community towards increased inclusion of female composers, diversity, and visibility of the underrepresented groups. While since the inception of the festival in 1956, the Polish national quota has been widely propagated and is now seen as something universal, the postulate of the gender balance is perceived there as a somewhat normative criterion that could pose a threat to the artistic quality of the program at the festival music. By doing so, the festival reproduces harmful patriarchal systems of power and discrimination as we know them from other traditional classical music institutions. The way gender dynamics are silenced at the festival resemble larger problematics of the recent Polish “cultural and moral war” fueled by the radical right-wing ideologies propagated by far right-wing political leaders and associated with them church hierarchies that target women’s rights, i.e. female reproductive rights by limiting access to contraceptives and legal abortion, and that are hostile towards LGBTQ+ communities. In my paper, I want to show how larger current social movements in Poland are reflected within the contemporary music scene and how they might influence and inform each other.

**Biography**

**Monika Żyła** is a musicologist, cultural theorist, author, and pianist. She is working on her Ph.D. dissertation “Contemporary Music and Its Others: Female Composers, Gender Politics and Constructions of National Identity at the Warsaw Autumn Festival” (working title) in the Department of Musicology and Dance Studies at the University of Salzburg. She gives workshops and lectures on gender issues in contemporary music and sound art both in the academic and festival context. She taught at the University of Vienna, Salzburg and Berlin University of the Arts. She has published articles in *Glissando*, *Ruch Muzyczny*, *Dwutygodnik*, *Odra*, *Krytyka Polityczna*, *Circuit-Musiques Contemporaines*, and *Contemporary Music Review*. Her peer-reviewed article “The Need for Otherness: Hispanic Music at ‘Warsaw Autumn’” was published recently in *Contemporary Music Review* (38:1-2). Her first peer-reviewed article “Cornelius Carew behind the Iron Curtain” appeared in the Canadian musicological journal *Circuit — Musiques Contemporaines* (28:3) published by the University of Montreal. She is an author and producer of the series of podcasts about contemporary music and sound art. In the season 2018/2019, she artistically directed a series of 24-hour staged performances *VEXATIONS: REVISITED* based on Eric Satie’s *Vexations* from 1893. She is a president of Frankfurter Gesellschaft für Neue Musik.

## Sharon Martin

**South West England Open Mics: Gender Politics and Pints? A consideration of the space between the performer and the culture of the place of performance, gender, and songwriting in South West England**

This paper foregrounds people, practices and places in the music industry by examining the space between the performer and the culture of the place of performance. It examines gender politics and the gendered dimensions of musical labour within the context of the male domination of songwriting. Two main settings are used to explore this gendered intercultural relationship, the pub-based open mic, and the community performance night. These settings offer insight into the gendered division of labour within the music industry. They are also significant in the opportunities that they provide for career development and the way in which they mirror inequalities within the music industry. The pub-based open mic is a perceived industry 'boys' club' and this is contrasted with community performance nights which manage to disrupt the gendered relationships of the pub-based open mic. The methods employed in the research include semi-structured interviews, informal observations, and auto-ethnography. The theoretical approach draws on concepts and research from musicology and Feminist sociology such as those of Pierre Bourdieu (1990) and Angela McRobbie (1993). It critically examines the relationship between place, space, and gender dynamics drawing on the research of Rebecca Finkel (2017) and Peyerfitte and Sanders McDonagh (2018). The paper will include a summary of emerging findings, such as the lack of female participants in pub-based open mics, and the relationship between gender and instrumentation. Finally, it examines some of the themes that may explain the relative invisibility of female songwriters and their lack of inclusion in the cultural setting of pub-based open mic nights. Ultimately, I hope to offer some insight into the gendered power relationships that exist and their relationship with the culture of places. Conclusions will include further research questions and some strategies to increase opportunities for gender equality within the music industry. (This paper is based on a forthcoming chapter for a IASPM book examining gender inequality in music edited by Pamela Burnard).

**Biography**

**Sharon Martin** is a songwriter, singer, musician, and teacher. She has taught sociology in further and higher education for many years. Sharon completed a MMus at Bath Spa University in 2017 and an MA in Women's Studies at Exeter University in 2000. She was a Global Association of Liberal Arts scholar at Bath Spa University, attending the Parma conference. Her main research interest has been exploring the relationship between gender and places of performance; she has presented papers exploring this relationship at national and international conferences. She has written a chapter for a forthcoming book for the IASPM examining gender politics and open mics in South West England. As a musician and songwriter Sharon performs under the name Sharon Lazibyrd and released her debut solo album *Half Shame and Half Glory* in 2018. She has been played on BBC 6 Music and was BBC Introducing artist of the week in January 2018.



Pamela Burnard and Garth Stahl

### **Mobilising Capitals in the Music (and Creative) Industries: Investigating Emotional and Professional Capital of Two Women Creatives Navigating Boundaryless Careers**

Bourdieu has been an extraordinarily influential figure in the sociology of music and music education. For over four decades, his concepts have helped to generate both empirical and theoretical advancements in the fields of music and sound art in the creative industries. Although Bourdieu's tools take many shapes within his own writing and indifferent disciplines, the dominant interpretation of 'capital' – which he defines as an amalgamation of economic, cultural, and social capital – we argue, has coalesced around narrowly construed views of what constitutes careers in 'music' within sociological studies of music. Therefore, the significance of this paper's contribution to the field is both empirical and theoretical. We expand how theories of capital can be used to explore the professional lives of two highly respected women working in the music and creative industries. Throughout this presentation we ask: Within music and creative industries, how do women creatives recognize and operationalize their capitals? Which capitals are valuable and how? What are the 'practices' they use to generate capital? First, we briefly summarize how Bourdieu's approach to capital as well as some Bourdieusian-inspired conceptual expansions of emotional capital and professional capital. We then apply these theories to data on two case studies of women creatives who are navigating boundaryless careers considering they are through the accrual and mobilisation of capitals. To conclude, we make a theoretical contribution to how emotional and professional capitals work in tandem, influencing each other which opens up new ways of thinking critically about how we accumulate and use capitals to reveal the conditions favouring the concentration and expansion of capitals by women navigating boundaryless careers.

### **Biography**

**Pamela Burnard** is Professor of Arts, Creativities and Educations at the Faculty of Education, University of Cambridge ([www.educ.cam.ac.uk/people/staff/Burnard/](http://www.educ.cam.ac.uk/people/staff/Burnard/)). She is Chair of the Faculty Board and the Arts and Creativities Research Group (<https://www.educ.cam.ac.uk/research/groups/artsandcreativities/>). She has published widely with 20 books and over 100 articles which advance and expand the conceptualization and plural expression of diverse creativities across early years, primary and secondary school settings, through to higher education, doctoral research practices, and creative and cultural industry sectors. She is co-editor of the journal *Thinking Skills and Creativity*. Some of most recent projects include: Higher education and creative graduate futures; the participation and representation of creative Women in Social Enterprises (WISE); Women's musical creativities in practice; and Gender equality, career creativities and strategies for change in institutional leadership.

## Session 6: INDUSTRY INITIATIVES: READDRESSING THE GENDER GAP IN THE MUSIC INDUSTRY (Aafke Romeijn, Chair)

**Natalia Vergara (Senoritas on Fire)**

**Silvina Munich (CISA)**

**Anna Oosterling (Get Your Act Together)**

By now we know there's a gender gap in the music industry, and it's time to shift the focus of the debate to the question how to close that gap. Do we need to encourage women to step forward, or does the industry itself need to change to accommodate both men and women? We talk to three women who work to strengthen the role of women in the music industry throughout Europe, to see if we can establish best practices and come up with new ideas to close the gender gap.

### Biographies

**Aafke Romeijn** studied composition at the Royal Conservatory in The Hague and modern Dutch literature at Utrecht University. She released two electro-pop albums and played at Noorderslag and Lowlands Festival in 2017. In 2018, she made her debut as a novelist with *Concept M*, a political science fiction novel published by renowned literary publisher De Arbeiderspers. In 2019, she releases a new full-length album that will function as a soundtrack to her novel. As a journalist, she writes for a wide range of newspapers and magazines.

**Anna Oosterling** is an analytical, forward-thinking, psychology-inspired strategist and coach. She works as a production and tour manager, as a branding and social media strategist and is a public speaker. She has been questioning the gender inequality in public and decided to start the initiative

<https://vrouwenmakengewoonmindersnelgoedemuziek.nl>, a platform that is dedicated to promoting Dutch female artists.

**Natalia Vergara** is the Founder, Producer and Director of "Señoritas On Fire", the only collective of female composers in the world which aims to promote female songwriters and singers, having managed tours in London, New York, México, Berlin, Madrid. Vergara is also the President of AMCE (Association of Spanish Women Music Creators), member of the Gender Group in CIAM (International Council of Music Creators), member of the Gender Group in ECSA (European Composers & Songwriters Alliance), and a member of the Board of Directors of the Spanish Society of Composers AMA (Associated Music Authors). Natalia's works have been published by Warner Chappell Spain and Televisa Mexico. Natalia taught Music Business in the European School of Economics ESE Madrid, she got her post-graduate Diploma in Music Management at ESE LONDON and graduated from Complutense University, Spain on Gender Gap in the Cultural and Creative Industries. She holds a degree in Media Studies from URJC Spain, and she is also a lawyer with a specialisation in Entertainment Law (CEU and IE SPAIN).

**Silvina Munich** is CISAC's Director of Repertoires and Creator Relations, a role that she has held since 2004. In this capacity, Silvina has been responsible for developing and supporting CISAC's international creators councils, reinforcing the influence of authors in national, regional and international policy-making bodies. She is also in charge of the Women@CISAC and CISAC creators ambassadors' programs. Prior to joining CISAC, Silvina held different positions at PEMA Music, CAM and Disney, and has worked in artist relations, production and copyright since 1990. She holds a master's degree in political science from the Catholic University of Cordoba in her native Argentina, a post-graduate diploma in international economic relations and a master of advanced studies in cinema, television and audiovisual from the University of Paris-Sorbonne.

## Session 7: INDUSTRY BEHIND THE SCENES (Pamela Burnard, Chair)

Erin Barra

**Women in the U.S. Music Industry: Obstacles and Opportunities**

Most research on women in the music industry has concentrated on quantifying women's participation in the industry. These studies have largely found that women are underrepresented in most areas, particularly in performance, songwriting, and producing. However, there is little research that has examined the socio-economic landscape and professional experiences of women across the music Industry in the United States. This paper presents the results from a survey administered in the United States in the summer of 2018. Quantitative and qualitative responses were collected from nearly two thousand women of all ages and ethnicities who are engaged in or retired from the U.S. music industry in occupations ranging from performance to production, artist development to business development, education to event management, and song writing to music journalism. Results found that women were largely satisfied with their work: this was true across occupations, ages, and races. But at the same time, respondents face barriers in the workplace: in particular gender bias, compensation issues, and concerns about work/life balance. Nearly Half of respondents also felt they are not progressing in their careers as well as they should be. Results varied by type of job and by ethnicity, with self-employed/freelancers more likely to experience bias and women of color reporting feeling lower levels of support and comfort in the workplace and less satisfaction with their primary occupation. Women of color were also more likely to be in entry-level positions compared to white women. 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. Sixty-one percent of women said that their career was a factor in their decision to have or raise children. Results from qualitative data emphasized mentoring, internships, and networking as positive impacts on career development. Providing equal opportunity was the most frequent recommendation on how to improve diversity and increase inclusion in the industry.

**Biographies**

**Erin Barra** is an Associate Professor in Songwriting at Berklee College of Music and Berklee Online, a board member and global chair of education and technology at Women in Music and Director of Beats By Girlz. Specializing in composition, performance, and creative music technology application, she has worked with and represented companies such as Ableton, ROLI, MusicTech, and iZotope. She holds a B.M. in Songwriting from Berklee College of Music.

## Annika Hachmeister

**Not in the spotlight, Not on Stage: Explorative Research into Women Working in Music Tech**

This paper offers an explorative field study into the everyday lives and experiences of women working in various tech jobs in the music industry such as audio engineer, live-event technician or light designer. The idea for this research project was born out of the lack of academic coverage and mainstream attention for music tech girls. Several semi-structured interviews and a lot of reading of Bourdieu's Habitus theory later, a Bachelor Thesis was born. The emphasis was upon letting women talk about their work instead of writing about their under-representation in a negative way. The work covers ideas such as networking, gate-opener roles, relations to co-workers and economic, cultural and social capital. A discrepancy between the publically-known habitus and the experienced habitus was discovered. The women who were interviewed showed differences in age, experience, and job description which led to diverse and interesting findings at the end of this research project. Sharing these findings and these women's stories about their techie lives can shine a new light on how their jobs are perceived, a kind of spotlight they never had before because they are the ones operating the light racks.

**Biography**

**Annika Hachmeister** moved to Lüneburg to study Kulturwissenschaften (cultural studies) at the Leuphana University after working in a music club in Hannover for a short period. Her academic experiences were accompanied by practical engagements such as being the music programmer for the student-organised Lunatic Festival and being part of other music projects in Lüneburg's dynamic cultural scene. One thing led to the other and she found herself working techie jobs at various institutions from stage-hand at Dockville and Hurricane Festival to lighting design at the local theatre. In 2018, she moved to the UK to study Music Business at the University of South Wales for one year before returning to write her Bachelor Thesis on women working in live music technology. Annika is currently working on her Master's Degree at Leuphana University, studying Culture, Media, Arts with a focus on sound studies and arts organisation. She is also in the process of obtaining a Gender & Diversity Certificate.

Kate Lowes

### **Discourses on Gender: Digital Activism, Disruption and Change**

'Post-feminist' discourse of the last two decades has debated the significance and relevance of feminism in contemporary society, describing it as both 'outdated' and 'unpalatable' to modern women but recently there has been increasing volume of debates within the printed and digital media and now in the policy arena concerning gender bias, female visibility, equality, and creative work. Most notably, this has been evident around sexual harassment, highlighted by the #MeToo and 'Times up' movements, but also in relation to wider structural inequalities, pay gaps, and barriers to meritocracy. Following this surge in online outpourings, some scholars are beginning to ask if we are now seeing the emergence of a fourth wave of feminism; a wave that manifests in a digital space, growing in diversity of purpose and momentum to challenge 'everyday sexism'.

In this paper, I set out to examine how the Internet is reinvigorating a feminist movement and contributing to 'change' with regards to gender equality and creative work. I will bring together emerging themes in this developing discourse, asking *why* this is considered a fourth wave of feminism, what the commonalities are with previous 'waves' and exploring the methodologies, advantages, and limitations of digital activism. Through this process, I begin to untangle new and recurring characteristics as to what it means to be a twenty first century feminist.

In relation to the theme of 'change', I explore the significance of the music industry and creative work in this broader social context and the evolving relationship between feminism and popular culture. By drawing on the role of affirmative action projects (such as the Both Sides Now initiative) as a means to creating change, I ask how professional practice can disrupt current power hierarchies and support the development of a more equitable future for women working in music.

### **Biography**

**Kate Lowes** is Head of Programmes at Brighter Sound, a creative music charity that produce projects, events, residencies and commissions across the UK and internationally. Kate has worked in the creative industries for fifteen years, she has a BA in Music, MA in Arts and Cultural Policy, and is currently a PhD candidate at the University of Manchester researching the gender gap in the British music industry. Kate's research is practice-based and connected to the development of the Both Sides Now initiative which she is running across the North of England to support early career female artists and influence change with regards to gender equality in music.

Inka Rantakallio

**Women in the Finnish Hip Hop Music Scene: Exploring Networks and Herstory**

In 2017, a collective of female hip hop MCs and other hip hop practitioners was formed in Helsinki, Finland. Besides convening as a closed Facebook group, the currently over one-hundred members of the NiceRap collective have created opportunities for networking, practicing, recording, and performing together. Moreover, NiceRap became a support group for artists and other actors fighting against structural obstacles and underrepresentation in a largely white, male-dominated hip hop music scene. While the network was not the first of its kind, it managed to carve a more prominent space for women MCs, and initiated larger processes for creating herstory in the Finnish hip hop scene in an unprecedented way. In this presentation, I introduce the NiceRap collective and further examine some of the collective's members' activities as well as the existing documentation of female MCs in Finland. The presentation concludes by sketching a tentative project outline for a post-doc research which draws from online and offline ethnography. The activist project aims at better understanding female networks and feminist ideologies in hip hop and how the obstacles women often face in the male-dominated music industry can be overcome.

**Biography**

**Inka Rantakallio** (MA) is a hip hop scholar, radio journalist, and a DJ. She has recently submitted her PhD for external examination which deals with Finnish underground rap and the themes of spirituality, atheism, and authenticity. Her TEDx talk on hip hop feminism is available on YouTube.

## Session 8: HEALTH AND SAFETY (Clementina Casula, Chair)

## Hilde Spille

**How Setting Boundaries Can Improve the Gender Balance in the Live Music Business**

This presentation highlights the male-dominated character of the live music business in the Netherlands, especially behind the scenes. VNPF, the Dutch Association of Pop Venues and Festivals, revealed this in Facts & Figures. In this 2016 study, 25% of the directors and 24% of the programming staff were women. Help Musicians, an NGO in the UK, published a research study among musicians about mental health issues in the business. Their study “Can Music Make You Sick” stressed the role of depression, anxiety, drug abuse, and boundary issues for musicians. Boundary issues were considered more stressful for women because of the pervasive ‘macho’ climate. In 2018, Skiddle published findings concerning the gendered dynamics that are found among promoters too. Skiddle too found musicians suffered greatly from depression and anxiety. Yet these studies did not mention the unique role that women occupied in the music business in which they were often more vulnerable for abuse and stress related situations. The #MeToo campaign finally uncovered such sexually charged boundary-crossing behaviour of music industry related contexts. In general, women have four different options in dealing with the male domination in the music business:

- they adapt by becoming ‘one of the guys’
- they adapt by playing the feminine role that men expect
- they fight for equal rights and respect
- they withdraw

From experience and training, this presentation elaborates on these four paths while offering tips for a way out. One way to support equal rights and respect for women in the music business is by empowering women in defining and defending their own boundaries. This presentation will elaborate on strategies for doing just this.

**Biography**

**Hilde Spille** came to the Netherlands in 1988 to study feminist theology after receiving her BA in theology and philosophy in Frankfurt A.M. (Germany). Within a few months, she switched her study to psychology and stayed in the Netherlands. With her MA in Cultural Psychology, she started working at the Paperclip Agency in 1995. With Paperclip, she books shows and tours for artists from all over the world, as their European agent or as Dutch booker. Among them are Pussy Riot, I Muvrini, Balkan Beat Box, Sass Jordan and many more. Since 2002, Spille works as talent buyer for Coninx Pop Festival in Elsloo (Lb.)/NLD. In 2012, she started her blog Compass for Creatives to address the mental challenges that musicians encounter. Here, she combines her knowledge of psychology with her experience in the international live music industry. Recently she’s been invited as guest lecturer on a regular basis. She also offers individual coaching and mental training to musicians. After the #MeToo campaign, Hilde developed a mental training in ‘Mental Self Defence’ for musicians.

Melanie Ptatscheck

**Let's Talk About It! Self-Presentation and Empowering Strategies of/for Female Artists Struggling with Mental Health Issues**

Several prominent musicians have struggled with depression, anxiety or other mental health problems. According to the findings of a survey of 1,227 musicians in the U.S. in 2018, half of musicians reported feeling down, depressed or hopeless (MIRA 2018). While these issues have long been widely ignored across the music sector, it is striking that alongside increasing scientific attention, a new media dealing with psychological disorders can be observed. It is also noticeable that more and more outstanding women now speak up about mental health in public. Recently on the occasion of the suicide of a friend artist, Lada Gaga, who suffers from a bipolar disorder herself, tweeted, "We have to work harder to change the culture, bring Mental Health to the forefront and ease the stigma that we can't talk about it". In this regard, booking agent for musicians and mental self-defense trainer Hilde Spille argues that one way to break shame is talking about it, and knowing that you are not the only one. In this presentation, I will highlight possibilities and empowering strategies for female artists who struggle with mental health issues which are often exacerbated by the music lifestyle.

**Biography**

**Melanie Ptatscheck** is a Doctoral student in Popular Music Studies at Leuphana University of Lüneburg. After her MA studies in Popular Music and Media at both the Universities of Paderborn and University of Vienna, she conducted field research in Los Angeles and New York City. Her interests include qualitative research, music and society, self-concepts, music and drugs, as well as music and mental health. Besides the completion of her doctoral thesis on heroin-addicted musicians, she currently works on a research project about urban stages and street musicians. Based in Berlin, she also works as a lecturer, journalist, and musician.



Rosemary Lucy Hill

David Hesmondhalgh

Molly Megson

### **Sexual Violence at Live Music Events: Experiences, Responses and Prevention**

Recent media reporting (e.g. O'Connor 2017, Sanghani 2015, White 2017) has highlighted the frequency of incidents of sexual violence at live music events. The UK Live Music Census found that only a third of music venues have policies in place to counter such behaviour (Webster et al. 2018). Sexual violence has significant impacts on the physical and mental health of those who experience it (Itzin et al. 2010), yet we know little of how it impacts on everyday engagements with music, nor what measures venues and promoters might take to prevent and respond to incidents. To correct this, our presentation draws on a small research project investigating incidents and experiences of sexual violence at indie, rock, punk and funk music gigs in small venues in one English city, the different responses of venues to such incidents, and what might be done to improve responses. We argue that sexual violence at live music events significantly impacts on musical participation for those that suffer it (predominantly women) and that this is an equality issue. We also show that venues and promoters must work proactively to create musical communities that act as a defense against the normalisation of sexual violence by acknowledging the problem and developing policies and procedures to counter it. Inspired by the concept and previous implementation of 'safe spaces' policies, we argue that clear and rigorously implemented policies and procedures, in relation to sexual violence, agreed with audience members and other stakeholders in the venue. These represent the most likely way to combat sexual violence through their nurturing of a strong sense of community. Such policy changes need to work in tandem with broader changes in the culture of live music and, of course, in society and culture more generally. Riot grrrl's reformulation of music-making and participation present a starting point for conceiving of how this might be done. However, to gain a broader democratisation of music participation needs investment and practical action from men in the music industry, as well as feminist/LGBT music scenes.

### **Biography**

**Rosemary Lucy Hill** is a Senior Lecturer in Media Studies in the School of Music, Humanities and Media at University of Huddersfield. She is the author of *Gender, Metal and the Media: Women Fans and the Gendered Experience of Music* (Palgrave 2016) and numerous articles on the politics of data visualisations. She researches gender, popular music, and big data and is currently investigating sexual violence at live music events.

**David Hesmondhalgh** is Professor of Media, Music and Culture at the University of Leeds. He is the author of *The Cultural Industries* (4th edition, 2019), *Why Music Matters* (2013); and co-author of *Creative Labour: Media Work in Three Cultural Industries* (2010) and *Culture, Economy and Politics: The Case of New Labour* (2015).

**Molly Megson** is a PhD student at the Faculty of Medicine Camp; Health at the University of Leeds. She is also a lifelong music fan with interests in how research can be applied to improving the gig experience.

# Restaurants

## Dutch & Local Groningen Cuisine (v- vegan options)

### Oude Gasfabriek (v)

(Very good vegan choices)  
Langestraat 66  
Fri: 17:00 - 23:00  
Sat: 11:30 - 23:00  
Tel: 050 364 2062

### Pernikkel (v)

Aweg 2  
Fri - Sat: 10:00 - 22:00  
Tel: 050 737 0117

### Cafe Kult (v)

Steentilstraat 36 - 1  
Fri - Sat: 16:00 - 04:00  
Tel: 050 313 3304

### De Uurwerker (v)

Uurwerkersplein 1  
Fri - Sat: 12:00 - 00:00  
Tel: 050 820 0991

### Buurman & Buurman (v)

(great thin crust pizzas)  
Rodeweg 6  
Fri - Sat: 17:00 - 22:00  
Tel: 050 204 1099

### Het Concerthuis

Poelestraat 30  
Fri - Sat: 10:00 - 03:00  
Tel: 050 230 4250

### Weeva

Gedempte Zuiderdiep 8 - 10  
Fri: 17:00 - 23:00  
Sat: 12:00 - 23:00  
Tel: 050 588 6555

### De Betere Tijden

Gelkingestraat 21  
Fri - Sat: 17:00 - 23:00  
Tel: 050 589 2467

### Lebanese Cuisine

#### Fatoush

Damsterdiep 15  
Fri - Sat: 16:00 - 22:30  
Tel: 050 553 3993

### Mexican Cuisine

#### El Santo (v)

Oosterstraat 30  
Fri - Sat: 17:00 - 00:00  
Tel: 050 364 6186

#### Four Roses

Oosterstraat 71  
Fri - Sat: 17:00 - 23:00  
Tel: 050 314 3887

### Cuban Cuisine

#### Hemingways

Gedempte Kattendiep 23 1  
Fri: 14:00 - 03:00  
Sat: 14:00 - 01:00

### Vietnamese Cuisine

#### Pho Saigon (v)

Oude Boteringstraat 8  
Fri - Sat: 11:30 - 21:00  
Tel: 06 36223333

### Indian Cuisine

#### Kleine Moghul (v)

Nieuwe Botteringstraat 62  
Fri - Sat: 15:00 - 22:00  
Tel: 050 318 8905

#### Spices (v)

Westersingel 23  
Fri - Sat: 17:00 - 22:00  
Tel: 050 360 0078

### Asian Fusion Cuisine

#### Konbu

Oosterstraat 10  
Fri - Sat: 13:00 - 21:00  
Tel: 050 364 1102

### Italian Cuisine

#### Gustatio

Oosterstraat 3  
Fri - Sat: 12:00 - 23:00  
Tel: 050 313 6400

#### Da Carlo

Gedempte Zuiderdiep 36  
Fri - Sat: 16:30 - 22:30  
Tel: 050 313 5796

## Bars

**De Pintelier** (wide selection of beer close to university)

Kleine Kromme Elleboog 9

**Der Witz** (good German beer)

Grote Markt 47

**De Sleutel** (cozy bar)

Noorderhaven 72

**Mr. Mofongo** (very good handmade cocktails)

Oude Botteringstraat 26

**De Drie Gezusters** (a maze of rooms with old brown bar charm)

Grote Markt 36/39

**Cafe de Wolthoorn** ("Professor's bar")

Turftorenstraat 6

**Mout** (large selection of regional artisanal beers)

Gedempte Zuiderdiep 43, 9711 HB Groningen

## Music Clubs

**Vera** (Indie, rock and some popular music)

44, Oosterstraat, 9711 NV Groningen

**Simplon** (wide variety of musics from hip hop to electronic and metal)

Boterdiep 69, 9712 LK Groningen

**Oosterpoort** (classical music and jazz and more established pop and world music artists)

Trompsingel 27, 9724 DA Groningen

**New Orleans** (jazz club sometimes on the weekend)

**Machine Fabric** (interesting curated music events every Friday night)

Beckerweg 15, 9731 AW Groningen

## **Dancing**

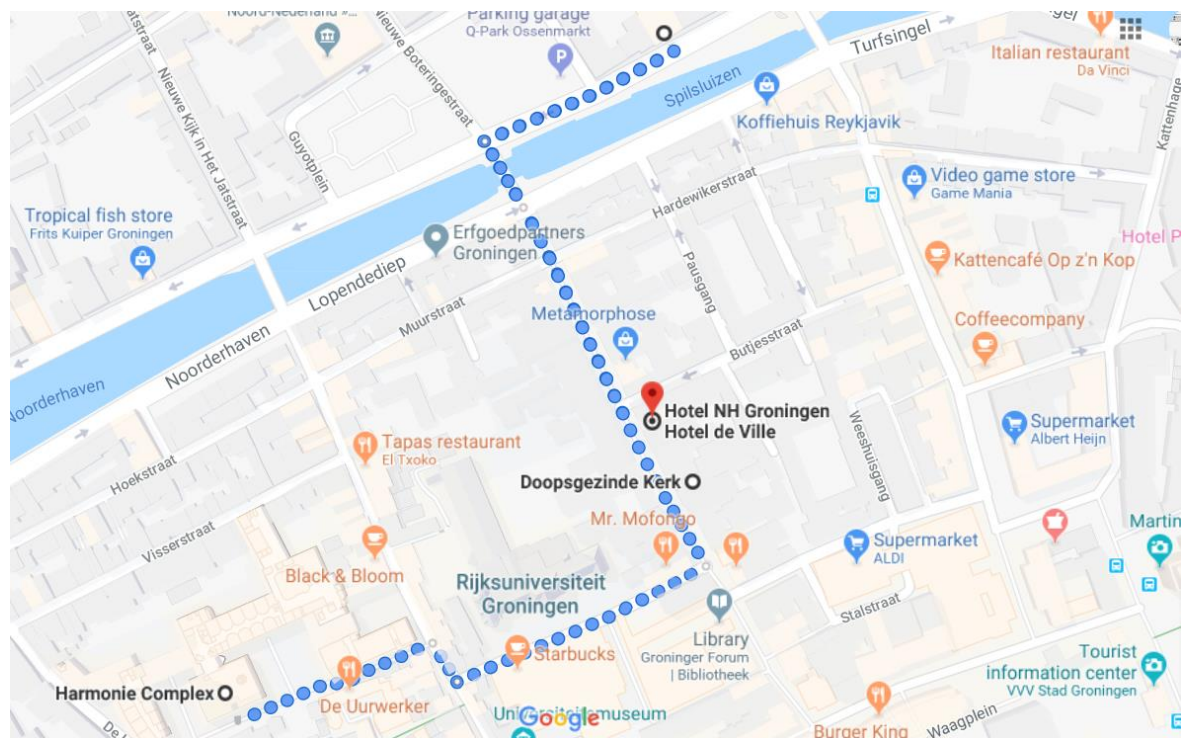
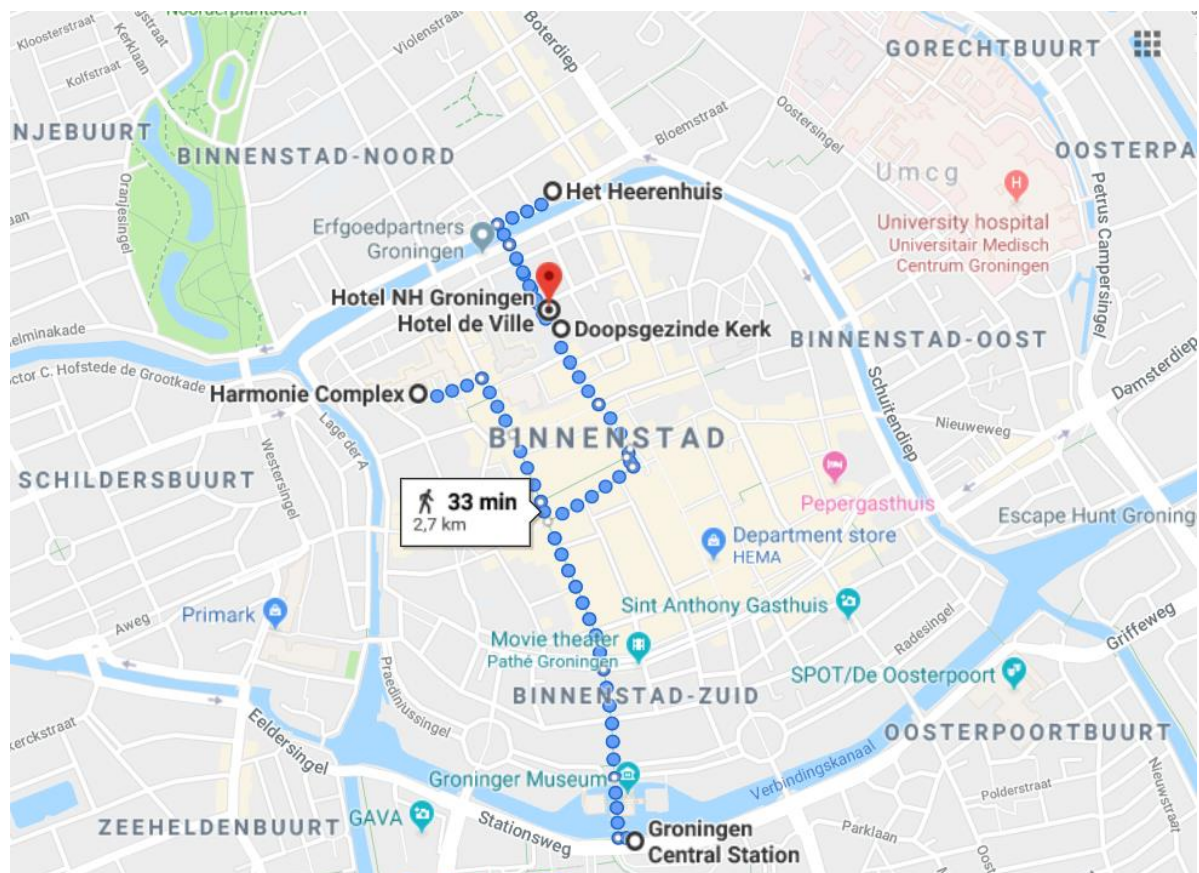
**Nightclub &Zo** (DJed events for dancing)

Poelestraat 53-55, 9711 PK Groningen

**Oost** (DJed electronic events for dancing)

Oosterstraat 13A, 9711 NN Groningen

# Maps



## Acknowledgements

I'd like to thank **Marjan Wynia** for helping to organize especially the professional music industry panels for this symposium. Her broad network and collegial commitment to this topic were critical for the organization and collaboration of music industry professionals who were willing to give up some of their precarious time to be present at this symposium. I'd also like to thank our MA student **Caitlin O'Riordan** who was active from the very beginning in discussions about the organization and activities of the event. She was an expert in finding information and putting together the program as well as providing information about promotion and restaurants. **Morgan Blain-Crehan** was also very involved during the planning stage of this symposium and she introduced many good ideas about the overall event. She helped with the promotion, making the poster, working on the website, and connecting us with the expert caterer **Bitchin' Kitchen** for the Japanese snacks that we enjoyed during our coffee breaks. Both were very helpful in terms of brainstorming with me and making connections to the music world in Groningen. Thank you also to the last minute help during the symposium of MA students **Manuel Pinto Reyes** and **Désirée Goedhuis**.

I'd also like to thank our fantastic Keynote speakers **Marion Leonard** and **Ann Werner** for their commitment to this subject and for opening up the discussion to the contemporary gender situation in a variety of positions, reception contexts and through a variety of media platforms. I'd also like to thank **KIEM** and **Spektre Management** for supporting this conference as well as the University of Groningen and the Department of Arts, Culture and Media who provided drinks for the welcome reception.

