

With the patronage of the Ministère de la Culture and the sponsorship of the CNV

FEMALE-MALE REPRESENTATION IN JAZZ AND IMPROVISED MUSIC GENRES

A survey by AJC, Grands Formats, FNEIJMA, ADEJ
and Opale - Priscilla Martin and Cécile Offroy

METHODOLOGY

4

NETWORKS AND
FEDERATIONS

3

FIELDS OF WORK

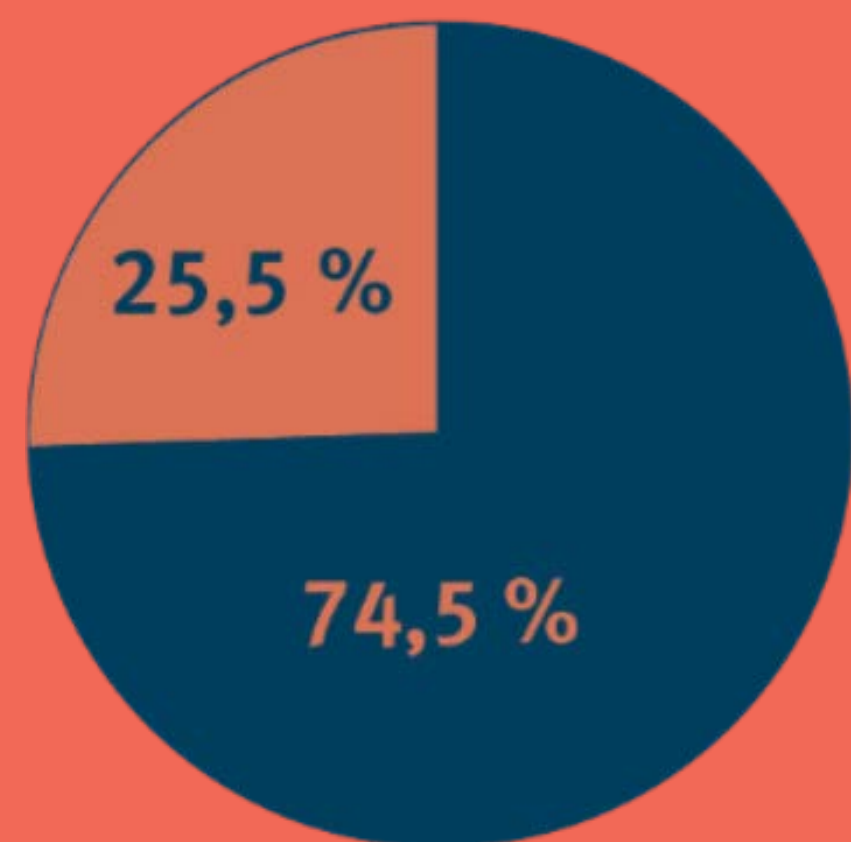
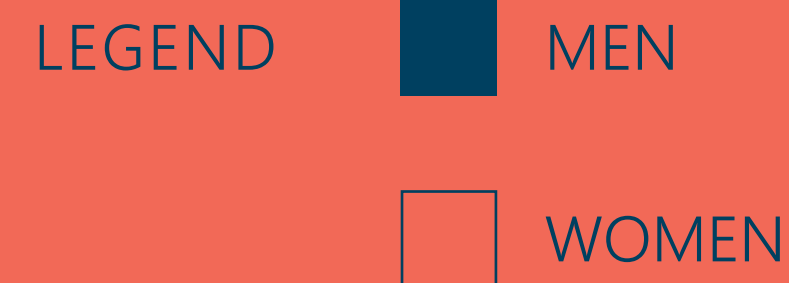
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STRUCTURES
SURVEYED

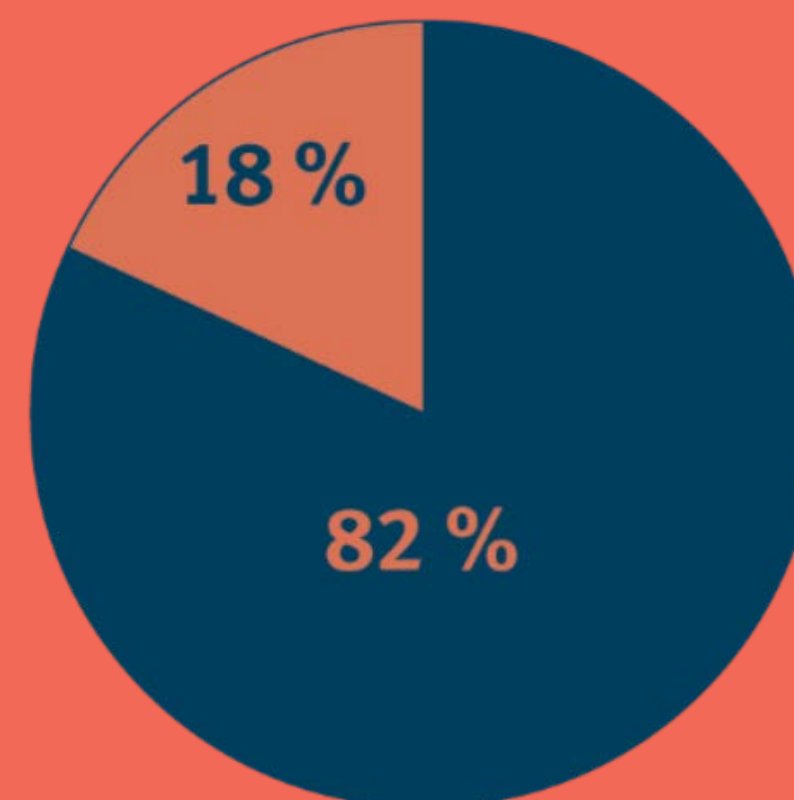
SURVEY + GROUP INTERVIEWS

A VERY MASCULINE
ARTISTIC FIELD

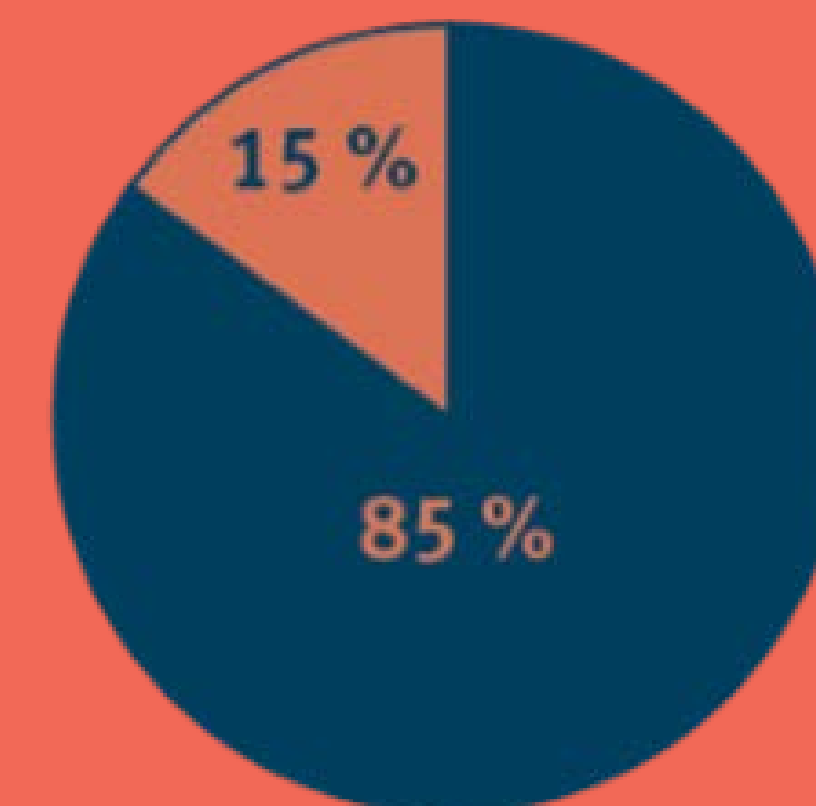
TRAINING AND ARTISTIC TEAMS



STUDENTS IN PUBLIC MUSIC SCHOOLS
AND PROFESSIONAL TRAINING



TEACHERS



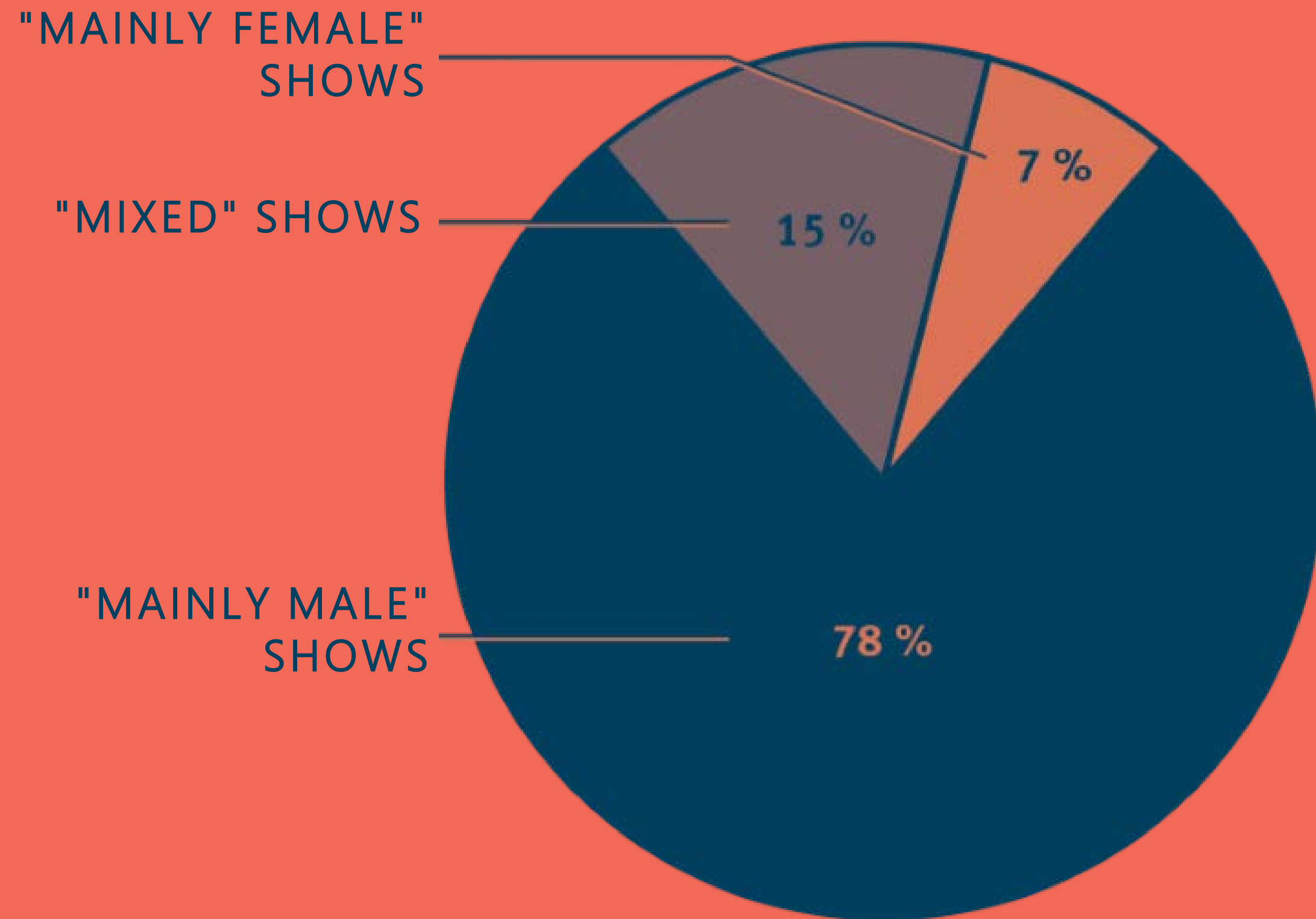
BIG BANDS MUSICIANS

ARTISTIC TEAMS

32%

of big bands (15 out of 47) currently have no female musicians and never have had.

DIFFUSION STRUCTURES AND VENUES



ARTISTS PLAYING ON THE JAZZ
AND IMPROVISED MUSIC SCENES

« THROUGHOUT MY JOURNEY, I SAW SHOWS, AND THERE WERE ONLY GUYS ON STAGE. THE FURTHER I WENT INTO THE JAZZ SCENE, THE LESS GIRLS THERE WERE."
Morgane, 37
Conductor and pianist

GENDER
CATEGORISATION
OF INSTRUMENTS

SINGING IS MASSIVELY FEMALE

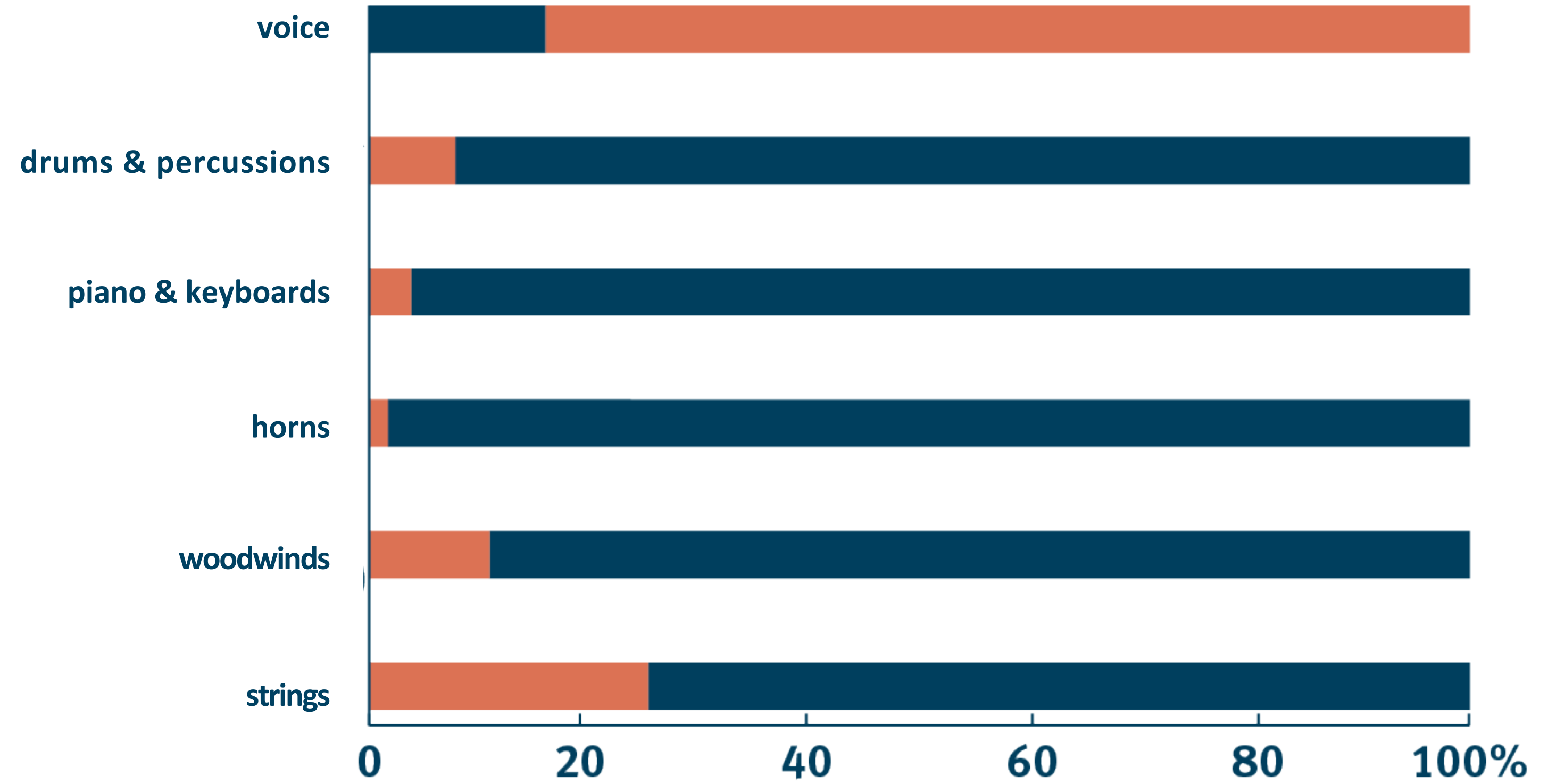
IN BIG
BANDS,
WOMEN
REPRESENT
83%
OF SINGERS

71%
OF WOMEN
TRAINING
PROFESSIONNALLY
PLAN TO
BECOME
SINGERS,
AGAINST

24%
OF MEN

« WE ARE NOT SEEN AS MUSICIANS:
"THE MUSICIANS AND THE
SINGER". IN ANY CASE, THE SINGER
DOESN'T UNDERSTAND ANYTHING,
MISTAKES ARE ALWAYS HER FAULT.
WE ARE NOT TAKEN SERIOUSLY."
Tina, 20
Singing student

FEMINISATION OF SECTIONS

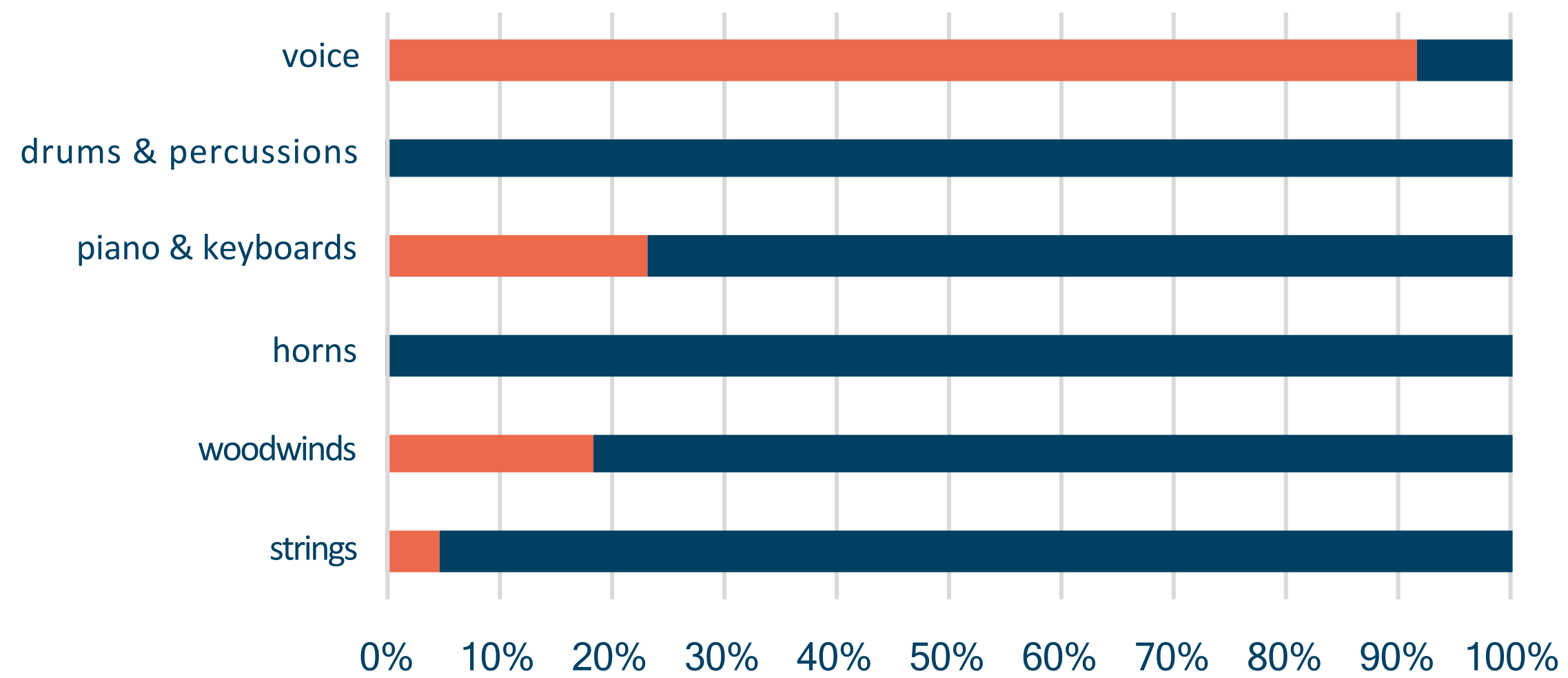


GENDER REPARTITION BY SECTION
IN BIG BANDS

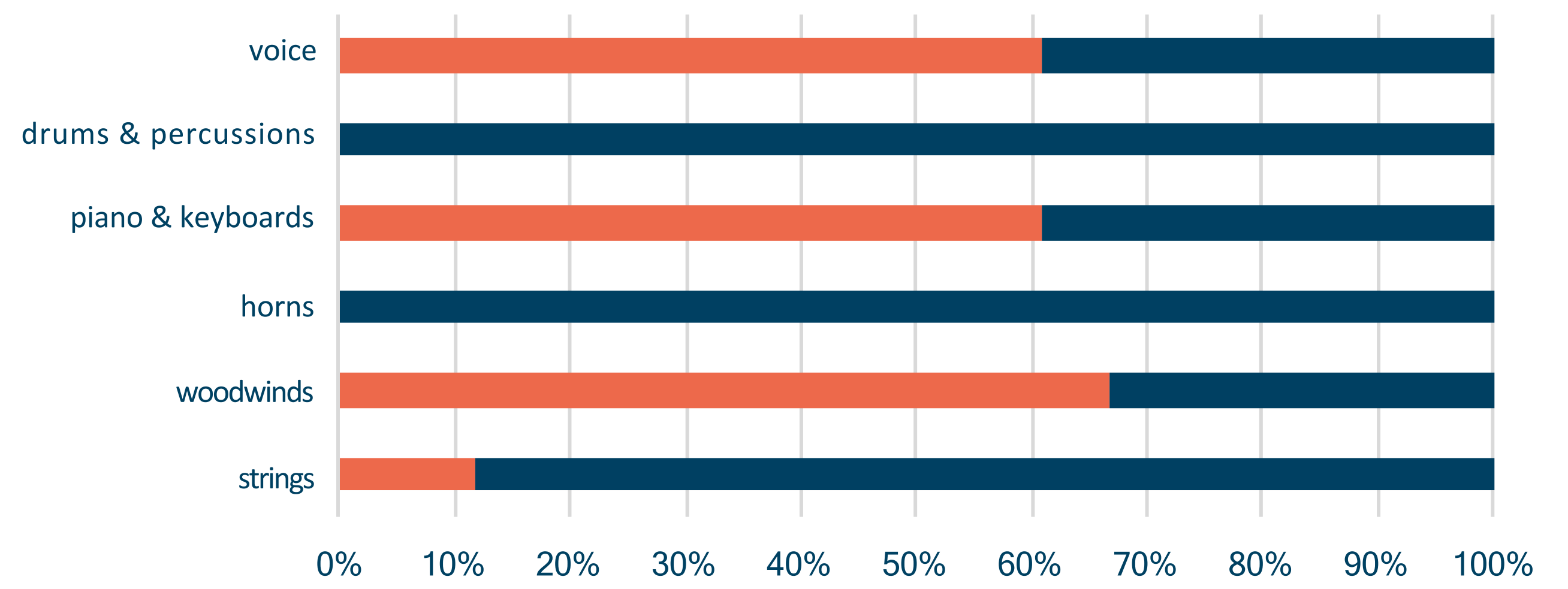
TEACHING AND MUSICAL TRAINING



Music instructors·instructresses per instrument



Early musical training: categorisation of students per instrument



DIFFERENT CAREER PATHS

EARLY CAREER

Professional networks in jazz seem to work on a mutual agreement basis, through co-optation and affinity.

65%

**OF MEN CREATED
A BAND WITH
THEIR FRIENDS
DURING THEIR
TRAINING YEARS**

BUT ONLY

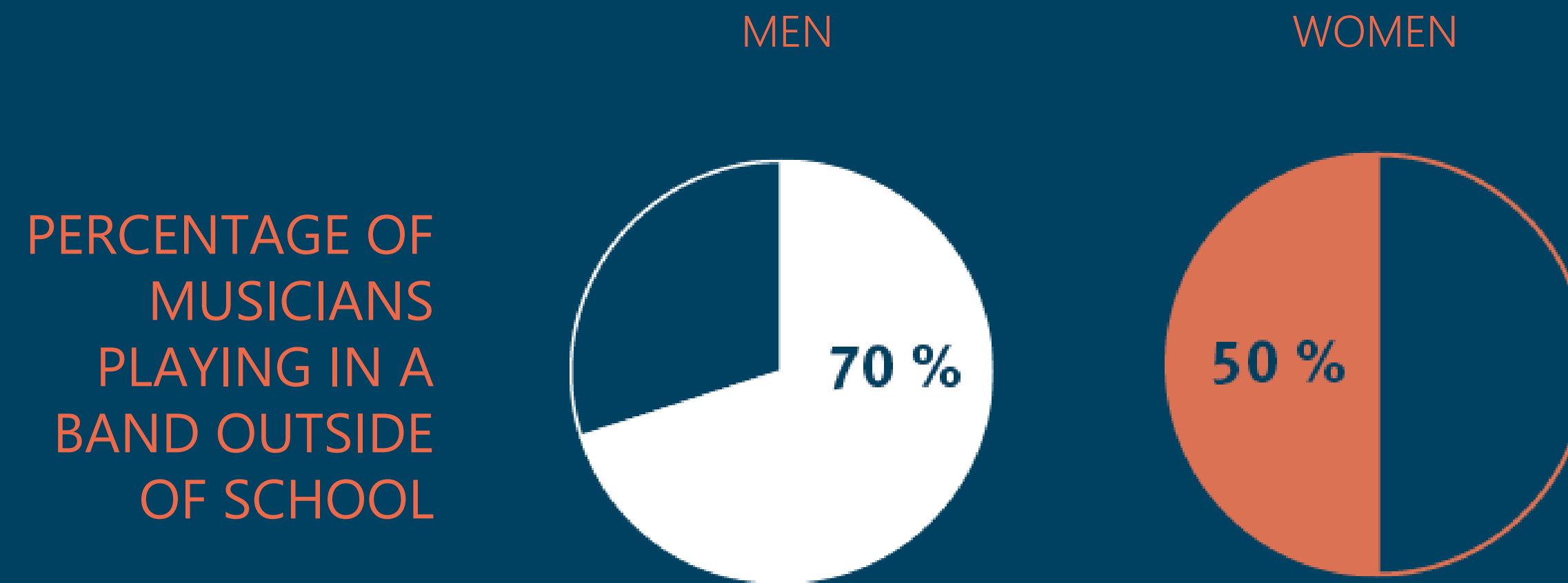
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OF WOMEN DID

« **WHEN I CREATED THIS BAND,
I CHOSE PARTNERS WHO
WERE CLOSE TO ME AT THE
TIME [...]. IT SO HAPPENED
THAT THERE WERE NO
WOMEN AROUND ME THEN.**»

**Answer to the
Grands Formats survey**

EARLY CAREER



The study of musicians in professional training shows that women play less shows than men outside of school, but more professional ones (declared, paid shows).

FAMILY LIFE AND JOB CONTINUITY

"WOMEN RELEASE MEN OF THEIR DAILY OBLIGATION LOAD, SO THAT MEN CAN ORGANISE THEIR CREATIVE SPACE." THE OPPOSITE CAN HAPPEN, BUT "HARDLY EVER".

(Mortaigne, 2019)

**«
«
HAVING CHILDREN NEVER SLOWED HIM DOWN."**

Jessica, 40

Managing director

HORIZONTAL WORK DIVISION: WOMEN GO FOR EDUCATIONAL ACTIVITIES

LEGEND



MEN



WOMEN



**WHILE TRAINING,
FEMALE STUDENTS ARE
5 TIMES MORE LIKELY
THAN MALE STUDENTS
TO CONSIDER
EDUCATIONAL
ACTIVITIES AS A
CAREER PATH.**



**I'D RATHER HAVE A
STEADY JOB, I'D LIKE TO
TEACH SINGING. AND
TRY TO PLAY MUSIC ON
THE SIDE, AND SEE HOW
IT GOES. "**

Tina, 20

Singing student

HORIZONTAL WORK DIVISION: WOMEN GO FOR EDUCATIONAL ACTIVITIES

FOR PROFESSIONAL TRAINING INSTRUCTORS·INSTRUCTRESSES OR TEACHERS:

83 % of women work less than 19 hours a week, compared to **63%** of men.

17% of women have a part-time permanent contract, compared to **28%** of men.

YET 83% OF WOMEN SAY THAT TEACHING IS THEIR MAIN ACTIVITY, COMPARED TO 74% OF MEN.

Women represent 25% of the artists taking part in cultural action programmes, but only 15% of the artists programmed on the jazz scene.

VERTICAL WORK DIVISION: CONDUCTING AND REPERTOIRE

100%

of bands
conducted by
women play
pieces written
by women

COMPARED
TO

38%

of bands
conducted by
men

6

big bands, all
founded
between 2010
and 2019, have
a female
conductor

VERY FEMALE
ADMINISTRATIVE
TEAMS

GENDER CATEGORISATION IN DIFFUSION STRUCTURES AND ARTISTIC TEAMS

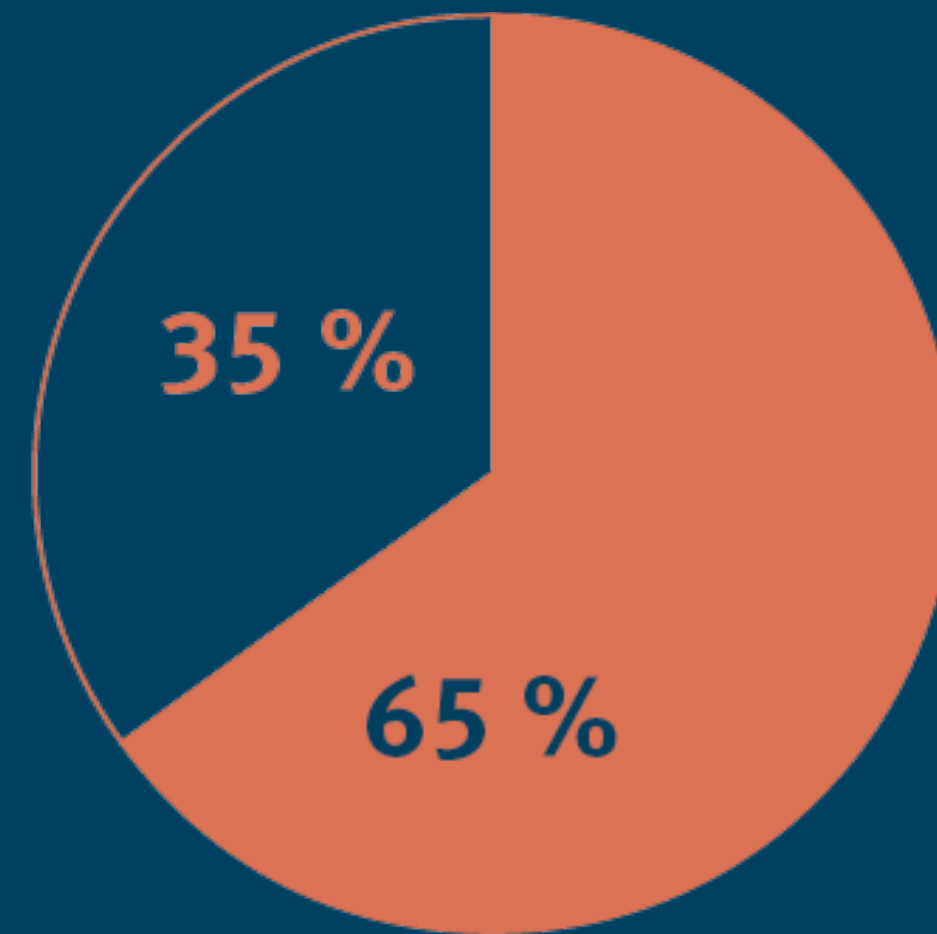
LEGEND



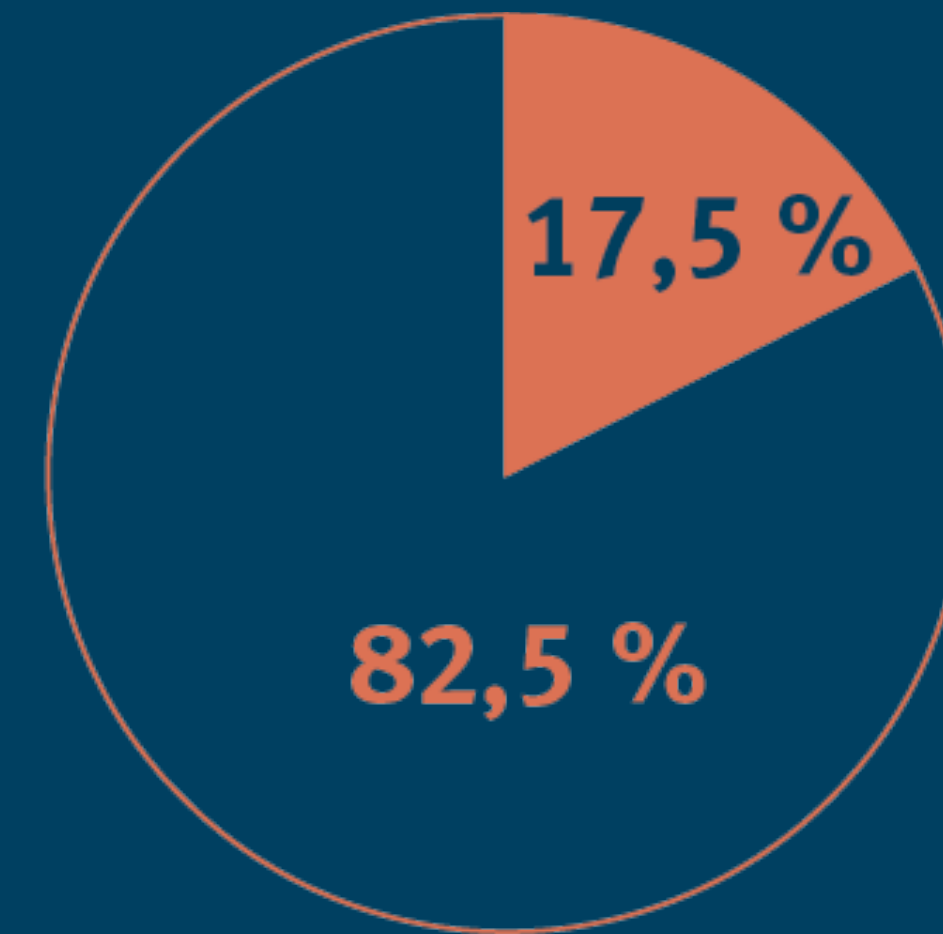
MEN



WOMEN

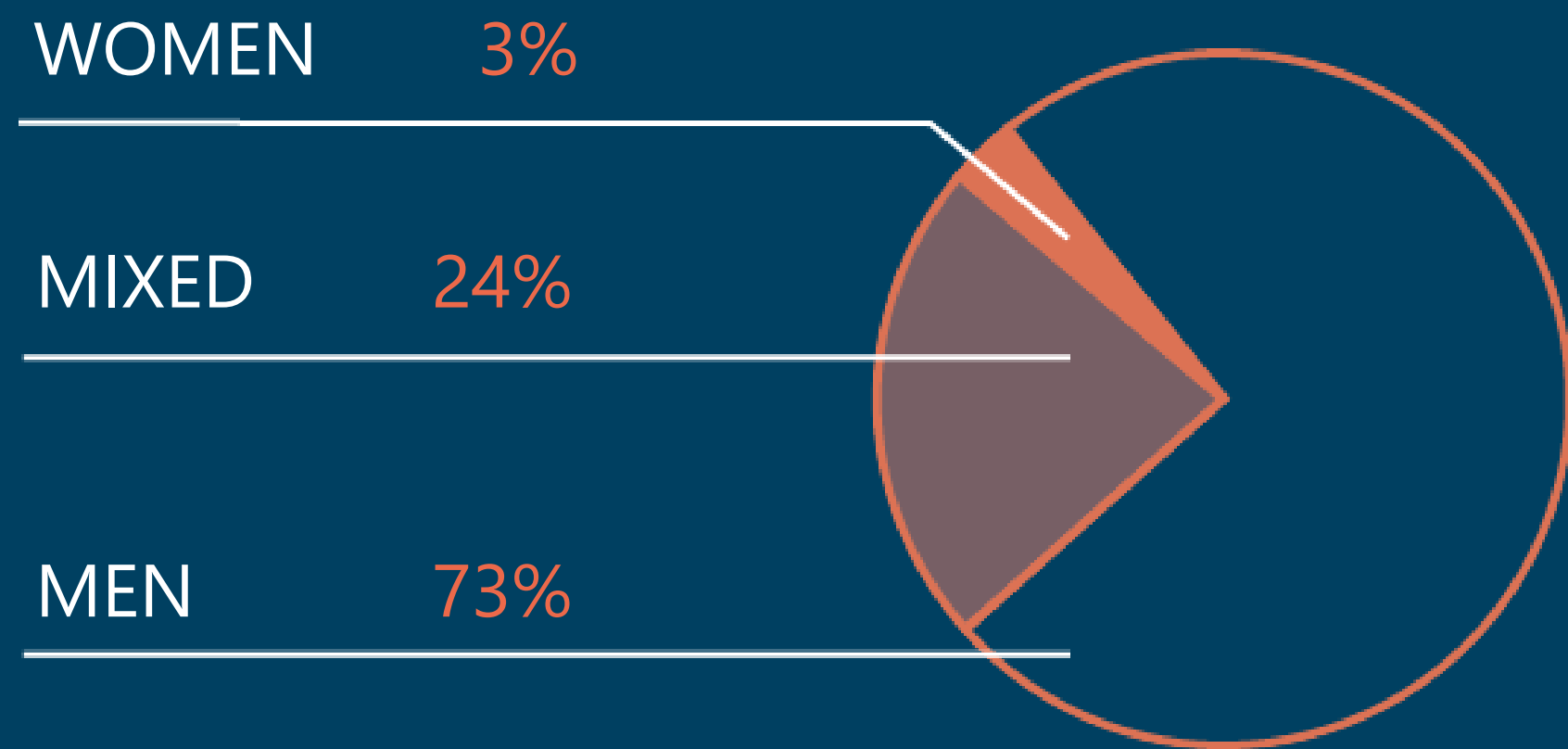
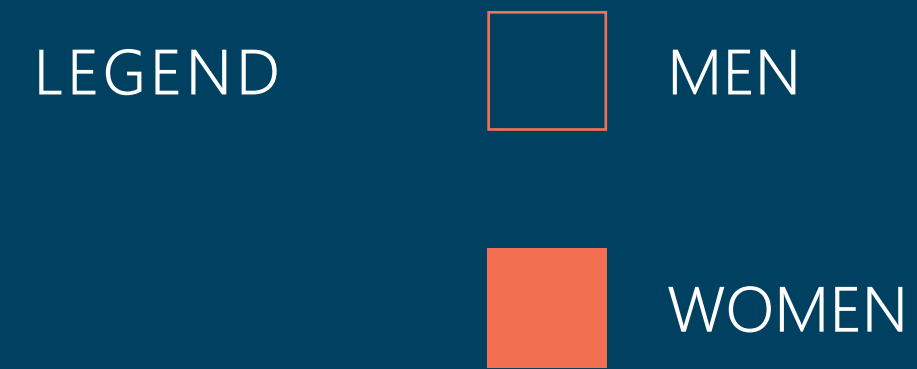


ADMINISTRATIVE TEAMS

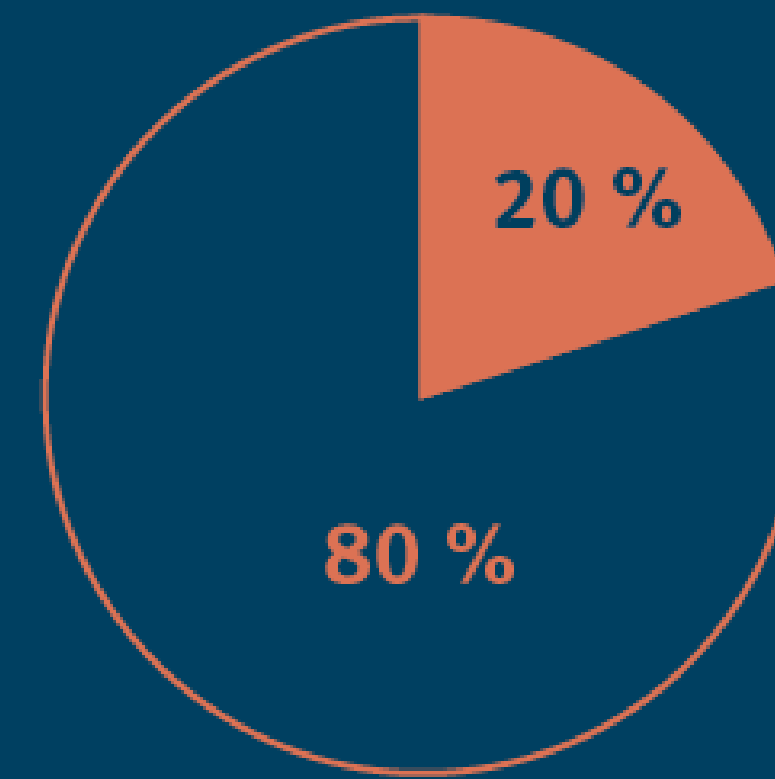


TECHNICIANS

MEN LEAD THE TEAMS



ARTISTIC DIRECTION AND
PROGRAMMATION POSITIONS IN
DIFFUSION STRUCTURES



PRESIDENTS OF
DIFFUSION STRUCTURES

INTERNALISATION OF GENDER STEREOTYPES?

UNDER-REPRESENTATION OF WOMEN IN KEY JOBS ALSO COMES FROM DIFFERENT SOCIALISATION MODES AND AN INTERNALISATION OF GENDER STEREOTYPES THAT LEAD TO A SELF-CENSORSHIP OF WOMEN AT WORK.



IT'S IMPORTANT TO REALISE THAT YOU CAN WORK WITHOUT (A MALE ARTISTIC DIRECTOR), AND THAT YOU CAN WORK EVEN BETTER."

Aurélie, 31

Managing director

THE PERCEPTION
OF EQUALITY
BETWEEN WOMEN
AND MEN IN JAZZ

BETTER REALISATION OF GENDER INEQUALITY AND IMBALANCE

- › **Equal pay between women and men does not seem to be questioned anymore**
- › **Sexual harassment and violence against women is no longer diminished**
- › **The small number of female jazz musicians is perceived as an obstacle to the feminisation of musical training and of the jazz scene**

BETTER IDENTIFICATION OF CAUSES...

- › **The mix of various levels of responsibility, both collective and individual, in the perpetuation of gender norms**
- › **Gender norms start in primary socialisation networks and develop in secondary socialisation networks**

... AND OF POSSIBLE SOLUTIONS

- › **Fight prejudice on all levels, by supporting young women and putting forward female role models**
- › **Implement compulsory quotas: the most controversial corrective measure**
- › **Support men in jobs traditionally deemed "feminine" and prevent women censoring themselves from applying for managing positions**