



FONDAZIONE ADKINS CHITI: DONNE IN MUSICA

“SUBMISSION REGARDING STUDY ON INTENTIONAL DESTRUCTION OF CULTURAL HERITAGE”

NOTES

Assises Culturelles : Plan national de développement culturel, Luxembourg 2016 »

« En France, où a été créé en 2013 un **Observatoire de l'égalité entre femmes et hommes dans la culture et la communication en France**, une première analyse a fait l'inventaire pour pouvoir mesurer l'évolution future par des bilans annuels.¹ Dans le rapport de 2015, cette constatation :

musiques que nous entendons dans les institutions, composées par des femmes 3 %

Institutions musicales dirigées par des femmes 11 %

Pour l'**Autriche, la Finlande, l'Allemagne et le Portugal** l'ouvrage « Culture Gates », chiffre le pourcentage de musique de femmes que nous écoutons dans le domaine de la musique classique à 1%.²

Et les chiffres au Luxembourg ?

Des statistiques culturelles ventilées par sexe font jusqu'à ce jour défaut pour le Luxembourg. Une statistique - élaborée par le CID / Frauen an Gender - de la première saison de la Philharmonie (**2005**) a révélé cependant que dans 45 concerts, 190 compositions ont été jouées. Il s'agissait de la musique de 189 compositeurs et d'une (!) compositrice. En minutes, cela signifiait que pour 3997 minutes de musique de compositeurs il y avait 7 minutes de musique d'une compositrice, soit 0.07%. Dans les concerts donnés en **2017** dans la **Philharmonie au Luxembourg**, seulement 0,56% de compositrices seront à l'honneur et seulement 1.89% de cheffes d'orchestre. Sur les 77 CD de l'**OPL**, seulement 2 sont dédiés à l'œuvre d'une compositrice (Lou Koster, Lili Boulanger), soit 1,54% de la musique est composée par des femmes »

"There are four macroscopic levels of difficulties to be faced and resolved: Absence of women composers from principal dissemination channels (curricula schools, universities, media and stakeholder networks, history books, encyclopaedias); from mainstream programming (theatres, festivals, radio, television) and in the private sector (commissions, commercial ventures) as well as from economic decision making (artistic directions, programming and commissioning)." **WIMUST E-book 2013, www.donneinmusica.org.**

KVAST, Kvinnlig Anhopning av Svenska Tonsättare, association working to increase the consciousness and performances of music composed by women.. synopsis of an extensive survey (2016)

Since 2008 KVAST has compiled statistics on the distribution of music by men and women composers performed by Swedish music institutions. The latest statistics cover the 2014–2015 season and are expanded from previous years. For the new report, KVAST and the Society of Swedish Composers (Föreningen svenska tonsättare) teamed up to produce a nation-spanning review of all eighteen publicly financed Swedish orchestras and five opera houses. The goal was to create a detailed and consolidated picture of the music performed in public spaces and included information on the balance between men and women. The statistics are compiled from the general programs published by the music institutions themselves. The new report calculated and categorized total performance minutes for 18 orchestras and 5 opera houses for the 2014 fall season and the 2015 spring season.

Balance of men and women Music composed by men: 96 % Music composed by women: 4 %

¹ Dernier Rapport: Mars 2015:

http://www.hf-idf.org/wp-content/uploads/Observatoire_Egalite_HF_2015.pdf

² Culture-Gates: Exposing Professional 'Gate-keeping' Processes in Music and New Media Arts. An ERIC arts Report 2003 p. 35

For the 2016–2017 seasons, the Royal Philharmonic at the Stockholm Concert House has programmed works by some 35 woman composers. These will include around 30 pieces on the main concert stage as well as installations in the foyer created by four young composers from **Konstmusiksystrar**, a network for women and transgender composers under age 30. Also this season, the Philharmonic will collaborate with KVAST to offer a series of seminars about and with contemporary women composers. <http://repertoire.kvast.org/>

Extract from BBC PROMS SURVEY 2016

For some years Women in Music (UK) has been doing a survey of the numbers of women represented in the BBC PROMS season....the largest classical music festival in the world. This year there are 58 evening orchestral concerts, as well as chamber music concerts, daytime events and late-night concerts. The audiences in the Royal Albert Hall are of many thousands, and all the concerts are broadcast, many on television.

The figures for women in the 2016 Proms season are:

Composers:	8/116 (9.2%)	[Last year was 12/116]
Living composers:	7/40 (17.5%)	[Last year was 11/30, 36%]
BBC Commissions:	6/15 (40%)	[Last year was 4/15]

The women composers are: Lera Auerbach (30' work in main evening concert); Sally Beamish (lunchtime chamber concert); Charlotte Bray (22' work in main evening concert); Anna Clyne (daytime children's concert); Helen Grime (two 8' works); Emily Howard (20' work in main evening concert); Iris ter Schiphorst (8' work in main evening concert); Galina Ustvolskaya (14' work in main evening concert).

To analyse the results: Although the total number of women composers has gone down from last year and the proportion of living women composers to living men composers is half of what it was last year, there are some redeeming features. The number of BBC commissions and co-commissions has gone up. Last year there were 24 works by living men which were 15 mins or longer and NO works by living women of that length. This year there are 20 substantial works by living men and 3 by living women.

It is fair to say that the representation of women in the Proms season looks unlikely to return to the days of only a few years ago, when it seemed to be acceptable for women composers to number 1 or 2. These numbers of the past were unremarked on by anybody except Women in Music (UK).

Jenny Fowler Anyone is welcome to quote these statistics, please mention the source available on the Women in Music (UK) website.

EXTRACT FROM “EUROPEAN KEY CHANGES FOR WOMEN IN MUSIC AND THE PERFORMING ARTS” - “THE WORST PRACTICES AROUND

The materials are based on questionnaires sent to nearly 700 women composers across Europe .

IGNORANCE

In general, the audience applauds the music it likes, without giving importance to the sex of the author. Programmers, publishers etc. don't work in this way. "*We're only interested in promoting 'great' music!*" is a good excuse not even to read a score by a woman (do you think they know how to read a score??)

Public-conscious programmers and organizers continue to think of composers as men in the same way surgeons or judges are thought of as men. Programmers try to meet public expectations – they need to sell tickets. Artistic or Programming committees have little knowledge of women composers whether from the past or the present so the general public is unaware that there are so many women writing music.

Conductors, artistic directors, managers, agencies, record companies, publishers and musicologists are ignorant about women composers regarding both their historic and contemporary production. The majority are men: they say they know nothing about women composers, alive or dead, and don't believe that there are many.

There are editors, programmers, conductors... who consider the music written by women and the music written by unknown men in the same strange category

Some men still think that women are unable to create a work of the same quality as a man because of her lower intelligence, or lack of the "right hand brain" logic. Often women's music is considered "second class" merely because it's written by a woman.

BACKSCRATCHING

Programming depends on "back scratching" and women do not or cannot cope with this.

Composer "gatekeepers" promote their own students and/or composers who offer them programming opportunities elsewhere. They do not consider works representing different musical aesthetics. Equal Opportunities is not something that interests them (men). They don't want to be bothered to learn about music by composers who can guarantee nothing in return for a performance

Conductors prefer to programme composers who can offer them "podium exchanges",

Orchestras have insufficient time for the rehearsal of new repertoire and, on the whole, dislike playing contemporary works- This affects all composers and above all women. But they will programme and play any kind of music if there is someone guaranteeing the costs of the performance, or offering them a record contract.

Some festivals only accept proposals from managers, agencies, record companies or publishers who offer to pick up some costs for a performance

DISCRIMINATION

Constant discrimination against women composers produces unstable economic and social situations for them including the spectre of poverty in old age.

It's difficult to find a good publisher who will really work for you; there are many out there that are prepared to add your works to their list (they need token women composers) but then they do nothing and, undoubtedly, when making their decisions they take into consideration your age, physique, notoriety, popularity, etc Women composers really need help because by the time you've received 20 rejection letters or emails from publishers you wonder why you were ever considered a talent.

The hierarchal valuation/appreciation of different musical styles/aesthetics undermines folk music and jazz. The jazz-scene is mostly run by men so that doubles difficulties for women. The folk music-scene is rather more democratic, but is still not seen as "cultural" as for example classical music. So women engaged in folk music don't receive benefits from gender institutions or other organizations supporting women.

Jazz Festivals and Clubs are in male hands and it's a long hard fight to get the right openings and gigs: there is a general feeling that women are not as good as men. As a jazz musician it's hard on many levels. There are many female players who have given up, because it was too hard to fight discrimination on a daily basis. As a flautist there is no problem because this is perceived as a female instrument. When I say I am a saxophonist, I am asked if it is not too hard to blow, to handle. And how I can put up with my male colleagues.... Often I have to ask a male colleague to tell everyone else in the group what I want them to play since they don't even listen to me. As a jazz musician you are supposed to be a singer, a pianist, a violinist..... not a drummer, bassist, saxophonist.... The Real Book, the jazz players' bible and reference book for songs, contains extremely few compositions by women.....

As long as the juries and persons in groups deciding on commissions and prices are mostly men there will never be fair and non-discriminating decisions made concerning women. When the Spanish PRS Society had a female director (a composer) she insisted on "blind score reading" with the result that over 50% of the works chosen were by women – she had a hard time and as soon as they could a man took over!

EDUCATION OR LACK OF...

Guidance repertoire to be played in conservatoires rarely includes women composer's works. Women teaching instrumental repertoire in training institutions (and school) don't include women composers in their programmes, lectures and performances. There aren't any famous women (Hildegard of Bingen, Clara Schumann, Nadia Boulanger, and Dame Ethel Smyth etc) in Music History School programmes. Instrumental teachers don't even bother to find out if there is contemporary or historic music by women. They rely on what publishers are producing for the 2nd or 4th grade.

Gender Studies in Universities can be detrimental when teaching music history and when giving information about the music composed by women. Often the professors are not musicians, have not studied composition and have no idea that all musical composition is a craft which has to be learned, put into practice and then refined through experience and public performances.

When there are discussions about role models and sources of inspiration on the internet, there's almost never any female composer, songwriter or author mentioned.

AGEISM

There are far more competitions or calls for scores aimed at under thirty than there are for those which are open to all- Some festivals only programme works by the very young although this is not declared anywhere in their publicity materials – so if you happen to be a woman composer and you're over sixty, you might just as well consider yourself out of business.

There's a culture of youth driving the marketplace....there's something more sexy, appealing, or exciting about young talent which can make a better sell in publicity materials, on stage, at the donor's reception, or in the grant proposal and in less philanthropic endeavors, and helps bring in more money.

HARASSMENT AND/OR COERCION

A producer, who wanted my music, offered me a lump sum but then said that I wouldn't be earning residuals or PRS in any way – and he was representing an international project which would have meant returns from all over the world. It was a difficult decision to make but I said "no" – he quickly found someone else which means that he didn't really need MY music – a very hurtful experience.

Sexual harassment has been going on for years in music. Women have to be so strong and if they can't take it sometimes they just leave the business! Even today, women are harassed and have a difficult time with men promoters and men "*calling the shots*" or "*making the choices.*" Even when a woman composer feels she has the trust and confidence of a male promoter or agent, the male promoter many times wants something else, not her music.

People in general have a fixed idea about what a composer should be or look like, and a female figure doesn't fit that common image of a great composer. So people tend to unconsciously reject woman composers before even listening to their music, which is a kind of psychological prejudice. Because of this, inevitably women composers get fewer chances to be acknowledged in the first place no matter if they are really good or not.

Songwriters get radio play or television coverage if they sign the Performing Rights Forms with everyone else involved in the project including the sound engineer.

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