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## Skipping a beat

Assessing the state of  
gender equality in the  
Australian music industry

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# Executive Summary

## Findings

This report demonstrates that male advantage is a pervasive feature of the Australian music industry.

Using publicly available published data the report interrogates the industry dynamics that have produced a contemporary music scene in which radio playlists, festival line-ups, industry awards, peak bodies and major industry boards are dominated by male contributions and voices.

For example:

- Women represent only one-fifth of songwriters and composers registered with the Australasian Performing Rights Association, despite making up 45 percent of qualified musicians and half of those studying music;
- Women creative artists earn far less than their male counterparts;
- Women receive less airplay on Australian radio and are consistently outnumbered by men on Triple J's annual countdown of the 100 most popular songs and albums;
- Music festival line-ups are dominated (sometimes entirely) by male artists and male-lead acts;
- Women are significantly less likely to be honoured in the music industry's most prestigious awards including the ARIAs, 'J' and AIR awards;
- Women hold only 28 percent of senior and strategic roles in key industry organisations;
- There are no women on the boards of ARIA or AIR and women are underrepresented on the boards of all other national music industry peak bodies.

## Recommendations

We make 5 key recommendations, discussed in more detail in the report, to begin the process of addressing the industry's chronic gender inequality:

1. Collect more and better data on the music industry on a gender disaggregated basis;
2. Establish a well-resourced independent gender equality industry advocacy body;
3. Use gender equality criteria in deciding public funding outcomes;
4. Increase women's representation in decision-making structures;
5. Address gender bias in the Australian music industry by prioritising inclusivity and representation as core industry values (for example through funding and implementing training programs).

The music industry is **skipping a beat when it comes to gender equality**. We hope that our report will stimulate industry thinking and action for change.

# 1. Introduction and Scope

As a growing body of research demonstrates, gender inequality is a defining feature of work and careers in the creative industries. Data from around the world shows that simply by virtue of their gender, women experience a marked disadvantage in key creative and leadership roles in film, television, publishing and theatre. The music industry is no exception to this phenomenon. Reviewing publicly available data, this report demonstrates that there is a significant gender gap in the music industry in Australia. This is an issue of concern for women working, and seeking to work within, the industry. It also has broader economic, social and political implications.

Contemporary music is big business and a major driver of Australia's creative economy. Music Australia estimates that in 2016 music contributed between \$4 and \$6 billion to the Australian economy (Music Australia 2016a). In 2016, the net wholesale value of sound recordings and music videos in Australia was over \$350 million in sales, reflecting sales of both physical sound recordings, such as CDs, albums and DVDs, and digital subscriptions and streaming (Australian Recording Industry Association 2016). Expenditure associated with Australia's live music industry is estimated to generate 65,000 jobs, 50 percent of which are full-time (University of Tasmania 2015).

Music forms part of the daily routines of Australians at work and during their leisure time. As Music Australia's (2016b) National Contemporary Music Plan observes, music contributes to the quality of life of Australians through its pure entertainment value, its contribution to tourism revenue, building civic vitality, and nurturing creativity and artistic development in Australian communities (Music Australia 2016b, p. 7). According to a global Ipsos Connect survey on music consumption in the major music markets including Australia, 71 percent of 16–64 year olds listen to music (Ipsos Connect 2016). Almost 2.4 million Australians aged 14 years and over attend at least one music concert every three months, making live music a more popular activity than attending professional sports events (Roy Morgan Research 2014).

The importance of music is reflected in the significant level of support all levels of government in Australia provide to the industry through subsidy and sponsorship. The Australia Council, State and Territory governments and local councils across Australia offer a myriad of funding and support programs for Australian musicians to create, record, distribute and tour their work at home and in international markets. Public policy and funding support comes from a number of policy and agency portfolios, including but not limited to economic development; employment and training; international trade; arts and creative industries; education; and regional development. Funding and industry development programs are too numerous to list here. For examples, see [Music Australia – Funding](#). Music is also political by its very nature, allowing us to express and contest social norms, values, histories and aspirations, and providing a space where political identities and communities are built.

For all of these reasons music is **everybody's business**.

Unfortunately, the music industry is **skipping a beat when it comes to gender equality**. The data and analysis in this report show that male advantage is a pervasive feature of the Australian music industry. Most notably, male dominance is seen in the key decision-making roles that shape industry norms, values and practices. Even less recognition and power is afforded to minority groups of women such as First Nations and culturally and linguistically diverse women, women with disabilities and those identifying as LGBTQI. This report documents the dimensions of gender inequality within the contemporary Australian music scene, demonstrating that radio playlists, festival line-ups, industry awards, peak bodies and major industry companies are dominated by male contributions and voices.

**Skipping a beat** is designed to advance public debate on how to build an Australian contemporary music industry based on the principles of inclusivity, representation and belonging.

The authors were contracted by Media, Entertainment & Arts Alliance to examine the place of women in music and help build understanding of the drivers of the unequal gendered playing field. This exploratory report, written between March and July 2017, presents and analyses publicly available data from industry bodies, peak associations and government reports. This

data is not comprehensive and further research into the position and experiences of women and other minorities in the industry is needed to advance our understanding of the problem. The report concludes by advancing recommendations for action by industry decision makers and policy makers to address the unequal position of women in music. The appendices of the report include select resources to inform the design of strategies for change.

The report has two further sections. The next section (2) maps the dimensions of gender-based inequality around two important questions: first, who 'makes it' in the music industry and, second, who 'makes the decisions' in the industry. The final section (3) explores the possibilities for action to promote an Australian music industry built on principles of inclusivity, representation and belonging.

## 2. Dimensions of gender-based inequality in the Australian music industry

### 2.1 Who 'makes it' in the music industry?

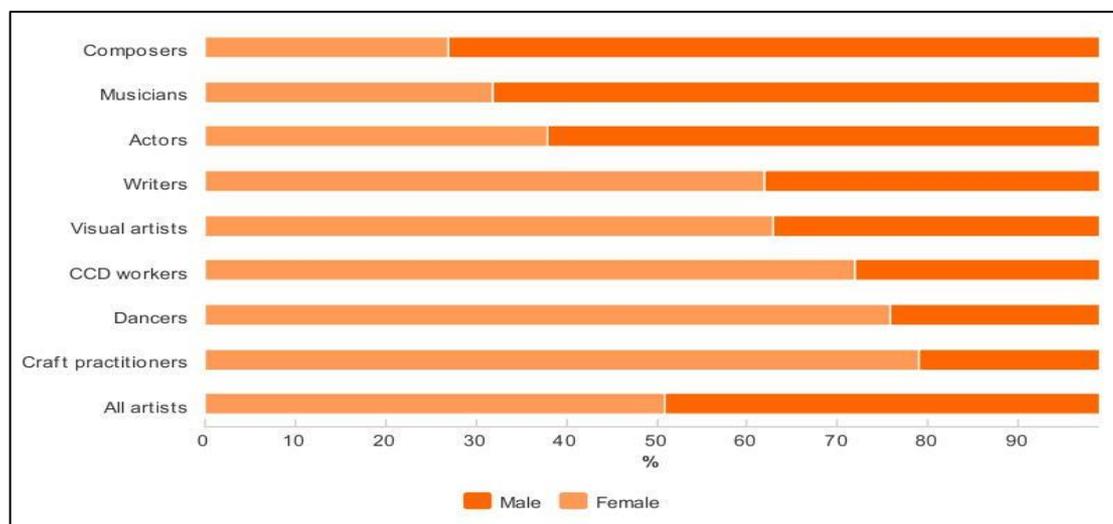
Playing music for a living, that is pursuing one's creative passions as a job, sounds like a very attractive career choice. Yet 'making it' as a recording and performing artist in Australia is difficult. The creative industries are highly competitive and most artists are precariously employed in a combination of one or multiple part-time jobs, contracts, project-based work and freelance work. Many artists supplement their arts-industry income with other jobs in arts-related industries (such as teaching or arts administration) or non-arts fields (Throsby and Zednik 2011). According to research by Cunningham et al. 2010, over 50 percent of creative artists are classified as 'sole practitioners' or 'self-employed' and as such do not have security of employment and income, or basic entitlements such as sick leave, recreation leave and superannuation.

Against this backdrop, women in the music industry face a double disadvantage. The following analysis of patterns of employment and earnings in the industry and other key measures of artist success clearly show that women face systemic barriers that prevent them from advancing through the industry at the same levels as men. While not exhaustive, these statistics are indicative of the disadvantaged position of women in the industry and provide an overview of the problem to be addressed so women may participate equally in an area of immense cultural and economic importance.

#### Jobs and labour markets

Mirroring patterns in the broader economy, labour markets and occupations in the Australian music industry are highly segmented by gender. Figure 1 shows that women represent around one third of all employed musicians and only 27 percent of composers who practise professionally, with these two occupations being the most masculinised of all the creative artist occupations (Throsby and Zednik 2010). The Australia Council for the Arts notes that women represent only one-fifth of songwriters and composers registered with the Australasian Performing Rights Association (APRA), despite being 45 percent of Australians with a music qualification and half of those studying music (Australia Council for the Arts 2017).

**Figure 1:** Australian Artists by gender (%), 2009



Source: Australian Council for the Arts 2017 (based on data from Throsby and Zednik 2010)

Women are also under-represented in sound engineering, technical areas and music production. Worldwide, women occupy only 5 percent of record producers and sound engineer positions (Savage 2012). In the 2011 Australian Census, zero women reported working as engineers in Sound Recording and Music Publishing in 2011 (Engineers Australia 2015, p. 75). Anecdotally, the number of women in Australian sound engineer and production roles is extremely low (Mincher 2016, Reid 2017). We urgently need more data to understand why women's representation is so low.

## **Earnings and career development**

The difficulties faced by women in achieving career success in the Australian artistic industries is well-documented (Music Victoria 2015, Throsby and Hollister 2003, Throsby and Thompson 1994, Throsby and Zednik 2010). One important dimension of inequality is the disparity in earnings between male and female artists. Across all industries and occupations in Australia, women receive less pay than their male counterparts and this pay gap has been a persistent feature of labour markets for decades, despite women's massive gains in workforce participation rates and educational achievement ((Workplace Gender Equality Agency 2017, Bankwest Curtin Economics Centre/Workplace Gender Equality Agency 2017).

Research on the working lives of professional artists by Throsby and Zednik (2010) indicates that the gender pay gap is particularly pronounced for female artists. The gap is most stark in the earnings of 'creative' artists (that is those whose principal job is their core creative practice compared to arts-related work such as teaching or arts administration), where in 2007/2008 men's mean income was 88 percent more than women, and their median income 106 percent more (Throsby and Zednik 2010). The disparity in earnings had changed little from Throsby and Hollister's survey of Australian artists in 2003 and was only marginally better than the results from Throsby and Thompson's 1994 survey.

While the causes of the gender pay gap are complex and multifaceted, one likely explanation to be found in Throsby and Zednik's research is the disproportionate share of domestic and caring work women carry which limits their availability for work as an artist (2010, p. 74). Despite similar proportions of men and women surveyed with children, significantly more women cited the time and energy required for their shouldering of a disproportionate share of childcare and domestic work as a factor holding back their professional career advancement (Throsby and Zednik 2010).

## **Other measures of success**

It should be noted that there is a lack of expansive, representative and current data on the position of women in the Australian music industry. Data that is available suggests that women perform worse than men on other key measures of music artist success such as radio airplay, festival bookings, and industry awards.

### **Radio airplay**

Music by men is more likely than music by women to be played on Australian radio. Of the 100 most played songs on commercial radio in 2016, only 31 were by a female act or act with a female lead (AirCheck 2016). This number excludes songs by male acts which feature females. The national radio station Triple J (and its sister station Double J) favours male acts in its programming. For example, in 2015 and 2016, 61 percent of the music played on Triple J and Double J was performed by male artists and all-male groups (McCormack 2017). Of albums and artists featured on Triple J in 2016, 71 percent were by all male or solo male artists – worse than the 67 percent of the previous year – and the remaining 29 percent by acts with at least one woman (not necessarily a female lead) (McCormack 2017).

### **Charts and streaming**

Spotify reported in 2016 that 21 artists of the top 100 streamed songs were female, and no women featured in the top 10 (McCormack 2017). Women performed significantly better on the

ARIA singles charts, with 57 percent of ARIA's top 100 singles of 2016 featuring a female lead, solo artist or at least one female member, and on Apple and iTunes' 'Best of 2016', where similarly 57 percent of acts had a female lead, solo artist or at least one female member (McCormack 2017). It is important to note that music consumption is a global market and most of the women achieving strong chart and streaming success in Australia are 'global superstars' from the United States and United Kingdom, such as Rihanna and Adele (ARIA 2016, Gumble 2016).

## **Festivals**

Music festival line-ups in Australia consistently feature more male than female acts, a pattern which mirrors festivals around the world (Sherlock and Bradshaw 2017, Vagianos 2016). At the 2015 *Soundwave*, a large festival held annually in Australia's major cities (now defunct), 6 out of 73 acts were female (Trigg 2015). In 2016, two of the largest Australian festivals had significant gender imbalances: *Splendour in the Grass* had 74 percent male-only acts and *Groovin The Moo* had 79 percent male-only acts (McCormack 2017). Two other prominent festivals (*Days Like This* and *Spilt Milk*) had no female acts.

Music festivals are also sites of sexual assault and harassment of women by men, an issue of significant concern to women in the industry. The 2016 and 2017 music festival seasons in Australia saw multiple reports of women being sexually assaulted, including at Falls Festival in Tasmania, and at Victorian festivals Apollo, Rainbow Serpent, and Unify (Francis 2017, Lewis 2017, Taylor 2017). Sexual violence campaigners note that official reports do not reflect the true extent of the problem as sexual harassment and assault are commonly under-reported (Francis 2017, Taylor 2017). A survey by Music Victoria of 300 female musicians identified sexual harassment and assault as a significant issue for women in the industry (Music Victoria 2015).

## **Awards**

Female music artists receive fewer accolades than their male peers. In Triple J's Hottest 100 (an annual countdown of Australia's most popular songs and albums as voted by listeners), women are consistently under-represented in the overall top 100 list as well as in the top 10. The *Sydney Morning Herald* observed that there were more men named Luke than women-fronted bands in the 2016 Hottest 100 album list and zero female artists in the top 10 albums in 2016 (Ismailjee 2016). Longitudinal analysis over the 20 years to 2013 shows that 20 female musicians out of a total of 367 musicians featured on Triple J's Hottest 100 list, and of 100 band front-persons, only 6 were women (Briggs 2013). No solo female act has ever achieved the number one spot (Collins 2016).

In the 2016 ARIA awards, solo female artists or acts with at least one woman made up only 1 in 3 nominations (McCormack 2017). Women were 37 percent of 2016 APRA Award nominees (which recognise composing and song writing, sales and airplay performance), and only 10 of 25 nominees for the J Awards (acknowledging the best of Australian music as judged by employees of Triple J, Double J and Triple J's 'Unearthed') in 2015 (McCormack 2017). Since its inception in 1988, the ARIA Hall of Fame has inducted only 11 women out of 75 inductees (McCormack 2017). Similarly, the Australian Independent Records Association (AIR) awards have been dominated by male winners: since the first AIR awards in 2006, only 22 awards have been won by acts with a female lead, or equal numbers of women and men, out of a total of 103 awards.<sup>1</sup>

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<sup>1</sup> Excludes the 'Best Independent Label' award (2012-2015). If acts with a female minority (not lead) are included, the number of winners increases to 28 out of 103 awards.

## 2.2 Who makes the decisions in the music industry?

Women are chronically under-represented in key positions in the music industry and are marginalised from key fora where strategic decisions are made about the Australian popular music industry. These decisions include what music gets played and which acts get signed, developed, profiled and awarded. The organisations whose governance structures are analysed here represent the most powerful players in the Australian music industry.

### Managers, executives and board directors

Research by Music Victoria (2015), the State's peak industry body, indicates that while women are well-represented in junior roles in Australia's key industry bodies (58 percent of employees), they hold only 28 percent of senior and strategic roles, such as record label managers and artist & repertoire (A&R) roles (). In Australian independent labels in 2016, an astonishing 77 percent of record managers are male (McCormack 2016, 2017).

Women's membership of boards of peak national bodies representing the industry's commercial interests is even worse, as shown in Figure 2.

The Australian Recording Industry Association (ARIA) is the leading peak body representing the interests of the recorded music sector. ARIA has over 100 members across small, medium and large companies and is active in industry and policy advocacy, publishes the ARIA charts, and stages the annual ARIA music awards (ARIA 2017). There are no women on the board of ARIA (Figure 2), and in the ARIA board's history, only two women have served as directors in their own right (i.e. not, for example, as alternate directors).

There are four peak industry associations in the music publishing sector. Two allied collecting societies – Australasian Performing Rights Association (APRA) and Australasian Mechanical Copyright Owners' Society Limited (AMCOS) – function as one organisation which licenses the playing, performing, copying, and recording of the music of its 90,000+ members' music and distributes member royalties. The second collecting society is the Australasian Music Publishers Association's (AMPAL) whose members collectively 'represent over 90% of the economic value of the music publishing sector' (AMPAL 2017), and the third is the Phonographic Performance Company of Australia (PPCA), which issues licenses for the public performance of music to a range of organisations.

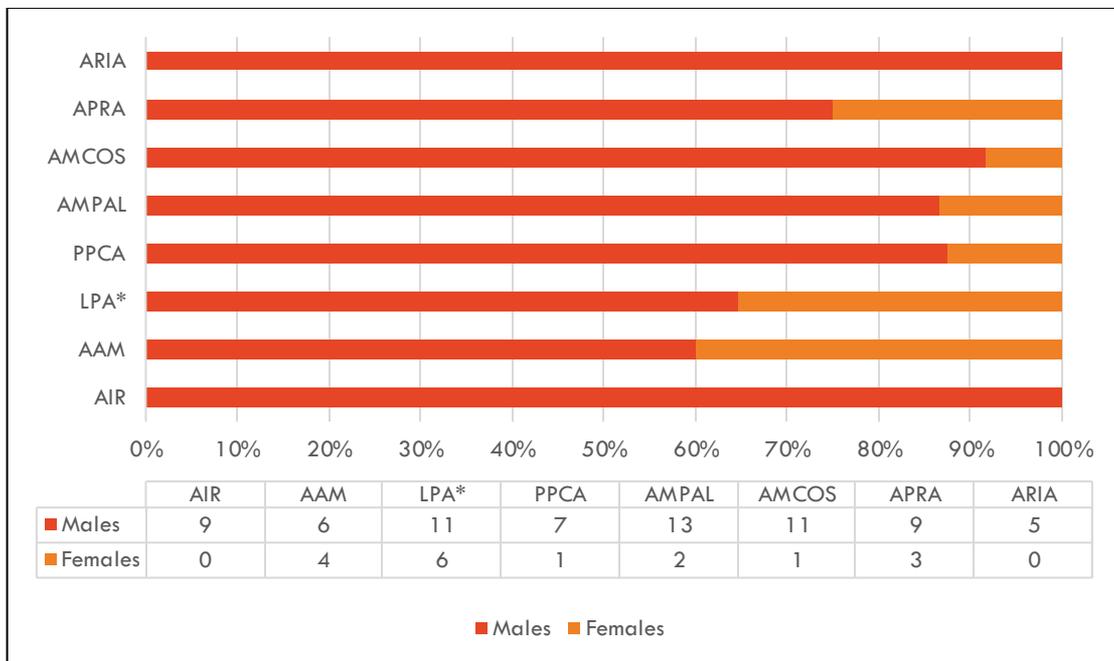
These four peak bodies have 47 directors across the four boards of directors. Those 47 positions are held by 29 people, 24 of whom (83 percent) are men (Figure 2). Of the five women holding board positions in the music publishing sector, only one is a director on more than one board. In contrast, 14 men sit on more than one board.

Live Performance Australia (LPA) is the peak body for the live performance sector in Australia, drawing membership from all aspects of live performance, arts presenters, and music and legal organisations involved with live performance. The board of LPA is male dominated (Figure 2) and all of the *music industry* representatives on this board are male.

The Australian Independent Record Labels Association (AIR) represents locally-owned record labels and independent artists based in Australia and exists to support their development and success. There are no females on the nine-member board of the Australian Independent Record Labels Association (AIR).

Artist managers play a key role in the music industry, being responsible overall for the careers of artists and acting as 'the liaison person between the talent and his or her record company, music publisher, agent, promoters and increasingly corporate brands and sponsors' (International Live Music Conference 2017). The Association of Artist Managers (AAM) is the peak body for leading music managers in Australia who manage some of Australia's most successful artists. 6 of the 10 directors on the AAM board are men.

**Figure 2: Boards of Directors on National Music Industry Peak Bodies, by gender, 2017**



See Appendix A for lists of members.

State and national industry-wide network associations have a better gender balance of their boards, with women holding 41 percent of all board or management committee positions (Table 1). Two associations, Music SA and ACT Music, have gender parity, and Music NT has more women than men on its board.

**Table 1: Boards of State and Federal Music Associations**

Peak Association	No. of women on Board or Management Committee	Women's share of membership
Music Australia	2	33%
Music NSW	2	40%
Music Victoria	3 (inc. female Deputy Chair)	38%
Music SA	4 (inc. female Chair)	50%
Queensland Music (QMusic)	4	31%
West Australian Music	3	33%
ACT Music	3	50%
Music Tasmania	2	25%
Music NT	4 (inc. female Chair)	66%
<b>Total</b>	<b>27</b>	<b>41%</b>

Information sourced from public websites of the associations, as at June 2017.

### **AMID's 'Powerful People' ranking**

Since 2012, the Australian Music Industry Directory (AMID) has published the **AMID Power 50**, a ranking of the 50 most powerful people in the music industry. The top ten on this list represent the most powerful people in the Australian music industry in key gatekeeper roles – distributors, record labels, promoters and market/export development executives. Analysis of the past five years (Appendix D) reveals that since its inception, the top ten has been overwhelmingly male, with women making up roughly one quarter of the 'powerful people'.

Analysis of 'repeat performances' in the Power 50 top ten reveals the entrenched position of men: 10 of the 17 men have appeared on the list more than once, and several have appeared most or all years.

It is clear from this examination of the gender balance at the top of Australia's key music industry bodies that men hold a privileged position in the decision-making structures of the industry.

## 3. Why the discord and what can we do about it?

The problem of gender-based inequality in the music industry is complex, and cannot be explained by simplistic arguments of 'listeners prefer men over women' and 'men just make better music than women'. Instead, explanations lie in entrenched industry structures, norms and behaviours which disadvantage and discriminate against women (see Collins 2016, Chapman and McCook 2017, Davies 2001, Feigenbaum 2005, Goldin and Rouse 2000, Hope 2017, Miller 2016, Sargent 2009, Saxelby 2014, Strong 2014, 2011, Tucker 2002). As the analysis in this report shows, women are under-represented in the music workforce and are even more under-represented in the powerful decision-making positions in the industry. This 'pyramid like' gender structure in the industry is mutually reinforcing of women's inequality. The lack of women's representation in senior positions means decisions about the industry are largely made in the absence of women, and thus women's voices are not heard. Lack of airplay translates to lack of sales, streaming and awards, and less chance of female music artists being signed.

Arguments about listener preference and individual choice also neglect the reality that women's success is hindered by broader social norms which prescribe particular gender roles and influence the kinds of opportunities afforded to men and women at each stage of their musical and career development. As powerfully expressed by arts writer and activist Zoya Patel (2016), such notions:

...assume that decisions around what we play on the radio, or who we program onto a stage occur in a vacuum, untouched by the broader culture of inequality that influences who among us gets to learn an instrument, or is nurtured to have the self-confidence to play on a stage, or is framed as a 'musician' making music for all audiences, rather than as a 'female musician', serving only a presumed female audience.... [and] our own attitudes towards where we think a woman's place is, on a stage or in our homes, raising babies or making albums.

In this section we present some ideas for action arising from the insights in this report. The objective is to spark industry debate on gender equality in music in Australia, and provide practical tools for industry decision and policy makers to implement to bring about systemic change.

### 3.1 Recommendations

Just as the causes of gender inequality are complex, the possible solutions are multifaceted and not necessarily simple. The following set of ideas for action is deliberately broad in nature, addressing the range of areas which need to be simultaneously targeted to achieve a more even playing field for men and women in the music industry.

1. **Collect more and better data on a gender disaggregated basis:** This report has drawn on publicly available data which unfortunately is limited in its scope, depth and currency. There are a number of critical research gaps which limit our understanding of women's position in the music industry and in particular occupations and segments. Research is urgently needed to expand current knowledge on the status and experiences of women in the industry and identify potential levers for change.
2. **Establish a well-resourced independent gender equality industry advocacy body:** A body with appropriate resourcing from industry should be established to advocate for change toward equality. It is important that this body is made up of individuals who can authentically speak on the issues of women in the industry and the drivers of disadvantage.
3. **Use gender equality criteria in deciding public funding outcomes:** Public funding is designed to be used in the public interest. Funds used to support the music industry, as both an economic driver and an important social space for Australians at home and around the world, should benefit all members of the public. The degree to which men disproportionately benefit from the disbursement of public dollars in the arts and cultural industries has come under considerable scrutiny in a number of other countries and sectors. For example, in July

2016, Screen NSW introduced the requirement that to receive development or production funding, all drama series must include female key creatives on the team. The decision delivered meaningful and immediate change for women's participation in key creative roles. Within one funding cycle, the proportion of female directors increased from 22 percent to 56 percent, the proportion of female writers increased from 26 percent to 53 percent, and the proportion of female producers increased from 40 percent to 64 percent (Screen NSW 2017).

The power of public funding bodies to effect real change is neatly captured in the words of Courtney Gibson, then CEO of Screen NSW (2017):

Sustained change doesn't happen organically – it happens when government subsidy comes with strings attached, and why shouldn't it? At Screen NSW we believe we will have stronger, richer screen storytelling, and grow audiences, by enabling a diversity of voices to be heard.

Similarly, the contemporary music industry will be a stronger, more dynamic space if built on the principles of inclusivity, representation and belonging.

4. **Increase women's representation in decision-making structures:** Women are chronically under-represented on decision-making boards in the industry. Ultimately the decision to make changes in the governance of these boards rests in the hands of the chairs and non-executive directors of these boards. Lessons from other heavily male dominated sectors suggests that the agency of key individuals can make a critical difference to gender based outcomes in areas including board director selection and appointment processes, awareness of gender issues as they impact staff, clients and business performance and ultimately action. Industry bodies including the Australian Institute of Company Directors and organisations including the Workplace Gender Equality Agency have resources that can be used to start the process of change.

At a minimum, all peak associations, independent and major, representing both sectoral interests (recording, live performance, music publishing, artist management) and jurisdictional interests (federal and state associations) should place gender equity at the core of their organisational mandates. These bodies can demonstrate leadership by ensuring gender equity at the board level.

5. **Address gender bias in the Australian music industry by prioritising inclusivity and representation as core industry values (for example through funding and implementing training programs):** Public and private industry stakeholders, including record labels, concert promoters, digital distribution outlets, festival programmers, educational institutions, music publishers, artist management and unions, should launch mandatory, accessible, ongoing training programs to promote inclusive, diverse workplaces and work practices. These programs should target industry gatekeepers in the first instance, as key power brokers who shape industry dynamics. Industry leaders must demonstrate an ongoing personal and organisational commitment to effective, measurable change.

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# Appendix A

## Resources to inform change initiatives

*A useful summary of key initiatives around the country:*

NSW and VIC: [Round-Up: Women in Music in Victoria and New South Wales](#)

Other States and Territories: [Round-Up: Women in Music in SA, WA, NT, QLD, TAS and ACT](#)

*Support, mentoring, networking and confidence building:*

[Inside The Killer Initiative Helping Females Break Into the Music Industry](#)

[Listen Australia](#)

[Music video aims to smash the glass ceiling in engineering](#)

[DJ duo NERVO inspire women to study engineering](#)

*Grants, awards and events:*

[Songs That Made Me](#)

[Carol Lloyd Award](#)

[Music Australia- Funding](#)

[Lighthouse Award](#)

[CiCADA International Inc](#)

*Gender imbalance in the music industry:*

[Harder, faster, louder: challenging sexism in the music industry](#)

[How inequality is edging women out of the Australian music industry](#)

[Controversy over the lack of women in triple j's best albums of 2016](#)

[Women of The Aus Music Industry Call For Gender Equality](#)

[Art Fact, Australia Council](#)

[TropTalks: Diversity](#)

[Spike in female Tropfest finalists](#)

[Testosterone Rex: It's time to stop blaming sexism on hormones](#)

['Women in the Victorian Contemporary Music Industry' Report](#)

[Gender Diversity in Music, Music Victoria](#)

[Electronic music festival 'Days Like This' slammed over lack of women](#)

*Workplace Gender Equality Agency:*

[New Workplace Gender Equality Act lays a strong foundation \(2012\)](#)

[Workplace Gender Equality Agency - Public Reports](#)

*Action on sexual assault at music events:*

['It's not just drunken behaviour': The music industry is banding together to stamp out sexual assault](#)

[Anti-sleaze taskforce to stamp out sexual harassment at gigs and clubs](#)

[Victorian Gov to fund sex assault prevention program in bars](#)

# Appendix B

## Peak bodies Boards of Directors

As drawn from websites of organisations, current at 1 July 2017. Women in **bolded text**.

### Live Performance Australia (LPA)

- President: Andrew Kay AM, Andrew Kay & Associates Pty Ltd
- Vice-President: John Kotzas, Queensland Performing Arts Centre
- Vice-President: **Maria O'Connor**, Ticketmaster, Australia and NZ
- Torben Brookman, Ambassador Theatre Group Asia Pacific
- Bruce Carmichael, Canberra Theatre Centre
- Michael Cassel, Michael Cassel Group / Cameron Mackintosh Australia Pty Ltd
- Michael Coppel, Live Nation Australasia
- Richard J Evans, Richard Evans & Associates Consulting / Australian Chamber Orchestra
- Douglas Gautier AM, Adelaide Festival Centre
- **Shirley McGrath**, Gordon Frost Organisation
- Tim McGregor, TEG Dainty / TEG Live
- Patrick McIntyre, Sydney Theatre Company
- **Liza McLean**, Tinderbox Productions
- Rod Pilbeam, AEG Ogden
- **Claire Spencer**, Arts Centre Melbourne
- **Judy Vince**, Crown Perth
- **Louise Withers**, Louise Withers & Associates Pty Ltd

### Australian Recording Industry Association (ARIA)

- Chair: Denis Hanlin, Chairman & CEO of Sony Music Entertainment Australia & New Zealand and President, Asia
- George Ash, Managing Director of Universal Music Australia (UMA), a division of the Universal Music Group
- David Vodicka, Managing Director of the Rubber Group of Companies which includes independent record label Rubber Records and music publisher Rubber Music Publishing
- Sebastian Chase, founder MGM Distribution
- Dan Rosen, ARIA Chief Executive Officer

### Australian Music Publishing Association (AMPAL)

- Chair: Matthew Capper, Managing Director of Warner/Chappell Music Australia (also director of APRA and AMCOS)
- Deputy Chair: Clive Hodson, Director of Perfect Pitch Publishing (also director of AMCOS)
- Phillip Walker, Chairman of Origin Music Group and Chairman of the Sago Group (also director of APRA and AMCOS)
- Peter Hebbes, Managing Director of Hebbes Music Group Pty Ltd and Eaton Music (also past director and Deputy Chair of APRA and director of AMCOS)
- **Marianna Annas**, Head of ABC Music Publishing (also director of AMCOS)
- Steve McPherson, Manager, Hillsong Music Publishing, SHOUT! Music Publishing and City & Vine Production Music (also director of APRA and AMCOS)
- Ian James, Managing Director of Mushroom Music (also director of APRA and AMCOS)

- Damian Trotter, Managing Director of Sony/ATV Music Publishing (also director of APRA and AMCOS)
- Bob Aird, Managing Director of Universal Music Publishing, Universal/MCA Music Publishing Universal/MGB Music Publishing, Rondor Music (Australia), Essex Music of Australia, and Cromwell Music of Australia (also director of APRA and AMCOS)
- Simon Moore, Managing Director for Kobalt Music Publishing (also director of AMCOS)
- Phillip Burn, Managing Director of Hal Leonard Australia (also director of AMCOS)
- Jamie Gough, General Manager at Native Tongue Music Publishing (Australia) (also director of AMCOS)
- Matthew Donlevy, Managing Director of Frankdon Music
- **Jane English**, Managing Director of Music Sales
- Heath Johns, Managing Director, BMG Australia

### **Australasian Performing Rights Association (APRA)**

- Chair: **Jenny Morris**, Writer/Director
- Malcom Black, Writer/Director
- Chris Neal, Writer/Director
- **Amanda Brown**, Writer/Director
- Nigel Westlake, Writer/Director
- Brendan Gallagher, Writer/Director
- Bob Aird
- Matthew Capper, Managing Director of Warner/Chappell Music (also director of AMPAL and AMCOS)
- Damian Trotter
- **Marianna Annas**
- Phillip Walker
- Ian James

### **Australasian Mechanical Copyright Owners' Society (AMCOS)**

- Bob Aird
- Ian James
- Matthew Capper
- Clive Hodson
- Damian Trotter
- **Marianna Annas**
- Phillip Burn
- Ian James
- Jamie Gough
- Phillip Walker
- Peter Hebbes
- Simon Moore

### **Phonographic Performance Company of Australia (PPCA)**

- Chair: George Ash, Universal Music Australia (also Chair, ARIA)
- Denis Handlin AO, Sony Music Entertainment Australia
- Tony Harlow, Warner Music Australia
- Josh Pyke, Artist Representative
- **Lindy Morrison OAM**, Artist Representative

- Bill Cullen, Manager Representative (also AAM)
- David Vodicka, Licensor Representative (also ARIA)
- Tim McGee, Licensor Representative

### **Association of Artist Managers (AAM)**

- Co Chair: Greg Carey
- Co Chair: Rick Chazan
- Vice Chair: Graham Bidstrup
- Treasurer: Tom Harris
- **Catherine Haridy**
- **Briese Abbott**
- **Claire Collins**
- Bill Cullen
- **Maggie Collins**
- Dan Medland

### **Australian Independent Record Labels Association (AIR)**

- Andrew Stone (Chugg Music)
- Andrew Walker (Head Records)
- Ashley Gay (Xelon Entertainment)
- Basil Cook (Abc Music)
- David Vodicka (Rubber Records), Chairman (also ARIA)
- Ed Sholl (Future Classic)
- Matthew Rogers (Unified), Treasurer
- Philip Mortlock (Alberts)
- Tim Whincop (Hillsong)

## Appendix C

### Australian Music Industry Directory (AMID) Power 50, Top 10 2012–2016

Women in **bolded text**.

#### 2016

1. Michael Gudinski, Mushroom Group
2. **Jessica Ducrou** and Paul Piticco, Secret Sounds
3. George Ash, Universal Music Group – President, Asia Pacific
4. Denis Handlin, Sony Music – Chair & CEO, Australia & New Zealand; President, Asia
5. Michael Coppel, CEO, Livenation Australia
6. Richard Kingsmill, Triple J – Music Director
7. Jaddan Comerford, Unified – Owner
8. Nathan McLay and Chad Gillard, Future Classic – Founder & Managing Director/A&R
9. **Janelle McCarthy**, Apple
10. **Alicia Sbrugnera** and Marcus Thaine, Spotify

Source: *TheMusic.Com.Au* (2016) [2016 Power 50](#), Retrieved 5 July 2016.

#### 2015

1. Richard Kingsmill, Triple J – Music Director
2. George Ash, Universal Music Group – President, Asia Pacific
3. Paul Piticco and **Jessica Ducrou**, Splendour In The Grass – Promoters
4. Michael Gudinski, Mushroom Group – Executive Chair
5. Denis Handlin, Sony Music – Chairman & CEO, Australia & New Zealand; President, Asia
6. Michael Chugg, Chugg Entertainment – Executive Chair
7. Jaddan Comerford, Unified – Owner
8. Nathan McLay and Chad Gillard, Future Classic – Founder & Managing Director/A&R
9. **Courtney Barnett**, Artist
10. **Millie Millgate**, Sounds Australia – Executive Produce

Source: Allaboutmusic (2015). [The Most Powerful People In Aussie Music for 2015](#), According To AMID, Retrieved 5 July 2017.

#### 2014

1. Michael Gudinski, Mushroom Group
2. Michael Chugg, Chugg Entertainment
3. **Sia Furler**, Artist
4. George Ash, Universal Music Group
5. **Jessica Ducrou** and Paul Piticco, Splendour In The Grass
6. Denis Handlin, Sony Music Entertainment
7. AJ Maddah, Soundwave
8. Nathan McLay and Chad Gillard, Future Classic
9. Richard Kingsmill, Triple J
10. **Millie Millgate**, Sounds Australia

Source: Staff Writer (2014). [The Most Powerful People In Australian Music: AMID Power 50 Top Ten](#), *TheMusic.com.au* Retrieved 5 July 2017.

## 2013

1. AJ Maddah, Soundwave/Harvest – Director
2. Michael Gudinski, Mushroom Group – Chair
3. Michael Chugg, Chugg Entertainment – Executive Chair
4. George Ash, Universal Music Group – President, Asia Pacific
5. Paul Piticco, Splendour In The Grass – Co-Director
6. **Jessica Ducrou**, Splendour In The Grass – Co-Director
7. Richie McNeill, Totem Onelove Group – Managing Director
8. **Janelle McCarthy**, iTunes – Music Manager
9. Richard Kingsmill, Triple J – Music Director
10. **Millie Millgate**, Sounds Australia – Executive Produce

**Source:** Staff Writer (2013). [Soundwave's AJ Maddah Named The Most Powerful Person In The Music Industry](#), *TheMusic.com.au*. Retrieved 5 July 2017

## 2012 (Inaugural Year)

1. Michael Gudinski, Mushroom Group, Chair
2. Paul Piticco and **Jessica Ducrou**, Splendour In The Grass, Co-Directors
3. Michael Chugg, Chugg Entertainment, Executive Chair
4. George Ash, Universal Music Australia, President, Australasia
5. **Millie Millgate**, Sounds Australia, Music Export Producer
6. AJ Maddah, Soundwave/Harvest, Festival Director
7. John Watson, John Watson Management / Eleven: A Music Company, President
8. Dan Rosen, ARIA & PPCA, CEO
9. Chris Scaddan, Triple J, Station Manager
10. Colin Daniels, Inertia, Managing Director

**Source:** Fitzsimons, S. (2012.) [Michael Gudinski Named Australia's Most Powerful Music Figure](#), *TheMusic.com.au*. Retrieved 5 July 2017

# Author Biographies

## Associate Professor Rae Cooper

Associate Professor Rae Cooper is Associate Dean, Undergraduate Business in the University of Sydney Business School. In this role she oversees curriculum, delivery and governance of the undergraduate programs of the Business School. She is Co-Director of the Women, Work & Leadership Research Group and is a scholar in Work and Organisational Studies, both based in the Business School. Rae is a research specialist and publishes widely across workplace policy and practice and has a particular interest in gender and work and flexible careers. Rae has been awarded grants by the Australian Research Council and by state and federal governments and has been contracted by business and NGOs to undertake work on topics including flexible working, women's work in non-traditional occupations and pathways to leadership. Rae uses her research expertise to contribute to public debates about work and careers and is a key Australian commentator on workplace matters in television, radio and print media. She regularly speaks to business and policy audiences on her research.

## Dr Amanda Coles

Doctor Amanda Coles is a Lecturer in Arts and Cultural Management / Employment Relations at the Deakin Business School. Amanda's research examines the political economy of labour markets and workforce development in the cultural economy with a focus on public policy, collective representation and gender. Amanda works closely with industry groups on a range of policy-related issues, most recently with the Canadian Unions for Equality on Screen (CUES). She is a Co-Researcher with the Social Sciences and Humanities Research Council funded Interuniversity Research Centre on Globalisation and Work in Montreal, Canada. Her academic career is informed by her professional history in the arts and cultural sector.

## Ms Sally Hanna-Osborne

Sally Hanna-Osborne is a PhD scholar at the University of Sydney Business School investigating the working lives of women in male-dominated workplaces and the impact of masculine cultures on women's capacity for career achievement and organisational contribution. Sally has been working in employment relations research and practice for the last 7 years, including as a researcher and tutor and previously in policy roles in government. She is also a (very part-time) musician and performs as a backing vocalist in Sydney.

The Women, Work & Leadership Research Group (WW&LRG) at the University of Sydney Business School provides a focal point for collaboration between leading scholars, business practitioners and policy makers with an interest in women and work, in building more equitable workplaces and more sustainable careers for women. The WW&LRG engages closely with debates about the megatrends impacting the workforce, including the feminisation of the workforce, population ageing, flexibility and technological change and emerging issues which lead to changing expectations of employers, employees and of the organisation of work. The Co-Directors of the WW&LRG Associate Professor Rae Cooper and Professor Marian Baird have considerable expertise in undertaking engaged research and in public speaking and translating research results in the media.

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