



Gendered Specialisms

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Roundtable Introductions

Rationale for this theme

- Lack of gender diversity in particular instruments
- Lack of gender diversity in particular genres or disciplines

Research: Instruments

- UK study in 2008
- c. 391,000 students learning an instrument within the local authorities aged between 5-18
- Some highly gendered instruments were the:
 - Harp (90% f)
 - Flute (89% f)
 - Electric guitar (81% m)
 - Tuba (77% m)
 - French Horn (51% m)
 - Cello (66% f)

Hallam et al. 2008

Research: Discipline and Genre

- 6% of women make up sound engineers in the UK (Crockett, 2019)
- 5% of Jazz instrumentalists are women (Women in Jazz, n.d.)
- 5.5% of conductors represented by British agents are female (The Guardian, 2019)
- 6% of harpists in the top orchestras are male (Quartz, 2018)

Participant Reflection

Can you think of any instrument or disciplines that you feel are 'gendered'?

Does it actually matter?

Do gender specialisms and their potential dynamics have concrete effects within the conservatoire?

Can we benefit from specialisms not being gendered?

How to combat with concrete actions?

Bibliography

Crockett, M., (2019). <https://www.stylist.co.uk/visible-women/spotify-eql-directory-women-music-industry-database-producers-engineers/237743>

Hallam, S., Rogers, L., Creech, A. (2008). *Gender differences in musical instrument choice*. International Journal of Music Education 26(1):7-19.

The Guardian (2019) <https://www.theguardian.com/culture/2019/may/14/one-female-conductor-not-acceptable-ratio-royal-opera-house>

Quartz, (2018). <https://qz.com/work/1393078/orchestras/>

Women in Jazz (n.d.) <https://www.womeninjazz.co.uk/new-page>



Male #MeToo Response

Using the Intercultural Development Continuum (IDC TM)

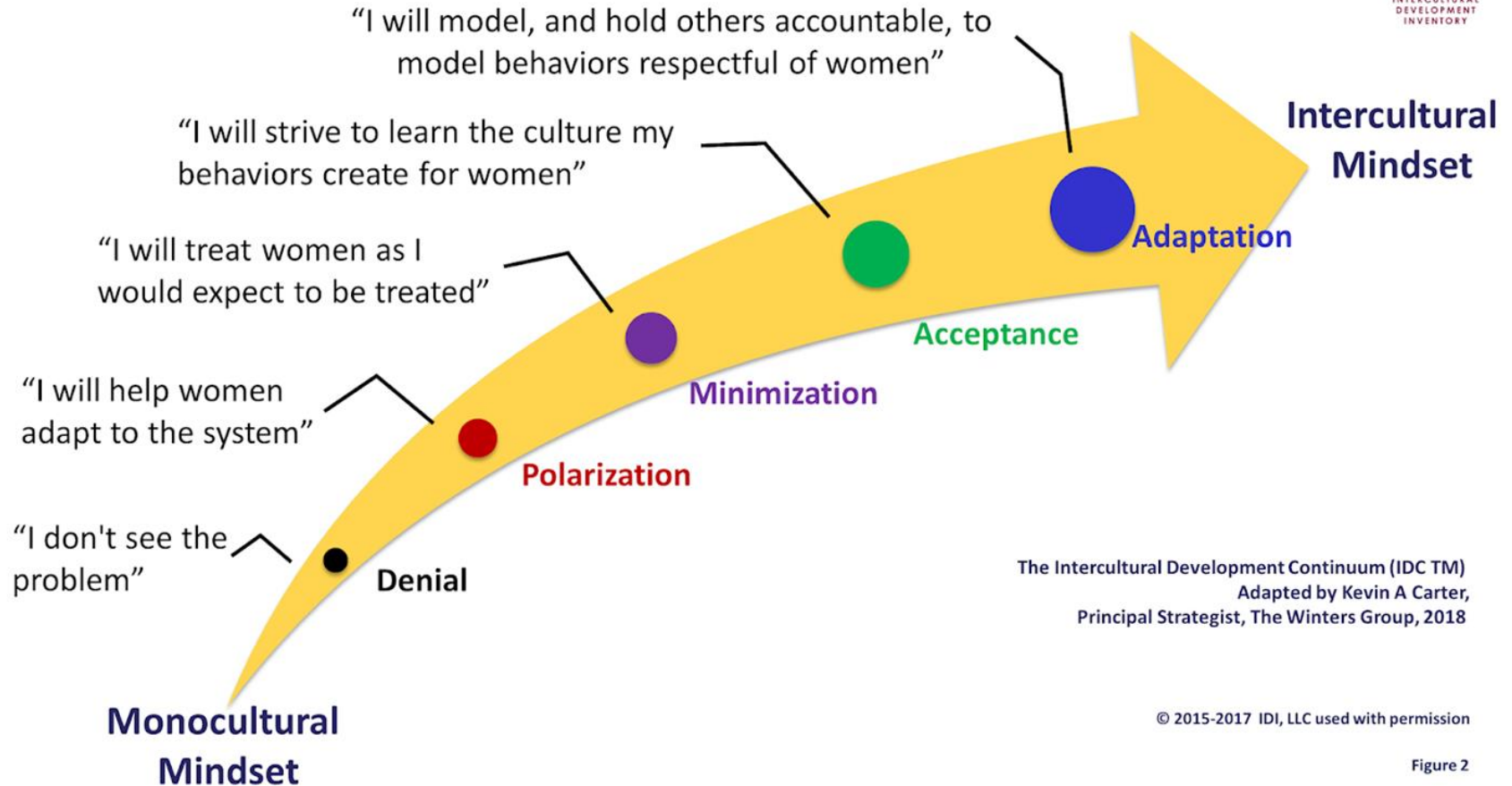


Figure 2



Intercultural Development Inventory (IDI) vs Women's Engagement & Advancement

