KA203
NEWS in MAP
Erasmus+

IO2

Comparative Country Analysis on Leadership in Music Employability

Royal Irish Academy of Music

Contents

List of Figures

List of Tables

Introduction
The Contribution of IO2 to NEWS in MAP

The NEWS in MAP project aims to develop a fourteen-week module for music students that will cultivate the knowledge and skills relating to self-leadership, while also providing opportunities for students to apply what they learn in practical contexts. The skills and knowledge at the core of the module will be associated with the enhanced employability of music graduates. The module aims to help students to develop competencies, both theoretical and in a practical sense, that will support music students to become entrepreneurs who are responsible for the success of their own careers.

Among the many objectives of the project, NEWS in MAP seeks to help students who identify as women to understand their suitability for leadership positions. The expected outcomes include an increase in both the participation of women at all levels of decision-making and further opportunities for women to assume leadership roles. NEWS in MAP aims to offer women the opportunity to develop a skill set that helps them find, create and sustain rewarding work across the career lifespan. Accordingly, IO2 is concerned with the accumulation of data related to gender and leadership in music as it seeks to understand the impact of gender on the acquisition of leadership positions in music. This research approaches the question from two different perspectives: the student perspective and the

perspective of women in formal positions of leadership in music. The results will help to inform the development of the module at the heart of NEWS in MAP. It will provide data and insights that will allow for the integration of a gender perspective into the materials developed by NEWS in MAP. Using the results of this IO, NEWS in MAP can ensure that the module meets the needs of students who identify as women and that the interventions incorporate an explicit gender dimension. Whilst the research here focuses on opportunities for women, much of this work can readily be applied to musicians and students who have minority gender identities (non binary, trans and queer students, for example) and more work should be done in future to include their voices and make space for their experiences.

Section One
Women and Leadership: A European Context

1.1   Gender Equality: European and International Efforts

The European Union (EU) has a long history of initiatives and actions that promote gender equality.[1] In 1957, Article 119 of the Treaty of Rome stated that men and women should receive equal pay.[2] While the initial focus of the EU (then the EEC) was on pay and employment equality, other areas of social and economic policy quickly garnered attention. *The Treaty on European Union* and the Charter of Fundamental Rights make gender equality one of the core values and aims of the EU, which has committed to eliminating inequalities and promoting gender equality 'in all its activities'.[3] Accordingly, the European Union has introduced legislation, used recommendations, funding and exchanges of good practice to support action in the member states, and established structures to

---

[1] 'Equality does not mean that women and men will become the same but that women's and men's rights, responsibilities and opportunities will not depend on whether they are born female or male. Gender equality implies that the interests, needs and priorities of both women and men are taken into consideration, thereby recognising the diversity of different groups of women and men. Gender equality is not a women's issue but should concern and fully engage men as well as women. Equality between women and men is seen both as a human rights issue and as a precondition for, and indicator of, sustainable people-centred development', The European Institute for Gender Equality <https://eige.europa.eu/thesaurus/terms/1168> [accessed November 2020]

[2] European Parliament, *Treaty of Rome (EEC)* <https://www.europarl.europa.eu/about-parliament/en/in-the-past/the-parliament-and-the-treaties/treaty-of-rome> [accessed November 2020]

[3] The most relevant articles are: Articles 2 and 3(3) of the Treaty on the European Union and Article 23 of the Charter of Fundamental Rights, making gender equality a core value and aim of the Union and its Member States; Article 8 of the Treaty on the Functioning of the European Union (TFEU) on gender mainstreaming in all European Parliamentary Research Service 12 activities; Article 19 of the TFEU, giving the EU the competence to introduce legislation to combat gender-based discrimination; Article 157 of the TFEU establishing the principle of equal pay for work of equal value and giving the EU a legal basis for gender equality law in employment; and Article 157(4) of the TFEU and Article 23 of the Charter of Fundamental Rights, which recognise positive action as a method of achieving gender equality.

promote and assess progress.[4] Since the introduction of the first directives in the area in the 1970s, the EU has developed comprehensive legislation on gender equality in areas such as employment, equal pay, social security, employment, working conditions, and harassment (Directive 2006/54/EC), self-employment (Directive 2010/41/EU), and guaranteed rights to maternity and parental leave (Directives 92/85/EEC and 2010/18/EU). The EU framework also includes legislation on equal access to goods and services (Directive 2004/113/EC) and protection for victims of trafficking and crime (Directives 2011/36/EU and 2012/29/EU), which recognises the inextricable gender dimension of both issues. The binding EU legislation prohibits direct and indirect discrimination, victimisation and harassment and allows for affirmative action. It underpins gender discrimination law in the member states and has created legally enforceable rights for individuals throughout the EU. Public opinion in the member states affirms the efforts of the EU towards gender equality: a large majority of Europeans think that promoting gender equality is important for a fair and democratic society (91%), for the economy (87%), and for them personally (84%).[5]

---

[4]European Parliament Briefing, *Promoting Equality between Women and Men*, p. 5 <https://what-europe-does-for-me.eu/data/pdf/focus/focus10_en.pdf> [accessed November 2020]

[5] Special Eurobarometer 456 Summary, *Gender Equality 2017: Gender Equality, Stereotypes, and Women in Politics*, p. 10 < file:///Users/lynsey/Downloads/ebs_465_sum_equality_en.pdf> [accessed November 2020]

The EU's Gender Equality Institute (EIGE) developed a gender equality index, which measures the progress of gender equality in the EU. According to EIGE, the tool 'gives more visibility to areas that need improvement and ultimately supports policymakers in designing more effective gender equality measures'.[6] The index measures gender equality using six core domains and two additional domains: work, money, knowledge, time, power and health; violence against women and intersection inequalities (how elements such as disability, age, level of education, country of birth, and family type intersect with gender). With a score of 67.9 out of 100 in 2020, EIGE claims that the EU is at least 60 years away from reaching complete gender equality and that there is an average improvement of just half a point every year.[7] While most countries score well on health and education, they do not demonstrate equality in employment, access to economic and financial resources, or leadership.

In addition to its own legal framework, the EU and its member states have substantive commitments to gender equality under international human rights treaties and agreements, many of which the EU has helped to shape and some of which go further than EU standards. The United Nations (UN) Convention on the Elimination of All Forms of Discrimination against Women (CEDAW), the

---

[6] The European Institute for Gender Equality, *Gender Equality Index: About* <https://eige.europa.eu/gender-equality-index/about> [accessed November 2020]

[7] The European Institute for Gender Equality, *Gender Equality Index: About* <https://eige.europa.eu/gender-equality-index/about> [accessed November 2020]

Beijing Declaration and Platform for Action, and the 2030 Agenda for Sustainable

Development set standards and measurable targets for achieving equality between

women and men and for gauging progress in Europe. The EU's review of the

Beijing Platform in 2015 concluded that increased efforts had had an impact, but

that women and girls were still at a disadvantage in Europe in all twelve areas of

concern (poverty; education; health; violence; armed conflict; the economy;

power and decision-making; mechanisms for women's advancement; women's

human rights; the media; the environment; and the girl child).[8] Gender equality is

the fifth of the United Nations' seventeen priorities for the Agenda for Sustainable

Development internationally.[9] The fifth target within this goal is to 'ensure

women's full and effective participation and equal opportunities for leadership at

all levels of decision-making in political, economic and public life' (Target 5.5)

by 2030. The UN has specified indicators for each target, which are reviewed and

refined annually.[10] The current indicators for Target 5.5 are the proportion of seats

held by women in national parliaments and local governments and the proportion

of women in managerial positions. The EU has developed its own indicators for

monitoring progress towards the gender equality goals in the 2030 Agenda,

focusing on violence, education, employment and leadership. Therefore,

---

[8] European Parliament, *Evaluation of the Beijing Platform for Action +20 and the opportunities for achieving gender equality and the empowerment of women in the post-2015 development agenda* <https://www.europarl.europa.eu/RegData/etudes/STUD/2015/519191/IPOL_STU(2015)519191_EN.pdf> [accessed November 2020]
[9] United Nations, Department of Economic and Social Affairs, *The 17 Sustainable Development Goals* <https://sustainabledevelopment.un.org/?menu=1300> [accessed December 2020]
[10] United Nations, Department of Economic and Social Affairs, *SDG Indicators* <https://unstats.un.org/sdgs/indicators/indicators-list/> [accessed December 2020]

questions surrounding gender and leadership are timely, and an evaluation of women in positions of leadership in music is fitting.

1.2   Women in Leadership in Europe

Statistics capturing information surrounding gender in leadership show that the current situation leaves much to be desired. For International Women's Day 2019, the European Union's statistical office, Eurostat, released a document that contained information on women in positions of leadership.[11] Out of 9.4 million people who held a managerial position in the EU, 6.0 million were men (64% of all managers) and 3.4 million were women (36%). Latvia was the only member state in which women (56%) in managerial positions outnumbered men (44%). At the opposite end of the scale, women accounted for less than a third of managers in Luxembourg (15%). Only 17% of senior executives were women, and 27% of publicly listed company board members were women. However, 45.6% of women aged 30–34 had completed tertiary education, compared to 35.1% of men.[12] A study carried out by Catalyst, a global non-profit organisation that works with over 800 companies around the world to accelerate women into leadership, found that in 2019 women in the EU member states comprised 46.4% of the labour force, 36.9% of the managerial roles, 28.8% of board members,

---

[11] European Commission, Eurostat, *International Women's Day*, 43/2019
<https://ec.europa.eu/eurostat/documents/2995521/9643473/3-07032019-BP-EN.pdf/e7f12d4b-facb-4d3b-984f-bfea6b39bb72> [accessed November 2020]
[12] European Commission, Eurostat, *Sustainable Development Indicators: 5. Gender Equality*
<https://ec.europa.eu/eurostat/web/sdi/gender-equality> [accessed November 2020]

18.6% of executives, and only 7.7% of CEOs.[13] One of the most significant findings of the study was that 'across the EU, women are underrepresented in leadership roles, though progress has been made on corporate boards'.[14]

1.3   Women in Leadership in Music

Positions of leadership in the music industry follow similar trends. While music companies continue to see increasing numbers of women into leadership roles, according to Women in Music, an organisation championing gender equality, the gender divide across all regions is roughly 70% male to 30% female.[15] A 2019 University College London (UCL) survey showed that in the symphony orchestras of continental Europe, 36.6% of players were women.[16] In terms of leadership, however, that same study showed that across 40 orchestras in the UK, the USA and Europe, 83.2% of persons occupying principal chairs were male, and 16.8% were women; 64.82% of co-principals were male, and 35.18% were

---

[13] Catalyst, *Women in the Workforce – Europe: Quick Take* <https://www.catalyst.org/research/women-in-the-workforce-europe/> [accessed December 2020].This data was comprised from the following sources: European Institute for Gender Equality (EIGE), 'Women and Men Among CEOs, Executives and Non-Executives of the Largest Nationally-Registered Companies', *Gender Statistics Database* (2020); Eurostat, 'Employment and Activity by Sex and Age - Annual Data, 2018', *Eurostat Database* (2020) (Employment rate figures represent ages 15-64); Eurostat, 'Employees by Sex, Age, and Occupation', *Eurostat Database* (2020); Eurostat, 'Graduates by Education Level, Programme Orientation, Sex and Field of Education', *Eurostat Database* (2020)' Eurostat, 'Positions Held by Women in Senior Management Positions (Source: EIGE)', *Eurostat Database* (2020).
[14] Catalyst, *Women in the Workforce – Europe: Quick Take* <https://www.catalyst.org/research/women-in-the-workforce-europe/> [accessed December 2020]
[15] Women in Music, *The Stats* <https://www.womeninmusic.org/stats.html> [accessed November 2020]
[16] Desmond Charles Sergeant and Evangelos Himonides, 'Orchestrated Sex: The Representation of Male and Female Musicians in World-Class Symphony Orchestras', *Frontiers in Psychology* (2019) <https://www.frontiersin.org/articles/10.3389/fpsyg.2019.01760/full> [accessed December 2020]. Criteria for inclusion in the sample were that an orchestra should be fully professional, recognised as a having world-class status, have made published recordings under established labels, and have accessible data of participant musicians.

female. Furthermore, the study highlighted that some European orchestras have appointed even fewer women than the international average to principal chairs. According to the Royal Philharmonic Orchestra in Britain, only 22 of the 371 conductors represented by British agents were female. That amounts to less than 6%.[17]

It is not only in the world of classical music that we find men outnumbering women in positions of leadership. Live DMA is a European non-governmental network that promotes the conditions of the live music sector. In January 2020, they published '*The Survey'*, a study of live music venues and clubs in Europe based on 2017 data, which was co-funded by the Creative Europe Programme of the European Union.[18] They revealed that 40% of the whole workforce of the live music sector in Europe are women.[19] However, the repartition of professionals is highly gendered: while women comprise only 28% of management positions and 20% are engaged in production in The Netherlands, 68% of education positions are filled by women.[20] The situation is similar in France where women assumed 25% of management positions but 70% of administrative positions.[21] In France,

[17] Royal Philharmonic Society, *Women Conductors* <https://royalphilharmonicsociety.org.uk/performers/women-conductors> [accessed January 2021]
[18] Live DMA, *The Survey: Live Music Venues and Clubs in Europe – Facts and Figures* (2020, based on data from 2017) <http://www.live-dma.eu/wp-content/uploads/2020/01/Live-DMA-Survey-Report-Live-Music-Venues-data-2017-publication-January-2020-1.pdf> [accessed December 2020]
[19] This figure was based on data from Belgium, Denmark, Finland, France, The Netherlands, Spain and Sweden.
[20] See also Vereniging Nederlandse Poppodia en -Festivals, VNFP, *Dutch Live Music Venues and Festivals – Facts and Figures 2018* (2019) < http://www.live-dma.eu/wp-content/uploads/2019/09/VNPF-DUTCH-MUSIC-VENUES-AND-FESTIVALS-FACTS-FIGURES-2018-English-version.pdf> [accessed January 2021]
[21] Fédération des Lieux de Musiques Actuelles (Fedelima), *L'emploi permanent dans les liuex de Musiques Actuelles* (2018) < https://www.fedelima.org/article284.html> [accessed January 2021]

however, 78% of positions relating to education and support for musicians are men. A recent study from USC's Annenberg Foundation examined three creative roles in music and found that women comprise 21.7% of artists, 12.3% of songwriters and merely 2.1% of producers.[22]

The data confirms that men outnumber women in positions of leadership in the music industry. The American Association of University Women (AAUW) has identified the following barriers to women obtaining positions of leadership: power structures value old stereotypes of masculinity, women have fewer connections and networks, there exist bias and discrimination towards women, and there is a lack of flexibility in workplaces that do not allow for a family life.[23] Although the AAUW report is specifically concerned with the American context, Virginia Rincón, Miguel González and Karle Barrero draw on research in the European context to describe many of the same barriers that can be faced by women who acquire senior management positions under the headings 'human capital' (referring to interruptions in women's education or experience due to caregiving and the maintenance of traditional gender roles and functions), 'gender differences' (referring to differences in leadership-related traits and associations

---

[22] Stacy Smith, Marc Choueiti, Katherine Pieper et al., 'Inclusion in the Recording Studio? Gender and Race/Ethnicity of Artists, Songwriters and Producers across 700 Popular Songs from 2012–2018' (2019) <http://assets.uscannenberg.org/docs/aii-inclusion-recording-studio-2019.pdf> [accessed January 2020]
[23] The American Association of University Women (AAUW), *Barriers and Bias: The Status of Women in Leadership* (2016) <https://www.aauw.org/app/uploads/2020/03/Barriers-and-Bias-nsa.pdf> [accessed November 2020], pp. 15–25.

between leadership and traits associated with masculinity), and 'prejudices'

(referring to stereotypical gender expectations).[24]

---

[24] Virginia Rincón, Miguel González and Karle Barrero, 'Women and Leadership: Gender Barriers to Senior Management Positions', *Intangible Capital*, 13 (2017) <https://www.intangiblecapital.org/index.php/ic/article/view/889/626> [accessed January 2021]

Section Two
Perspective One: Music Students

2.1   Methodology

A questionnaire was designed to capture data surrounding the significance of gender in students' perceptions of their own leadership traits and competencies and of the behaviours required for effective leadership, students' leadership training and experience, students' likeliness to assume leadership roles in the future and their beliefs regarding their own suitability, and students' perceptions of the acquisition of and success in leadership roles in music.

2.2   Respondents

2.2.1 Country of Institution

The survey was distributed by the project partners (online) and had 177 responses from institutions in eighteen different European countries:

- Ireland (33)
- The Netherlands (31)
- Italy (30)
- Austria (14)
- Belgium (10)
- Cyprus (10)
- Estonia (4)
- Germany (8)
- Spain (6)
- Poland (5)
- Norway (5)
- Sweden (5)
- Slovenia (4)
- Switzerland (4)
- Ukraine (4)
- Latvia (3)
- Greece (1)
- United Kingdom (1)

2.2.2 Age

The respondents ranged in age from 18 years (responses from those under 18 were excluded in order to ensure that the respondents were all adults) to 51 years, with a median age of 34.5 years. The mean age was 25.40 years.
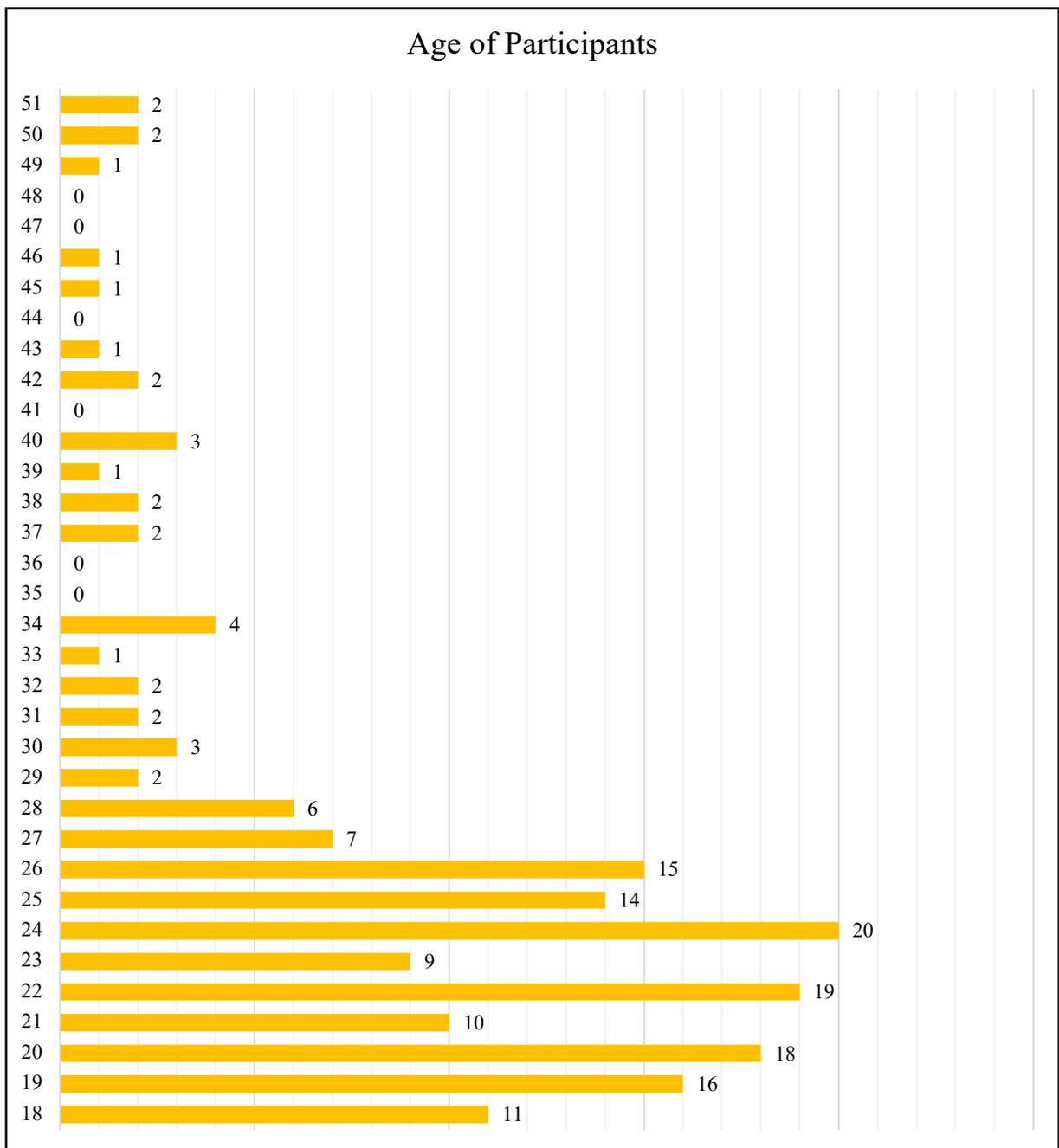
Figure 1 - Age of Student Participants

2.2.3 Gender Identity

Of the 177 respondents, 59 identified as a cisgender man, 104 identified as a cisgender woman, 2 identified as a gender-fluid person and 2 identified as a non-binary person. 10 respondents chose to self-identify. The following table records their responses:

androgynous
Normal, heterosexual female
male
Man
me, a person
Gay
male
a man
soul
I respect all point of view doesn't matter colors or gender or sexual orientation, important is give and have respect to all

Table 1 - Self-identifications of Students

Some respondents did not appear to understand the question as indicated by their answers, 'gay', 'me, a person', 'soul' and 'I respect all point of view doesn't matter colors or gender or sexual orientation, important is give and have respect to all'. We have accounted for language barriers and misunderstandings of the question as part of this and do not include any of these respondents in our binary analysis of the data.
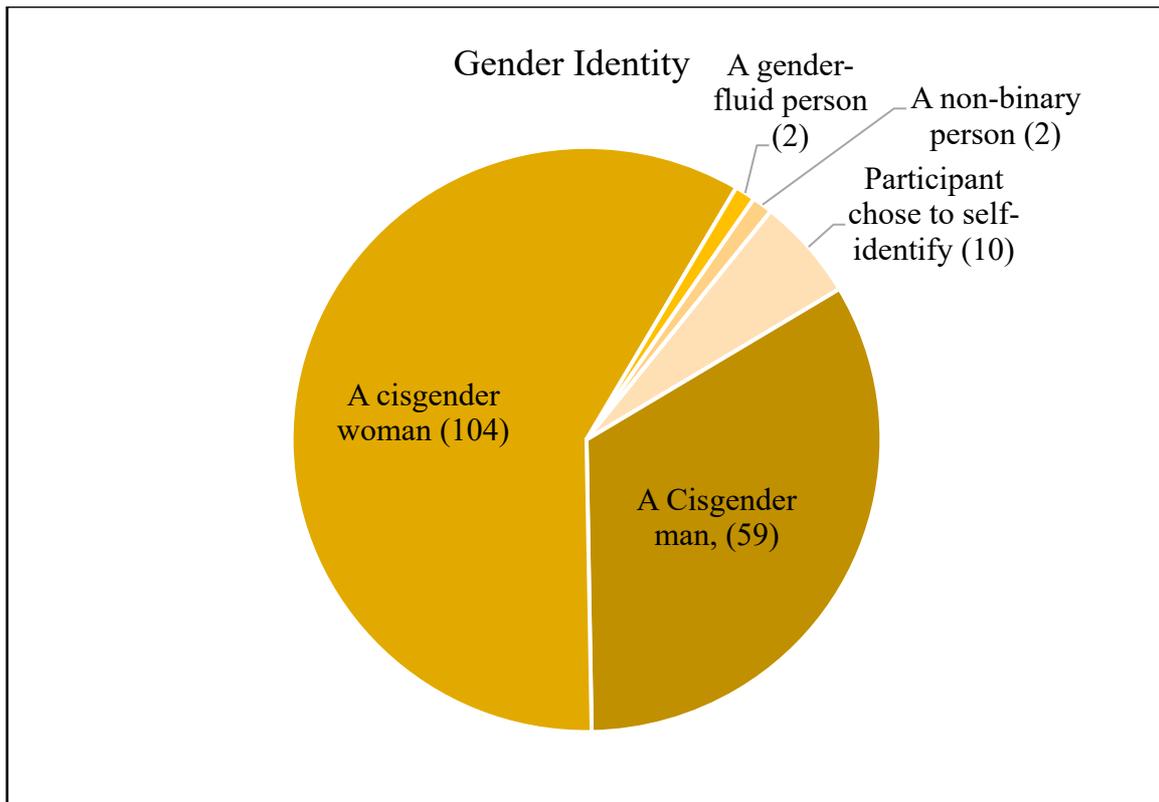
Figure 2 - Gender Identity of Student Participants

Compared with the industry, the respondents were significantly more representative of views of cisgender women than cisgender men. Given the purposes of the survey, this representation is a good indicator.

2.2.4 Current Programme of Study

The survey asked for students who were currently enrolled in programmes of higher music education. The respondents varied in their current programmes of study. The largest cohort represented was those undertaking an undergraduate programme (71). This was followed by students in master's programmes (53). Also represented were students undertaking higher diplomas (24), postgraduate

diplomas (17), doctoral degrees (11) and post-doctoral degrees/higher doctorates (1).
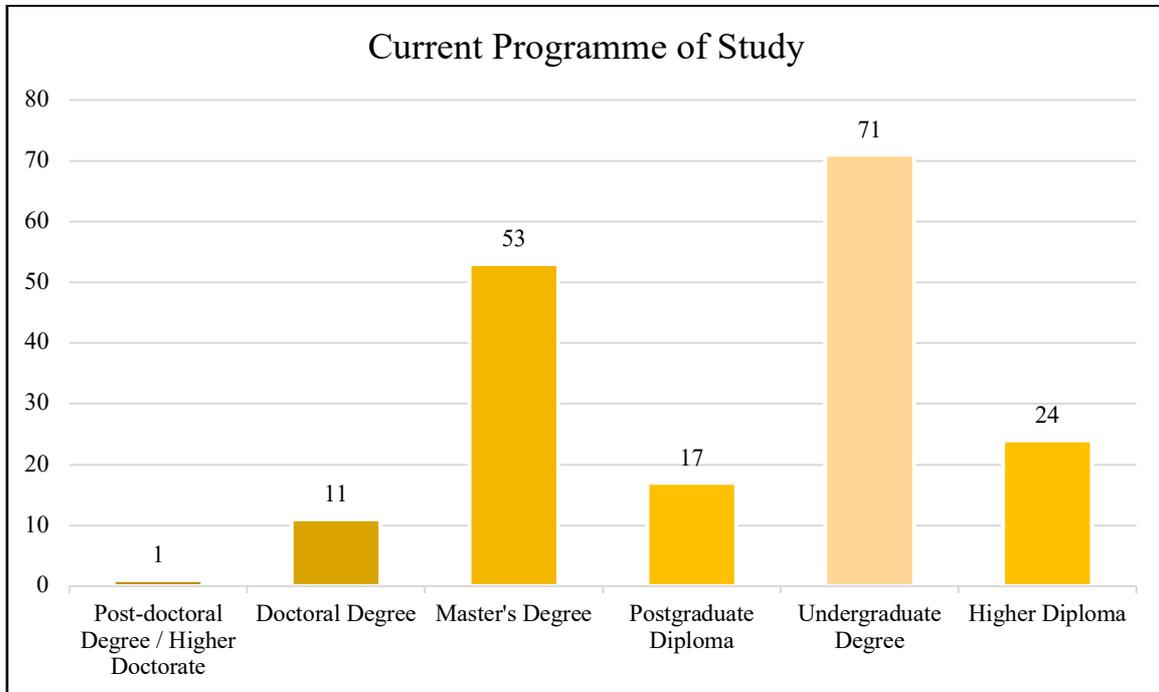
Figure 3 - Programme of Study Responses

2.3   Data

2.3.1 Leadership Traits, Competencies and Behaviours

Respondents were asked to reflect on how they see themselves as a leader and rate themselves by indicating to which degree they agree or disagree with each of the fourteen statements that relate to traits of leadership (1 = strongly disagree; 2 = disagree; 3 = neutral; 4 = agree; 5 = strongly agree). The respondents who identify as cisgender men rated themselves highest on sensitivity and lowest on self-assurance. The cisgender women rated themselves highest on both diligence and

sensitivity and lowest on self-assurance. In both cases the women rated themselves only slightly higher than the men.

Trait	Cisgender men (n=59)	Cisgender women (n=104)
Articulate	4.14	4.06
Perceptive	4.08	3.98
Self-confident	3.58	3.48
Self-assured	2.90	2.97
Persistent	3.90	3.99
Determined	3.78	3.90
Trustworthy	4.10	4.22
Dependable	4.14	4.38
Friendly	**4.36**	**4.37**
Outgoing	4.03	3.94
Conscientious	3.76	4.12
Diligent	4.15	**4.40**
Sensitive	**4.39**	**4.40**
Empathic	4.27	4.37

Table 2 - Traits of All Students

There was almost no difference in the self-perception of being a 'friendly' or 'sensitive' leader with the largest gap being on conscientiousness where women were significantly more likely to describe themselves in this way than their cis male peers. Women showed an affinity towards being dependable, diligent, sensitive and empathic whilst the cisgender male participants favoured a more varied approach; sensitivity, friendliness and empathy rating highly for them too, however.

Overall, when only undergraduate students were considered, the rating dropped. Undergraduate cisgender men rated themselves highest on friendliness and lowest on self-assurance. Undergraduate cisgender women rated themselves highest on sensitivity and lowest on self-assurance. However, they also perceived themselves to be diligent (see Table 3).

Trait	Cisgender men (n=26) Undergraduate students only	Cisgender women (n=37) Undergraduate students only
Articulate	3.96	4.08
Perceptive	3.92	3.94
Self-confident	3.31	3.57
Self-assured	2.50	2.86
Persistent	3.54	4.05
Determined	3.46	3.92
Trustworthy	3.92	4.22
Dependable	4	4.51
Friendly	4.35	4.57
Outgoing	4.04	4.03
Conscientious	3.27	4.24
Diligent	3.77	4.54
Sensitive	4.27	4.65
Empathic	4.19	4.49

Table 3 - Traits of Undergraduate Students

The self-evaluation of leadership skills was comparable across the two cisgenders. Undergraduate cisgender women rated themselves as significantly more conscientious, persistent, determined and dependable than their male peers. The

male undergraduate participants only collectively rated marginally higher than women in their self-perception as outgoing.
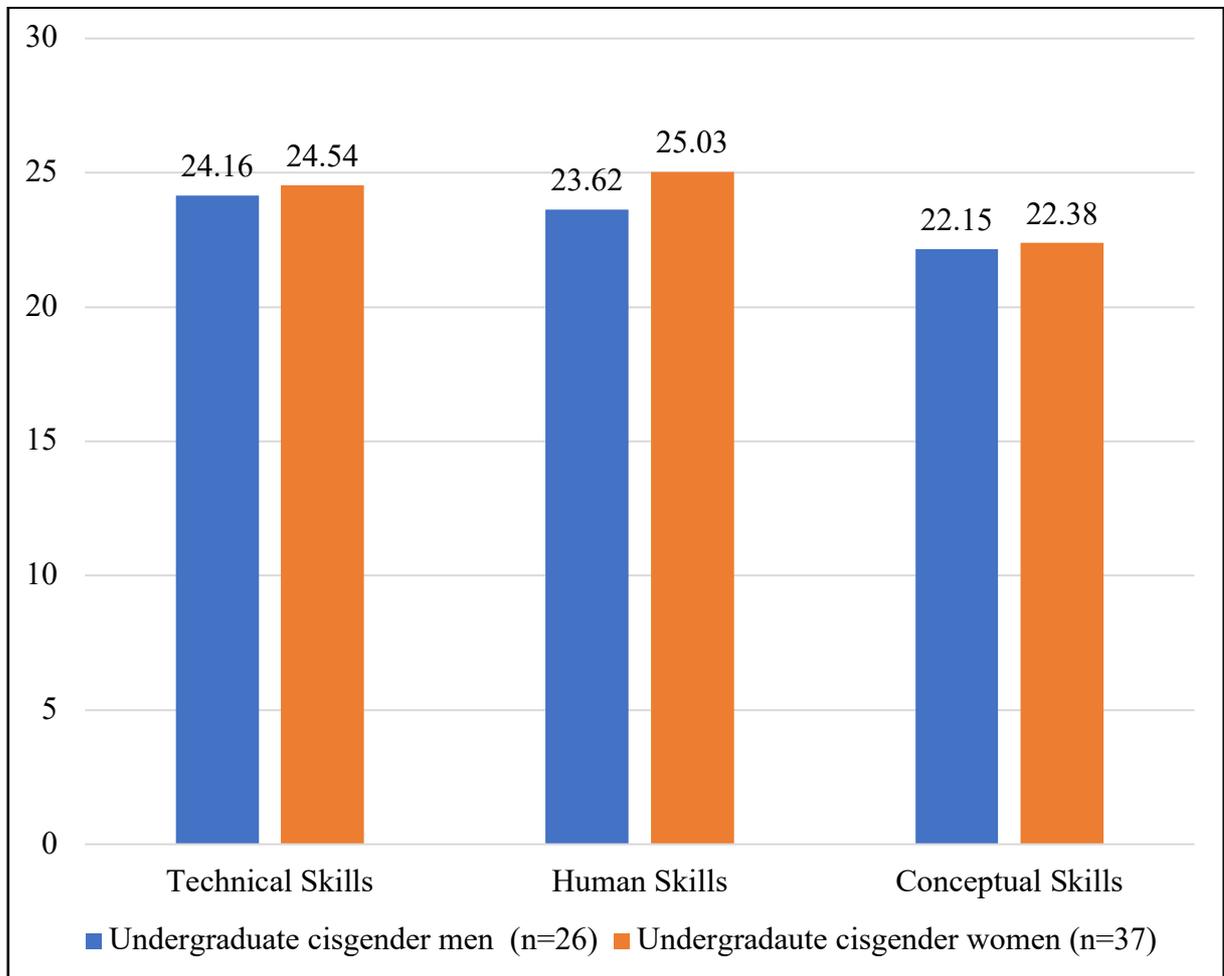
Figure 4 - Binary Comparison of Skills (Undergraduate)
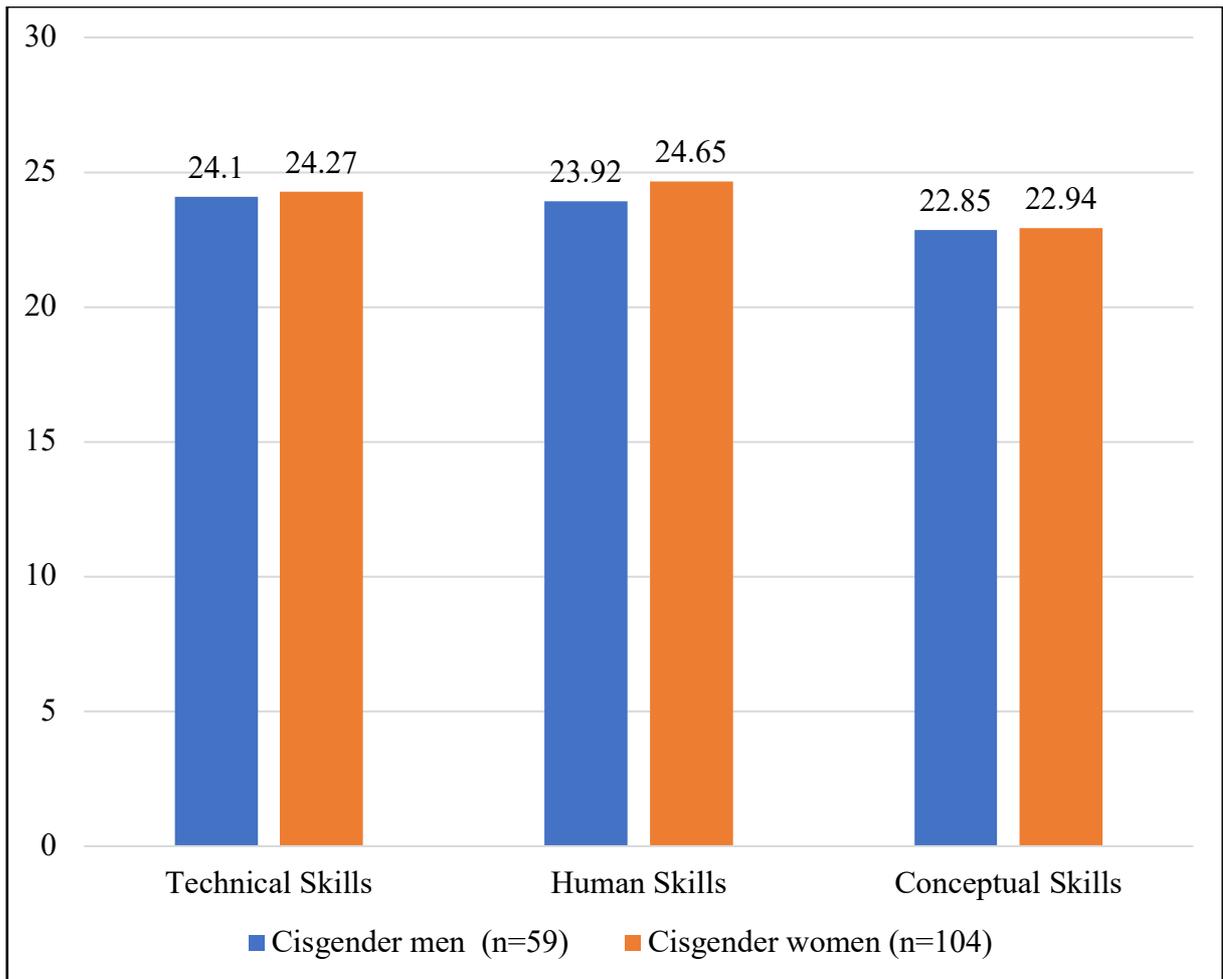
Figure 5 - Skills Inventory (Binary Analysis)

Peter Northouse suggests in his book on leadership that using a style questionnaire can held to identify and measure two major types of leadership behaviours for effective leadership: task-related and relationship-related behaviours (p. 93). Task-related behaviours are the degree to which you help others by defining their roles and letting them know what is expected of them. Tendencies to be task directed towards others in a leadership position. Meanwhile, relationship-related behaviours: the degree to which you try to make subordinates feel comfortable with themselves, each other and the group itself. It represents a measure of how

people oriented a person is. As you can see from Figures 6 and 7, there is no considerable difference between the two cisgenders. Both consider relationship-related behaviours to be of more importance than task-related behaviours. However, the difference is small. This is replicated amongst the undergraduate population where the difference is barely perceptible, but the balance is slightly skewed towards women in task-related behaviours at undergraduate level and relationship-based behaviours towards men at undergraduate level, whilst more generally it is the other way around.
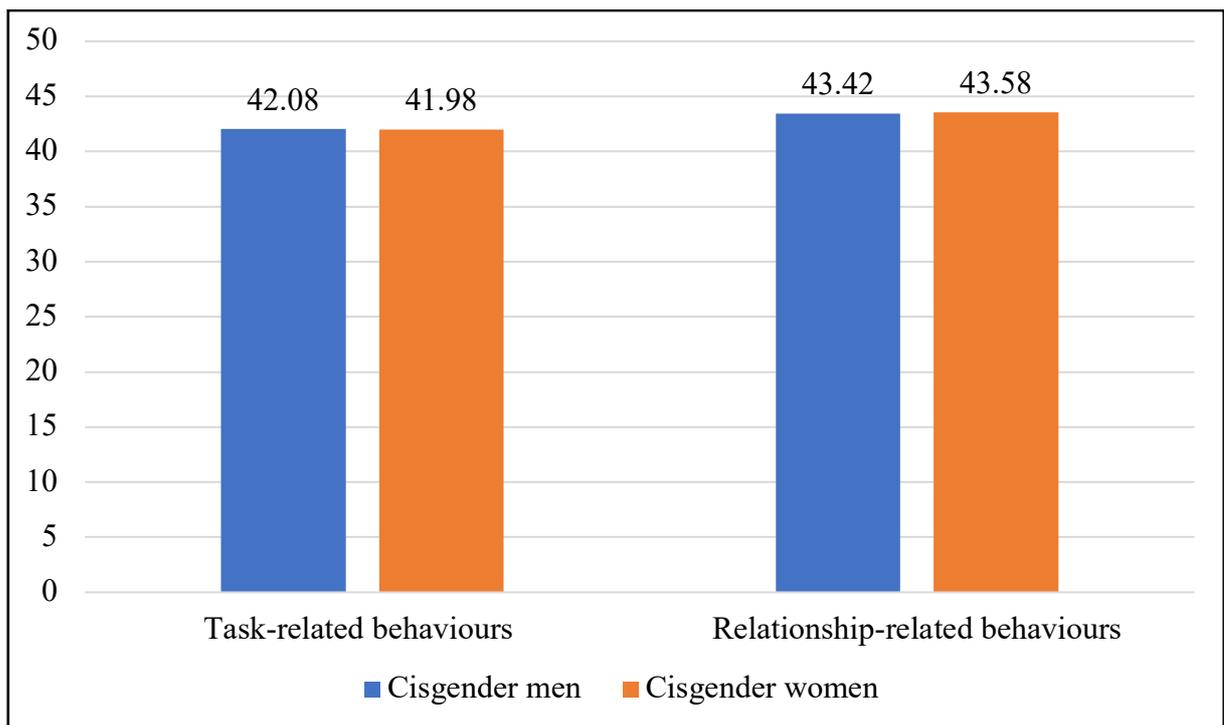
Figure 6 - Task and Relationship (Binary Analysis)
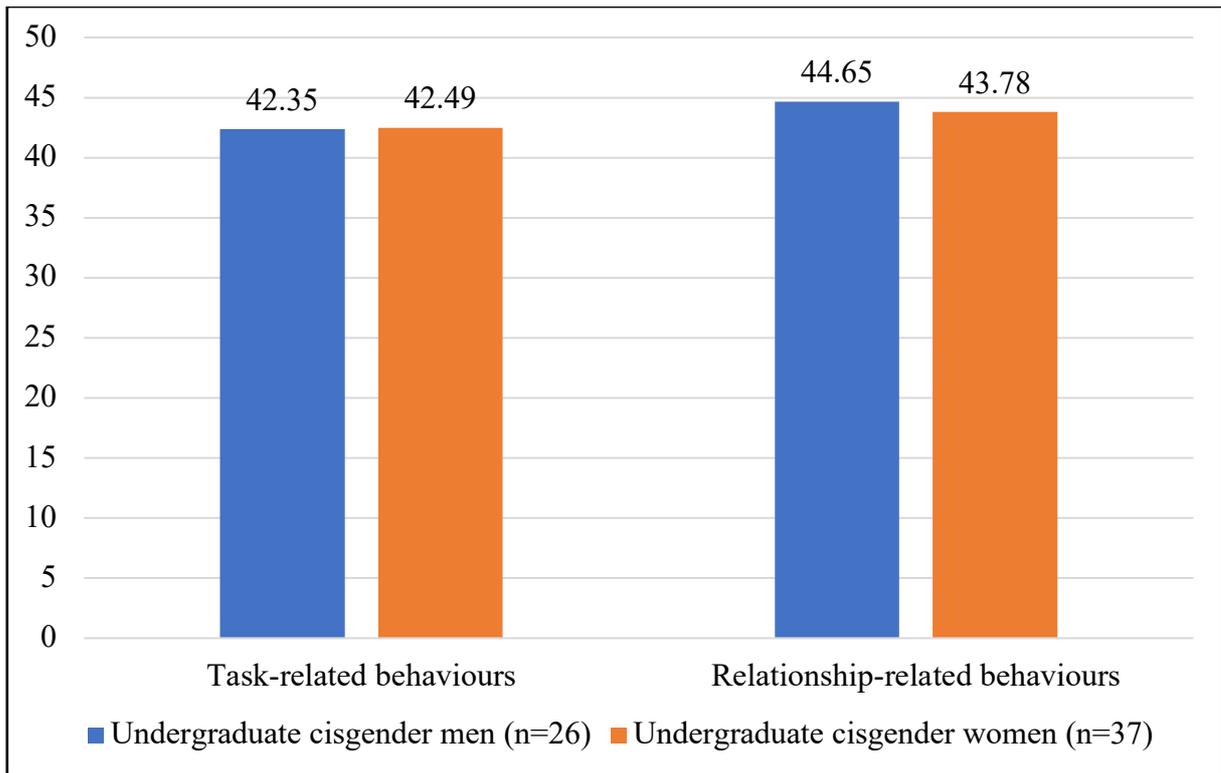
Figure 7 - Undergraduate Task and Relationship (Binary Analysis)

2.3.2 Leadership Training and Experience

Respondents were asked whether any aspects of their degree programme had focused on developing leadership competencies (abilities, skills, knowledge and/or values). 117 respondents believe that their current degree programme does not focus on developing leadership competencies while 60 claimed that they do.

When asked if, external to their degree programme, respondents had undertaken training that was focused on the development of leadership competencies (abilities, skills, knowledge and/or values), 38 wrote they had and 138 wrote that they had not. There was no response from one respondent. 19.23% of the

cisgender women and 20.33% of the cisgender men had undertaken external training that was focused on the development of leadership competencies (abilities, skills, knowledge and/or values).
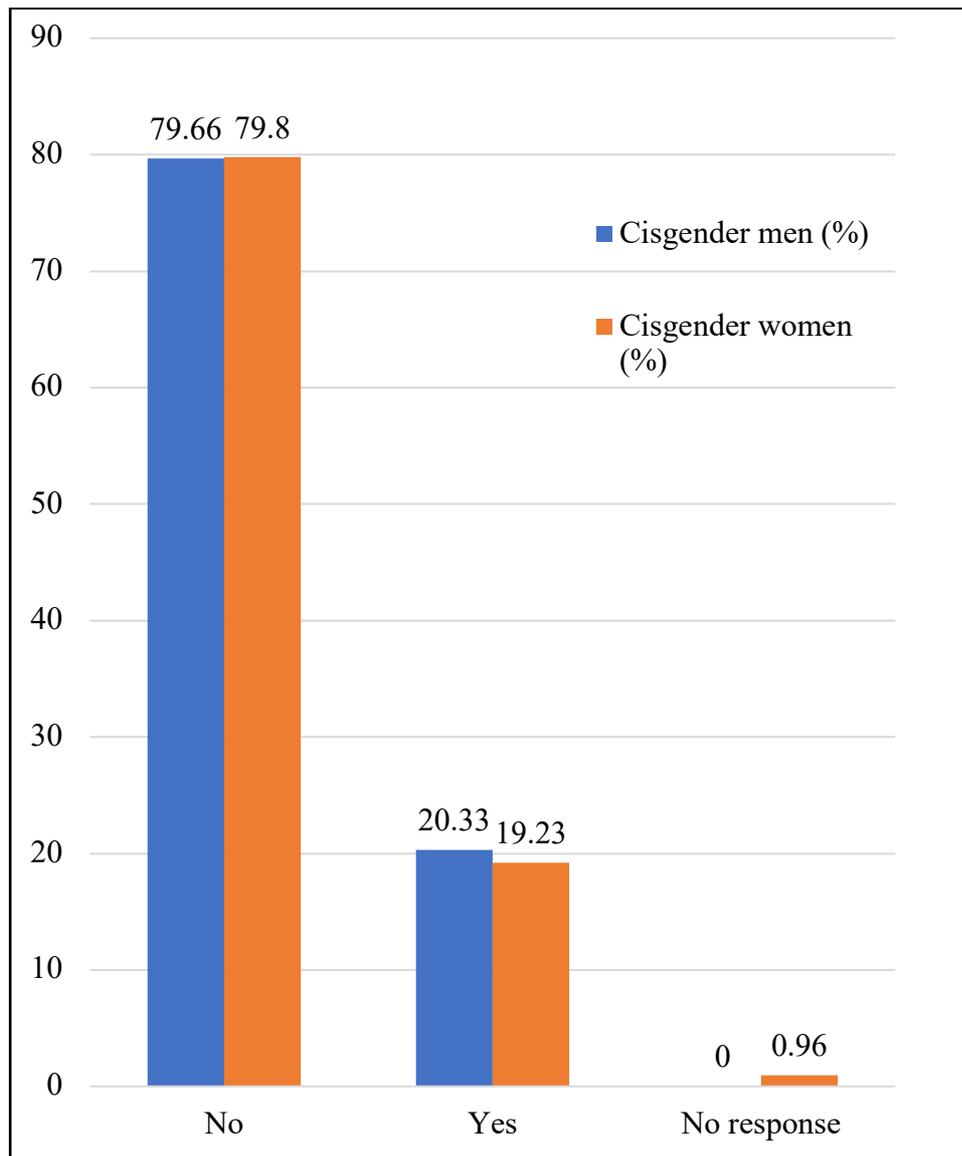
Figure 8 - Leadership Training (Binary Analysis)

106 respondents believed that they have assumed a position of leadership in music while 69 have not. 2 respondents did not respond to this question. 56.73% of

respondents who identified as cisgender women claimed to have assumed a position of leadership in music. This number was only slightly higher for respondents who identified as cisgender men at 64.41%.
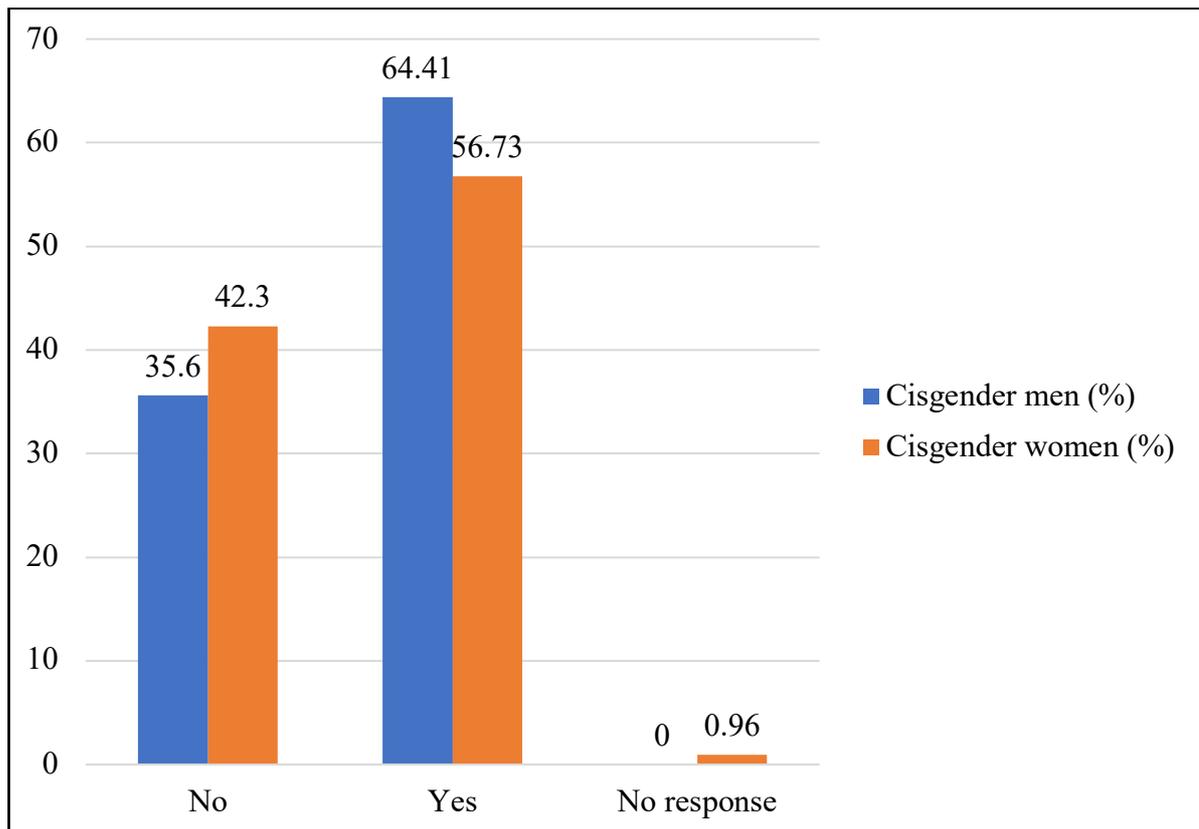
Figure 9 - Assumed Leadership Positions (Binary Analysis)

72 respondents claimed to have assumed any positions of leadership in non-music contexts while 104 respondents said that they have not. There was no response from one respondent. A higher percentage of respondents who identified as cisgender women had assumed a position of leadership in a non-music context (43.27%) than respondents who had identified as cisgender men (32.2%).
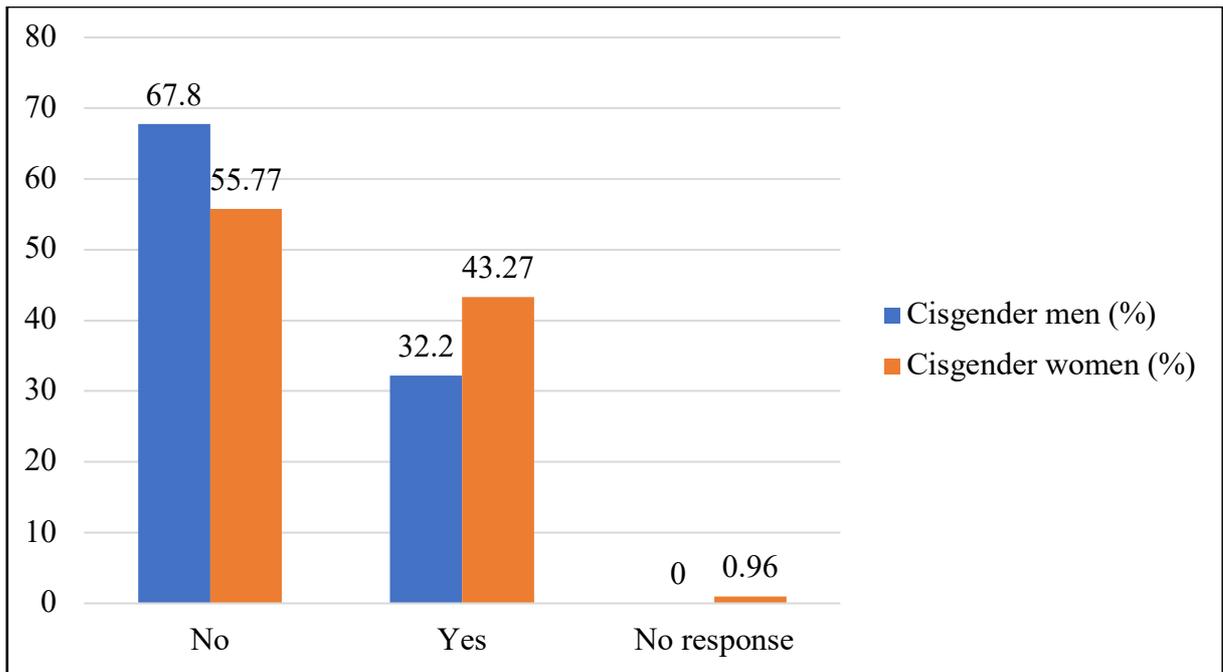
Figure 10 - Assumed Non-Musical Leadership (Binary Analysis)

2.3.3 Leadership and Your Future

When asked how likely the respondents are to pursue a position of leadership in music in the future (1 = not likely at all; 10 = extremely likely) the average response for the cisgender men was 7.54 while the average for the cisgender women was 7.21. The responses remained almost the same when respondents were asked how suitable they believe they are to a position of leadership in music (1 = not at all suitable; 10 = extremely suitable): cisgender men responded with an average score of 7.51 and cisgender women responded with 7.25. These numbers declined when asked how confident respondents would be to assume a position of leadership in music with their current leadership competencies (1 = not at all confident; 10 = extremely confident): cisgender men had an average of 6.8 and cisgender women 6.18.
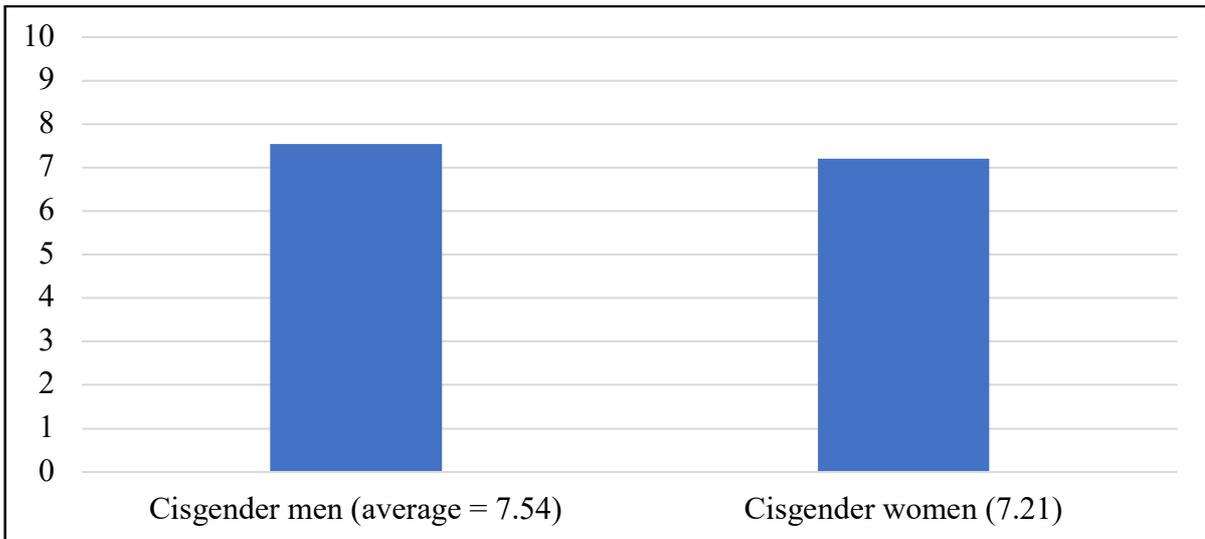
Figure 11 – Likelihood of Pursuing a Career

Whilst the numbers do not suggest a marked difference in perceived confidence, it is worth considering in future what this looks like in practice as these similarities do not translate into wider practice in the industry (i.e., applications for jobs or position holders).
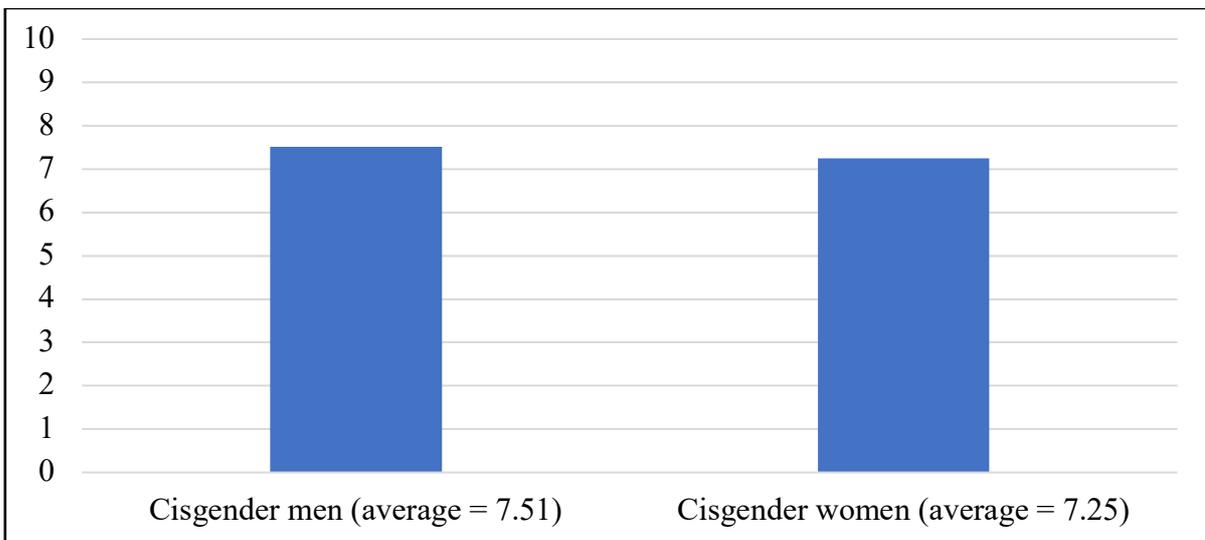
Figure 12 - Suitability to Pursue a Career
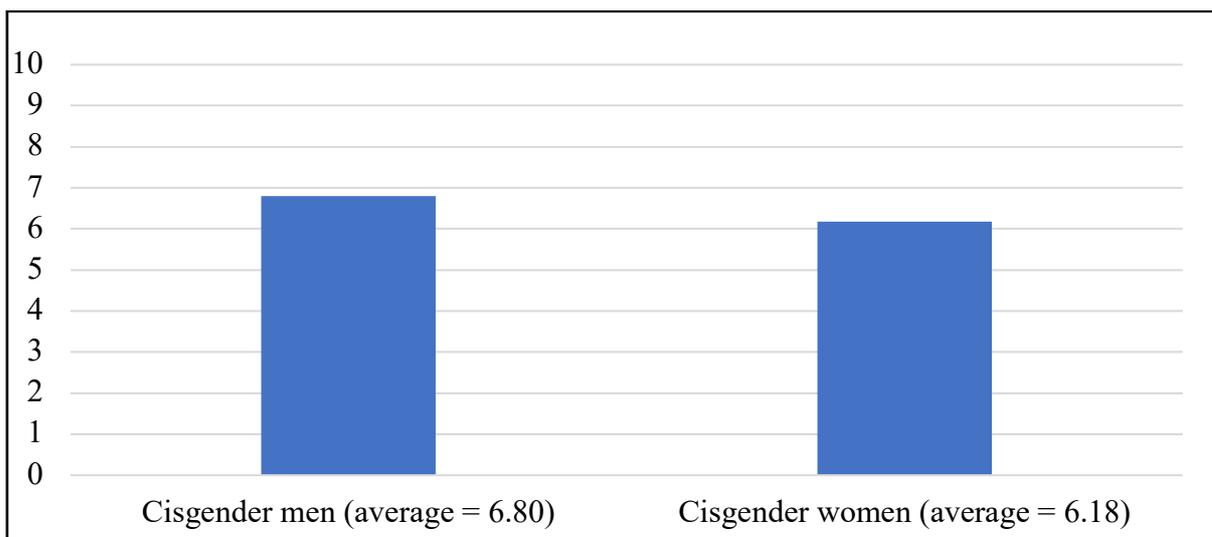
Figure 13 - Confidence in their Leadership Competencies

When asked about what would help respondents to increase their confidence in their capacity or their desire to assume a leadership role in music, the most popular first choice was 'practical experience' over 'apprenticeship/mentorship' and 'leadership training'. Respondents were given the opportunity to suggest other experiences/opportunities that they believe would help to increase their capacity/desire to assume a leadership role in music. Suggestions include: internship/shadowing professionals (particularly those in business); inviting speakers to focus on how they acquired their leadership roles; improving communication skills; establishing a network; focusing on mental health; developing pedagogical skills; developing conducting skills; and personal coaching.

In relation to the training and experience that is offered in conservatoires, it is important that students understand the range of experiences that can be considered as relating to the development of leadership competencies. Many respondents who confirmed that their degree programme did offer this opportunity referenced pedagogical modules or teacher-training opportunities. Few referenced performance experiences, such as leading an ensemble, as contributing to their development of leadership competencies either through their degree programme or external to it. Interestingly, many wrote about these experiences when stating whether they had assumed positions of leadership in music. It appears that the respondents often did not consider their practical experience as contributing to their development of competencies related to leadership.

The respondents did not reveal a gender imbalance in opportunities for students to develop leadership competencies and assume positions of leadership in musical contexts. A higher percentage of respondents who identified as cisgender women had assumed positions of leadership in non-music contexts than respondents who identified as cisgender men. Although this research cannot account for why there are fewer women in positions of leadership in music, it would suggest that this discrepancy is not particularly pertinent in opportunities during higher music education. This warrants further study.

2.3.4 Gender and Leadership in the Music Industry

More respondents believe that gender is not at all significant or seldom significant (77) than significant or very significant (63) in the acquisition of leadership roles in music. Almost 21% of respondents believe that gender plays no part.
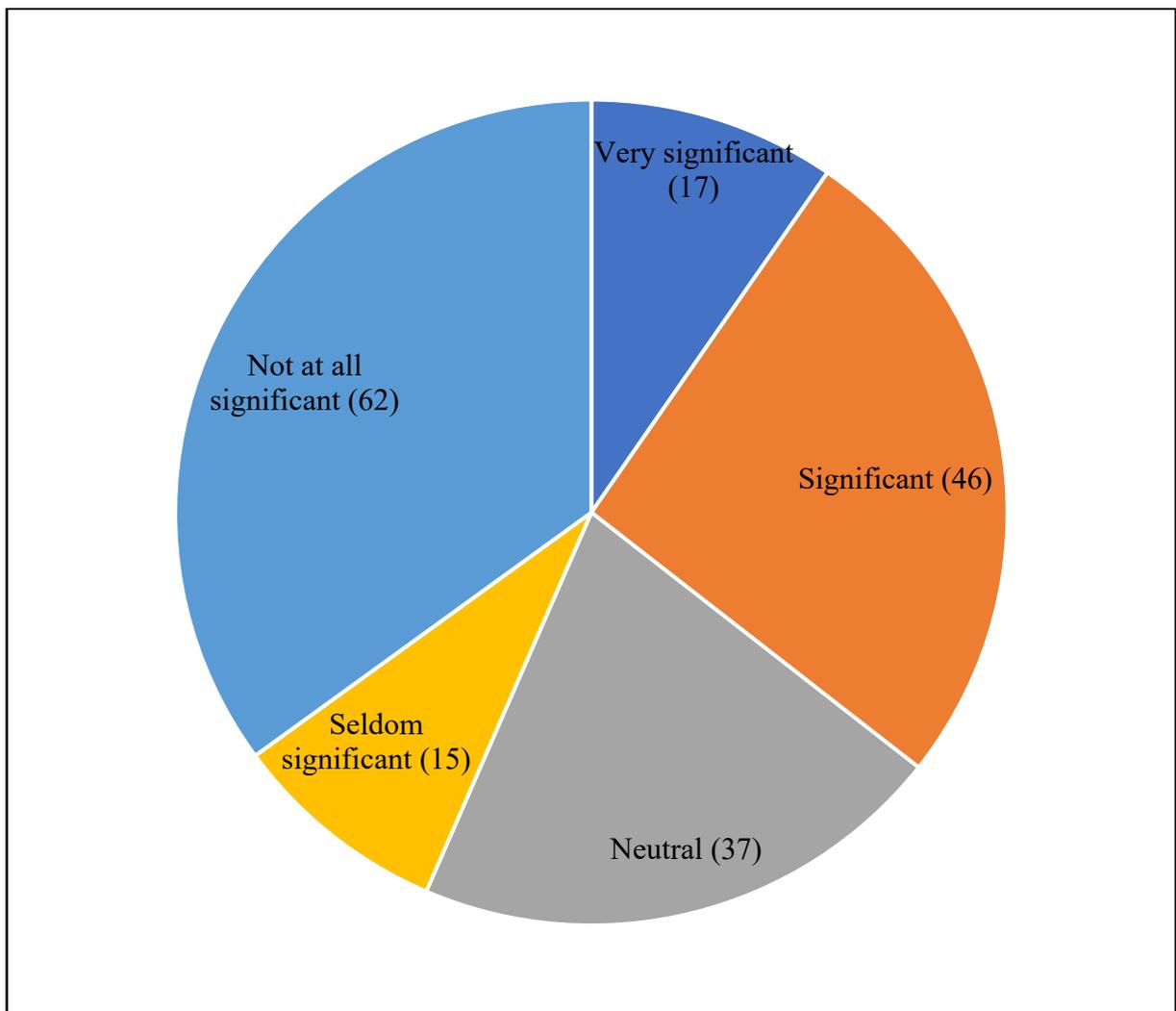
Figure 14 - Significance of Gender in the Acquisition of Leadership Roles

A high percentage of the cisgender women who took part in this survey believe that gender is significant (32.69%) in the acquisition of leadership roles in music and gave similar reasons for this when asked to do so. Their answers included:

> *Significant, particularly if it's classical music as it's considered an old boy's club, but the industry are trying to get marginalised groups into positions of leadership (W27, UK)*

> *As a girl who naturally looks young and lacks confidence, I often get a pat on the head and a "good girl/great girl" after playing. In contrast, boys of my age are treated like men and taken a lot more seriously, even if they're playing the same thing. (W18, Ireland)*

> *Well, men are often expected to be in leadership positions because of the "old times", more and more women are getting the leadership positions than before, but there are still many men filling these positions... (W18, Austria)*

However, almost the same amount of cisgender women believe that gender is not at all significant in the acquisition of leadership positions in music in the future (31.73%). When asked to provide more information, these participants shared the following:

> *I think the important part of leadership is how you do it instead of what gender you are/feel. (W22, The Netherlands)*

> *I think anybody can be qualified to take on a leadership position provided they have the right training and experience (W18, Ireland)*

> *I have seen both men and women being compsosers [composers] and/or artists who lead their own group extremely well and I have not seen any difference at all on who would be better at that. It really depends on the person. For example[,] I think I have a bit bad leadership qualities, but I*

really think that is just because of my personality not because of my gender.
I see some other women leading their groups so well, but they are also
more certain in their music. (W25, Sweden)

44.07% of the cisgender men who responded do not believe that gender is at all significant for the acquisition of leadership roles in music in the future while 6.78% believe that gender is very significant. The latter explained that, in their opinions, 'leadership, historically is "attached" to male gender' (M37, Spain), that 'being male, in Italy, it's still relevant for acquiring leadership roles (not only in music), as age and race' (M27, Italy) and 'there are still a lots of reservatations [reservations] against female conductors....' (M28, Ireland).
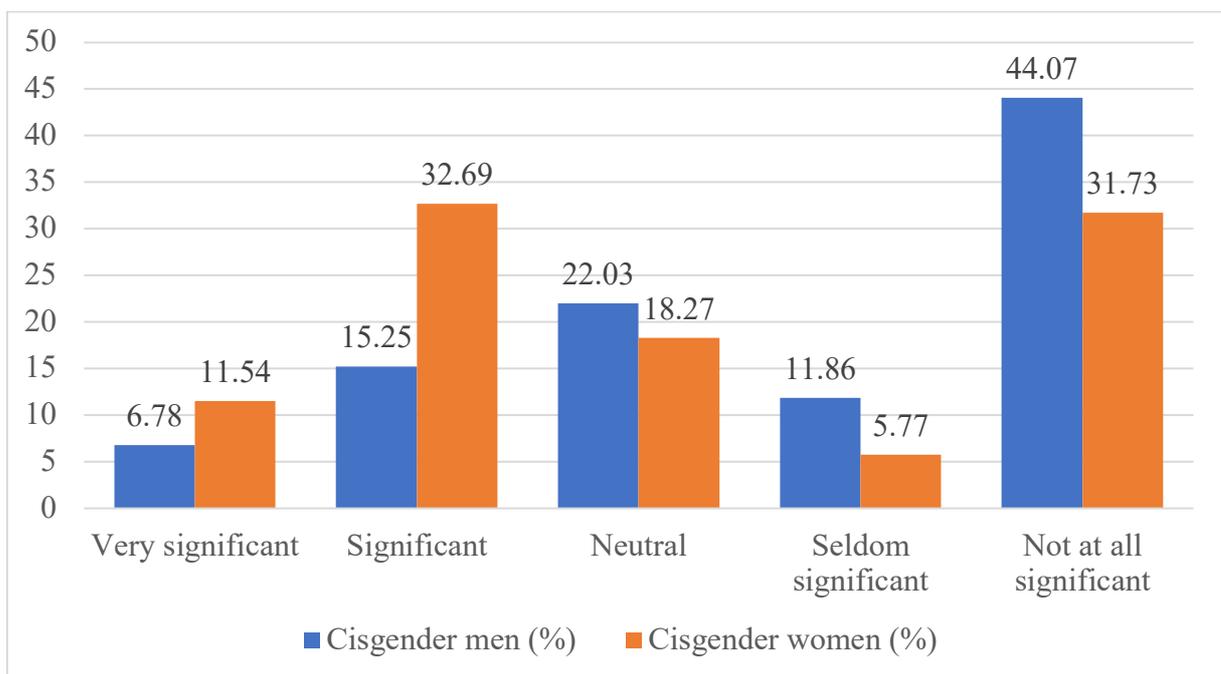
Figure 15 - Binary Comparison of Acquisition based on Bender

Many of the cisgender women who believe that their gender will be very significant in their acquisition of leadership roles in music write about ways in which women are disadvantaged, citing additional time constraints on women in the home, the historic dominance of men, the resistance that women face and enduring prejudice and stereotypes. When asked to elaborate on this, they said:

> *definitely more men in leadersihp [leadership] positions. Women are maybe less self-confident or have a double-role with children, what means less time. (W28, Austria)*

> *Although only few want to admit it, but men are still in favor of getting leadership positions. You need to teach women to stand up and encourage their self-esteem. Because the difference between a man and a women is most of the time not the qualification, it is that men are convinced by themselves which makes it far easier for them to convince others of themselves, too. (W20, Germany)*

The data suggests that any training needs to consider the additional pressures on women in terms of child-care as well as the perception of traits and the encouragement that women are perceived to require in order to take up leadership positions.

When asked whether their gender will impact on their ability to acquire leadership roles in music in the future, more than half (92 out of 177) believe that their gender will have no impact at all.
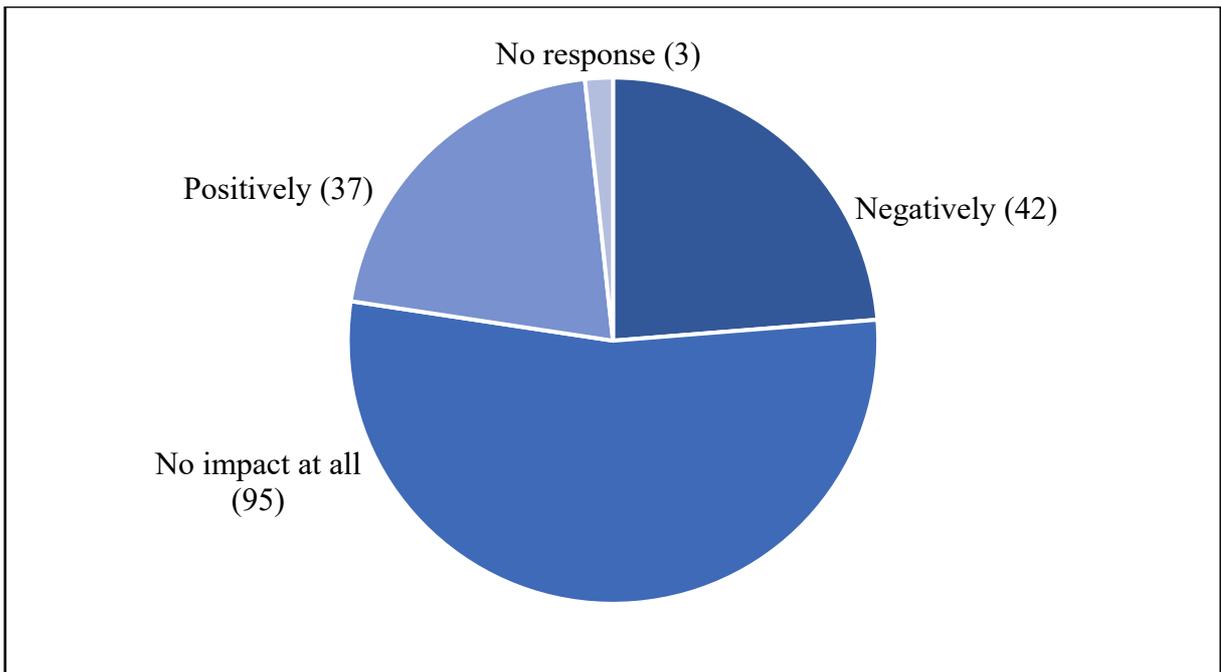
Figure 16 - Whether Gender will Impact Future Leadership Opportunities

Of those who wrote that their gender would have a negative impact, almost all were cisgender women. This cohort constitutes over one-third of the cisgender women respondents. Over two-thirds of cisgender men believe that their gender will have no impact, in comparison with under half of the cisgender women. Reflecting on their reasoning, these women said:

> *Gender shouldn't play a part in how people perceive you as a leader. Being confident in your communication, musical and leadership skills and showing this will transcend the idea around gender in leadership. (W25, Ireland)*

> *I'm a female, thus the gender inequality is a sensitive topic. I'd like to think my gender won't impact anything and, well, I'll do my best for it to be that way. (W20, Estonia)*
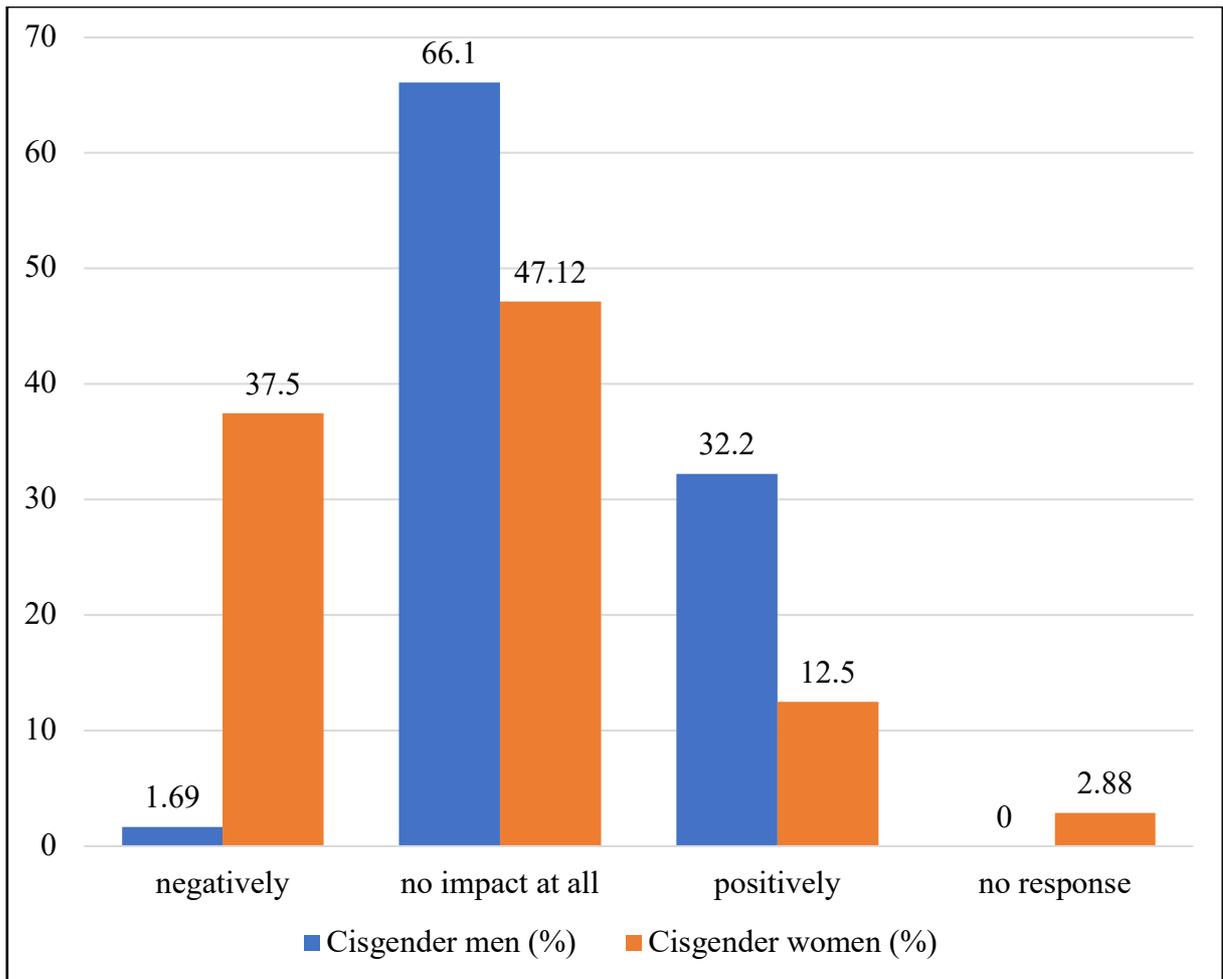
Figure 17 – Binary Comparison of the Impact of Gender on Future Acquisition

If they acquire a position of leadership in music, 122 respondents believe that their gender will not impact on the effectiveness of their leadership. 32 believe that it will impact positively on the effectiveness of their leadership and 19 believe that it will impact negatively on the effectiveness of their leadership. As you can see, cis men more readily report an understanding that gender will have no impact at all or will have a positive impact whereas cis women are more likely to believe that it either has no impact or a negative impact. The conflation of these beliefs

could indicate that, for men, the impact of gender is either neutral or positive whereas for women it is more commonly neutral or negative.
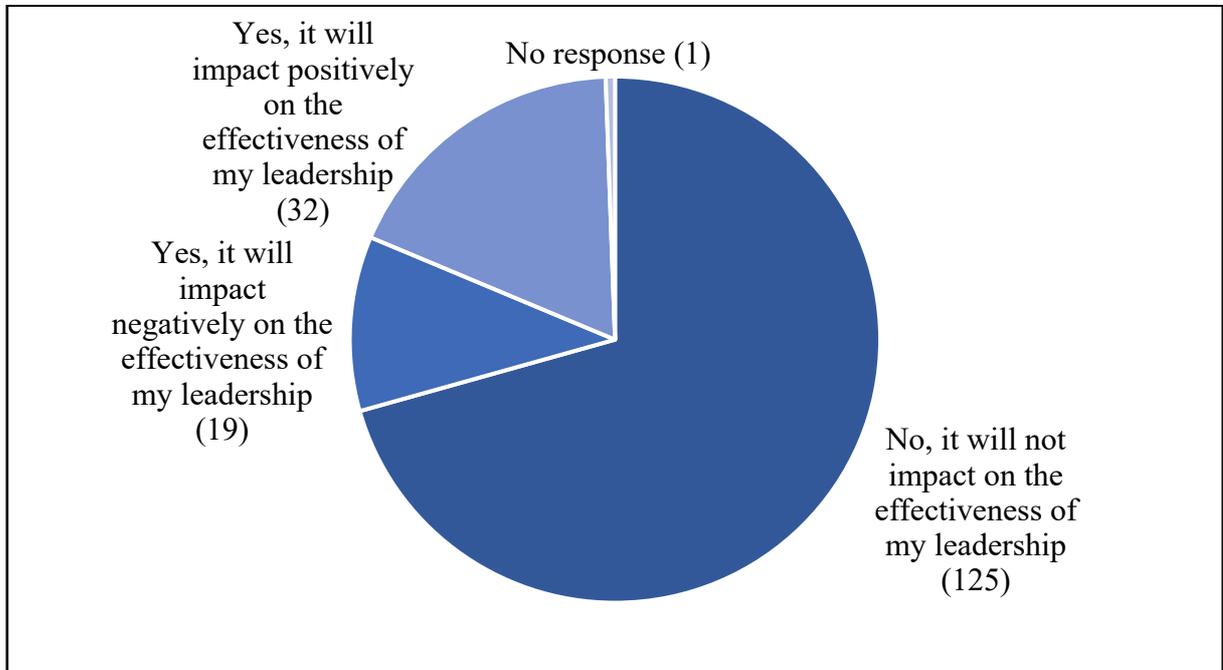
Figure 18 - Impact of Gender on Effectiveness

Only 1.96% of cisgender men believe that their gender will impact negatively on the effectiveness of their leadership while 17.31% of women believe that it will. One-fifth (20.34%) of cisgender men who responded believe that their gender will impact positively on the effectiveness of their leadership.

When asked to expand on their answers, the following answers were given:

> *I identify as a man. Sadly[,] I think that will have a positive effect in how people see me and how effective I can be. (Positively, M40, Sweden)*

I think that women's femininity, empathy and kindness can help to create
better connections with people and built a strong and supportive team.
(Positively, W21, Latvia)

These responses are indicative of the way that both men and women see their traits as useful in the leadership context. Whilst there is a lamentation in the Swedish man's approach to his privilege, there is also a pleasure in the Latvian woman's understanding of how she can positively lead and this is correlated with her gender.

Because i'm [I'm] a woman, and it depens from [depends on] the context
around. It has already happened to me of being told to: "bring a cake to the
rehearsal intead [instead]]of leading", because i was the only woman or
that "women are able to give birth, men are able to conduct orchestras".
I'm not radical, and I think these environments are ill, but they exist and i
[I] can't have 100% control on them. I Also have to say i'm [I'm] not really
interested in changing them. (Negatively, W24, Italy)

For the women who believed that it negatively impacted upon their effectiveness, there was a candid acknowledgement that things have always been that way and that it would be hard to fix.

Everyone has something different to contribute in her role of leadership but
I don't think gender is a thing that makes a great difference. (Not impact,
W20, Spain)

There is no truth to the myth that men are better leaders than women, the
issue is peoples pre-determenied [pre-determined] biases. (Not impact,
M22, Norway)

For those who believed that gender did not impact on their effectiveness, it was clear that this was a hope that as one respondent claimed 'pre-determenied [sic.]

biases' would not impact the work as opposed to examples of how it did not impact. Their understandings were more idealistic where the respondents who indicated that it either impacted positively or negatively gave concrete examples of why they thought this was the case.
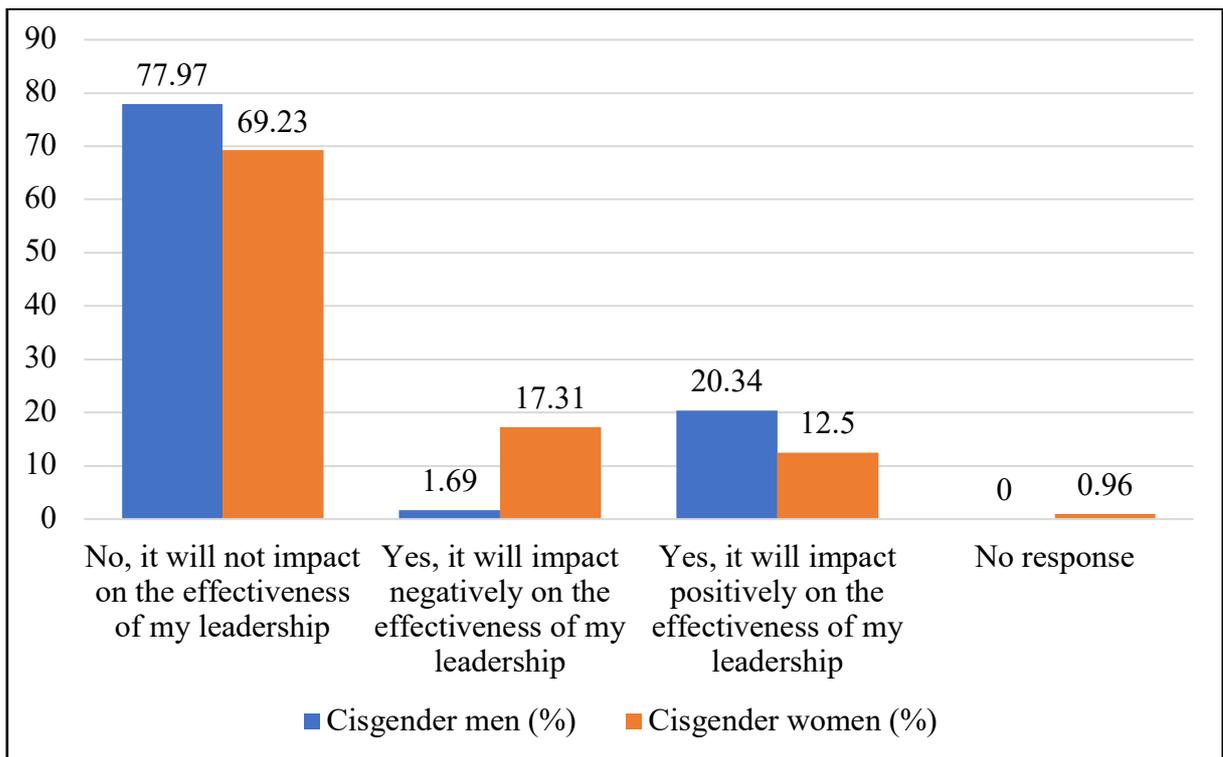
Figure 19 - Impact of Gender on Effectiveness (Binary Analysis)

Finally, respondents were asked to reflect on their own perceptions of the current state of leadership in music. 54.23% of respondents believe that leadership positions are occupied predominantly by males. 25.42% believe that leadership positions are occupied by both males and females. 19.77% believe that leadership positions are occupied by leaders of diverse gender identities. Just one respondent

believes that leadership positions in music are occupied predominantly by females.
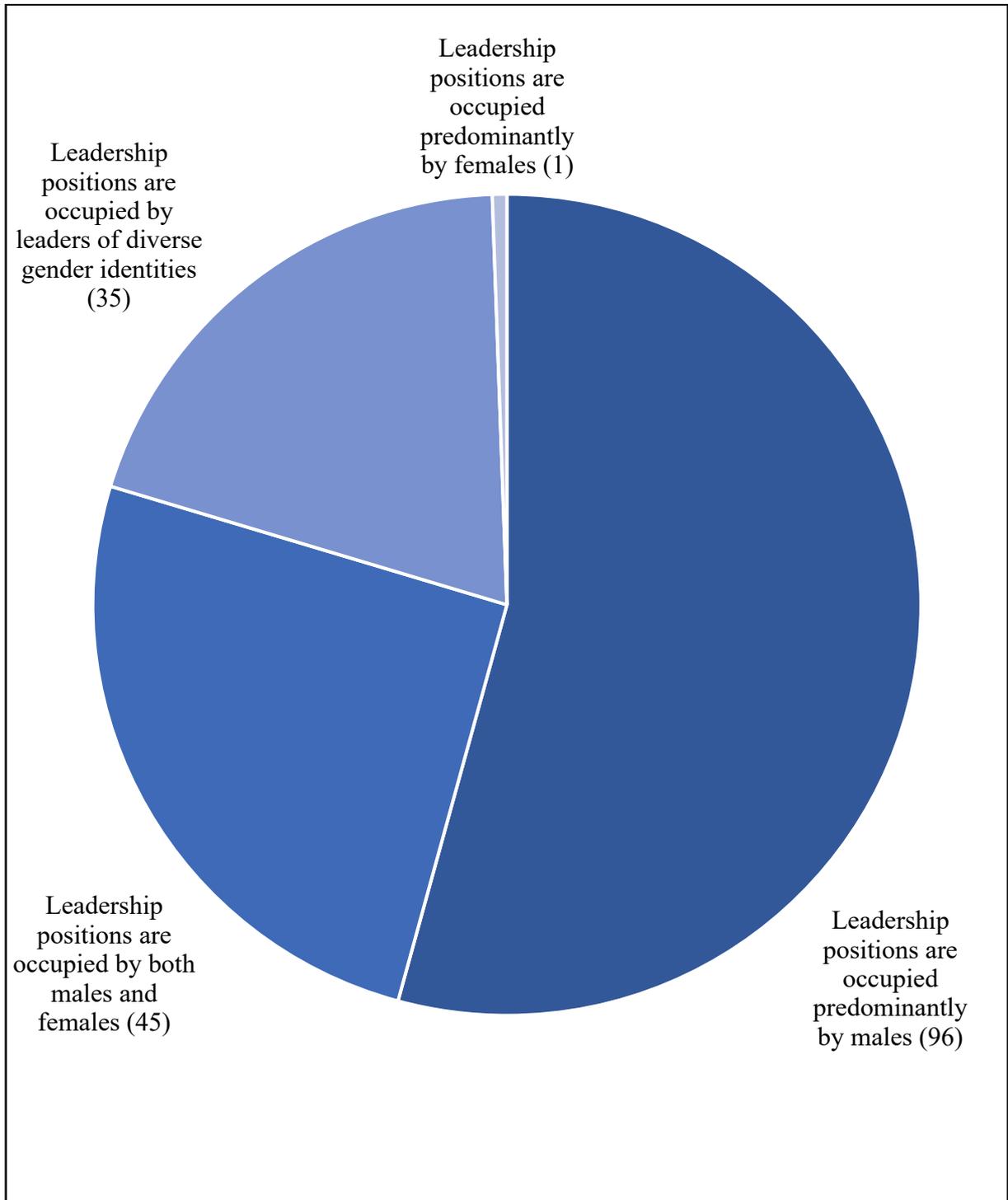
Figure 20 - Who Occupies Leadership Positions

Section Three
Perspective Two: Women in Leadership in Music

3.1. Methodology

The insights in this section of the report were informed by a separate survey designed to capture data surrounding women in leadership in music by seeking out the responses of women who are in musical leadership. This survey was divided into four main sections:

Section One: Experience and Training in Leadership

Section Two: Leadership Traits and Competencies

Section Three: Gender and Leadership in the Music Industry

Section Four: Maximising Future Employment in Leadership in Music

All of the answers indirectly impact the themes discussed below.

3.2 Respondents

The survey was distributed by the project partners (online) and had 68 respondents aged between 23 and 68. Two respondents did not disclose their age. The median age was 45 years. The mean age was 47.40 years. See Figure 21 for more information.
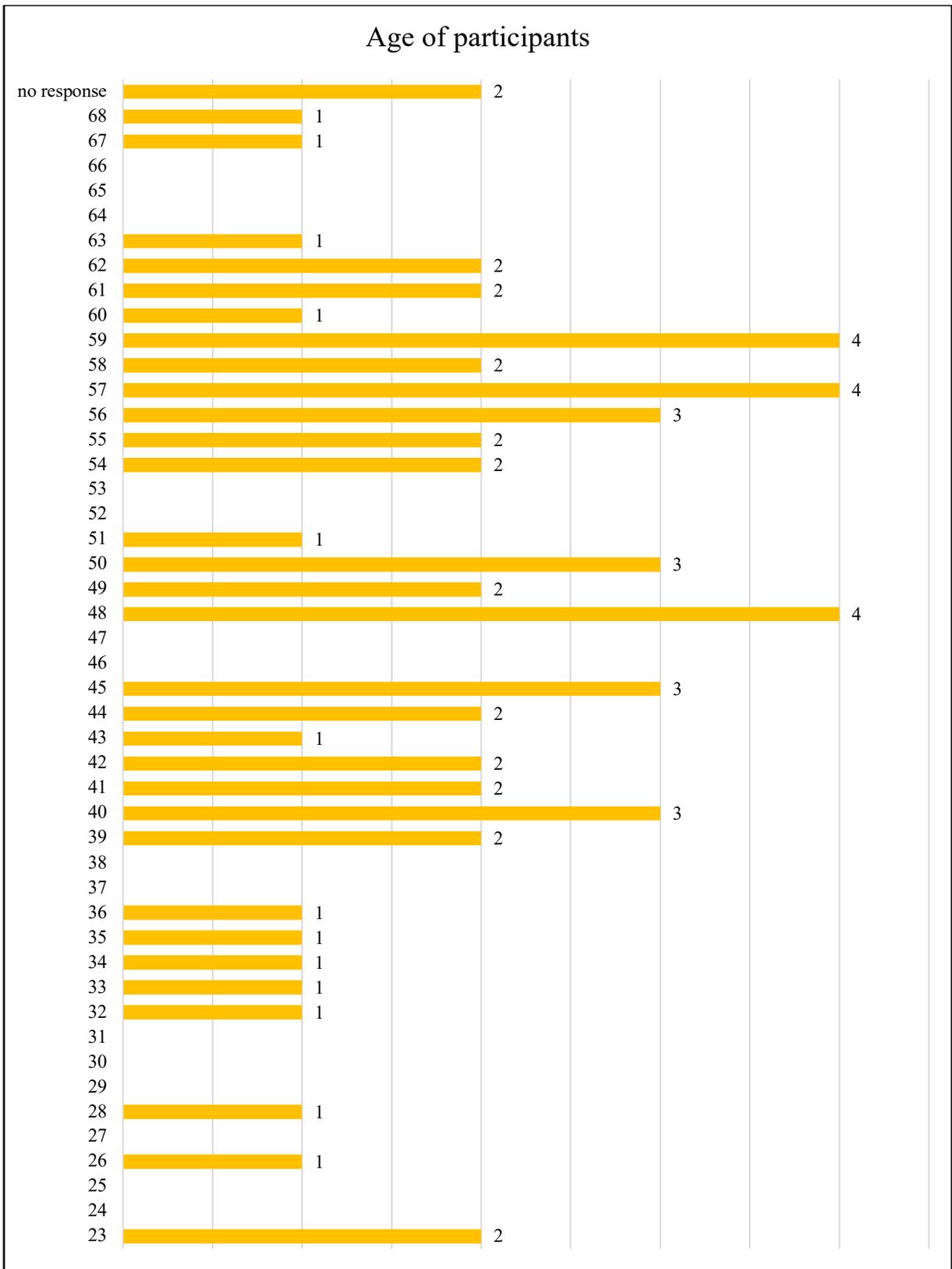
Figure 21 - Age of Participants 2

3.2.1 Respondents' Countries of Work

The participants in this study reported working in multiple countries. Overall, 21 countries – from both within and outside of the European Union are represented. They are:

- Austria
- Belgium
- Bulgaria
- Canada
- Cyprus
- Denmark
- Germany
- Greece
- Ireland
- Israel
- Italy
- Netherlands
- Norway
- Poland
- Portugal
- Serbia
- Sweden
- Switzerland
- Turkey
- United Kingdom
- USA

3.2.2 Gender Identity

All participants who disclosed their gender identity in this study were women. Two participants did not respond to this question. See Figure 22 for more information.
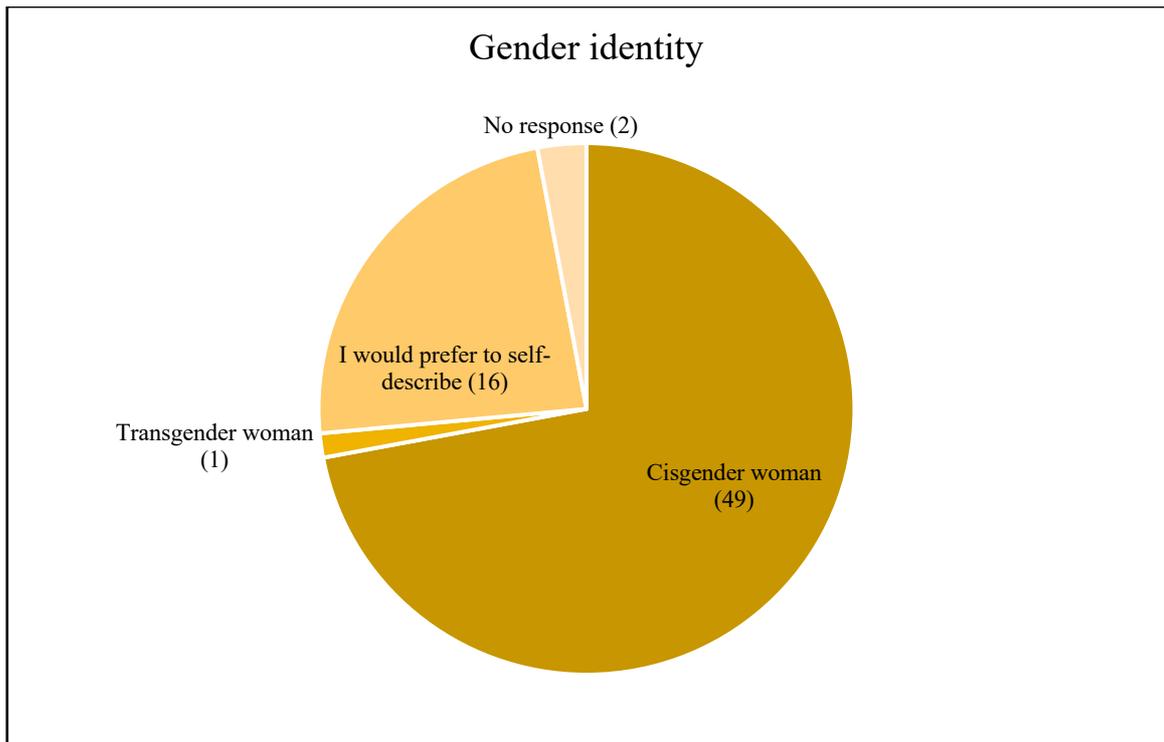
Figure 22 - Gender Identity of Participants 2

3.2.3 Current Occupation

This portion of the form was free-text and as such it was difficult to categories the occupations of participants. Most respondents were directors or senior managers in their institutions, and we have categorised them as follows:

- Directors/principals of high schools

- Directors/Rectors/Senior Management of HEIs

- Directors of private music schools

- Professors, Heads of Department/research centres, Deans in HEIs

- Conductors/Directors/Concertmasters of ensembles

- CEOs/Presidents of non-profit organisations/other cultural organisations

- Artistic Directors of music festivals

- Leaders, associate leaders, co-leaders and section leaders of orchestras

- CEO of orchestra

- Editors of journals

- Master of music in cathedrals

- Managers of cultural spaces

- Directors of music education organisations

3.2.4 Highest Qualifications

59 of the 68 respondents held a postgraduate qualification or higher. Only four of the respondents held an undergraduate degree and a further three held a higher diploma.
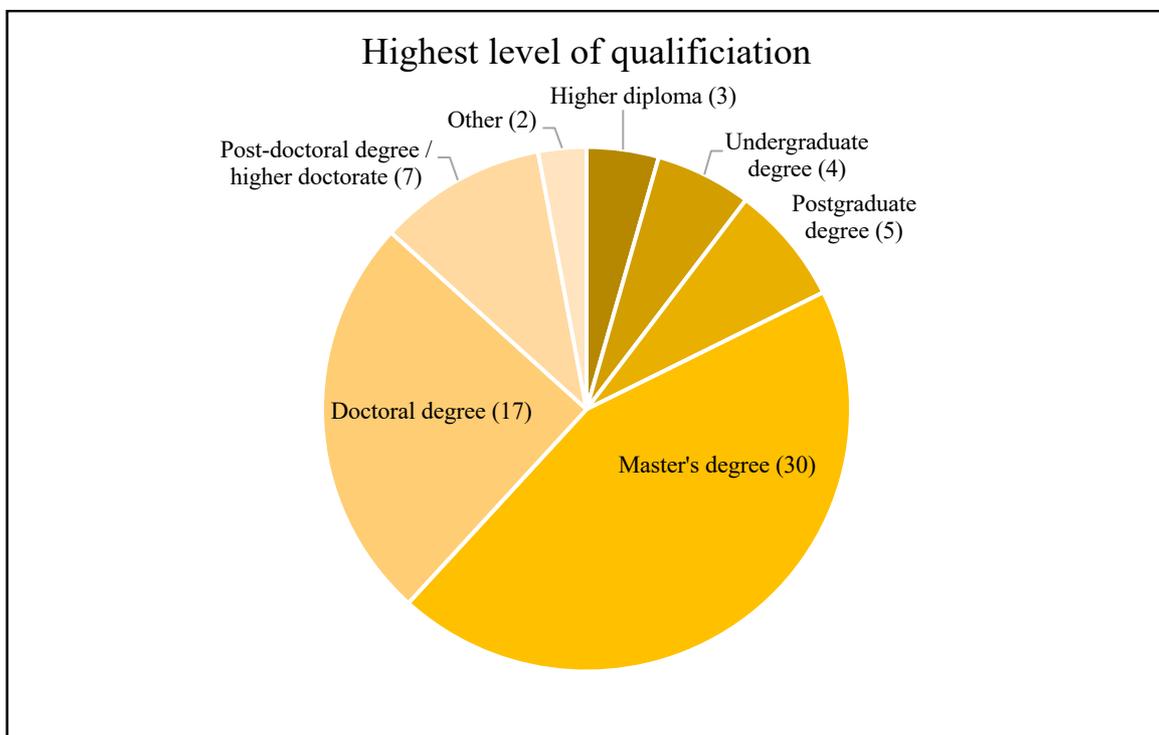
Figure 23 - Qualifications held by Participants

3.3 Thematic Analysis of the Data

For the purposes of this report, thematic analysis of the answers provided by the participants in this study will be used. Five key barriers were illuminated from the review of the data and they will be discussed in turn. These themes also inform the recommendations in Section 4 of the report. These barriers are not listed in order of prevalence or importance.

It is obvious that Ressentiment(s) and the societal role of women are often barriers for women also in arts (61, Cyprus)

Yes, remove the barriers that exist that prevent them from aspiring to greatness! (68, USA)

3.3.1 Family and Childcare Responsibilities

My duty as a mother comes first in my life. I have passed up leadership opportunities because of this. (41, USA)

Of the 68 participants in this study, no fewer than fifteen participants directly referenced the impact that family and childcare responsibilities had on women in leadership more generally or on their decisions and access to leadership as women. Some of their answers are included here:

As soon as I had a child, I made a decision not to pursue my career as ambitiously as before, as I did not want to be away from my children. Unfortunately, a successful career as a performer has always meant a busy touring lifestyle and this is not conducive to a happy family life. I have seen so many successful musicians suffer with unhappy marriages or unhappy children. I want to have a career where I can make a meaningful contribution to the music scene/society but where I am also around for my

children.   This decision obviously had a big impact on my career trajectory. Most male musicians don't make this decision but so many female musicians do. (44, Ireland)

Women in the US are still maintaining the role of primary caregiver for children and home cleaning, even if they are also employed. These challenges make it more difficult for women to assume a leadership role due to the emotional stress they are already facing in carrying 3 roles. They may be more hesitant to take on the role. (41, USA)

Expectations on women to perform well when adjusting to having a child is described above as 'carrying 3 roles' and many women in this study suggested a hesitancy to take on leadership positions whilst caring for young children. The impact of these hesitancies in practice, especially in terms of how it affects women in addition to the additional attitude barriers that are raised (from men and women) about the capabilities of women who are caring for young children is an important consideration going forward.

Family planning and child rearing are major barriers for women. Male reservations about women's ability to perform also (59, Germany)

if there are kids around, sometimes it is too hard for the women not being the 24/7 available mother (56, Switzerland)

some maternity issues are complex to deal with. Also some activities made at night in dinners etc. exclude women. (49, Portugal)

Considering, highlighting and addressing the impact of family and childcare commitments on women in musical leadership – in terms of how musical mothers and women musicians without children are treated by their colleagues (of any

gender) – is therefore necessary. It is clear from these responses that women the world over are faced with these multifaceted issues and as more and more women are encouraged to enter into and belong in the industry, leadership conversations and training should address this topic in the open – and not only with women or parents. More responses on this topic include women choosing between their career and having children at all and participants were keen to point out their understanding that their male colleagues have not been faced with the same pressures in this regard at least not to the same degree:

Impact of maternity leave on research, balance of childcare roles within the home (look at the number of senior women in academic or corporate positions that do not have children), the imbalance of gendered expectations of roles within the professional world etc. (48, Ireland)

Having children, also puts breaks on a woman's career and it is very hard to either try to keep the career going while having babies and raising a family, or to try to get back after a long career break. Either way, the confidence and experience gained before having children, can often be hard to get back afterwards. Added to that the exhaustion and the constant feeling of needing to be in two places at the one time! (44, Ireland)

"I suspect things would have been very different had I more family responsibilities." (39, UK)

The participants in this study acknowledged in the context of family responsibilities and child-care the importance of networks and this will be expanded in the context of role models, allies and mentors later in this section:

Improvement of social conditions for women to combine family with a leadership role. (61, Cyprus)

These understandings from the participants in this study is in line with Dawn Bennett's 2008 study on the working patterns of classical musicians, is discussed by Alice Eagly and Linda Carli in their 2007 book '*Through the Labyrinth: The Truth About How Women Become Leaders*' and with regards to academia – which is an important context to consider how and who teaches about gender, sexism and the barriers that women face – by Heather Savigny (2014). The Parents & Carers in Performing Arts campaign in the UK have research and good-practice advocacy work which will be invaluable to consider as part of eradicating this barrier to women's inclusion.

3.3.2 A Lack of 'Safe Spaces'

*Create a safe environment for those who do need career coaching and
provide that on a long term basis. Careers and people need time to develop.
(62, The Netherlands)*

No fewer than three participants directly referenced sexual violence and harassment as a barrier to women's leadership. Their responses are in line with the results of a survey carried out by the Musicians' Union (UK) in 2018 which indicated that almost half (48%) of musicians have experienced sexual harassment at work and that more than 85% victims did not report the harassment (2019) as

well as in line with the work that the 1752 group[25] led by Dr Anna Bull do which highlights (staff-to-student) sexual misconduct in higher education.

One participant, for example, described her experience of her appearance being used as a reason why she was getting work and how this, combined with her age, created a very uncomfortable environment for her:

> *I am very unsure about this one. Some men unfortunately told me that for me it was "easy" to get a job because I am commonly considered a "pretty woman" and very accommodating in my manners. I tried to ignore all these comments and elimate that [eliminate those] people from my life. At the same time, I felt many times ignored or not taken seriously because of my gender and my age (I started my own festival at 25 y.o. and I was not considered old enough for taking such role). Therefore, all these comments were coming from a sick machist [machoistic] society in which they tried in a way or another to belittle me, both by assuming I do not have the skills, but just the beauty and also by directly attacking me. (28, Italy)*

Another participant in the study shared their understanding of the 'the exposure of sexual misconduct cases' and how this has 'prompted greater awareness and improved policies to guard against this'. Their response in full, reads as follows:

> *On the surface there has been great progress in opening up opportunities to women and tackling the gender pay gap. There are plenty of great role models in music, including in business, education and the concert platform. And **the exposure of sexual misconduct cases** in areas of the profession has prompted greater awareness and improved policies to guard against this. However I think there is a lot of **hidden discrimination** that exists, for instance women who are held back in their careers due to taking time out to have children, or have childcare responsibilities that are incompatible with leadership roles. In addition, I think women do still need to work harder to be recognised. Unconscious bias about women's abilities and authority still remains. (39, UK)*

---

[25] https://1752group.com [accessed Jan 2021]

Show that they take seriously current and historical accusations of abuse in music schools and colleges, and that the word and experience of young women is taken (at least) as seriously as that of (often older) men. Openly explore and discuss the power models in (classical) music of the figurehead charismatic 'leader' - including conductors and one-to-one teachers. (W46, England)

The understanding of these participants is echoed in scholarship too. For example, in the Australia context with regards to music festivals (Fileborn, B., Wadds, P., & Tomsen, S., 2020) and in grassroots music venues (Hill, R. L., & Megson, M., 2020). Work is already being done on how to create so-called 'safe spaces' inside this sphere for example, with regards to transgender singers in choral rehearsals (Gurss, G. D., 2018) and more generally in music classrooms (Carter, B. A. (2011). Best practice from outside of academia and music-making should be considered too.

3.3.3 Intersectional Barriers

The world of music is largely run by white males. (68, USA)

None of the barriers which women face in musical leadership exist in a microcosm. This is identified by some participants – directly or indirectly – especially in relation to race, age, and, especially by participants in the UK, class. Other protected characteristics and intersecting identities therefore were raised as a key point for consideration. Their answers can best be considered in line with the work done by Daniel Tillapaugh, Donald Mitchell Jr and Krista Soria (2017)

which looks at gender and student leadership through the lens of intersectionality in the United States and the formative, foundational work on intersectionality by Kimberlé Crenshaw (1989).

3.3.3.1 Race

> *At least at the highest levels, the powers that be are most comfortable with white males; failing that, white women. We're currently searching for a new dean and have found that the advisory committee's role largely comes down to helping upper administration get comfortable with the idea of a non-traditional (whether gender, race, ethnicity) candidate as someone who could succeed and be transformative. (61, USA)*

> *Overall panels of highly professional organisations are biased towards white male leaders, as much as it's difficult for me to admit that. (23, UK)*

Anti-racism in classical music is an underrepresented and understudied part of the academic quest for diversity and inclusion. The intersectional issues faced by women – particularly Black women and women of colour in terms of access and inclusion in this arena is of key interest. Work being done in the United States will be invaluable in making sure that leadership is taught in an anti-racist way and that allyship includes this in future. It will be vital to consider the work done by The Black Music History Library,[26] Castle of Our Skins[27] and Decolonizing the Music Room,[28] amongst other educational initiatives, as part of the leadership training on anti-racism in music.

---

[26] https://blackmusiclibrary.com/Library [accessed Jan 2021]
[27] https://www.castleskins.org [accessed Jan 2021]
[28] https://decolonizingthemusicroom.com [accessed Jan 2021]

3.3.3.2 Age

I think is age is more significant as a barrier then gender. I started leading
a school when was 28. I had a hard time for people take me seriously
because of my age, not because of being female (41, Portugal)

Age is one of the most common forms of discrimination across the world. Women throughout this survey reported how they had been biased against because of their feeling too young in particular, although there are plentiful examples of musicians (particularly women) being discriminated against for being too old (see, for example work by Claire Donzelli) and much criticism nowadays of young [artist] schemes which do not allow for older artists who are emerging in creative industries to be afforded the same opportunities even though they suffer the same inexperience as their younger colleagues who are more often targeted by those schemes. Below are some of the free-form responses which mention the role that age plays in discrimination in the arts:

I don't know actually. I have been strongly opposed to by some jealous
male colleagues but also by an older female. (57, Sweden)

I felt many times ignored or not taken seriously because of my gender and
my age (I started my own festival at 25 y.o. and I was not considered old
enough for taking such role). (28, Italy)

The hegemony of old, white men in musical leadership impacts upon who feels as though they belong or hold power in music making. This is reflected in the response of one participant from the Netherlands and is implicit in many other

responses. The participant identifies that each country is on its own journey with discrimination and good practice can be gleamed from other countries:

> *again in a certain age group and certain countries I feel the men in power have more trouble giving up their position in favour of female leadership. The Nordic countries are in that sense an inspiration. (56, The Netherlands)*

3.3.3.3 Class

> *In some positions and in some environments. I cannot say I have personally ever felt at a disadvantage for being female but I know others who have. The 'boys club' is very real and there are plenty of women who feel intimidated, unable to speak freely, patronised and ignored. A related barrier is a lack of women at higher levels, meaning women are not adequately represented. (42, UK)*

> *even though formal structures are developed that give equal possibilties [possibilities] to all, the socio-cultural, emotional and psychological structures might be powerful and not easy for individuals to become aware of and handle. (58, Sweden)*

The role of the old boys' club is particularly prevalent amongst participants from the UK. Dr Anna Bull's book '*Class, Control and Classical Music*' (2019) will be key to addressing this within the leadership module. Notions of tradition – who has always belonged, who belongs now and how that affects who will belong in the future – has also been discussed as a key barrier to gender diversity in music-making by Enya Doyle in her PhD thesis on barriers to gender diversity in cathedral music-making (2020).

3.3.4 Self-awareness of Leaders

I think my empathetic approach to leadership is a plus (48, Denmark)

Many of the women sought to highlight 'feminine' characteristics which they believed made them good leaders or better leaders than their male counterparts. Trait theory will be important to consider when discussing how leaders (of any gender) describe themselves and which skills and attributes are valued in the arts. Women in this study routinely referred to their empathy as a reason why they or their female colleagues make great leaders:

Empathic behavior and high social competence, combined with high professional expertise (59, Germany)

I tried to find my own way of working with people who relied more on my personal personality traits and less on the traits I had as a woman. Perhaps I can emphasise the intuition and propensity for manipulation (in the nicer sense of the word) as traits traditionally attributed to women, which I consider important in my work. (42, Serbia)

As is to be expected, the women in this study tried to separate their gender from the traits that are commonly associated with feminine leadership styles and placed emphasis more on individual choice.

Some negotiating skills that are expected from women (being "kind but tough") are sometimes difficult to a prehend. (49, Portugal)

Some are internal--we hesitate much longer than men do before applying for a position. The external ones are partly a lack of representation, partly

a set of powerful assumptions regarding how women "should" be if they lead. (61, USA)

Women STILL tend to underestimate capability and men overestimate (63, UK)

Understandings amongst the participants that their lack of self-esteem or confidence is dichotomous to their male counterparts was a standard response. There was an acknowledgement from the participants that this lack of confidence was a mixture of an innate feeling and due to a dearth of encouragement for women in leadership – their male colleagues were reportedly more likely to feel confident and more likely to have this confidence confirmed (confirmation bias).

I think women lack encouragement from mentors and lack confidence. A man is more willing to take risks and learn on the job. A woman feels that she needs to wait until she feels ready before pushing herself into a leadership role. She therefore misses out on the experience the man has jumped at, and she therefore never feels ready or good enough to go for the leader role. Even if she does get the leadership role, she is more inclined to be riddled with self-doubt than the man, who will portray much more confidence (even if he is also doubting himself inside). (44, Ireland)

I am ambitious and only encountered a lack of confidence in myself when interviewing for the current role. I understand now that lack of confidence seems to be bred in females, though it didn't ultimately hold me back. (48, Ireland)

If you mean "have I been able to get every leadership position I went after, and could my gender have been a factor when I didn't?" I'd have to say yes. If you mean "has my indoctrination as a woman in capitalism adversely affected my confidence when imagining myself in leadership positions?" I'd also have to say yes. (61, USA)

What is clear from these responses is how women are encouraged to describe themselves and how leadership is described matters. Research on self-awareness and leadership styles within music and particularly within business is increasing and the responses of these participants is in line with the general leadership trends and gendered expectations that are reported in literature (see Rubens, A., Schoenfeld, G. A., Schaffer, B. S., & Leah, J. S., 2018; Gamache, C., 2017; Stocco Ferreira, D., 2018).

3.3.5 Mentorship, Role Models and Allies

Leadership and mentoring programmes! Find mentors! (57, Sweden)

Arising from the conversations and beliefs of the participants surrounding leadership styles and self-awareness, and indeed each of the themes mentioned above is the need for mentorship, role models and allies within the profession. Nearly all participants advocated for mentors or reflected on the role that these sorts of people had played in informing their own careers. The participants' responses can be found below:

Hire more women leaders. There's nothing like seeing someone like you in a position of influence. (61, USA)

Early career experience with a supportive mentor (55, Ireland)

Encouragement by role models, seminars and focus on discussions of topics in this area. Fostering awareness of the conservatory culture, hierarchies in music as a society, culture and profession. Creating forms for working with

personal awareness of one's own position in the field of music as an arena not only for personal expression but societal/cultural influence. (58, Sweden)

Role models are most important in music leadership (female and male). It is not a question of women and men mostly, despite the fact that we would need more female leaders. The question is how negative clichés can be avoided (e.g. male = authority; female = nice and pretty). (57, Austria)

Celebrate role models; develop women's leadership as a norm (55, UK)

Some of the participants advocate for women mentors for other women whilst many stressed the importance of role models and allyship from men for women in musical leadership.

Introducing women to role models across the industry (female and male) would definitely have helped me to broaden my horizons. Continue to challenge the traditional leadership traits, including raising the concept of quiet leadership. Acknowledging that whilst there are some skills you do ideally need to be a successful leader, these can - and often should - be gained through experience. You don't always need them at the outset. (43, England)

There is an abundance of research on mentorship more generally as well as a number of programmes which seek to address these imbalances within music-making more generally and for women in musical leadership specifically (see, for example, Music Creators Mentoring Programme – The Ivors Academy; *Women in Music* Mentoring Programme; HyperTribe; Kaufman Music Centre Mentors for Luna Composition Lab). Best practice from these organisations should be shared and peer mentoring programmes at universities will be invaluable to

consider when establishing informal and formal support networks for women in

musical leadership.

Section Four

Some Implications for NEWS in MAP and Final Reflections

This report has outlined the contemporary situation in Europe regarding women in positions of leadership in music and has utilised the data collected from two surveys which cumulatively provide insights into the role that gender plays in students' perceptions, experiences and understandings of leadership and how it impacts students' development of leadership competencies (abilities, skills, knowledge and/or values) during higher music education. The report was also able to ascertain five main barriers to inclusion and belonging for women in musical leadership from the perspective of women in the industry.

Given that respondents were unlikely to consider performance experience as contributing to their development of competencies related to leadership, when the creating the NEWS in MAP module, it could be helpful to explore the many ways that students can develop their leadership competencies through a music programme, including through performance experiences.

There are a number of key areas where similarities and disparities between students and members of the music industry, between cis men and cis women and between countries included in this study can be delineated.

The similarities and disparities between the opinions of students and members of the industry can be summarised as follows:

Although leadership skills were comparable across the two sexes, the barriers became clearer in how these skills were reportedly perceived or performed. There are a wealth of ideas which are informed by good practice across the world in terms of building a more inclusive musical leadership model and the module should seek to include and promote internship/shadowing professionals (particularly those in business); inviting speakers to focus on how they acquired their leadership roles; improving communication skills for aspiring leaders; help musicians trying to make a career in leadership to establish a network in a practical sense – both providing them with a community and the skills required to build a network; focus on mental health and the realities of leadership that require self-care and knowing when to say 'no'; develop pedagogical skills; develop conducting skills; and personal coaching.

It is interesting that students popularly suggested to increase practical experience over mentorship or leadership training to develop capacity to assume leadership positions but then few referenced performance experiences developing leadership competencies despite referencing these (e.g., orchestral leadership) within their previous experiences. There appears to be a disconnect between the practical learning of leadership and the understanding of the competencies that are being

developed. This connects to the idea of instinctive leadership and gender-related traits (although data suggest these are narrower than traditionally perceived). Building understanding and awareness of leadership competencies (alongside practical experiences) should be explored.

Mentorship, allyship and providing all students with access to excellent role models of all genders was understood amongst all respondents to be critical to success. This module should prioritise learning outcomes that focus on empowering and investing in musicians who can be taught the skills and knowledge to become self-aware, confident leaders.

The difference between the theories and beliefs that are being debated and discussed in academic circles and indeed by students and leaders outside of their academic study impacts on how they view the practice of leadership. The module should consider how the two link and the potential mismatches between what leaders say and what they do or between what people believe about leadership or themselves as leaders.

One key finding from these surveys was the need to explore the difference between the theories and beliefs of women in leadership as well as music students and the practice. There is a clear marked difference between the current state of affairs in musical leadership as outlined in section one of this report and the beliefs

of students and women in leadership with regards to the current state of practice. Although many of the comments reveal damning indictments of the state of the place of women in leadership, there is a sense in the responses too that things are okay and that women are on the whole thriving. The disparity between the beliefs of musicians and the real-world consequences is stark. This data can be used to inform applications for change in the real world.

It is clear that participants value a whole host of traits and experiences, and there is a clear sense amongst both students and leaders that a diversity of experiences will benefit leadership and music-making more generally. As such, it is imperative that these facets of leadership experience (theory and practice) are embedded in the core of this module, not least throughout the consideration of aims and objectives and the learning outcomes.

Participants recommend HEIs focus on the following in order to maximise future employment in leadership in music:

> *I would emphasise the importance of direct and personal contact with the student-mentor relationship. Only in this way will the mentor be able to recognize and develop important character traits of the student, without improper pressure to highlight traits that the student does not have. I give priority to the personal development of each person, regardless of gender or other specifications. (W42, Serbia)*

> *A good network is important, and insight in societal developments (W62, The Netherlands)*

In all cases, practical opportunities to develop the theory of these skills is as, if not more, important than understanding the taught principles. (W45, Ireland)

Participants had varied opinions on what HEIs can do to encourage young women to aspire to positions of leadership in music in the future. These included the following responses:

Do an audit of who is being rewarded with leadership positions across the school, and take structural steps to correct imbalances. Institute curricular opportunities to engage with the idea of different kinds of leadership in music. (W61, USA)

Show that they take seriously current and historical accusations of abuse in music schools and colleges, and that the word and experience of young women is taken (at least) as seriously as that of (often older) men. Openly explore and discuss the power models in (classical) music of the figurehead charismatic 'leader' - including conductors and one-to-one teachers. (W46, England)

Running leadership courses, mentoring schemes, having senior management teams with strong female leaders. (W35, Ireland)

Participants believed that HEIs can empower young women to assume positions of leadership in music in the future by doing the following:

Chart career paths that include career breaks for childcare years or facilitate better integration of family and work through flexibility etc.

Hire more women leaders. There's nothing like seeing someone like you in a position of influence.

set the example, giving women opportunities in leading positions, but
always keeping a good gender balance, never doing what men did before

Overall, there is a certain amount of progress being made and this is acknowledged by participants across the board and in European and Non-European countries alike. Through the calling out of sexual violence and harassment, establishing a bare minimum understanding of diversity and inclusion in conservatoires and music schools, creating networks and encouraging allyship, the module will begin to address the imbalances of power that conservatoires and music-making in general continue to perpetuate at a systemic level.

There are four key recommendations that come out of this report. These are that:

1. The basic understanding of the role of gender in leadership should be built into the programme for all students – not just women and students who have a minority gender identity. There should be no assumptions about the level of the basic understandings held by the students with relation to the contemporary situation; their awareness of the statistics, research and intersectional implications in practice.

2. We must consider the difference in the ways that participants speak about their experience in comparison to their actual experiences and seek to address the gap in attainment that is influenced by gendered nuance.

3. The fundamental understandings of impact (positive, negative, neutral) may be different based on one's gender identity and this should be considered as part of the course – what does it mean *to you* when gender impacts on your work?

4. There are no fewer than five key barriers which must be discussed as part of the leadership programme. These are a) family and childcare b) a lack of safe spaces in the music industry c) intersectional issues d) self-awareness of leaders and e) the need for mentors and allies. Actions for all leaders arise from these barriers and should inform the learning outcomes.

Suggested Reading List

Ahmed, Sara. 'On being included: Racism and diversity in institutional life.' Duke University Press. (2012).

Andrews, Jane, Robin Clark, and Kim Davies. "Peer mentoring works! How peer mentoring enhances student success in Higher Education: evaluation toolkit." (2011).

Apfelstadt, Hillary. 'Women conductors as leaders and mentors. *Wisdom, wit, and will: Women choral conductors on their art*'. (2009): 157-181.

Bennett, Dawn., Macarthur, Sally., Hope, Cat., Goh, T., & Hennekam, S. (2018). Creating a career as a woman composer: Implications for music in higher education. *British Journal of Music Education*, *35*(3), 237-253.

Carli, Linda L., & Eagly, Alice. H. 'Leadership and Gender' in The Nature of Leadership eds J. Antonakis and D. Day. New York: Sage Publications, (2017): 244-271.

Crouch, Mira and Lovric, Jenny. 'Paths to performance: Gender as a theme in professional music careers. A pilot study of players in two orchestras.' Australia Council. (1990).

Darrow, Alice-Ann, Julie Novak, Olivia Swedberg, Monica Horton, and Brenda Rice. "The effect of participation in a Music Mentorship Program on the self esteem and attitudes of at-risk students." *Australian Journal of Music Education* 2 (2009): 5-16.

Hays, Terrence Neville, Rod Gerber, and Peter Wright. "Mentor Relationships: Their Construction and Meaning in the Training of Musicians." (1999).

Hays, Terrence, Victor Minichiello, and Peter Wright. "Mentorship: The meaning of the relationship for musicians." *Research Studies in Music Education* 15, no. 1 (2000): 3-14.

Hays, Terrence. "The role of mentorship in the training of professional musicians." *Journal of Arts and Education* 1, no. 1 (2013): 27-37.

Hogan, Robert, and Timothy Judge. "Personality and leadership." *The Oxford handbook of leadership* (2013): 37-46.

Macfarlane, Bruce, and Damon Burg. "Women professors as intellectual leaders." *London: Leadership Foundation for Higher Education* (2018).

Scharff, Christina. Gender, Subjectivity, and Cultural Work: The Classical Music Profession. United Kingdom: Taylor & Francis. (2017).

Scharff, Christina. Equality and Diversity in the Classical Music Profession. King's College London and the ESRC. (2015).

Appendix One
Student Questionnaire

Section One: Leadership Traits and Competencies

1. Using the following scale, indicate the degree to which you agree with the following statements below

Key: 1 = strongly disagree; 2 = disagree; 3 = neutral; 4 = agree; 5 = strongly agree

1 Articulate   I communicate effectively with others 1   2   3   4   5
2. Perceptive   I am discerning and insightful   1   2   3   4   5
3. Self-confident   I believe in myself and my ability 1   2   3   4   5
4. Self-assured   I am secure with myself, free of doubts 1   2   3   4   5
5. Persistent   I stay fixed on the goals, despite interference 1   2   3   4   5
6. Determined   I take a firm stand, act with certainty 1   2   3   4   5
7. Trustworthy   I am authentic and inspire confidence 1   2   3   4   5
8. Dependable   I am consistent and reliable 1   2   3   4   5
9. Friendly   I show kindness and warmth 1   2   3   4   5
10. Outgoing   I talk freely, get along well with others 1   2   3   4   5
11. Conscientious I am thorough, organised and controlled 1   2   3   4   5
12. Diligent   I am persistent and hardworking 1   2   3   4   5
13. Sensitive   I show tolerance, am tactful and sympathetic 1   2   3   4   5
14. Empathic   I understand others, identify with others 1   2   3   4   5

2. Using the following scale, indicate the degree to which each statement describes you

Key: 1 = not true; 2 = seldom true; 3 = neutral; 4 = somewhat true; 5 = very true

1. I enjoy getting into the details of how things work 1   2   3   4   5
2. Adapting ideas to others' needs is easy for me 1   2   3   4   5
3. I enjoy working with abstract ideas 1   2   3   4   5
4. Technical things fascinate me 1   2   3   4   5
5. Being able to understand others is most important to me 1   2   3   4   5
6. Seeing the big picture is easy for me 1   2   3   4   5

7. I am good at making things work 1 2 3 4 5

8. I want to create a supportive climate with good communication 1 2 3 4 5

9. I am intrigued by complex organisational problems 1 2 3 4 5

10. Following directions and filling out forms is easy for me 1 2 3 4 5

11. Understanding the social fabric of a situation is important to me 1 2 3 4 5

12. I enjoy working out ways to improve a situation 1 2 3 4 5

13. I am good at completing things that I have been assigned to do 1 2 3 4 5

14. I enjoy the challenge of helping people work together 1 2 3 4 5

15. Creating a mission statement is rewarding work 1 2 3 4 5

16. I understand how to do the basic things required of me 1 2 3 4 5

17. I am concerned with how my decisions affect the lives of others 1 2 3 4 5

18. Thinking about organisational values and philosophy appeals to me 1 2 3 4 5

3. Read each item carefully and decide whether the behaviour is important for effective leadership. Indicate your response to each item by circling one of the five numbers

Key: 1 = not important; 2 = seldom important; 3 = neutral; 4 = important; 5 = very important

A leader...

1. Tells group members what they are supposed to do 1 2 3 4 5

2. Acts friendly with members of the group 1 2 3 4 5

3. Sets standards of performance for group members 1 2 3 4 5

4. Helps others in the group feel comfortable 1 2 3 4 5

5. Makes suggestions about how to solve problems 1 2 3 4 5

6. Responds favourably to suggestions made by others 1 2 3 4 5

7. Makes their perspective clear to others 1 2 3 4 5

8. Treats others fairly 1 2 3 4 5

9. Develops a plan of action for the group 1 2 3 4 5

10. Behaves in a predictable manner towards group members 1 2 3 4 5

11. Defines role responsibilities for each group member 1 2 3 4 5

12. Communicates effectively with group members 1 2 3 4 5

13. Clarifies their own role within the group 1 2 3 4 5

14. Shows concern for the wellbeing of others 1 2 3 4 5

15. Provides a plan for how the work is to be done 1   2   3   4   5
16. Shows flexibility in making decisions 1   2   3   4   5
17. Provides criteria for what is expected of the group 1   2   3   4   5
18. Discloses thoughts and feelings to group members 1   2   3   4   5
19. Encourages group members to do high-quality work 1   2   3   4   5
20. Helps group members get along with each other 1   2   3   4   5

Section Two: Leadership Training/Experience
4. Have any aspects of your degree programme focused on developing leadership competencies?

    Yes No

    If yes, please provide more details:

_____

5. External to your degree programme, have you undertaken training that was focused on the development of leadership competencies (abilities, skills, knowledge and/or values)?

    Yes No

    If yes, please describe the training:

_____

6. Have you assumed any positions of leadership in music?

    Yes No

    If yes, please describe.

_____

7. Have you assumed any positions of leadership in non-music contexts?

Yes No

If yes, please describe.

_____

Section Three: Leadership and Your Future

8. On a scale of 1 (not at all likely) to 10 (extremely likely), how likely are you to pursue a position of leadership in music in the future?

1   2   3   4   5   6   7   8   9   10

9. On a scale of 1 (not at all suitable) to 10 (extremely suitable), how suitable do you believe you are to a position of leadership in music?

1   2   3   4   5   6   7   8   9   10

10. On a scale of 1 (not at all confident) to 10 (extremely confident), how confident would you be to assume a position of leadership in music with your current leadership competencies?

1   2   3   4   5   6   7   8   9   10

11. What would help you to increase your confidence in your capacity/desire to assume a leadership role in music? Please rate the following, with 1 being the most important to you

     a. leadership training
     b. apprenticeship/mentorship

c. practical experience

12. If there are other experiences/opportunities that you believe you help to increase your capacity/desire to assume a leadership role in music, please describe:

_____

Section Four: Gender and Leadership in the Music Industry

13. In your opinion, how significant is gender in the acquisition of leadership roles in music?

      a. not at all significant
      b. seldom significant
      c. neutral
      d. significant
      e. very significant

    Please elaborate:

_____

14. How do you think your gender will impact on your ability to acquire leadership roles in music in the future?

  a. negatively   b. no impact at all   c. positively

15. If you acquire a position of leadership in music, do you think your gender will impact on the effectiveness of your leadership?

      a. no, it will not impact on the effectiveness of my leadership
      b. yes, it will impact positively on the effectiveness of my leadership
      c. yes, it will impact negatively on the effectiveness of my leadership

Please elaborate:

_____

16. Which of the following best describes your perceptions of leadership in music:

      a. leadership positions are occupied predominantly by males
      b. leadership positions are occupied predominantly by females
      c. leadership positions are occupied by both males and females
      d. leadership positions are occupied by leaders of diverse gender identities

Section Four: Personal Details

17. I identify as…

a.   a cisgender man
b.   a cisgender woman
c.   a gender-fluid person
d.   a non-binary person
e.   a transgender man
f.   a transgender woman
g.   _____ (please feel free to self-describe)

18. What is your age (in years)?

Please specify: _____

19. Which of the following are you currently undertaking?

      a. higher diploma

b. undergraduate degree
c. postgraduate diploma
d. master's degree
e. doctoral degree
f. post-doctoral degree/higher doctorate

20. Country of your institution

_____

Appendix Two
Women in Leadership in Music Questionnaire

Section One: Experience and Training in Leadership

1. Please describe your current position(s) of leadership in music

_____

2. In what country is your work primarily?

_____

3. Have you completed a primary (undergraduate) degree programme? If yes, please describe the programme and continue answering the questions below. If no, please move to question 16

_____

4. In what country did you complete your primary (undergraduate) degree?

_____

5. Did any aspects of your primary (undergraduate) degree programme focus on developing leadership competencies (abilities, skills, knowledge and/or values)?

_____

6. If yes, please provide more details:

_____

7. On a scale of 1 (not at all likely) to 10 (extremely likely), how competent were you to assume a position of leadership after graduating from your primary (undergraduate) degree?

1   2   3   4   5   6   7   8   9   10

8. On a scale of 1 (not at all likely) to 10 (extremely likely), how confident were you to assume a position of leadership after graduating from your primary (undergraduate) degree?

1   2   3   4   5   6   7   8   9   10

9. Would leadership training have helped you to increase your confidence in your capacity/desire to assume a leadership role in music while undertaking your primary degree?:

Yes   No   Maybe

10. Please elaborate:

_____

11. Would have practical experience helped you to increase your confidence in your capacity/desire to assume a leadership role in music while undertaking your primary degree?:

Yes   No   Maybe

12. Please elaborate:

_____

13. Would apprenticeship/mentorship have helped you to increase your confidence in your capacity/desire to assume a leadership role in music while undertaking your primary degree?:

Yes   No   Maybe

14. Please elaborate:

_____

15. What other experiences/opportunities would have helped you to increase your capacity/desire to assume a leadership role in music following your primary degree?

_____

16. External to your primary degree programme, have you undertaken training that was focused on the development of leadership competencies (abilities, skills, knowledge and/or values)?

Yes   No

17. If yes, please describe the training:

_____

18. Have you taken part in a mentoring programme focused on leadership?

Yes   No

19. If yes, please describe the programme:

_____

20. Have you taken part in a mentoring programme focused on women in leadership?

Yes   No

21. If yes, please describe the programme:

_____

22. Have you ever had a mentor who encouraged you to assume a position of leadership?

Yes   No

23. If yes, please describe the mentor:

_____

24. Prior to assuming your current position of leadership in music, did you have a previous position(s) of leadership in music?

Yes   No

25. If yes, please describe the mentor:

_____

26. Prior to assuming your current position of leadership in music, did you have a previous position(s) of leadership in a non-music context?

Yes   No

27. If yes, please describe.

_____

Section Two: Leadership Traits and Competencies

28. Using the following scale indicate the degree to which you agree with the following statements below

Key: 1 = strongly disagree; 2 = disagree; 3 = neutral; 4 = agree; 5 = strongly agree

You (the person filling in this questionnaire) are:

1 Articulate   I communicate effectively with others 1   2   3   4   5

2. Perceptive   I am discerning and insightful 1   2   3   4   5

3. Self-confident   I believe in myself and my ability 1   2   3   4   5

4. Self-assured   I am secure with self, free of doubts 1   2   3   4   5

5. Persistent   I stay fixed on the goals, despite interference 1   2   3   4   5

6. Determined   I take a firm stand, acts with certainty 1   2   3   4   5

7. Trustworthy   I am authentic and inspires confidence 1   2   3   4   5

8. Dependable   I am consistent and reliable 1   2   3   4   5

9. Friendly   I show kindness and warmth 1   2   3   4   5

10. Outgoing   I talk freely, get along well with others 1   2   3   4   5

11. Conscientious I am thorough, organised and controlled 1   2   3   4   5

12. Diligent   I am persistent and hardworking 1   2   3   4   5

13. Sensitive   I show tolerance, am tactful and sympathetic 1   2   3   4   5

14. Empathic   I understand others, identify with others 1   2   3   4   5

29. Read each item carefully and decide whether the item describes you as a person. Indicate your response to each item by circling one of the five numbers

Key: 1 = not true; 2 = seldom true; 3 = neutral; 4 = somewhat true;
     5 = very true

1. I enjoy getting into the details of how things work 1   2   3   4   5

2. Adapting ideas to others' needs is easy for me 1   2   3   4   5

3. I enjoy working with abstract ideas 1   2   3   4   5

4. Technical things fascinate me 1   2   3   4   5

5. Being able to understand others is most important to me 1   2   3   4   5

6. Seeing the big picture is easy for me 1   2   3   4   5

7. I am good at making things work 1   2   3   4   5

8. I want to create a supportive climate with good communication 1   2   3   4   5

9. I am intrigued by complex organisational problems 1   2   3   4   5

10. Following directions and filling out forms is easy for me 1   2   3   4   5

11. Understanding the social fabric of a situation is important to me 1   2   3   4   5

12. I enjoy working out ways to improve a situation 1   2   3   4   5

13. I am good at completing things that I have been assigned to do 1   2   3   4   5

14. I enjoy the challenge of helping people work together 1   2   3   4   5

15. Creating a mission statement is rewarding work 1   2   3   4   5

16. I understand how to do the basic things required of me 1   2   3   4   5

17. I am concerned with how my decisions affect the lives of others 1   2   3   4   5

18. Thinking about organisational values and philosophy appeals to me 1 2 3 4 5

30. Read each item carefully and decide whether the behaviour is important for effective leadership. Indicate your response to each item by circling one of the five numbers

Key: 1. not important 2. seldom important 3. neutral 4. important 5. very important

1.   Tells group members what they are supposed to do 1   2   3   4   5

2.   Demonstrates friendliness with members of the group 1   2   3   4   5

3.   Sets standards of performance for group members 1   2   3   4   5

4.   Helps others in the group feel comfortable 1   2   3   4   5

5.   Makes suggestions about how to solve problems 1   2   3   4   5

6.   Responds favourably to suggestions made by others 1   2   3   4   5

7.   Makes their perspective clear to others 1   2   3   4   5

8.   Treats others fairly 1   2   3   4   5

9.   Develops a plan of action for the group 1   2   3   4   5

10. Behaves in a predictable manner towards group members 1   2   3   4   5

11. Defines role responsibilities for each group member 1   2   3   4   5

12. Communicates effectively with group members 1   2   3   4   5

13. Clarifies their own role within the group 1   2   3   4   5

14. Shows concern for the wellbeing of others 1   2   3   4   5

15. Provides a plan for how the work is to be done 1   2   3   4   5

16. Shows flexibility in making decisions 1   2   3   4   5

17. Provides criteria for what is expected of the group 1   2   3   4   5

18. Discloses thoughts and feelings to group members 1   2   3   4   5

19. Encourages group members to do high-quality work 1   2   3   4   5

20. Helps group members get along with each other 1   2   3   4   5

Section Three: Gender and Leadership in the Music Industry

31. In your opinion, how significant is gender in the acquisition of leadership roles in music?

      a. not at all significant
      b. seldom significant
      c. neutral
      d. significant
      e. very significant

32. Please elaborate:

_____

33. Do you think that gender barriers exist, preventing or discouraging women from assuming positions of leadership?

      a. yes
      b. no

34. Please elaborate:

_____

35. Please read each item carefully and decide how relevant the item is as a barrier to women's leadership in music. Indicate your response to each item by circling one of the five numbers

Key: 1 = not relevant; 2 = seldom relevant; 3 = neutral; 4 = somewhat relevant; 5 = very relevant

1. Systemic discrimination against women
2. The 'old-boy network'/lack of connections
3. Exclusion from informal social gatherings
4. Sex discrimination
5. Women lack interest in assuming positions of leadership
6. Sexual harassment
7. Lack of mentors for women
8. Family life
9. Lack of competency in women
10. Childcare
11. Women lack leadership training
12. Old stereotypes of traits associated with leadership
13. Women lack confidence

36. How do you think your gender has impacted on your ability to acquire leadership roles in music?

a. negatively
b. no impact at all
c. positively

37. Please elaborate:

_____

38. Which of the following best describes your experiences of leadership in music:

    a. leadership positions are occupied predominantly by males
    b. leadership positions are occupied predominantly by females
    c. leadership positions are occupied by both males and females
    d. leadership positions are occupied by leaders of diverse gender identities

39. Do you think your gender impacts on the effectiveness of your leadership?

    a. no, it does not impact on the effectiveness of my leadership
    b. yes, it impacts positively on the effectiveness of my leadership
    c. yes, it impacts negatively on the effectiveness of my leadership

Section Four: Maximising future employment in leadership in music

40. To what extent do you agree that higher education institutions (HEIs) should focus on developing/encouraging the following in order to maximise future employment in leadership in music?

Key: 1 = strongly disagree; 2 = disagree; 3 = neutral; 4 = agree 5; = strongly agree

1 Articulation - Effective communication 1   2   3   4   5

2. Perceptiveness - Discerningness and insightfulness 1   2   3   4   5

3. Self-confidence - Believing in themselves and their ability 1   2   3   4   5

4. Self-assuredness - Secureness with self, freedom from doubts 1   2   3   4   5

5. Persistence - Staying fixed on the goals, despite interference 1   2   3   4   5

6. Determination - Taking a firm stand, acting with certainty 1   2   3   4   5

7. Trustworthiness - Being authentic and inspiring confidence 1   2   3   4   5

8. Dependability - Remaining consistent and reliable 1   2   3   4   5

9. Friendliness - Showing kindness and warmth 1   2   3   4   5

10. Sociability - Talking freely, getting along well with others 1   2   3   4   5

11. Conscientiousness - Remaining thorough, organised and controlled 1   2   3   4   5

12. Diligence - Persistence and hardworking 1   2   3   4   5

13. Sensitivity - Tolerance, tact and sympathy 1   2   3   4   5

14. Empathy - Understanding others, identifying with others 1   2   3   4   5

41. How important is the development of the following skills for future employment in leadership in music?

Key: 1 = not at all important 2 = seldom important 3 = neutral 4 = important 5 = very important

Technical skill   Knowledge in a given activity or subject 1   2   3   4   5
Human skill   Being able to work with people 1   2   3   4   5
Conceptual skill   The ability to work with new ideas 1   2   3   4   5

42. Are there any other competencies that HEIs should focus on in order to maximise future employment in leadership in music?

_____

43. Is there anything that HEIs can do to encourage young women to aspire to positions of leadership in music in the future?

_____

44. Is there anything that HEIs can do to empower young women to assume positions of leadership in music in the future?

_____

Section Five: Personal Details

27. I identify as…

    a. a cisgender woman
    b. a transgender woman
    c. I would prefer to self-describe

46. If you chose 'I would prefer to self-describe', please complete the following sentence: I identify as

_____

47. What is your age (in years)? Please specify: _____

48. What is your highest level of qualification?

    a. higher diploma
    b. undergraduate degree
    c. postgraduate diploma
    d. master's degree
    e. doctoral degree
    f. post-doctoral degree/higher doctorate
    g. other

49. If you chose 'other', please describe

_____

50. What country are you based in?

_____

Reports and Legislation

Catalyst, *Women in the Workforce – Europe: Quick Take* (2020)
<https://www.catalyst.org/research/women-in-the-workforce-europe/>

Eurostat, 'Employment and Activity by Sex and Age - Annual Data, 2018', *Eurostat Database* (2020)

Eurostat, 'Employees by Sex, Age, and Occupation', *Eurostat Database* (2020)

Eurostat, 'Graduates by Education Level, Programme Orientation, Sex and Field of Education', *Eurostat Database* (2020)

Eurostat, 'Positions Held by Women in Senior Management Positions (Source: EIGE)', *Eurostat Database* (2020)

European Commission, Eurostat, *International Women's Day* (2019)
<https://ec.europa.eu/eurostat/documents/2995521/9643473/3-07032019-BP-EN.pdf/e7f12d4b-facb-4d3b-984f-bfea6b39bb72>

European Commission, Eurostat, *Sustainable Development Indicators: 5. Gender Equality* <https://ec.europa.eu/eurostat/web/sdi/gender-equality>

European Institute for Gender Equality (EIGE), 'Women and Men Among CEOs, Executives and Non-Executives of the Largest Nationally-Registered Companies', *Gender Statistics Database* (2020)

European Parliament, *Treaty of Rome (EEC)* <https://www.europarl.europa.eu/about-parliament/en/in-the-past/the-parliament-and-the-treaties/treaty-of-rome>

European Parliament, *Evaluation of the Beijing Platform for Action +20 and the opportunities for achieving gender equality and the empowerment of women in the post-2015 development agenda*
<https://www.europarl.europa.eu/RegData/etudes/STUD/2015/519191/IPOL_STU(2015)519191_EN.pdf>

European Parliament Briefing, *Promoting Equality between Women and Men*, p. 5 <https://what-europe-does-for-me.eu/data/pdf/focus/focus10_en.pdf>

Fédération des lieux de musiques actuelles (Fedelima), *L'emploi permanent dans les liuex de Musiques Actuelles* (2018) <
https://www.fedelima.org/article284.html>

Live DMA, *The Survey: Live Music Venues and Clubs in Europe – Facts and Figures* (2020, based on data from 2017) <http://www.live-dma.eu/wp-content/uploads/2020/01/Live-DMA-Survey-Report-Live-Music-Venues-data-2017-publication-January-2020-1.pdf>

Royal Philharmonic Society, *Women Conductors* <https://royalphilharmonicsociety.org.uk/performers/women-conductors>

Special Eurobarometer 456 Summary, *Gender Equality 2017: Gender Equality, Stereotypes, and Women in Politics*, p. 10 < file:///Users/lynsey/Downloads/ebs_465_sum_equality_en.pdf>

Stacy Smith, Marc Choueiti, Katherine Pieper et al., 'Inclusion in the Recording Studio? Gender and Race/Ethnicity of Artists, Songwriters and Producers across 700 Popular Songs from 2012–2018' (2019) <http://assets.uscannenberg.org/docs/aii-inclusion-recording-studio-2019.pdf>

The American Association of University Women (AAUW), *Barriers and Bias: The Status of Women in Leadership* (2016) <https://www.aauw.org/app/uploads/2020/03/Barriers-and-Bias-nsa.pdf>

The European Institute for Gender Equality, *Gender Equality Index: About* <https://eige.europa.eu/gender-equality-index/about>

The Treaty on European Union, *Official Journal of the European Union* (2012) <https://eur-lex.europa.eu/resource.html?uri=cellar:2bf140bf-a3f8-4ab2-b506-fd71826e6da6.0023.02/DOC_1&format=PDF>

The Charter of Fundamental Rights, *Official Journal of the European Union* (2012) <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:12012P/TXT>

The Treaty on the Functioning of the European Union, *Official Journal of the European Union* (2012) <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=celex%3A12012E%2FTXT>

United Nations, Department of Economic and Social Affairs, *The 17 Sustainable Development Goals* <https://sustainabledevelopment.un.org/?menu=1300>

Vereniging Nederlandse Poppodia en -Festivals, VNFP, *Dutch Live Music Venues and Festivals – Facts and Figures 2018* (2019) < http://www.live-dma.eu/wp-content/uploads/2019/09/VNPF-DUTCH-MUSIC-VENUES-AND-FESTIVALS-FACTS-FIGURES-2018-English-version.pdf>

Women in Music, *The Stats* <https://www.womeninmusic.org/stats.html>
[accessed November 2020]

Bibliography

Ahmed, Sara. 'On being included: Racism and diversity in institutional life.' Duke University Press. (2012).

Bennett, Dawn. 'A Gendered Study of the Working Patterns of Classical Musicians: Implications for Practice.' *International Journal of Music Education* 26, no. 1 (2008): 89-100.

Bull, Anna. 'Class, Control, and Classical Music.' Oxford: OUP. (2019).

Carli, Linda L., & Eagly, Alice. H. 'Leadership and Gender' in The Nature of Leadership eds J. Antonakis and D. Day. New York: Sage Publications, (2017): 244-271.

Carter, Bruce Allen. 'A Safe Education for All: Recognizing and Stemming Harassment in Music Classes and Ensembles.' *Music Educators Journal* 97, no. 4 (2011): 29-32.

Crouch, Mira and Lovric, Jenny. 'Paths to Performance: Gender as a Theme in Professional Music Careers. A Pilot Study of Players in Two Orchestras.' Australia Council. (1990).

Donzelli, Claire. 'Ageism in the Music Industry: Does Success Have an Expiration Date?' (2020) <http://www.thembj.org/2020/03/ageism-in-the-music-industry-does-success-have-an-expiration-date/>

Doyle, Enya. 'Let My Voice Be Heard: Barriers to Gender Diversity and Inclusion in Anglican Cathedral Music.' PhD Thesis, Durham University. (2020).

Fileborn, Bianca, Phillip Wadds, and Stephen Tomsen. 'Sexual Harassment and Violence at Australian Music Festivals: Reporting Practices and Experiences of Festival Attendees.' *Australian & New Zealand Journal of Criminology* (2020): 0004865820903777.

Gamache, Claudine. 'The Voice and Body Language of Female Orchestral Conductors: Discussion, Exploration, and Tools for a Better Understanding.' PhD diss., University of Georgia. (2017).

Gurss, Gerald Dorsey. 'Translucent Voices: Creating Sound Pedagogy and Safe Spaces for Transgender Singers in the Choral Rehearsal.' (2018).

Hill, Rosemary Lucy, and Molly Megson. 'Sexual Violence and Gender Equality in Grassroots Music Venues: How to Facilitate Change.' *IASPM Journal* 10, no. 1 (2020): 3-21.

Hogan, R., & Judge, T. 'Personality and Leadership'. The Oxford Handbook of Leadership, (2013): 37-46.

Northouse, Peter G. 'Leadership: Theory and Practice' Sixth Edition. Sage Publications (2013).

Rincón, Virginia, Miguel González and Karle Barrero, 'Women and Leadership: Gender Barriers to Senior Management Positions', *Intangible Capital*, 13 (2017) <https://www.intangiblecapital.org/index.php/ic/article/view/889/626>

Rubens, Arthur, Gerald A. Schoenfeld, Bryan S. Schaffer, and Joseph S. Leah. 'Self-Awareness and Leadership: Developing an Individual Strategic Professional Development Plan in an MBA Leadership Course.' *The International Journal of Management Education* 16, no. 1 (2018): 1-13.

Savigny, Heather. 'Women, Know your Limits: Cultural Sexism in Academia.' *Gender and Education* 26, no. 7 (2014): 794-809.

Scharff, Christina. 'Gender, Subjectivity, and Cultural Work: The Classical Music Profession.' United Kingdom: Taylor & Francis. (2017).

Scharff, Christina. 'Equality and Diversity in the Classical Music Profession.' King's College London and the ESRC. (2015).

Sergeant, Desmond Charles and Evangelos Himonides, 'Orchestrated Sex: The Representation of Male and Female Musicians in World-Class Symphony Orchestras', *Frontiers in Psychology* (2019) <https://www.frontiersin.org/articles/10.3389/fpsyg.2019.01760/full>

Stocco Ferreira, D. 'Female Orchestral Conductors: Negotiating Gender and Leadership in The Classical Music World.' (2018).