



Editorial Introduction

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Welcome to the *IASPM Journal* Special Issue “Gender Politics in the Music Industry”. It has become a big issue, with seven special issue articles, one open section article, and six book reviews. The number of abstracts sent in response to the CfP was impressive and confirmed to us that gender related research in popular music studies is becoming more and more multifaceted. It is vitally necessary for the understanding of popular music to widen the range of perspectives in this area of research and to intensify the scientific discussion on how notions of gender affect working in the music industry. Heteronormative and male-dominated power structures must be scrutinized systematically, and discourses on issues of inequality and abuse have to go beyond headline-oriented media coverage. Recent public debates around the #metoo hashtag in the entertainment industry or the gender imbalance in festival lineups, bring to the forefront the effects of these discriminatory practices, but most often fail to uncover the structural reasons that cause the developments. Similarly, Popular Music Studies are clearly not beyond maintaining traditional power structures – a fact that the very attentive IASPM community quite rightly has reminded the IASPM Journal editors, criticizing the dominance of male contributors and male-centric topics. With this special issue, I hope that the Journal can make a right step forward towards a better balance of diversity. My thanks go to Sarah Raine and Catherine Strong who did an excellent job in guest editing this issue as well as to Raquel Campos and Koos Zwaan for their support. I also want to thank all of the reviewers and copy editors for their invaluable contribution.

I wish you an enjoyable and interesting read of the articles from Kara Attrep, Toby Bennett, Cecilia Björck and Esa Bergman, Helen Reddington, Cécile Navarro, Charity Marsh, and Caroline O’Sullivan. In the open section of this issue, Adrian Sledmere also addresses gender and attempts to deploy the Gothic in relation to Amy Winehouse. The extensive review section, which Sarah Raine edited as usual with great effort, consists of reviews from Liam Alan Maloy, Verónica Dávila, Nabeel Zuberi, Derek B. Scott, Nicholas P. Greco, and Laura Niebling.