

Study on female participation in public performance of music in the last decade.

## IN 2020

# R\$ 947,9 million

(c. £ 140 million)

were distributed to 263,000 composers, artists and other titleholders.



### 92.6%

of the distributed copyright values were paid to male holders.



### 7.1%

of the distributed copyright values were paid to female holders.



## Songwriters

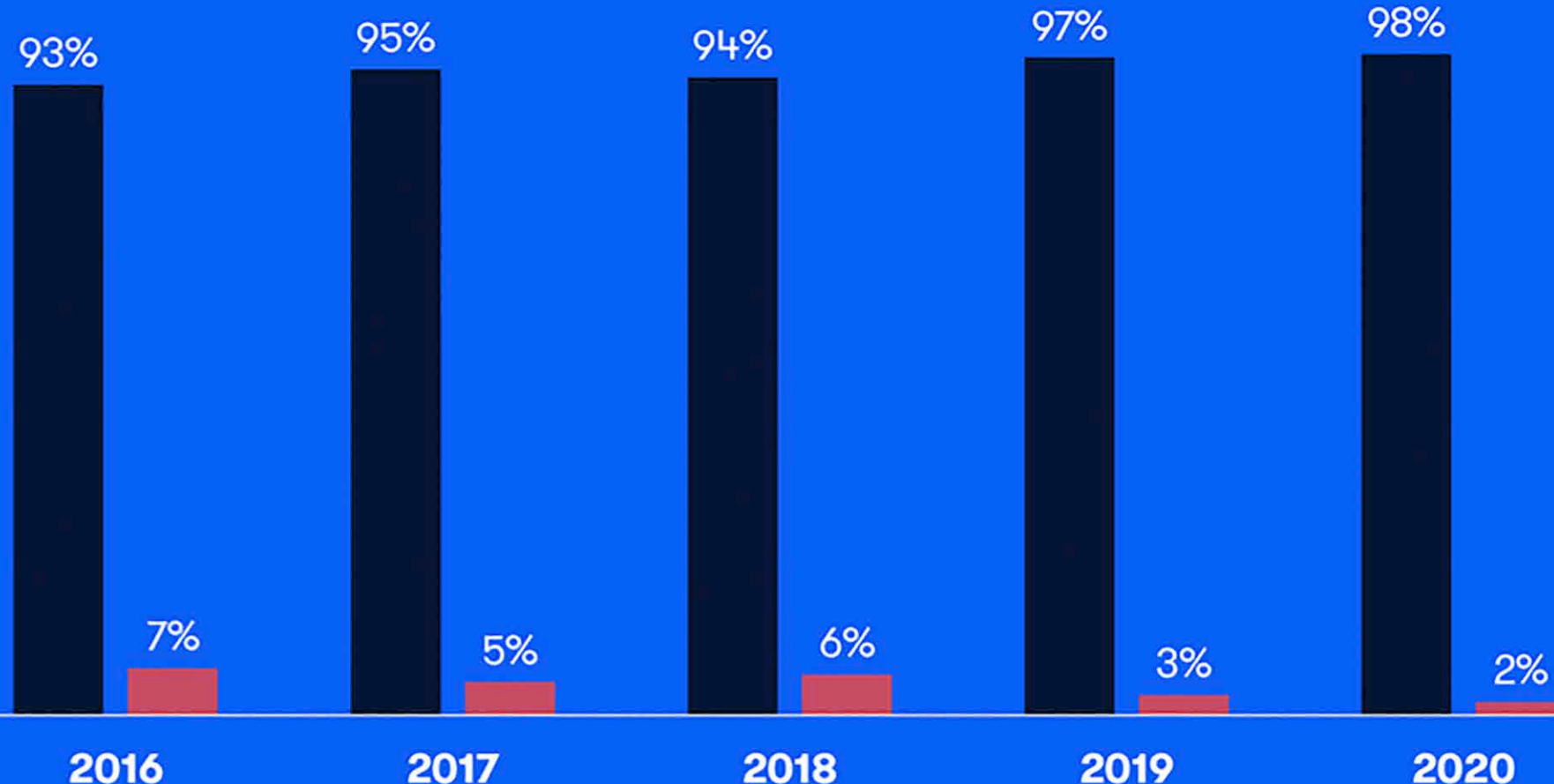
In the ranking of the 100 authors with the highest income in all segments of public performance in the last five years, **the average female participation was only 4%.**

In 2020, **only 2 women** figured in the ranking of the **100 authors** with the highest income in copyright.

In a sample of more than **12 million works** registered until 2020, the participation of **female authors** is just over **10%.**

Authors with the highest income in the last 5 years:

■ Men ■ Women



Compared to 10 years ago, there has been an **8% drop** in the **participation of women** in authorship of musical works.



All numbers pointed out in this report are a reflection of the historical set up of the music industry and it should serve as an alert to the current Brazilian musical production.

To identify a problem and face it up close are the first steps for the market to think about the inclusion of women in all musical layers: from the technical, through the creative and including administrative and executive. Only this way our music universe can be more and more egalitarian and fair.

Isabel Amorim,  
executive superintendent of Ecad.