Lessons in Diversity and Bias

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Learning Objective

Participants will engage in three active-learning activities in order to challenge accepted world views, uncover unknown biases, and learn new pedagogical techniques.
A Critical look at Grove
MUS 830 Research Methods and Materials

- Required course for all DMA students, some Masters students
- Each semester, I teach two 90 minute sessions in library
CONSULT THE PRINT EDITIONS!
When did you first use Grove (either in print or online)?
Why were you using it?
Yes, Grove is an important resource. But why?

- Why do we use Grove?
- Who writes the articles in Grove?
- How do articles get added to Grove?
- And who even is Grove?
Using a topic or person you are researching for your project, find a relevant article online via Grove Music Online. In addition, find an article on the same topic in an older print edition of Grove. Compare and contrast these articles, then share with fellow students at your table.

What is the same?

What is different?
of doing. On the other hand, he is frequently experimental, and has allowed the publication of some smaller works which will probably be regarded by future generations as little more than unimportant essays in the new media subsequently exploited by him in more significant compositions. This is not to say, however, that any of the published works are lacking in finish from the technical point of view: Stravinsky handles his material with remarkable virtuosity even where he fails to reach his ultimate aim with complete success.

This combination of stylistic diversity and artistic unity and integrity seems to be the main source of Stravinsky's undimmed vitality as a creative force. For younger composers of almost every persuasion, his work has continued to offer inspiration and a source of method. And just as he stole without penalty, it seems that the best of his successors can go on plundering him with at least the hope of impunity.
Clara Schumann

(b Leipzig, Sept 13, 1819; d Frankfurt, May 20, 1896). German pianist, composer and teacher. One of the foremost European pianists of the 19th century and the wife and champion of the music of Robert Schumann, she was also a respected composer and influential teacher.
No entry until 2001 edition.

Florence Price
BARBARIANS AT THE GATES: GROVE AND WORLD PERCUSSION

By Timothy Sestrick

All investigations into the music of barbarous nations have been avoided, unless they have some direct bearing on European music.—Sir George Grove, preface to A Dictionary of Music and Musicians (1879–90)

From September 2017

Notes

Percussion
If you have more time in your lesson...

Context, Reliability, and Authority: Grove Dictionary through the years
-Amy Strickland
p.99-103
Selected Bibliography


Images

- Title slide photo by Lila De Lila on Unsplash
- Coloured pencils, https://unsplash.com/photos/7ACuHoezUYk
- Djembe, https://commons.wikimedia.org/w/index.php?curid=25688172

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Diversity in America’s Orchestras and the American Music Industry
Write down 3 people who you see as an authority in music.
Gender Diversity at the University of the Pacific’s Conservatory of Music

- Male: 47.0%
- Female: 53.0%
Racial Diversity in the University of the Pacific’s Conservatory of Music

- White: 44.0%
- Hispanic: 20.0%
- Asian: 15.0%
- Two or more: 10.0%
- African American: 7.0%
- Unknown: 4.0%
Gender Diversity in American Orchestras

Source: http://www.ppv.issuelab.org/resources/25840/25840.pdf
Gender Diversity of Orchestra Conductors

Source: http://www/ppv.issuelab.org/resources/25840/25840.pdf
In 2014 non-white musicians still constitute less than 15% of the orchestra musician population.

Source: http://www.ppv.issuelab.org/resources/25840/25840.pdf
<table>
<thead>
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<th></th>
<th>2012</th>
<th>2013</th>
<th>2014</th>
<th>2015</th>
<th>2016</th>
<th>2017</th>
<th>TOTAL</th>
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<td>FEMALES</td>
<td>11%</td>
<td>11.7%</td>
<td>12.7%</td>
<td>13.7%</td>
<td>13.3%</td>
<td>11.4%</td>
<td>12.3%</td>
</tr>
<tr>
<td>MALES</td>
<td>89%</td>
<td>88.3%</td>
<td>87.3%</td>
<td>86.3%</td>
<td>86.7%</td>
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## Female Music Producers

**CREATIVE CONSTRAINTS: FEW FEMALE PRODUCERS WORK IN MUSIC**

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<th>2012</th>
<th>2015</th>
<th>2017</th>
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<tbody>
<tr>
<td>Male</td>
<td>97.6%</td>
<td>98.2%</td>
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<tr>
<td>Female</td>
<td>2.4%</td>
<td>1.8%</td>
<td>1.8%</td>
<td>2%</td>
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Gender Diversity at the Grammy’s

The gender gap at the Grammy’s® is real.
Percentage of Female Nominees by Category, 2013-2018

92.1% of Record of the Year nominees were male.
93.9% of Album of the Year nominees were male.
78.7% of Song of the Year nominees were male.
63.6% of Best New Artist nominees were male.
100% of Producer of the Year nominees were male.

9.3% of Grammy® nominees from 2013-2018 were female. 90.7% were male.

Reflection Time

❖ What, if anything, surprised you?

❖ What steps can we take to improve diversity in American orchestras and in the music industry?
The Meg Quigley Vivaldi Competition & Bassoon Symposium
Tips for teaching a lesson like this:

❖ You might feel very uncomfortable, and that is fine.
❖ Make sure you have enough time - at least 15 minutes, preferably more.
❖ Include time for students to reflect.
❖ Get a faculty member to back you up.
❖ Seek out your own institution’s resources on talking about issues related to bias, gender, and racism.
Sources


Disability
Medical Model of Disability
Social Model of Disability
What are your thoughts on my font choice?
Jenny Lind as Amina in Bellini's *La Sonnambula*
Ravel's *Concerto for Left Hand*

Commissioned and performed by Paul Wittgenstein

“Rachmoninov had big hands”

Think-Pair-Share

What is something you are struggling with around the topic of disability?

What is one change you can make to be more accommodating of potential patron needs?
Mind Your Ps and Qs

Pair and Question
Questions and Further Discussion

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