



WIMUST

Woman in Music
Uniting Strategies for Talent

Culture development needs women and music...



Fondazione Adkins Chiti
Donne In Musica

WIMUST

WOMEN IN MUSIC UNITING STRATEGIES FOR TALENT

FINAL REPORT 2013

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INDEX

1. **WIMUST – presentation of programme**
2. **Organisations and Members of International Honour Committee who participated In WIMUST**
3. **European Parliament Resolution of 10th March 2009 on equality of treatment and access for men and women in the performing arts**
4. **Listing of worst practices: discrimination, harassment and coercion**
5. **Listing of biographies online in “Encyclopaedia of European living women composers, songwriters and creators of music” as at 31st December 2013**
6. **The 1000 orchestras’ strategy: listing of all orchestras and festivals contacted**
7. **Music stakeholders in Europe: listing of the 2.592 contacted in the course of the WIMUST programme**
8. **Bibliographical listing of all documents consulted regarding gender mainstreaming in the arts and culture and, where applicable, in the field of music.**



“Incontri con le Compositrici” – School concert 2011

WOMEN IN MUSIC UNITING STRATEGIES FOR TALENT



Music by Suor Isabella Leonarda with Cappella Strumentale del Duomo di Novara

2011 – 2013



Music by Barbara Heller with Kiki Dellisanti

THE PROGRAMME

WIMUST has been supported by the Culture Programme of the European Commission and administrated by EACEA. The project is undertaken by the Fondazione Adkins Chiti: Donne in Musica in collaboration with 65 Women in/for/and Music organisations, Conservatories and Universities, and individual members of the International Honour Committee in 28 European and surrounding countries: **Armenia Austria Azerbaijan Belgium Cyprus Czech Republic Denmark Finland Francia Germany Italy Kosovo Liechtenstein Luxembourg Montenegro Netherlands Poland Portugal Rumania Serbia Slovakia Slovenia Spain Sweden Switzerland Turkey Ukraine and the United Kingdom.**

The 1995 UNESCO World Commission for Culture and Development identified the relationship between gender and culture as essential for sustainable development. *Donne in Musica* has been working since 1978 to empower and mainstream the music of women composers and creators while encouraging the mobility of women musicians to enhance professional skills and artistic development through residencies, presentations and live performances, and to increase the circulation of ideas and music across linguistic and national borders.

Music only exists when performed and its intangibility reflects the invisibility of the women who create. Talent alone is not sufficient for the success of a professional career; therefore, accounting for the representation of men and women in the performing arts would reinvigorate a sector.

The status of women composers is dramatic. Thanks to the research undertaken by the participating organisations, we are able to confirm that they represent between 35% and 45% of all of the composers and creators of music in any European country but still only a maximum of 1% of their music (traditional, popular, classical, contemporary) is programmed by public funded institutions (in some countries this reaches 5% but the vast majority of European Orchestras of all kinds and festivals are still not programming a consistent number of works by women) while 89% of public arts and culture institutions are directed by men. In some EU countries this number is as high as 98% of all decisional makers in the field of music – and this includes the people heading and running training centres, schools, conservatories and University departments. Throughout Europe, composers are unable to earn a living only from their musical compositions and performing rights. In many countries, the music-generated income is well below national poverty level. Few countries give creativity sabbaticals, stipends, worthwhile commissions, guaranteed number of performances of new works, finance for research, recording, promotion and production, leaving skills and talents unexploited, damaging artistic dynamism, influence and economic development. Look at current music curricula (schools, conservatories, universities) or listen to what public funded organisations (orchestras, festivals, theatres, radio, television, jazz bands) are programming and ask yourself: “*where are the women?*”

European policies and programmes for equal opportunities are acknowledged in the general labour market, but rarely applied to arts and culture. Creative activity and its complex relation to society is poorly recognized and accommodated by cultural policy and if this is the case for *mainstream* composers (nearly all male) it is clear that the necessity to encourage women is even less recognized by those in decision-making positions. Women are part of the large army of creative artists without whom the Cultural Industries will never be the most powerful economic motor in Europe and central to the European Parliament resolution ([2008/2182\(INI\)](#)) March 2009) setting out guidelines for each Member State to ensure equal opportunities for men

and women in the fields of performing arts.¹ However, to “convince” countries to “*Assume the Resolution*” it is essential that Parliamentarians, Ministries, Cultural Institutions and Stakeholders have current data about who is doing what and how. For this reason WIMUST carried out a series of important and very practical programmes including:

1. Mapping of all women composers in the EU and border countries with collection of curricula, lists of works, publishers etc and writing of short entries for an online “**European Encyclopaedia of Living Women Composers, Songwriters and Creators of Music.**”
2. Mapping of 1000 orchestras (from youth and conservatory to symphonic, theatre and radio) including jazz bands, festivals of all kinds (from rock to electronic) and major chamber music ensembles. Each of these received 6 different letters pointing out the lack of music by women being programmed , the number of women composers in all fields, and the availability of scores by women in PDF files. 55 organisations which is 5,1% of the total, have replied and since sending PDF files in 2012 over 30 first performances of works by women have been generated.
3. Setting up and circulation of a Petition inviting Governments to read and put into practice the 2009 Resolution. This has been slower to circulate and is still available on line for signatures.



Participants in British Presentation of WIMUST 2013 – Errollyn Wallen M.B.E., Lánre Nkoju, Swati Natekar

Participants in WIMUST sent in recommendations and complaints about how they (as composers) were being treated in the music business together with their comments and information about the different forms of discrimination, harassment and coercion and these have been included in the book written for the European Parliament, printed in December 2013, “European Key Changes for Women in Music and the Performing Arts”² in a chapter entitled “The Worst Practices Around”

When women are excluded from the programming of important events and continually face difficulties with the production and promotion of their music they certainly do not feel understood or accepted. How many “set up” their own ensemble, performing group or band to guarantee some kind of continuity for their own music? Paid commissions for new works are rarely given to a young or unknown composer on the basis of her (or his) previous work. Since new compositions cannot be heard in a professional recording composers rely on a decision maker being able to read a score – and many artistic directors making judgements about music, are not trained musicians... The number of women composers increases every year. We know that there is a possible large audience, curious and willing to listen to, and participate in, new music, if a bridge is built between composer and public. Access to dissemination channels and therefore, to a potential audience, is of critical importance for creators to develop an ability to interact with their environment, and to survive. In the field of music, both the traditional channels (radio, TV, live performances) and the new technologies (digital networks) are of critical importance.

Current market philosophies value products only in terms of their commercial appeal. As less public funding is available, and alternative funding is lacking, so the range of challenging musical experiences in the community diminishes. Music promoters must, therefore, find alternative ways of financing activities - there is a tendency to present well-known music and someone (conductor, soloist, composer, and group) that the ticket paying public is prepared to pay for. The great works from the past would appear to be all by men (according to what is normally presented) and not by women!

¹ It underlines “whereas the principle of equality between men and women should apply to all players in the performing arts, in all disciplines, all structures (production, broadcasting and teaching) and all activities (artistic, technical and administrative), men and women are not proportionally represented in the various jobs in the performing arts, and this initial form of inequality is compounded by disparities in work, employment conditions and income. Inequalities in access to decision-making posts, production and broadcast networks are apparent in all disciplines of the performing arts, and the objective of equality presupposes the systematic opening-up of all jobs to both men and women. Existing inequalities leave skills and talents unexploited and are damaging to artistic dynamism, influence and economic development. Obstacles to gender equality are particularly deep rooted and require specific steps to reduce inequalities, taking account of the leverage effect which that may have on society as a whole. Discrimination against women holds back the cultural sector depriving it of talent and skills and talent. The Resolution calls on the actors in the field of culture to increase the presence of female creators and their works in programming, collections, publishing and consultation.”

² This book can be found on the web site of the Fondazione Adkins Chiti: Donne in Musica www.donneinmusica.org and on IUSSUS.

Europe has many excellent composers but very few large scale opportunities due to stringent arts funding. This means that "old boy networks" flourish and the "best" opportunities go to composers backed by powerful advocates who often receive all the opportunities year after year. When women are interviewed they complain that their work is subject to "quality control". Within fields where artistic directors or administrators define 'quality', only a minority achieve their objectives. "Promotion" or "career progress", "commission", "performance", "programming" depends upon the magic word – "quality". When a woman is never considered for any of the above one hears that a "woman would have been invited if they had had the same qualities as a man". Interesting when one remembers that "quality" is more often defined by men than by women.



When music is performed money makes the world go around: hire of location and staff (from box office attendants to cleaners), publicity costs, public relations, organisers and promoters, copyists, printers, musicians, soloists, conductors, artistic directors, authors of programmes, lighting and recording engineers, PRS (copyright collecting society), publishers and staff, recording companies and staff, bureaucrats and the fire brigade (in theatres and concert halls). In some EU countries regular payments to PRS (thanks to performances) ensure a pension, social security and welfare benefits for the author. However, "signing on" or "protecting a work" has a cost and many women do not have an income allowing them to "protect" a work that may never earn them one cent..... Ergo, PRS organizations and Music Information Centres have only a partial vision of how many women are making music as composers and creators.

Today's composer is expected to produce her/his own scores and parts using special software. Some publishers and music information centres promote new music through websites, publicity, CD's, while proposing works to performers, conductors, artistic directors and jury members and finding prizes and commissions. The majority do not have an "Equal Opportunities' Approach" when taking on new composers/songwriters. "Very few women are published, and thus do not have that publicity and promotion", is a common comment, "without a publisher, it's harder to make an impact - programmers are influenced by publisher's recommendations".

Composers and music creators submit scores to be read by peers. It has been suggested that publicly subsidised music organisations should have score reading/artistic commissions with equal numbers of men and women and that scores should be submitted "blind" (without the name of the author). National legislation could enforce the inclusion of a percentage of works by women within projects that are publicly funded. If between 35 and 45 % of all composers and creators are women why are a maximum of only 5% of their works being programmed by organisations receiving public funding??



"Donne in Jazz" in Frascati

WIMUST included the following activities undertaken and which will continue in the future:

- 1) Advocacy, Information, Communication and Promotion of slogan: "Culture development needs women and music" to European media and Stakeholders about the presence and ongoing activities of women composers – in the three years from 2011 to 2013 we have reached over 12 million readers and auditors on line and through printed media, radio and television. This has brought about a major understanding of the problem with articles about the lack of women in programming in newspapers and journals throughout Europe but also in Australia, Canada and in the USA (New York Times, Huffington Post, Musical America)
- 2) Updating of existing archives in preparation for publication of a *European Yearbook of Women Composers and Creators of Music*; the idea of a Yearbook was discarded in early 2013 when it was realised that the sheer numbers of composers to be presented in a book made the entire project untenable. For this reason the materials became the present Online Encyclopaedia (see above) which is ever growing.
- 3) Increase in trans-national mobility for women composers and practitioners to amplify professional skills, life-long creativity and facilitate dissemination of knowledge and strategies in their own countries; from 9 to 15 composers and musicologists were residents and guests of the Foundation for WIMUST and the relevant concert series. This part of the programme continues.

- 4) Investigation of mechanisms producing inequalities with production of statistics for works by women programmed by EU public institutions and discussion of national benchmarking for gender audits in the arts. These are online on both the WIMUST website and IUSSUS. A public presentation will be made at the European Parliament in September 2014.
- 5) Advocacy for 2009 European Parliament Resolution to reinforce official recognition of the presence and value in public and cultural sectors of women making music; A Petition was set up and is presently in circulation. At a national level many Women in Music organisations have begun to lobby their own members of parliament nationally and at EU level
- 6) Formulation of cross-cultural approach for arts training policies to be presented to European Parliament. These were discussed in the WIMUST AGM in July 2013 and several organisations have agreed to push for changes in the National Curriculum in their own countries given that these are nationally designed and cannot be enforced through the European Parliament. Certainly national MEPs could bring pressure to their peers in national parliaments but this is not apparently happening anywhere in the EU.

TIMETABLE AND ACTIVITIES



WIMUST AGM 2011

2011: Practical involvement of every participating organisation with access to the WIMUST Website to insert materials and information in own languages. (www.donneinmusica/WIMUST/.org) Collection of materials for European women composer, practitioner and stakeholder data banks, formulation of address and collection of information regarding methods used in each country to overcome gender stereotypes. Annual General Meeting of all Women in Music organisations involved in WIMUST and confirmation of three month residencies and commissioning of new works for the “Incontri con le Compositrici” series (*Meet the Women Composers*). Press Conferences in Italy, Spain and other European countries. Preparation of listing and curricula for all living European women composers/creators of music. Creation of European Bibliography for women in/and music. *Very often we don't know what has been produced in other countries – the more we know the stronger we are.* Concentrated international press activity to spread the word that WIMUST exists, is alive and strong and working. Preparation and presentation of a first publication about WIMUST and the organisations involved.



WIMUST AGM 2012

2012: Organisation of Annual General Meeting of all Women in Music organisations involved in WIMUST. Continuation and confirmation of listings for European Women Composers and first distribution of the book presenting WIMUST to parliamentarians at national, regional and European levels, and to all stakeholders in both book and eBook form -

conservatories, schools, universities and gender departments, orchestras, music theatres, national music information centres, music libraries, radio and television, festivals and European cultural and music press. Continuation of European Women composer biographies and the bibliographical section of the website. Setting up of three month women scholars' residences, choice of composers and commission of new works for "*Incontri con le Compositrici*".



WIMUST AGM 2013, Fiuggi CIittà

2013: Organisation of Annual General Meeting of all Women in Music organisations involved in WIMUST. Preparation and subsequent publication of European Yearbook for Women Composers and Creators of Music in paper and e-book form and dissemination to major stakeholders. Preparation of proposals (in a book to be discussed) to European Parliamentarians about mechanisms producing inequalities including encouragement to Member States to produce official comparative analyses of the situation in the performing arts and the drawing up of statistics to facilitate the design and implementation of common policies ensuring that progress achieved can be measured. Completion of layout for E-Book about WIMUST. Completion of layout and placement online of Encyclopaedia of living European women composers, songwriters and creators of music. Continuation of advocacy to 1000 orchestras and festivals. Drawing up of listing of Discrimination, Harassment and Coercion tables.

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Organisations and Members of International Honour Committee who participated in WIMUST

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GEDOK, Federation Of Women Artists And Patrons Of The Arts

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Eufemia Mascolo in performance for “Incontri con Le Compositrici” 2012

Equal treatment and access for men and women in the performing arts
European Parliament resolution of 10 March 2009 on equality of treatment and access
for men and women in the performing arts (2008/2182(INI))

The European Parliament,

- having regard to Directive 2002/73/EC of the European Parliament and of the Council of 23 September 2002 amending Council Directive 76/207/EEC on the implementation of the principle of equal treatment for men and women as regards access to employment, vocational training and promotion, and working conditions³,
- having regard to Council Directive 97/80/EC of 15 December 1997 on the burden of proof in cases of discrimination based on sex⁴,
- having regard to the Charter of Fundamental Rights of the European Union,
- having regard to its resolutions of 7 June 2007 on the Social status of artists⁵ and of 3 September 2008 on Equality between women and men - 2008⁶,
- having regard to Rule 45 of its Rules of Procedure,
- having regard to the report of the Committee on Women's Rights and Gender Equality (A6-0003/2009),
- A. whereas inequalities in career prospects and opportunities between women and men in the performing arts are very much present and persistent,
- B. whereas the mechanisms which produce these gender inequalities should be seriously analysed,
- C. whereas the principle of equality between men and women should apply to all players in the performing arts sector, in all disciplines, all types of structure (production, broadcasting and teaching) and all activities (artistic, technical and administrative),
- D. whereas men and women are not proportionally represented in the various jobs in the performing arts, and whereas this initial form of inequality is compounded by disparities in work and employment conditions and income,
- E. whereas inequalities in access to decision-making posts, means of production and broadcast networks are apparent to varying degrees in all disciplines of the performing arts,
- F. whereas the objective of equality in jobs in the performing arts presupposes the systematic opening-up of all jobs to both men and women,
- G. whereas talent alone is not sufficient for the artistic quality of a performance or the success of a professional career, and whereas taking better account of the representation of men and women in jobs in the performing arts would have the effect of reinvigorating the sector,
- H. whereas, therefore, the current instances of segregation that still persist in the performing arts should be changed, not only by modernising and democratising the sector, but also by setting realistic equality goals which promote social justice,
- I. whereas the existing inequalities leave skills and talents unexploited and are damaging to the artistic dynamism, influence and economic development of the sector,
- J. whereas persistent prejudices too often lead to discriminatory behaviour towards women in selection and appointment procedures and in work relations; whereas women often receive lower remuneration than men even if they have higher educational qualifications, a stronger interest in training and stronger networks,
- K. whereas the obstacles to gender equality in this sector are particularly deep rooted and require specific steps to be taken to reduce inequalities, taking account also of the leverage effect which that may have on society as a whole,
- L. whereas there are great shortcomings as regards social protection for both men and women active in the arts and whereas income, particularly that of women, is adversely affected by this,
- 1. Underlines the scale and persistence of the inequalities between men and women in the performing arts and the impact that the unequal way in which the sector is organised can have on society as a whole, given the particular nature of its activities;
- 2. Underlines the vital need to promote and encourage access for women to all the artistic professions where they are still in the minority;
- 3. Notes that the proportion of women employed in artistic professions and in the official culture industry is only very small and that women are under-represented in positions of responsibility in cultural institutions and in academies and universities;
- 4. Recognises the need to take specific action in this sector to analyse the mechanisms and behaviour that produce these inequalities;
- 5. Notes that behaviour is transformed only when the two sexes work alongside each other, through the input of points of view, sensibilities, methods and interests which complement each other;
- 6. Emphasises the need to promote access for women to all the artistic professions and all jobs in the performing arts where they are in the minority and encourages the Member States to remove all obstacles to women accessing top positions in cultural institutions and in academies and universities;
- 7. Stresses that discrimination against women holds back the development of the cultural sector by depriving it of talent and skills and notes that talent requires contact with the public in order to achieve recognition;

³ OJ L 269, 5.10.2002, p. 15.

⁴ OJ L 14, 20.1.1998, p. 6.

⁵ OJ C 125 E, 22.5.2008, p. 223.

⁶ Texts adopted on that date, P6_TA(2008)0399.

8. Calls for measures to be taken to increase the presence of women on the directors' boards of institutions, in particular by promoting equality within cultural undertakings and institutions and professional organisations;
9. Calls on the actors in the field of culture to increase the presence of female creators and their works in programming, collections, publishing and consultation;
10. Notes that the progress achieved in gender equality will progressively allow the mixing of sexes in work teams, programme planning and professional meetings, which today often function according to a system of separation of the sexes which is difficult to reconcile with the demands of our society;
11. Stresses the importance of ensuring whenever possible that applications are anonymous and emphasises the need to continue using screened-off auditions for recruiting orchestra musicians, which has helped women join orchestras;
12. Calls on the Commission and the Member States to consider ensuring, without delay and as a first realistic step in the fight against inequality in the performing arts, that at least a third of the people in all branches in the sector are of the minority sex;
13. Encourages the Member States:
 - (a) to consider together with their cultural institutions how best to understand the mechanisms which produce inequalities so as to avoid as far as possible any discrimination on the basis of sex;
 - (b) to remove all obstacles to women accessing top positions in the most prestigious cultural institutions and organisations;
 - (c) to introduce to the sector new ways of organising work, delegation of responsibilities and time management which take into account the personal-life constraints of women and men;
 - (d) to recognise that in this sector, where untypical hours, high mobility and job insecurity are the norm and are more destabilising for women, collective solutions should be found for providing childcare (e.g. opening of crèches in cultural undertakings with hours adapted to rehearsal and performance times);
14. Reminds the cultural institutions of the vital need to translate into fact the democratic notion that equal work by men and women must be matched by identical pay, which, in the arts as in many other sectors, is still not the case;
15. Encourages the Member States to produce comparative analyses of the current situation in the performing arts in the various countries of the Union, to draw up statistics in order to facilitate the design and implementation of common policies and to ensure that the progress achieved can be compared and measured;
16. Calls on the Member States to improve the social situation of persons active in the arts and culture sector, taking account of the various employment relations involved, and to ensure better social protection;
17. Instructs its President to forward this resolution to the Council and Commission and to the parliaments of the Member States.



Presentation of WIMUST at Europe House, London, September 2013 with Hon MEP Mary Honeyball and Women in Music, UK

LISTING OF WORST PRACTICES: DISCRIMINATION, HARASSMENT AND COERCION

Notwithstanding the adoption of the **Universal Declaration on Cultural Diversity** by UNESCO (2001) and the **European resolutions on the Status of Artists** (2007), or that of the **10 March 2009 on equality of treatment and access for men and women in the performing arts** nothing has changed. The statutes of artists are still being endangered and questioned every day, whilst equal opportunities in the performing arts are far from being a reality and the materials collected hitherto expose some of the worst practices regarding working conditions for women composers in every field and the necessity to safeguard, empower and sustain their positions within the European cultural/world heritage, for the sake of EU competitiveness as well as the future of creativity. There is an ever growing increase in the number of women entering and working in the various professional fields in the sector and, quite clearly, they would be helped and sustained by a major understanding of the impetus for equal opportunities implicit in the **Treaty of Amsterdam**.

The 1995 UNESCO World Commission for Culture and Development identified the relationship between gender and culture as essential for development. As the International Music Council of UNESCO has constantly underlined: *It is a universal human right to make and have one's own music.* Policies for equal opportunities are acknowledged in the general labour market, but are not applied to the arts and culture. Creative activity and its complex relation to society is poorly recognized and accommodated by cultural policy and the encouragement of women even less so. Respect for women's human rights is also the non-negotiable foundation for any discussion referring to *cultural diversity*. Diversity, in the widest sense, is an integral part of all artistic processes. Even though women make up 52,32% of the total European population, their access to decision making positions in many fields, include those of the performing arts, is still very strictly limited.

There are four macroscopic levels of difficulties to be faced and resolved:

1. Discrimination, harassment and coercion applied to women composers, songwriters and creators of music.
2. Absence of women creative artists in Boards and Commissions and from economic decision making within the field of music (boards of directors of cultural institutions, within artistic directions, programming and commissioning)
3. Absence of women from mainstream programming (theatres, festivals, radio, television) and in private sector (commissions, commercial ventures)
4. Absence of women from principal dissemination channels (curricula schools, universities, media and stakeholder networks)

THE WORDS:

Discrimination:

Programmers try to meet public expectation and artistic or programming committees have little knowledge of women composers whether from the past or the present. In general, the audience applauds the music if he likes it, without giving importance to the sex of the author.

"The answer I have always heard is that my name is unknown. The audience is in general not crazy about contemporary music, moreover by an unknown composer. But how to become known, if the music is not played? How to become a better composer without hearing what you have written?"

Harassment:

"Do you know what it means being a woman at the mercy of every agent, record company owner and those bandits, the men working in television who explain that the road in front of you is paved with business dinners, intimate evenings and "special" invitations. Then they convince you that you have to put their names, with yours, on the copyright documents deposited at the SLAE ('Italian Authors' and Publishers' Association').....if you don't want to do this or you hesitate you might just as well forget about having your CD aired, getting a gig on a TV show or even being invited into a decent TV studio".

In 1998, a group of European publishers working on the "popular" and "commercial side" of the business ran an empirical enquiry into the role of women working therein and came up with some astounding facts and figures. The research revealed a "lack of confidence shown by record companies toward women – as composers, writers, performers". They also included complaints about "sexual harassment for women in the business" and, what one well-known rock singer and author described as "media interest in raw flesh but not talent".

Coercion

A growing business practice in the audio-visual and media production sectors, where composers are required to assign the copyright in their music (so-called "publishing rights") as a pre-condition of being granted commission. Broadcasters/producers commission and/or make new programmes for broadcast and the music for these (theme/title music and background music) can be sourced either from existing music or especially commissioned. There is also a "conflict of interest" issue. If a music publisher is handling a catalogue on behalf of a broadcaster or production company, his primary loyalty inevitably lies with the broadcaster, rather than with the composer. Ultimately the liberty granted to authors by the Bern Conventions and the Declaration of Human Rights is in serious danger:

- a) Media networks accept the creative work of a composer and/or author of texts only if she/he publishes with their own in-house publishing companies.
- b) Authors who have a contract with a third party publisher must ask their publisher to sign a co-publishing contract. In the event that the publisher does not accept the job is given to another author.
- c) Authors who would rather administer their own works are not considered.

Throughout 2011 and 2012 and for six months before the Annual General Meeting in July 2013 we discussed, prepared and distributed throughout our European network a series of statements regarding Discrimination, Harassment and Coercion to every participating organisation and individual member of the International Honour Committee as well as to nearly 600 women composers. They commented and added further discriminatory practices. The following statements were all sent in, presented publicly, and were read and discussed by the 55 member organisations participating in WIMUST in 2013:

WHAT WOMEN COMPOSERS, SONGWRITERS AND CREATORS OF MUSIC SAY ABOUT THE WORLD THEY WORK IN:

***Women composers do not ALL have a champion** (women in music organisation and/or lobby) in many countries and this is why Donne in Musica and WIMUST is so essential for us all.

***Programmers try to meet public expectation.**

Artistic or Programming committees have little knowledge of women composers whether from the past or the present. In general, the audience applauds the music if he likes it, without giving importance to the sex of the author. Programmers, publishers etc. don't work in this way.

***Decision makers are mainly men.**

As confirmed by the French Culture Ministry, 98% of all public funding for music goes to works by male composers, 94 % of all conductors are male and 86% of all training institutions are directed by men.

One problem is the neglect of statistical facts in common perception. If people were informed more often and more intensely about facts like "95 percent of all university professors in the field of XYZ are male", more people might ask "why is this so"?

***Professional incompetence of programmers:**

Many directors are where they are because of political influence, backing by record companies or publishers, prestige in fields other than music, old boys' network. Some are not trained musicians, cannot read scores and must, therefore, depend on others for decisions: administrators and artistic directors do not realise that there must be an adequate representation of women at all levels and in all institutions.

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

Public-conscious programmers and organisers continue to think of composers as men in the same way surgeons or judges are thought of as men. Some men still think that the women are not able to create a same quality as men because of her lower intelligence, or lack of the "right" logic. Many times the music of the women even before being played, is denounced as a second class, because it has been composed by a women

***Music Information Centres** don't appear to be interested in what women are doing and don't invite them to send in curricula or professional materials

***The majority of conductors are men:** they say they know nothing about women composers, alive or dead, and don't believe that there are many. They also just don't want to be bothered to learn about music by composers who can guarantee nothing in return for a performance

Conductors prefer to programme composers who can offer them "podium exchange" and will accept women's music only for personal reasons Conductors, artistic directors, managers, agencies, record companies, publishers and musicologists are ignorant about the women composers' historic and contemporary production

***Even with a woman heading an orchestra** or a festival, the amount of women's music being programmed doesn't rise. Perhaps they are concerned that if they do promote women they will be considered "feminists" or "out of touch".

I think the most important thing is that women should be at the head of theatres and associations with decisional-making responsibility in the art and culture. But unfortunately frequently women are the enemies of women

There is still a preconception that female composers can't be as good as male composers-not only among men but also among women. Many women conductors never present music by women for fear of being considered "feminists" and are as ignorant as men are when it comes to repertoire

There are no/few public or private juries to judge or appraise scores for commissions and so choice is very much a personal one. Some composers believe that there are almost always juries of some kind, but they generally consist of peer groups whose members rarely disagree with one another In juries and cultural institutions there are still a majority of men taking decisions about grants, scholarships, commissions etc As long as juries and persons in groups deciding on commissions and prices are mostly men there will never be fair and non-discriminating decisions concerning women

***Composer "gatekeepers"** only promote their own students or composers who offer them programming opportunities elsewhere. They do not consider works representing different musical aesthetic. Programming depends on "back scratching" and women do not or cannot cope with this. Some festivals only accept proposals from managers, agencies, record companies or publishers who offer to pick up some of the costs for a performance

The usual practice is reciprocity. I will offer this job to you; you will do the same for me. Without a good friend, or recommendation it is out of question to be played in the contemporary music festival, or by the orchestra. An unknown composer of any age has almost zero chance to be played, to hear hers or his own music on stage. The reciprocity factor

plays a big role when a contemporary composer wants to be played. Hers or his spiritual work is not paid - it should be an honour for an unknown composer to be played free of charge - how he or she can think of money? But nobody dares to ask a plumber to repair the sink free of charge, because he is an unknown plumber. I have seen a few times, playing at weddings, that 50,-EUR for my time had seemed a lot, but paying for expensive food or drinks, or photographer was no problem

***Orchestras have insufficient time** for the rehearsal of new repertoire and on the whole dislike playing contemporary works and this affects all composers and above all women

The amount of contemporary music being programmed is less than it was thirty, fifty and seventy years ago so the lack of possibilities for new works forces women composers, in particular, to write for smaller ensembles, thereby finding themselves "out of the running" when an orchestra is looking for larger scale works. Even more critical in this regard is that women composers do not have a chance to develop their skills through hearing performances of their music, especially large-scale works

***Very few women are published**, and thus do not have publicity and promotion. Programmers are influenced by publisher's recommendations

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

***Women teaching music history** in training institutions (and schools) don't include the names of women composers in their lessons. Maybe is interesting to think about the presence of women's music in the Conservatory, and whether or not the teacher (women or men) introduce women's music into the repertoire of their students.

There should be "musical repertory catalogues" by women composers for each instrument taught.

Another question is the choice of instrument. Are there some instruments more typical of women or men? Piano, trumpet?

The Rhythmic Music Conservatory in Copenhagen has now nearly only male students, and the few female students haven't got many chances to mirror themselves in female role models among the teachers.

There aren't any famous Women Composers (Hildegard of Bingen, Clara Schumann, Nadia Boulanger, etc) in Music History School programmes

****Equal Opportunities is not something that interests them (men).**

Male politicians only come to concerts when a famous performer is present - Male politicians make promises to women before election and afterwards nothing - Most male politicians have no knowledge of art or culture, especially of music and know nothing about women - Celebration of events for women always take place without the presence of male politicians

Male music professionals always have the last word and never defend women

***Men don't appreciate concerts** with only women composers' pieces, but have no objection to all male composer concerts

Many musicians don't know there are women composers

On their résumés, many musicians – male and female –omit women musicians with whom they performed, unless the woman musician is more famous than they are.

***Unless a composer has a full-time position** as an employee at a university (or even working for a coffee bar or playing regularly in a hotel), she generally functions as a freelancer seeking commissions or—in most cases pay-to-maybe-win—opportunities. Working as freelancers and going after typical freelance opportunities means that composers receive no legal form of protection against age discrimination.

Society does not help artists and composers to take decisions. They are almost no part-time jobs, the maternity-leave salary is low, but the biggest trouble is that nobody accepts the mother with small children - because they might be ill often, she has to bring them to kindergarten etc.... and the creativity and motherhood is the essential part of the women soul.]

***Women composers face discrimination**/envy from composers who are artistic directors (especially the older generation).

The trouble in Czech Republic can be called "being scared not to be called a feminist". This word has a pejorative meaning that women would like to be the same as men. They do not and cannot be the same, but would like to have and need to have same opportunities and appreciation as the men have

***Jazz Festivals and Clubs** are in male hands and it's a long hard fight to get the right openings and gigs: there is a general feeling that women are not as good as men. The jazz-scene is mostly run by men so that doubles difficulties for women.

The Danish magazine "Jazzspecial" has no female critics.

Copenhagen Jazz Festival 2013 has a few female singers and almost no female instrumentalists in their huge programme.

The hierarchical valuation/appreciation of different musical styles/aesthetic undermines folk music and in some extent jazz music.

The folk music-scene is more equal (at least in Sweden), but is still not seen as "cultural" as for example classical music. So women engaged in folk music don't always get the benefits from the gender work cultural institutions and other organizations for women support do.

I work as a jazz / instant composer musician. It is hard on many levels. I know about 'female' players who have given up, because it was too hard to fight discrimination on a daily basis. When i say i am a flutist, no problem, this is perceived as a 'female' instrument. When i say i am a saxophonist, i am asked if it is not too hard to blow, to handle. And how i can put up with my male colleagues.... i often need at least one male colleague who instructs the other members of a group with what i want them to play - as many men would not even listen to what i say - just dismissed! As a jazz musician you are supposed to be a

singer, a pianist, a violinist..... not a drummer, bassist, saxophonist.... the Real Book, the jazz players' bible and reference book for songs, contains extremely few compositions by women.....

I have heard people say that women certainly don't write as interesting stuff as men... that women are not on the same level.... the worst thing is to be jazz women and not very young anymore, not dressed in short skirt with lipstick without wrinkles on the face.... although men can look whatever they want to look like....

Festival and club programmers fail to consider that women comprise at least half of the audience and have a right to see people of their own gender performing on instruments. We are told that women can't play electric bass, electric guitar or conduct an orchestra

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

***Some opportunities list no age restriction but discriminate in private**....ageism is a subtler form of discrimination. Added to ongoing discrimination against women as creators and composers of music means that women suffer twice as much.

I did not live age discrimination up to now in Czech Republic. This might have happened for performers, their image etc. I would say that the older the composer so he/she produces better quality, because of more experience, practices etc... Composers are limited with age in case of a competition or a grant, stipend.

There's a culture of youth driving the marketplace....thinking that there's something more sexy, appealing, or exciting about young talent which can make for a better sell in the brochure, on stage, at the donor's reception, or in the grant proposal, thereby making the sponsoring organization look more vital—and, in some less philanthropic endeavours, helps make more money.

If you look elsewhere, I'm sure you'll find other opportunities. Words no one wants to hear when applying for an opportunity for which they otherwise qualify except for one thing: they are too old. A real response received from providers of composer opportunities when querying them regarding their age discrimination policy.

Those in hiring positions at networks, ad agencies etc tend to be younger these days and prefer working with members of their own generation over working with older musicians with longer track records and a wider range of experience. It's also felt that the younger composers are more on the "cutting edge" whereas the older composer has often been exposed and become familiar with a wide range of styles and technical developments over his career span i.e. music styles, electronics, etc

There are younger students who by virtue of their age have had less experience in the world. Are they always going to be up against those that may have had the opportunities and time to learn and progress much more?"

Older composers submit older and outdated stuff. Younger people submit newer and fresher material. People are more interested in new, fresh material thus there's more interest in works from younger people."

***Signing on to PRS is not always useful:** often your local PRS doesn't find information about performances given elsewhere in Europe. The returns earned are less than the annual costs of belonging to the PRS society. The above is also true for membership of some music unions/organisations. Songwriters only get radio play if they sign the Performing Rights Forms with everyone else involved in the project including the sound engineer.

***Female composers seldom obtain a status as "genius" as male composer's.** One problem is the "great names" of "great masters". Discover a couple of measures written down by Beethoven as a child, and the musical world will pay attention. Discover an orchestral piece written by a (so far) little known woman, the musical world will react "is it better than one of Beethoven's symphonies"? If not, why should we care about such a discovery?

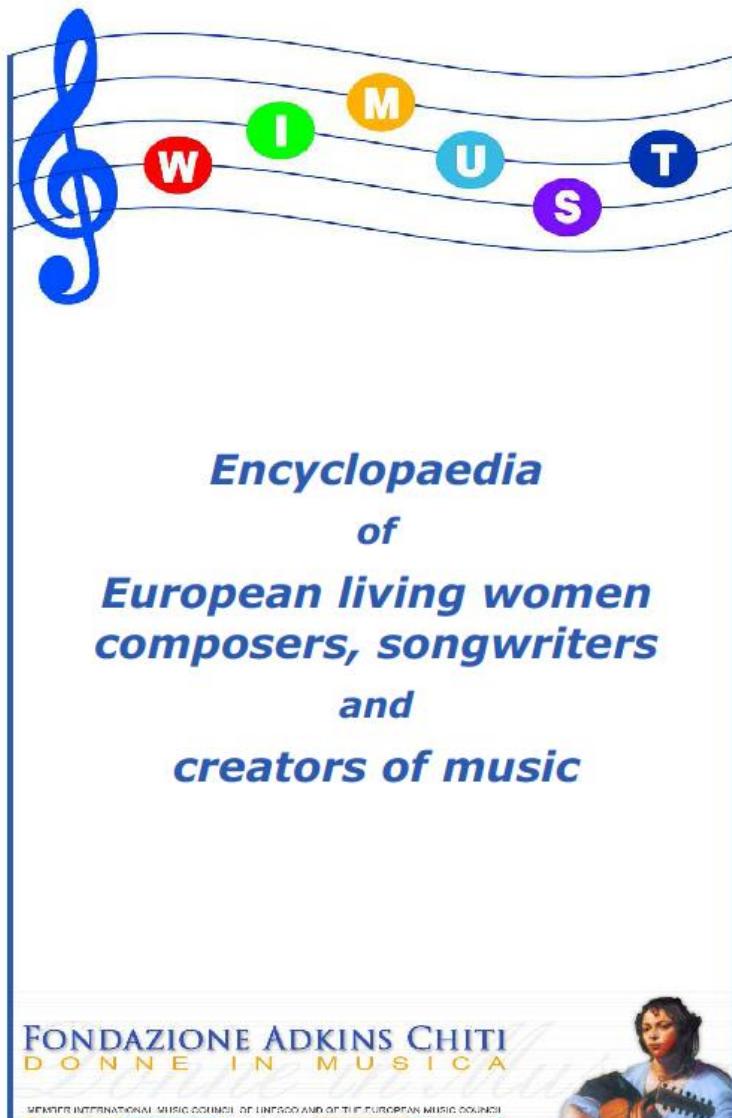
When there are writings about, or reviews of released books about music, it is extremely rare that women musicians are written about or who get the opportunity to be written about. (Many have to publish their own autobiographies)

When there are discussions about role models and sources of inspiration at the internet, there's almost never any female artist mentioned. Women composers are rarely, if ever, recognized for their contribution to film. Cyndi Lauper is the first woman to receive a Tony Award for Best Score for the film "Kinky Boots" (2013). How many programming committees remember that the only Composer to have obtained the Imperial Prize (equivalent of a Nobel Peace Prize) is Sofia Gubaidulina?

***People in general have a fixed idea** about what a composer should be or look like, a female figure doesn't fit so well that common image of a great composer. So they tend to unconsciously reject woman composers before even listening to their music, which is a kind of psychological prejudice. Because of this, inevitably women composer get less chances to be acknowledged in the first place no matter if they are really good or not. A female composer who is looked upon (by men) as very attractive (or sensual/sexy) has almost always a problem of getting the same respect as a male composer. The most traditional vision of a women composer is a man-like woman with moustache and thick glasses - a strange creature. This leads to another extreme - naked pictures or a very sexy look at any price. None of this is good.

The key thing is the people should realize that spiritual work (science, art, music) has great value, as much as more material creations even though one cannot touch it. The creativity of the human soul is what makes us different from animals; the spiritual gifts and talents are given from God to us, to spread a light, love and happiness. Until people realize this simple fact, there will be no place for the appreciation of art, artists and beauty. People will remain stuck in their materialistic "prosperity", unhappy, ill and exhausted.

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Marybel Dessagnes - France
Paola Devoti - Italy
Danielle Di Majo – Italy
Lil Darling pseud. Liliana Di Marco - Italy
Alicia Diaz de la Fuente - Spain
Dori Díaz Jerez – Spain
Cecilia Díaz Pestano – Spain
Lisbeth Diers – Denmark
Consuelo Díez Fernández – Spain
Tzvetka Dimitrova – Bulgaria
Stefania Dipierro – Italy
Boel Dirke – Sweden
Milica Djordjević – Serbia
Johanna Doderer – Austria
Meliha Doğduyul – Turkey
Aleksandra Đokić-Rakić – Serbia

Chiara Dolcini Gayatrii – Italy
Monica Dominique – Sweden
Giovanna Dongu - Italy
Aleksandra “Anja” Đorđević – Serbia
Mirjana Šistek Đorđević – Serbia
Anna María Drack – Spain
Dora Draganova – Bulgaria
Sanja Drakulic – Croatia
Ingrid Drese – Belgium
Karine Dumont – France
Marketa Dvorakova – Czech Republic
Lise Dynesen – Denmark

E

Dorothee Eberhardt – Germany
Silke Eberhardt – Germany
Anke Eckardt – Germany
Kerstin Birgitta Egerbladh – Sweden
Elise Einarsdotter – Sweden
Anna Einarsson – Sweden
Martina Eisenreich –Germany
Margareta Hallin Ekerot – Sweden
Anne Eltard – Denmark
Ulrika Emanuelsson – Sweden
Irina Emeliantseva – Germany
Hélène Engel – France
Johanna Eränkö – Finland
Susanne Erding Von Swiridoff – Germany
Michaela Eremiášová – Czech Republic
Anna Eriksson – Sweden
Siegrid Ernst – Germany
Gülşah Erol - Turkey
Ceylan Ertem – Turkey
María Pilar Espallargas Inglés – Spain
Ursula Henrietta Euteneuer Rohrer – Germany

F

Rossella Faa – Italy
Dagmar Fabianova Sarova – Czech Republic
Elisenda Fabregas – Spain
Ida Fahl – Sweden
Viola Falb – Austria
Silvia Fässler – Sweden
Maria Faust - Denmark
Laura Fedele – Italy
Annmaria Federici – Italy
Margret Feils – Germany
Lei Feng Johansson – Sweden
Patricia Fernández – Spain
Zuriñe Fernández Gerenabarrena – Spain
María Soledad Fernández Lozano – Spain
Dolores Fernández Marín (Lola Fernández) – Spain
Carme Fernández- Vidal – Spain
Emanuela Ferrari – Italy
María de los Ángeles Ferrer Forés – Spain
Beatriz Ferreyra – France
Pamela Ferro– Italy
Fuensanta Figueroa Figueroa – Spain
Anne-Marie Fijal – France
Elsa Filipe – Portugal

Maja Filipović – Serbia
Alexandra Filonenko – Germany
Sylvia Filus – France
Cecilia Finotti – Italy
Graciane Finzi – France
Marina Fiorentini – Italy
Gertrud Firnkees – Germany
Ivana Fitznerova (Camrdova) - Czech Republic
Esther Flückiger – Italy
Annette Focks – Germany
Alexandra Fol – Bulgaria
Natalia Fomina – Italy
María José Fontán Oñate – Spain
Annie Fontana – Italy
Lorena Fontana – Italy
Maria de Fátima Fonte Ferreira – Portugal
Jacqueline Fontyn – Belgium
Erika Förare – Sweden
Kristina Forsman – Sweden
Katrín Forsmo – Sweden
Rachel Fortin (Ursula) – Czech Republic
Paola Fortini– Italy
Marie-Hélène Fournier – France
Jennifer Fowler – UK
Isabelle Fraisse – France
Alessandra Franco – Italy
America Franco– Italy
Fiona Frank – UK
Cecilia Franke – Sweden
Irena Frankova – Czech Republic
Elvira de Freitas – Portugal
Martina Freytag – Germany
Christina Fuchs – Germany
Limpe Fuchs – Germany
Adela de la Fuente Adanez – Spain
Biancamaria Furgeri – Italy
Alessandra Fusaro – Italy

G

Monique Gabus – France
Ali Gaggl – Austria
Charlotte Gainsbourg – France
Stanislava Gajić – Serbia
Mari Cruz Galatas Ghezzi - Spain
Lucilla Galeazzi – Italy
Rachel Galinne – Sweden
Ángela Gallego Sánchez – Spain
Maria Ganeva (Geogieva) – Bulgaria
Françoise Gangloff – France
Elena Gantchikova – France
Olvido Gara Jova – Spain
Alba Garate (Lantana) – Spain
Ermitas García Ríos – Spain
Elsa María García Rodríguez – Spain
Blanca Esther García Velasco – Spain
Carlota Garriga Kuijpers – Spain
María Isabel Garvía Serrano – Spain
Clementine Gasser – Austria
Petra Gavlasova – Czech Republic
Alexandra Gehard Garcia – Germany
Anna Gemelli – Italy
Laia Genc – Germany
Ada Gentile – Italy
Christina Georgiou – Cyprus
Tiziana Ghiglioni – Italy

Emmanuelle Gibello – France
Claire Gignac – France
Pia Gilbert – Germany
Nuria Giménez – Spain
Sole Giménez – Spain
María Consuelo Giner Tormo – Spain
Carmen Marina Gioconda - Spain
María del Carme Girau – Spain
Suzanne Giraud – France
Cinzia Gizzi– Italy
Sara Glojnaric – Croatia
Christina Goestl – Austria
Silvia Gómez Maestro – Spain
Dolores González Flores (Lolita) - Spain
Rosario González Flores (Rosario Flores) – Spain
María Isabel González- Meneses (Mai Meneses) – Spain
Meike Goosmann – Germany
María Zahara Gordillo Campos – Spain
Ida Gotkovsky – France
Ana Gnijatović – Serbia
Anette Goel – Denmark
Ursula Görsch – Germany
Tatjana Grečić – Serbia
Alicja Gronau - Poland
Elena Gualda Martínez – Spain
María Olivia Gualda Martínez – Spain
Virginia Guastella – Italy
Sofia Gubaidulina – Germany
Lilith Guégamian – France
Junkal Guerrero – Spain
Lidia Guevara Soto – Spain
Elisabetta Guidi – Italy
Ornella Guidi – Italy
Gülüş Gülcügil-Türkmen – Turkey
Gabriella Gullin – Sweden
Selen Gülün – Turkey
Esin Gündüz – Turkey
Christina Gustafsson – Sweden
Rigmor Gustafsson – Sweden
María Ángeles Gutiérrez Urbaneta – Spain
Maria Guttesen
Anastasia Guy – Cyprus

H

Ljubinka Hadži-Jovančić – Serbia
Harriet Hägglund – Finland
Dorothée Hahne – Germany
Karin Hammar – Sweden
Gertrud Hanefeld – Germany
Sabina Hank – Austria
Helle Hansen – Denmark
Elisabeth Harnik – Austria
Hanna Hartman – Sweden
Gabriele Hasler – Germany
Karin Haussmann – Germany
Birgit Havenstein – Germany
Kim Hedås – Sweden
Ylva Hedler – Sweden
Anna Maria Hedström – Sweden
Agnes Heginger – Austria
Bárbara Held – Spain
Barbara Heller – Germany
Barbara Helsingius – Finland

Merit Hemmingson – Sweden
Ann-Marie Henning – Sweden
Helle Henning – Denmark
Elisabet Hermodsson – Sweden
Aránzaxa Hernández – Spain
Lourdes Hernández (Russian Red) – Spain
María José Hernández – Spain
Priscilla Hernández – Spain
Monika Herzog – Germany
Helle Hesdorff – Denmark
Jenny Hettne – Sweden
Elena Hidalgo Sánchez – Spain
Rita Hijmans – Netherlands
Sylvia Hinz – Germany
Makiko Hirabayashi – Denmark
Wendy Hiscocks – UK
Beata Hlavenková – Czech Republic
Juliana Hodkinson – Denmark
Dorothea Hofmann – Germany
Karin Höghjelm – Sweden
Eva Holma – Sweden
Carita Holmström – Finland
Michaela Hoppe – Sweden
Renate Hornstein – Austria
Eva Maria Houben – Germany
Sonja Huber – Austria
Nele Hüelcker – Germany
Maria Hulten – Sweden
Ellen Hünigen – Germany
Maija Hyyninen – Finland

I
Anne-Claude Iger – France
Ana Isabel Iglesias Ferrer (Hanna) – Spain
Anna Ikramova – Germany
Milica Ilić – Serbia
Silvia Infascelli
Marzia Ippoliti – Italy
Madeleine Isaksson – France
Mertxe Isasti Muguruza – Spain
Anne Mette Iversen
Mirela Ivičević – Croatia

J
Ewa Jacobsson – Sweden
María Isabel Jäckel Cuesta – Spain
Pascale Jakubowski – France
Adriana Janáková – Czech Republic
Viera Janářeková – Czech Republic
Jelena Jančić – Serbia
Rada Jandrich – Germany
Jelena Janković – Serbia
Miroslava Janković – Serbia
Andrea Jaritz – Austria
Ella Jarman-Pinto – UK
Lina Järnegård – Sweden
Jamilia Jazilbekova – Germany
Olja Jelaska – Croatia
Anna Jencek – Italy
Kerstin Jeppsson – Sweden
Emeli Jeremias – Sweden
Evgenija Jeremic – Serbia
Concha Jerez Tiana – Spain
Margareta Jeric – Croatia
Hanne Tofte Jespersen – Denmark
Olga Jezkova – Czech Republic

Natalia Jiménez Sarmento – Spain
Marta Jiračkova – Czech Republic
Liz Johnson – UK
Ljubinka Jokic – Austria
Betsy Jolas – France
Teresina Jordà – Spain
Maguy Joseph – France
Dragana S. Jovanović – Serbia
Ljiljana Jovanović – Serbia
Milijana Jović – Serbia
Jasna Jovičević – Serbia
Barbara Jungfer – Germany
Vera Junker – Germany
Pilar Jurado – Spain
Raquel Jurado – Spain
Zlatica Jurisova – Czech Republic
Elsa Justel – France

K
Sabrina Kabua – Germany
Martina Kachlová – Czech Republic
Tini Kainrath – Austria
Lidia Kalendareva – Germany
Eva Kalavská Faltusová – Czech Republic
Lindha Kallerdahl – Sweden
Seren Karabey – Turkey
Irina Karamarkovic – Austria
Elena Karastoyanova (Assenova) – Bulgaria
Alexandra Karastoyanova-Hermentin – Austria
Rita Kassabian – France
Afroditia Katmeridou – Czech Republic
Irene Kepl – Austria
Manuela Kerer – Italy
Marlaena Kessick – Italy
Molly Kien – Sweden
Evangelia Kikou – Greece
Lenka Kilič – Czech Republic
Agnete Kinman – Sweden
Yüksel Kip – Turkey
Xaritini Kiriakou – Cyprus
Ivana Kis – Croatia
Katharina Klement – Austria
Angela Knebel – UK
Renan Koen – Turkey
Füsun Köksal – Turkey
Catherine Kontz – Luxembourg
Simone Kopmajer – Austria
Yüksel Koptagel – Turkey
Tine Louise Kortermand – Denmark
Daniela Kosinová – Czech Republic
Irena Kosíková – Czech Republic
Zdenka Kosnarova – Czech Republic
Nataša Kostadinović – Serbia
Iva Kostić – Montenegro
Waltraud Köttler – Austria
Marina Kountouridou – Cyprus
Aleksandra Kovač – Serbia
Kristina Kovač – Serbia
Savvia Kozakou – Cyprus
Lenka Kozderkova Simkova – Czech Republic
Jitka Kozeluhova – Czech Republic
Xenia Kriisin – Sweden
Biljana "Bilja" Krstić – Serbia

Biljana Krstić – Serbia
Annette Kruisbrink – Netherlands
Anna Kruse – Sweden
Neva Krysteva (Venelinova) – Bulgaria
Iris Kübler – Austria
Bernardet Kühne – Spain
Taeko Kunishima – UK
Dzintra Kurme Gedroica – Latvia
Maria Kvist – Sweden

L
Marvi La Spina – Italy
Sophie Lacaze – France
LaDena Laine – Finland
Malene Langborg – Denmark
Silvia Lanzalone – Italy
Beatrice Lasio – Italy
Corinne Latteur – Belgium
Geraldine Laurent – France
Anna-Lena Laurin – Sweden
Nicola LeFanu – UK
Cécile Le Prado – France
Caroline Leander – Sweden
Joëlle Léandre – France
María Concepción Lebrero – Spain
Minna Leinonen – Finland
Edith Lejet – France
Marina Leonardi – Italy
Anna Leonova – Ukraine
Edith Lettner – Austria
Katarina Leyman – Sweden
Sarah Lianne Lewis – UK
Lin-Ni Liao – France
Anna Lidell – Denmark
Camilla Liedbergius – Sweden
Melinda Ligeti – Serbia
Marija Ligeti Balint – Serbia
Susanna Lindeborg – Sweden
Eeva Lindholm – Finland
Greta Lindholm – Sweden
Ellen Lindquist – Sweden
Marianne Lindqvist Nestor – Sweden
Emmy Lindström – Sweden
Jeanette Lindström – Sweden
Anne Linnet – Denmark
Nelly Lipuma – Austria
Maria Lithell Flyg – Sweden
Paola Livorsi – Italy
Miquela Lladó – Spain
Laura Llorca Ponzoda – Spain
Maria Löfberg – Sweden
Michela Lombardi – Italy
Sonja Lončar – Serbia
Ángela Lopes – Portugal
Ana López (Anni b Sweet) – Spain
Ángeles López de Artiga – Spain
Lidia López Pujol – Spain
Paola Lotti – Italy
Ivana Loudová – Czech Republic
Birgitta Lovén – Sweden
María Eugenia Luc de Cazzaniga – Spain
Dragana Lučić – Montenegro
Maja Lučić Jovanović – Serbia
Paola Luffarelli – Italy
Katja Luhtala – Finland
Ida Lundén – Sweden

Donatella Luttažzi – Italy
Erja Lyytinen – Finland

M

Daniela Maddalena – Italy
Virginia Maestro Díaz – Spain
Carla Magnan – Italy
Barbara Magnoni – Italy
Clara Maïda – France
Sanda Majurec Zanata – Croatia
Maika Makovski - Spain
Svetlana Maksimović – Serbia
Paula Af Malmborg-Ward – Sweden
María Dolores Malumbres Carranza – Spain
María Luisa Manchado Torres – Spain
Silvia Mancò – Italy
Sabina Manetti – Italy
Sanna Mansikka – Finland
Daniela Manusardi – Italy
Célia Mara – Austria
Carla Marciano – Italy
Rita Marcotulli – Italy
Chiara Maresca – Italy
Pierrette Mari – France
Giovanna Marini – Italy
Giovanna Marinuzzi – Italy
Ana Marković – Serbia
Ljiljana Marković Antonović – Serbia
Aline M-Marteville – France
Ninni Martikainen – Finland
Vanesa Martín – Spain
Adela Martín Colera – Spain
Leire Martínez Ochoa – Spain
Sofía Martínez Ramírez – Spain
Rumania Marton – Bulgaria
Frida Matsdotter – Sweden
Marja Helena Mattlar – Finland
Veronika Mayer – Austria
Jarmila Mazourová – Czech Republic
Markéta Mazourová – Czech Republic
Marilyn Mazur – Denmark
Antonella Mazza – Italy
Cristina Mazza – Italy
Alessandra Mazzanti – Italy
Gertrud Maria Mell – Sweden
Vivien Memo – UK
Miriam Mendez – Spain
Concepción Mendivil – Spain
Elena Mendoza – Spain
María Mendoza – Spain
Marianne Mendt – Vienna
Christine Mennesson – Francia
Mercedes Migel Carpio (Vega) – Spain
Ana Mihajlović
Monserrat Mikofalvy – Spain
Tatiana Mikova – Czech Republic
Leonora Milà I Romeu – Spain
Angela Milanese – Italy
Vera Milanković – UK
Jelena Milenković Živković – Serbia
Katarina Miljković – Serbia
Dejana Milošević – Serbia
Tatjana Milošević Mijanović – Serbia
Aleksandra Milutinović – Serbia
Fátima Miranda – Spain
Natasa Mirković – De Ro – Serbia
Carme Miró Manero – Spain

Jasmina Mitrušić – Serbia
Laura Mjeda Ćuperjani – Serbia
Ira Mogilevsky – Sweden
Marialisa Monna – Italy
Tebogo Monnakgotla – Sweden
Patrizia Montanaro – Italy
Ada Montellanico – Italy
Angela Montemurro – Italy
Claudia Montero – Spain
Amaia Montero Saldias – Spain
Zeltia Montes – Spain
Alicia Montes Martín – Spain
Shaila de los Ángeles Morales de las Heras – Spain
Lara Morciano – Italy
Veronica Mortensen – Denmark
Chiara Morucci – Italy
Nadežda B Mosusova – Serbia
Giovanna Motta – Italy
Guillermina Motta – Spain
Alison Moyet – UK
Matilde Mulè – Italy
Florence Mulsant – France
María Ángeles Muñoz Dueñas – Spain
Margarita Muñoz Escolar – Spain
Ezgi Mutlu – Turkey
Adriane Muttenthaler – Austria
Vivian Myhrwold-Lassen – Sweden
Tiina Mylläriinen – Finland

N

Aida Nadeem – Denmark
Sainkho Namchylak – Austria
Tania Naranjo – Sweden
Elisabeth Naske – Austria
Marie-Agnès Nataf – France
Damiana Natali – Italy
Micaela Natili – Italy
Giovanna Natalini – Italy
Laura Naukkarinen (Lau Nau) – Finland
Diana Navarro – Spain
Jindra Nečasová Nardelli – Czech Republic
Ivana Nenčić – Serbia
Sanda Nešić – Serbia
Vojna Olivera Nešić – Serbia
Olga Neuwirth – Austria
Lucie Niemelä – Finland
Bojana Nikolić – Serbia
Vjera Nikolić – Montenegro
Alexandra Zarandrea Nilsson – Sweden
Giovanna Nocetti – Italy
Lise-Lotte Norelius – Sweden
Helle Merete Norup – Denmark
Nuria Núñez Hierro – Spain
Helinä Nurmi – Finalnd
Farangis Nurulla-Khoja – Sweden
Lina Nyberg – Sweden
Ylva Nyberg Betancor – Sweden
Reetta Emilia Nykänen (Cini) – Finland

O

Ingrid Oberkanis – Austria
Ingrid Obled – France
Maya Obradović Le Roux – Serbia

Tamara Obrovac – Croatia
Karen Odrobna Gerardi – Italy
Ivana Ognjanović – Serbia
Maggi Olin – Sweden
Vivienne Olive – UK
Silvia M. Olivero Anarte – Spain
Ayşe Önder – Turkey
Perihan Önder-Ridder – Turkey
Nora Orlandi – Italy
Maribel Orozco Hurtado – Italy
Suvi Oskala – Finland
Maja Osojnik – Austria
Ida Østergaard – Denmark
Madeleine Östlund – Sweden
Reyes Oteo – Spain
Miren Josune Otxotorena Elizegi – Spain
Maria Luisa Ozaita – Spain
Jacqueline Ozanne – France
Julide Özçelik – Turkey
Neva Özgen – Turkey
İdil Özkan – Turkey

P

Maria Luisa Pacciani – Italy
Anne Pajunen – Sweden
Caterina Palazzi – Italy
Pia Palme – Austria
Catharina Palmer – Sweden
Marina Panayiotou – Cyprus
Maria Panosian – Cyprus
Sabine E. Panzer – Austria
Elga Paoli – Italy
Giuppi Paone – Italy
Milica Paranosic – Serbia
Daniela Pardini – Italy
María Cristina Pascual Noguerol – Spain
Tuna Pase – Turkey
Ilaria Pastore – Italy
Blanka Pavelkova Hosova – Czech Republic
Marcela Pavia – Italy
Ivana Pavlović Peters – Serbia
Ania Paz – Spain
Maria Amèlia Pedrerol i Busquets – Spain
Leena Maria Peisa (Awa) – Finland
Silvia Pellegrino – Italy
Elisabeth Penker – Austria
Alla Penkina – Spain
Cinzia Pennesi – Italy
Irene Perdahl – Sweden
Diana Perez Custodio – Spain
Iluminada Pérez Frutos – Spain
Milena Perisic – Spain
Nina Perović – Montenegro
Lola Perrin – UK
Cornelia Pesendorfer – Austria
Katica Pesti – Italy
Rositza Petkova (Dimitrova) – Bulgaria
Morgana Petrik – Austria
Roumi Petrova – Bulgaria
Albena Petrovic-Vratchanska – Luxembourg
Krystyna Pettersson – Sweden
Alessia Piermarini – Italy

Laura Pigozzi – Italy
Andreia Pinto-Correia – Portugal
Isabel Pires – Portugal
Leanaliisa Pirhonen Kornhauser – Finland
Piera Pistono d'Angelo – Italy
María Paz Pita Vázquez - Spain
Ivanka Ivanova Pitrek – Bulgaria
Michaela Plachká – Czech Republic
Natalia Pobedina - Spain
Agnès Poisson – France
Barbara Polacchi – Italy
Cristiana Polegri – Italy
Mercè Pons Ramis - Spain
Ângela da Ponte – Portugal
Ana Popović – Serbia
Branka Popović – Serbia
Irena Popović – Serbia
Mira Popović – Montenegro
Rita Portera- Italy
Nelly Pouget – France
Catarina Pratter – Austria
Tatjana Prelević – Montenegro
Simona Premazzi – Italy
Dana Cristina Probst – Austria
Teresa Procaccini– Italy
Gabriele Proy – Austria
Montserrat Pujolar i Giménez - Spain
Julia Purgina – Austria
Terhi Puronaho- Finland

Q

Debora Quattrini
María Quintanilla - Spain

R

Michaela Rabitsch – Austria
Eliane Radigue – France
Elisabeth Ragl – Austria
Barbara Raimondi – Italy
G Jaana Raivio – Finland
Concepció Ramíó i Diumenge Spain
María Luisa Ramis Vidal - Spain
Ljiljana Rančić – Serbia
Ingrid Rasmussen – Sweden
Elisabet Raspall Guillamont - Spain
Alessandra Ravera – Italy
Anna Maria Ravnopolska Dean - Bulgaria
María Nieves Rebolledo Vila (Bebe) - Spain
Carla Rebora – Italy
Karin Rehnqvist – Sweden
Hyaena Reich – Portugal
Ines Reingold-Tali alias Inez – Estonia
Claire Renard – France
Silvana Renzini – Italy
Eija Repo – Finland
Barbara Rettagliati – Italy
Michèle Reverdy – France
María Rosa Ribas Monné - Spain
Nicoletta Ricca – Italy
Susanna Ridler – Austria
Lena Rieback – Sweden
Sarah Riedel – Sweden
Ilse Riedler – Austria
Sigrid Riegebauer – Austria
Ines Rieger – Austria

Carole Rieussec – France
Sirkku Rintamäki – Finland
Säde Rissanen – Finland
Eve Risser – France
Tatjana Ristić – Serbia
Brigitte Robindoré – France
Jenny Robson – Finland
María del Mar Rodríguez Carnero (La Mari) - Spain
Raquel Rodríguez Fernández Spain
Natalia Rodríguez Gallego - Spain
Gloria Rodríguez Gil - Spain
Rosa María Rodríguez Hernández - Spain
Milica Rogulja – Serbia
María Teresa Roig Ferrer - Spain
Billy Roisz – Austria
Marina Romani – Italy
Radiosa Romani – Italy
Lula Romero - Spain
María Dolores Romero Ortiz - Spain
Lucia Ronchetti – Italy
Silvia Rosani – Italy
Raquel del Rosario Macias - Spain
Géraldine Ros – France
Clotilde Rosa – Portugal
Ann Rosén – Sweden
Susanne Rosenberg – Sweden
Anna Rosenkilde – Denmark
Christina Rosenvinge Hepworth - Spain
Marina Rossel - Spain
Vappu Rossi – Finland
Ada Rovatti in Brecker – Italy
Aisha Ruggieri – Italy
Magaly Ruiz Lastres - Spain
Natalia Ruohonen – Finland
Maija Ruuskanen – Finland
Katerína Růžičková –Czech Republic
Søs Gunver Ryberg – Denmark

S

Adriana Sá – Portugal
Joana Sá – Portugal
Suor Marana Saad – Italy
Sari Saarelainen - Finland
Kaija Saarjaho – Finland
Anica Sabo – Serbia
Janina Sagvik – Sweden
Iréne Sahlén – Sweden
Jolana Saidlová–Czech Republic
Dilara Sakpınar – Turkey
Rakel Salazar - Spain
Satu Sallamaa – Finland
Anastasia Salo – Finland
Marjut Salomaa – Finland
Paola Samoggia – Italy
Marie Samuelsson – Sweden
Silvia San Miguel - Spain
Clara Sanabras - Spain
Georgina Sánchez - Spain
Marta Sánchez - Spain
Mariángel Sánchez Benimeli - Spain
María Lucía Sánchez Benítez (Malú) - Spain
María del Pino Sánchez Hernández - Spain
Marta Sánchez López - Spain

Mercedes Sánchez Lucena - Spain
Pilar Sánchez Luque (Pastora Soler) Spain- Spain
Rebeca Santiago Martínez - Spain
Alicia Santos Santos - Spain
Branislava Šaper Predić – Serbia
Antonia Sarcina – Italy
Simonetta Sargentì – Italy
Dragana Šarić – Serbia
Soila Sariola – Finland
Selena Savić – Serbia
Svetlana Savić – Serbia
Patrizia Scascitelli – Italy
Daniela Schachter – Italy
Claire Schapira – France
Biéatrice Schenk – France
Tona Scherchen – France
Merja Schiavone – Finland
Barbara Schneider Romen – Austria
Carin Schönbeck – Sweden
Andrea Schwab – Austria
Gina Schwarz – Austria
Martha Schwediauer Southwick – Austria
Enrica Sciandrone – Italy
Esmeralda Sciascia – Italy
Simona Scilla – Italy
Ana Seara – Portugal
Anne Sedes – France
Amanda Sedgwick - Sweden
Charlotte Seither – Germany
Marie-Louise Selander – Sweden
Susie Self – UK
Elisa Serna - Spain
Imma Serrano - Spain
Dolores Serrano Cueto - Spain
Ana Serrano van der Laan - Spain
Marielli Sfakianaki – Greece
Shaka Monica – Italy
Eva Sidén – Sweden
Roberta Silvestrini – Italy
Mia Simanainen – Finland
Darinka Simić Mitrović – Serbia
Simona Simonini – Italy
Eva Simontacchi – Italy
Veronika Simor – Austria
Claire-Mélanie Sinnhuber – France
Pirjo Sipi – Finland
Laura Sippola – Finland
Ylva Skog – Sweden
Agneta Sköld – Sweden
Mia Karolina Skön – Finland
Barbara Skrlova –Czech Republic
Aleksandra Slađana Milošević – Serbia
Sylvia Smejkalova –Czech Republic
Anita Smisek –Czech Republic
Camilla Söderberg – Sweden
Ann-Sofi Söderqvist – Sweden
Andrea Sodomka – Austria
Ariella Soffritti – Italy
Tešlislava Sojak – Serbia
Ana Sokolović – Serbia
Helle Solberg – Sweden
Silvia Sommer – Austria
Lucía Sosa Campos (Lucía Sócam) - Spain
Giuliana Soscia – Italy
Sofia Sousa Rocha – Portugal

Isabel Soveral – Portugal
Şirin Soysal – Turkey
Stefania Spadini – Italy
Svetlana Spajić – Serbia
Cinzia Spata – Italy
Rossella Spínosa – Italy
Flora St. Loup – Austria
Monika Stadler – Austria
Mihaela Stănculescu-Vosganian – Romania
Ana Stanić – Serbia
Mina Stanković - Serbia
Vera Stanojević – Serbia
Silvia Statkova (Todorova) – Bulgaria
Vakia Stavrou – Cyprus
Ivana Stefanović – Serbia
Jovana Stefanović – Serbia
Teodora Stepančić – Serbia
Marjana Stepanović Mitrović – Serbia
Valerie Stephan - France
Karin Steinbinder – Austria
Aleksandra Stepanović – Serbia
Renée Stieger – Austria
Susanna Stivali – Italy
Åsa Stjerna – Sweden
Milana Stojadinović-Milić – Serbia
Grana Stojković – Serbia
Christa Stracke – Austria
Karolina Strassmayer – Austria
Katerina Stražnicka – Czech Republic
Lene Stroeyer – Denmark
Lenka Sturalova – Czech Republic
Johanna Elina Sulkunen – Finland
Paulína Sundin – Sweden

T

Dobrinka Tabakova – Bulgaria
Anna Luana Tallarita – Italy
Stefania Tallini – Italy
Mirjam Tally – Sweden
Rikka Talvitie – Finland
Serena Tamburini – Italy
Hilary Tann – UK
Yu Tao – France
Rima Tarazi – Palestine
Outi Tarkiainen – Finland
Andrea Tarrodi – Sweden
Anne Tarvainen – Finland
Anne Taskinen (Heinäsirkka) – Finland
Cinzia Tedesco – Italy
Molly Teleman – Sweden
Iris ter Schiphorst – Germany
Tina Ternes – Germany
Alicia Terrón Batista - Spain
Inés Thiebaut - Spain
Béatrice Thiriet – France
Leilei Tian – France
Irena Tokarzova Szumanova – Czech Republic
Gunilla Törnfeldt – Sweden
Biljana Tomić – Serbia
Nataša Tomić – Serbia
Martina Tomner – Sweden
Ilkim Tongur – Tukey

Sara Torquati – Italy
Montserrat Torras Salvador - Spain
Mercè Torrents Turmó - Spain
Ana Torroja – Spain
Marina Tošić – Serbia
Luciana Tosti Mariotti – Italy
Loredana Toto' – Italy
Françoise Toullec - France
Tini Trampler – Austria
Paula Traver Navarro - Spain
Jovanka Trbojević – Serbia
Giulia Tripoti – Italy
Angela Tröndle – Austria
Mercedes Trujillo Callealta (Merche) - Spain
Marianna Tscharkwiani – Austria
Anne-Marie Turcotte – Italy
Saadet Türkoz – Turkey
Emanuela Turrini – Italy
Ayse Tütüncü – Turkey

U

Fulya Uçanok – Turkey
Eva Ugalde - Spain
Lisa Ullén – Sweden
Mariangela Ungaro – Italy
Mariana Ungureanu – France
Judith Unterpertinger – Austria
Isabel Urrutia Rasines - Spain
María Isabel Urueña Cuadrado - Spain

V

Roberta Vacca – Italy
Zdenka Vaculovicova –Czech Republic
Jenna Marie Vainio – Finland
Consuelo Valcarce Burgos - Spain
Tamara Macarena Valcárcel Serrano (Tamara) - Spain
Giulia Valle - Spain
Elizabeth Valletti – France
Marina Valmaggi – Italy
Nelia Valverde - Spain
Nancy Van De Vate – Austria
Annelies Van Parys – Belgium
Annette Vande Gorne – Belgium
Sara Varas - Spain
Jenny Vartiainen – Finland
Biljana Vasiljević-Drašković – Serbia
Alexia Vassilou – Cyprus
Nora Vaura – Finland
Claire Vazart – France
Laura Vega Santana - Spain
Ana Vega Toscano - Spain
Anna Veismane – Latvia
Monika Vejvodova –Czech Republic
Jasna Veljanović-Ranković – Germany
Dragana Veličković – Serbia
Mika Vember – Austria
Nilufer Verdi – Turkey
Carmen Verdú Esparza - Spain
Rosalía Vesco – Italy
Marina Vesić – Serbia
Mariona Vila Blasco - Spain
Cristina Vilallonga - Spain

María Villalón Sánchez - Spain
Gloria Villanueva Sánchez - Spain
Biggi Vinkeloe – Sweden
Francesca Virgili – Italy
Tessa Virta – Finland
Margarita Viso Soto - Spain
Antonella Vitale – Italy
Lucie Vitková –Czech Republic
Smiljana Vlajić – Serbia
Marcela Vocilkova Trtkova –Czech Republic
Tatjana Vorel - Croatia
Jana Vöröšová –Czech Republic
Aleksandra Vrebalov – Serbia
Leontina Vukomanović Pat – Serbia
Bojana Vunturišević – Serbia

W

Christina Wagner Smitt – Denmark
Gunilla Wallenström– Sweden
Marietta Wandall – Denmark
Christine Webster – France
Lotta Wennäkoski – Finland
Cecilia Wennerström – Sweden
Lise Westzythius – Denmark
Inger Wikström – Sweden
Ingrid Wild – Austria
Caroline Wilkins – UK
Margaret Lucy Wilkins – UK
Jenny Willén – Sweden
Véronique Wilmart – France
Jessica Winnberg – Sweden
Norma Winstone – UK
Jane Winther – Denmark
Manon-Liu Winter – Austria
Joanna Wozny – Austria
Welly Wright – Austria

X

Yi Xu – France

Y

Rachel Yatzkan –Czech Republic
Hui Ye – Austria

Z

Mia Zabelka – Austria
Lenka Sarah Zalciková –Czech Republic
Federica Zammarchi – Italy
Silvia Zaru – Italy
Mercedes Zavala Gironés - Spain
Cristina Zavalloni – Italy
Jolanta Zdechlikiewicz – Poland
Isidora Žebeljan – Serbia
Zeebee – Austria
Maša Živković – Serbia
Mirjana Živković – Serbia
Kateřina Zlatníková – Czech Republic
Erika Zoi – Italy
Esperanza Zubierta Trives – Spain
Nicoletta Zuccheri - Italy

THE 1000 ORCHESTRAS' STRATEGY:
LISTING OF ALL ORCHESTRAS AND FESTIVALS CONTACTED

Names and email addresses for **1080** Orchestras and Festivals involved in the “**Advocacy for 1000 orchestras**” programme, as part of WIMUST. The orchestras contacted included youth and training orchestras, chamber and string orchestras of all sizes. Symphony orchestras, wind bands and festivals which ranged from those generally for music to specialised festivals for electro, jazz and rock. Each received at least 6 letters from 2012 onwards – replies and requests have arrived (as at 31st December 2013) from **55** organisations which is **5,1%** of the total. This sum is already higher than the overall percentage of works by women currently programmed by publicly funded orchestras and festivals: **0,50%**. In our experience the full outcome of WIMUST with regard to the advocacy for orchestras and festivals will only be seen in 2015. Naturally this part of the project continues.

AUSTRIA	Badener Städtisches Orchester, Bad Hall	doris.hoehenwarter@gastein.com
	Amstettner Symphonieorchester, Amstetten	hannes.ott@utanet.at
	Städtisches Orchester Bludenz	musikschule@bludenz.at
	Symphonieorchester Vorarlberg, Bregenz	office@sov.at
	Grieskirchner Kammerorchester	office@musiksommerbadschallerbach.at
	Orchester der Gesellschaft der Musikfreunde Bregenz	anita@einsle.at
	Kammerorchester Joseph Haydn, Eisenstadt	info@haydnorchester.at
	Grazer Philharmonisches Orchester	office@theaterholding.at
	Grosses Recreation Orchester, Graz	tickets@styriarte.com
	Arpeggione Kammerorchester, Hohenems	nini@palast-hohenems.vol.at
	Academia Allegro Vivo, Horn	academia@allegro-vivo.at
	Orchester der Musikfreunde Innsbruck	wolfgang@omfi.at
	Tiroler Landestheater und Orchester GmbH Innsbruck	tiroler@landestheater.at
	Tiroler Symphonieorchester, Innsbruck	info@tsoi.at
	Stadttheater Klagenfurt	office@stadttheater-klagenfurt.at
	Bruckner Orchester Linz	office@bruckner-orchester.at
	Salzburg Mozarteum Orchestra	info@mozartemorchester.at
	Camerata Salzburg	info@camerata.at
	Philharmonie Salzburg	tickets@philharmoniesalzburg.at
	Salzburger Kammerphilharmonie	info@salzburgerkammerphilharmonie.at
	Symphony Orchestra of the Mozarteum University	presse@moz.ac.at
	Salzburg Orchester Solisten	office@saos.at
	Kammerphilharmonie Tyrol	kammerphilharmonie@aon.at
	Villacher Kammerorchester	o.prunner@aon.at
	Ambassade Orchester	office@buchmann-kaspar.at
	Camerata Musica Wien	camerata.musica@gmx.at
	Erstes Frauen-Kammerorchester von Österreich	sekretariat@kmssb.oegb.or.at
	Haydn-Sinfonietta Wien	sinfonietta@haydn.or.at
	Orchester Wiener Akademie	office@wienerakademie.at
	Klangforum Wien, Wien	info@klangforum.at
	Metropolitan Kammerorchester Wien	office@metropolitankw.at
	Strauß-Festival Orchester, Wien	vedral@guth-schramm-wien.at
	Volksoper Wien	office@volksoper.at
	Wiener Hofburg-Orchester Wien	konzerter@hofburgorchester.at
	Wiener Imperialorchester	office@imperial-classic.at
	Wiener Johann Strauß Orchestra	wiener-johann-schramm-orchester@gmx.at
	Wiener Kammerorchester	wiener@kammerorchester.com
	Wiener Kammerphilharmonie	office@kammerphilharmonie.at
	Wiener Residenz Orchester	konzert@residenzorchester.at
	Wiener Mozart Orchester	office@mozart.co.at
	Wiener Symphoniker	office@wienersymphoniker.at
	Gustav Mahler Jugendorchester, Wien	office@gmjo.at
	Orchesterverein der Gesellschaft der Musikfreunde in Wien	info@orchesterverein.at
	Radio Symphonieorchester Wien	rso-wien@orf.at
	Tonkünstler-Orchester Niederösterreich	tickets@tonkuenstler.at
	Wiener Symphoniker	office@wienersymphoniker.at
	Wiener Hofburg Orchester	konzerter@hofburgorchester.at
	Vienna Art Orchestra	office@vao.at
	Vienna Master Orchestra	vmOrchestra@gmail.com
	Judendsinfonieorchester Mittleres Rheintal, Hohenems	orchester@tonart.vol.at
	Wiener Jeunesse Orchester, Klosterneuburg	info@wjo.at
	Orchestra Academy Ossiach, Villach	office@oao.at

International Jazzfestival Saalfelden	michaela.mayer@jazzsaalfelden.at
Jazzatelier Ulrichsberg	afischer@jazzatelier.at
Salzburger Festspiele, Salzburg	c.mayr@salzburgfestival.at
Academia Vocalis, Meisterkonzerte in Wörgl	office.creative@kundl.at gabi@gma-pr.com
Allegro Vivo Kammermusikfestival, Horn	academia@allegro-vivo.at
Aspekte Salzburg	office@aspekte-salzburg.at
Attergauer Kultursommer, St.Georgen Im Attergau	office@attergauer-kultursommer.at
Bregenzer Festspiele GmbH	nina.wolf@bregenzerfestspiele.com
Bregenzer Frühling, Bregenz	thomas.schiretz@bregenz.at
Brucknerfest, Linz	doris.hintermaier@liva.linz.at
Burgarena Reinsberg	office@reinsberg.at
Carinthischer Sommer, Wien / Ossiach	office@carinthischersommer.at
Con anima, Musiktage, Ernstbrunn	conanima@aon.at
Donaufestival, Krems	office@noe-festival.at
Donaufestwochen, Schloss Greinburg, Grein	office@donau-festwochen.at
Festspiele Gutenstein	office@festspielegutenstein.at
Festspiele Reichenau an der Rax	festspiele@festspiele-reichenau.com
Festival Glatt und Verkehrt, Krems	jo.aichinger@noe-festival.at
Festival Retz	office@festivalretz.at
Festival St. Gallen Steiermark	festival@stgallen.at
Festwochen der Alten Musik, Innsbruck	festwochen@altemusik.at
Salzkammergut Festwochen Gmunden	office@festwochen-gmunden.at
Grafenegg Musik-Festival	office@grafenegg.com
Haydn Festival	office@haydnfestival.at
Innsbrucker Promenadenkonzerte, Innsbruck	info@promenadenkonzerte.at
Inntöne Jazzfestival - INNtöne Verein für zeitgemäße Kunst, Diersbach	jazz@inntoene.com
Internationale Barock-Tage, Stift Melk	office@kultur-melk.at
Internationale Sommerakademie der mdw - Universität für Musik und darstellende Kunst Wien	isa-music@mdw.ac.at
Jazzfest Wien	office@viennajazz.org
Salzburger Jazz-Herbst VeranstaltungsGmbH, Vienna	organization@salzburgerjazzherbst.at
J:OPERA - jennersdorf festivalsommer, Jennersdorf	office@jopera.at
Klangfrühling Burg Schlaining, Oberloisdorf	e.reiter@music.at
Klangraum Waidhofen, Waidhofen An Der Ybbs	office@klangraeume.at
Klangspuren, Schwaz	info@klangspuren.at
Laxenburger Kultursommer	g.h@kultursommerlaxenburg.at
Lehár Festival, Bad Ischl	info@leharfestival.at
Liszt-Festival in Raiding, BurgenlandRaiding	raiding@lisztzentrum.at
Lunzer Wellenkänge, Lunz Am See	welcome@wellenklaenge.at
Brahms-Festival, Mürzzuschlag	info@brahmsmuseum.at
Mozartwoche in der Internationalen Stiftung Mozarteum, Salzburg	tickets@mozarteum.at
Musikfestival Steyr	office@musikfestivaksteyr.at
Musikforum Viktring-Klagenfurt	office@musikforum.at
Musiktage Mondsee (am Schloss Mondsee)	info@musiktage-mondsee.at
Neuberger Kulturtage	kartenbuero@neuberger-kulturtage.org
Opern Air Festspiel- Und Veranstaltungsgmbh, Vienna	operair@aon.at
Osterfestival Tirol, Hall In Tirol	office@osterfestival.at
Sommerspiele im Burghof, Burg Perchtoldsdorf	info@perchtoldsdorf.at
Salzburger Osterfestspiele, Salzburg	karten@ofs-sbg.at
Salzkammergut Mozartfestival, Hallstatt	peter.scheutz@mozartfestival.org
Schlossfestspiele Langenlois	office@schlossfestspiele.at
Seefestspiele Mörbisch, Eisenstadt	office@seefestspiele-moerbisch.at
Sommer im MQ, Vienna	office@mqw.at
Sommerspiele Melk	office@kultur-melk.at
Felsenbühne (Musical-Sommer)Staatz-Kautendorf	office@felsenbuchne-staatz.at
Steirischer Herbst, Graz	info@steirischerherbst.at
Stockerauer Festspiele, Stockerau	office@festspiele-stockerau.at
Styriarte, Graz	info@styriarte.com
Wien Modern, Vienna	kontakt@wienmodern.at
Wiener Festwochen, Vienna	festwochen@festwochen.at
Spring, Graz	office@zeiger.com
Beatpatrol, St. Pölten	booking@beatpatrol.at
Urban art forms, Wiesen	info@urbanartforms.com
Poolbar Festival, Feldkirch	ahoi@poolbar.at
Temp Festival, Greifenstein	patricia@temp-records.net

	Ars electronica, Linz	festival@aec.at
	Elevate, Graz	office@elevate.at
	Music unlimited, Wels	office@waschaecht.at
BELGIUM	Royal Flemish Philharmonic, Antwerpen	info@defilharmonie.be
	National Orchestra of Belgium, Brussels	info@nob-onb.be
	Orchestre symphonique de la Monnaie, Brussels	info@lamonnaie.be
	Vlaamse Opera	info@vlaamseopera.be
	Het Symfonieorkest van Vlaanderen	dirk.coutigny@symfonieorkest.be
	Brussels Chamber Orchestra, Brussels	bco@brusselschamberOrchestra.com
	Charlemagne Orchestra, Brussels	charlemagneOrchestra@gmail.com
	Brussels Philharmonic	info@brusselsphilharmonic.be
	La Petite Bande	info@lapetitebande.be
	Orchestre Philharmonique de Liège	oprl@oprl.beBelgique
	Opéra Royal de Wallonie, Liège	info@operaliege.be
	Orchestre Symphonique des Étudiants de Louvain-la-Neuve	info@osel.be
	Orchestre Royal de Chambre de Wallonie, Mons	info@orcw.be
	J&M Vlaanderne	info@jeugdenmuziek.be
	Jonge Filharmonie/Jeune Philharmonie	info@cmre.be
	Gaume Jazz Festival, Rossignol	jmlb@jeunessesmusicales.be
	Jazz and Muziek - Gent Jazz Festival	info@gentjazz.com
	Dour Festival	amandine@dourfestival.be
	I love techno, Gent	info@livenation.be
BULGARIA	Pleven Philharmonic Orchestra	plevenphil@abv.bg
	Plovdiv Philharmonic Orchestra	office@ofd-plovdiv.eu
	Rousse Philharmonic Orchestra, Sofia	info@collegiummusicum.org
	Sofia Festival Orchestra	alipi@bol.bg
	Sofia New Symphonic Orchestra	nso@nsobg.com
	Classic FM Orchestra, Sofia	info@classicfmsofia.com
	"New Europe" Symphony Orchestra, Sofia	nesymphony@mail.bg
	Sofia Philharmonic Orchestra	sofiaphil@ibn.bg
	Varna Philharmonic Orchestra	director@operavarna.bg
	Vratsa Philharmonic Orchestra	rphil@mbox.digsys.bg
	Sofia Youth Philharmonic at National Music School Ljubomir Pipkov	nmupipkov@abv.bg
	Dixie Jazz Fest, Tarnovo	info@dixiejazzfest.com
	International Jazz Festival Bansko	emil.iliev@mail.bg
CROATIA	Dubrovnik Symphony Orchestra	dso.sales@hi.t-com.hr du.orchestra@hi.t-com.hr
	Zagreb Symphony Orchestra	zsorchestra@gmail.com
	Zagreb Philharmonic Orchestra	zgfilhar@zgf.hr
	Zagreb Solist (chamber)	renata.glojnaric@zagrebacki-solisti.com
	Croatian National Theatre Opera Orchestra	infocentar@hnk.hr
	Croatian Radio Symphony Orchestra	odnosti_s_javnoscu@hrt.hr
	JM CROATIA	hgm@hgm.hr
	Liburnia Jazz , Opatija	info@liburniajazz.hr
	Valamar Jazz Festival, Porec - Istria	management@valamarjazz.com
CYPRUS	Cyprus Symphony Orchestra	info@cyso.org.cy
	Cyprus Youth Orchestra	info@cyso.org.cy
CZECH REPUBLIC	Brno Philharmonic Orchestra	jan.zemla@filharmonie-brno.cz
	Jihoceska Filharmonie, České Budějovice	jkf.director@music-cb.cz
	The Philharmonic Orchestra of Hradec Králové	fhk@fhk.cz
	Capellen Orchestra, Holešov	capellen@capellen.cz
	The Philharmonic Orchestra of Hradec Králové	fhk@fhk.cz
	Karlovy Vary Symphony Orchestra	kso@kso.cz
	West Bohemian Symphony Orchestra, Mariánské Lázně	zso@zso.cz
	Moravská filharmonie, Olomouc	mfo@mfo.cz
	Janacek Philharmonic Orchestra, Ostrava	office@jfo.cz
	Komorní filharmonie Pardubice	kfpard@kfpard.cz
	Radio symphony Orchestra Pilsen	l.kavalova@plzenskafilharmonie.cz
	Czech National Symphony Orchestra, Praha	hasenohrl@cnsos.cz
	Prague Philharmonic Orchestra	info@praguephilharmonic.com
	Czech Philharmonic Orchestra, Praha	info@cfmail.cz
	Prague Philharmonia	pkf@pkf.cz
	Prague Radio Symphony Orchestra	jan.simon@rozhlas.cz
	Prague Chamber Orchestra	agency@pko.cz
	Czech Chamber Orchestra, Praha	info@cko.cz

	Czech Philharmonic Orchestra, Praha	info@cfmail.cz
	Teplice Symphony Orchestra	sev.filharmonie@iol.cz
	Bohuslav Martinu Philharmonic Orchestra, Praha	his@musica.cz
	Orchestr Berg / Berg Orchestra	eva@berg.cz
	Prague Student Symphony Orchestra	praha@studentskyorchestr.cz pso@centrum.cz
	Hudební Mládež [Musical Youth]	info@hubednimladez.cz
	Bohemia Jazz Fest, Prague	produkce@bohemaijazzfestival.cz
	Jazz Fest Brno	info@jazzfestbrno.cz
	Jazz Goes to Town International Jazz Festival, Hradec Kralove	brunner@jazzgoestotown.cz
DENMARK	Aalborg Symfoniorkester	info@aalborgsymfoni.dk
	Aarhus Symfoniorkester	symfoni@aarhus.dk
	Århus Sinfonietta	aarhus.sinfonietta@gmail.com
	Copenhagen Philharmonic Orchestra	copenhagenphil@copenhagenphil.dk
	Den Jyske Opera, Aarhus	info@jyske-opera.dk
	Athelas Sinfonietta	peter@athelas.dk sophie@athelas.dk
	DR RadioUnderholdningsOrkestret / Danish Radio Sinfonietta	koncerthuset@dr.dk
	Danish National Symphony Orchestra, Copenhagen	koncerthuset@dr.dk
	Royal Danish Orchestra, Copenhagen	admin@kglteater.dk
	Hafnia Chamber Orchestra, Copenhagen	info@hafniachamberOrchestra.com
	Concerto Copenhagen, Frederiksberg	info@coco.dk
	Danish National Symphony Orchestra, Frederiksberg	rso-rk@dr.dk
	Vestjysk Symfoniorkester	info@esbjerg-ensemble.dk
	Copenhagen Philharmonic	copenhagenphil@copenhagenphil.dk
	Danish National Chamber Orchestra, Copenhagen	direktion@dr.dk
	Slesvigske Musikkorps	tls@smukmusik.dk
	Ensemble MidtVest	info@emv.dk
	Odense Symfoniorkester	symfoni@odense.dk
	Randers Chamber Orchestra	admin@randers-kammerorkester.dk
	Sønderjyllands Symfoniorkester, Sønderborg	info@sdjsymfoni.dk
	Danish Chamber Players, Toreby	info@chamberplayers.dk
	Prinsens Musikkorps, Skive	thorngaard@mil.dk
	Det Jyske Ensemble	detjyskeensemble@mail.tele.dk
	MS - Live Music in Schools	lms@lms.dk
	JM Denmark - Musik & Ungdom	m-u@musik-ungdom.dk
	Kongelige Danske Musikkonservatorium	dkdm@dkdm.dk
	Copenhagen Jazz Festival	info@jazz.dk
	Distortion Festival	tdf@nusnus.dk
	Roskilde Festival	Morten.therkildsen@roskilde-festival.dk
	Re-new, Copenhagen	coord@re-new.org
ESTONIA	Pärnu City Orchestra	jarviacademy@gmail.com
	Estonian National Symphony Orchestra, Tallinn	erso@erso.ee
	Estonian National Opera, Tallinn	info@opera.ee
	Vanemuine, Tartu	teater@vanemuine.ee
	Estonian National Youth Orchestra	jruut.kangur@mail.ee radio3@hot.ee
	JM Estonia - Jeunesse Musicales Eestis	svea@ema.edu.ee
	Estonian Traditional Music Center NGO	folk@folk.ee
	Estonian Jazz Union, Tallinn	jazzlit@gmail.ee
	Jazzkaar Festivals, Tallinn	info@jazzkaar.ee
	Plektrum, Tallinn	jaagup@plektrum.ee
FINLAND	Tapiola Sinfonietta, Espoon Kaupunki	tapiola.sinfonietta@espoo.fi
	Avanti! Chamber Orchestra, Helsinki	avanti@avantimusic.fi
	Finnish Radio Symphony Orchestra, Helsinki	radion.sinfoniaorkesteri@yle.fi
	Helsinki Philharmonic Orchestra	helsinki.philharmonic@hel.fi
	Ylioppilaskunnan Soittajat, Helsingi	ys-hallitus@helsinki.fi
	Joensuu City Orchestra	etunimi.sukunimi@jns.fi
	Sinfonia Finlandia, Jyväskylä	jkl.sinfonia@jkl.fi
	Keski-Pohjanmaan Kamariorkesteri, Kokkola	orch@kokkola.fi
	Kuopion Kaupungiorkesteri	musiikkikeskus@kuopio.fi
	Kymi Sinfonietta, Kotka	kymisinfonietta@kymp.net
	Lahti Symphony Orchestra	firstname.surname@lahti.fi
	Mikkeli kaupunginorkesteri	helina.tepponen@mikkeli.fi
	Oulu Symphony Orchestra, Oulun Kaupunki	etunimi.sukunimi@ouka.fi
	Pori Sinfonietta	tunimi.sukunimi@pori.fi
	Lapin kamariorkesteri, Rovaniemi	info@korundi.fi
	Tampere Philharmonic Orchestra	puheenjohtaja@taso.fi

	Turku Philharmonic Orchestra	Orchestra@turku.fi
	Vaasa City Orchestra	merja.tyynela@vaasa.fi
	Vantaa Pops Orchestra	info@vantaapops.fi
	Kemi City Orchestra	jukka.myllys@kemi.fi
	Lohja City Orchestra	esa.heikkila@lohma.fi
	Savonlinna Orchestra	reko.tammi@savonlinnasali.fi
	Seinäjoki City Orchestra	jarmo.anttila@skor.fi
	Lappeenranta City Orchestra	tibor.boganyi@lappeenranta.fi
	Hyvinkää Orchestra	tuomas.pirila@hyvinkaan-orkesteri.inet.fi
	Musicians of the King's Road, Turku	info@kuninkaantienmuusikot.fi
	Sibelius Academy Symphony Orchestra (SIBAO)	info@siba.fi
	Vivo Symphony Orchestra	puheenjohtaja@sinfoniaorkesterivivo.fi
	April Jazz Espoo	aapo.markkula@apriljazz.fi
	Raahen Rantajatsit Jazz on the Beach Festival	info@rajatsi.fi
	Tampere Jazz Happening	music@tampere.fi
	Umo Jazz Orchestra, Helsinki	jazz@umo.fi
	Baltic Jazz Festival, Taalindtehads	baltic.jazz@kimitoon.fi
	Imatra Big Band Festival	vip@ibbf.fi
	Kalottjazz and Blues Festival, Tornio	helena.junes@tornio.fi
	Keitelejazz Festival, Aanekoski	info@keitelejazz.fi
	Pori Jazz Festival	festival@porijazz.fi
	Turku Jazz Festival	kimmo.hyypa@turkujazz.fi
	Kerava Jazz Festival -Kerava Jazz Society, Kerava	kahranaho@yahoo.com
	Rockoff festival	info@rockoff.nu
	Kvinnfolk, Mariehamn	sive@aland.net
	Flow Festival, Helsinki	tuomas@flowfestival.com
FRANCE	Orchestre National d'Ile de France, Alfortville	courrier@orchestre-ile.com
	Orchestre de Picardie, Amiens	anne-sophie.allain@orchestredenicardie.fr
	Orchestre National des Pays de la Loire, Angers	info@johnaxelrod.com
	Angers Nantes Opéra	opera@smano.eu
	Orchestre Lyrique de Région Avignon Provence	contact@orchestre-avignon.com
	Ensemble Orchestral de Bordeaux	artistique@eob-bordeaux.fr
	Opéra National de Bordeaux - Grand-Théâtre	info@onb.fr
	Ensemble Matheus	info@ensemble-matheus.fr
	Orchestre de Caen	saimu@agglo-caen.fr
	L'Ensemble - Orchestre Régional de Basse-Normandie	orchestredesbassenormandie@lensemble.com
	Orchestre Régional de Cannes	orchestre.paca@orchestre-cannes.com
	Orchestre des Pays de Savoie, Chambéry	contact@orchestrepaysavoie.com
	Orchestre d'Auvergne, Clermont-Ferrand	clabbe@orchestre-auvergne.fr
	Orchestre de Douai	contact@orchestre-douai.fr
	Les Musiciens du Louvre, Grenoble	info@mdlq.net
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	Orchestre symphonique et Lyrique de Nancy	opera@opera-national-lorraine.fr
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	Orchestre des Régions Européennes Association Celibidache	info@celibidache.fr
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	Ensemble européen William Byrd	grabbyrdy@gmail.com
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	Orchestre Français des Jeunes, Paris	contact@ofj.fr
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	Le Balcon, Vincennes	info@lebalcon.com
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	Festival de Jazz de Munster	postmaster@jazz-festival-munster.eu
	Europa Jazz Festival Du Mans, Le Mans	contact@europajazz.fr
	Festival International des Musiques d'Aujourd'Hui, Strasbourg	info@festival-musica.org
	Festival Jazz à Vienne	contact@jazzavienne.com
	Jazz à Couches	contact@jazzacouches.fr
	Jazz à la Villette festival, Paris	contact@cite-musique.fr.
	Jazz à Oloron	contact@jazzoloron.com
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	Jazz in/out (Jazz in Aout) Festival, La Rochelle	association@jazzinout.fr
	Les Nuits du Jazz, Nantes	cote-ouest-music@wanadoo.fr
	Luberon Festival Jazz, St. Saturnin les Apt	contact@luberonjazz.net
	Nancy Jazz Pulsations	contact@nancyjazzpulsations.com
	Paris Jazz Festival	info@ccprod.or
	Rhino Jazz(s) Festival, Saint-Chamond	festival@rhinojazz.com
	Serres Jazz Festival / Blue Buech Association	contact@jazzaserres.com
	Tourcoing Jazz Festival	tourcoingjazzfestival@ville-tourcoing.fr
	Baleapop Festival	jeanne@nabieproduction.com
	Calvi on the rocks / Uzik Festival	Patricia.meunier@uzik.com
	Eurockéennes de Belfort Festival	estival@eurockeennes.fr
	Festival de l'Ile de France	f.lherisson@gmail.com
	Festival OFNI	slg@ofni.biz
	Kill your Popo festival	Sabotage_kalgon@hotmail.com
	La petite Festival	emily@lapetite.fr
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Enjoy Jazz, Heidelberg	info@enjoyjazz.de
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Aalener Jazzfest	info@aalener-jazzfest.de
Elbjazz Festival, Hamburg	lea.hapig@elbjazz.de
International Jazz Solo Piano Festival, Berlin	info@jazzsolopianofestival.com
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	C/o pop Festival, Cologne	Ralph.christoph@c-o-pop.de
	Cosmopop / TimeWarp-Jetzt Festival	Robin.ebinger@cosmopop.biz
	Haldern Pop Festival	stefan@haldernpop.de
	Melt! Festival, Ferropolis	press@meltbooking.com
	Ctm, Berlin	michail@ctm-festival.de
	Transmediale, Berlin	info@transmediale.de
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	Krake festival, Berlin	info@krake-festival.de
	Sonne Mond Sterne, Saalburg	info@sonnemonsterne.de
	VJ festival, Erlangen	info@vj-festival.de
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	The Orchestra of colour	info@orchestraofcolours.gr
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	Hungarian National Philharmonic, Budapest	info@filharmonikusok.hu
	Szeged Symphony Orchestra	orch@symp-szeged.hu
	JM Hungary	jmh@jmh.hu
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	Fondazione Orchestra Haydn di Bolzano e Trento	info@haydn.it

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	Orchestra da Camera Fiorentina, Firenze	info@orcafì.it
	Orchestra da Camera Ensemble Art et Jeunesse, Firenze	paolocrispo@tin.it
	Orchestra da Camera "Giorgio Federico Ghedini", Fossano	erzzf@tiscali.it
	Orchestra Camerata dei Laghi, Gallarate	Orchestrarci@libero.it
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	Orchestra da Camera "Pietro Alessandro Guglielmi", Massa	Orchestrappa.guglielmi@virgilio.it
	Orchestra da Camera di Messina	Orch.me@affarinet.it
	Milano Classica – Orchestra da Camera, Milano	info@milanoclassica.it
	Nuova Cameristica, Milano	newcam@interfree.it
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	Fondazione Orchestra Sinfonica e Coro Sinfonico di Milano	Segreteria@orchestrasisinfonica.milano.it
	Orchestra Sinfonica Rosetum	info@rosetum.it
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	Clusone Jazz festival	info@clusonejazz.it
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National Youth Jazz Orchestra of Scotland	info@nyjo.org.uk
National Youth Jazz Wales	info@twcerdd.info
National Youth Orchestra of Great Britain	info@nyo.org.uk
National Youth Orchestra of Scotland	info@nyos.co.uk
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National Youth Orchestra of Wales, Cardiff	nyaw@nyaw.co.uk
National Youth Wind Orchestra	kit@nywo.org.uk
NAYO GB, Edinburgh	admin@nayo.org.uk
New Belfast Sinfonia	adam@newbelfastsinfonia.co.uk
New London Orchestra Limited	andrew@nlo.co.uk
Newbury Symphony Orchestra	chairman@newburysymphonyOrchestra.org
Northern Chamber Orchestra, Manchester	jonathan@ncorch.co.uk
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Orchestra of St John's, Shillingford	Orchestra@osj.org.uk
Orchestra of the City, London	info@Orchestraoftthecity.com
Orchestra of the Age of Enlightenment, London	info@oae.co.uk
Orchestra of the Swan, Stratford-Upon-Avon	info@Orchestraoftheswan.org
Orchestra South West	oloewendahl@yahoo.co.uk
Oxford Philomusica	simon@oxfordphil.com
Oxfordshire Youth Orchestra	Sandra.yeomans@oxfordshire.gov.uk
Philharmonia Orchestra, London	boxoffice@philharmonia.co.uk
Psappha (New Music Ensemble)	admin@psappha.com
Rehearsal Orchestra	admin@rehearsal-orchestra.org
Royal College of Music Junior Dept Symphony Orchestra	jd@rcm.ac.uk
Royal Liverpool Philharmonic Orchestra	info@liverpoolphil.com
Royal Philharmonic Orchestra, London	info@rpo.co.uk
Royal Scottish National Orchestra	admin@rsno.org.uk
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St Giles Orchestra, Oxford	james@brethertonfamily.com
Stockport Youth Orchestra	contact@syo.org.uk
Sussex Symphony Orchestra	info@ssomusic.co.uk
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Milsom School of Music	ruth@milsom-music.co.uk
Leicestershire Schools Symphony Orchestra	bjcarter@clear.net.nz
Spires Youth Orchestra (SPO)	colintouchin@aol.com
Bath Festivals	info@bathfestivals.org.uk
Glasgow International Jazz Festival	glasgow@jazzfest.co.uk
Greenwich Beer and Jazz Festival, London	info@pwrevents.com
Ulster Bank Belfast Festival at Queen's	g.carson@qub.ac.uk
London New Wind Festival	catherineplugyers@hotmail.com
Bangor New Music Festival	info@bnmf.co.uk
Sonorities Festival of Contemporary Music	sonorities@qub.ac.uk
Royal Northern School of Music Summer New Music Festival	info@rnsm.ac.uk
Bude Jazz Festival	information@budejazzfestival.co.uk
Jennings Keswick Jazz Festival	enquiries@theatrebythelake.com
Cheltenham Jazz Festival	jazzfestival@cheltenhamfestivals.com
Manchester Jazz Festival	fanny@manchesterjazz.com
Gateshead International Jazz Festival	website@thesagegateshead.org
Birmingham International Jazz & Blues Festival	admin@bigbearmusic.com
Marsden Jazz Festival	office@marsdenjazzfestival.com
Upton Jazz Festival	info@uptonjazz.co.uk
Edinburgh Jazz & Blues Festival	fiona@adjazz.co.uk
Brecon Jazz Festival	info@breconjazz.co.uk
City of Derry Jazz & Big Band Festival	jazz@derrycity.gov.uk
Bloc Festival	alex@baselogic.net George@baselogic.net
Glastonbury Festival	malcom@glastonburyfestivals.co.uk
Shambala / Kambe Events Festival	jon@kambe-events.co.uk
APT (All Tomorrow's Parties), London	feedback@atpfestival.com
FutureEverything CIC, Manchester	info@futureeverything.org
Fon festival, Barrow	info@fonfestival.org
Supersonic, Birmingham	admin@capsule.org.uk



Student Orchestra Concert at European University Cyprus

MUSIC STAKEHOLDERS IN EUROPE: 29.592 CONTACTED WIMUST - PRACTITIONERS AND STAKEHOLDERS

Listing of names and addresses as at the 31st December 2013. An central part of WIMUST regarded the research and listing of all music practitioners and stakeholders in the EUC (and bordering countries). These have been used for circular letters, informative notes, distribution of the “Notiziario” and all advocacy work. The total number of addresses used is: **2,592**. To these should be added the mailing used by the Foundation **27.000,00** - a total of **29,592** addresses contacted.

COUNTRY	1.Ministries and Equal Opportunities 'Institutions	2.Orchestras, Youth Orchestras, Festivals	5.Music Theatres, Opera houses	6.Training Institutions, Music Schools, Conservatories, Universities, Departments for Gender Studies	7.Professional Institutions and Composers' Union	8.National Music Information Centres – Music Councils	9.Music Libraries	10.National Performing Rights Societies – Cultural Contact Points
Austria	3	125	17	28	4	2	2	4
Belgium	1	19	5	23	8	4	1	3
Bulgaria	4	13	5	2	2	1	1	2
Croatia	2	9	5	2	4	1	1	1
Cyprus	1	2	1	5	5	2	-	2
Czech Republic	3	27	9	6	2	2	1	3
Denmark	3	31	10	10	7	2	1	3
Estonia	2	10	4	4	2	2	1	2
Finland	3	42	9	16	5	2	1	2
France	2	91	25	32	11	1	1	4
Germany	2	94	94	60	6	2	3	2
Greece	2	6	3	7	4	1	1	3
Hungary	2	9	5	4	4	3	1	2
Ireland	2	18	4	1	4	1	-	2
Italy	34	139	46	117	5	2	1	2
Latvia	2	6	1	5	3	2	1	2
Lithuania	2	8	3	2	2	1	1	2
Luxembourg	3	4	1	4	1	2	2	1
Montenegro	2	2	4	1	1	1	-	1
Netherlands	2	43	5	17	5	1	2	3
Norway	1	28	5	10	6	2	1	2
Poland	3	42	11	10	6	2	1	2
Portugal	1	15	2	24	4	1	-	2
Rumania	2	17	8	5	5	-	-	2
Serbia	3	10	3	6	3	1	-	2
Slovakia	2	10	4	4	4	1	1	2
Slovenia	2	9	2	1	4	1	-	2
Spain	4	66	92	131	37	9	8	2
Sweden	2	30	9	12	4	2	1	3
Turkey	5	13	6	64	10	4	2	3
United Kingdom	3	142	23	28	7	4	1	3
TOTAL	105	1.080	421	641	175	62	37	71



Student orchestra concert at Vibo Valentia Conservatory in Italy conducted by Antonella Barbarossa

**BIBLIOGRAPHICAL LISTING OF ALL DOCUMENTS CONSULTED
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WHERE APPLICABLE, IN THE FIELD OF MUSIC**

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Meeting of Gender Study Group at Euterpe o Le forum Femmes et Musique du Luxembourg au Cid-femmes

Fondazione Adkins Chiti: Donne in Musica is an international cultural non-profit organization based in Fiuggi Città, Italy, partner within cultural agreements undersigned by the Italian Foreign Ministry, member of UNESCO's International Music Council and the European Music Council, and recognized by the European Commission as a European Network for its ongoing activities to obtain recognition, visibility, gender mainstreaming and empowerment for women composers and creators of music. **Donne in Musica** was created in 1978 by musician and musicologist Patricia Adkins Chiti and today has a network of over 27,000 women composers, creators of music, musicologists and musicians in 108 countries. The Foundation's activity includes research, collection of historical and contemporary data about women composers in all genres and all parts of the world, preservation of music composed and created by women, publication of dictionaries, monographs and studies and the presentation of concerts, festivals and projects with music by women. The library, under the Tutelage of the State Archival System, holds 43,000 scores of women's music.

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