Atıf/Citation

Mehtap Uçar Tören

Sakarya University, Social Sciences Institute, Departman of Instrument Education, Master of Turkish Music Program, mehtap.toren@ogr.sakarya.edu.tr

iD

Nilgün SAZAK

Sakarya University, State Conservatory Department of Turkish Classical Music, Voice Education, sazakn@sakarya.edu.tr

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AN EVALUATION OF THE SOCIETAL ACCEPTANCE OF FEMALE VOCALISTS IN THE ENTERTAINMENT SECTOR

ABSTRACT

The purpose of this study is to evaluate the societal acceptance of female vocalists in the entertainment industry and to provide light on the social challenges they face. Considering the research issue, an exploratory qualitative technique was employed due to the paucity of studies in the literature. This study is important because it attempts to close this gap in the literature by highlighting the societal challenges that female vocalists working in the entertainment industry confront. A qualitative research strategy has been employed in the study's framework to look for a thorough answer to the research question, and content analysis will be done utilizing the data gathered from the one-on-one interview method. Interview questions created in answer to the research topic will be used to categorize the data in this exploratory study. This project, which focuses on female vocalists in Turkiye, will involve female vocalists in Sakarya. Diversification is designed to give the data as much variety as possible and to enrich the data. One-on-one interviews will be the method used to collect data for the study. First, interview questions tailored to this particular scenario will be developed, and professional opinions will be obtained while keeping in mind the study's objectives and the sources of literature. The interviews are then scheduled for November and December at Sakarya. After the research's data collection phase is complete, data analysis will

begin. First, a code will be given to each participant. After then, the audio from the interviews will be turned into text. The investigator shall scrutinize the transcripts of the interviews and conduct the analysis utilizing the "content analysis method." Significant concepts will first be clarified and coded in data analysis to divide them into significant components. Similar codes will be combined to create themes, or categories. After the themes have been determined, the interview transcripts will be used to support them, and the conclusions will then be written.

Keywords: Women, Music, Entertainment, Entertainment Industry, Female Vocals, Societal Accepted.

EĞLENCE SEKTÖRÜNDE ÇALIŞAN KADIN VOKALLERİN TOPLUMSAL AÇIDAN KABULÜNÜN DEĞERLENDİRİLMESİ

ÖZ

Bu araştırmayla, eğlence sektöründe çalışan kadın vokallerin toplumsal açıdan kabulünün değerlendirilmesi ve kadın vokallerin toplumsal açıdan yaşadıkları sorunları ortaya koymak amaçlanmaktadır. Araştırma konusu göz önünde bulundurulduğunda, literatürde yeterli çalışma olmadığından, keşfedici nitel bir yöntem tercih edilmiştir. Çalışmanın, literatürdeki bu boşluğa katkı sağlayacak olması sebebiyle önemli olduğu düşünülmektedir. Bu araştırma bağlamında, araştırma sorusuna derinlemesine cevap aramak amacıyla nitel bir araştırma yaklaşımı benimsenmiş ve bire bir görüşme tekniğiyle toplanan verilere içerik analizi yapılmıştır. Aynı zamanda keşifsel bir araştırma olan çalışmanın, problem cümlesi doğrultusunda hazırlanan görüşme sorularıyla elde edilen veriler kategorize edilmiştir. Bu araştırmanın alanı Sakarya'da bulunan kadın vokaller, katılımcıları ise amaçlı örnekleme yöntemi kullanılarak belirlenen, Sakarya eğlence sektöründe çalışan yedi kadın vokalden oluşmaktadır. Maksimum çeşitlilik örnekleme yöntemi ile toplanılacak veride maksimum çeşitliliği sağlamak ve verinin daha zengin olması için çeşitlendirmeye gidilmiştir. Görüşmeler 2022 yılı Kasım ve Aralık aylarında Sakarya'da gerçekleşmiştir. Elde edilen verilerin analizinde anlam ifade eden kavramların kodlanması sonucunda, 23 kod elde edilmiş, birbiriyle ilişkili kodlar kategorize edildiğinde ise kodlar 6 tema altında birleşmiştir. Ortaya çıkan temalar ise tepki, cinsiyet, duygusal etmenler, psikolojik etmenler, fiziki etmenler ve yönlendirme olmuştur.

Anahtar Kelimeler: Kadın, Müzik, Eğlence, Eğlence Sektörü, Kadın Vokaller, Toplumsal Açıdan Kabul

1. INTRODUCTION

People's social reactions can vary based on their circumstances. In addition to the various research studies on people's social reactions, there doesn't seem to be much information available about the studies that look into the social reactions that female vocalists in the entertainment business encounter. This theoretical uniqueness consists of filling in this gap in the literature and approaching these individuals from a relational standpoint. In order to fill this vacuum in the literature and come out as predicted, the purpose of this study is to assess the level of social acceptance of female vocalists employed in the entertainment business and to identify both good and negative issues.

Social acceptance, social pressure, gender disparity, and discrimination have all been studied and the subject of experimental studies conducted in a variety of areas. According to Zeyneloğlu's (2008) research, gender is the collection of social and cultural norms, roles, and behavior patterns that are seen suitable for men and women based on their biological sex at any given time and place. The

assertions made by Akın (2007) also mention how society and time perceive gender differently. The gender of an individual is influenced by a multitude of elements that change depending on the stage of life. Gender can lead to gender-based discrimination in areas including service access, resource allocation, and opportunity utilization. This discrimination mostly affects women, who are more poor and have a lower social position than men. After analyzing Kutadgu Bilig, which is thought to have been written in 1069, Önler (2008) translated the passages concerning women as follows: Women should always be kept at home because their outside appearance does not reflect who they are on the inside. They should also not be taken outside by strangers or left alone because anyone who sees them there could mislead them. Finally, women should never leave the house because doing so will cause them to stray from the path. Finally, since women are mostly made of flesh, they should take care to preserve their flesh, which will eventually rot and become useless. They are the toxic fruits of the tree produced with pain, and he has no hunger for this terrible fruit. Since then, there has been no loyalty among them. His heart follows his eyes wherever they fall. These kinds of remarks appear to be directed toward the families of daughters and spouses. However, it is claimed in studies on women's history research conducted before and after the Ottoman era that Turkish women rode horses, used swords, and shot arrows during the pre-Islamic era. Turkish women were even acknowledged with reverence in Orkhon monuments. It is mentioned that mothers had the same rights over their children as fathers did, and that women from ruling families held positions of influence in society and politics (Tezel, 1983). Women were strong and important during these times because there was equality between men and women. Women also worked extensively in trade and agriculture during this time, sharing the same obligations as males (Tuncer, 1989 as cited in Tekin, 2010).

The term gender stresses that gender differences are fundamentally social and originated primarily among American feminists. This phrase has been used to emphasize a denial of biological determinism, replacing terminology like "genus" and "sexual difference". Furthermore, the relational aspect of conventional notions of femininity has been brought to light by the term gender. It has been argued that gender is an analytical notion that emphasizes the relational structures between men and women, and that women's studies should not limit itself to studying women alone. This method holds that men and women are defined in relation to one another and that it is impossible to think of them in isolation (Scott, 2007). Regardless of a person's biological gender, gender refers to how society views men and women as well as the cultural process of becoming either. Demez (2005) asserts that throughout history, society has assigned women and men to different areas, and that the social structures and historical periods in which people live influence the social roles that men and women play in society. Once more, culture dictates how women and men are seen and valued. According to these assessments, it is impossible to believe that female discrimination in the music industry is unaffected by societal judgment. In addition to the issues that male musicians encounter throughout their careers, female artists also encounter unique difficulties that stem solely from their gender. These

issues are typically linked to a particular set of values that discriminates against women and to behaviors that support these biases (Makal, 2020).

Platon (2011) argues that the only distinctions between the inventions of men and women are biological. So Plato contends that women are capable of performing the same tasks as males. He contends that a person's gender has no particular bearing on how well they do in state administration. Plato, who believes that men and women are equally capable, asserts that women are just as capable as men in a variety of tasks. It does not, however, suggest that women cannot become as competent as men in any field by stating that women's abilities may differ from men's. According to Matteo's (1986) research, gender-based discrimination between men and women occurs in athletics as well as other fields. Sports like aerobics, dance, and gymnastics are geared at women, while sports like boxing, football, and wrestling are typically associated with men. Sports including basketball, tennis, golf, and golf, however, are thought to be appropriate for players of all genders. The findings indicate that men are more engaged in activities associated with masculinity, whereas women have greater familiarity with feminine activities. This demonstrates the significance of classifying the body based on gender norms. Studies attest to the persistence of discrimination against women in sports.

It has been underlined in the studies that have been looked at that the idea of gender refers to how men and women are perceived in society as well as how men and women develop culturally. It has been said that throughout history, society has shaped men and women to fit into specific groups, and that men and women's social roles are determined by the social structure and era in which they live. According to these assessments, it is believed that societal judgment creates sexist discrimination in the music industry and that female musicians have unique challenges that stem from both their gender and their musical ability. This study makes a significant contribution to our knowledge of the issues and societal acceptability of female vocalists in the entertainment business. Since there aren't enough papers on the research issue in the literature, the goals of the study were satisfied using an exploratory qualitative approach.

The following questions are intended to be addressed in this study:
1. Why do female vocalists choose to work in the entertainment industry?
2. What kinds of social pressures do female vocalists in the entertainment business face?
    2. A. Considering the family
    2. B. With regard to the nearby surroundings
    2. C. Regarding culture
3. How do the patrons of the establishment where female vocalists perform feel?
    3. A. Women's perspectives
    3. B. Men's perspectives
    3. C. Attitudes of waitstaff
    3. D. Attitudes of Employers
4. Does the audience's admiration of female vocalists depend on their gender?

5. Are there any guidelines available to employers about how female vocalists should perform on stage?

6. What are the advantages of being a woman employed in the entertainment sector?

7. What drawbacks do women who work in the entertainment business face?

8. How do women generally fare in the commercial world?

The results of this study, which aims to identify the social issues faced by female vocalists, are expected to be significant because they will add to the body of knowledge and serve as the foundation for further research on the topic. Additionally, it is anticipated that the problems found will be communicated to decision-makers and address the issue of social acceptance. The unique component of the research is comprised of all these concerns.

2. METHOD

In order to find a comprehensive response to the research topic in this case, a qualitative research approach was used. Data gathered through one-on-one interviews was then subjected to content analysis. Since this study is exploratory in nature, the information gathered through interview questions crafted to address the research issue was categorized.

2.1. Participants and Research Area

Seven female vocalists who are employed in Sakarya's entertainment business make up the research's participants, who were chosen through the use of the intentional sampling method. The research focuses on female vocalists in Sakarya. In order to maximize sample diversity and improve the quality of the data, diversification was implemented. The aim of selecting a sample with the highest possible diversity is to identify common and unique facts among a variety of circumstances, rather than to offer diversity for the purpose of drawing generalizations (Yıldırım & Şimşek, 2011). By classifying the female vocalists to be interviewed into quotas based on attributes like education level, marital status, and whether or not they are educated in music, maximum diversity was attempted to be achieved in order to enrich the data. Seven individuals who fit these criteria were interviewed.

2.2. Collection of Data

Considering the sources in the literature and the goal of the research, interview questions were initially constructed for this study and expert comments were sought. Data for the study were gathered through one-on-one interviews. Access to detailed information about a phenomenon that is not possible through surveys is another benefit of conducting interviews. When there is effective communication between the interviewer and the interviewee, there is a greater chance that the interviewee will provide more truthful and accurate responses than in surveys. In order to give participants flexibility, ask follow-up questions, re-ask topics that were not fully addressed, and provide

in-depth replies, a semi-structured interviewing technique was employed (Altunışık et al., 2010). The sessions took place in November and December of 2022 in Sakarya.

2.3. Analysis of Data

Data analysis started as soon as the research's data collection phase was over. Participants were first assigned the codes K(1), K(2), K(3), K(4), K(5), K(6) and K(7). The interview tapes were then transcribed. The researcher studied the interview transcripts and applied the "content analysis method." By describing data, exposing hidden truths, grouping related material under specific concepts and themes, and organizing and interpreting it in a way that the reader can comprehend, content analysis is an analysis method. This kind of analysis has four stages (Yıldırım and Şimşek, 2011):

- Coding of data,
- Finding themes,
- Editing codes and themes,
- Identification and interpretation of findings.

To create relevant parts, significant concepts from the read interview materials were grouped together and coded. Themes, or categories, were formed by combining codes that were comparable to one another. Following the acquisition of the themes, the interview texts were used to bolster them, and written findings were produced.

2.4. Ethics Of the Study

Name of the ethics review board: Sakarya University Non-Interventional Clinical Research Ethics Committee

Date of ethical review decision: 17.11.2023

Number of the ethical assessment certificate: E-61923333-050.99-306606

3. FINDINGS AND COMMENT

142 significant topics surfaced from the content analysis of the interviews. After the significant concepts were coded, 23 codes were produced. The linked codes were then categorized, and the combined codes were organized under 6 themes. In Figure 1, the themes are displayed.

Figure 1.

Themes
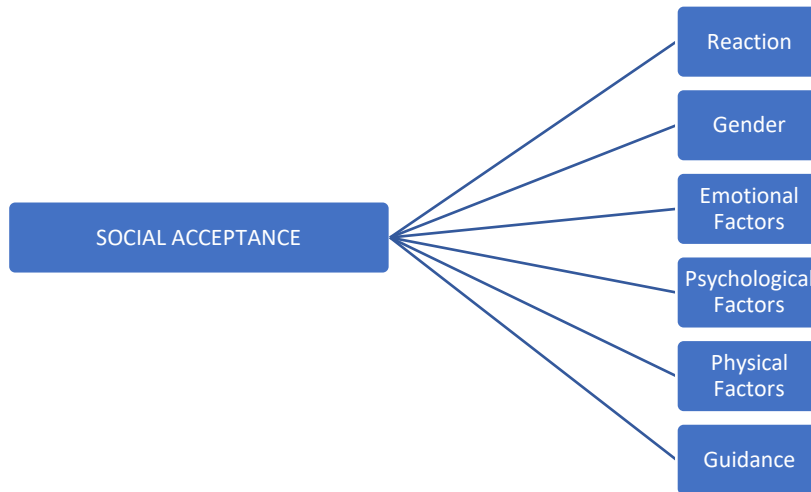
Demographic Information

The academic levels of the female vocalist participants who work in Sakarya's entertainment sector are as follows: two have completed their undergraduate degrees, four are enrolled in undergraduate programs, and one has completed high school. Six of the contestants are single, while one is married. The average age of the participants was 25,4 years, with the oldest being 35 years old and the youngest being 21. The participants have been employed as voice actors in the entertainment industry for a minimum of eight months and a maximum of five years. Table 1 displays specifics regarding the participants' demographic data.

Table 1

Demographic Information of Participants

CODE	Gender	Age	Marital Status	Education Level	Job Experience
K1	Woman	21	Single	Undergraduate Student	8 Months
K2	Woman	22	Single	High School Graduate	4 Year
K3	Woman	24	Single	Bachelor's Degree	1 Year
K4	Woman	26	Single	Undergraduate Student	5 Year
K5	Woman	26	Single	Bachelor's Degree	6 Year
K6	Woman	35	Single	Undergraduate Student	8 Months
K7	Woman	24	Married	Undergraduate Student	5 Year

Reaction (Theme 1)

The following conclusions were drawn from the responses given by female vocalists to the question, "What kind of reactions do you encounter while performing your profession?". Upon analysing the responses provided by the participants regarding the reactions they received from different societal groups for mounting the stage, a topic known as "Reaction" surfaced. Three primary codes—"Gender Difference in Reactions," "Audience Reactions," and "Family Reaction"—unveiled this theme. Table 2 provides a detailed display of the codes that comprise the reaction theme.

Table 2

Reaction Theme and Codes

Reaction	• Family Reaction (9)
	• Relative and Friend Reaction (7)
	• Audience Reactions (13)
	• Reaction of the Cultivated Culture (6)
	• Gender Difference in Reactions (15)

It has been shown that female vocalists believe there is gender discrimination in the responses they receive from the audience, their families, and their surroundings when the codes that comprise this theme and the significant concepts that comprise the codes are analysed. Female vocalists believe that they receive unfavourable feedback from their families, relatives, and upbringing, which is not extended to male performers.

Gender (Theme 2)

The following conclusions were drawn from the responses given by female vocalists to the question, "What kind of reactions do you encounter in terms of gender while performing your profession?". A theme known as "Gender" arose when the participants' responses to the questions intended to disclose the responses they received because of their gender were examined. "Gender Discrimination in Reactions" and "Gender Equality" were the primary codes that disclosed this theme. Table 3 provides a detailed display of the codes that make up the gender theme.

Table 3

Gender Theme and Codes

Gender	• Gender Equality (4)
	• Gender Discrimination in Reactions (15)

It has been found that employers and listeners want special attention and similar things that they do not want from male vocalists, and that female vocalists are not treated with gender equality when the codes that make up this theme and the meaningful concepts that make up the codes are examined.

Consequently, female vocalists believe that the responses they receive are indicative of gender prejudice.

Emotional Factors (Theme 3)

The following conclusions were drawn from the responses given by female vocalists to the question, "What are your expectations from your business life and to what extent are these expectations met?". Upon analyzing the responses provided by the participants regarding their expectations in their professional lives, a theme known as "Emotional Factors" surfaced. The codes "Contributions of Performing" and "Trust" were the primary ones that disclosed this theme. Table 4 provides a detailed display of the codes that make up the Emotional Factors theme.

Table 4

Emotional Factors Theme and Codes

Emotional Factors	- Feeling of Being Used as a Tool (1) - Trust (2) - Peace (1) - Happiness (1) - Economic Recovery (1) - Contributions of Performing (4)

Examining the codes that comprise this subject and the significant ideas that underpin the codes reveals that the well-known female vocalists use their platforms to further their personal financial careers. It has been shown that this contribution provides female vocalists more self-assurance; as a result, they lead happier, more tranquil lives. In addition to these constructive methods, female vocalists believe that they are occasionally used emotionally as a means of achieving client happiness.

Psychological Factors (Theme 4)

The following conclusions were drawn from responses given by female vocalists to the question, "What are the positive or negative attitudes they encounter while performing their profession?". Upon analyzing the responses provided by the participants regarding the violence they encountered at work and the advantages and disadvantages of performance, a theme known as "Psychological Factors" surfaced. "Negative Aspects of Performing", "Psychological Violence", "Not Wanting to Work", and "Verbal Violence" were the key codes that disclosed this theme. Table 5 provides a detailed display of the codes that comprise the Psychological Factors theme.

Table 5

Psychological Factors Theme and Codes

Psychological Factors	• Reason for Working (9)
	• Not Wanting to Work (9)
	• Attitudes of Other Personnel (8)
	• Psychological Violence (12)
	• Contributions of Performing (4)
	• Verbal Violence (6)
	• Negative Aspects of Performing (11)

Upon analysis of the codes comprising this topic and the significant concepts within the codes, it is evident that female vocalists aspire to perform on stage in order to further their professional and financial independence. Furthermore, it has been noted that verbal abuse, unfavourable views from coworkers, and psychological abuse result in a decline in their motivation to work and an unwillingness to take the stage.

Physical Factors (Theme 5)

The following conclusions were drawn from responses given by female vocalists to the question, "What are the positive or negative attitudes they encounter in terms of gender while performing their profession?". Upon analyzing the responses provided by the participants regarding the physical issues they faced, a theme known as "Physical Factors" surfaced. The two primary codes that disclosed this subject were "Physical Abuse" and "Negative Aspects of Performing". Table 6 provides a detailed list of the codes that comprise the Physical Factors theme.

Table 6

Physical Factors Theme and Codes

Physical Factors	• Physical Abuse (1)
	• Negative Aspects of Performing (8)

Upon closer inspection of the codes that comprise this theme and the significant ideas that underpin the codes, it becomes evident that female vocalists experience physical harassment on occasion and perceive this as a drawback to performing.

Guidance (Theme 6)

The following conclusions were drawn from responses given by female vocalists to the question "whether they were exposed to any guidance while performing their profession?". Upon analyzing the responses provided by the participants regarding the assistance they received, the theme of "Guidance" surfaced. The "Guidance on Clothing" and "Guidance on Content" codes were the primary

ones that disclosed this theme. Table 7 provides a detailed list of the codes that comprise the orientation theme.

Table 7

Guidance Theme and Codes

Guidance	• Guidance on Content (5)
	• Guidance on Clothing (7)
	• Forced Redirection (3)

It has been shown that female vocalists believe they are obliged to follow directions both before and during the scene when the codes that make up this theme and the relevant notions that comprise the codes are investigated. Female vocalists believe that they cannot be completely independent regarding the content of the stage performance and are subject to forced guidance by the employer and occasionally the audience. They also believe that they frequently have to dress for the stage, not how they want, but under the direction of their employers.

4. CONCLUSION AND RECOMMENDATIONS

Six themes resulted from this study on the social acceptance of female vocalists in the entertainment industry: "reaction," "gender," "emotional factors," "psychological factors," "physical factors" and "guidance."

The study revealed that female vocalists who grew up in a culture and family where music was valued had less pressure from their surroundings and family than those whose upbringing was the opposite of this phenomena. Nonetheless, it was noted that the audience consistently harassed women—verbally and psychologically—from both groups. It can be inferred from the statements made by female vocalists that they believe they are the victims of violence and face gender disparity in terms of the responses they get.

Some female vocalists claim that people utilize their gender as a tool. In the workplace, female vocalists have high expectations for trust, harmony, contentment, and financial advancement. Even though verbal abuse is the most frequent kind of violence experienced by female vocalists in the workplace, it has also been found that emotional or sexual demands from clients constitute verbal and psychological harassment.

It has been noted that operators exert significant pressure on female vocalists with relation to their wardrobe choices and repertory both prior to and during the stage show. It is evident that they have very little independence in these two areas. The employee side of the social acceptance of female vocalists was the main focus of this study. Studies to be conducted at the company and employee

levels will be beneficial in clarifying the issue of social acceptance of female vocalists. It is believed that expanding the body of research on this topic will enhance the body of knowledge.

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Research and Publication Ethics

In this study, all the rules specified in the "Directive on Scientific Research and Publication Ethics of Higher Education Institutions" were followed. None of the actions specified under the second section of the Directive, "Actions Contrary to Scientific Research and Publication Ethics", were carried out.

Ethics committee permission information:

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There are no personal or financial conflicts of interest between the authors.