

## SUMMARY – ECSA LOUNGE ON GENDER AND EQUALITY

28<sup>th</sup> October 2020

Teleconference

The participants discussed various initiatives and strategies aiming to improve gender equality, and diversity.

### Main topics discussed:

- **Issue of the scarcity of women in several organisations' membership base (and consequently at governance level), as well as in panels, award nominations and the academic world connected to music composition.** On this matter, the participants exchanged on the effectiveness of introducing quotas, asking themselves and each other whether quotas would lead only to an artificial equality. Most of them believe that promoting women and diversity's visibility and role models would be better than imposing quotas. However, some participants think that quotas could be a temporary measure to reach the cultural change that would make it possible to overcome structural disadvantages. It has also been argued that it would be good to analyse and compare information about the effectiveness of affirmative actions.
- **Sexual harassment in the music sector and especially in academies.** Some participants highlighted the urgency of collecting data on this matter at national level. SFC (Finnish member) is planning to release questionnaire inquiring about inappropriate behaviour experienced by its members. In Denmark, the #MeToo movement is very vocal in many professional fields, including classical music.
- **Stereotypes about gender in music professions.** Some participants pointed out that in their country (i.e. France, DK), there are many more women performers than composers of classical music, or many more women playing some instruments over others (i.e. piano rather than drums).
- **Possibility of enlarging the focus of the Gender and Equality Working Group towards intersectionality.** Wally Badarou (WB) highlighted the fact that gender balance and diversity are different issues, one regarding half of the humanity and the other related to specific minorities. He suggests then to differentiate these two aspects by having two specific focuses within one working group, which should anyway speak with a common voice, aiming at the overall goal of fairness and equity. He also proposes to work on a charter for diversity, on the model of the ECSA Gender Equality Charter.

### Flagged best practices and initiatives:

- [Gender disparity data report across Irish radio stations](#)
- [Theses for promoting non-discrimination, equality and diversity in the music sector](#)
- Finnish Music Creators annual equality plan
- Initiatives of DEFKOM Gender Compliance Working Group (Germany): study to identify the number of women composers in German TV series; research on figures to raise awareness on the scarcity of professional female composers vs gender balance in related university courses, with the help of GEMA

- Network and database <https://www.musicwomengermany.de/>
- [Art of Balance](#) initiative in Norway + handbook (in Norwegian)
- NOPA (Norway) training certificate on diversity management for some staff and board members of the organisation
- Website for female composers and research database «Demandez à Clara» <https://www.presencecompositrices.com/>
- Radio France Festival for female composers <https://presencesfeminines.com/>
- Behavioural design project against discrimination and harassment, initiated in Denmark: <https://inclusion-nudges.org/>
- FST statistics from concert halls and opera houses (see attachment)