

# PRIhME

## Assembly 2

February 2022

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Dear participants  
of the PRIhME Stakeholder Assembly,



as we are approaching the Second PRIhME Assembly dedicated to the topic of **gender, sexuality and/in Higher Music Education**, we are happy to share with you the material meant to both introduce you to the complex topic of the Assembly and prepare you for participation in the coming discussions.

The central part of this brief brings to you the expert paper *Gender in Higher Music Education*, written by **Dr. Cecilia Ferm Almqvist** and **Dr. Ann Werner** of the Södertörn University. Both authors were invited to provide their perspectives on the complex issues at the centre of the Second Assembly and are experts in the field of music and gender studies. Their ongoing focus of research covers diverse intersections of gender, music, music education, digital media and music industries. In *Gender in Higher Music Education*, they look at various aspects of the topic, offering possible answers to questions of intersections of **gender and music/higher music education; gendering of professional roles; identities and intersectionality; issues of sexism and sexual harassment; as well as possible directions in challenging gender norms in higher music education.**

In the remainder of this brief we have prepared other material, consisting of videos, excerpts of academic papers, newspaper articles and summaries of large-scale surveys conducted within HME, music industries and/or wider music sector. In order to make it easier to navigate we have divided the material into several subthemes – **What is gender?; Gender and power; Gender, sexuality, music/music theory/music practice; Approaching the issues of gender equality in HME; Large-scale surveys on working/studying environments in music; Initiatives dealing with issues of gender in HME and music industry; and Raising awareness and addressing sexual harassment/sexual misconduct.** Whenever the material we are providing excerpts from is available for reading/watching online, we have added links so you can access it more easily.

In the hope that the Second Assembly will be as successful as the First – in terms of truly dialogical and inclusive processes of knowledge making, as well as in rich and multifaceted perspectives and recommendations you collaboratively created – we look forward to the new discussions, as well as thoughts, observations and guidance evolving through them.

**The PRIhME Editorial Board**

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# Gender in Higher Music Education

**Cecilia Ferm Almqvist**, Professor in Education, Södertörn University, Sweden

**Ann Werner**, Associate Professor in Gender Studies, Södertörn University, Sweden

This paper explains and discusses the role of **gender in higher music education**. It does so by first outlining the debates about **what 'gender' is** and how it operates through power imbalances and differences that are social and cultural. Further, we describe the main results from research about gender in higher music education institutions in Europe through three themes: **gender and music**, **gender in higher music education**, and **the gendering of professional roles**. Thereafter the paper problematizes gender as an analytical category through an **intersectional** lens and discusses the problem of **sexual harassment**, **sexism**, and other harassment in higher music education institutions. Finally, we discuss how **to challenge gender issues in higher music education**.

## What is gender?

An everyday definition of *gender* simply states that there are two genders, male and female, that are biologically different and treated differently in culture and society. During second wave feminism in the 1960s and 1970's this way of defining gender was widely challenged by feminist theorists who argued that gender roles are created in socialisation – and that the sex one is born with does not determine the social gender one inhabits in society. This feminist critique problematizes that some roles and work, such as raising children, are best done by women. Also, the oppression of women in culture and society was challenged by scholars discussing how gendered power operated, through for example the socialist feminist theory about the structure of *patriarchy*. Patriarchy was a concept introduced to explain how social systems reproduced male power when men were holding political leadership, were privileged in social settings, and owned most material assets in a society (conditions that are still in place today).

Feminist theory has since grown to be a vibrant field that focuses on how femininities and masculinities as well as gender identities outside of the binary man/women take form, are treated and politically changing in culture and society. Importantly, Judith Butler (1990) was one of the theorists that problematized the division between gender and sex arguing that there is nothing 'before gender', rather sex/gender is constructed

performatively. By seeing sex/gender as performative, she argued that sex/gender is processual, created in all speech and actions, and never a finished product. In her way of understanding gender, the construction of gender always involves the construction of *heterosexuality*. That is, for Butler a person is not fully understood as a woman if she is not heterosexual, because heterosexual relationships are central to how we understand male and female as opposites. Butler uses the concept '*norm*' to illustrate how dominating ideas about who is a woman or man have material consequences – that is affects how persons can live their lives, get work, be accepted in society etcetera.

Lately Butler has in public debate argued that gender is changing in the 2020's and that we can see a change in the category 'woman', being more inclusive for example for lesbian women and for transwomen. Also, the binary idea of society consisting of 'men and women' has been challenged by activists for intersex people and persons that are non-binary, neither men nor women. In current feminist research the importance of social and symbolic ideals for the construction of gender is widely agreed upon, still there are also many scholars that acknowledge and discuss the importance of bodies, materiality, and difference for gender in contemporary cultures.

## Gender and music

Policy documents, on international and European levels, state that music shall be accessible to all, independent of any factors that may be discriminatory or unfair. But this has not in fact been achieved. It has been stated that traditional gender structures are produced and reproduced in professional musical life (Ganetz et al., 2009) and that the music community has an over-representation of men. Popular music musicians' work is clearly segregated: the "singer" position is seen as belonging to women, while instrumentalists are male musicians. Not least the role of the electric guitarist and the music producer are male dominated (Bayton, 1998; Green, 2010; Ferm Almqvist, 2021). Singing, and especially singing in a high register, is associated with women or gay men. Depending on the cultural, historical, and musical contexts where men sing, singing can also be regarded as an act of masculine behaviour, for example in the jazz and popular music industry as well as in opera and musical comedy. Earlier research suggests that when men sing, they often obtain appreciation for their singing performances. On the other hand, when girls choose male connotated instruments, they tend to be praised for being sexy or good-looking, instead of being treated as skilled instrumentalists (Borgström-Källén, 2021; Ferm Almqvist, 2021).

In Western art music, musicians' work is also divided by gender, women are primarily employed as singers, violinists, flutists, and harpsichord players, while men work as composers, conductors, bass-players, percussionists, and brass players. French horn,

cello, clarinet, and piano on the other hand seem to be occupied by both genders. This gender division influences the make-up of teaching staff in higher music education institutions. In fact, music, what genres and styles are seen as more valuable (and mainly masculine) and less valuable (and mainly feminine) in Western art music culture has been found to be gendered (McClary, 1991; Citron, 1993). In addition, music history and music theory are themselves gendered disciplines (Maus, 1993).

## Gender in higher music education

Music education practices are to a great extent steered by norms, around gender, music genres, and other norms of society and culture. For example, whose ideas are deemed interesting, what is valued as musical skill, who can develop as a musician, and how musical knowledge should be performed are all values created in relation to norms. Research on music education and gender shows that music teaching and learning also is an arena where gender is shaped (Abeles, 2009). This is displayed in choice of instrument and genre, the possibility to claim space, power relations and subordination from gender perspective. Such norms are reproduced by musicians who teach in higher music education, and are educated within the institutions, where they have been taught by others, who have also been educated there.

Within higher music education teaching is primarily formed in the *master-apprentice tradition*, where students are expected to imitate and “become” their teachers. As Gaunt (2017, p.38) expresses it, the model of imitation is seen as contributing “detailed musical and technical expertise to be developed and refined, almost as it were by physical and mental osmosis”. Such a view can also reproduce gender, the teacher has the power to decide what to play and how it should be interpreted. It has been found that students of different genders are treated differently by their masters, and that music education promotes male students, or females who accept male influences, values, and ways of behaving in teaching situations. It has been shown that a gendered polarised view of musical genres is common in music educational settings. This affects who is “suitable” to play certain instruments or certain genres.

Also, when it comes to what students learn, studies show that male students develop musical content and expertise. Female students tend to focus on the musical whole, instead of their own parts, being concerned about practical things around musical situations, helping others, “jumping in” to complement missing parts in the whole production, to a greater extent than male students (Ferm Almquist & Hentschel, 2019). Caring for the whole responds to gender norms, according to which women take more social responsibility. Below, we *underline the risk* that such expectations negatively impact on careers for women in higher music education. *Educational relations* in higher

music education take place in interactions between teacher and student, and in interaction between students.<sup>1</sup> It has been emphasized that gender related behaviours, agreed-upon norms, imaginations, and expectations, as well as use of language, limit music students in the educational situation. It has been shown to be important that music students get opportunities to affect how they realize their ideas and use the musical space to transgress such gender stereotypes. How can music teachers create an environment where music is created and investigated, where it is possible for *all* students to reach their full musical potential? One important task for the teacher is to approach students in a way that makes them use the space of education independent of their gender. This can break the habit where women limit themselves and all students could get the sense that musical spaces in higher music education are for everyone. In addition, all students should be encouraged by their teachers and classmates to use and develop musical abilities and visions in music educational activities.

## Gendering of professional roles

When discussing gender and higher music education, it also becomes relevant to shed light on the interplay between music education, gender, power, teaching and research positions. The number of women on all academic levels is increasing, and most undergraduate students are women. While inequality remains, it is more subtle than before. For example, men are still holding more prestige positions, a fact that cannot only be explained by age, discipline, and generation. In addition, women in academia do a lot more so-called glue-work, to keep things running at a department. However, there are some characteristics of higher arts education that differ from other academic disciplines. For example, the criteria for assessing quality, especially of artistic works, are relatively unclear, making assessments diverse (Blix et al., 2019). When it comes to promotions to higher academic positions, studies show that experts rank men with the same merits higher than women. Quality remains gendered, which underlines the need for explicit criteria of quality in the performing arts.

A recent study performed in Scandinavia (Borgström-Källén, 2021) problematizes construction of expertise and excellence within music education in relation to gender and positions with high status. The author underlines the double subordination of female professors in music education at conservatories, compared to male professors in artistic disciplines. She shows that music education is positioned as peripheral and feminine, the discipline is called into question by players from other disciplines, musical performance, and musicology for example, often by male artistic professors. The interviewees express that gender inequality is a struggle and an everyday problem. "On paper I'm a professor,

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<sup>1</sup> See Anna Bull's expert paper from Assembly 1.

but at my department I'm positioned as a woman working in pedagogy. They think research on young children is of no value, and you become positioned even more as a woman" (Borgström-Källén 2021, p. 258). The example illustrates that gender inequality exists between professors and disciplines in higher music education. And that having female professors does not solve gender inequality.

## Identities and intersectionality

When scholars have examined the importance of gender in higher music education, 'gender' has increasingly been problematized as a category that can be examined on its own. Feminist politics and feminist theory have been challenged for building on a universal idea about 'woman'. The problem of such a unified subject – unifying all women's experiences – is that focusing on what unifies 'women' obscures other social categorizations that divide them. Feminist theory and politics have been called out as promoting a 'woman' that is really pseudo-universal, mirroring interests of certain groups of women: white, middle class, ethnic majority, heterosexual and able-bodied women.

An *intersectional* theoretical understanding of gender, class and race was introduced by Kimberlé Crenshaw (2003) around 1990 to explain how gender, class and race interact in structural oppression of black women in the US. Crenshaw, a legal scholar, argues that structural intersectionality can be used to understand how power dimensions interact, how oppressions of race, class and gender make conditions and experiences different for women from different social and racial groups. Oppression, she argues, is not 'double' but plays out differently depending on gender, class, and race. Further, political intersectionality is a strategy introduced by her that requires addressing several oppressions at the same time, for example sexism, racism, and capitalism. It is according to her not enough to challenge gender oppression if other power imbalances are not also challenged. In higher music education institutions, as in higher education in general, sexism, racism, capitalism, homophobia, and the treatment of trans\* people should be seen as interacting for example in teaching. This paper has focused on gender in higher music education but from an intersectional theoretical perspective addressing gender inequality also involves addressing race/ethnicity, class, sexuality, and other power imbalances in higher music education.<sup>2</sup>

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<sup>2</sup> This will be one of the aspects focused on in Assembly 3.

## Sexual harassment, sexism, and other harassment

One pressing issue in higher music education, that is also a gender issue, is sexist treatment and *sexual harassment* of students and staff.<sup>3</sup> Sexual harassment in the workplace has been discussed in feminist theory and political policy for decades. Defined as unwanted sexual attention that ranges from unwanted compliments, or touching to rape, sexual harassment survivors are mostly women, and the perpetrators are mostly men. Informal power structures and institutions that build their working and teaching methods on supervision where one person holds great power over others' careers have been identified as risk factors for sexual harassment. In higher music education the one-on-one tuition teaching and the master-apprentice tradition makes it easy for sexual harassment to occur in closed rooms. It is, however, not just these situations but the larger context of a very competitive field where a small group of people hold great power over a large group's future that is breeding ground for a *culture of silence* around sexism and sexual harassment. A culture of silence is a workplace culture where people are afraid to speak up about injustices, they see related to power in fear of losing their jobs or positions. To challenge sexism and sexual harassment the gendered power patterns in higher music education must be addressed. It is the gendered education and power imbalance that underpin misconduct.

## Challenging gender norms in higher music education

Based on the above, one task for higher music education, including leaders, organizers, and teachers, is to move past gender inequality, and transform music education. To promote equal possibilities to study music on a professional level for all students independent of gender, class and race. A critique of neoliberalism<sup>4</sup> in higher education and an intersectional take on gender and power are essential to tackle gender inequalities in higher music education (de Boise 2018). To transform higher music education, we need to be aware of what space for development can be created within legal frames and have ideas about how to use it. The invisible norms and structures related to gender and power have to be made visible by the institutions in higher music education, for change to take place.

Working towards gender equality in higher music education should be done in line with legislation, policies and steering documents, as well as in conversation with faculty,

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<sup>3</sup> See also Anna Bull's expert paper from Assembly 1.

<sup>4</sup> An economic and political model which dominates the 21<sup>st</sup> century. Within higher education this is expressed in e.g. assessment practices, in quality criteria and a focus on employability, marketing and the labour market.



leadership and students. When it comes to faculty, it is important to see all disciplines, subjects, and instruments as equally important, and to have the same expectations of all professors and teachers, independent of their gender. In the teaching situation it is important to be aware about what a teacher must *relate to*, what to *take responsibility for*, and *what to do* in ways that encourage equal possibilities to learn and develop for all genders. It is important for teachers to be informed on students' experiences and holdings in relation to the teaching content, which can, as we have seen above, be connected to gender. Students' motives for choice of instrument, experiences of role models, relations to chosen genres in a context, their impetus for development, and experienced power relations all affect their learning. To get such insights demands openness and curiosity in dialogue with the students.

As a teacher, or leader, in higher music education one should take responsibility for steering teaching and educational organization towards equal possibilities to learn and develop. This includes creating safe surroundings, where it is allowed to try out things and fail, to assure musical learning for all students independent of gender, to be open for and show different ways of being and becoming a musician, and not least reflect and improve the practice of giving response. When it comes to what teachers need to do, creating space that offer possibilities for equal growth is important, as well as making all students visible. For example, women can be encouraged to study double-bass, and teachers can reflect upon norms and structures that hinder such a choice. In addition, openness for the students' motivation, ideas, musical preferences, impetus, lust, and "personality", as well as the local institution and situation should be considered. Teachers must ask students what goals they have, what they want to discover and develop, and how teachers can contribute. One prerequisite for such actions is motivation among leaders, with the power to transform music education.

Collegial discussion about gender equality in higher music education is one way to illuminate what norms a specific institution is steered by. This discussion can lead to practically grounded policies using insights and knowledge, about how students can be viewed and approached equally. It is also crucial to highlight what frames are possible to influence, how the educational environment can be improved, what gender equality goals are set for a specific activity or semester, and what consequences for gender equality specific educational approaches have. These topics can be consciously developed in discussions involving faculty, leadership, and students.

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## Recommended further reading / watching / listening

### What is gender?

(video)

**Philosophy Tube – What Is Gender?**

<https://www.youtube.com/watch?v=seUVb7gbrTY>



click to play

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### Gender and power

(book excerpt)

Connell, R. W. 1987. *Gender and Power: Society, the Person, and Sexual Politics*. Stanford: Stanford University Press.

Theories of gender, with hardly an exception, focus either on one-to-one relationships between people or on the society as a whole. Apart from discussions of the family, the intermediate level of social organization is skipped. Yet in some ways this is the most important level to understand. We live most of our daily lives in settings like the household, the workplace and the bus queue, rather than stretched out in a relation to society at large or bundled up in a one-to-one. The practice of sexual politics bears mostly on institutions: discriminatory hiring in companies, nonsexist curricula in schools and so on. Much of the research that is changing current views of gender is about institutions like workplaces, markets and media.

When the social sciences have made the connection, it has usually been by picking out a particular institution as the bearer of gender and sexuality. The family and kinship have usually been elected to this honour. Accordingly the structure of the family is the centre-piece of the sociological analysis of sex roles [...] The flip side of this election was that it allowed other institutions to be analysed as if gender were of no account at all. In text after text on the classic themes of social science – the state, economic policy, urbanism, migration, modernization – sex and gender fail to get a mention or are marginalized. [...] The state of play in gender relations in a given institution is its “gender regime”.

**(online article)**

Wickström, David-Emil. 2021. **"Dealing with (Institutionalized) Forms of Power Abuse"**. *Strengthening Music in Society. Tools and Resources for Higher Music Education* [online platform].

<https://sms.aec-music.eu/diversity-identity-inclusiveness/dealing-with-institutionalized-forms-of-power-abuse/>



click to read

**(article excerpt)**

Johnston, Jennifer. 2017. **"Yes, Classical Music Has a Harassment Problem – And Now's the Time for Change"**. *The Guardian*. (December 8, 2017).

<https://www.theguardian.com/music/2017/dec/08/jennifer-johnston-comment-classical-music-cult-of-the-maestro>



click to read

The cult of the maestro has long been endemic in classical music. A maestro is not necessarily a conductor; it can be any distinguished and authoritative figure who commands great respect, whether he – and it is almost invariably a man – be soloist, director or teacher. To a significant degree, the success of the industry depends on this cult; it encourages audiences to flock to performances to witness dazzling displays of supreme skill, ones that thrillingly plumb emotional extremes and inspire performers to reach ever greater technical and interpretative heights. Classical music, competing as it does with other art forms and music genres in an increasingly crowded market, needs the stardust of its major players.

The cult of the maestro has thrived precisely because of the uniquely difficult demands of the music: great power and privilege is sycophantically bestowed on those perceived to be geniuses, and behaviour that would be unacceptable in other contexts may be excused or swept under the carpet; different moral standards can be applied to them by virtue of their artistic brilliance.

A recent study commissioned by the Incorporated Society of Musicians reported a “high level” of discrimination and sexual harassment in the classical music sector. As a singer, I have witnessed numerous incidents of harassment, when maestros have taken advantage of their position – whether demanding late-night one-on-one “meetings” to discuss a section of a great work, or walking into a musician’s dressing room without knocking when they know the musician is changing.

Such occurrences are common throughout the industry, and younger musicians are especially vulnerable to abuse. Harassment often goes unreported by victims, for fear of the repercussions and the risk of not being employed in the future. Classical music is a precarious arena in which to sustain a career – a huge number of musicians are self-employed, relying on their reputation to bring in work, and do not earn huge sums (thereby all but ruling out the possibility of bringing legal action themselves). Musicians are at the mercy of the organisations who employ them, so everyone tries to avoid being the subject of gossip in case it affects their chance of re-employment.



## Gender, sexuality, music/music theory/music practice

### (interview excerpt)

Zarzyci, Lili. 2020. "Interview with Christine Battersby". *The Architectural Review*

(March 26, 2020).

<https://www.architectural-review.com/essays/profiles-and-interviews/interview-with-christine-battersby>



click to read

There are a few different understandings of the concept of *genius* that remain current. We first come across the word genius in Latin as the divine aspect of maleness that was passed down from the ancient Roman patriarch to his sons male and heirs. The *genius* was also the spirit that watched over the lands of the male family clan – we still have remnants of this ancient understanding of genius in contemporary art theory, with *genius loci*. Whenever theorists or artists rely on such a notion, there is a tendency to link the 'spirit of place' with the traditions of male creators, who are regarded as embodying the essence of a culture, ethnicity or nation. We need to be aware of its capacity to write out of history matrilineal lines of cultural inheritance.

A second, quite different, tradition was linked to the Latin word *ingenium* – think ingenuity, talent and skill. Our current notions of genius come out of the overlap and tensions between the two different traditions.

Another tradition involves treating genius as a personality-type: often an 'outsider' who is near to madness. There is, in principle, no reason why the inspired and crazy genius figure might not be a woman, but in both popular and high culture it is rare to find a great woman artist portrayed in these terms.

*Why is it so rare to see a woman artist portrayed as a genius in that sense?*

What I argued in *Gender and Genius*<sup>5</sup> was that the typical genius was described in terms that expected him to have the body and the developmental history of a male, plus

supernormal characteristics (an excess of emotion, imagination, sensitivity and intuition) that are in our culture normally associated with women.

I should add that my argument has often been understood by those who suppose that I was putting forward a notion of genius that was based on biological essentialism, but that was never my claim. Deciding that a person is 'male' or 'female' has not always been done in an identical way in different cultures and at different points in history. We are not dealing here with straightforward biological 'givens', but instead with the categorisation of an embodied self, based on the way that that person's body is perceived. (...)

*Why are 'feminine' characteristics valued in men but not in women?*

It has to do with treating the genius as a sort of super-male, having to be both male and transcend the normal male subject position. It's really in the 18th century that things changed, and everything changed at about the same time. If you're thinking about masculinity prior to the 18th century, it was the men who wore make-up, who had wigs and breeches, whereas women were often positioned as wild or as witches. For centuries, male philosophers had described women in ways that made them inferior: as emotional, instinctive, moved by nature rather than by reason, but with the change in values brought about by industrialisation, males began to covet stock descriptions of femininity, and began to appropriate that vocabulary.

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<sup>5</sup> Battersby, Christine. 1989. *Gender and Genius: Towards a Feminist Aesthetics*. London: Women's Press.

(article excerpt)

McClary, Susan. 1993. "Reshaping a Discipline: Musicology and Feminism in the 1990s." *Feminist Studies* 19(2):399-423.

<https://doi.org/10.2307/3178376>

The first contributions in feminist musicology dealt with individual women or with specific historic contexts, and anyone who has taught courses on women and music knows how it feels to hop among those isolated islands of information separated by gulfs of ignorance. But a series of books from the 1980s has begun piecing together more continuous accounts of women in music. Unlike the more traditional surveys that trace a succession of "masters," these new accounts tend to pay attention to many kinds of activities besides formal composition, and they also observe far more closely the social conditions within which musicians have operated. For one of the chief tenets to fall by the wayside with feminist historiography is the notion that the individual artist operates autonomously with respect to context.

[...]

As we have seen, many women and men trained within standard musicological methodologies have diverted their energies from the traditional canon to the women. Yet for the most part, their publications have continued to address the concerns of other musicologists. Although the *content* of contributions differs from the predominantly male-oriented work discipline up until now, most of them do not challenge explicitly the assumptions and methods that have

undergirded musicological research for the past generation.

But along with the rediscovery of this long-buried music comes almost inevitably a difficult set of questions. First, how do we assess the quality our discoveries? Do we admire them, simply because they were composed by women? Or should we try to find ways of dealing critically with these artists? Second, are the premises of these women composers the same as those of their male contemporaries? Or did women sometimes try to write in ways that differed from what they heard around them? Is it possible, in other words, to write music *as a woman*?

Responding to any of these fairly obvious questions takes us outside the established guidelines of the profession. For although assessing relative worth was of considerable concern to an earlier generation of musicologists who had to decide what to include or exclude, the canon has now been stable for several decades; most of us simply have internalized the hierarchy as it was given to us as students. To be sure, a musicologist will occasionally advance an argument on behalf of an artist deemed to have been undervalued. But in such instances, the criteria brought forward are usually those that already support the reputations of those labelled as "great"



## Approaching issues of gender equality in HME

(article excerpt)

de Boise, Sam. 2017. "Gender Inequalities and Higher Music Education: Comparing the UK and Sweden". *British Journal of Music Education* 35(1):23-41.

<https://doi.org/10.1017/S0265051717000134>

Gender equality in higher music education (HME) is particularly important in that, in neoliberal societies, universities are increasingly being seen as routes into professional music careers (Allsup, 2015). Who studies which music subjects will therefore impact on divisions in music professions and the music industries. Thus, inequalities in formal music education relate to and further impact on inequalities in wider music practices.

(...)

Recognizing that gender is intersectional also means being attentive to intersectionally gendered histories. For instance, as Pelligrinelli (2008) notes, an emphasis on teaching jazz's instrumental history has often been at the expense of its historic vocal traditions where women have historically been well-represented. This doubly obscures women of colour's contributions as both vocalists and instrumentalists. As such, jazz may continue to appeal predominantly more to certain kinds of instrumentalists (among whom men are already heavily-represented). Intersectional, postcolonial and decolonial understandings of gender inequalities in education are all therefore essential in challenging certain epistemological assumptions (see also Mirza & Joseph, 2010).

Crucially, as Macarthur (2008) points out, the idea of making women more 'competitive', does not represent equality. In doing so, activities where women are visible (singing for example) are framed as barriers to participation, rather than the denigration of musical activities or aesthetic traditions where women of different backgrounds are more visible (see Railton, 2001). Conversely, '50/50' approaches may actively lead to preferential treatment of men in areas where women are now better represented, despite historical exclusion...

(...)

To this end, **gender equality** must be concerned with **challenging informally discriminatory practices within certain masculinist environments** as well as **building respect for intersectionally gendered aesthetic traditions**. This also means **gender equality should involve engaging and challenging men around questions of privilege rather than encouraging women to better compete in men-dominated spaces**. Institutional support for pluralist, intersectional models, in both gendered expression and selection criteria, are therefore vital in tackling inequalities.



# Large-scale surveys on working/studying environments in music

## Ireland (2021)

Ciara L. Murphy, Brenda Donohue, And Conall, Ó Duibhir

### Speak Up: A Call for Change – Towards Creating a Safe and a Respectful Working Environment for the Arts

[https://www.irishtheatreinstitute.ie/wp-content/uploads/2021/10/ITI-Speak-Up-A-Call-for-Change-Report-Oct2021\\_Final\\_WEB.pdf](https://www.irishtheatreinstitute.ie/wp-content/uploads/2021/10/ITI-Speak-Up-A-Call-for-Change-Report-Oct2021_Final_WEB.pdf)



click to read

“It is evident from the statistical analysis carried out in this study that the Irish arts sector has a significant problem. This research, which surveyed over 1300 people on their experiences of working in Ireland’s arts sector, finds that the majority of respondents had experienced and/or witnessed some form of harmful behaviours (bullying, harassment, sexual harassment, humiliation, victimisation, assault and sexual assault) that undermine people’s right to dignity at work.

#### THE KEY FINDINGS ARE AS FOLLOWS:

- There are indications that there is a culture of harmful workplace behaviours across all sectors in the arts in Ireland.
- The research found that the levels of experiencing and/or witnessing these behaviours are similarly high across all sectors of the arts.
- The majority of those surveyed have experienced (70%) and witnessed (53%) harmful behaviour.<sup>1</sup>
- The majority of these instances were reported to have taken place in the workplace.
- According to the data, the perpetrators of these behaviours were more likely to be men (67%) than women (42%).

- Those who experience these behaviours were more likely to be women than men across the majority of categories.
- Men (55%) are slightly more likely to witness harmful behaviour than women (52%) according to the data collected.
- The data found that women were more than three and a half times more likely to experience sexual harassment than male respondents, and were more than twice as likely to experience sexual assault than male respondents.
- Freelance arts workers were more likely to face harmful workplace experiences than those who are not freelance.
- According to the respondents, the majority of perpetrators were reported to hold positions of authority.
- The data indicates that there are often no consequences for those who perpetrate harm on others in the arts sector.
- Respondents reported that often supports were not available to them, and where they were available, they were insufficient.
- Most respondents who experienced and/or witnessed the harmful behaviours analysed in this report stated that they were not comfortable seeking support in a professional setting.”



## UK (2018)

Christine Payne, Deborah Annetts & Naomi Pohl

### **Dignity in Study: A Survey of Higher Education Institutions**

<https://www.ism.org/images/images/Equity-ISM-MU-Dignity-in-Study-report.pdf>



[click to read](#)

Our research has shown students currently studying within higher education institutions are at risk from levels of inappropriate behaviour, bullying, sexual harassment and discrimination on the basis of gender, age, disability, religion, sexual orientation, gender reassignment, race and marriage or civil partnership. Out of the 600 students who responded to the survey, over half of the respondents said they had experienced some sort of incident – many more than one type – in the course of their study.

57% of these respondents reported experiencing inappropriate behaviour (behaviour that is considered socially unacceptable), 42% experienced bullying, 36% experienced gender

discrimination and 27% experienced sexual harassment. Although the majority of students selected more than one type of perpetrator (and over 1000 examples were given as a result) ‘fellow student’ was the highest reported at 58%. However, the breakdown does suggest high levels of incidents also by members of the institution’s permanent teaching staff (e.g. teacher or academic lecturer) at 42%. Notably, 57% of respondents did not report their concerns, with 54% of these respondents stating they felt at risk of not being believed or taken seriously if they did report their concerns. This was mirrored by comments given by respondents, as shown in the results overview.”

## UK (2015)

Danijela Bogdanović

### **Gender and Equality in Music Higher Education**



[click to read](#)

The research presented here has been envisaged as exploratory, with the remit of running a number of “conversations” within Music, learning about gender equality in specific settings, and thus providing a baseline and pointers from which more definitive action can be taken.

(...)

The data gathered and presented demonstrates that the gendering of roles, disciplines, practices

and behaviours plays a big part in Music, resulting in the underrepresentation of women in many areas and particularly at management and policy making levels. Furthermore, it confirms the existence of cultural and attitudinal barriers faced by many women throughout their careers, and despite the existing employment policies, practices and procedures whose aim is to ensure equality and diversity.

## 27 countries worldwide (2021)

Gabriela di Laccio, Ann Grindley, Giulia Nakata, Julia Manzano

### Equality and Diversity in Concert Halls

[https://donne-uk.org/wp-content/uploads/2021/03/Equality-Diversity-in-Concert-Halls\\_2020\\_2021.pdf](https://donne-uk.org/wp-content/uploads/2021/03/Equality-Diversity-in-Concert-Halls_2020_2021.pdf)



click to read

This latest research by *Donne – Women in Music* has been prepared to get a better understanding of how classical music is responding to the current and very important issue of equality and diversity in concert's repertoire worldwide. It builds on previous research carried out in 2018/2019 and 2019/2020. The new results presented here were determined by in-depth analysis of composers' works scheduled for the 2020-2021 season in 100 orchestras from 27 countries.

The results show that only 11.45% of the scheduled concerts worldwide included compositions by women. 88.55% included solely compositions written by men.

There has been a small improvement on the overall inclusion of works by women in concerts compared with previous years. But, when we look closely at the numbers, it is a different matter.

Only 747 out of the 14,747 compositions scheduled by the 100 orchestras throughout the 2020-2021 season, were composed by women – a total of 5%.

One alarming fact is that only 1.11% of the pieces were composed by Black & Asian women and only 2.43% by Black & Asian men.

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## Initiatives dealing with issues of gender in HME and music industry

University of Agder (Norway), The Royal Academy of Music (Denmark),  
Malmö Academy of Music (Sweden)

### GENUS – Genus Toolbox

<https://www.conferencegenus.com/toolbox-v2>



click to access

*The Genus* (Gender in Scandinavian) project is a collaboration between the University of Agder (Norway), The Royal Academy of Music (Denmark) and Malmö Academy of Music (Sweden) and is organized around three conferences on gender and equality: "The overall goal of Genus project is to raise the awareness of gender and equality perspectives in music education. We want to equip students, teachers and leaders in music education

with practical tools to make the gender balance more equal in the future."

As a part of the project a toolbox with ideas on how to achieve gender diversity within higher music education institutions. The toolbox covers the structure of the organizations, (mental) health, teacher qualifications, educational content, language, role models, politics and learning environments.

## KEYCHANGE – Genus Toolbox

<https://www.keychange.eu/>



click to access

Keychange is a movement that takes action to empower talented underrepresented genders with training, mentoring and support through networks. The activities and initiatives are shared on *Facebook* and *Instagram*. At *Soundcloud* and *Spotify* you can find playlists with talents and ambassadors. The Manifesto of the movement calls for collective action in four areas:

**Acknowledgement** – addressing recruitment, remuneration, career development and sexual harassment.

**Investment** – funds for targeted programmes to empower underrepresented artists and industry professionals

**Research** – analysing and reporting on the current gender gap.

**Education** – creating a new norm, by promoting role models and career opportunities.

For more information, for example on what you as an individual can do, and how you can contribute to gender balance, click on the link above.

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## Raising awareness and addressing sexual harassment / sexual misconduct

### (article excerpt)

Page, Tiffany, Anna Bull & Emma Chapman. 2019. "**Making Power Visible: 'Slow Activism' to Address Staff Sexual Misconduct in Higher Education**". *Violence Against Women* 25(11):1309-1330.

<https://doi.org/10.1177/1077801219844606>

In this article, we have argued that activism around staff sexual misconduct should aim to make this issue visible. We have outlined some of the ways in which it is made invisible: a lack of research on the prevalence and impacts of staff sexual misconduct on students, the difficulties students and staff face in reporting these abuses of power, and requirements for confidentiality around the ways in which individual cases are investigated within institutions. We have described three ways in which forms of what we have referred to as slow

activism are currently occurring in the sector, through our own work and that of others: participating in institutional complaints processes, survivors naming their own experiences, and discipline-led and sector-wide activism that is demonstrating ways forward for the sector as a whole.

Furthermore, we acknowledge that using institutional complaints processes and naming experiences, perpetrators, and institutions are short-term solutions that are not preventive, are

often unsustainable, and do not necessarily lead to positive change. This is in part because of the ways in which institutional structures and processes both silence and exhaust individuals who speak out, take action, and make complaints. As with other sectors, individuals calling attention to abuses of power in higher education often remain or are increasingly vulnerable to those power relations, as either students or staff in precarious positions of employment. Addressing these issues

requires activism both within and outside of institutions, across multiple levels of engagement: lobbying members of parliament and sector bodies, preparing formal responses to national consultations, reviewing university policies and procedures and conducting training within universities, speaking at events both within and outside of academia, and advising students on direct action and strategic approaches to invoke change locally within their own institution.

### (annotated bibliography)

Floch, Yohann, Marie Le Sourd, Marta Keil, Ása Richardsdóttir, Carolyn Auclair. 2021. ***Gender and Power-Relations: Annotated Bibliography with Focus on Sexual Harrasment and Power Abuse in the Culture and Creative Sector***. Brussels: SHIFT Culture.

[https://shift-culture.eu/wp-content/uploads/2021/11/SHIFT\\_Annotated-Bibliography\\_Gender-And-Power-Relations.pdf](https://shift-culture.eu/wp-content/uploads/2021/11/SHIFT_Annotated-Bibliography_Gender-And-Power-Relations.pdf)



click to read

This publication is part of the gender and power-relations package which encompasses a lot of complex issues, both in society and more specifically in the cultural sector, hence the common decision to focus on sexual harassment in the culture and creative sectors. The global movement of #METOO, which started in 2017, increased awareness and empowered employees and professionals across the globe to report sexual harassment and other inequalities in the workplace. #METOO brought to the surface the vulnerability and a lack of effective protection mechanisms of anyone facing power abuse, regardless of age, class and gender.

(...)

A large number of resources exist on the issue even if they can be unequal in terms of contents, accessibility and number depending on the covered countries, sub-sectors and languages in focus. This annotated bibliography does not claim to be fully comprehensive on the subject but tries to introduce on specific entries (policies, campaigns, codes of conduct etc.) accessible online resources that can help end-users to find documents, tools, inspiration, etc. and to design further their own ways to act on the subject depending on their needs and the context they are evolving.

**(article excerpt)**

Hill, Rosemary Lucy. 2021. "Is Sexual Abuse and Exploitation Rife in the Music Industry?" *The Conversation*. (September 16, 2021).

<https://theconversation.com/is-sexual-abuse-and-exploitation-rife-in-the-music-industry-167852>



click to read

The popular music industry has a problem – men are sexually assaulting women. Male producers, record company execs and musicians are exploiting and abusing women musicians, women working in the industry and female fans. Male fans are doing it too. It's not new. Phil Spector's treatment of Ronnie Spector and Ike's of Tina Turner has long been known.

(...)

That more women are willing to talk about what's happening to them is a good sign. (...) But the fact remains that harassment, abuse and violence take place at all levels of the industry – from grassroots DIY scenarios to corporate setups. Even those scenes that claim to be egalitarian – such as punk – have problems with abuse. And many people who experience sexual abuse don't feel able to speak up – 85% of Musicians' Union respondents

who had experienced sexual harassment did not report it for fear of losing work. This highlights the vulnerability of musicians, especially young women, who rely on others (often powerful men) to make a living and so are at risk of exploitation.

Without regulation of industry working practices or formal support for musicians' incomes, the music industry remains a risky business for women. That's not to say women shouldn't follow a musical career path – emphatically they should – but rather that change needs to happen to support women. There's no single solution to the problem, but an increase in women in powerful roles, in women-focused music organisations and collectives, along with good support networks for women entering and remaining in the industry are all needed.

**(video)**

**BBC News – Rape and Abuse: The Music Industry's Dark Side**

<https://www.youtube.com/watch?v=seUVb7gbrTY>



click to play



February 2022