Gender Diversity in the UK Film Music Industry

Laura Green

December 2019

A dissertation submitted to the Department of Music in partial fulfilment of the requirements for the Degree of Master of Arts by Research.

University of Nottingham

Student ID: 4335997

Word Count: 24,312

Abstract

This dissertation aims to explore the gender imbalance within the UK film music industry, identify some of the reasons for the imbalance, and recommend directions that future research into the matter should take. Currently, there are substantially fewer female composers than male composers working within the UK film industry. Previous research into the gender diversity of the film industry has primarily focused on the role of the director. This paper focuses on the role of film composer with the intention of broadening the academic fields of both film and music research. Existing studies of the diversity within the film industry have taken a predominantly quantitative approach, providing a great deal of numerical data. This dissertation offers a qualitative approach to provide contextual balance to the numbers. A lack of female role models has been suggested as one reason for the low numbers of females working in film music, this paper provides examples of potential role models by profiling the women that have composed for film in the past, as well as the women working in the field today. Stories are also collected from women new to the industry in order to offer insight into the views of those just beginning their film music composition careers. The participants provide an up-to-date vignette of how the industry works today, what the concerns are of the people working in it, and an insight into whether the hypothesised reasons for a male dominated industry from other research are still relevant in the 2010s and beyond. This dissertation explores the skills and qualities required to excel in film composition and considers if women are inherently disadvantaged in pursuing a film composition career. The counteractive measures from the UK film industry and ‘female-led’ organisations are also examined. It is too early to tell if these are adequate and worthwhile actions for increasing gender diversity within the film music world. Existing narratives surrounding women, their careers, and their abilities are found to be outdated and perpetuating false beliefs that could be deterring women from pursuing a career within film composition. The experiences of those working within the film composition industry portray a different picture to that shown by the statistical data, with many feeling that being female is not a disadvantage when pursuing this career path. Collection of stories relating to women in the UK film music industry prove to be essential in changing the current narrative surrounding gender diversity, and thus affecting measurable change within the statistics. There is vast scope for continued research into this topic, as well as connected disciplines such as sociology, film studies and social policy research.

Contents

Abstract **1**

Contents **2**

The Time is Now **3**

Chapter One: The Statistics **7**

Film Industries of the World 8

UK-Focused Studies 13

Women in Film Music 23

Enhancing the Existing Data 27

A Note on Methodology 27

Chapter Two: Origins of Imbalance **30**

Stories from the Past 30

The Early Years 30

Common Threads 38

Chapter Three: The Industry Today **40**

The Paths of Today 40

Award Winners 40

The View from the Ground Floor 47

Incomplete Pictures 52

Chapter Four: Creating Opportunities **54**

Changing the Narrative 54

Becoming Industry Ready 54

Opportunities for Women 61

Balanced Inclusion **65**

Bibliography **71**

Appendices **77**

Appendix A: Online Survey Questions 77

Appendix B: Online Survey Responses 78

The Time is Now

Diversity is a hot topic across many industries and organisations currently. All across the world, research is being brought to the foreground, and actions are now being taken to ensure that all industries are working adequately for all of their members, not just one identity group in particular.

After the popular '#metoo' movement, which shone a light on the problems of sexual misconduct in Hollywood, and the '#oscarssowhite' campaign, which noted the lack of ethnic diversity in the business, the film industry in particular is receiving mainstream public attention for its treatment of the people that work within it. These recent movements mean that the issues are now being considered by those beyond the industry and the world of academia. The numbers both on and off the screen do not match up to the diverse society that we now live in.

The problems with gender equality in particular are far reaching. In the Hollywood film industry, a survey found that 94% of female respondents had been sexually harassed (Pulver 2018). Across the UK film industry, women are less likely to be paid an equal wage to their male counterparts (Parfitt 2019), less likely to secure funding for big budget films (Ellis-Peterson 2016), and even on screen, where the numbers are more equal, female characters still only accounted for 30% of UK on-screen roles (Sleeman 2017). This is despite there being evidence that companies with three or more women on executive boards have had a 36% better return on equity since 2010 (Carey et al. 2015, 8).

This study aims to assess the current diversity situation for the UK based film music industry. Studies looking at film composers have been undertaken in other countries such as Australia (Strong and Cannizzo 2017) but as yet there has not been a UK-only focused report that is solely concerned with the film music sector. This research aims to act as a guiding study with a view to informing further, larger, and more in-depth studies, which as will be argued, are still very much needed.

Firstly, a review of the existing literature will be undertaken, including what global studies have found, and how this can educate UK based studies. Although this study aims primarily to look at the film music industry, a lot of the previous studies have been on a much broader scale, often looking at the creative and screen industries as a whole. These will serve as a starting point for this research as they can prove very useful for providing a broad overview of the overall situation in the film sector. These studies will be examined for information and insights that can be used to specifically apply to the UK film music research area.

Secondly, a look at women in music composition historically will be undertaken, this is expected to also touch upon the way in which women have previously been seen in society. Although this is not specific to the film industry in particular, and a thorough investigation of gender issues is beyond the scope of this study, the diversity issue is a complex one and is itself not specific to the film or music industry alone. It is hoped that by looking at the way in which women have previously found their place within music composition, and later film music composition, the routes for women to be successful composers today can be identified, as well as any progress that has already been made in the world of film music as a whole. It is important to look at how the imbalance came to be, in order to know how we can move on from it in a sustainable and significant way. The problem is not likely to be solved by looking to the industry alone: the root causes must also be addressed.

Thirdly, the UK film music industry as it is at present will be examined with a focus on the women who are currently working in it. Whether they are just starting out or already established, their career paths are essential to understanding the current data coming from quantitative reporting. Though in the minority, women are not separate from the world of film music entirely, and the stories of those who have carved out a space for themselves will offer insight into how others can do the same.

The last chapter looks to the future of film music and the skills required by aspiring composers to succeed. This section also surveys the actions that have been taken by various organisations and communities with the aim of creating a more, if not entirely, equal industry. The training programmes and networking groups that exist already offer a glimpse of what can be done to help women into a career in film music.

Although the issues of underrepresented groups are vast throughout the industry, for the purpose of this study only the factor of gender diversity will be investigated. However, as will be discussed in further detail later in the study, it is possible that one person can, and often will be, a member of more than one underrepresented group, and further intersectional research is encouraged that should include other group classifications such as disability, sexuality, social class, race and more.

The qualitative data gathered, and the existing research examined will finally be looked at in unison to see what similarities and trends have been identified, where the stories differ from the data and what this could mean for any future research undertaken. Finally, it will be assessed what this could mean for the application of this knowledge to the world of film music, and what actions can be applied and recommended to successfully address the balance of gender numbers in the UK industry.

With the public eye being so firmly on the issue of diversity at the moment, now is the perfect time for the UK film music industry to address its own inequalities. The momentum of the various movements being undertaken in other sectors can be used to

drive this film music research area forward and it is hoped that this study can guide other aspiring researchers in finding the best way forward.

Chapter One: The Statistics

The interest in, and a desire for an equal workforce is not a new phenomenon, but the focus on the film composition world is relatively new and as such there are few studies specific to this niche alone. In order to gain a contextual knowledge with which to move forward with this paper, the body of research that is parallel to film composition must be examined. In this circumstance, studies that were concerned with the diversity of creative industries as a whole, women and their work within the film industry, and reports on the UK film and screen industries were considered. This enabled any existing trends to be identified that are relevant to the field of film music, even if the studies are not specifically focused on that topic. The similarities between the film music world and other aspects of the film and screen industries, for example the irregularity of work hours, enable lessons to be borrowed and used from these previous works in order to inform further and more specific work in the field of the film music industry.

This chapter will be divided into four sections. First, there will be a review of the research that has been written about the diversity within creative industries worldwide . There is debate about which industries fall under this banner of ‘creative industries’, but for the purpose of this paper the focus will be kept to, as far as is possible, research that relates to the film, TV and music industries. Secondly, studies that are concerned with only the UK film industry will be examined. This is broad enough to include research into female directors, producers and other roles which have been researched more thoroughly than the role of composer. The third section narrows this view down further to look at what research exists within the focus of women and their work in the world of film music. Finally, an evaluation of the gaps these studies have left in the field will be undertaken, and a summary of how these gaps will inform the following chapters of this paper.

Film Industries of the World

An important example of a large scale study is the Women & Leadership (Duopoly 2017) report from the Canadian Media Producers Association (CMPA). CMPA compiled data from numerous other reports throughout the world (a full list of which can be found in the Appendices of the report), and combined it with original research collected from a series of interviews and online surveys. Although this study was concerned mostly with the Canadian media industry, it consults over 50 studies (Duopoly 2017, 46-50) on the equality issue and as such gives a good overview of the state of the screen industries worldwide. This results in the paper giving a good grounding for this research and a summarisation of the screen industry research to date.

The Women & Leadership report was funded by the private sector not the academic world, and it aimed to give the Canadian government the tools to better understand and address gender disparity in the media industries. By looking to worldwide studies CMPA were able to recommend initiatives and patterns that had seemed effective in other cultures. For example, it was noted that in Sweden, the Swedish Film Institute (SFI) set a goal in 2011 to achieve gender equality in all projects that were publicly funded. This target was achieved in 2014. However, it is important to note that this goal in particular was only concerned with the gender of the director of each film made. Regardless, this 50/50 gender split in directors is significant when contrasted with the UK figure stated in Duopoly's report. 13.6% is given as the percentage of feature films directed by females in the UK. This is on a par with the Hollywood numbers, as the USA percentage is stated as 13%. Given that these are two of the biggest countries for the production of films (Medium 2017), these statistics are telling that there is still work to be done.

Another insight provided by the CMPA report is that women are graduating from film and TV university courses and/or education in equal numbers to their male counterparts; however, this is not reflected in the industry employment numbers. Of

course, education courses are not the only route into the film industry and it needs to be considered that no data is shown for how many male students translate their education into an industry career. Women do not pass the 20% mark of representation when it comes to what Duopoly call the ‘decision making’ and ‘core creative’ roles (Duopoly 2017, 5). In terms of the report, these roles include CEO, CFO, producer, director, showrunner and writer but it should be mentioned that there is a lack of a definitive list of roles that would be counted under the terms ‘decision making’ and ‘core creative’.This ambiguity may be due to the number of studies that the CMPA have pulled data from. When the report explains the scope of the data that has been collected, it also acknowledges that looking at numerous studies means that numerous different methodologies have been used and there is not a single global standard for reports in which to compare data directly. However, Duopoly claims the results are ‘similar enough to draw conclusions’(Duopoly 2017,6).

Another drawback to the report, although this time country specific, was the Canadian Privacy act. This caused certain barriers to the data collection attempted by Duopoly, but again the writers state that they are confident that despite this the report can still provide transparent and useful data. The paper does not fully explain the restrictions enforced by the Act, though it is understood that this is because the report was written with Canadian readers in mind, who would already be familiar with the act. However, it does raise an important issue about how to accurately gather data whilst working within the confines of the relevant laws and guidelines of the respective country of interest. It is possible that the collections of data drawn from the other global reports considered were also affected by such privacy laws and it cannot be known how this has affected the results of the ‘CMPA Women & Leadership’ study.

Of the countries that the CMPA looked at, some had made real progress towards gender parity. However, it appears that the more publicly funded projects a country has, the more likely that action for change is taken. The study notes that for example, in the

United States research is predominantly released by academic institutions instead of by industry agencies, this has led to a less effective response from industry bodies.This is an important pattern to have noticed and should persuade academic studies going forward that cooperation and integration with industry bodies is vital to real progress. This pattern was also noticed by the ‘Cut Out of the Picture’ study (Follows 2016) which looked at the UK film industry, that found that over a fifth of UK films are publicly funded in some way, and those films had a higher representation of women than the films which did not receive public funding.

Anna Serner, the CEO of the Swedish Film Institute, and the woman credited with helping Sweden’s projects achieve gender parity, stated that she had given the 50/50 percentage for projects as a target, rather than an imposed quota (Duopoly 2017, 9). This was to avoid any stigma that could be associated with a set quota, which the CMPA report states is ‘a dirty word - and almost always associated with tokenism and a decline or compromise in quality.’(Duopoly 2017, 26). Serner found that there was unconscious bias in both the male and female personnel, with women often afraid to speak up for fear of being stigmatised. This shows the complexity of the issues surrounding this topic, and the sensitivities that must be considered in ongoing research and hiring policies. The problem is not solved by simply hiring more women without first addressing the reasons there were so few to begin with.

The goal setting approach was also used in Australia. In 2015, a five year initiative was launched called ‘Gender Matters’, again with the hope of achieving 50% female led projects. However, unlike Sweden, financial and practical measures were also employed to aid the transition to parity. This project was led by Screen Australia who allocated 50% of their funding to films that were ‘women-led’. To qualify as ‘women-led’ the production had to have at least three of the five core roles filled by a woman. These roles were listed as writer, director, writer/director, producer and protagonist. The scheme also included mentorship, workshops, provisions of job placements and

increased marketing of women led projects. In the CMPA report the scheme is held as a success and noted for its ability to perform better than expected with ‘45 story ideas and 13 industry projects led by Australian women ...granted over $3 million of funding’(Duopoly 2017, 13). The example of BravoFACT and BravoFactual, both based in Canada, is also used by the CMPA report as an example of how firm targets can be effective in achieving gender parity. An initiative was launched by both funds in 2015. It is stated that within a year of committing to the goal of 50% female led projects, 49% were directed by women and 59% were produced by women. However, it is not stated what the respective percentages were the year previous to this, so although it is concluded that this has been a success, it is difficult to conclude how drastic the increase has been without the previous figures.

The creative world has undergone a vast change in the past few decades, and now more than ever technology is a core part of the film industry. This is briefly touched on in the CMPA report as a great opportunity to increase diversity in the creative sectors, with new positions and careers available that did not exist in years previous. The gaming industry is looked at as an example of how this could play out for other creative ventures, though parallels are found between the two worlds, with only 6% of technical positions and 13% of creative positions filled by women. Duopoly states there has also been a ‘right-wing backlash to what is perceived as increasing feminism in videogame culture’ (Duopoly 2017, 18). This is in reference to ‘Gamergate’ which is an ongoing controversy in which women have been faced with gender based, and at times extreme harassment from others within the gaming industry as well as by consumers of video games. Another report from Canada (Nordicity, 2015), looking specifically at the video game industry, cited the reasons for the lack of women as likely to be due to the perceived male dominated culture, low interest from women and girls in STEM (Science, Technology, Engineering and Mathematics) and a bad work/life balance being offered from the industry. These are much the same reasons that are often given for the

inequality of women in film by other studies, implying this is not just a single industry issue, but rather a cultural issue tied up within industries.

As well as reviewing the existing data that was available, the CMPA study also interviewed 60 women in senior positions of film, TV and digital industries, and distributed an online survey. Of those asked 83% felt that women face gender-based obstacles. When asked which factors would enable women to overcome such obstacles most respondents selected ‘hard work and talent’ , with ‘support of a boss or professional mentor’ and ‘diversity and gender parity policies or programs’ being the second and third most common choices respectively (Duopoly 2017, 23). This raises the question of whether policies and initiatives are the appropriate response to the gender disparity, are they ineffective, unwelcome, or are there simply not enough yet to have affected real change? The majority of respondents believed that change would come from the ‘top-down’ with decision makers such as CEO holding the power for change. Respondents also urged a dramatic change in education and ‘cultural norms’, as well as an end to ‘unacceptable stereotypes’ on screen (Duopoly 2017, 23-25). Respondents also ranked allocation of public funds in a 50/50 split to female and male led projects as the approach that was most likely have a positive impact on the gender gap, however this goes against the previously mentioned rhetoric that quotas represent a decline in quality and are an act of tokenism. This view is however backed up by quotes from interviewees stating that ‘government policy is key to the solution...change isn’t happening fast enough’ and that ‘voluntary targets have simply not worked and that it is time for incentives to be linked to financial benefit’(Duopoly 2017, 26-28).

Every year, ‘The Celluloid Ceiling’ (Lauzen 2019) report tracks women’s employment within the top grossing films of that year. It claims to be ‘the longest-running and most comprehensive study of women’s behind-the-scenes employment in film available’ (Lauzen 2019, 1). In the most recent report it was found that of the top 250 grossing 2018 films in the USA women made up 20% of all directors, producers, editors and cinematographers. Looking at the previous reports, this is a 3% increase in twenty

years: in 1998 only 17% of these roles were filled by women. Although this is a move towards a more equal gender representation, it could be argued that a 3% increase is not very significant given the twenty years' time difference. Of the the 250 films considered, 25% had either one or zero women in the roles stated. Unlike a lot of the other studies into film equality, the report does also touch on the numbers of composers, supervising sound editors and sound designers. The percentage of women working as composers on the top 250 grossing films increased from 3% in 2016, to 6% in the 2018 report. Female sound editors have increased from 8% in 2016 to 10% in 2018 and female sound designers have increased from 4% to 6% in the last two years. The report states that films with at least one female director are more likely to have female staff in other roles. In terms of composers, 24% were female where the film had at least one female director compared to only 7% when the directors were exclusively female. Importantly, both of these percentages are up from the 2016 figures of 6% and 3% respectively. The report is compiled by Lauzen with sponsorship from the Center for the Study of Women in Television and Film at the San Diego State University; they also compile a report called 'Indie Women' (2019) which reports on women in independent films. This takes much the same form as 'The Celluloid Ceiling' but unfortunately does not report on the sound department and composers. However, one key insight offered is that women have greater success in directing the independent films of the year, 33% of directors being female compared to the 20% who directed the top 250 grossing films. A genre bias is also identified with higher employment of women in documentary films than in narrative features, and the same pattern of female directors leading to more female staff is also shown.

UK-Focused Studies

Studies which are concerned with only the UK film industry are harder to find within the existing literature. In 2018, the CAMEo research institute for Cultural and Media Economies at the University of Leicester published an evidence review on the workforce diversity of the UK screen sector. It stated that the screen sector is 'vitally important to

the economic, social and cultural life of the U.K.' with the UK film industry having a turnover of over £10 billion in 2015 (CAMEo 2018, 5). This leads to the industry being an integral shaper of national culture and identity, yet the on and off screen workforce do not reflect the UK's population as a whole. Studies between 2012 and 2016 were collated for the purpose of this review and the nine 2010 Equality Act characteristics were used to examine diversity. These are: age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief, and sexual orientation. CAMEo also added two more characteristics: social class and location. The review undertaken is seemingly very thorough with 4400 initial search results being narrowed to just 80 items that were considered for the study. This included academic articles, industry reports and several book chapters.

It is noted in the review that there were challenges in gathering a 'nationally representative picture' of the workforce due to variations in sector definitions of roles and the number of different methodologies taken by the public and industry bodies (CAMEo 2018, 6). It is highlighted that there are gaps in the data available, for example the response rate to the Skillset survey is only marked as 57% and it is only taken on one specific day, which excludes anyone who may not be working on the day of the survey. Some of the studies reviewed used the term 'creative industries', whilst others used 'screen industries', each study having a different association with each term. A tendency to focus on the diversity of roles in film and TV was also noticed with little being reported on other sectors such as animation and visual effects. The existing research is largely concerned with gender disparity and little is known about other characteristics such as social class, sexual orientation, location of staff, disability and religion. Rather than a lack of interest in these characteristics, this could be in part due to the various data protection laws that are in place, making collection of information on these other factors harder to do. It is apparent from the data CAMEo gathered that often workers in the screen industry have to overcome more than one characteristic barrier, for example, being female as well working class, or as well as disabled. The research

that CAMEo has come across is lacking in an intersectional approach and it is recommended that more data is collected in order to accurately report diversity and increase opportunities.

The findings of the CAMEo report suggests that individuals who are female, disabled, working class, from an ethnic minority background and/or living outside of London and the South East of England are ‘significantly less likely’ to be able to create and maintain a career within the screen sector (CAMEo 2018, 6). Obstacles such as the industry’s reliance on personal networks when hiring, and insecure or irregular working patterns are given as the reason for this disparity, but CAMEo state there is an ‘underlying acceptance’ that these conditions are necessary and unchangeable (CAMEo 2018, 7). With regards to training schemes and diversity initiatives, CAMEo have found that these approaches can be successful for a limited amount of female, ethnic minority or disabled staff but there is a lack of evidence to show that they have been effective at challenging the underlying causes of barriers to equality. It is stated that the schemes lack independent evaluation of their effectiveness, which in turn limits their success.

It is also stated that there is a lack of communication about the benefits of having greater workforce diversity, as well as a lack of evidence of these benefits that could be communicated. Mostly anecdotal evidence is relied upon in the championing of workplace diversity. Of the 63 studies that CAMEo reviewed only five were concerned with evidence to support the case for diversity. Of the evidence that CAMEo did gather, there was an argument for the ‘lost talent’ narrative, that by not having a diverse industry, power holders were letting talent slip by without getting recognition; however, there is little quantitative research to back up this argument. Studies would need to include people that had not made it into the industry to track these numbers. This lost-opportunity narrative does however cling to the belief that men and women bring something different to the creative world. CAMEo briefly discusses a study that confirms

that there are different benefits to both male and female leadership styles but it does not find a clear conclusion on the different benefits that would be gained in creative roles.

CAMEo recommends that future research should be more consistent with a sector-wide consensus on terms used and factors tracked. Studies that are qualitative and quantitative should also be working in tandem so that in-depth analysis and statistics can be used in closing the diversity gap. The areas of research that should be focused on according to CAMEo are the effectiveness of interventions that aim to change the industry versus interventions that aim to improve the opportunities of workers within the current frame of the industry, and whether interventions are better when they work to persuade change, or when they are used to regulate change. It is also stated that there should be studies into the attitudes that exist towards the various interventions, and that all research should be performed with a stronger relationship between the academic and industry research bodies than has been done previously. In order to increase the effectiveness and ease of these research projects, CAMEo recommends increasing the dissemination of research across the industry and creating a sector-wide programme that would undertake research with a view to lessening the impact on smaller businesses and organisations that may not be able to afford such infrastructure. This would also centralise and regulate data for the sector, which CAMEo found to be outdated in reports, making conclusions about the current state of the industry hard to synthesise with a sufficient degree of certainty.

CAMEo states the 2014 Creative Skillset survey shows that there has been an increase in people finding work through informal methods such as personal networks. 56% of respondents said that they found their work this way in 2014, compared to just 46% in 2010. The level of women's representation within the film industry alone is stated as 47%, which is suggested to be higher than the creative-media representation as a whole, but it is noted that this is weighted heavily by the overrepresentation of women in roles such as makeup artistry and costume design. Women in film are still shown to be

underrepresented in ‘decision making’ roles and technical roles such as sound and camera departments. CAMEo give the examples of screenwriting and directing as decision-making roles, but there is no definitive list of all roles that could be seen as decision making included in the report.

CAMEo’s section on gender research raises the important issue that so far researching gender seems to be equated to researching women. There are almost entirely only binary notions of gender in the evidence base, and also a lack of intersectional considerations. One example is given of a woman living with a disability who attributes the barrier to her career as her inability to move to London. CAMEo explain that ‘fixing’ one aspect of the issue does not ensure equal opportunity for all (CAMEo 2018, 41).

CAMEo concludes that the evidence shows an industry culture rife with bias, preconceptions, discrimination and bullying based on gender. A quote from the report (CAMEo 2018, 33) summarises the cyclical situation as such: ‘...while male workers are judged on their individual history of projects and successes, women are labelled based on beliefs about women as a group as a whole. Therefore, stereotypes of women working in screen are much more influential for the careers of individual women workers’. The review also discusses women lacking confidence, being reluctant to raise issues for fear of being labelled ‘killjoy’ and of the double-edged sword of succumbing to pressure to be young and beautiful, which contributes to the ‘maintenance of disempowering expectations.’(CAMEo 2018, 34). This implies that one cannot be young, beautiful and in a position of power at the same time. Whilst this cannot be proven, or at least the CAMEo report is not responsible for proving this, if enough people believe it to be true in a society and thus the industry, eventually it will become true that beauty and power are mutually exclusive. Instead the report suggests that women ‘bend’ to meet the male culture of the industry by subverting their ‘female-ness’ and partaking in the industry as it is. An example is given of networking taking place in traditionally (and at times exclusively) male environments such as golf clubs. It is

suggested that women are more likely to recommend that aspiring workers should learn to play golf, rather than recommend a change of environment to those networking. This insight is mirrored by Carey et al. (2017, 10) who state ‘individuals from diverse backgrounds must be integrated into the mainstream…’.

Further examples of a culture not fit for the purpose of female workers can be found in the CAMEo report chapter that discusses pregnancy and maternity. It is shown that the unsocial and often unpredictable hours of the screen industry can make finding childcare a near-impossible task. This issue is compounded by a lack of traditional HR policies which means often women have to deal with the issues themselves. As stated by one interviewee in the UK skills audit (Carey et al. 2017,17), ‘Working and having children [are] not compatible. You have to choose between having kids or working...there is no flexibility, or even attempts at being flexible, from employers’. The culture is seen to prefer men as they can be available 24/7, something which the CAMEo report describes as an ‘accepted, reasonable sexism’ leaving a short supply of ‘positive’ or ‘working’ examples of careers that combine a caring role. CAMEo argues that this reinforces the narrative that having both a family and career in the screen sector is difficult, if not impossible. Role models are recommended as a way to counteract this effect; however, to get the role models there first need to be people who are willing to break ground. As stated in the skills audit report by Carey et al. (2017, 15) the lack of visible role models has led some young people to see the industry as ‘not for them’.

CAMEo’s review also looked at the existing interventions attempting to close diversity gaps. It is concluded that it is too early to tell if the interventions work as they are too recently developed. However, it is claimed that empowering initiatives are not enough alone, and work needs to be done to change the culture of the industry if significant change is to come. For example, the reduction of anti-social hours in the industry was seen as a benefit to all staff, not just women or caregivers with other responsibilities.

Like the CMPA study, CAMEo recommends that interventions be monitored and have research ‘built in’, as unproven strategies may be counterproductive and in fact reinforce gender stereotypes. They also advise these successful interventions need to be combined with systemic change. This is a tall order for the issue to overcome, but there is a positive to draw from CAMEo’s findings: in the studies they compiled they found that UK respondents were generally more affirmative of diversity measures than other European countries.

In 2016, researcher Stephen Follows undertook a study of female directors in the UK film industry (in association with Directors UK) with the aim of providing detailed explanations for the uneven numbers. The study found that the number of women directing has not increased substantially in the period between 2005 and 2014 with only a 0.4% increase in female directed films, and that even established female directors have fewer opportunities to direct films than male counterparts. It was found that the larger the budget for a film the less likely a woman is to be hired to direct the project. The evidence also suggests that the more senior a role is in the industry, the less likely it is for a woman to be working in it. Women were more likely to thrive in departments seen as having less seniority, such as makeup, costumes and casting. Although this study focused on the world of female directors specifically, patterns were found that could apply to the whole UK film industry and as a consequence affect the career trajectory of aspiring composers.

Follows states that the issues are complex and systemic, but identified four key areas that appear to cause an inequality in the industry. These were: a lack of regulation or enforcement of equality, the insecurity of the industry, the ‘short-termism’ of the industry, and the ‘symbiotic’ nature of the inequality. Rather than any deliberate efforts to exclude women, Follows states that the imbalance is due to ‘unconscious bias’ (Follows 2016, 9). The ‘short-termism’ of the industry, meaning the film-to-film nature of business is not conducive to those in caregiving positions, the uncertain film climate

leads to hiring ‘safe’ choices, rather than unknown or untested talent which may pose economic risks. One participant in the Carey et al. skills audit (2017, 14) said ‘It is not in [the] interest of heads of departments and managers to encourage other people up and through.’ These two aspects lead to what Follows describes as the symbiotic inequality, men being more likely to be hired, which means fewer women in the industry to act as role models for others, which in turn leads to ‘low regard for female directors’. This symbiosis goes unchecked, as hiring practices are largely unregulated and there is no external pressure to force change; as such, none occurs. This relationship is simplified and shown in Figure 1 which is an illustration taken from the ‘Cut Out of the Picture’ report itself.

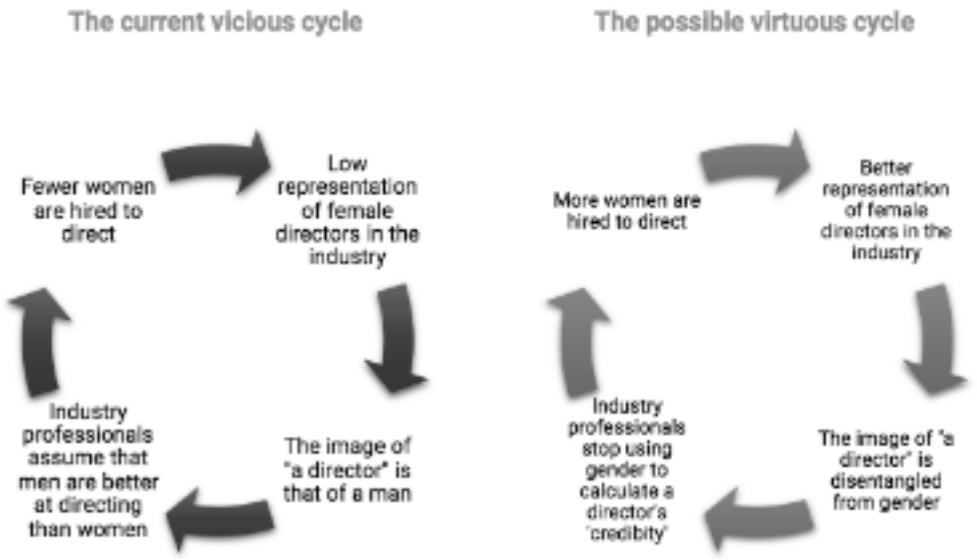


Figure 1: Representation of the current and possible industry hiring cycles.
Taken from Follows et al. 2016. ‘Cut Out of the Picture: A Study of Gender Inequality Amongst Film Directors in The UK Film Industry’, p10.

No evidence was found by Follows for the small numbers of female directors being due to personal choice, though it could be argued that this in itself would be difficult to prove without talking to people that were not involved in the industry, which is not covered by the ‘Cut Out of the Picture’ report. Follow’s recommendations to improve gender

equality include a 50/50 gender parity target for public funding by 2020, amending the Film Tax Relief to include diversity requirements, and a campaign to raise awareness in the industry and promote action. It is hypothesised in the report that the reason greater gender equality is essential is to ensure that unique voices are no longer being silenced. As well as this, Follows argues that women are being underrepresented in films and this is affecting their representation within culture. It is stated that the film industry benefits by improving meritocracy in hiring, and by hiring more women, the talent pool will be greater. Aside from business benefits, Follows claims that it is simply unjust for the film industry to provide limited opportunities to people of a certain gender, and that as a prominent influencer of our modern culture film has an obligation to represent the society it serves as a whole, rather than in part.

The Work Foundation undertook a skills audit of the UK screen industries in 2017 (Carey, Crowley, Dudley & Giles) for the British Film Institute (BFI). The comprehensive report aimed to establish what skills were lacking or likely to be lacking in the near future within the industry. Though not singularly focused on diversity, this is naturally discussed in the report and a lack of diversity is identified in the sector, which has been exacerbated by the rapid growth of the UK industry. One producer interviewed stated: 'Diversity is the biggest issue we need to address'(Carey et al 2017, 13). The report combines both quantitative analysis of national statistics and qualitative interviews with key industry personnel, though from the appendices none of the personnel appear to be working in the musical side of film. It is reported that the film industry grew by three times the rate of the UK economy in the year 2013−14, and that thanks to generous tax-relief schemes, and a large amount of investment, the industry is set to continue this healthy level of growth improving on 2015 where the film industry contributed £2 billion in export revenues to the UK economy. This growth is predicted to result with the wider creative sector requiring around a million extra workers between 2014−24. This portrays an industry bursting with opportunities, yet the other data discussed in this chapter shows that these opportunities are not reaching all of those who would like to be part of

the UK film world. The report also claims that women earn on average £3,000 less than their male counterparts but this is not clear on whether this is for the same roles or an overall figure for throughout the profession. Given the evidence already discussed that women are less likely to hold the managerial and senior positions, this pay gap would not be surprising. Carey et al. argue that this acceleration of the industry is a chance for the UK to utilise the abundance of homegrown talent to fill the many new positions, but warn that if not handled correctly other countries will pick up chance and the UK industry will end up outsourced to the skilled staff of India, who have already thrived in filling the gaps of the animation and VFX industries.

The statistics show that 51% of those working in film and video production are self-employed, and that there is increasing throughout the industry. Carey et al. explain that whilst on the one hand this offers workers greater flexibility, on the other it can be a 'precarious employment' with one BBC study finding that 45% of freelancers had only been in paid work for six months of the year or less (Carey et al 2017, 7). A 2014 (O'Brien) study into why women leave media work gave several reasons for the numbers of women dropping out of the industry. It stated women were excluded from an 'exclusive informal recruitment system', employment was too unreliable and staff were expected to be available at all times. It also stated that there was a lack of flexibility in the workplace and no 'mediating institutions' such as trade unions that could fight for better conditions (O'Brien 2014, 1208-1209).

Carey et al.'s interviews with industry personnel revealed that the reason there is seemingly an ever-expanding list of new job positions yet, also a growing list of applicants who are missing opportunities, is due to a skills shortage. Employers in the market claim that newcomers are either lacking the 'key soft skills' to succeed, such as communication and ability to take criticism, or the technological skills required by the new industry emerging, or some combination of the two. Solutions for increasing diversity suggested by interviewees include making job shares available, and moving

staff to other areas of the business that have family friendly hours. These could prove to be attractive ideas to those that may have felt previously shut out of the industry, but the first disregards the concept of a composer's sole creative vision, and the second disregards a person wanting to work as a composer altogether.

Throughout the underrepresented groups Carey et al state that the lack of clear information about the type of jobs available in the industry is a barrier for people new to the world. Participants had the view that the Government had 'decimated careers advice and the creative industries are not in a good place to combat it' (Carey et al 2017, 28). One called for more bridges between academia and industry to aid newcomers in transitioning from education to work. Those interviewed stated the industry was largely middle class and prone to nepotism creating a closed off world hard to understand, let alone infiltrate, for outsiders. Participants were in favour of quotas to increase diversity but noted that it can cause the opposite of the desired effect, with one person asked stating that someone may end up being turned down for a job because they don't fulfil enough of the diversity quotas. Alternatively, another participant states that when you focus on employing one group (e.g. young people) another group misses out (e.g. older women) (Carey et al 2017, 18). The report was reviewed by several major organisations such as the National Film and Television School and Pinewood Studios which shows the depth and reach of the report and sets a good precedent for the level of participation of both academic and industry bodies in future research projects.

Women in Film Music

Whilst looking for relevant existing research, it became clear that film composers are not often the key focus of such studies, with many studies favouring the roles of producer or director as a point of interest. One study was found that focused on the female film composers of Australia and serves as an example of the in depth research that could be undertaken into UK female composers (Strong and Cannizzo 2017). This study was

undertaken with funding from RMIT university and the Australasian Performing Right Association/Australasian Mechanical Copyright Owners Society, (APRA AMCOS). The writers note that without the cooperation of APRA AMCOS and participation from its members the research would have been much less fruitful. Surveys were sent to 2279 screen composers that were members on APRA AMCOS, of these 159 were returned completed. Interviews were also performed with teachers from higher education institutions. It is noted that most respondents identified themselves as ‘established’ composers and as such the findings are skewed towards those that have already built a career in composing rather than those that are just starting out in the industry. Two aims were focused on, firstly to identify barriers and pathways of women working in the industry, and secondly to understand the role that educational institutions have in the development of women as composers. As teachers from eight institutions and only 159 of 2279 composers approached completed the survey, it could be argued that this study has too few participants to provide a comprehensive view of the Australian industry. However, the information provided by participants is very detailed and the report gives great detail and analysis of the results. The fact that only 7% of those approached responded proves that even when conducted in association with an organisation such as APRA AMCOS, achieving high participation numbers is a struggle in this field of research. Without hearing from the people that chose not to respond it is only possible to speculate that they were too busy, did not receive the survey correctly or did not find themselves interested enough to reply. The industry wide reporting and research model as proposed by CAMEo in their research outcomes could go some way to increasing numbers but this may be a step of regulation too far for some.

The findings did however show strong trends, with both men and women believing the industry was dominated by men (though women believed it was almost all male, whilst men thought it was a little more even). 67% of the women asked agreed gender discrimination was common, whereas only 32% of men believed this to be the case. 50% of women believed their gender had a negative effect on their careers whereas

only 1% of men thought theirs did. Women believed it was harder to get jobs, took longer to establish their career and that they are treated differently because of their gender (48% of women said this, compared to just 7% of men). Whilst there were personal accounts of harassment shared, the writers confirm that this was only from a minority of respondents and that 36% of women believed harassment was common and 36% men believed it was not, the most common response was to stay neutral on this question whether female or male.

A disparity was found between the male and female perceptions of the industry. Men generally believed the industry was a meritocracy, whereas women described the industry as a ‘boys club’ and could describe instances and examples where this was the case (Strong and Cannizzo 2017, 17). The main gender associated ‘barriers’ identified by the report were confidence, music being seen as gendered and technology. It was found that men were more likely to make positive claims about their own talents and more likely to take jobs requiring skillsets they didn’t currently have. Men were more likely to ‘teach themselves as they go’ whereas women were not likely to go for jobs that they were not already qualified for. The concept of ‘gendered music’ was described as prevalent throughout the industry, but it is important to note that in some circumstances this could work in favour of women. Some respondents felt women were more likely to be hired by other women, and for certain ‘feminine’ music styles. Of course, this could also be a barrier to women wanting to compose music that does not fall under the ‘feminine’ banner. The third barrier of technology is another example of gendered stereotypes. Composition itself was found to be gendered male by participants and was more closely associated with technology than other forms of music, another field that is seen to be male dominated. The writers state that more research is needed into this attitude to understand it fully.

Postive pathways for women were identified in the report, with 40% of women saying that they had not faced gender discrimination and 15% even saying being a woman had

helped their career. Some argue that being female makes marketing themselves easier as it distinguishes them from the crowd of male composers. An original insight offered by the report is that women felt the current downturn in the industry, with work already hard to come by, exacerbated the barriers to women finding their way in the industry. For economic reasons, decision makers are more likely to ‘go with what they know’ in this case the men from the already existing ‘boy’s club’ (Strong and Cannizzo 2017, vii).

With regards to the research offered into education, the report found that the female respondents were better educated than the males, including in terms of screen composition qualifications, of which 42% of females had completed and 15% of males had. Women not only saw education as more important to establishing their careers but also saw it as a way to connect their way into a difficult to penetrate industry network. The writers note that whilst education is seen as a pathway by women, it can in fact be a barrier as it can delay entry into the industry, and women may need more formal qualifications than men to win the same jobs.

The report suggests that the most important pathway to industry success was networking. Only 18% of males and 13% of females stated finding their first job through an official job advertisement. Networking is seen as vital to staying within work and it is down to the individual to maintain these networks as the job itself is often isolated in nature. Some respondents found a way to at least partially negate these issues was to build partnerships (some of which were romantic couples working together). This allowed greater control over work schedules, increased work capacity and can be useful for women that need to also take care of children. 80% of women that had children reported taking time out of their career compared to only 60 % of males with children. Women took a five and a half year break on average, whereas men took around a year and a half. 70% of women believe having children affected their career, only 25% of men think it affected them. The writers state that children were seen as a big career event when talking with female interviewees but the male interviews either didn’t

mention their children or only in passing. Strong and Cannizzo also looked at data from the Australian Government which showed that more males than females are studying music in higher education institutions and the gap has been increasing in recent years. It was suggested that women are being discouraged from composing before they reach higher education, but institutions are actively trying to combat this.

Enhancing the Existing Data

These existing studies paint a complex and varied picture that shows that there is still a gender diversity issue within the UK film industry and the wider film music industry. It is clear that the research surrounding this issue has far to go. However, the statistics collated by these reports provide a solid grounding for ongoing and future research. It is clear that the role of director is often the key focus of studies, which leaves room for substantial improvement in the research of other roles. There are also gaps to be filled by research projects of a qualitative nature. It has been established that the issue exists but more investigation is needed into the complex societal causes, and also the industry-specific reasons for the issue. Brené Brown describes stories as ‘data with a soul’ and the need to develop theories based on people’s ‘lived experiences’ rather than attempting to disprove or prove existing ones (2013, 252). The field of film music diversity could perhaps benefit greatly from this approach. This story-led approach to research could go some way to solving, or at least reducing, certain aspects of the issues that have already been identified, such as the lack of role models for women. There has been a large focus within the literature on the problem of gender diversity, but less so on the women who have succeeded against the odds, the ways in which they have succeeded and how more women can succeed in the future. It is these three things that the following chapters set out to achieve.

A Note on Methodology

As stated, the evidence thus far creates a strong argument for the investigation into this imbalance, but lacks the personal touch that should also be included when dealing with any research that concerns people and society as a whole. There is a need for more studies that include qualitative research with stories from the people involved in the film music industry itself. It is important to gather experiences from the current workplace and not just look at the data as statistics without humans attached. Without these personal, in-depth stories, it will be difficult to see the true issues and perceptions that people are dealing with whilst trying to build their film music career. It is the people within the industry that have the power to change it, so their opinions and insights are a vital accompaniment to the quantitative data that has already been collected by other studies.The numbers cannot be changed with any degree of certainty without a solid understanding of the people and stories associated with them. As such, this study itself will take a more qualitative approach than others have before with the hope of informing future researchers how best to combine both qualitative and quantitative to affect sustainable change within the industry, and possibly even throughout other industries.

In order to collect stories from the industry directly, an online survey was created. A copy of the questions included in this survey can be found in Appendix A. This survey was shared among various social media groups used by industry professionals such as ‘Women in Music’ and ‘Women in Film and TV’. It was also shared across Twitter using relevant hashtags such as #filmmusic and #womeninfilm, and emailed directly to composers and/or their representative agents using the email addresses provided by their respective websites. The option was also provided to participants to converse via email in an open form style should they choose to. This gave participants the option to tell their story in their own way rather than be guided by a set of questions if they preferred. Should the participant choose this option, an initial opening email was sent asking how they came to be in the position they currently were working in and what

challenges they felt they had faced, if any. The following emails were then unstructured and followed whatever topic the participants brought up in their replies. Participants were offered anonymity whether they took part in the email exchange or online survey. All quotes shared throughout the following chapters will be attributed to participants in the format of ‘Participant A’, ‘Participant B’ and so on. The respondents range from well established composers regarded as leaders in their field, to those new to the industry working in their first professional role. Full survey questions and the responses received are detailed in the appendices of this dissertation.

The nature of the industry, as discussed in the background research, is very dependent on personal networks which can be difficult to penetrate. The people working in the film industry are also very likely to be busy, due to the previously detailed working patterns of the film industry. Subsequently, the uptake for the questionnaires, and response to emails was very limited. To balance this and to offer further insight into the industry, pre-existing interviews with composers and film personnel were also sought out and combined with the original data gathered. All quotes from these sources will be clearly marked, with links available in the bibliography, so as to make it clear which data came from where. Industry and media interviews around this topic are already in the public sphere, but have been often overlooked by academic research which has focused either on historical musical texts or current statistics instead. It is hoped that by bringing these interviews together into an academic paper, the world of academia can gain previously missed knowledge and insights from an industry level. As will be argued, it is important for the academic world and industry to co-operate on future research projects to be able to further the cause of equality efficiently.

Chapter Two: Origins of Imbalance

Stories from the Past

A common theme of all of the research featured in Chapter One was that it was predominantly concerned with the numerical data from the present, and most recent years of the industry. Whilst this is absolutely important, perhaps more clarity can be obtained by looking to the past and the beginnings of cinema, and women in the musical world. In the previous chapter, the lack of role models was often stated as a barrier to women working in the film and music industry. This chapter aims to begin the journey of finding those role models and relaying the stories of how they achieved their success. By looking at the past mistakes, and also the triumphs, of the pioneers and their peers, it is hoped that there will be lessons for the present day world to learn from in their pursuit of equality.

The Early Years

> 'I once thought that I possessed creative talent, but I have given up on this idea; a woman must not desire to compose - not one has been able to do it, and why should I expect to?'
>
> **Clara Wieck (Schumann)**
>
> (Beer 2017, 2**)**

Women in Composition

In 1928 Virginia Woolf famously gave a lecture on the subject of women and fiction. This was based on two papers but eventually became the book *A Room of One's Own*. In both the lectures and the book, she concluded that in order to thrive in their creative pursuits, it is important for women to have access to the means that allow them the

opportunity to write, for example, a room of their own. This luxury was not available to all women at that time, and the same argument is made by Anna Beer in her 2017 book *Sounds and Sweet Airs*, which looks at the 'forgotten' female composers of the past. Long before women were struggling to find their place in film music, they were struggling to find their place in the world of any musical composition at all. Beer's book focuses on the stories of eight different female composers. Beer profiles each composer in great detail and dedicates a chapter to each woman, adding to the tapestry of female history. However, for the purpose of this research, the methods of how the women came to be composers are of the greatest interest and the first half of this chapter will briefly summarise their stories of success as told by Beer and explore what commonalities their stories share. Although these women are not film composers, their stories are important in telling of the foundation on which subsequent composers (including film composers) have had to build their own paths. It must be noted that these eight women are not the only women that composed at that time, yet further exploration into non filmic composers is beyond the scope of this dissertation, for the purposes of this chapter Beer's book provides excellent context for the stories of female composers in the early years.

The first chapter of Beer's book focuses on Francesca Caccini. She was an Italian who lived at the time of the Medici court and came to prominence in the 1620s.The first advantage that Caccini had was being born to a talented father. Giulio Caccini was the second highest paid composer within the staff of the Medici. Giulio taught Francesca to the highest level, and nurtured her natural singing talent from an early age. Eventually, Francesca herself earned a place as a Medici composer when she was hired by the Grand-Duchess Christine de Lorraine, with sterling reference and encouragement for her hiring coming from her father, and Michelangelo Buanarroti. It may have been men that secured her position within the *familigia* but it was De Lorraine and her daughter-in-law Maria Magdalena that Beer credits with Francesca's sustained success and prominence. Francesca was of use to them in furthering their own political aims and

Beer argues that it was a case of being in the right place, at precisely the right time (Beer 2017, 20**)**. Had the Medici family not been led by women at the time, there would not have been the women in power to elevate Francesca to her position of celebrated composer. The second composer discussed, Barbara Strozzi, was also living in Italy around the 1620s but their paths were vastly different. Born in Venice 1619, Strozzi grew up in the household of Giulio Strozzi who may or may not have been her father. Giulio was skilled in a variety of arts, including writing for opera. Seeing Barbara's natural singing talent, Giulio invested in composition lessons for her and set about marketing her as his virtuoso, providing the men of Venice with performances. His promotion of Barabara around society worked, but discussion around her was almost always of her beauty, and speculation of exploits, rather than her singing. Later in her life, no longer the 'puppet' of Giulio, Barbara published seven collections, by opus 5 claiming to be free from 'feminine weaknesses' (Beer 2017, 70), but Venetian society was not ready to see her as a composer in her own right yet and despite her best efforts, and raw talent, she was not seen as a great composer, only a singer of great beauty. Élisabeth Jacquet de la Guerre was born into a family of harpsichord makers in France in 1665, this meant that although not noble themselves they were in close ties with the nobility due to the nature of their work. Elisabeth showed talent from an early age, and after performing at the palace aged 5, King Louis XIV took a great interest in her education himself. This was how Elisabeth set upon her path to composition. Beer notes that she was often labelled a child prodigy, but that this could be an exaggeration, as this term was often used to 'explain' the talents of women in a society that could not understand how they could have any (Beer 2017, 91). Marianna Martines was born in 1744 in Vienna to a very privileged family of distinguished class. As an upper class citizen she was expected to further the cause of arts. She showed talent at an early age and was taken on as the 'project' of Metastasio, an elderly family friend. This fortunate set of circumstances allowed Marianna to rise to be the most prolific female composer of Vienna at that time, leaving people questioning how someone of her age and sex could be so accomplished. There were even rumours that she was just a cover for a

man's work, though this was not the case. Another talented young composer was Fanny Hensel, who composed her thirty second fugue aged 19 in 1824. She was also born to a wealthy family, and her father encouraged both her and her brother's natural abilities from an early age, pushing both to excel. However, when she was 14 things changed, her brother was encouraged to compose his first opera, and she was not. Her father believed that as a woman, she should not be considering music as a profession, and that as a wealthy family of class, neither child should be working for money. Fanny's brother Felix Mendelssohn went on to become one of the most celebrated composers of the century, and Fanny's story was long forgotten until more recent years. Clara Schumann is the most well known composer featured in Beer's book. She was born Clara Wieck, and her piano seller father Friedrick. She learned to play by ear by the age of five and Friedrick's efforts turned her into a young performing phenomenon. In 1840, Clara married Robert Schumann, a celebrated composer himself. Clara's story of being a female composer was lost to the narrative of this great musical romance, but she did long continue to excel and tour as a performer. Continuing the pattern of daughters born to wealthy families is Lilli Boulanger. Born in 1893, her family also had the benefit of a musical legacy that spanned generations. It wasn't until 1909 Lilli herself decided to commit herself to becoming a composer, and within a few short years, thanks to natural ability and family connections she had succeeded. It was still not a woman's place generally to be professionally composing, but due to health conditions such as bronchial pneumonia and what is now believed to be crohn's disease, Lill was not treated the same as other women. As she got older, the sickness meant that society had less expectations of her to fulfil the usual role of wife and mother, leaving her more room to pursue her creative ambitions. Unfortunately, this was a double edged sword as the illness also stopped Lilli before she could maintain a place in the professional compositional world. Finally, Beer profiles composer Elizabeth Maconchy, who had none of the privileges that have been highlighted by the other composer's stories. She grew up in England and Ireland with her solicitor father and homemaker mother. By 1923 she moved to London and gained a place at RCM (Royal College of Music).

Although already a competent musician, London opened up her musical world to a whole host of influences she would not have previously known, she then increased this world further with a stint in Prague. By 1930 she had a composition accepted by Sir Henry Wood and this was the hit of that year's proms. However, due to the difficult economic times in Britain in the 1930s Elizabeth struggled to get work published. This was made worse by the fact that apparently publishers did not have faith in the abilities of women (Beer 2017, 299). In 1931, she formed a group with Anne Macnaghten, a violinist, Elizabeth Lutyens, a composer and Iris Lemare, a conductor. Together they began to put on a series of concerts. Critics stated the women were being ‘agressively feminist’ and trying to be too ‘cerebal’, an unfemine trait (Beer 2017, 301). This, tuberculosis, and even the Second World War, succeeded in deterring Maconchy. Maconchy continued to compose until the end of her life, and Beer speculates that the reason she was not more celebrated then, and also today, is only because she insisted on doing things her way.

Women and the Sound of Screen

The first British female composer to be credited with scoring a feature film was in fact Maconchy’s friend Elisabeth Lutyens. Lutyens was born in London, in 1906 (Lutyens Trust 2015) to a privileged family: her father was already a famous architect. From the age of 9 she aspired to be a composer, and started studying music in Paris in 1922. She returned to London and studied at the Royal College of Music from 1926 to 1930 (British Music Collection 2018). Aside from her work in film, she was well known for her adaptation of Schoenberg’s 12-note serialism, creating her own 14-note series (Lutyens Trust 2015), although in interviews she has credited the Purcell fantasias with beginning her interest in serialism (Lutyens & Saxton 1981). Lutyens branched into film scoring in order to pay the bills: her first film was *Penny and the Pownall Case* (1948) but she became most well known in the horror genre, composing for various Hammer horror films (Lawrence 2014). Rather than the traditionally romantic swells of film music at the time, Lutyens used her penchant for interesting avant-garde compositions to create

harsh and jarring soundtracks rife with originality. Of composing for film she said ‘music must be written not only quickly but with the presumption that it will be only heard once. Its impact must be immediate. One does not grow gradually to love or understand a film score like a string quartet’ (Lawrence 2014). It is said that Lutyens disliked the label ‘woman-composer’, she wanted her music to be received for being music, not for being women’s music. After her death in 1983 Brian Elias wrote a tribute to Lutyens in the journal *Tempo*, in which he wrote ‘ She deliberately chose a career in which her family would have no say or influence. She forged everything for herself…’ (Elias 1983). As well as continuing her own compositions outside of screen until her death, she also composed music for BBC radio and documentary films. Contrary to the likes of Caccini and Strozzi, Lutyens rejected the benefits that could have been reaped from being born into such a prominent family. Instead, she forged her own path, and is often referred to as ‘uncompromising’ when it came to her music. According to the Lutyens Trust (2015), she was well known in the screen business for her quip ‘ ‘Do you want it good, or do you want it Wednesday?’ There was nothing conventional about Lutyens or her life, and that is perhaps both what she intended, and what helped her set herself apart from others of her time.

Joining Lutyens as one of the very few female composers to be working in film in the 1950s was Doreen Mary Carwithen. Born in England in 1922, she first began playing piano aged four and was taught by her music teacher mother until she became a student at the Royal College of Music in 1941. She (and her sister Barbara) showed considerable ability from a young age, and both had perfect pitch (Anderson 2003). At the RCM, William Alwyn took an interest in her talent and began to teach her composition; he would later become her husband. She was the first RCM student to be selected to apprentice for J. Arthur Rank, who would train young students to compose for film (Variety, 2003). Between 1948 and 1956 she scored films and was credited under her own name, after a period of working as a creditless ghost writer for other, more established composers (Cooke 2008, 245). In this fifteen year period she scored

for thirty-five films, including *Boys in Brown* (1950) and *On The Twelfth Day* (1956). By 1961, Carwithen had grown tired of the difficulties facing women composers, and frustrated with publishers, she retired and took on the name Mary Alwyn, becoming a dedicated secretary to her husband William. She did not take up composing again until after her husband's death in 1985 (Variety 2003). Unfortunately, this second phase of her composing career was cut short when she suffered a severe stroke in 1999, leaving her partially paralysed; she passed away not long after, in 2003.

Upon searching the internet, some pages list Welsh composer Grace Williams as the first British female to compose for film (Shaw Roberts 2019). However, given that the film in question *Blue Scar* was released in 1949, and Lutyen's first effort was in 1948, this claim does not seem correct. It could be argued that this discrepancy tells of how not only are women historically not well represented in the music industry but also, of those that have worked as professionals, their stories have been lost or are poorly recorded. However, this cannot be confirmed to be a gender specific issue, as stories of male composers have also been distorted and lost to history. It could be plausible that Williams composed for *Blue Scar* (1949) in the years previous to its release and this is why she is given the title of the first, but the picture is not clear cut. Either way, what can be said with certainty is that Williams was also a pioneering composer who was very prolific throughout her lifetime. Williams was born in Barry, Wales in 1906. Both of her parents were teachers with a keen interest in music, her father was a choir director, and they both encouraged Grace to progress with her talents. Williams won a scholarship to University College, Cardiff and after went on to enroll at Royal College of Music in 1926, where she was taught and hugely influenced by composer Ralph Vaughan Williams. In 1930, she won a prestigious scholarship meaning she could complete her education in Vienna with Egon Wellesz (Wright 1989). In 1931, she returned to London and worked on many compositions, however the lack of opportunities and money had begun to affect her health. Upon doctor's advice she returned to live in Barry in 1947 in a self contained flat at her parents' house. Upon her

return she began to compose for BBC radio, and shortly thereafter, film. However, she is better known for her non-film work, often being praised for her ability to capture the sounds of the sea within music (Shaw Roberts 2019). She is a beloved figure within Welsh music and was offered an OBE in 1966, but she chose not to accept this. This is fitting with the portrayed personality of Williams, she is seen as a 'quiet and unassuming' (Griffiths 2014) and was often very self critical, destroying manuscripts that she did not deem good enough. This goes some way to explain why so little work of hers remains, but a recent re-discovery by a RCM professor of one of her violin sonatas has led to a resurgence of her music being performed (Shaw Roberts 2019).

The final composer to be discussed in this chapter is Angela Morley, who was a pioneer in more than one way. Angela was born a male, named Wally Stott, in 1924, but she undertook gender reassignment surgery in 1972. Stott was born in Leeds, Yorkshire and spent his early years living above his parent's jewellery shop. He expressed a great interest in music from a young age and had piano lessons up until his father's death in 1933. After this, he moved to Rotheram with his mother and taught himself to play the alto saxophone. During the war, Stott was able to find professional work as a musician, after the majority of band musicians had left to join the forces . This led to him joining one of the most famous bands of the time and enabled him to be featured on numerous BBC programmes. It was at this time that he also took composition lessons. By 1953, Stott had become the musical director for a British label called Philips and his work included conducting and creating new arrangements. At the same time, he was composing for films such as *Charley Moon* (1956) and *Peeping Tom* (1959), as well as writing for the Chappell Recorded Music Library which supplied music to films. Not content with this busy schedule, Stott was also working on compositions for the BBC's TV shows. By the early 1970s Stott had clocked up an impressive portfolio of credits on rock and roll releases, TV programmes, Eurovision entries, and major films including *Where Eight Bells Toll* (1971). In 1972 Stott returned from a holiday in Scandinavia as Angela Morley having undergone a gender transition. The musicians that Morley had

previously worked with reacted in a ‘coarse’ and ‘blunt’ way (Leigh 2009) resulting in Morley threatening to quit, but she was eventually persuaded to stay. She eventually went on to compose for the film *Watership Down* (1977). This was originally supposed to be written by Malcolm Williamson but he dropped out of the process with three days left before recording was to begin. According to Sarah Wooley, who wrote a BBC radio drama based on Morley, she was reluctant to take on such a high profile project.. ‘...she took a lot of persuading. She’d turned down a lot of work after her transition; she operated in a very macho music world in a less-enlightened time and wanted to work under the radar.’ Eventually, she changed her mind and went on to create the score within two weeks (Sherwin 2015). Shortly after, Morley relocated to Los Angeles and worked on several hugely popular TV shows such as *Dallas* and *Wonder Woman*, and assisted John Williams with his scores for the now infamous *Star Wars (1977)* and *The Empire Strikes Back* (1980), despite her own admission that ‘I never really tried very hard to find feature film commissions’(Morley 2008). By the time of her death in 2009, she had been nominated for two Oscars and won two Emmys.

Common Threads

The composers featured in the first half of this chapter were overwhelmingly upper class, born into musical families, and were almost all taken under the wing of an older man, becoming a protegee or passion project. Although this dynamic may not sit well within the societal views we now hold, it is important to look at the stories within the context of the time. The men in these circumstances may have even have been seen as radical to have put their trust in students of the female persuasion. There are definitely questions to be answered regarding the motivations of these men, perhaps most so with Barbara Strozzi given the over sexualisation of her and her music from a young age, but their contributions to the advancement of women cannot be overlooked entirely (whether they intended this to happen or not). Without their respective mentors, very little would have become of these early women in any musical sense, and even less would have been recorded. It should not be the case that women are only known and

remembered because of the men in their lives. This is thankfully less common nowadays, but it cannot be denied that this was the case in the past and the researcher must be thankful that these threads do exist at all, to enable these women's stories to be told again, instead of only being a footnote in the stories of men.

The latter half of the chapter shows that as the 20th century progressed, attitudes did change. Women were composers in their own right, not solely the pet projects of ambitious men. They were even working together and providing concerts of their own, encouraging each other to progress and improve on each composition. However, change was not fast enough. Women were still struggling to earn a living, were not taken seriously by publishers, and when they did use their own initiative to promote themselves, they were met with disdain and ridicule. For Angela Morley in particular, embracing her own femininity very almost ensured she was put out of composing forever, and what a waste of talent that would have been.

Throughout these stories there seems to be one underlying consistency, all of these women showed tremendous determination. Even when one was born with privilege such as that of Caccini or Jacquet de la Guerre, the odds were stacked against them due to their gender. It is only with great commitment, passion and willingness to progress that they were able to be remembered, albeit sparingly, today. Whether it be what Beer (2018,18) describes as Caccini's 'sheer professionalism' , Lutyen's refusal to compromise, William's perfectionism or Morley's ability to overcome prejudice and turn out a film score in two weeks, all of these women are relentless is the pursuit of their passions and showed a work ethic that was very honourable regardless of gender.

Chapter Three: The Industry Today

The Paths of Today

Like the bulk of the research that has gone before and that was featured in Chapter One, this chapter is concerned with the state of the industry at present, however it is hoped that a more complete picture of the situation can be formed than has previously been achieved by other studies. By including personal insights from survey participants, extracts of interviews with people from the cinematic world, as well as detailing the paths of the women working within UK film composition today, a more comprehensive story of the female film composers can be formed.

The first section will detail the women at the forefront of UK film music currently, as well as their many groundbreaking achievements. The second section will look at the findings gathered from this paper's own research, analyse the participant's emails, and gauge how the industry looks to those new to the business.

Award Winners

> 'I've never felt that being a woman has held me back or has made any difference at all...and I've never considered myself any different.'
>
> **Rachel Portman**
>
> (Mackenzie 2017)

Perhaps the most well known British female film composer today is Debbie Wiseman. As with the previously discussed composers, she showed a natural talent for music from a young age, beginning piano lessons aged seven. She went on to study piano and composition at the Guildhall School of Music and Drama (MFiles n.d.). She has stated

in interviews that the emphasis on avant garde composition at the college was not to her taste and she longed to write melodic music instead (Wiseman 2018). Wiseman got her first break into screen by sending out hundreds of demo tapes. She finally got a reply from a director and composed for a documentary about mining. Of this first commision she said: ‘It went well and, after doing a few more films for the same production company, I went in no time from being a novice to a composer with a bunch of actual credits. That’s really what makes the difference when you are starting out.’ (Wiseman 2013). She was able to continue building this list of credits and since then has continued to compose for scores of TV programmes and feature films. Wiseman’s versatility is shown by her ability to compose for multiple genres, from period dramas such as *Wolf Hall* (2015) and *Land Girls* (2009), to the horror-comedy film *Lesbian Vampire Killers* (2009) and everything inbetween. She is also a keen advocate of promoting film music, regularly appearing on radio programmes to discuss the topic and inspiring younger composers during her time as a visiting professor at the Royal College of Music. It’s possible that what has set Wiseman apart from other British composers is the sheer volume of her work, the list of credits on her personal website is impressively long. On working in both TV and Film, she said ‘The best directors now work across both mediums, and television often has the best budgets. TV can be a great opportunity for composers because there’s much more screen time to fill. The difference really has more to do with how you approach the different formats’ (Wiseman 2013). Rather than seeing herself as either a TV composer or a Film composer, Wiseman is happy to embrace both sides of the screen industry, as well as all genres.In fact, Wiseman seems to thrive on the busy energy and variety of the composing world itself. ‘What's so exciting about the job that I do is that every project is so different ... You’re never just sitting at the piano thinking “what am I going to write today”, because you’ve got this film, which is inspiring; it helps you come up with the music.’ (Wiseman 2018). This hard working and passionate approach has secured Wiseman an OBE for services to the film industry, Bafta, Emmy, and Ivor Novello nominations, and more than one RTS award.

The first female composer to win an Academy Award (also known as an Oscar) was Rachel Portman, who won the 1996 Best Original Musical Comedy Score award for her work on the film *Emma* (1996). She also was the first female composer to win a Primetime Emmy Award , for her work on the HBO film *Bessie* (2015). Portman began composing for film at the young age of 14, she studied music at Oxford University, and then earned her first few professional credits working on Channel 4 films and BBC dramas. She won the British Film Institute Young Composer of the Year (Cool Music 2017), her first award, in 1988. Since then she has scored over 100 films (Mackenzie 2017). Of these some of the most popular include *Chocolat* (2000), *Never Let Me Go* (2010), and *Lake House* (2006). Portman favours a more stripped back score, and is praised for her skill at composing solo pieces. On the current film music techniques, she said ‘I'm a big advocate for 'less is more' and unfortunately there is a tendency more and more to rely on the music. I'm often trying to persuade a director of the power of taking a piece of music away... We don't need to be told what to think.’ (Mackenzie 2017). Although she has said herself that she has never felt that being a woman has served any disadvantage to her career, she does accept that there has been a lack of women taking up the profession. In an interview with Classic FM she said ‘It has a lot to do with women's role in the family and what we also bear and take on...As traditions are changing maybe we'll see more female film composers and also there are many more people coming through, training now as film composers, many more women. It's going to change which'll be great.’(Mackenzie 2017). In an interview on the radio station NPR, Portman was asked if she found herself relating differently to stories about women, and in which women are the main characters. Portman replied that she doesn’t approach female stories any differently to male stories. ‘I know that sometimes an outsider like a producer or director will say, oh, so glad we got a female sensibility, you know, in here sort of writing the music for this because, you know, you've really brought a - what they see as a female sensibility. But, you know, to me, I'm very proud of the fact that I wrote

the music for "The Manchurian Candidate," which was - certainly wasn't a feminine film at all.' (Portman 2014).

Not all film composers set out to work with screen music. Jocelyn Pook began her musical journey playing the viola, and this is what she chose to study at the Guildhall School of Music and Drama, graduating in 1983. After this, she began working as a touring and session musician and also releasing her own classical and experimental compositions (Music Sales Classical 2019). Her 1997 album *Deluge* reached the ears of director Stanley Kubrick, and he decided to commission Pook for his next film, *Eyes Wide Shut* (1999). She received a phone call from him one day and the next she was being driven to Pinewood Studios to begin work. Kubrick was a fan of the experimental tape methods Pook had used and asked for an adaptation of them to be used in the film (Hobbs 2018). Pook embraces her less than conventional path to composing and stated in an early Guardian interview, 'I'm sort of learning along the way. I think I would have been much more inhibited if I'd been trained as a composer. Besides, it's obvious, you can hear if something's not working' (Sweeting 2001). As well as continuing to score for films such as *Gangs of New York* (2002), Pook has built an impressive collection of TV scores, theatre scores and continues to compose her own pieces, composing an opera in 2010, and winning a Bafta Award in 2018 (Music Sales Classical 2019).

Anne Dudley also did not start out working with film music. She was first awarded a scholarship to the Royal College of Music at the age of 12, and like so many of the composers in Chapter Two, was described as a 'child prodigy'(Chun 2000), perhaps in part due to having perfect pitch (Hodgkinson 2003) . The now multi-award winner first worked as a session musician for producer Trevor Horn upon graduation from the Royal College of Music, before the pair co-formed the avant garde group Art of Noise, bringing together the pop and classical genres within their pieces. Dudley continued to build her impressive portfolio with producing and arranging credits on work from artists like Tom Jones, Phil Collins and Elton John (Cool Music 2015). Dudley has stated that she had

always liked the idea of composing for film, but at first couldn't see the opportunity to do so. In 2000, during an interview with Mix she said, 'I had actually always wanted to be a film composer, but when I was at college there didn't seem to be any easy route into it-or any route into it at all. I found myself in this pop world and arranging things for people and dealing with orchestras '. Her route to film would eventually be via commercials. She composed a few pieces for adverts by director Tony Kaye (who she would later work with again on his 1998 film *American History X*) and this, combined with a growing interest in her work, was what first led the film industry to approach her for scores (Chun 2000). Her first being for the film *Buster* (1988). Dudley went on to compose for numerous films, but perhaps her most popular is *The Full Monty* (1997), for which she received the Oscar for 'Best Original Musical or Comedy Score'. Speaking about how she came to be composer for the film she said, 'Tom Jones was really high on the wish list of people to do this song, and I think because I already knew Tom and had done a record with him... I was probably top of their list to do this score' (Chun 2000). Dudley also composes for TV series such as *Kavanagh QC* and *Poldark*. The latter series she was so passionate about she urged her agent to get her a meeting with the producers,. 'I read the script and thought, "I really have to try and get this." My agent said, "No, I think somebody else is doing it," and I replied, "You've got to get me a meeting on this. Go back, try again."' (M Magazine 2017). Not only is Dudley an Oscar winner, she has also won a Grammy, two Brit awards and has been nominated for an Ivor Novello award on three occasions.

For Natalie Holt, the journey to film composer was an entirely intentional one. Growing up with a music teacher for a mother, she has said she wanted to learn the violin from an early age and that for her music was always going to be her career 'there was never any other option of doing anything else' (M Magazine 2016). Holt went on to study violin at the Royal Academy of Music (British Music Collection 2019). She was awarded a scholarship to study at the National Film and Television School (NFTS) in 2005, which is where she decided to focus on composing for film, instead of pursuing violin

performance. This enabled her to experiment and find her style, and shortly after she got a job as an assistant (M Magazine 2016). She helped with the arrangement on big budget films such as *Grand Budapest Hotel* (2014) and *Woman in Gold* (2015). She often collaborates with fellow composer Martin Phipps, and in 2015 they received an Ivor Novello award for their joint work on the BBC series *The Honourable Woman* (M Magazine 2015). Holt originally met Phipps by contacting him and asking to meet for coffee. A few months later he contacted her to ask for her help with a project. When asked for advice for aspiring composers, Holt admits that she feels she has 'managed to muddle through it somehow' but that 'you have to put the hours in' (M Magazine 2016). She also credits her success to having found the right agent, 'I think having an agent who you really trust and feel actually works really hard on your behalf has been great.' (M Magazine 2016).

A newer face on the UK film music scene is Amelia Warner. Unlike the other composers discussed so far, she was not formally trained. Warner originally started her career as an actress, but after the birth of her first child, decided to do something about the passion for music she had not yet acted upon due to her fear of performing. In an interview with the Independent she said of the change 'Once you have a baby, it slightly changes your perception. I knew I wanted to be in music' (Cripps 2017). She began her singer-songwriter career in 2009, with several of her songs being featured in popular TV commercials. After releasing an album and two EPs, in 2016 she scored her first feature film *Mum's List* (2016). Her second venture into feature films was for the film *Mary Shelley* (2017) for which she won the International Film Critics Association Award for 'Breakthrough Composer of the Year'(Jon 2019) . Despite this successful start Warner has admitted she has self doubts, 'I am technically challenged and so often feel held back by my lack of technical prowess.' (Meet the Artist 2018).

Mica Levi, the final composer to be discussed in this section, has also had a career change. Unlike Warner though, she was classically trained. Her parents were both

musicians and she studied at the Guildhall School of Music and Drama. Whilst there she was commissioned for a piece by the London Philharmonic Orchestra and became the Southbank Centre's artist in residence in 2010 (Pentreath 2019). From 2008, she has been releasing 'art-pop' albums with her band Good Sad Happy Bad (formally known as Micachu and the Shapes). Previously Levi has stated that she was not a fan of film music and had never imagined that she would compose for films (Aftab 2019). However, that changed in 2014 when she found herself scoring her first film after being approached by director Jonathon Glazer (Balram 2019). Her work on *Under the Skin* (2014) earned her an European Film award. Her next score for the biopic *Jackie* (2016) won her an Ivor Novello award. Both of the films earned her BAFTA nominations as well (Pentreath 2019).

A World of Opportunities

Looking at the stories of the women working in film music today, there are some commonalities. Most of those discussed above went to the Royal College of Music or the Guildhall School of Music and Drama, and almost all started out as musicians from an early age, with many having musical families. However, of the interviews found for this chapter, very little mention was given by the composers of their gender and whether it had impacted their careers so far. It is possible that composers are reluctant to draw attention to the subject, for fear of furthering the perception of a divide. More established composers may be fed up with the notion that it should have any effect whatsoever, but further stories are required from women to know this for sure. As with Elisabeth Lutyens before them, perhaps they do not want to be known as a 'female composer', but rather a composer period. However, the fact remains that there is still a vast imbalance in male and female composers. As this section has shown, women definitely have the talent, skills and passion, proving that a lack of interest from women does not seem to be a reasonable explanation. It seems that a more direct interview with willing composers focused on this subject would be needed to gain further insight into this specific aspect of the industry.

Regarding the skills of composers, it seems that the composers of the world today are diversifying their skills more than ever, at the very least it is expected that the composers will work in both film and TV. The majority of the composers looked at in this chapter go even further than that, and are composing their own albums, operas, working in radio, working in education and conducting as well. This could be due to their interests being wide and varied, all seem to have a never-ending energy for their passions. Perhaps the economic nature of the business today is such that one path is no longer adequate to make a living, Rachel Portman admitted that at times she would take waitressing jobs to make ends meet (Jones 2018). It could be a combination of the two. Importantly what can be gathered from this though, is that women today are facing a lot less resistance than was felt by the likes of Elisabeth Lutyens and Grace Williams. Regardless of the reasons why women are working various different roles, what can be celebrated is that they now have the opportunity to do so. Often, these varied opportunities are openings to even more opportunities too. If Anne Dudley had not taken to composing for commercials or working with Art of Noise, she would not have had the opportunity that led to her scoring her first film. The relationships and contacts that she had built through her arranging and producing work, led to her working on a film that earned her an Oscar. As with the women in the previous chapter, the female composers are showing that great commitment and determination can get you far (of course, talent cannot be overlooked either). On pursuing a career in film music today, Anne Dudley states, ‘Pursue your dream and do your own thing...Be true to yourself. If you’ve got the talent, ambition and drive, there really should be a place for you.’ (M Magazine 2017).

The View from the Ground Floor

Of the composers who were contacted for this study, two chose to correspond via open-form email. Both participants had recently graduated at the time of correspondence and were beginning their journeys into the film music world.

Participant A had undertaken research of her own into the gendered nature of the industry (the work is yet to be published), and stated that the results she had received were not entirely as she had expected. She started her research with the belief that women would say that they had a lack of technical education, as well as a lack of compositional education, meaning that they were at a disadvantage to their male counterparts. She also thought that 'societal peer pressure' would have been a factor in the small numbers of female composers. However, what she found was that composers were stating that being a woman has become a unique selling point (USP) within the industry. This raises an interesting question, has the lack of female film composers become a self-fulfilling prophecy? If the new entrants are already holding the belief that women are at a disadvantage, could this be what is putting many off from choosing the profession in the first place? This hypothesis would need to be tested by interviewing those that had 'dropped out' of the industry either at entry or education level. If this were found to be correct, it could go some way to helping to address the imbalance. If women were not under the impression they would be disadvantaged from the start, perhaps more would feel they had the confidence to persist with their passions.

Participant A also noted that there was discussion between composers about using being a woman as a USP and how that 'weighed up with representing women in the film industry'. The participant did not go into detail of what that discussion had entailed, but it is another important question around embracing or avoiding the female composer label that will be further discussed in the next chapter in the section about female only networking and training groups. In attempting to balance the industry, can it be right to give women preferential treatment or in this case assume they can offer something that a male composer could not? By marketing oneself as female, or offering the 'feminine touch' does that limit the other women in the business that may not want to work in such a way? Participant A went on to say that the environment at her current work place, an independent music publisher and composer agency, had achieved the right balance in

her view. She described the agency as '... full of people championing women in the industry but also not treating them as 'better' than men, giving women equal opportunity. It's full of women who are bold and unapologetic for who they are!'.

Both participants had studied composition at university before beginning their careers, and participant A said that it was the contacts she made through her final year research that had enabled her to find to secure her internship with the agency, she also did a year of work placement in a Leeds studio as part of her course. Both participants agreed that networking was the predominant way to get work in the industry. Participant B made contacts throughout both her undergraduate and masters courses, and it was these connections that put her in touch with an emerging director resulting in her scoring her first few short films. She has said that since completing her work on her masters she has been 'networking like crazy' and now has some interesting projects lined up as a result. Another area of agreement for the participants was that networking in person is the most effective way to get yourself known in the industry. This contradicts the research that suggests women are shut out of the 'boy's club' but it's possible that both of the participants' early success so far is due to this willingness to network so boldly. Participant B even describes herself as 'one of those weird people that really enjoys networking'. Maybe these participants are the exception to the rule, or perhaps the networking 'rules' are changing.

Speaking of the people that participant B has met whilst networking, she said she has received wonderful advice from them and a lot of men in the industry are open to helping young women starting out. However, she also observed a reluctance in some men to help 'for fear of being accused of inappropriate behaviour'. She describes this as 'entirely backwards' and is concerned that it is further perpetuating the inequality of opportunities in the business. This is another area where the narrative of the inequality issue is helping to cause it. Just as women may be put off the career because of the belief they will be disadvantaged, it seems that the men in the industry are reacting to

the headlines of harassment and inequality with behaviour that is causing further segregation of the sexes. It is still too early to tell the full effects of the headlines surrounding the #timesup and #metoo scandals, but this is one area to keep monitoring in the future to see whether in trying to help the inequality issue, it may have in fact hindered it. Of the female perspective on these scandals, participant B said that it doesn't 'fill women up with confidence to go out and make these connections with established male industry pros when you hear allegations against other people' and that ' the worry about stumbling upon someone who is dangerous and doesn't realise it (or does realise but doesn't care) is still there at the back of your mind, even if you trust someone fairly well.' The uncomfortable dynamic described here offers another layer of challenge to what is already described as a male dominated network, and may be discouraging even more women to avoid the networking circuit that is essential to them finding employment within the industry.

A non-gender specific barrier highlighted by participant B was the lack of paid work when starting in the industry. She said that to find her footing in the industry she had 'tried a number of doors so far to see which are going to open'. She had tried assisting other composers, as well as writing for library music, but she said it takes 'a lot of time and effort' and finding a steady income has been her 'biggest challenge so far'. This is another area of the film music industry that needs to be researched (but is beyond the scope of this paper) as, like many other creative industries, it relies on the newcomers working at least partially for free. As a result this automatically excludes a percentage of people from certain socio-economic backgrounds, of both female and male gender. Participant B concludes 'It definitely seems that those who are in a tighter financial position will have a slower career growth at the beginning, and that can often put them at a disadvantage for the rest of their career.'

When discussing why she chose to persist with the film composition career,participant B replied with similar reasons to those of the composers featured in the previous section

describing how it had been her dream to compose for film since childhood and that it seemed the ‘natural choice’. Unlike the other composers she also credited her faith with getting her through hard times, ‘ I know that even God's given what I need to do this...I believe he's got me covered!’. She states this, and the fact that it would be harder to ‘jump ship’ than to continue trying, are the things that have kept her travelling on the path to film composer. It is clear that faith has played an important part in participant B’s decision to become a composer, but another way to read this situation is that she has gained an important confidence that allows her to trust she is in the right career. Not everyone may be religious, but a confidence such as that of participant B’s will definitely give a person an advantage in the difficult film music industry, wherever it is sourced from. The area of confidence is another aspect of interest as it tends to vary between men and women (this is discussed in further detail in chapter 4) and participant B’s improved confidence that she finds through her faith may be another reason to explain her success in securing film commissions.

In recent years there has been an increasing number of networking events and training programs aimed at women. When asked of her opinion of these participant B said that she had attended a few of these things, but the ones that she had been to also allowed men to attend. She is of the view that they can be good for building relationships with other composers and for gaining knowledge for peers but that ultimately the relationships a composer needs to be building is with directors, producers, sound crew and the like. She argues that it is down to those groups to ‘build up’ the women working in the industry by making the effort to work with them. There was also frustration expressed that a lot of these schemes seem to be aimed at increasing female directors and producers, but as yet female composers seem to be left behind. She suggests that this could be due to the low profile nature of the work but this does correspond with the review of literature, which was focused on measuring the data associated with female producers in the creative industries above all other professions.

When asked what she believed to be the most effective way in which to improve the gender balance, participant B responded that the networking nature of the industry is not changeable, as the work of film is inherently communal and that the only way to open this up to those disadvantaged by this currently ‘is for more of a cultural change in attitude and approach to communication that's inclusive.’ Although she believes that the importance of relationships in the industry cannot be downgraded, she does stress that the industry should be the thing changing, not the people wanting to work in it. ‘Forcing people to shape themselves or be shaped into someone they're not for the sake of the industry is to me the opposite of what these creative industries are about’. She argues that if the people were to change themselves the industry would become creatively narrow and devoid of diverse stories, viewpoints and talent. This corresponds with the perspective given by studies in chapter one, that industries are stronger when they are more diverse, as there is a wider talent pool, with more creatively diverse output.

Incomplete Pictures

The stories of both the emerging composers and those established within their careers show that the statistics that have so often been discussed in other literature are not offering the full view of inequality in the industry. These vignettes into the lives of female film composers offer a very different narrative than the one being offered by the numbers. These women know that a disparity exists, but on the whole have not let it affect their opinion that film composition is the career for them, and all are working prolifically across several areas. Unlike the women of chapter two, these composers have found that plenty of opportunities are out there, the industry has changed. It cannot be known for sure from these interviews how many aspiring composers have been dissuaded by the data in circulation that reiterates how much harder their professional journey will be, but if like participant A newcomers have the impression that their chances are slim before they have even begun, a percentage of aspiring composers may be ‘dropping off’ when they calculate their apparent chances of success. This could be one reason for the previously unexplainable drop in females

from an almost even number in education, to so few in the industry. More stories need to be gathered to explore this further. As argued by Tamsyn Dent (2019,13) in her article that looks at motherhood and the creative media industries, ‘further in-depth qualitative research to understand the operation of inequality’ is needed. This dissertation has only a very small sample of participants but there have already been discrepancies shown between the numbers and the people of the industry. Studies with a larger network of personnel could develop this collection of experiences further and ensure that the story being shown to aspiring composers is not a partial one. As shown in the statistics, people in the industry are under the impression that females lack role models, however the examples of composers discussed above show that these role models exist, their stories just aren’t reaching the younger composers in the same way that stories of composers such as Hans Zimmer or John Williams are.

Chapter Four: Creating Opportunities

Changing the Narrative

Efforts have already begun to address the gender imbalance in the industry. Various social groups, funding initiatives and training schemes have been created with the hope of balancing out the numbers of females to males. This chapter will look at these measures, with a specific interest in the UK based groups, and explore the reception they have received from the industry, and whether they are viewed as a successful and worthwhile pursuit. The first section explores the ways that women are seen to be at a disadvantage whilst trying to build a career within the industry and looks at the skills and qualities expected of film composers. The second section gathers information on the training schemes and networking groups that exist in the UK today, and asks if they are helping to address the imbalance efficiently.

Becoming Industry Ready

Composer Qualities

As has already been established in the previous chapters, networking is the key to creating and sustaining a career within film music composition, but the statistics of chapter one show that women have historically struggled to gain a level footing as industry networkers. Natalie Wreyford (2015) has written about the way this dependence on informal recruitment practices has exacerbated the gender diversity issue. She argues that the networking of industry members is used to develop trust between creatives, but when women are not networking to the same extent as males, it means that they are not gaining the same level of trust from potential employers as their male counterparts. She continues that employers do not like to hire people seen as potential risks, as the stakes and budgets within the industry are so high, this results in

hiring practices which ‘reinforce the status quo’. Anecdotes provided by Wreyford’s participants describe the UK film industry as a ‘small, incestuous world’ and a ‘small pool of the usual suspects’ (Wreyford 2015, 90). This reinforces the findings from chapter three, where many of the successful composers had found their way into the industry by making contacts with directors or producers, whether through other musical projects or from contacts made at the time of their education.

Wreyford goes on to describe how the trust in the industry is often given to people of the same background stating that women and workers from minority backgrounds are ‘not given equal access to employment...precisely because they are *not* trusted by the industry establishment.’ (Wreyford 2015, 91). The establishment is described as still predominantly white, middle- and upper- class men. This goes some way to explaining the numbers seen in other studies, and confirms that to adequately address the gender imbalance of the industry, the networking gap must be remedied as suggested by participant B in her emails.

In the final chapter of *Sounds and Sweet Airs*, Anna Beer (2017, 325) poses the question ‘How to be a great composer?’, instantly following with the answer ‘Genius is essential of course.’ Whilst this could be disputed in other papers that feel inclined, it brings to mind a chapter from Caroline Criado Perez’s book *Invisible Women* (2019). She discusses the phenomenon which she terms ‘brilliance bias’, arguing that because of women being so often forgotten or sidelined in history books, the term ‘brilliance’ or ‘raw talent’ has become synonymous with men (Criado Perez 2019, 102). Instead, she argues, femininity is seen as the opposite of brilliance. She notes that the fields associated with requiring brilliance, such as maths, physics, music composition, and computer science, all follow the pattern of having less females. The chapter continues to show evidence for this bias being introduced from a young age, girls aged six were less likely to believe they were ‘really, really smart’ (Criado Perez 2019, 101). Furthermore, both genders’ opinions of women are altered by it, in other words, both

males and females are likely to believe that males have more brilliance. If aspiring female composers believe that one must be a genius to become a great composer, but subconsciously or otherwise, also believe that women inherently lack the same level of genius of men, then this of course would cause a lack of confidence in one's own ability to achieve that dream. On the other side, the male director or producer may assume that female composer's are less talented without evening realising it. Criado Perez believes the way to correct this 'brilliance bias' is to stop 'mis-representing' women (Criado Perez 2019, 103). In terms of the film music industry, this could mean discussing the successes of women more often, showing that there is genius on all sides of gender. This gender based gap in confidence may also offer insight into other industry gaps. The participants spoken to in this dissertation admitted to enjoying the act of networking, but if a composer is suffering from low confidence or low self esteem, this could add another barrier to their career success, and given the importance of networking, it could prove to be an immovable barrier for those concerned.

A second quality that seems to be expected from aspiring (and established) composers is flexibility. In terms of scheduling and workload, the industry is prone to long and often unsocial hours. As well as this, there are sustained periods of unpaid work which need to be supplemented by part time jobs. (Connor, Gill and Taylor 2015). This was seen in the comments made by participant B and from the interviews featured in the 'Award Winners' section of this dissertation. This shows that this is a long standing requirement of the industry that does not seem to have changed much in the last few decades at least. The freelance and competitive nature of the industry means that often 'you can't say no to a job' (Connor, Gill and Taylor 2015, 9), but this way of working excludes anyone that cannot adhere to these expectations. Not only does this make working in the industry difficult for those with caregiving duties, children, or disabilities, but the average woman still spends twice as much time doing the 'invisible workload' (Schulle 2019). Also known as the 'mental load' this includes the 'intellectual, mental, and emotional work of childcare and household maintenance.'(Wade 2016). To hold down a

part time job, take on the ‘mental load’ of the housework, care for a child (if a mother), say yes to every job offered, and still have time to spend networking with directors is a task that may prove too much for some aspiring composers, and may cause them to rethink their career choice. In order to change this particular disadvantage to women, there would need to be a mass overhaul of how the neoliberal industry works, which is a big task to undertake but should by no means be ignored by future research and actions, however it transpires that progress may be even slower in this aspect than other areas of the industry.

Both of these qualities which are deemed essential for success in the film industry, on first look appear reasonably equal and non-discriminating. After all, there are both men and women that thrive at networking and working long hours, just as there are both men and women who do not. However, when examined under the light of the ‘brilliance bias’ and the ‘mental load’ it is an example of how the film world which was originally ruled by men, is still shaped to the male sex. The women that do want to work within it, often find themselves ‘bending’ to fit the shape of the man sized hole. This is not a problem for the film industry alone but an issue that occurs in almost every corner of society. As Mary Beard argues in her book *Women & Power* (2018, xiii), ‘mechanisms that silence women, that refuse to take them seriously and that severe them...from the centres of power’ are deeply embedded in Western culture. This is the societal equivalent of the London Underground. Built in the 1800s, before the common use of wheelchairs (and the common decency to consider the needs of disabled people), many of the stations are now no longer fit for purpose when it comes to the disabled population of the country. Some stations have been refitted with accessibility features, but as of 2017, only 71 of the 270 stations are wheelchair accessible, 21 of which do not allow for independent wheelchair use (Van Mead 2017), the wheelchairs have been badly squeezed into an able bodied hole. Unlike the London Underground, the film industry is not made of bricks, change should, in theory, be easier, and adaptation of it’s infrastructure to allow women to work as women, not as whatever the industry dictates,

should be encouraged. As highlighted by participant B the people shouldn't have to bend to the industry, the industry should bend to them.

Technical Skills

As well as the right attitude, increasingly the industry is expecting newcomers to have more technical skills than ever. Rachel Portman said in an interview that as the technology has changed so has the job of composers (npr 2014). She was referring to how digital technology has changed the pace of composing but Anne Dudley has also picked up on these changes, saying that 'Anyone can do anything now...I worked with Malcom McLaren, who was pioneering in the sense that he couldn't sing, write music, or do anything really, but he had all these great ideas. That's common now, because of computers' (Hodgkinson 2003). On the one hand this can create a higher sense of competition for composers, those with the most skills are more likely to be hired for jobs as they can serve more than one purpose in a studio session. However, an alternative view is that this increases creativity, blurring the lines between film music and sound design, creating a more varied collection of music for film and with it generating more opportunities. It can also be argued that this is not an entirely new phenomenon dependent on the advent of widely available software, but an important aspect of innovation and development of creativity. For example, Daphne Oram is renowned for her original ideas around electronics and music, stating in a 1956 report for the BBC that she was hoping to create a new kind of music with 'no microphone, no artist, no studio - just the composer and a recording machine.' (Angliss and Oram 2016, 6). Oram's work ended up revolutionising TV soundtracks, and leading the way for future composers to experiment with electronic music. Oram herself is an example of how the relationship between women and technology has often been misrepresented. In Chapter One, studies proposed that low interest in STEM subjects from women explained why there were so few women in STEM industries. Not only is the film industry portrayed as a 'boys' club', the advancement of sound and music technology has meant that the role of composer is fast becoming comprised of tasks that are

traditionally deemed ‘male’. However, there is evidence to suggest that this is not the case at all. The first fully functional digital computer was programmed by six women, and in the 1940s and 50s, women were the dominant sex in the computer programming industry. It wasn’t until the late 1960s that industry leaders began training men in the skill (Criado Perez 2019, 105). According to Criado Perez, this was because they had realised that the work was not the low-skilled clerical task that they had originally thought, and as such belonged to a man, not a woman. This viewpoint could be seen as overly cynical, but a similar story is told about the first women of the film sound industry.

In Melanie Bell’s 2017 article on women’s soundwork in the British film industry, she compiles a history of the industry from oral accounts, personal correspondence, union records and trade journals. Bell explains that on average the number of women granted Association of Cine-Technicians (ACTT) union membership, within the sound grade, was two per year from 1950 to 1980. However, 55 women were granted membership under sound department roles during World War II, although their careers do not seem to have lasted beyond the war, Bell states that when searching for their stories the ‘trail goes cold’. Her research argues ‘only under the conditions of dire social emergency that the industry would tolerate women in sound roles’ (Bell 2017, 441- 442). Despite this evidence that women could, and indeed did, work with sound technology prior to the 1950s, the male sound recordists of the 1970s are quoted as being concerned ‘about women’s physical strength and ability to ‘get on’ with machinery’ (Bell 2017, 444).The numbers of women working in film sound didn’t increase substantially until the 1980s, Bell credits this increase to the rise of independent filmmakers and new broadcasters such as Channel Four that were willing to take a risk on new staff (Bell 2017, 447). Bell’s article goes on to describe the relative success that women have achieved in the field of foley artistry. Given that the British film industry only supports ten to fifteen foley professionals at one time, the comparatively high number of women is described by Bell as ‘suggestive’ (2017, 449). Bell proposes this anomaly is due to the role traditionally being seen as less important than other sound roles. Foley artists were not included in

screen credits until the 1980s. She also details how women were hired into the role as they were thought to be ‘more coordinated’ than males, and thus more efficient at syncing sound effects to pictures (Bell 2017, 452). Again, Bell’s view that women were only given the jobs that were deemed unimportant to men cannot be confirmed with certainty without speaking to those in charge of hiring, but the patterns uncovered by her research do seem to suggest that this could at least be partially true.

Both these examples show that uptake of work by women increased during the years the country was at war. This is to be expected, as men were not available to continue their usual jobs at the time, but the increase of women in technical roles cannot be attributed to necessity alone. The evidence shows that women excelled in using and developing technology, which raises the question of why did this not continue to be the story told after the war had ended? It is anticipated that a percentage of women returned to their traditional pre-war roles, but it cannot be assumed that this was the case for all of the women that had taken to computer programming and sound work. Further research would hopefully provide the stories of those who continued in the two professions (as well as other technology related fields). It could also provide the reasoning for why the women left their careers when the men returned from war instead of continuing their success. However, what can be obtained from these examples is that the current and persisting narrative that women don’t like STEM subjects , and that historically they have not been interested, is false. As discussed in previous chapters, the power of current discourse has proved important when influencing potential composers.This thread could be another example of a self fulfilling narrative, in that women are told they are not interested in technology, so as a result, consciously or subconsciously, begin to believe they are not confident with their own technical abilities.

Opportunities for Women

Girls to the Front

In recent years, efforts have been made to tackle the film industry's gender imbalance by both government and industry bodies, as well as by private organisations. This section will discuss some of the assistance available to women aspiring to work within the film industry today.

The BFI have developed their own set of diversity standards that has been adopted by both Film4 and the BBC. They claim that this means that these standards must be met by productions in order to qualify for the majority of film funding available within the UK (BFI 2019). The under-represented groups that BFI aim to address are the nine 2010 Equality Act characteristics (previously described in Chapter One) and three additional groups related to regional participation, socioeconomic background and caring responsibilities. Their guidelines cover both on screen representation and the representation within the workforce, as well as audience development and industry opportunities for new entrants. BFI state that by 2022 they would like to achieve a representative UK screen sector with the whole screen industry voluntarily adopting their standards. These standards are of course not only concerned with increasing the numbers of women in the industry alone but if successful in their goal, it will be interesting for future researchers to evaluate how this change has influenced the gender balance of the UK film industry.

Aside from the BFI initiative, gender balance schemes have tended to focus on dissemination, networking and training opportunities. For example, the organisation SoundGirls aims to 'inspire and empower the next generation of women in audio' (SoundGirls 2019). Although not exclusively concerned with film composition, there is cross over between the two professions. The SoundGirls website is free to access and

provides blogs from current professionals, stories of women from the past, advice on how to deal with harassment, news of jobs within the industry, as well as technical education resources and recommended reading. The organisation also arranges regular meetups for members in several countries, creating a professional community that would not exist otherwise, as well as providing training opportunities with members that volunteer their expertise. SoundGirls have also created a directory of women in audio, called 'EQL' in partnership with the music streaming website Spotify (Spotify 2018).

A similar, although UK-centered, website is run by an organisation called Women in Film and TV (WFTV). Their focus covers the whole of the creative media industry rather than one role in particular and they run their own mentoring scheme to help both new industry entrants and mid-career professionals. However, unlike SoundGirls, WFTV do not accept students into their membership and the current charges to become a member are £50 for those outside London, and £100 for London residents (WFTV 2019). It is worth noting that a large proportion of the resources on their website can still be accessed for free, the fees mostly apply to their networking and training events.

The Alliance for Women Film Composers (AWFC) seems to be unique in terms of being an organisation that is focused predominantly on gender within film music. As AWFC is based in the USA, UK female film composers are not served by their networking and training events, but their website still serves as a source for related news and a current directory of women film composers. There definitely seems to be an opportunity for a UK based composers collective to be formed, but it is plausible that the female composers of the UK are connecting through the WFTV network.

There is not enough evidence at present to determine the effectiveness of organisations such as AWFC, WFTV and SoundGirls, and it would be difficult to confirm direct correlation between their efforts and changes within the industry. However, just because their impact is not quantifiable does not mean they are not worthwhile actions. As has

become apparent throughout this research, the narrative that a society believes is important. The more organisations such as these tell the stories of women working within sound, music and TV, the more the narrative of the industry will begin to reflect the diverse society of today. Equally, there is no telling how the networks and communities forged by these organisations will influence the films that are made in future. It's possible that the networks that are created only serve to connect women with other women, and as such, the 'boy's club' of the industry is still not infiltrated, but it is also possible that these events could be the difference between having no contacts and having the right contacts needed to succeed.

The Resistance

As found by the Australian study featured in Chapter One (Strong and Cannizzo 2017), men generally believed that the film music industry was a meritocracy and that female composers were not any particular disadvantage when it came to securing work. When asked by the online survey created for this dissertation 'In your opinion is the UK film music industry equal and fair?', Participant C responded 'It's down to talent in the end - plus persistence, tenacity and hard work'. From the point of view of those that believe in the meritocracy of the industry, it is possible that gender diversity schemes and female based organisations are inherently unfair. For example, if an organisation arranges an internship or networking event that only allows female applicants, are the aspiring male composers being unjustly removed from the opportunity to showcase their suitability for the industry? This is another area that will prove fruitful for future researchers as the situation develops. Currently, in order to hypothesise an answer to the question, one can look to other areas where affirmative action (favouring previously under-represented groups) has been used. This practice has been used in the USA in order to rebalance the numbers of white and racial minorities in the workplace, but has now led to the term 'reverse-discrimination' being popularised among some Americans that claim that American society now favours minorities over white people, and that white people are at a disadvantage as a result. Megan Earle (2019) discusses that the

evidence is not there to support this belief, and that one group thriving does not result in the other group experiencing losses. However, she concludes that perceptions of discrimination are often out of sync with discrimination experiences, meaning that the false belief is sustained. If this situation is mirrored by the film industry after diversity guidelines have been adopted, it could lead to a damaging narrative that certain women have only been hired, because they ‘lucked out’ or were needed to fulfil a diversity quota on a production. It is too early to tell if this will be the case, and the worlds of the UK film industry and the racial tensions within American society are far too different to assume that it will be, but it is important when implementing change within the industry that bodies and organisations consider how their schemes will affect the industry after the diversity standards have been met.

Balanced Inclusion

This dissertation intentionally covers many different aspects of the film music industry and it's intertwined relationship with gender. The subject of gender in film music is both diffuse and complex. As the field of research on gender within specifically film music composition is still in its early stages, this project set out to explore how vast the scope of the subject is, and what work needed to be undertaken by future researchers. What has been discovered through this study is that the factors that influence and shape the gender balance of screen composers are even more varied and complex than first anticipated.

The statistics of Chapter One prove that the imbalance is not an imagined experience, and that the issue of diversity is not limited to the UK film industry alone. However, the mostly unregulated and freelance nature of the industry proves to become a challenge when trying to obtain accurate and up-to-date data on the numbers of current personnel. It is recommended that industry and government bodies work together to create a more reliable system for keeping track of industry statistics. Existing research into gender diversity of film crew strongly favoured the role of director, with music and sound roles greatly neglected by most studies. This leaves a great potential for future research not only in the field of musicology, but for other fields which may be interested in the numerous other people involved in making a film, such as cinematographers, writers and costume design for example. There was also a lack of qualitative studies found within this research niche. Efforts had been made to build a picture of the industries diversity issue, without much collation of stories from those working within the field. After reviewing the literature, it was this collection of stories that was chosen as the focus for Chapter Two.

A theme arose from the reports reviewed that women lacked strong role models within the film industry. The slogan of the Geena Davis Institute, an organisation working to increase on screen gender diversity, is ‘If she can see it, she can be it’ (Geena Davis Institute, 2019). Though very simplified, this sentence accurately describes the issue within the existing film industry research discourse. The studies of Chapter One have focused on the lack of women, rather than the women that already exist, or have previously existed, within film music composition. Chapter Two sought to provide stories of the women that had found success in order to add their stories to the academic canon, and provide balance to the statistical data. By contrasting the stories of the women working in early composition with those that were involved with the early years of British film, it could be seen that the way in which female composers were received by society had improved substantially, the first female film composers had much more control over their own lives and careers than those composing music pre-1800. However, all of the women featured in Chapter Two still had to contend with the label of ‘female composer’, and an attitude that they were not as good as their male counterparts. These early pioneers provided an example of the determination and passion that was required in order to pursue their dreams.

Chapter Three looks at the women composing for the screen today. By collating interviews and web resources, their stories are also able to be added to the canon of film music composers. These accounts of women working in film music paint a much more balanced picture than those working in early film productions. The women working today are not only existing in the ‘boy’s club’ of the film industry, they are thriving, with numerous awards being earned by the composers featured in this chapter. The awards are for their compositional talent, not because of their gender, showing that finally women are being considered on a level playing field as their male composer counterparts. Men may have won more awards collectively, but this is to be expected when the small numbers of female composers is considered. However, with the award winners and seemingly equal industry observed, it raises the question of why do the

numbers continue to be so unbalanced? Some insight was gained from the responses to this study's surveys and email correspondence with women just starting out in their careers. It became apparent that in some cases, the perception of inequality within the industry is fueling the inequality itself. Potential composers may be deterred from continuing from their careers, for fear that they will struggle and have to fight for their place in the composition world. This is another area that deserves further research,it is expected that stories collected from those that have 'dropped out' of the industry will provide further clarity on this situation. Despite this narrative of working in film music being harder for women, the participants in this study had persisted with their career and found that their gender had not served to be either a disadvantage, or an advantage. Their accounts tell that the industry is still very much dependent on networking and trusted connections, but that they had not felt excluded from such activities based on their gender. The main obstacle faced by the aspiring composers was the amount of free or low paid work expected of them when building their career. This, along with the revelation that most of the composers featured in the Award Winners section of this dissertation attended RCM, provides an alternative picture of the diversity issue in the industry. Future research approaches should consider the intersectional advantages/disadvantages faced by aspiring composers today, it may be that being female is no longer a drawback, but not being from a rich background or not being educated in certain circles may be one. More work is needed to ascertain if the industry has evolved from a 'boys' club' into a 'rich Londoner' club.

Following on from the discovery of a potential false gender narrative within the industry, the final chapter of this dissertation aimed to delve into the perceived disadvantages and advantages affecting female film composers. Networking and flexibility with regards to working hours are still seen as vital to succeeding in the industry, but women are found to be at a disadvantage in both areas. The habit of industry leaders favouring staff they have already worked with makes infiltrating the male dominated circles of the film music world an intimidating challenge for female newcomers. Likewise, the ability to be

available for work at all times proves to be a struggle for those with caring and household responsibilities. Recent research shows that it is still the women of society that take on this workload, making it harder for them to be available for the hours needed by the industry. This aspect of the research is particularly interesting as it proposes that industry equality with regards to opportunities cannot be achieved until societal change has happened and women are no longer subconsciously expected to take on the 'mental load' of life. The unconscious bias towards males being perceived as more 'brilliant', discussed in Chapter Four, is another example of how societal phenomenon may be affecting the industry's gender imbalance, and is again something that would need to be tackled outside of the industry before equal opportunities can be assumed within the industry. The next section discussed the advancement of technology within the composition world, and challenged the assumption that this was deterring women from progressing with their careers in music. It was found that another false narrative had persisted in society, claiming women were not interested in STEM subjects and historically struggled to excel in them. Accounts of early women programmers, as well as sound technicians and electronic pioneers such as Daphne Oram prove that this narrative is not true. Again, in order to create equal opportunities for women, the societal perceptions of their abilities needs to be improved. Changes such as these would take a long time, and perhaps the process has already begun, but it provides a fruitful topic for interdisciplinary researchers that wish to evaluate the way society has affected women's chances of success in any specific industry, not just the film music industry alone.

The final section of Chapter Four briefly summarises the current female-led initiatives in place to assist women in building a career within film. The director focused bias of the academic research was reflected in the schemes available to women, but there are also organisations that build networks among all film and media roles. For women in the UK there were fewer networking groups available than those in the USA, perhaps due to the smaller industry, and some organisations charged for membership. There is no

evidence available for the effectiveness of these schemes in changing the industry statistics, but this is something that can be monitored and researched as the area grows. It is noted that these organisations do provide essential balance to the male dominated industry, offering members an alternative narrative, which as discussed is important to change within the field. It was also found that BFI have implemented a set of diversity standards which affects almost all UK film funding. This, in theory, should affect real change on the industry statistics, and if they succeed in their goal of total industry inclusion by 2022, the effects of these standards should prove measurable in both quantitative and qualitative research. It is also suggested that future research consider the effects of gender based training schemes and diversity policies on the industry itself. When one group is focused on rather than another, this can lead to attitudes and frustrations that exacerbate the divide rather than heal it. This potential backlash echoes the 'tokenism' debate mentioned in the existing literature. In an ideal world all opportunities would be inherently equal but this is not the case currently and the measures used to create such a situation will require an inclusive balancing act from governments, society and industry.

'But I maintain that she would come, if we worked for her'

Virginia Woolf

(Woolf 1928, 132)

In summary, this dissertation has discovered that there is much work to be done, but the situation is not as hopeless as some of the statistics seem to show. It is for this reason that the stories of women working within film music should continue to be collected, analysed and disseminated throughout the academic and non-academic worlds. The narratives that we tell ourselves have tremendous power to shape and evolve the world we live in, and the industries we work in, and by neglecting the lived experiences of female composers past and present, we risk losing great talent and diverse creativity from the future. As mentioned in the introduction, the topic of diversity is prevalent in the

UK currently, this momentum should be used to propel the stories of these women into the mainstream, showing aspiring composers throughout the country that there is a place for them within the film music industry. Once more women realise this, they will come.

Bibliography

Aftab, Kaleem, 2019 ‘FINDING TUNES UNDER THE SKIN OF MICA LEVI’ http://www.curzonblog.com/all-posts/mica-levi-interview-monos (accessed 9 December 2019)

AWFC, 2019. ‘Mission’ https://www.theawfc.com/mission/ (accessed 1 January 2020)

Anderson, Martin, 2003. ‘Doreen Carwithen’, https://www.independent.co.uk/news/obituaries/doreen-carwithen-124778.html (accessed 8 December 2019)

Balram, Dhruva, 2019 ‘Mica Levi’s wild soundscapes are reshaping film scores’ https://www.huckmag.com/art-and-culture/music-2/mica-levi-monos-under-the-skin-score/ (accessed 9 December 2019)

Beard, Mary, 2017. *Women & Power: A Manifesto*, London: Profile Books

Beer, Anna, 2017. *Sounds and Sweet Airs: The Forgotten Women of Classical Music*, London: Oneworld Publications

Bell, Melanie, 2017. ‘Learning to Listen: Histories of Women’s Soundwork in the British Film Industry’ *Screen* 58:4, 437-457

BFI, 2019. ‘BFI Diversity Standards’ https://www.bfi.org.uk/supporting-uk-film/diversity-inclusion/bfi-diversity-standards (accessed 1 January 2020)

Brown, Brenė, 2014. *Daring Greatly*, London: Penguin Random House

CAMEo, 2018. *Workforce Diversity in the UK Screen Sector: Evidence Review,* Leicester: CAMEo Research Institute

Carey, Heather, Lizzie Crowley, Cicely Dudley, Helen Sheldon and Lesley Giles, 2017. ‘A Skills Audit of the UK Film and Screen Industries’, https://www.screenskills.com/media/1814/420_a-skills-audit-of-the-uk-film-and-screen-industries.pdf (accessed 3 November 2019)

Chun, Kimberly, 2000, ‘COMPOSER spotlight: ANNE DUDLEY’, https://www.mixonline.com/recording/composer-spotlight-anne-dudley-372115 (accessed 9 December 2019)

Conor, Bridget, Rosalind Gill and Stephanie Taylor, 2015. ‘Gender and Creative Labour’, *The Sociological Review*, 63:S1, 1-22

Cooke, Mervyn, 2008. *A History of Film Music*, Cambridge: Cambridge University Press

Cool Music, 2017, ‘Rachel Portman - Composer Profile’
http://coolmusicltd.com/composers/rachel-portman/ (accessed 8 December 2019)

Criado Perez, Caroline, 2019. *Invisible Women : Exposing Data Bias in a World Designed for Men*. London: Chatto & Windus

Cripps, Charlotte, 2015, ‘Amelia Warner on her new music career and shrugging off gossip about her marriage to Fifty Shades Darker actor Jamie Dornan’
https://www.independent.co.uk/arts-entertainment/music/features/amelia-warner-visitor-fifty-shades-jamie-dornan-christian-grey-fyfe-dangerfield-guillemots-ep-eve-a7606896.html (accessed 9 December 2019)

Dent, Tamsyn, 2019. ‘Devalued Women, Valued Men: Motherhood, Class and Neoliberal Feminism in the Creative Media Industries’, *Media, Culture & Society*, October, 1-17

Dupoly, 2017. ‘Women and Leadership: A Study of Gender Parity and Diversity in Canada’s Screen Industries’,
https://telefilm.ca/en/studies/women-leadership-study-gender-parity-diversity-canadas-screen-industries (accessed 3 November 2019)

Earle, Megan (2019) ‘When Black People Climb, Do White People Fall?’
https://www.psychologytoday.com/gb/blog/without-prejudice/201912/when-black-people-climb-do-white-people-fall (accessed 1 January 2020)

Elias, Brian. ‘Elizabeth Lutyens 1906-1983’, *Tempo*, 145, 33-33

Ellis-Peterson, Hannah, 2016. ‘Give half of UK film funding to projects led by women, directors say’
https://www.theguardian.com/film/2016/may/04/give-half-of-uk-film-funding-to-project-led-by-women-directors-say (accessed 1 January 2020)

Follows, Stephen, Alexis Kreager, and Eleanor Gomes, 2016. ‘Cut Out of the Picture: A Study of Gender Inequality Amongst Film Directors in The UK Film Industry’,
https://stephenfollows.com/wp-content/uploads/2016/05/Cut-Out-of-The-Picture-Report.pdf (accessed 3 November 2019)

Geena Davis Institute, 2019. ‘About Us’ https://seejane.org/about-us/ (accessed 1 January 2020)

Griffiths, Rhidian, 2014. ‘Williams, Grace Mary (1906 - 1977), composer’
https://biography.wales/article/s10-WILL-MAR-1906 (accessed 8 December 2019)

Hobbs, Thomas, 2018 ‘How Eyes Wide Shut’s uniquely unsettling score was made’
https://www.dazeddigital.com/music/article/41996/1/eyes-wide-shut-stanley-kubrick-soundtrack-jocelyn-pook-interview (accessed 8 December 2019)

Hodkingson, Will, 2003 ‘Soundtrack of her life’ https://www.theguardian.com/music/2003/aug/15/2 (accessed 9 December 2019)

Jon, 2019, ‘Amelia Warner receives IFMCA Award for Breakthrough Composer of the Year’ http://filmmusiccritics.org/2019/06/amelia-warner-receives-ifmca-award-for-breakthrough-composer-of-the-year/ (accessed 9 December 2019)

Jones, Alix, 2018. ‘BASCA presents: Media Composer Conference’ https://www.thesoundarchitect.co.uk/basca-presents-media-composer-conference/ (accessed 9 December 2019)

Lauzen, Martha, 2016. ‘The Celluloid Ceiling: Behind-the-Scenes Employment of Women on the Top 100, 250, and 500 Films of 2016’ https://womenintvfilm.sdsu.edu/wp-content/uploads/2017/01/2016_Celluloid_Ceiling_Re port.pdf (accessed 10 August 2018)

Lauzen, Martha, 2018. ‘The Celluloid Ceiling: Behind-the-Scenes Employment of Women on the Top 100, 250, and 500 Films of 2018’ https://womenintvfilm.sdsu.edu/wp-content/uploads/2019/01/2018_Celluloid_Ceiling_Report.pdf (accessed 3 November 2019)

Lauzen, Martha, 2019. ‘Indie Women: Behindthe-Scenes Employment of Women in Independent Film, 2018-19’ https://womenintvfilm.sdsu.edu/wp-content/uploads/2019/06/2018-19_Indie_Women_Report.pdf (accessed 3 November 2019)

Lawrence, Daz, 2014. ‘Elizabeth Lutyens - Composer’ https://moviesandmania.com/2014/04/21/elisabeth-lutyens-composer/ (accessed 9 December 2019)

Leigh, Spencer, 2009. ‘Angela Morley: Composer and arranger who worked with Scott Walker and scored 'Dynasty' and 'Dallas' https://www.independent.co.uk/news/obituaries/angela-morley-composer-and-arranger-who-worked-with-scott-walker-and-scored-dynasty-and-dallas-1488590.html (accessed 8 December 2019)

Lutyens, Elisabeth, and Robert Saxton. ‘Elisabeth Lutyens at 75. An Interview with Robert Saxton.’ *The Musical Times*, 122:1660, 368–369

Lutyens Trust, 2015. ‘Composer Elisabeth Lutyens, daughter of Edwin’ http://www.lutyenstrust.org.uk/portfolio-item/composer-elisabeth-lutyens-daughter-of-edwin/ (accessed 1 January 2020)

M Magazine, 2017 ‘ANNE DUDLEY: MASTER OF MELODIES’ https://www.m-magazine.co.uk/features/interviews/anne-dudley-master-melodies/ (accessed 9 December 2019)

MacKenzie, Amy, 2017, ‘12 reasons why Rachel Portman is an inspirational film composer’ https://www.classicfm.com/composers/rachel-portman/reasons-we-love-rachel-portman/ (accessed 8 December 2019)

Medium, 2017, ‘Top 10 Movie Industries in the World’ https://medium.com/@inpeaksreviews/top-10-movie-industries-in-the-world-5d47cd9df44f (accessed 1 January 2020)

Meet the Artist, 2018, ‘Amelia Warner, composer’
https://meettheartist.online/2018/07/06/amelia-warner-composer/ (accessed 9 December 2019)

MFiles, n.d. ‘Debbie Wiseman - composer for film and television’
https://www.mfiles.co.uk/composers/Debbie-Wiseman.htm (accessed 8 December 2019)

Morley, Angela, 2008. ‘Angela Morley: Career Autobiography' http://www.angelamorley.com/site/bio.htm (accessed 8 December 2019)

Music Sales Classical, 2019, ‘Jocelyn Pook’
http://www.musicsalesclassical.com/composer/short-bio/Jocelyn-Pook (accessed 8 December 2019)

Nordicity, 2015. ‘Canada’s Video Game Industry in 2015’
http://www.nordicity.com/de/cache/work/37/ESAC-%20Canada%E2%80%99s%20Video%20Game%20Industry%202015.pdf (accessed 1 January 2020)

O’Brien, A., 2014. ‘Men own television’: why women leave media work. *Media, Culture and Society*, 36:8, 1207-1218

Oram, Daphne, and Sarah Angliss, 2016. *An Individual Note.* London: The Daphne Oram Trust and Anomie Academic.

Parfitt, Orlando, 2019. ‘UK Film Industry Gender Pay Gaps Revealed For 2018’
https://www.screendaily.com/news/uk-film-industry-gender-pay-gaps-revealed-for-2018/5138372.article (accessed 1 January 2020)

Penreath, Rosie, 2019 ‘Who is Mica Levi, the composer behind the music in ‘Monos’ and Jonathan Glazer’s ‘The Fall’?’
https://www.classicfm.com/discover-music/periods-genres/film-tv/mica-levi-music-composer-monos/ (accessed 9 December 2019)

Portman, Rachel, 2014, ‘Scoring The Screen: Rachel Portman On Hitting The Right Emotional Note’
https://www.npr.org/2014/12/25/373128461/scoring-the-screen-rachel-portman-on-hitting-the-right-emotional-note?t=1575834243191 (accessed 8 December 2019)

Pulver, Andrew, 2018, ‘94% of women in Hollywood experience sexual harassment or assault, says survey’
https://www.theguardian.com/film/2018/feb/21/94-of-women-in-hollywood-experience-sexual-harassment-or-assault-says-survey (accessed 1 January 2020)

Schulte, Brigid, 2019. ‘A Woman’s Greatest Enemy? A Lack of Time to Herself’,
https://www.theguardian.com/commentisfree/2019/jul/21/woman-greatest-enemy-lack-of-time-themselves (accessed 3 November 2019)

Shaw Roberts, Maddy, 2019. ‘This Welsh female composer’s beautiful music was lost for years – but now it is being performed again’

https://www.classicfm.com/discover-music/women-in-music/grace-williams-welsh-female-composer/ (accessed 8 December 2019)

Sherwin, Adam, 2015. ‘1977: Story of transgender pioneer Angela Morley to be broadcast on BBC Radio 4’
https://www.independent.co.uk/arts-entertainment/tv/news/1977-story-of-transgender-pioneer-angela-morley-to-be-broadcast-on-bbc-radio-4-a6752956.html (accessed 8 December 2019)

Sleeman, Cath, 2017. ‘The Gender Imbalance in UK film Casts’
https://data-viz.nesta.org.uk/bfi-onscreen/index.html (accessed 1 January 2020)

SoundGirls, 2019. ‘About Us’ https://soundgirls.org/about-us/ (accessed 1 January 2020)

Spotify, 2018 ‘Introducing The EQL Directory: A Database for Women and Gender Non-Conforming Audio Professionals’ https://artists.spotify.com/blog/introducing-the-eql-directory (accessed 1 January 2020)

Strong, Catherine and Fabian Cannizzo, 2017. *Australian Women Screen Composers: Career Barriers and Pathways*, Melbourne : RMIT

Sweeting, Adam, 2001 ‘The Ears Have It’
https://www.theguardian.com/friday_review/story/0,3605,448636,00.html (accessed 8 December 2019)

Van Mead, Nick, 2017 ‘Access denied: wheelchair metro maps versus everyone else's’
https://www.theguardian.com/cities/2017/sep/21/access-denied-disabled-metro-maps-versus-everyone-elses (accessed 9 December 2019)

Variety, 2003. ‘*Doreen Mary Carwithen (aka Mary Alwyn)*’,
’https://variety.com/2003/scene/people-news/doreen-mary-carwithen-aka-mary-alwyn-1117879353/ (accessed 8 December 2019)

Wade, Lisa 2016. ‘The Invisible Workload That Drags Women Down’
https://money.com/women-work-home-gender-gap/ (accessed 9 December 2018)

WFTV, 2019. ‘FAQs’ https://wftv.org.uk/about/faqs/ (accessed 1 January 2020)

Wiseman, Debbie, 2013. ‘Guy Dammann meets one of the most prolific film and television composers of our generation: Debbie Wiseman’ http://www.debbiewiseman.co.uk/guy-dammann-interview/ (accessed 8 December 2019)

Wiseman, Debbie, 2018. ‘A Winning Score’
http://www.debbiewiseman.co.uk/wp-content/uploads/2018/05/interview-simon-burton1.pdf (accessed 8 December 2019)

Woolf, Virginia, 1928. *A Room of One’s Own*. London: Penguin Books

Wreyford, Natalie, 2015. ‘Birds of a Feather: Informal Recruitment Practices and Gendered Outcomes for Screenwriting Work in the UK Film Industry’, *The Sociological Review* 63:S1, 84-96

Wright, David C F, 1989. ‘Grace Williams’, https://www.wrightmusic.net/pdfs/grace-williams.pdf (accessed 8 December 2019)

Appendices

Appendix A: Online Survey Questions

- Please select your gender:
    - Male
    - Female
    - Other
- What is your job title?
- Are you:
    - Employed
    - Self-employed
- In your opinion is the UK film music industry equal and fair? If you do not believe it is equal, please describe why.
- What were the biggest challenges for you when starting out in your career?
- How would you describe the working environment/culture of your industry? What is your most/least favourite thing about the industry?
- Do you feel you have had the same opportunities as your peers? Do you feel you have had to work harder, the same amount or less than them to get to where you are?
- In your opinion, what is the best approach for addressing the gender imbalance in the industry? Do you feel it needs addressing?
- What is your opinion of female only training schemes and events in the industry? Have you attended any of these yourself?
- Who is your favourite female composer (film or otherwise), to what extent have they influenced your own path?

Appendix B: Online Survey Responses

Question 1:

Male = 1
Female =2
Othe r= 0

Question 2:

Composer = 2
Head of business and legal affairs = 1

Question 3:

Employed = 1
Self Employed = 2

Question 4:

Respondent one = It's down to talent in the end - plus persistence, tenacity and hard work

Respondent two = No - on evidence: women don't get as many opportunities to score a film; with a few exceptions, their work isn't publicised to the same degree.

Respondent three = It is not equal as it is weighted heavily towards male composers and composers from more affluent backgrounds.

Question 5:

Respondent one =Making contacts and securing commissions

Respondent two = Getting my first film commission - no means to put my name out there and say I'm available for work. I just had to wait for a call.

Respondent three = Lack of funding and educational chances at the beginners level

Question 6:

Respondent one = It's wonderful to be a part of this industry. My favourite thing is working with creative and imaginative people. My least favourite are the increasingly demanding and tight deadlines

Respondent two = Isolation and extreme time pressure as music time budget is squeezed as other elements of a project go over time.

Respondent three = Our company has a great atmosphere. The best thing is the collaboration on a project. The worst is the elitism of many higher up in the industry.

Question 7:

Respondent one = I feel I've had the same opportunities, but working hard achieves the best results

Respondent two = I expect it's hard for everyone. On evidence women do have fewer opportunities - I'm grateful to have had a few, due to word of mouth.

Respondent three = As a white male I have more opportunities and that is wrong.

Question 8:

Respondent one = Just to do great work and be a good role model for others starting out in the industry

Respondent two = More female directors, all-female creative teams, female producers.

Respondent three = It definitely needs addressing. The best way that I can see is to encourage more young women to enter the industry and to provide pathways for them.

Question 9:

Respondent one = Not really. I think it's best just to do a great job and not to be worried aboout gender

Respondent two = I tend to pick training schemes according to tech needs and have never had a problem being in gender-mixed schemes - I've been working with music tech for decades. I do think they have value though for women who prefer not to work in environments where men hog the equipment (they do that) and undermine people who show their lack of knowledge (they do that to).

Respondent three = Brilliant idea. It's essential to level the playing field.

Question 10:

Respondent one = I don't have a favourite composer - I like too many of them to pick a favourite!

Respondent two = No one favourite but I love Éliane Radigue and Daphne Oram. I listen to both analytically and try to work out how they are shaping their music.

Respondent three = Eimear Noone.