

## 8.3 **Media activism in the music industry: the resistance of working-class Women in online music network projects**

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### × **Abstract**

The present paper discusses the construction of networks for Women inside the music industry, focusing on two projects from the Global South: Raia and Women Walk Together. From this corpus, I focus on the debate around representation, the importance of all-female networks, and the concept of unusual spaces inside the music industry. Using an ethnographical approach, I emerge in both projects' online presences – their website and profile on Instagram – to reveal important shifts in digital activism, the feminist movement of the 21st century, and the music industry itself. In this way, I wish to engage in a discussion that takes into consideration various elements, such as the strategies of survival of Women in the music industry from the Global South, female presence and resistance in the music industry, and the construction of networks and friendly environments when it comes to gender equality.

**Keywords:** networks, feminist studies, music industry, globalsouth, representation.

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## 1. **Introduction**

The low participation of Women workers in the music industry is a subject that many authors and studies from different countries have dealt with (Farrugia, 2012; Reddington, 2021; Wolfe, 2020; Zanellato, 2020). Despite the noticeable low participation of Women mainly in specific areas such as sound production, engineering, composition, among others, these Women strategize their space inside the industry by creating ways of maintaining and reinforcing their legitimacy as professionals. One strategy discussed in this paper is creating online networks to engage communities and build personal and collective references. I focus on two projects being developed from a Global South context and perspective: Raia, a Brazilian online platform, and Women Walk Together (WWT), a project created in South Africa and that today also has the participation of Women from India, the United Kingdom, Guinea, and Brazil. I understand both projects as feminist activism or cyberfeminism in practice since the Women involved with them use online tools – such as social media platforms and online networks – to “crate spaces online that are empowering to [W]omen” (Gajjala, 1999, p. 617).

With that in mind, this work proposes a discussion from three leading questions. The first one is regarding the place of Women inside the music industry. In which functions and areas do they situate themselves? To tackle this question, I'll be reviewing studies conducted in different countries while debating the idea of *unusual spaces* for Women in the music industry.

In terms of materiality, I investigate how Raia and Women Walk Together are composed? In this sense, I intend to present these platforms to gain visibility and articulate Women's participation in music. I will also introduce the initiatives, their history, and their works and projects to show the practical work Women in music do.

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The last question concerns the matters regarding female participation in music and the networks. Here, digital activism is not necessarily a centerpiece for a political stripe, such as in the case of governmental and non-governmental party-political groups (Bennett et al., 2012). The activism employed by both initiatives is independent feminist activism that brings together collective actions and an individual share of experiences (Dieminger & Oliveira, 2015). With Raia and WWT, we can see networks that surpass the online and offline logic since both spheres are dependent on each other. Through these networks, working-class Women in the music industry enable a sense of belonging and create a community to feel valued as professionals.

This article demonstrates a practice in constant growth and involves people that identify as the female gender – that is why in this work, when I talk about Women, I am talking about cisgender, transgender, and non-binary women. The idea is to think about the constructions around femininity and the music market from the margins. By considering the perspective of a decolonized South feminism – as discussed by Raewyn Connell (2014) and María Lugones (2008) – I propose investigating the practical points in contemporary feminism. This way, I am looking for the feminist Global South within these projects as catalyzers for theory creation and not only data production. They are fundamental activist and scientific de-centralized movements from the academic thought on the supposed exclusivity of the Global North as the theoretical producer axis.

## 2. What is unusual about Women in the music market?

When discussing capitalism and the process of creating and reinforcing a workforce, Silvia Federici (2009) defends the idea that the system based on primitive accumulation uses – exploratorily – women's lives and bodies as a tool to strengthen itself. "At the core of capitalism there is not only the symbiotic relation between waged-contractual labor and enslavement but, together with it, the dialectics of accumulation and destruction of labor-power, for which women have paid the highest cost, with their bodies, their work, their lives" (Federici, 2009, p. 17).

The capitalist system structures itself in the segregation of men and women in the work field. The differences between unpaid work and salaried work bore deep marks in the sexual division of labor. As Federici (2009) explains, women started to be incumbent to domestic work-life, reinforcing the creation of a new workforce (from childbirth and raising to the establishment of a place where men could rest), while men did the work outside on the fields. The housework began to be deemed as labor that did not need remuneration and, therefore, was considered to be less significant than the work that men did:

*\*“(...) the power-difference between women and men and the concealment of women's unpaid-labor under the cover of natural inferiority, have enabled capitalism to munensely expand the 'unpaid part of the working day', and use the (male) wage to accumulate women's labor; in many cases, they have also served to deflect class antagonism into an antagonism between men and women. Thus, primitive accumulation has been above all an accumulation of differences, inequalities, hierarchies, divisions, which have alienated workers from each other and even from themselves” (Federici, 2009, p. 115).*

This gendering in the work field that started at the beginning of the capitalist system still influences different markets today. As Lucy Ferguson (2013) clarifies, women worldwide are still responsible for more than half of the unpaid housework. Not only that, but they also tend to be less well placed in the market: "recruitment and employment practices are based on gendered assumptions about women's 'natural' capacities, leading to the classification of such work as low skill and low paid" (Ferguson, 2013, p. 338).

Marques and Ferreira (2015) debated women's struggles regarding job promotion and payment by analyzing 127 companies in Portugal, with 467 contributors. One of the authors' conclusions is that, despite having more experience in the field, women tend to reach top positions more slowly. Even when they get there, their salaries are lower than the ones men receive.

Something that also occurs in the music industry. The 2020 report conducted by the Brazilian Composers Union – *União Brasileira de Compositores* (UBC) – concluded that Women represent only 10% of the people with a high income (Einselohr et al., 2020). Another proof is the study conducted by DATA SIM (2019) with

537 working-class Women from the music industry. From the 28 areas<sup>2</sup> divided in the study, women have an expressive number in the higher career ranks of only five: music creation, production/staff/technician, executive production, curatorship, and commercial/sales. This data highlights another problem within the music industry: the gendering in the functions.

In another report published by UBC more recently, in 2021, the organization shows that the functions in music are highly gendered. Women are a minority in all areas in comparison with men. However, the numbers lower when the position has a high technical demand: 6% of females are composers, 7% are producers, 8% are authors, 15% are singers, and 29% are lyricists (Schutt et al., 2021).

Another example comes from the Argentinian context, where the numbers are not much different. Following the study conducted by the Instituto Nacional de la Música (Liska, 2018), from the 60.000 people registered working in any areas of the music industry of the country, less than 20% are female, not even one percent is gender fluid/agender, while 79,8% are male. Meanwhile, the voice is the instrument more used by women in the industry: 49% of the women have chosen to be singers, 25% play the harmonica, 7% play percussion, 7% play wind instruments, 6% opted for the classical string instruments (e.g., violin, cello), 3% synthesizer, 2% choose composition and music direction, and only 1% went for the concertina. The numbers differ when it comes to men: 57% of them play the harmonica, 14% opted to be singers, 13% play percussions, 5% play wind instruments, 4% play synthesizer, 2% opted for the classical string instruments, 2% went to composition and music direction, and 2% play the concertina. These numbers also prove that the constructions around women being good singers, but not so good instrumentalists are still a reality.

From all the information and data discussed, I propose to think about the concept of unusual spaces. This concept comes from a logic that Women defy social construction by occupying spaces in the music industry – even if they are less valued. When Women act as producers or DJs, they must face struggles to belong in a numerically less represented place (Farrugia, 2012). Following the social constructions limit the work women can do and where they are supposed to be – hence the idea of places that women in the music industry unusually occupy. Because of these limitations, women must fight against patriarchal oppressions structured in Western society. Usually, these Women develop strategies to be legitimized as excellent and valid professionals and increase the numbers of others like them, such as networks (Wolfe, 2020). The networks help them conquer spaces, obtain knowledge (in an educational and interpersonal sense), and stand up for a gender-biased system.

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As Paula Wolfe demonstrates in her book, networks are essential tools and skills for Women to secure their places in the music business. It helps them fight the disparity “between the work women do and the gendered identities imposed upon them, which undermines their work and/or renders their positions invisible” (Wolfe, 2020, p. 53). When united, Women lose the sensation of loneliness, tokens in a field where they stand in lower numbers, proving to themselves and the men in the business that they are capable professionals with lots to offer. Next, I will present two networks investigated in this article: Raia and Women Walk Together.

### **3. Raia: shedding light in the music industry**

Raia is a Brazilian platform created by Women for other Women who act in different music business areas. Its name refers to the rays of sunshine, or rather the pouring lights of the sun’s rays. The project was developed by Amanda Desmonts, owner of the *Raia Produtora*, an independent production company, in 2019 and started as mapping and the hashtag #ElaRaia (SheShines). Through the mapping, a website was created<sup>3</sup> and, then a network was established.

Desmonts talked about her initial idea in an interview to the online magazine *Folk Comunicação*:

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2. The areas are divided in the following categories: music distribution, authorship rights, music production, music creation, production/staff/technician, executive production, curatorship, ticket office, governmental/development agencies, NGOs, audiovisual, photography, design, marketing, communication/press office/PR, incentive laws/cultural projects, management, booking, partnership/patronage/special projects, commercial/sales, technology, importer/distributor/manufacturer, music store, luthier, music teaching, music business/marketing teaching, research, others.

3. The website can be found in: <https://www.raianamusica.com.br/>

\*“Beyond a tool that amplified contracts with cis and trans women, the aim was to create a network, a way to access ourselves quickly, you know? And, yes, we understand that as a constant necessity to promote, more women are hired and professionally recognized. As a producer and team maker, the search for professional women is much more difficult and demands more of my own determination. (...) The market is still majorly masculine, so (...) the probability of receiving a man’s contract was always greater than receiving a woman’s contract. (...) I notice that the search for professional contracts is connected frequently with the ideal of strengthening ourselves to balance and diversify the market. However, not everyone had this resolve or premise [especially] with the burden of asking more people, accessing other networks, and spending more time finding and contracting a professional woman instead of choosing the quickly indicated man. With all that, the desire to facilitate this bridge between services and professionals grew, [I wanted to] create something that expands the access and promote more encounters between demands and the women in music.” (Desmonts in interview with Cavalcante, 2019, n/p).

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Raia’s network gives sense to a type of action much needed in the music industry and in feminist activism itself. From the idea of collaboration among Women, I discuss two concepts as modes of breaking barriers and building bridges: sisterhood and coalition politics.

Sisterhood is an older term dating back to second-wave feminism and proposed mainly by white women to destroy the differences and bridge the similarities among the female gender. However, this concept has significant problems, especially when it comes to Women and differences. bell hooks is one of the theorists that most criticize the intake on feminist sisterhoods because it was based on the idea that every woman had the patriarchy as a common oppressor. This idea, coming from a bourgeois white feminist background, only considered the oppression women from this context suffered, dismissing the struggle of colored working-class women. When Black, Chicanas, and Indigenous Women discussed their experiences and oppression, including how the white women did not legitimize their struggles, they were heavily silenced by white feminists that saw that as a direct attack on the (white) feminist movement. “For a time, these mandates created an illusion of unity, suppressing

the competition, hostility, perpetual disagreement, and abusive criticism (trashing) that was often the norm in feminist groups” (Hooks, 2015, p. 47).

Coalition politics is a way to establish alliances inside Feminisms, to forge and strengthen bonds through recognition and self-interest (Lyshaug, 2006). However, this theory is not sufficient. As Brenda Lyshaug demonstrates, this connection emerged from self-interest and not on solid mutual recognition, which can put minority people – especially Women of color and LGBTQI+ – at a disadvantage and even risk. “Feminist connections across difference must be built on a more durable and generous form of reciprocal recognition than that of mutual instrumentality if a sense of mutual accountability is to be maintained between allies” (Lyshaug, 2006, p. 81).

Looking for another concept, the idea of network creation is especially compelling to me, mainly when talking about initiatives such as Raia and Women Walk together. The network is also a keyword that often emerges from contributors and creators – as we see in the interview made by Amanda Desmonts – and in references such as Hellen Reddington’s (2021) *She’s at Controls*, and Paula Wolfe’s (2020) *Women in the Studio*. Networking is a fundamental process inside and out of the music industry. With it, professionals are acknowledged and make valuable contacts for upcoming jobs. There is facilitation when it comes to career-building, the feeling of being unheard is diminished, and support, being that emotional or not, is increased. The creation of networks is a solidified practice among the men in the music industry, which offers the sensation that the market is a ‘boys’ club’ because of the exclusively or majorly male partnerships and indications” (Reddington, 2021). A network developed by Women for Women can have all the same advantages and more since they are a minority in numbers and representation in the field.

Nonetheless, Women struggle when it comes to network building. In a study conducted by Greguletz, Diehl, and Kreutzer (2018) with 37 women workers of different large German corporations, they concluded that professional females have more difficulty creating networks inside their fields because of the constructed notion that women should stay at home. Work-family conflicts hamper the process of identification and time management for these connections to take shape. Besides that, women usually have a stronger moral compass, in comparison with men, when it comes to exploiting their relationships and instrumentalizing social ties, which “cause them to under-benefit from networking activities based on the social exchange of benefits” (Greguletz, Diehl &

Kreutzer, 2018: 23). All these matters, together with the idea of gendered modesty and low self-esteem, interfere in creating all-female networks – even in the music industry, if I may add.

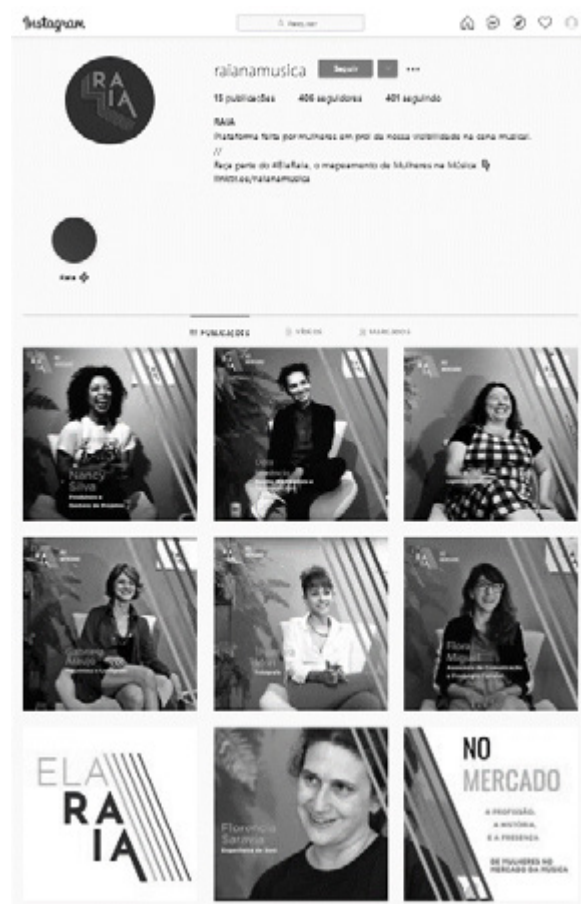
Hence, Raia must take place as it does. The promotion of music professionals happens in a very intuitive manner. The website where the network takes shape displays cards (Figure 8.3.1) with professional and personal information of professionals: their names, the place they reside, functions and areas they act, and contact information (e.g., social networks profiles and email). By clicking on one of these cards, the person navigating will meet complete information, such as introductory texts and portfolio. The professional can also inform a descriptive text of the work she performs, music genre interest, time acting on the market, previous jobs, among other data visible to the public.

There are two ways that a person can search through the platform. One is by searching manually, looking for the professionals you need by reading card to card. The other is by specifying in the filter the State, City, and Activity the professional performs. This network has the clear objective of engendering visibility for Women-workers and their music-related expertise. Doing a quick manual search, one can find professional singers to guitar players, producers to composers, engineers to roadies, among others.

Raia also goes beyond the platform network when it comes to visibility and reference improvement. When we look at the project's Instagram profile<sup>4</sup>, there are plenty of posts featuring pictures of Women-workers edited with their names and functions (Figure 8.3.2). In the description of the images, people can read details about the works these professionals make and who they already worked together. These descriptions reinforce the network these Women created, which gives legitimacy to them as recognized professionals, with career paths that can be of reference for other Women who wish to enter the music industry or are already inside it.



▶ Figure 8.3.1 - Raia professional's network  
 ▶ Source: <https://www.raianamusica.com.br/elaraia>, 2021



▶ Figure 8.3.2 - Raia's Instagram feed  
 ▶ Source: <https://www.instagram.com/raianamusica/>, 2021

4. The Instagram can be accessed through: <https://www.instagram.com/raianamusica/>

Raia has another visual project: a web series collaborating with the independent audiovisual production company Amaré Audiovisual<sup>5</sup>. In the seven videos published, the Raia team interviewed seven Women: Florencia Saravia (sound engineer), Flora Miguel (PR, journalist and cultural producer), Thamara Mori (photographer), Gabriela Araújo (costume and set designer), Miló Martins (light designer), Dora Florêncio (roadie and sound technician), and Nancy Silva (producer and project manager). The videos do not have many views; the most significant one has around 325 views and 27 likes until this date<sup>6</sup>. While this is not a lot, the project focuses on a low-numbered community of female professionals in the music industry. Therefore, the effort Raia makes by giving a spotlight to these women should not be disregarded as something minor.

In the web series, the Women speak about their experiences as professionals, history, and points of view regarding the music industry. They talk about themselves instead of being spoken about. One example appears in the video of sound engineer Florencia Saravia. When explaining how she first began in the music industry, she recalls:

**“I really heard ‘no, because you’re a woman. I didn’t hear ‘no, because you don’t know how to do it,’ or ‘no because you’re unlikable.’ It was ‘no because you’re a woman.’ I think nowadays, this [rejection] doesn’t [exist] explicitly. First, because it’s [the sexism] not explicit [anymore], second [it] occurs less because of all this work that has been made with the awareness of the dudes [regarding women in music]”.**

Her experience resonates with the interviewees of Tara Rodgers’ book *Pink Noises* (2010). In the beginning, the rejection came explicitly in the form of sexism. However, the common thought is changing; the men are running out of excuses if they don’t want to work with women because of bigotry, which does not mean that women have an easy path ahead of them. As Florencia talks about in the interview, “For now, we [Women] cannot stay on the average.” Women have to be better than men because the measure for them is much more strictly applied.

#### **4. Women Walk Together: a network beyond borders**

On the 18th of July 2018, the Walk Together campaign took another turn in the fight for social justice and equality. On this date, the Woman Walk Together (WWT) project began its trajectory, giving more space for women to display their abilities as professionals and fight against gender inequality in music, arts, and event production.

According to their website, Walk Together “is a global campaign to inspire hope and compassion, celebrating communities working for the freedoms that unite us.”<sup>7</sup> The project was established in 2017 by the organization

5. The channel and project can be accessed through: <https://www.youtube.com/playlist?list=PLOhM5aVu6TtZRxwlrBcy8hJvqs6s4QpT9>

6. 20 October 2021.

7. See information and more about the campaign at: <https://www.walk-together.org/>

The Elders<sup>8</sup> to give a platform for minority people worldwide. Walk Together have a paramount role in the international actions around themes concerning Peace, Health, Justice, and Equality.

The Women Walk Together is a string that emerged for Nelson Mandela's centenary celebrations, hence its strong political force. The group is self-entitled as "Global Showcase" and features an all-female staff working in different functions necessary to make an event happen. WWT already produced events in South Africa, India, UK, Guinea, and Brazil. It has strong Global South bonds. The main focus falls on musical events, including fundraisings, launch events, and music performances.

The project has a robust, practical type of activism, barely focusing on the academic potential it produces. As we also observed in Raia, WWT aim in the process of recognition and visibility for Women working in the background of productions. They do that by inviting these Women to events where they can demonstrate their professionalism. This sort of activism is something familiar among the string of activism happening in the Global South. In other words, both projects, and especially the WWT, have a certain theory-practice to it, applying the feminist concept to an everyday life context.

As Raewyn Connell (2014) debates, the hegemonic North-centered academic narrative deemed the South to produce data but not as theory producers<sup>9</sup> for many years. This thought construction left out the feminists' views created in the South, marginalizing the researchers, philosophers, thinkers, and other academic people that came from that axis as if they were mere reproducers of North-created theories. Connell (2014) demonstrates in her work that the theory creation of the South does not follow the same logic from the North. The colonization process imposed in South countries and the global domination of the North, unable both axes to follow the same pattern for creation of epistemologies, methodology development, and even the way people see the world. She exemplifies:

*"It is worth noticing the sheer diversity of forms that concepts and methodologies can take: from Arabic poetic tradition as a vehicle for critique of women's subordination in the Gulf states, to the radical art practices of the amazing Bolivian feminist group Mujeres Creando, to international online discussions among human rights activists" (Connell, 2014, p. 538).*

The way of feminist theory production from the South is through practice. Lugones (2008) defends the idea that theory and practice connect intimately so that one necessarily influences the other in the South. For the author, it is impossible to think about the fight against coloniality of gender without thinking of the intersection of theory-practice, which is fundamental in the sort of activisms we see unfold in countries of Latin America, for example.

We see all that happening in projects such as WWT, where the idea is to increase the feminist theory by tackling the matter outside the universities' walls – and devising a change through that movement. Women Walk Together aims to be a platform and to construct spaces where female technicians, engineers, roadies, and event producers will be paid fairly for their work. The interest is to show-by-make that Women can be in these unusual spaces and that, in fact, their presence should not be unusual whatsoever.

We see this theory-practice taking shape mainly in the concern to the prioritization of Women's numbers. WWT is 100% female-centered in the contract of females in the technical event support – however, it does not reject male artists but only if they are part of a gender-mixed band or group, for example. With this approach, the initiative highlights the necessity of more Women acting in the unusual spaces where technology is the primary source of production and work material.

In her book *Beyond the Dancefloor*, Rebekah Farrugia (2012) defends that, despite being tools to create "more opportunities for getting to know the right people as well as for acquiring pertinent information" (Farrugia, 2012, p. 69), networks are also essential to engage girls' technology education. The education around technology uses usually follows the social construction that dictates it is something mainly masculine. Because women tend to receive less for their work and tech apparatuses are typically expensive, the gap between the "female"

8. Founded by Nelson Mandela in 2007, The Elders are a group of independent leaders from various countries that advocate in favor of human rights. See more at: <https://theelders.org/>

9. About the said theory, the author writes: "By 'theory,' here, I mean creating agendas of research, critique, and action; conceptualizing, classifying, and naming; and developing methodology, paradigms of explanation, and epistemology. Theory is the moment in a larger social process of knowledge formation that transforms data or experience, always in some way moving beyond the given" (Connell, 2014: 520-521).

universe and technology is enormous, as a hobby and, later, as a profession. With networks, girls tend to find less intimidating the apprenticeship of music and technology. Seeing other Women using a sound desk or a mixing console, for example, encourage girls and other Women to follow the same path if they want to, deconstructing the idea that this is no job for females and that there is no place for them in the field. WWT, therefore, aids the destruction of the notion that technology is something exclusively from the male universe.

We also see that WWT behaves the same way regarding social media performance, especially in the Instagram platform. While debating around girls' blogging and feminist online activism, Keller (2012) points out that the internet has been a site for identity construction and feminism engagement because much often is the more accessible window that teenagers have to get to the public sphere. For that reason, the author defends that the Third Wave Feminism has strong ties with online performance and presence, besides aiding the creation of networks that strengthen the ideologies of the movement:

*\*“(...) while the girls all use the word ‘community’, there remains a diversity of connections that they forge through the online environment, and that these connections create networks that serve different purposes, whether it be close friendships, anonymously sharing of useful information about feminist issues, or a relationship that falls in between. These girl bloggers are articulating an online feminist community that not only consists of a range of networks and connections, but also a diversity of voices, goals, and interests that characterize the third wave” (Keller, 2012, p. 437).*

As if it was an unfolding of the girls' appropriation of the internet, the focus of projects like WWT will, invariably, fall to the social network platforms. These are spaces where the project will attain visibility, but it will also concede visibility for other professionals, activists, and Women who work inside and outside the music industry.



► Figure 8.3.4 - Women Walk Together's Instagram feed  
 ► Source: <https://www.instagram.com/womenwalktogether/>, 2021

WWT's Instagram feed (Figure 8.4.1) is filled with posts that work as an indication for Women's work and Women's history. They often present Women that inspire the movement with the creation of initiatives, or people from the Global South axis; such as the case of the inspiration post about Nomvula Buthelezi (Figure 8.3.2), a member of the SHARP Digital<sup>10</sup> project that works to increase the access to the internet for low-income people in South Africa by affording access points and teaching media literacy.

The participation of South Women on the internet, using its tools, and speaking instead of being talked about, is fundamental if the aim is to make our reality known. Women from the South must share themselves; their experiences, views, and life stories so other people can learn that they are different beings with particular interests and struggles. The idea must be to destroy the notion that every Woman from the Global South passes through the same problems facing the global context (Gajjala, 1999). Oppressions such as racism, classism, homophobia,

10. More information about the project: <https://www.sharpdigital.co.za/>



transphobia, among others, will affect these Women in different manners depending on their identities. Projects like WWT give a voice to these non-hegemonized Women, employment for those that work in an industry that is often not very welcome of the female identification.

Nonetheless, a step further is needed. The internet cannot only become a space of visibility but also of exchange and new opportunities. The networks need to be embraced by the music market itself and the idea of not belonging – something that seems to be the justification for creating these groups and networks – needs to be shattered. However, this is a project for the years to come.



► Figure 8.3.5 - Post about Nomvula Buthelezi  
 ► Source: <https://www.instagram.com/p/COKs9cEH7L6/>, 2021

## 5. Final incursions

Gajjala defends that the Westernized hegemony presumes the right and wrong uses one does of technology. Usually, this presumption connects with the notion of the Other, or the “Other-ed socio-cultural identities” (Gajjala, 1999, p. 616), as the imperfect one that needs lessons on how to appropriate from technologies. Such fact triggers problems around the South people’s self-esteem regarding internet – and its tools – appropriation, which hinders any cyberactivism, including the cyberfeminism that originated from the Global South. Nonetheless, Raia and Women Walk Together are proof that the South’s digital activism can be effective and engage as much as the online initiatives that we have seen take place in the North. These Women are using their language and appropriating from the internet, using it as a tool that might resolve the matter around a problem they identify.

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These projects also teach us that the use of Western technologies can be beneficial to these constructions of the Other. Considering that this Other is a form of identity, Raia designs a network that will give space for Women to perform as they prefer while giving them the possibility of professional contracts and an increase of work value. WWT presents a different aim for online performance since the professional network is already more or less structured. The initiative promotes work Women do within WWT and creates references with posts telling their stories. In this sense, it is possible to say that both projects may boost Women’s self-esteem in music industry work.

That being said, I understand that Raia and WWT are part of a more significant movement. Initiatives like Never Apart (Canada), Music by Women (Germany), *Más Mujeres Creativas* (Spain), and Ladyfest (mainly Latin America) are part of the same movement, which may put in question the idea of a Global South created theory. However, projects like these are also happening in Latin America and Africa, focusing on colored, non-cisgender Women, which seems to be a sign of a shift in global order regarding patriarchal impositions and the individual lives of women themselves. And many of these critical projects are coming from the South.

Like many industries, the music one is still gendered biased. Female workers inside it need reassurance and companionship, which is very hard to find in an all-male environment. These projects can offer networks while creating a sense of representation, considering that other Women see their work, are inspired by it and may overcome the idea that they cannot work in unusual spaces.

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