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## **A Survey to Investigate the Participation of Female Jazz-Trained Instrumentalists at WAAPA and in Perth's Professional Music Scene**

Talya Valenti  
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**A Survey to Investigate the Participation of  
Female Jazz-Trained Instrumentalists  
at WAAPA and in Perth's Professional Music Scene**

**This thesis is presented in partial fulfilment of the degree of**

**Bachelor of Music (Honours)**

**Talya Valenti**

**Western Australian Academy of Performing Arts**

**Edith Cowan University**

**2018**

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And finally, thanks to the survey participants who contributed their time and shared their opinions and experiences for the purpose of this study.

## **Abstract**

Traditionally, men have dominated jazz music in terms of participation and professional acknowledgement, but even in present times, female instrumentalists remain under-represented in jazz performance and education. Various studies such as Kathleen M. McKeage's *Gender and Participation in Undergraduate Jazz Ensembles: A National Survey* and Erin L. Wehr's *Understanding the Experiences of Women in Jazz: A Suggested Model*, have produced statistics that illustrate the low participation of female instrumentalists in jazz, and have also provided social-psychological theories to explain why these patterns continue to prevail.

As a working jazz-trained female instrumentalist myself, I have noticed the under-representation of female jazz instrumentalists in Perth, Western Australia, but so far there has been no attempt to formally confirm, quantify or qualify this accepted norm. This led to my interest in investigating the factors that affect the participation of female instrumentalists within jazz in Perth. In order to conduct this research, I circulated a survey amongst past and present Western Australian Academy of Performing Arts (WAAPA) jazz students. The survey was open to instrumentalists and vocalists of any gender. Many of the survey questions were based on previous research findings (largely U.S. based) regarding factors and social-psychological theories that affect female participation in jazz. The foundation of this survey also aligns with broader gender equality issues, such as gender stereotypes, issues in the workplace and inadequate representation of females within leadership roles and decision-making groups.

Many of the questions were constructed to produce quantitative data for ease of presenting results, and some questions also allowed for follow-up commentary in order to produce some qualitative data. The final survey was an open-ended question which intended to capture extra data from issues left unaddressed by the previous questions. The survey results were then presented along with brief analyses of themes and patterns, and comparisons were made to show whether or not these new findings are consistent with previous research.

The survey findings show that respondents are well-aware that jazz is historically and currently dominated by males. The main factors that appear to adversely affect studying and working jazz musicians are the social barriers and issues that arise within a male-dominated environment, and the competitive culture of the music. The study has also highlighted the significance of female instrumentalists and composers. It is clear that these female role models are lacking in tertiary education positions, as instrumental tutors, mentors and performers, and as artists studied within music curricula in Perth and elsewhere. The results have also shown the positive effects that female role models can have on aspiring musicians, when access is available.

Ultimately, the survey results identify Perth specifically within the current discussion around gender and jazz, and add to the pool of data that is available for research on the topic. It is intended that

the survey results will provide further information to organisations and researchers regarding how to improve the participation and retention rates of female instrumentalists in jazz.

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## **GLOSSARY OF TERMS**

### **Attractiveness Bias**

“Attractiveness has been shown to influence teacher, peer and evaluator perceptions of children, even babies, in a variety of ways. It seems that this external quality can play an important role in school and later in life.”<sup>1</sup>

### **Confidence Gap**

Research has shown that a confidence gap often exists between men and women and applies widely. For example, men apply for a promotion even if they don’t have the skills or experience required, whereas women are less likely to apply unless they already possess all the skills required.<sup>2</sup>

### **Feminisms**

Feminist political, social, economic, and intellectual ideas concerned with achieving equality of sexes, genders and sexualities.

### **Gender Imbalance**

An imbalance in the representation of genders -in this case, the music industry and jazz genre.

### **Intersectionality**

“The interlocking effects of race, class, gender, and sexuality, highlighting the ways in which categories of identity and structures of inequality are mutually constituted and defy separation into discrete categories of analysis.”<sup>3</sup>

### **Lived Experience**

Experiences lived by an individual. “Lived experience is a key place from which to build knowledge and foment social change.”<sup>4</sup>

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<sup>1</sup> Charlene Ryan and Eugenia Costa-Giomi, "Attractiveness Bias in the Evaluation of Young Pianists' Performances," *Journal of Research in Music Education* 52, no. 2 (2004).

<sup>2</sup> Music Victoria, "Women in the Victorian Contemporary Music Industry," Music Victoria Gender Diversity in Music (2015).

<sup>3</sup> Sharlene Nagy Hesse-Biber, “Feminist Research: Exploring, Interrogating and Transforming the Interconnections of Epistemology, Methodology and Method”, *Handbook of Feminist Research: Theory and Praxis*, Sage Publications, Thousand Oaks (2014): 19, accessed 15/06/17 <http://dx.doi.org/10.4135/9781483384740>

<sup>4</sup> Hesse-Biber, “Feminist Research”: 2.

### **Position or ‘positionality’**

Personal history, including gender, race and values and attitudes of an individual. Reflecting on one’s positionality within the research process allows the researcher to be aware of elements of their own background that may affect their assumptions and research practice. Analysing one’s position allows the researcher to acknowledge issues of power and authority in the research they conduct.<sup>5</sup>

### **Reflexivity**

“‘Reflexivity’ attaches more to the relational, embodied self in a specific social and political context: to his or her individual perspectives and positionality. Reflexivity is linked to the social/political, relational self-becoming what it is not yet. Exercising reflexivity involves paying explicit attention to the specific perspectives of the researcher.”<sup>6</sup>

### **Self-Efficacy**

“The belief in one’s capabilities to organise and execute the courses of action required to manage prospective situations.”<sup>7</sup> A theory developed by Albert Bandura which can be applied to jazz instruction, where females are often found to experience lower self-efficacy than males.

### **Social Theory**

“Refers to the use of abstract and often complex theoretical frameworks to describe, explain, and analyse the social world.”<sup>8</sup>

### **Stereotype Threat and Tokenism**

Tokenism (Kanter 1977, 1993) e.g. an environment in jazz study or performance where the female is the only female or one of a few. “*Token* roles contribute to an environment that fosters *stereotype threat*, a fear of confirming to a negative stereotype (Steele & Aronson 2005). In the case of this research, stereotype threat can contribute to anxiety and low self-efficacy for learning or performing jazz.”<sup>9</sup>

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<sup>5</sup> Hesse-Biber, “Feminist Research”, p.25

<sup>6</sup> Lyndall Adams (2017). *A Vocabulary for Practice-led Research Methodology*. Edith Cowan University

<sup>7</sup> Erin L. Wehr, “Understanding the experiences of women in jazz: A suggested model”, *International Journal of Music Education*, Vol. 34, Issue 4, (2015): 1, SAGE Publications p.480.

<sup>8</sup> New World Encyclopaedia, (online), [http://www.newworldencyclopedia.org/entry/Social\\_theory](http://www.newworldencyclopedia.org/entry/Social_theory) accessed 30/10/17.

<sup>9</sup> Erin L. Wehr, “Understanding the experiences of women in jazz: A suggested model”: 475.

## **Introduction**

Discussions regarding diversity are currently trending in society and the media, and Australia's music industry is one sector that is receiving attention for its under-representation of people from diverse social backgrounds. Social diversity takes into consideration elements of people's identities, including race, culture, religion, age, disabilities, sexuality and gender. Research has proven that diversity is conducive to creativity, problem solving, innovation and productivity, benefiting not only individuals but entire organisations, companies and industries.<sup>10</sup> Traditionally, jazz has appeared to integrate musicians of various racial and ethnic backgrounds, but female instrumentalists are still under-represented in the art form.

Although there are many viable pathways in music, studying music is one way that musicians can develop their skill set, professionalism, employability and versatility within the music industry. Studying jazz performance can lead to versatility in music because students learn how to play their instrument to a professional standard, learn how to write and arrange music and how to work efficiently within ensembles and communicate with other band members. Often jazz students will also study diverse music styles and techniques, which allows them to play multiple genres of music, and they often learn how to teach, or study education, which provides an additional income stream. Society would reasonably expect that the diverse people who study and perform in both tertiary and professional jazz musical environments would feel comfortable whilst doing so and that they would have equal opportunity to advance their craft and achieve longevity in their music career.

However, the historically masculine image of jazz<sup>11</sup> and the gendering of musical instruments<sup>12</sup> are two obvious factors that affect the environment of student and professional jazz musicians. The literature review of this research reveals further influencing factors that do not seem to be well-managed or recognised by music institutions and professionals. This includes research that suggests that women experience higher levels of anxiety than men when playing improvised music.<sup>13</sup> Social-psychological theories including 'stereotype threat', 'attractiveness bias', and 'self-efficacy', are also said

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<sup>10</sup> Kelly Roberts, "Engaging More Women and Girls in Mathematics and Stem Fields: The International Evidence," *Report prepared for the Australian Mathematical Sciences Institute* (May 2014).

<sup>11</sup> David Ake, "Re-Masculating Jazz: Ornette Coleman, "Lonely Woman," and the New York Jazz Scene in the Late 1950s", *American Music*, Vol. 16, No. 1 (Spring, 1998): 25-44, accessed 2/9/16, <http://www.jstor.org/stable/3052674>

<sup>12</sup> Kate O'Reilly, "Ladies Who Jam", last modified April 30<sup>th</sup> 2017, <https://lareviewofbooks.org/article/ladies-who-jam/>

<sup>13</sup> Erin Wehr-Flowers, "Differences between Male and Female Students' Confidence, Anxiety, and Attitude toward Learning Jazz Improvisation", *Journal of Research in Music Education*, Vol. 54, issue 4 (2006): 345, accessed 30/03/17, *Worldcat.org*.

to affect female participation in jazz,<sup>14</sup> along with the existence of a 'confidence gap'<sup>15</sup> between men and women. A lack of female role models who work as professional musicians and/or tertiary level music educators,<sup>16</sup> and a lack of female content in music curriculums,<sup>17</sup> are apparent, and the social aspect of the profession appears to create barriers for some, as employment is not only based on merit but also on friendships. The sexualisation of women can also lead to a different experience of the music industry than that which most men encounter.

The purpose of this study is to investigate the extent to which gender may affect female instrumentalists' experience of studying jazz and working as a professional musician in Perth. Due to the limited scope of this project and time limitations, this study focused on gender only, but I acknowledge the importance of intersectionality and that the study has not addressed further elements of diversity and identity such as ethnicity or sexuality, which would affect musicians and participants of this survey. The survey was circulated amongst instrumentalists and vocalists of any gender, who were either past or present WAAPA jazz students. Although the research focuses on the experience of female instrumentalists, I thought it would be important to capture the experiences and opinions of other Perth jazz community members in order to get a broader understanding of peoples' attitudes towards the topic.

The literature review will investigate research regarding various factors that adversely affect the participation of female instrumentalists in jazz music, as well as reviewing some social-psychological theories that are related to the topic. The methodology section outlines how the survey was designed and circulated and how the data was collated and prepared for interpretation. Quantitative survey results are presented in the following section, along with a discussion of the findings. The findings of the open-ended Question 24 are discussed in the next section and approached by categorising discussed topics into themes. Where appropriate, the findings of the survey questions are linked to previous research regarding factors that appear to affect the participation of female instrumentalists in jazz, in order to deduce whether the same factors affect the Perth jazz community.

Research regarding the participation of female instrumentalists in jazz is quite limited and many of the significant studies produced have been conducted in the United States. This study seeks to

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<sup>14</sup> Erin L. Wehr, "Understanding the experiences of women in jazz: A suggested model", *International Journal of Music Education*, Vol. 34, Issue 4, (2015): 1, SAGE Publications.

<sup>15</sup> Music Victoria, "Women in the Victorian Contemporary Music Industry", accessed 5/04/17, <http://www.musicvictoria.com.au/about/gender-diversity>

<sup>16</sup> Kathleen M. McKeage, *Gender and Participation in Undergraduate Instrumental Jazz Ensembles: A National Survey* (University of Wyoming: Wyoming, 2003) p.1.

<sup>17</sup> Sally Macarthur, "Gender and the Tertiary Music Curriculum in Australia", *Music in Australian Tertiary Institutions: Issues for the 21st Century*, (2007): 3, accessed 04/04/17, [https://www.researchgate.net/profile/Sally\\_Macarthur/publication/267831622\\_Gender\\_and\\_the\\_tertiary\\_music\\_curriculum\\_in\\_Australia/links/5602158f08aeb30ba73559df/Gender-and-the-tertiary-music-curriculum-in-Australia.pdf](https://www.researchgate.net/profile/Sally_Macarthur/publication/267831622_Gender_and_the_tertiary_music_curriculum_in_Australia/links/5602158f08aeb30ba73559df/Gender-and-the-tertiary-music-curriculum-in-Australia.pdf)

confirm whether the findings of these significant studies are consistent with findings regarding Perth's jazz community, whilst also providing a Western Australian perspective on the topic.

## **Literature Review**

Two obvious factors affecting the participation of female instrumentalists in jazz, are the historically male image of jazz,<sup>18</sup> and the gendering of musical instruments.<sup>19</sup> The position of women in the historical and present discourse of jazz will also be taken into account. Further influencing factors that do not seem to be well-managed or widely acknowledged by music institutions and professionals will be discussed. These factors include research that shows that women may experience higher levels of anxiety than men when improvising,<sup>20</sup> and the existence of a 'confidence gap'<sup>21</sup> between men and women. Existing research shows a lack of female role models who work as professional jazz performers and or tertiary level music educators,<sup>22</sup> and a lack of female content in music curriculums.<sup>23</sup> The importance of socialising in this profession means that employment is not just based on merit but also on friendships, which can cause limitations to some peoples' ability to work.<sup>24</sup> Social-psychological theories including 'stereotype threat', and low 'self-efficacy'<sup>25</sup> have been suggested as factors that adversely affect female participation in jazz, and attractiveness bias and the sexualisation of women can cause women to encounter a different experience of any professional industry than that which is encountered by most men. Finally, ideas regarding ways to improve female participation in jazz and the music industry overall will be addressed. This will include: taking into account the significance of gender quotas, audition processes and the significance of all-female ensembles.

### **An Historically Male Image of Jazz and the Gendering of Instruments and Music Styles**

Female instrumentalists continue to be under-represented in jazz, a genre which has its roots in singing the blues, work songs and spirituals. Jazz emerged in the early 20<sup>th</sup> century, at a time when society's prescribed gender roles were generally left unchallenged, with the woman's role being largely tied to the domain of the household. Jayne Caudwell notes that,

Black African American women singing the blues, prior to the shifts to swing and bebop, were

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<sup>18</sup> David Ake, "Re-Masculating Jazz: Ornette Coleman, "Lonely Woman," and the New York Jazz Scene in the Late 1950s", *American Music*, Vol. 16, No. 1 (Spring, 1998): 25-44, accessed 02/09/16, <http://www.jstor.org/stable/3052674>

<sup>19</sup> Kate O'Reilly, "Ladies Who Jam", last modified April 30<sup>th</sup>2017, <https://lareviewofbooks.org/article/ladies-who-jam/>

<sup>20</sup> Erin Wehr-Flowers, "Differences between Male and Female Students' Confidence, Anxiety, and Attitude toward Learning Jazz Improvisation", *Journal of Research in Music Education*, Vol. 54, Issue 4 (2006): 345, accessed 30/03/17, *Worldcat.org*

<sup>21</sup> Music Victoria, "Women in the Victorian Contemporary Music Industry", accessed 5/04/17, <http://www.musicvictoria.com.au/about/gender-diversity>

<sup>22</sup> Kathleen M. McKeage, "Gender and Participation in Undergraduate Instrumental Jazz Ensembles: A National Survey" (University of Wyoming: Wyoming, 2003): 1.

<sup>23</sup> Sally Macarthur, "Gender and the Tertiary Music Curriculum in Australia" (2007), p. 3.

<sup>24</sup> Shannon Barnett, Jazz Australia, "Shannon Barnett Throws in Her Thoughts on the Debate on Equity in the Jazz Scene," (2016), accessed 03/09/17, <http://jazz.org.au/the-debate-women-in-jazz/>

<sup>25</sup> Erin L. Wehr, "Understanding the experiences of women in jazz: A suggested model", *International Journal of Music Education*, Vol. 34, Issue 4, (2015): 1, *SAGE Publications*.



expressing, often through vocal improvisation and visceral narrative, their gendered and sexualized daily experiences... which can be regarded as a politics of resistance to white middle-class Victorian codes of respectability and sexuality.<sup>26</sup>

Although social expectations were challenged on some levels, and civil rights songs came later, it could also be said that female jazz vocalists of that era were conforming to gender roles by singing love songs about men.

David Ake explains in his article on Ornette Coleman that the rise of bebop after World War II, pioneered primarily by African American men, emphasised the importance of playing one's instrument with virtuosity.<sup>27</sup> This led to the development of competitive norms such as 'cutting changes'<sup>28</sup> and 'battling' an opponent by playing louder, faster and higher.<sup>29</sup> In her article on gender and jazz, Jayne Caudwell also acknowledged this sentiment when she cited Linda Dahl, stating that "instrumental improvisation means assertiveness means masculinity".<sup>30</sup> Playing instrumental jazz would have been an activity that was deemed too masculine for women to participate in, at a time when strict gender roles prevailed in society.

Joseph Abramo's research affirmed the perpetuation of gender stereotyping in later popular music styles as well, when he said, "some even argue that types of playing are gendered; virtuosic playing of electric guitars is associated with males, [while] strumming acoustic guitars for the accompaniment of singing [is] associated with females".<sup>31</sup>

Kat Dreyfus' book, *Sweethearts of Rhythm* provides some context for the experience of female instrumentalists in early 20<sup>th</sup> century Australia. On April 14<sup>th</sup>, 1942, a 21-piece 'ladies' orchestra' first appeared at the Palais Picture Theatre in St. Kilda.<sup>32</sup> Men had been sent to fight in the war and these women were filling the men's roles, as they had in other industries. Dreyfus' research also indicates that class dictated the way that female musicians operated in Australia in this era. Upper class women whose families could afford to send them to private tuition or to music conservatories were generally expected to play only in private, at home. Usually these women were not permitted to work for money, especially after marriage. Most working female musicians in early 20<sup>th</sup> century Australia appear to have learned their musical skills in family orchestras, and the pursuit of music as a profession by women was "more likely to be driven by an actual need for money".<sup>33</sup> Dreyfus' research shows how society influenced and

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<sup>26</sup> Jayne Caudwell, "The Jazz-Sport Analogue: Passing Notes on Gender and Sexuality," *International Review for the Sociology of Sport* 45, no. 2 (2010): 242.

<sup>27</sup> Ake, "Re-Masculating Jazz".

<sup>28</sup> 'Cutting changes' refers to the ability to solo over difficult and complex chord changes in a song form.

<sup>29</sup> McKeage, Gender and Participation in Undergraduate Instrumental Jazz Ensembles: 1.

<sup>30</sup> Caudwell, "Jazz-Sport Analogue".

<sup>31</sup> Joseph Michael Abramo, "Gender Differences of Popular Music Production in Secondary Schools", *Journal of Research in Music Education* 59, no. 1 (2011).

<sup>32</sup> Kat Dreyfus, *Sweethearts of Rhythm, the Story of Australia's All-Girl Bands and Orchestras to the End of the Second World War*, (Strawberry Hills, NSW, Australia: 1999).

<sup>33</sup> Dreyfus, *Sweethearts of Rhythm*.

limited the participation of women studying music and working as professionals in the music industry in early to mid 20<sup>th</sup> century Australia.

History has also seen a gendering of instruments. Jayne Caudwell cited Dahl and O'Shea when she noted in her research that,

The norms surrounding femininity have meant that girls and women have been encouraged to sing, play piano and teach—gendered regulation of musical endeavour is also apparent in folk, rock and pop—boys and men are encouraged to play bass, drums and horns.<sup>34</sup>

Joseph Abramo also cited Harold F. Abeles' and Susan Yank Porter's research regarding the gendering of instruments, stating that, "Students and their parents regularly associate the flute and the clarinet with female performers and the drums and trombone with male performers."<sup>35</sup>

### **Females in the Past and Present Discourse of Jazz**

Females that have achieved success in areas such as instrumental facility or composition in jazz have historically been overlooked. Sherrie Tucker is an author who has challenged the traditional discourse of jazz history by seeking out women to incorporate narratives from their point of view. She emphasised that "women instrumentalists' versions of jazz history must not stop at the level of token inclusion."<sup>36</sup>

Tucker stated in her article, "Big Ears: Listening for Gender in Jazz Studies" that,

women were invisible because they weren't good enough. Playing good enough meant playing like men. Women who play like men are 'exceptional women' and can enter the discourse without changing it.<sup>37</sup>

Here, Tucker appears to explain that if women did not play in the so-called 'masculine style' i.e. playing fast and battling their opponents, then they 'weren't good enough'. Women who were 'good enough', and conformed to this virtuosic bebop style, were accepted as 'exceptional women' and thus were supposedly different to other female players. This can be interpreted as a failure to accept that women in general *could* play in the same style as men, and thus the discourse did not change. In her article regarding female jazz musicians, Terri-Lyne Carrington, an established and highly acclaimed drummer, producer and educator said that,

feminizing or masculinizing music can be counter-productive. The studying, composing, and performing of music should be gender neutral, and I think the greatest musicians are musically 'gender fluid'.<sup>38</sup>

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<sup>34</sup> Caudwell, "The Jazz-Sport Analogue".

<sup>35</sup> Abramo, "Gender Differences of Popular Music Production in Secondary Schools".

<sup>36</sup> Sherrie Tucker, "Big Ears: Listening for Gender in Jazz Studies" *Current Musicology*, no. 71-73 (2001): 375-408.

<sup>37</sup> Ibid.

<sup>38</sup> Terri Lyne Carrington, "Sexism in Jazz: Being Agents of Change", accessed 01/11/17, [https://www.huffingtonpost.com/entry/sexism-in-jazz-agents-of-change\\_us\\_58ebfab1e4b0ca64d9187879](https://www.huffingtonpost.com/entry/sexism-in-jazz-agents-of-change_us_58ebfab1e4b0ca64d9187879)

A progressive approach such as this from the jazz industry in general, would aid in dispelling gender bias and judgement.

Mario Dunkkel articulates how women were historically represented in jazz by saying that, “‘good jazz’ or ‘hot jazz’ was either non-sexual or it was jazz that could be eroticised based on a power relationship in which women were passive spectators and subservient admirers while men were active and virile artists.”<sup>39</sup> This concept appears to continue through to present times. In early 2017, Ethan Iverson published an interview with Robert Glasper on his blog ‘Do the Math’. Glasper infamously stated that,

Getting back to women...They don't love a whole lot of soloing. When you hit that groove and stay there, it's like musical clitoris...the women's eyes close and they start to sway, going into a trance.<sup>40</sup>

Glasper's statement is consistent with Dunkkel's inference, establishing a 'power-relationship' in which women are the passive admirers of male artists, who do not understand the complexities of jazz soloing.

Although women are still under-represented in comparison to their male counterparts, the discourse of modern jazz is slowly changing with increased media attention on current, modern and acclaimed female jazz artists including vocalist and bassist, Esperanza Spalding, bassist Linda Oh, drummer Terri-Lynne Carrington, saxophonists Tia Fuller and Tineke Postma, and trumpeter Ingrid Jensen. These prominent artists are recognised for their instrumental, compositional and production skills as both band leaders and 'sidemen' [sic], and for their contributions as educators.

### **Attractiveness Bias**

Noola K. Griffiths' study on perceptions of female performers asserts that, “creativity, a predominantly mental process, is viewed principally as a masculine occupation and historically has been seen as a skill in which women are unable to rival men.”<sup>41</sup> She also suggests that in classical music, if a woman wears clothing that draws attention to the body, it can create an association of women with the body rather than the mind, enforcing that they are “inferior in creative skill to men.”<sup>42</sup> This may be transferrable to jazz music, which is accepted as a more intellectual musical genre than pop for instance, a genre that consistently sexualises women. Griffiths cites Gothlund's 2003 study, which suggests that when women wear revealing clothing, they “run the risk of being regarded as powerless and passive objects for the

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<sup>39</sup> Mario Dunkel, "Sexuality, Eroticism, and the Construction of the Jazz Tradition," in *Gender and Identity in Jazz*, ed. Herausgegeben von Wolfram Knauer (Darmstadt: Jazzinstitut Darmstadt, 2016).

<sup>40</sup> Ethan Iverson, "Interview with Robert Glasper", accessed 03/09/17, <https://ethaniverson.com/glasper-interview/>.

<sup>41</sup> Noola K. Griffiths, "The Effects of Concert Dress and Physical Appearance on Perceptions of Female Solo Performers", *Musicae Scientiae* 12, no. 2 (July 1, 2008.).

<sup>42</sup> Griffiths, "The Effects of Concert Dress and Physical Appearance on Perceptions of Female Solo Performers".

male gaze, with little or no attention given to their musical skills.”<sup>43</sup> Although some researchers have said that women are now empowered through increased choices in clothing styles, Griffiths says that dress choice may still lead to negative judgements of ability.

Charlene Ryan and Eugenia Costa-Giomi also investigated the effects of attractiveness bias with their study in which 10 piano performances were evaluated. They found that,

low-attractive males elicited higher performance ratings than their more attractive peers. The attractiveness bias, in fact, affected female and male performers in the opposite way: Being attractive favoured the female pianists and being unattractive favoured the male performers.<sup>44</sup>

This research demonstrates that society expects women to present and dress in a particular way, and thus female musicians may receive more judgement on their appearance than their male peers do.

### **The Participation of Females in Jazz Education, as Students and as Teachers**

Kathleen McKeage’s 2003 research entitled, “Gender and Participation in Undergraduate Instrumental Jazz Ensembles: A National Survey”, is a significant source regarding the participation of females in jazz studies. McKeage’s study, based on high school and college level music programs in Wyoming, U.S.A, found that 46% of female respondents and 15% of male respondents had never played jazz. At a high school level, 52% of women and 80% of men played jazz, and at college level this decreased to a participation rate of 14% for women, compared to 50% of men.<sup>45</sup> This research shows that fewer females than males participate in jazz studies overall and that female participation continues to decline when students reach tertiary levels of study. McKeage also reviewed 10 years of jazz ensemble enrolments at the University of Wyoming and found that,

of the 209 students who had registered for ensembles, 80% (168) were men and 20% (41) women. During that same time period, women constituted 50% of the enrolments in traditional bands.

This shows that the gender ratio is balanced in traditional bands at the University of Wyoming but not in jazz ensembles. The Sydney Conservatorium of Music kindly shared some statistics with me regarding the gender balance of their enrolments. Out of a total of 253 students who enrolled in the jazz course at Sydney Conservatorium over the years of 2005 to 2017, 205 students were male and 48 were female, resulting in an average of 81% male enrolments and 19% female enrolments per year.<sup>46</sup> These enrolments include vocalists and instrumentalists, but traditionally the Sydney Conservatorium does not take on many vocal students. These statistics, although over a period of 13 years rather than 10, are very similar to the participation levels of women in jazz ensembles at the University of Wyoming.

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<sup>43</sup> Griffiths, “The Effects of Concert Dress and Physical Appearance on Perceptions of Female Solo Performers”.

<sup>44</sup> Ryan and Costa-Giomi, “Attractiveness Bias in the Evaluation of Young Pianists’ Performances”.

<sup>45</sup> Kathleen M. McKeage, “Gender and Participation in Undergraduate Instrumental Jazz Ensembles : A National Survey” (2003).

<sup>46</sup> Statistics provided by David Theake from the Sydney Conservatorium.

Kathleen McKeage's 2003 study concludes that females are also underrepresented in areas of music education. McKeage asserts that women dominate the teaching of music to young children, and have achieved gender parity as high school choir teachers, but remain under-represented in teaching positions for instrumental band music and in college jazz faculty positions.<sup>47</sup>

### **Inclusion of Females in the Music Curriculum**

Sally MacArthur's paper, *Gender and the Tertiary Music Curriculum in Australia* is based on a survey that she conducted at six Australian tertiary music institutions. Participants were given a 'blind' music task and told to guess whether a composer was male or female, and to rate the level of innovation of the played piece. MacArthur found that most students could not identify the gender of the composers and that "the majority of students rated women's music considerably higher than men's music for its innovation."<sup>48</sup> She concluded that,

If the sex of the composer were unable to be identified and if there were no discernible difference in the quality of the music it would suggest that the discrimination against women's music exists for reasons other than those associated with the music itself (such as problems with its structure, style, technique and aesthetics).<sup>49</sup>

At a panel discussion for the Melbourne Jazz Festival this year, Cat Hope, the Head of Music at Monash University, said that she didn't feel disadvantaged as a noise musician but feels as though she "explained away" aspects of the industry. She has recently introduced quotas at Monash which ensure that all graduating recitalists play at least one piece by a female composer. She said that quotas are not ideal but that they are important because students need role models to feel that they have the ability to "be in that cannon."<sup>50</sup> Cat Hope also stated that some Monash staff initially felt challenged by the quota introduction, but that attitudes have now changed and students are also talking about the matter more.<sup>51</sup>

### **Female Representation in the Australian Music Industry**

Recent reports on the Australian music industry have found that women are under-represented in many sectors. The "Skipping a Beat Report", published in 2017, found that although women make up 45% of qualified musicians and 50% of students studying music, they only represent 1/5<sup>th</sup> of songwriters and composers registered with APRA.<sup>52</sup> Women were also found to earn much less than their male

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<sup>47</sup> McKeage, "Gender and Participation in Undergraduate Jazz Ensembles".

<sup>48</sup> Macarthur, "Gender and the Tertiary Music Curriculum in Australia".

<sup>49</sup> MacArthur, "Gender and the Tertiary Music Curriculum in Australia": 20

<sup>50</sup> Melbourne Jazz, "Bridging the Divide" (2017), accessed 04/04/17, <http://melbournejazz.com/blog/bridging-the-divide-addressing-the-underrepresentation-of-women-in-jazz>.

<sup>51</sup> Melbourne Jazz, "Bridging the Divide".

<sup>52</sup> Dr Amanda Coles, Associate Professor Rae Cooper, Mrs Sally Hanna-Osborne, University of Sydney, "Skipping a

counterparts, receive less airplay on Australian radio, and have been continually outnumbered on Triple J's annual countdown of the top 100 most popular songs and albums of the year. Music festival line-ups are dominated by male artists and male-led acts, and women are less likely to be honoured in prestigious music industry awards, including the ARIAs, J Awards and AIR awards.<sup>53</sup> In 2017, no females were nominated in the 'craft' categories of the West Australian Music Awards (WAM) for Best Guitarist, Best Drummer, Best Sound Engineer (Live) or Best Sound Engineer (Studio). The 'Industry' categories had a better balance overall, but there were no female nominations for Best Jazz Artist or Best Hip Hop Act.<sup>54</sup> In comparison, the National Live Music Awards (NLMAs), founded in 2016 is a new organisation which states on its website that it recognises and celebrates diversity in Australian music.<sup>55</sup> 63% of artists nominated for national categories and 51% of State and Territory category nominations for 2017 were either female artists or female-fronted acts.<sup>56</sup>

### The Confidence Gap

A 2015 report by Music Victoria addressed the gender imbalance in the music industry and highlighted the effects of the 'confidence gap' between men and women, noting that,

An often-quoted example involves how men and women approach promotion. Typically, men will apply for the promotion even if they don't have all the skills/experience required. Conversely, women are unlikely to apply unless they have every skill/experience required.<sup>57</sup>

Music Victoria's survey regarding women in the Victorian music industry revealed that the confidence gap presents a problem for women in music and that "many responses highlighted that women are often their own worst enemy."<sup>58</sup> This is consistent with Erin Wehr's research, which refers to various studies that suggest that girls and women are frequently less confident in their own abilities than boys and men, and that they do not perform at the same level as their male counterparts when they perceive a subject to be appropriate for males only.<sup>59</sup>

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Beat: Assessing the State of Gender Equality in the Australian Music Industry," (2017), accessed 10/10/17 [http://sydney.edu.au/business/\\_data/assets/pdf\\_file/0005/315275/Skipping-a-Beat\\_FINAL\\_210717.pdf](http://sydney.edu.au/business/_data/assets/pdf_file/0005/315275/Skipping-a-Beat_FINAL_210717.pdf).

<sup>53</sup> Coles, Cooper and Hanna-Osborne, "Skipping a Beat".

<sup>54</sup> West Australian Music (WAM), "Wamaward Nominations 2017", accessed 06/10/17, <https://www.wamfest.com.au/news-1/wamawards-nominations-party-announced>.

<sup>55</sup> National Live Music Awards, "Nominees" (2017), accessed 10/06/17, <http://www.nlm.as.com.au/nominees/>

<sup>56</sup> The NLMAs appear to be run with diversity in mind. On their website, it is stated that "The National Live Music Awards (NLMAs) are a broad recognition of Australia's diverse and successful live industry, celebrating the diversity and success of the Australian live scene". Women and culturally-diverse artists, including indigenous artists, are well represented. Five of the eleven board members of the NLMAs are female.

<sup>57</sup> Music Victoria, "Women in the Victorian Contemporary Music Industry" (September 2015), accessed 03/03/17, <http://www.musicvictoria.com.au/assets/Women%20in%20the%20Victorian%20Contemporary%20Music%20Industry.pdf>

<sup>58</sup> Music Victoria, "Women in the Victorian Contemporary Music Industry".

<sup>59</sup> Erin Wehr-Flowers, "Differences between Male and Female Students' Confidence, Anxiety, and Attitude toward Learning Jazz Improvisation", *Journal of Research in Music Education* 54, no. 4 (2006).

Research conducted by Erin Wehr-Flowers also suggests that adolescent girls are concerned with popularity in social groups, often want to fit into society-defined roles, and may feel that improvising in front of others leads to attention and judgement from other students. This may induce anxiety that hinders learning and creativity. Ellen Rowe from the Department of Jazz and Improvisation Studies at the University of Michigan also said that young women may find it difficult to handle the attention involved with soloing, and attributes this to a society that encourages males to seek attention, whereas women may not have learned the same tools of confidence or self-esteem.<sup>60</sup> Biddy Healy's interviews with female musicians found that women also experienced anxiety when taking on leadership roles, for fear of being seen as 'bossy', and that they would 'qualify' and 'downplay' their instructions in order to avoid the negative responses they had experienced in the past.<sup>61</sup> This scenario is not specific to the music industry.

Although women may face problems advancing their career due to their own confidence, it appears to be a wider social issue that needs to be addressed by encouraging girls and women to value and promote their own skills and abilities. Social expectations of what fields women should study and work in also appear to be a contributing influence over female participation in some sectors of the music industry.

### **Anxiety When Performing or Improvising**

In her research from 2006, Erin Wehr referred to previous research that found no "significant relationship between gender and high school instrumentalists' jazz improvisation skills" and instead suggested that "the issue of girls' and women's participation in jazz might not be one of ability, skills or talent, but rather one based in social psychology."<sup>62</sup> Her survey of 332 participants from middle school, high school, college and community jazz programs within 60 miles of a major Midwestern (U.S.) university found that, "females are significantly less confident, more anxious and have less self-efficacy towards learning jazz improvisation."<sup>63</sup>

Dorina Iusca and Ion Dafinou conducted further research on the relationship between gender and performance anxiety in Romania in 2011. Their study of 130 undergraduate students from a Romanian university of the arts found that "female performers exhibit higher anxiety levels than male performers" and noted that high levels of performance anxiety can inhibit a musician's ability to achieve higher musical levels and build an artistic career<sup>64</sup>. The study was concluded by suggesting that music

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<sup>60</sup> Wehr-Flowers, "Differences between Male and Female Students' Confidence, Anxiety, and Attitude toward Learning Jazz Improvisation".

<sup>61</sup> Biddy Healy, "Be a Good Girl or Play Like a Man: Why Women Aren't Getting into Jazz " (2016), accessed 03/03/17 <http://www.biddyhealey.com/blog/>.

<sup>62</sup> Erin L. Wehr, "Understanding the Experiences of Women in Jazz: A Suggested Model." *International Journal of Music Education* 34, no. 4 (2015): 472-87.

<sup>63</sup> Wehr, "Understanding the Experiences of Women in Jazz".

<sup>64</sup> Dorina Iusca and Ion Dafinou, "Performance Anxiety and Musical Level of Undergraduate Students in Exam

teachers could use differentiated teaching when considering the link between anxiety and gender.

### **Tokenism, Stereotype Threat and Low Self-Efficacy**

Erin Wehr's research from 2015 suggests that 'tokenism', 'stereotype threat' and low 'self-efficacy' are three major social-psychological theories that can be applied to the female experience in jazz. Tokenism describes an environment that some females may experience in jazz study and performance, where a female musician is the only female, or one of only a very few. Token roles contribute to an environment that fosters stereotype threat, a fear of confirming a negative stereotype. Stereotype threat in a jazz environment can contribute to anxiety and low self-efficacy for learning or performing jazz. Low self-efficacy causes a susceptibility to the effects of stereotype threat, and affects motivation for participation.<sup>65</sup> These social-psychological theories are of course applicable to many social situations but have been introduced by Wehr to the topic of female participation in jazz as a means of finding possible reasons for gender imbalances in the genre.

### **Programs to Encourage Female Participation in Jazz**

Young Women in Jazz (YWIJ), is an instrumental jazz program founded by Sandy Evans in 2001 and run by female instrumental tutors, in order to encourage and improve female participation in jazz. Sydney Improvised Music Association has noted the success of the program, stating that,

Each year, the standard of applicants has risen significantly, indicating that the course is having an impact on the number of women seriously studying and practicing jazz and improvised music...In 2013, no less than 5 young women from our course were accepted into the Sydney Conservatorium to study jazz.<sup>66</sup>

This statement highlights the success of the program and also the significance of having female instrumentalists as role models for women. It would be fair to say that students who participate in these environments are less likely to exhibit the identified problems associated with 'tokenism' and 'stereotype threat'.

YWIJ alumni Ellen Kirkwood and Jessica Dunn went on to form Sirens Big Band in Sydney, New South Wales, in order to address the gender imbalance in their jazz community and to "help everyone to become better musicians."<sup>67</sup> Gemma Farrell has followed suit in Perth, Western Australia, forming

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Situations: The Role of Gender and Musical Instrument", *Procedia - Social and Behavioral Sciences* 33 (2012).

<sup>65</sup> Erin L. Wehr, "Understanding the Experiences of Women in Jazz"

<sup>66</sup> Joanne Kee, "Young Women in Jazz Workshops" *Jazz Australia* (2011), accessed 07/04/17, <http://jazz.org.au/sima-jazz/>.

<sup>67</sup> John Shand, "Ellen Kirkwood Takes on the Big Issues", *The Sydney Morning Herald* (online) (August 1st 2017), accessed 26/08/17.



Artemis Orchestra, so as to provide a platform for female instrumentalists in the community and showcase the music of Australian female composers.

### **‘Boys’ Club’**

The existence of a ‘Boys Club’ in jazz appears throughout the discourse. In her 2016 article, Biddy Healy noted that female musicians interviewed for her research felt socially excluded. One of the interviewees explained that her bandmates had told her that they preferred to hire men because “they could joke around and they didn’t have to censor themselves.”<sup>68</sup> Trombonist, Shannon Barnett also wrote an article in 2016 regarding her experience as a female professional jazz musician. Amongst other experiences, she explains that she “used to dress down and try to match the drinking prowess of [her] male counterparts as an attempt to stand out less in bands and be taken more seriously.”<sup>69</sup>

In contrast, Satoka Fuji, a Japanese pianist who spoke on the ‘Bridging the Divide’ panel at Melbourne Jazz Festival in 2017 said that “In Japanese society right now, jazz is probably one of the best place (sic) for women...so...come to Japan!”<sup>70</sup> This is a reminder that this study is based heavily on research from the U.S. and Australia and that different gender ratios in jazz may exist elsewhere.

### **Gender Quotas and the Music Industry**

Kelly Roberts’ research highlights the success of gender quotas in government in rural India, which have led to the election of females in representative positions.<sup>71</sup> However, she also acknowledges that enforcing target quotas may be seen to discriminate against men, and can also neglect the cultural elements of the issue.<sup>72</sup> Although this research is not based on the music industry, the idea is transferrable and the contentious topics of potentially discriminating against men and neglecting cultural issues are the same. Roberts also notes that hiring women to fulfil gender quotas can lead colleagues to believe that a woman is not qualified enough for the job, or can cause a woman to perceive herself as underqualified or incapable, even if she has the required skills.<sup>73</sup>

The Australasian Performing Rights Association/Australian Mechanical Copyright Owners Society (APRA/AMCOS) recently commissioned the Royal Melbourne Institute of Technology (RMIT) to conduct research on gender in the Australian Music Industry. The report findings, released on the 31<sup>st</sup> of July 2017, led APRA/AMCOS to implement various measures and programs in order to achieve gender

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<sup>68</sup> Healy, “Be a Good Girl”.

<sup>69</sup> Barnett, “Shannon Barnett Throws in Her Thoughts”.

<sup>70</sup> Melbourne Jazz Festival, “Bridging the Divide”.

<sup>71</sup> Kelly Roberts, “Engaging More Women and Girls in Mathematics and Stem Fields: The International Evidence.” Report Prepared for the Australian Mathematical Sciences Institute, (May 2014), accessed 29/03/17, <http://amsi.org.au/wp-content/uploads/2014/08/RobertsGenderSTEMreport2014.pdf>.

<sup>72</sup> Roberts, “Engaging More Women and Girls in Mathematics and Stem Fields”.

<sup>73</sup> Roberts, “Engaging More Women and Girls in Mathematics and Stem Fields”.

balance among songwriters, APRA award winners and grant recipients, and in APRA employment positions. APRA/AMCOS has also made a commitment to call on other music organisations, publishers, record labels and the wider sector to commit to gender parity with their own programs and initiatives.<sup>74</sup> This kind of approach from such an influential sector of the Australian music industry will surely create a trickle-down effect that will benefit the participation of female musicians in the music industry.

Katie O'Reilly's 2017 article stated that in the realm of classical music, a gender balance has been reached partly due to blind auditions. In the 1970s, women accounted for less than 5% of classical musicians but now make up 48% of symphony musicians in metro areas.<sup>75</sup> She also noted that "Wynton Marsalis's renowned Jazz at Lincoln Centre Orchestra—among the best-paying gigs for an American jazz musician—has never once hired a permanent female member."<sup>76</sup> Ellen Seeling, a professional trumpet player and chairperson of Jazz Women and Girls Advocates, organised a protest outside Jazz at the Lincoln Centre, calling for blind auditions<sup>77</sup>. This is an affirmative action to take against a steady working ensemble such as the Lincoln Centre Orchestra but in general, jazz ensembles operate more erratically in terms of organisation, employment, gigs and income. The fact that the industry is dominated by the latter type of ensemble, reaffirms the need for a cultural shift in thinking rather than relying solely on targeted action such as filling gender quotas.

### **Sexual Harassment in the Music Industry and University Environments**

Sexual harassment is another factor that affects women more than men, and is prevalent in the music industry, partly due to the work of musicians often being in live music venues, nightclubs and bars. In a chapter of *Gender in Institutions*, Joan Evelene states that "women in male-dominated occupations are more likely to be subjected to sexual harassment than women in other occupations."<sup>78</sup> Sexual harassment has also been found to be prevalent in Australian universities. Robyn Kemmis suggests that universities can address sexual harassment by making a

commitment to increase women's representation throughout university structures, [showing] a willingness to review curriculum for content on women, [providing] better childcare, [examining] the effects of pedagogic practices on women, [and implementing] a reviewing on the nature of student-staff relationships.<sup>79</sup>

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<sup>74</sup> APRA AMCOS, "Apra Amcos Leads Music Industry toward Gender Parity, Aims to Double New Female Members within Three Years," (Monday, 31 Jul 2017), accessed 01/08/17, <http://apraamcos.com.au/news/2017/july/apra-amcos-leads-music-industry-toward-gender-parity-aims-to-double-new-female-members-within-three-years/>.

<sup>75</sup> Katie O'Reilly, "Ladies Who Jam", *lareviewofbooks.org* (April 30 2017), accessed 02/05/17, <https://lareviewofbooks.org/article/ladies-who-jam/>.

<sup>76</sup> O'Reilly, "Ladies Who Jam".

<sup>77</sup> O'Reilly, "Ladies Who Jam".

<sup>78</sup> Joan Eveline, "Heavy, Dirty and Limp Stories: Male Advantage at Work", in *Gender and Institutions: Welfare, Work and Citizenship*, ed. Moira Gatens and Alison MacKinnon (Australia: Cambridge University Press, 1998): 97.

<sup>79</sup> Carol Bacchi, "Changing the Sexual Harassment Agenda", in *Gender and Institutions: Welfare, Work and Citizenship*: 87.

This approach suggests that change is needed in the overall culture of universities, rather than focusing on one approach to address the problem.

This year, the Australian Human Rights Commission published “Change the course: National Report on Sexual Assault and Harassment at Australian Universities”. The report found that 51% of university students were sexually harassed on at least one occasion in 2016. 26% of university students were sexually harassed and 1.6% were sexually assaulted in a university setting in 2015 or 2016.<sup>80</sup> Women were almost twice as likely to be harassed as men, and at least three times more likely to be sexually assaulted than men. These rates were higher for younger students, aged 18-24 years old,<sup>81</sup> trans and gender-diverse students, bisexual, homosexual or lesbian students, Aboriginal and Torres Strait Islander students, students from culturally and linguistically diverse backgrounds and students with disabilities. 94% of students who were sexually harassed in a university setting and 87% of students sexually assaulted in a university setting did not make a formal report or complaint.<sup>82</sup> This was often because the students involved did not know if their experience was serious enough to report, or they did not know how to make a report or who to inform.

The report outlined five areas of action- calling for changes in leadership and governance, changes to attitudes and behaviours, improvements in university responses to sexual assault and sexual harassment, monitoring and evaluation of progress and change, and improvements in the culture and risk management at residential colleges and university residences.

### **Edith Cowan University, WAAPA and Female Representation**

Edith Cowan University (ECU), the university that WAAPA is a part of, follows a “Gender Busting Checklist”. This list is published online and outlines various ways of recognising and avoiding the perpetuation of gender bias.<sup>83</sup> The 2015-2016 public report form submitted by ECU to the Workplace Gender Equality Agency indicates that on the whole, ECU employs quite a balanced ratio of male to female staff.<sup>84</sup> However, this is not consistent with patterns in the jazz music faculty at WAAPA, which at the time of writing, had no females working as instrumental teachers, history, aural, small ensemble, arranging, composition or improvisation lecturers.<sup>85</sup> Employing qualified female staff in the

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<sup>80</sup> Australian Human Rights Commission, "Change the Course: National Report on Sexual Assault and Sexual Harassment at Australian Universities 2017" (2017), accessed 01/09/17, <https://www.humanrights.gov.au/our-work/sex-discrimination/publications/change-course-national-report-sexual-assault-and-sexual>.

<sup>81</sup> Previous research already showed that this age group was more prone to be affected by sexual harassment or sexual assault.

<sup>82</sup> Australian Human Rights Commission, "Change the Course" .

<sup>83</sup> Edith Cowan University, "Promotion of Equality at Ecu- a Gender Bias Busting Checklist," [https://intranet.ecu.edu.au/\\_data/assets/pdf\\_file/0009/737325/ECU\\_Gender\\_Bias\\_Busting\\_Checklist.pdf](https://intranet.ecu.edu.au/_data/assets/pdf_file/0009/737325/ECU_Gender_Bias_Busting_Checklist.pdf) (2017), accessed 06/07/17.

<sup>84</sup> Roberts, "Engaging More Women and Girls in Mathematics and Stem Fields."

<sup>85</sup> Observation of the author, who studied at WAAPA from 2009-2012 and again during the year of 2017. Only female vocalists have worked within the jazz department from 2009-2017.

aforementioned curriculum areas and providing access to a female role model and mentor could potentially lead to positive outcomes for WAAPA jazz students.

The literature review has identified many factors that can adversely affect the participation of female instrumentalists in jazz. These include: the traditionally male image of jazz; social barriers and the reputation of jazz being a 'boys club'; a lack of female role models and a lack of emphasis on females in music curricula; the effects of attractiveness bias and the sexualisation of women; and social-psychological theories including 'stereotype threat', 'tokenism', low 'self-efficacy'; as well as a 'confidence gap' between men and women. Previous studies have researched how these various factors affect female participation in jazz or music in general. This particular study has developed a survey to test the impact that these collective factors have on female instrumentalists in Perth's jazz community.

## **Methodology**

### **Limitations of the Study**

The first limitation I faced was the fact that I do not have a gender studies background and was relying on my lived experience and observations of the Perth jazz community to form a foundation for the study. Advice was sought from Lyndall Adams regarding feminist praxis in research in the early stages of the study. Secondly, time limitations were quite constricting as the development of the survey tool took much longer than expected. Finally, my lack of experience in statistics and data analysis meant that I was learning by doing and found myself constantly fixing, changing and developing methodologies for sorting, analysing and presenting the data. More time would have also allowed for a better 'cleaning up' of data sets before the analysis procedure began.

### **Sample**

The survey was developed to target respondents who have studied any jazz course at WAAPA for any period of time. It was open to instrumentalists and vocalists of any gender. This was so that the sample<sup>86</sup> would be representative of the population<sup>87</sup> being studied, and although the study was focused on the experience of female instrumentalists, the experiences of the remainder of the population would provide points of comparison. I also sought to collect opinions on certain initiatives for improving female representation, as I know that these views vary in the community.

### **Survey Design**

The questions of the survey were largely based on various factors found within the literature review to adversely affect the participation of female instrumentalists in jazz or music in general. Questions 15, 17, 18, 22 and 23 address topics such as 'Boys Club' and social barriers. The significance of female role models is investigated in questions 4, 5, 6, 7, 8 and 9. Questions 10, 11, 12 and 20 relate to the improvement of female participation in jazz, questions 13 and 14 are regarding the representation of female instrumentalists and composers in music and jazz curricula, and question 16 addresses anxiety experienced when improvising. Question 24 is open-ended and was intended to capture further data on topics that were not addressed.

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<sup>86</sup> 'Sample' refers to the group of respondents who responded to the survey and represent the population being studied. Keith F Punch, *Survey Research, the Basics* (London, California, New Dehli: SAGE Publications, 2005).

<sup>87</sup> In this context, 'population' refers to Perth musicians who have studied at jazz WAAPA, and are working, have previously worked, or will go on to work as a professional musician in Perth.

## **Survey Circulation**

An anonymous, self-administered survey was used for the data collection phase of the study. A pilot survey was distributed to a small group of people to ensure that the questions were comprehensible and to find out how long the survey took to complete. The survey was created on Survey Monkey and shared via my personal page on Facebook. I chose to share the survey on Facebook as I have a large network of past and current WAAPA jazz students, including most of the female instrumentalists who have participated in the jazz courses from 2009-2017. This platform also made it possible for others to share the survey with their network.

The Facebook post was written with a professional tone, provided a link to the survey, and gave readers an indication of what the study was about and specified who should respond. The survey itself was preceded by an informative cover letter in which I decided to use reflexivity and explain my positionality as a precursor to the survey. This was so that the survey respondents were aware of factors of my own social background which may have affected the research practice. The data is cross-sectional, collected over one phase in time only.<sup>88</sup>

## **Variables**

Gender is the main variable<sup>89</sup> of this investigation. Respondents were required to identify their gender at the beginning of the survey so that the relationship between gender and their experiences of the Perth jazz scene could be studied. The second most prominent variable is whether the respondent is an instrumentalist or a vocalist. It is likely that vocalists and instrumentalists experience the industry differently on many levels, but it is also likely that some will share similar experiences due to their gender.

## **Types of Data Collected**

The survey produced both quantitative and qualitative data. The collection of quantitative data was necessary for some questions and also enabled a straight-forward presentation of data sets where appropriate. Many questions were followed with the option of commentary, allowing for the collection of more in-depth qualitative data. This type of data was intrinsic to the study and provided varied and descriptive insights derived from the experiences of the respondents.

A space for open-ended commentary was provided at the conclusion of the survey. This was in order to support the feminist praxis of breaking down the hierarchical relationship between the

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<sup>88</sup> Paul Lavrakas, *Encyclopedia of Survey Research Methods*, (Thousand Oaks, California: Sage Publishing 2008).

<sup>89</sup> "A variable is seen as the property or characteristic of some entity". Punch: 5.

researcher and the researched.<sup>90</sup> It was also intended that this question would collect data on perspectives that might provide insight into intersectionality within the topic.

## **Presentation and Analysis of Results**

The Survey Monkey software automatically organised all responses from the quantitative-style questions into tables. Responses to the comment-style and open-ended questions were collected for each question, and it was also possible to view all of the answers from individual respondents as separate documents. For some question analyses, I created new Excel spreadsheets in order to categorise question responses along with the gender of the respondent. This was because the software did not automatically provide the gender of the respondent alongside each question that was answered. Quantitative data findings were presented using tables that display the relationships between variables, and are followed by a discussion of the topics addressed by the questions. Data captured in the open-ended question was categorised into themes and then supported by comments extracted from the responses in order to present a narrative.

The following section provides tables of raw data from the Survey Monkey survey results. The tables that follow some of the raw data results show questions in which responses were sorted to determine the ‘respondent groups’. Respondent groups indicate the gender of respondents and whether they are an instrumentalist or a vocalist. This information was collated by checking individual responses. The methods for organising data varied depending on each question. Appendices using results extracted from the Survey Monkey software are also provided, generally for questions that allowed survey participants to respond with comments or with an open-ended answer.

Please note that although there was a total of 122 responses to the survey, the number of responses to each question changes. It was not possible to ensure that each respondent answered every question. In addition, the survey was designed so that respondents were automatically directed to follow-up questions when necessary. For example, Question 6 asked respondents if they had ever had a female mentor, teacher, or lecturer in music. Those who answered ‘no’ were automatically linked to Question 8. Respondents who answered ‘yes’ were linked to Question 7, where they were asked to list the role of the female teacher.

As the sample is random and thus arguably representative of the population in question, it is possible to generalise results. However, it must be noted that the gender ratio of survey respondents is not truly reflective of Perth’s jazz-trained musician population. Of the 117 respondents who disclosed their gender, 59 were female, 57 were male and one respondent identified as non-binary. It is assumed and obvious that the number of males participating in jazz education and performance in Perth is higher

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<sup>90</sup> Hesse-Biber, “Feminist Research”

than females. I believe that the balanced ratio of male to female responses was due to the possibility that a high number females from the population were interested in the outcome of this study.

The survey results are followed by a discussion of how gender appears to influence female instrumentalists' experience of studying and performing jazz in Perth, what the possible solutions are for improving the gender balance, and recommendations for further research.



## **Survey Results**

See Appendix 13 to view the survey tool.

### **Q.1: Gender of Survey Respondents**

Answered: 116   Skipped: 6

ANSWER CHOICES	RESPONSES	
Female	50.00%	58
Male	49.14%	57
Another gender identity- please state in comment box	0.86%	1
TOTAL		116

1 respondent (0.86%) identified as non-binary.

### **Q.2: Are you a vocalist or instrumentalist?**

Answered: 122   Skipped: 0

ANSWER CHOICES	RESPONSES	
Vocalist	22.95%	28
Instrumentalist	77.05%	94
TOTAL		122

Respondent groups are defined by the gender of individual respondents and whether they are instrumentalists or vocalists. See Table 1, below.

**Table 1: Respondent Groups**

Respondent Groups	Number of respondents	Number as percentage of total respondents
Male Instrumentalist	56	45.9%
Female Instrumentalist	33	27.04%
Female Vocalist	25	20.49%
Male Vocalist	1	0.81%

Non-Binary Instrumentalist	1	0.81%
Gender Unidentified Vocalist	2	1.63%
Gender Unidentified Instrumentalist	4	3.27%
<b>Total number of respondents</b>	<b>122</b>	

**Q.3 At what age did you start playing your main instrument? This includes vocals.**

*After conducting the survey, it was decided that the results to this question were not required for the study, so this question will not be addressed for results, analysis or discussion.*

**Q.4 Have you ever been inspired by a female instrumentalist or composer for a period of time? In this case, someone who was not a teacher or mentor of yours. This question does not refer to vocalists who you may have been inspired by.**

Answered: 118 Skipped: 4

ANSWER CHOICES	RESPONSES	
Yes	66.10%	78
No	27.97%	33
I actively researched to find a female that plays my instrument/composes at a professional level because they were not already visible to me.	5.93%	7
<b>TOTAL</b>		<b>118</b>

**Q.5 Please name the female instrumentalist/s or composer/s who inspired you or whose music or playing you checked out. This question does not include vocalists who may have inspired you.**

Answered: 118 Skipped: 4

61 different female artists were mentioned. Some artists were exclusively instrumentalists; some were vocalist/composers. List of most frequently mentioned artists listed in Table 2, following page.

**Table 2: Most Frequently Mentioned Artists in Q.5**

Please see Appendix 1 for individual responses.

Female artists mentioned within question:	Number of times mentioned:
Maria Schneider	14
Esperanza Spalding	11
Andrea Keller	8
Linda Oh	7
Sandy Evans	6
Ingrid Jensen, Emily Remler, Bjork	3
Alice Coltrane, Diana Krall, Giane Slater, Kirsten Beradi	2
Other remaining 49 artists	Mentioned once each

**Q.6 Have you ever had a female mentor, teacher, lecturer or role model who you learned music from for a period of time in high school, university or through private instrumental tuition?**

Answered: 107 Skipped: 15

ANSWER CHOICES	RESPONSES	
Yes	77.57%	83
No	22.43%	24
If you answered 'YES', please indicate what role this female mentor/teacher/lecturer had and where you learned from them.e.g. High school music teacher in Perth.e.g. Bass tutor at VCA in Melbourne	0.00%	0
TOTAL	107	

**Q.7 Please indicate what role this female mentor/teacher/lecturer had and where you learned from them. e.g. High school music teacher in Perth e.g. Bass tutor at VCA in Melbourne.**

Answered: 79 Skipped: 43

There were 79 responses to this question, but some survey participants noted more than one female mentor, teacher or lecturer that they had learned from, so a total of 83 positions were counted. Table 3, below, shows what roles the mentors, teachers or lecturers held, how many times the role was mentioned, and in what location that teacher was working.

**Table 3: Roles Most Frequently Occupied by Female Mentors, Teachers or Lecturers**

See Appendix 2 for individual responses.

<b>Teaching role of female Mentor/teacher/lecturer</b>	<b>Number of mentor/teacher/lecturers noted in this role</b>	<b>Location of mentor/teacher/lecturer (if noted)</b>
High School Music	22	Victoria, Bunbury, Perth, Busselton, Geelong, Broome, Bathurst
Vocal Teacher	17	WAAPA, New York City, Sydney Conservatorium, Perth, Victoria
Piano Teacher Primary school, high school, tertiary	12	
Ensemble Tutor	5	WAAPA, Rome (short course)
High School Band Conductor/Teacher	4	NSW, Perth
High School Instrumental	2	
Choir	2	
Mentor	2	One was met overseas, one mentor was located in Sydney
High School Trumpet Teacher (Classical)	2	
Private Bass Tutor	3	WAAPA (two were classical bass teachers)
Composition Mentor	2	One at Victorian College of the Arts (VCA)
Classical Saxophone Teacher in High school	2	
Percussion Teacher (high school)	1	
Honours Dissertation Supervisor	1	VCA
Clarinet Tutor	1	Primary School
Trumpet	1	Sydney Conservatorium

Trombone Teacher	1	High School
Musical Director/Composer	1	Perth
Aural Teacher	1	WAAPA
Primary School Guitar	1	
<b>Total</b>	<b>83</b>	

**Q.8 Do you think a female mentor would have been/would be useful during your music studies or career?**

Only respondents who answered “no” at Q.6 (respondents who did not have a female teacher, mentor, or role model) were automatically directed to this question.

Answered: 24 Skipped: 98

ANSWER CHOICES	RESPONSES	
Yes	75.00%	18
No	25.00%	6
<b>TOTAL</b>		<b>24</b>

**Q. 9 Briefly explain why you think a female role model would have been/would be useful in your music studies or career.**

Q.9 is a follow-up of Q.8. See Appendix 3 for Q.9 results.

**Q.10 Have you ever participated in a music program that encourages a certain demographic to be involved in jazz? e.g. Young Women in Jazz: 12 to 25 -year old female instrumentalists, e.g. West Australian Youth Jazz Orchestra: 12 to 25-year old vocalists and instrumentalists**

Answered: 100 Skipped: 22

ANSWER CHOICES	RESPONSES	
Yes	59.00%	59
No	41.00%	41
<b>TOTAL</b>		<b>100</b>

**Q.11 Please list the program/s that you participated in and note the state or city where the program was located. e.g. Young Women in Jazz, Sydney. e.g. WAYJO, Perth. e.g. Generations in Jazz, Mt. Gambier**

59 survey participants responded to this question, but some noted that they have participated in/are currently participating in more than one of these music programs.

Table 4, below, shows which music programs the respondents noted.

**Table 4: Music Programs Noted by Respondents to Q.11**

See Appendix 4 for individual responses

<b>Music Program that Respondent Participates/Participated In</b>	<b>Number of Times Mentioned</b>
West Australian Youth Jazz Orchestra	54
Generations in Jazz (Mt Gambier)	9
Young Women in Jazz (run by WAYJO)	6
Jazz Camp run by Jazz WA	5
Other organisations (mentioned once each)	2
<b>TOTAL NUMBER OF MENTIONS</b>	<b>76</b>

**Q.12 Do you think this program was fundamental in providing you with inspiration, motivation and foundations to continue your pursuit of jazz music?**

Answered: 59 Skipped: 63

<b>ANSWER CHOICES</b>	<b>RESPONSES</b>	
Yes	81.36%	48
No	18.64%	11
<b>TOTAL</b>		<b>59</b>

Q.12 also allowed respondents to comment. See Appendix 5 for individual responses.

**Q.13 Were you directed to explore/listen to/learn the music of any female instrumentalists or composers during your music studies? This includes during instrumental studies, high school music and tertiary music studies.**

Answered: 95 Skipped: 27

ANSWER CHOICES	RESPONSES	
Yes	57.89%	55
No	42.11%	40
TOTAL		95

**Q.14 Would you say that in your music education, you have been encouraged to explore the music of mostly male OR mostly female instrumentalists/composers? This includes all genres of music.**

Answered: 95 Skipped: 27

ANSWER CHOICES	RESPONSES	
Mostly male	98.95%	94
Mostly female	1.05%	1
TOTAL		95

**Q.15 Would you say that your comfort level in an ensemble sometimes changes due to the gender balance? e.g. Feeling more comfortable in a group of half male, half female instrumentalists. e.g. Feeling less comfortable in a group where all the players have the same gender.**

Answered: 95 Skipped: 27

ANSWER CHOICES	RESPONSES	
Yes	32.63%	31
No	67.37%	64
TOTAL		95

Q.15 also allowed for comments. See Appendix 6 for results.

See Table 5 on the following page, for a breakdown of respondent groups.

**Table 5: Respondent Group Results for Q. 15**

Respondent Group	Response to Q. 15	
	Yes	No
Female Instrumentalist	16	12
Female Vocalist	10	7
Male Instrumentalist	4	42
Male Vocalist	-	1
Non-Binary Instrumentalist	-	1
Gender Unknown Vocalist	1	1
<b>Sub-total</b>	31	64

**Q.16: When improvising, do you often feel anxious, worried, or inhibited by over-thinking, self-doubt or continual self-criticism?**

Answered: 95 Skipped: 27

ANSWER CHOICES	RESPONSES	
Yes	78.95%	75
No	21.05%	20
<b>TOTAL</b>		<b>95</b>

See Appendix 7 for comments regarding Q.16.

See Table 6 on the following page for a breakdown of respondent groups.



**Table 6: Respondent Group Results for Q. 16**

Respondent Group	Respondent Sample Size	Anxious	%	Not Anxious	%
Male Instrumentalists	46	33	71.73	13	28.26
Female Instrumentalists	27	24	88.88	3	11.11
Female Vocalists	18	15	83.33	3	16.66
Gender Undisclosed Instrumentalist	1	1	100	-	-
Non-Binary Instrumentalist	1	1	100	-	-
Gender Undisclosed Vocalist	1	1	100	-	-
Male Vocalist	1	-	-	1	100
Total number of respondents	95	75	78.94	20	21.05

**Q.17: Have you ever been hired or perceived that you were hired based on your gender?**

Answered: 95 Skipped: 27

ANSWER CHOICES	RESPONSES	
Yes	34.74%	33
No	65.26%	62
TOTAL		95

**Table 7: Respondent Group Results for Q.17**

Respondent Group	Number of Respondents	%
Female Instrumentalist	19	57.57
Female Vocalist	11	33.33
Male Instrumentalist	2	6.06
Gender Unknown Instrumentalist	1	3.03

**Q.18 If you answered 'yes', please list one or more situations in which you were hired or perceived that you were hired based on your gender. Dot point format preferred.**

This was a short comment response format. See Appendix 8 for results.

**Q.19 Do you feel that any of these circumstances of hiring based on gender can be either beneficial or detrimental to the music industry? Please provide some commentary if you would like to.**

This was a short comment response format. See Appendix 9 for results.

**Q.20: Have you ever felt that you weren't hired or didn't receive the same opportunities as others due to your gender? This is in regard to music work within any genre and includes gigs, auditions, teaching etc. However, this question does not apply to jobs/organisations which are created with the intention of promoting equality and/or diversity. e.g. Young Women in Jazz is an organisation which hires female instrumentalists in order to inspire girls and women to play jazz as females are under-represented in the genre. Thus, there may not be an employment opportunity for a male musician.**

Answered: 95 Skipped: 27

ANSWER CHOICES	RESPONSES	
Yes	30.53%	29
No	69.47%	66
TOTAL		95

**Q.21 If you answered 'yes', you may choose to provide some brief commentary on any circumstances in which you were not hired due to your gender.**

This was a short comment response format. See Appendix 10 for results.

**Q22: Have you ever felt excluded on a regular basis from socialising with fellow music students or colleagues, due to your gender?**

Answered: 95 Skipped: 27

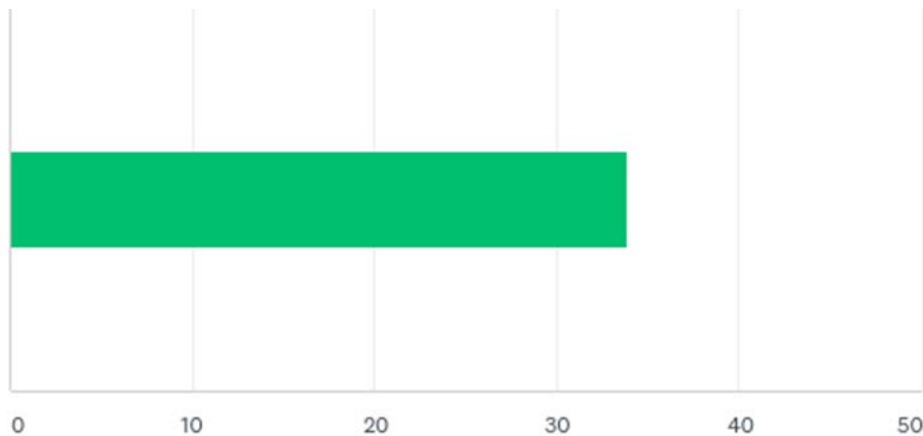
ANSWER CHOICES	RESPONSES	
Yes	27.37%	26
No	72.63%	69
TOTAL		95

**Table 8: Respondent Group Results for Q.22**

Respondent Group	Number of Respondents	%
Female Instrumentalists	14	53.84
Female Vocalists	10	38.46
Male Instrumentalists	1	3.84
Gender Unknown Vocalist	1	3.84

**Q23: Using the slider scale below, indicate the percentage of gigs you do that would include at least one female instrumentalist. This includes all gigs- when you are the band leader or a hired band member. If you are a female instrumentalist, this question refers to gigs where there is at least one female instrumentalist other than yourself. Use the slider scale to indicate an estimated percentage. e.g. 0= no gigs with female instrumentalists 25= one quarter 50= half of my gigs 90= most gigs 100= every gig**

Answered: 95 Skipped: 27



The slider scale indicates that respondents play an average of 34% of their gigs with female instrumentalists.

Refer to Appendix 11 for individual responses.

## **Discussion of Survey Results:**

The headings of this section indicate factors found in the literature review to affect the participation of women in jazz. The significance of each factor is discussed in relation to the findings of the survey.

*Please note that respondent comments used in this section have not been edited. All spelling and grammar mistakes are the respondents' own.*

*Where '...'has been used, I have edited part of the comment out to shorten it where necessary.*

*[ ] brackets were used when it was necessary to insert words so that sentences make sense.*

### **Q.1 and Q.2: Discussion of Perth Jazz Community Representation in the Survey Results**

A total of 116 survey respondents identified their gender in Question 1. 50% of respondents (number=58) identified as female, 49.14% identified as male (number=57) and 0.86% (number=1) identified as non-binary. Although the ratio of male to female respondents is almost 50/50, I don't believe that this is a true representation of gender ratios in the Perth jazz community. It is possible that a large percentage of female instrumentalists responded to the survey because they were interested in the outcome of the study, and this, in addition to the number of female vocalist respondents would have led to this gender ratio outcome. The responses from this sample show that most musicians in the Perth jazz community identify as male or female. Six respondents chose not to identify their gender, possibly to ensure further anonymity for themselves.

Table 1 reveals that the three largest groups of survey respondents were male instrumentalists (45.9%), female instrumentalists (27.04%) and female vocalists (20.49%). However, it is not likely that these ratios are a true representation of the Perth jazz community, as they do not reflect the gender ratios of the professional realm or of WAAPA, where it is fair to say that the number of female instrumentalists enrolled is usually *less* than the number of female vocalists enrolled.

Records of enrolments in WAAPA jazz courses were obtained for the years 2007, 2008 and 2009. It was not possible to get a sample over a longer period of time because of limited access due to ethics, and also due to changes in the methods of record-keeping for enrolments over the years. The limitations of the records also meant that it was not possible to get an accurate idea of the percentage of instrumental and vocal enrolments. Ratios of male to female enrolments for the three years are shown in Table 9, on the following page.

**Table 9: WAAPA Jazz Enrolments, 2007- 2009**

Year	Course Code	Total number of enrolments	Number of male enrolments	% of males	Number of female enrolments	% of females	Gender unknown	% of gender unknown
2007	G88 & V55*	48	40	83.33	7	14.88	1	2.08
2008	G88	47	34	72.34	13	27.65	0	0
2009	G88	53	41	77.35	12	22.64	0	0

Table 9 shows that female enrolments in jazz at WAAPA over the years of 2007, 2008, 2009 have remained under 27% of the total enrolments and average at 21.72% of enrolments. It was not possible to retrieve precise data regarding whether students had enrolled as vocalists or instrumentalists, but it can be said that traditionally at WAAPA, a significant number of female enrolments each year are vocalists. Although this data set is limited and not very current, it is likely that these results show a more accurate representation of gender ratios in Perth's jazz community than the survey sample does. These numbers are slightly higher, but very comparable to the ratio of female enrolments in jazz at the Sydney Conservatorium of Music, which had an average of 19% female enrolments between the years of 2005 and 2017. Sydney Conservatorium is said to traditionally take on a small number of vocalists each year.

### **Female Role Models**

The survey sought to measure the significance of female instrumentalists and composers as role models in jazz and in music in general. This topic was addressed by questions 4, 5, 6, 7, 8 and 9 of the survey. Question 4 asked respondents whether they had been inspired by any female instrumentalists or composers over a period of time, who had not been a teacher or mentor of theirs. 66.1% of respondents to this question answered 'yes'. Question 5 invited survey participants to list the female instrumentalists or composers who had inspired them. 118 respondents mentioned a total of 61 female artists. Table 2 shows that although a large number of female instrumentalists and composers were acknowledged, only a handful of female artists were recognised by many. I believe there are some reasons for the fact that a small number of female artists appear relatively well-known, while the majority of artists mentioned (49 artists from a total of 61 mentioned) have only been acknowledged once.

The most frequently listed artist, Maria Schneider, has been included in the WAAPA jazz arranging curriculum since at least 2010, when I began studying the Bachelor of Jazz. As she was listed 14 times, it appears that studying her work has led to an awareness and appreciation of her contribution to the music. Esperanza Spalding is also a very accomplished musician and one of the most famous jazz musicians of our time, so many people are well-acquainted with her name and work. Andrea Keller and

Linda Oh (who is a WAAPA alumni) are high calibre Australian artists who have both visited WAAPA and conducted workshops. Sandy Evans is an accomplished and renowned Australian musician who established the Young Women in Jazz Course. This has led me to infer that including female artists in the music curriculum, and having female guest artists conduct workshops at universities can significantly boost student musicians' awareness of female artists' contributions to music and jazz.

Question 6 asked respondents if they had ever had a female mentor, teacher, lecturer or role model who they learned music from over a period of time in high school, university or through private instrumental tuition. 77.57% of the 107 respondents to this question answered 'yes'. Question 7 asked respondents to indicate what role this female mentor, teacher, or lecturer had, and where they learned from them. The results show that female teachers are highly represented as high school music teachers, vocal instructors and piano teachers, but are under-represented as high school band conductors, instrumental jazz tutors and as lecturers at a tertiary music level. Of the few female teachers that are represented at a tertiary level in these responses, some are classical teachers or vocal teachers, which highlights the under-representation of females in tertiary positions as jazz and/or instrumental lecturers. Having studied at WAAPA, I believe it is safe to say that the female aural and ensemble lecturers mentioned from WAAPA were primarily vocalists, rather than instrumentalists. These findings support Kathleen McKeage's conclusions on female representation in music education in her paper, "Gender and Participation in Undergraduate Instrumental Jazz Ensembles".

Respondents who said that they had not had a female teacher or mentor during their music studies were directed to Question 8 and asked if they thought a female teacher, mentor, or role model would have been useful during their music studies or career. 75% (number=16) of the 24 respondents to this question said 'yes'. One respondent noted that;

Having a female role model would have allowed me to see jazz as a career from an early age. I had only seen female music teachers growing up in Perth. I had not seen any female musicians perform and thus thought the only option for me with music would be to become a high school music teacher. Throughout the jazz course at WAAPA there were only 2 female visiting artists who were instrumentalists, and none in the scene aside from my fellow students. It was so inspiring when Shannon Barnett and Linda Oh came to WAAPA. Seeing them play and speak about music made me realise that women were out there forging careers in jazz and that it might be possible for me too.  
(Female Instrumentalist)

12 female respondents accounted for 75% of the 16 respondents to this question, also accounting for 33.36% of the entire sample of female instrumentalist respondents (33 total, see Table 1). Two main themes arose in the responses. Firstly, respondents thought that seeing a female working in this career would reinforce that music is a viable career path for women. Secondly, respondents would have liked access to a different perspective on the industry-a female role model to relate to and approach, and to get advice from, regarding working in the industry and dealing with gender-specific issues.

## **Representation of Female Instrumentalists and Composers in Music Curriculum**

The results of Question 13 show that 42.71% of respondents said that they *had not* been directed to explore, listen to, or learn the music of any female instrumentalists or composers during their instrumental, high school and/or tertiary music studies. This question was inclusive of all genres. 98.96% of respondents to Question 14 said that they had been directed to the music of *mostly male* instrumentalists and composers throughout their music studies. The results of these two questions indicate that more effort should be made to discuss the work of female instrumentalists and composers. This can be achieved by including women in music curriculums and ensuring that teachers and students are aware of female musicians in the industry.

## **Improving Female Participation in Jazz**

Questions 11 and 12 were open to all respondents who answered yes at Question 10, but I was seeking information regarding participation in one particular program. Of the 59 participants who responded to Question 10 regarding involvement in community bands, six noted in Question 11 that they had participated in Young Women in Jazz (YWIJ). This number accounts for 18.18% of the total number of female instrumentalists (33) who participated in the survey. This is a notable representation considering that YWIJ has only been running in Perth since February 2014 and suggests that this program is having a positive impact on the participation of female instrumentalists in the Perth jazz scene.

These questions also captured extra data not entirely related to the study, but nonetheless important. 55 of the 59 respondents had participated in the West Australian Youth Jazz Orchestra (WAYJO). Aside from three or four negative comments, the responses highlighted the positive impact of participating in low-pressure community jazz bands such as WAYJO for networking, support and encouragement, musical development, professional gigs and seeing music as a viable career. It should be noted that WAYJO runs the Young Women in Jazz program and has recently started taking further action to improve female participation in jazz.

## Anxiety When Improvising

Question 16 asked respondents if they feel anxious, worried or inhibited by self-doubt or self-criticism when improvising. Table 5 reveals that anxiety whilst improvising is highly apparent among survey participants from the three largest response groups. Of a total of 95 respondents to this question, 71.73% (number=33) of male instrumentalists reported experience anxiety whilst improvising, along with 83.33% (number=15) of female vocalists and 88.88% (number=24) of female instrumentalists. Although a large percentage of each major response group experiences anxiety whilst improvising, female instrumentalists show the highest number of anxious respondents, followed by female vocalists. Respondents were also invited to comment on this topic. Although it exists, stereotype threat only appeared in two responses to this question.

I often feel anxious about making mistakes or sounding bad when I'm playing. This comes from a fear of re-enforcing the stereotypes that women are inferior musicians. I'm also afraid of showing any weakness. This prompts harsh self-criticism. I have seen this a lot with female musicians and I believe it comes from a lack of confidence in abilities and a complete lack of an "ego" so to speak... (Female Instrumentalist)

I feel if I don't perform my best every single time, it'll be held against me because I'm a girl and therefore automatically assumed to be a lesser musician. Even though I've been in situations with average or subpar male musicians, there's no room for freedom of expression or mistakes on my end. (Female Vocalist)

It was also difficult to ascertain how significantly the social-psychological factors of a confidence gap and low-self-efficacy affect women in this situation, as most respondents- regardless of gender- said that overthinking or fear of judgement made them feel more anxious when improvising:

Sometimes I overthink and play too much to compensate for not having any direction while soloing. (Male instrumentalist)

A number of respondents attributed their anxiety whilst improvising, to the pressures of the tertiary music environment:

In all performance settings throughout WAAPA I rarely was able perform without thinking throughout the whole performance about what I was doing, if it was right or wrong and whether or not someone was judging me for it. (Female Vocalist)

The results show that, although a higher percentage of female musicians experience anxiety when improvising than males, there is consistency in the reasons why respondents feel anxious, regardless of gender. Two respondents' answers suggested that stereotype threat exists among female musicians, but is not highly apparent amongst this sample population.



## Gender Quotas, Attractiveness Bias and Sexualisation of Women, Unconscious Bias

Question 17 asked respondents if they had ever perceived that they were hired based on their gender. Of the 95 respondents who answered the question, 33 respondents said 'yes'. Female instrumentalists accounted for 57.57%, and female vocalists for 33.33% of the respondents, and thus females represented 90.9% of respondents who have perceived that they were hired based on their gender (see Figure 6).

17 respondents commented at Question 18 that they were hired because of an image that the band or venue manager was going for. 10 respondents were hired for an all-female band. 3 respondents noted that they were hired partly to improve gender diversity or to provide female role models-one instance was for a teaching position at a school, one was a position on the board of Music NSW, and one respondent was hired in a band that wanted a mix of genders.

I have had people hire me for gigs- not so much Jazz where it has been pointed out that it was a selling-point to have a "chick sax player". I have also been told second hand that I haven't been booked because they don't want a chick in the band. Particularly in a big band line-up. I have also had a situation where I was booked on recommendation for a 3-month residency, only to be told to go home after one week because "we assumed you were a singer." (Female Instrumentalist)

Hired for a corporate gig, they requested I wear a nice little black dress. Specifically wanted a female. (Female Vocalist)

Hired for all female projects. Hired because a female band leader had a preference for working with females. Hired for teaching roles where female teachers were preferred. Hired for gigs that pay tribute to female artists. (Female Instrumentalist)

At Question 19, most respondents appeared to believe that hiring based on gender could be both beneficial *and* detrimental to the industry, depending on the circumstances.

I have received opportunities in music recently that were open only to female composers. I believe it is BOTH beneficial and detrimental. On the one hand [it] increases [the] gender balance [which] is good, on the other perceived gender bias swinging back the other way gives fuel to the people making the 'merit' argument. (Female Instrumentalist)

I have been hired for teaching positions over men as schools were seeking a female musician to inspire their students. This is beneficial to the music industry. I have also been hired a lot through the experimental music scene as they are striving for diversity in the concerts they put on and I believe this is also beneficial to the music scene. However, when you're booked for gigs because somebody is profiting off your sexuality, and you are considered "entertainment" to audiences due to your gender- this is detrimental on every level to the music industry. (Female Instrumentalist)

It appears that respondents who have benefited from programs and music communities that are championing diversity are aware that they may be judged as lacking in merit and only employed to fulfil

a gender quota. Booking based on appearance is regarded as detrimental to the industry. This is linked to attractiveness bias and the sexualisation of women, both of which perpetuate stereotypes of female musicians.

### **Social Barriers, 'Boys Club'**

33.33% of respondents to Question 15 said that their comfort level sometimes changes in ensembles depending on the gender balance. Most respondents were female. The main recurring theme in the comments was that women (instrumentalists and vocalists) often felt more comfortable if they weren't the only female in the ensemble. Some female respondents mentioned various reasons for this, including having been asked, "who wrote your charts?", or noting that they have had comments made about their body or appearance. Some female musicians have felt ignored, interrupted or as though the group did not listen to their ideas. One respondent commented that they felt they had to adjust their behaviour to fit in with male musicians. Many female respondents said that they felt more comfortable when there was at least one other female in the ensemble, and a few respondents said that they enjoy playing in ensembles consisting of male *and* female members.

I was the only woman in an 18 piece big band for 3 years. As soon as there is only 1 woman, the dynamic of an ensemble shifts instantly. It is those situations where you experience the most sexism. Almost all ensembles I was a part of at uni I was the only woman and I often felt that I was not listened to and musically ignored. Upon joining an all female band in 2016, I never knew I could feel so comfortable in a band environment. Trying out ideas, asking questions and making mistakes felt ok, and I was able to express myself much more easily. (Female Instrumentalist)

Only a few male respondents commented at Question 15, which makes it difficult to deduce a group representation. Two male respondents expressed that they feel less comfortable around women because they find it easier to socialise with men.

### **Hiring for Gigs- Participation of Female Instrumentalists, Attractiveness Bias, Unconscious Bias and 'Boy's Club'**

Question 20 asked respondents if they had ever perceived they *were not* hired due to their gender. 29 of 95 respondents, a total of 30.53%, said yes. At Question 21, 25 respondents commented on the circumstances.

The discrimination I feel I have faced from being a female is more passive and subtle than active. Rather than actively trying not to hire me because I am a female, there are times that I felt as though I was forgotten and not even being considered for the job. This comes from a more deeply rooted and unconscious bias. (Female Instrumentalist)

I experienced this a lot after having children. One man told me that he didn't hire me because he thought I would need to be home with the baby. People definitely stopped calling after I had a baby. (Female Instrumentalist)

Only in relation to positive-discrimination type ensembles i.e a 'female only' band, which I have no issue with. (Male Instrumentalist)

Although there were a few male responses, most responses were from females and the most consistent theme was that respondents felt that the 'boys club' of jazz led to people hiring 'mates' and that women were sometimes forgotten about in hiring situations.

#### **Attractiveness Bias and Unconscious Bias Appears to Affect Some Hiring Circumstances:**

I have been knocked back from bands because they preferred girls who look sexy on stage.  
(Male Instrumentalist)

The comment above shows that bands (and thus venues) continue to book live music based on appearance and thus perpetuate the stereotype that women should look a certain way on stage, placing emphasis on looks rather than talent. Obviously, this has also led to the exclusion of the above respondent in certain hiring circumstances.

various groups that promote female musicians by specifically wanting all female bands. I don't think it's a bad thing! just means that people who might not be as developed as they should, have had the chance to play gigs that many people work for years to get. (Male Instrumentalist)

Although the above response shows an acceptance of female bands, the respondent shows unconscious bias by generalising that these bands are booked only based on gender, and not on merit as well.

Question 22 asked whether respondents had ever felt excluded on a regular basis from socialising with fellow music students or colleagues, due to their gender. 95 respondents answered. Although only 27.37% of respondents said yes, Table 8 shows that 53.84% of respondents to the question were female instrumentalists and 38.46% were female vocalists, meaning that 92.3% of respondents who felt excluded from socialising, were female.

Question 23 asked respondents to indicate on a slider scale what proportion of gigs they play with female instrumentalists (other than themselves if they identified as female). 95 respondents answered and the average number on the slider scale was 34%. After examining individual responses, the data appeared quite erratic. However, the data from female vocalists is relatively consistent. 17 female vocalists responded. Four female vocalists indicated 0% on the slider scale, meaning that they never work with female instrumentalists. One female vocalist indicated 72% of gigs, two responded with 25% and the remaining 10 vocalists chose from 2% to 18% on the slider scale. This shows that 94.11% of female vocalists reported that they work with female instrumentalists on less than 25% of their gigs. 23.5% of female vocalists responded that none of their gigs are with female instrumentalists.

## **Discussion of Themes**

Question 24 allowed survey participants to comment on whether gender has affected their experience of jazz education and/or professional work, or to discuss any strong views or opinions they have on gender in jazz, with a local, national or international scope. It is likely that many of the respondents to this question are invested in achieving gender parity in music, have experienced adverse situations due to their gender, or are aware of the gender imbalance in jazz education and Perth. This is because most respondents to the question appeared to be sympathetic to, or understanding of the topic.

The themes that emerged within these responses are listed in Table 10 below. Although I have identified and categorised themes, they remain a subjective matter. Most themes have various components. A discussion of the most frequent themes follows Table 10.

**Table 10: Recurrent Themes of Question 24**

See Appendix 12 in order to view the category tags that were placed on individual comments in Survey Monkey when identifying themes.

<b>Survey Monkey Category Tag</b>	<b>THEME COMPONENTS</b>  Comments in the responses may have had different opinions on the theme, but they have been categorised together. See Appendix 11 for individual responses and category tags.	<b>Number of respondents who listed a topic related to theme</b>
<b>Male Dominated</b>	Male dominated music industry, gender imbalance.	24
<b>Social Barriers</b>	Exclusion from socialising and/or playing gigs.	15
<b>Teacher/Student Relationships</b>	Intimate relationships between teachers and students; inappropriate attention from teachers and visiting artists to WAAPA.	11
<b>Female Role Models</b>	Respondents who mentioned they did or did not have female role models; need for female role models as teachers, performers and within music curriculum.	11
<b>Diversity</b>	Recognition of the lack of gender diversity in university and professional settings.  Acknowledgement of the importance of diversity.	8

<b>Unconscious Bias</b>	Includes both unconscious bias that has affected respondents, and respondents who have shown unconscious bias in their comments.	7
<b>Stereotypes</b>	Stereotypes of female musicians; singers perceived to be less knowledgeable than instrumentalists; female instrumentalists assumed to be singers; female instrumentalists assumed to be less accomplished at their instrument than males.	6
<b>Sexualisation</b>	This is mainly regarding the expectation that women should dress and act a certain way.	6
<b>Sexual Harassment/ Sexual Assault</b>	Sexual harassment and sexual assault experienced in university or professional music settings (one mention of assault in responses- not in a university setting); one mention of harassment outside the music industry.	6
<b>Attractiveness Bias</b>	In this context, the term is being used to label situations in which musicians (usually women) are treated differently- with either less regard or with inappropriate attention- depending on how 'attractive' they are.	6
<b>Bullying</b>	Students bullied by peers or lecturers.	6
<b>Competition</b>	Competition amongst students to play in a certain way and 'shred'; environments that are 'hyper-masculine', encouraging such competition; competition between females.	5
<b>Confidence Gap</b>	Lack of confidence, resulting from social expectations of how women should behave.	2
<b>Female Bands</b>	One respondent says that these bands are detrimental to women and the music industry when formed based on gender; one respondent laments that female bands are seen as a gimmick when all male bands are the norm.	2
<b>Stereotype Threat</b>	One female instrumentalist felt pressure to play a certain way; another was worried that they would be judged for being a female musician.	2

***Note Before Reading Discussion:***

***Typos, spelling and grammar mistakes within respondent comments have not been edited in the following discussion of themes.*** Consideration was taken to extract only one comment per respondent.

This was because some respondents disclosed their views on a variety of topics, and if multiple views from one respondent were presented, it would not be a fair representation of the collective views of the Perth jazz community.

**Male Dominance of Jazz**

One of the recurrent themes of the responses was the acknowledgement that jazz is historically and currently male-dominated in education and performance.

...being a historically male dominated form of music, it's not surprising that the Perth scene is also dominated my males. (Male Instrumentalist, Respondent #18)

...for one of the years in the bachelor course at waapa there were no other women in my class. And all my teachers here are men, and many of my classes I am the only woman there.  
(Female Instrumentalist, Respondent #22)

**Hyper-masculinity, Competition, Aggression and Bullying**

A couple of respondents used the term 'hyper-masculinity' to describe the jazz environment and others commented on the competitive and aggressive culture of jazz and presence of bullying. Although these behaviours can be found in any industry, it seems as though they are almost accepted in jazz due to the competitive and aggressive culture that bebop was founded on, or at least portrayed as having, in the discourse of jazz.

Narcissistic and misogynistic describe some of my contacts - both staff and students. Teachers and other students blatantly ridiculing me for their entertainment was not fun. I made some lovely friends though, in fact more males were kind to me than not. It's just the ones that weren't have a lasting effect. (Female Instrumentalist)

The final thing I would like to mention, is the issue of hyper masculine environments. This seems to have an ill-effect on so many parties; females, on males that do not conform to the stereotypes, & to individuals who perhaps are further isolated because of age/sexuality preference. (Female Vocalist)

**'Boys Club' and Social Barriers**

Many respondents also spoke about the implications of social barriers that they have faced or have recognised in the industry.

I feel like, in general the males in the jazz course are less willing to jam with me because i am a female. I doubt this is a conscious decision but there definitely feels like there is a divide, even in casual social situations where the guys will be less willing to make space for me and for my voice to be heard. (Female Instrumentalist)

I feel that the lack of representation of women in the Jazz scene is a direct consequence of passive and active exclusionary behaviours by male musicians. Whether they intend to or not, a lot of men are tacitly involved in behaviours that push women and non cisgender/heterosexual people to the fringes of the scene. (Male Instrumentalist)

### **Female Role Models**

Another recurrent theme was the significance of female role models and the lack of female role models in jazz.

A lack of female role models was an issue for me, particularly not having any female teachers. I've always found it difficult to imagine myself having a career as a jazz musician, as I have seen/heard less than 15 professional level female jazz instrumentalists worldwide. (Female Instrumentalist)

However, a couple of respondents spoke about their access to female role models:

I personally have not experienced discrimination based on my gender or ethnicity. If I haven't got a job, it's been because there was someone better than me in the running. Overall, I think that my experience in the Australian music community has been a positive one. I have not found it difficult to access positive and STRONG female jazz artists and their music, whether in Australia or the States. (Female Instrumentalist)

I definitely feel the many moments that come with being in a male dominated course/career, but I haven't encountered a problem I can't deal with yet, as I am endlessly supported by the women around me who work hard, play incredibly and have successfully convinced me to continue studying jazz. From my perspective as a current student, I feel like the main (related) aspects of the jazz course lacking at waapa are; a female jazz instrumentalist lecturer, and more discussions about badass female players on the international (or indeed any) level! (Female Instrumentalist)

These comments do not align with the majority of comments regarding this theme but they appear to communicate the potential for an improved industry experience for women, when students and artists *do* have access to female role models. The second comment also shows that although the respondent has access to female role models currently playing around Perth, there is still a lack of emphasis on female jazz artists within the curriculum at WAAPA.

### **Sexualisation of Women**

The sexualisation of women was commented on quite often throughout the entire survey and in Question 24. This includes the expectations that women should dress and act a certain way, and it appears to affect female vocalists especially.

As a vocalist myself, I have sometimes felt that there is a bigger emphasis on physical appearance and looks for female vocalists in comparison to males. (Female Vocalist)

I have been advised once before (by another female) to perform "more sexily" during a gig. This put me right off and I ended up performing worse (musically and physically) than I ever have before. (Respondent #31)

I believe women have suffered and benefited from discrimination and also suffered and benefited from predatory behaviour by fellow male musicians or mentors to varying degrees. The key point being that women receive discrimination at all while men do not. (Male Instrumentalist)

### **Attractiveness Bias**

Attractiveness bias seems to be prevalent and has affected the way that some respondents have been treated in the industry. A few experiences have been recounted throughout the survey and in Question 24, where some comments express that 'traditionally attractive' females are paid more attention in some circumstances.

Uhhh, I've had real sexist lecturers but it hasn't really effected me because I look like a boy. (Non-Binary, Respondent #31)

At uni i had a strong awareness surrounding my own lack of traditional attractiveness, and there were definitely women in my year and years above/below who had this quality in abundance. Certain lecturers paid these women much much more attention than what i recieved in their classes. But that was hard to pinpoint- maybe they were just superior musicians than i and that was why these lecturers paid them so much more attention? (Female, Respondent #37)

### **Student Relationships with Professional Artists/Lecturers/Teachers**

This theme appeared more than I expected it would. Although many respondents spoke of relationships they had observed between peers and professionals or teachers, a couple of respondents disclosed their own experiences.

I have been sexually harassed/groomed by older jazz musicians whilst at university as well as after my studies were completed. Within the community, I found no one to talk to about these events, assuming that they would think I was lying or they wouldn't care. (Female, Respondent #10)

[At WAAPA] my only negative experiences as a student came from some visiting artists who lacked professionalism in the way they acted around female students. (Female, Respondent #42)



Comments from two respondents described how teacher/student boundaries must be carefully considered in some cases.

Another aspect that hinders jazz education for women is the role mentorship plays in jazz. This can adversely affect women as it is harder for a male teacher to mentor a young female player without seeming like they are crossing the boundaries of the mentor/mentee relationship. Speaking of this relationship- I have seen older male musicians cross this line with young female players too many times to list and this can inhibit women from continuing with music. If you are not sure if you received encouragement because you deserved it, or because somebody was trying to [have sex with] you, it can really skew how you perceive your own playing. (Female, Respondent, #1)

Whilst I tried to be friendly to everyone including the lecturers, I had to be cautious NOT to be TOO friendly because of my gender – just in case I had sent messages which could be misinterpreted. This is where I felt my gender was an obstruction for me. Developing a relationship, one that was strong yet professional was a challenge at WAAPA because majority of them were men.

(Female Respondent #34- Mature-aged student)

Female Respondent #34 said in her response that she began her WAAPA studies at age 26. I believe that because she was a mature-aged student, she was able to carefully observe her environment and consider the significance of her own or others' behaviours in establishing relationships. It is reasonable to say that most WAAPA jazz students enter straight out of high school. Although 17 and 18 year olds are considered adults, many do not have this level of awareness of adult interactions and communication. I would also infer that younger students can be much more impressionable and probably unsure of how to conduct themselves should a situation arise in which they need to assess student/teacher boundaries and the like. It is possible that Female Respondent #10, who experienced sexual harassment and grooming<sup>91</sup> within the university, did not feel equipped to deal with the situation. More importantly, and regardless of such an assumption or inference, it should be considered that the environment in which the situation was experienced did not make her feel supported, and she may not have known how to report the incidents at ECU, or did not feel comfortable doing so. Shannon Barnett, an Australian female jazz trombonist, wrote about a similar experience early in her career.<sup>92</sup> There should be further awareness and more action taken in monitoring such situations, especially with younger students, and students should be informed of the support and resources available to them.

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<sup>91</sup> "Grooming is the slow, methodical, and intentional process of manipulating a person to a point where they can be victimized," Eric Marlowe Garrison, cited by Emma Sarraan Webster.

Emma Sarraan Webster, "What Is Sexual Grooming? 7 Things to Know About This Abuse Tactic," <https://www.allure.com/story/what-is-sexual-grooming-abuse>.

<sup>92</sup> Barnett, "Shannon Barnett Throws in Her Thoughts on the Debate on Equity in the Jazz Scene".

## **Sexual Harassment and Assault**

Although relatively uncommon, these topics did arise. The comment from Respondent #10 in the previous section describes sexual harassment from older jazz musicians at university and elsewhere. Other respondents have noted that they have been harassed or assaulted at gigs, and that male band mates have received verbal harassment as well. One respondent noted that she had experienced sexual harassment in the music industry but not when working with jazz musicians, and another respondent disclosed that she had experienced sexual harassment but not within the music industry at all. An environment in which this kind of behaviour is prevalent can certainly deter female musicians from continuing to pursue music as a career.

## **Unconscious Bias and Stereotypes of Female Musicians**

Unconscious bias appeared as a component of many responses. Some respondents were affected directly by someone else's unconscious bias, and other respondents showed their own unconscious bias towards female musicians in their responses. These biases included people being surprised that a female instrumentalist can play well, and instances where respondents respected the purpose of all-girl bands, but insinuated that they earned their place because of their gender only, rather than merit as well. Unconscious bias or stereotyping is also apparent when people assume that vocalists are 'clueless' and don't understand music with as much depth as instrumentalists, and the common assumption that a female instrumentalist is a singer. Unconscious bias against female musicians does not appear to be limited to any gender. The following comment shows a number of unconscious biases:

Im over 50 and been active all my life and never at all been faced with any gender bias. My observation is simply that to approach jazz with the speed and aggression that it takes to compete at a certain level and succeed tends to be male dominated simply because I witnessed for years and years that testosterone based aggression minded individuals that were so determined and committed that I have rarely seen in females who approach Jazz with less aggression. Its totally ridiculous to consider that there is less female jazz artists because of gender bias as we were all given the same opportunities as its not as if we were growing up in the dark ages or even in the 1950's. We were given every opportunity as female artists, both in education and encouragement and opportunity at every level. I saw women drop out due to having families and or taking softer approaches towards music within the teaching realm. The few musicians I know sacrificed children and families and I have noticed are more aggressive in their approach to Jazz and maintain that determination that, again, seems to be testosterone driven. (Female Instrumentalist)

This kind of attitude is problematic and fails to acknowledge the less visible barriers that groups of people may face in society or in the music industry. It perpetuates the idea that jazz music can only be aggressive and 'masculine' and asserts that most women are unable to play like this and therefore have been unsuccessful in pursuing a career in jazz. It also disregards the potential for the fluidity of gender and parenting roles in modern Australian society, which has allowed many male and female jazz musicians to continue to pursue careers as teachers and/or performers.

### **Further Themes and Topics**

Other themes that arose less frequently included ideas surrounding the benefits of diversity, and acknowledgements of the lack of diversity in Perth jazz. Three respondents commented on competition and a lack of support amongst female musicians. The social-psychological theories visited in the literature review, of low self-efficacy, a confidence gap and stereotype threat did appear, but generally not more than once or twice each; not frequently enough to constitute a theme.

## **Conclusion of Results**

The social-psychological theories of stereotype threat, low self-efficacy and tokenism applied by Erin Wehr to the participation of females in jazz did appear in comments throughout the survey but not frequently. However, the study did reveal that female musicians generally felt more comfortable when there was a mix or balance of genders in the ensembles they were playing in. This is due to reasons such as feeling unheard when suggesting musical ideas in male-dominated ensembles or feeling excluded from male social cliques.

It was also difficult to discern a confidence gap between male and female students, especially due to the results of Question 16, which conveyed that although higher proportions of female instrumentalists and vocalists experience inhibitions, self-doubt and anxiety when improvising, a high proportion of male musicians also experience anxiety whilst playing jazz. These experiences were largely attributed to the pressures of the tertiary music environment and fear of judgement from peers, or respondents feeling as though their musical abilities or ideas were not to the right standard. This demonstrates low self-efficacy amongst both male and female survey participants.

One factor that affects female participation adversely is the male-dominance of jazz. This appears to be the reason for the existence of the 'Boys Club' that some respondents referred to when they described that they had felt socially or musically excluded when studying or working in jazz. Some respondents said that jazz is a 'hyper-masculine' environment. These sentiments were realised by others who commented on the competition and aggression of jazz, and the bullying that they received from teachers or peers. Many respondents acknowledged that this type of culture affects various groups of musicians, not only females.

Finally, the study has produced results regarding the significance of having female instrumentalists and composers as role models. The survey results show that more should be done to include women in music curriculums; at primary school, high school and university levels and even in private tuition. A lack of female role models as composers and instrumentalists is apparent, both at global and national levels and also at a local level, where there appears to be a lack of access to female instrumental teachers, mentors, lecturers and performers. Female instrumentalist respondents who have or *have had* access to female role models expressed the benefits they have felt from being able to relate to, receive support from, and be inspired by experienced female musicians. The results also show that a significant number of female respondents have participated in the YWIJ course, which has only been running in Perth for three years. This suggests the success that the course is having in encouraging female participation in jazz, and the impact that working with female teachers and with other female musicians can have on aspiring female instrumentalists.

## **Considerations for the Significance and Implications of the Study Findings**

It appears that a tradition of male-dominance in jazz is apparent in Perth and this has led to respondents feeling the effects of social barriers resulting from a 'boys club', and the perpetuation of behaviours such as competition, aggression and bullying. The survey findings suggest that certain measures could be adopted, especially in music universities, to improve the environment in which jazz is studied. A learning environment that acknowledges and caters to a diverse student base may be achieved with considerations of how pedagogies can affect different groups of people.

The effects of attractiveness bias and the sexualisation of women appear to impact the experiences of female musicians in general, and the latter affects female vocalists especially. Female instrumentalists and vocalists reported being treated differently based on their looks, and told to dress up and act in certain ways when performing. Male respondents do not appear to be affected by these expectations. Unconscious bias and the stereotyping of female musicians also affects their experience of the industry and perpetuates ideas that women do not play jazz aggressively enough, do not play certain instruments, or that female vocalists are 'clueless'.

Occurrences of sexual harassment and assault within the music industry, observations and experiences of problematic relationships between male teachers and female students (at WAAPA and elsewhere), and unwanted inappropriate attention from lecturers were topics that were all mentioned at least once in the responses. One respondent also commented that visiting artists had behaved inappropriately towards female students in the past. Research visited in the literature review suggests that sexual harassment and assault are more common in male-dominated environments.<sup>93</sup> Although action is being taken by universities to address these issues, more effort should be taken in monitoring student-teacher relationships in tertiary music education to ensure that students are not adversely affected. Comments from respondents have addressed the implications that such relationships can have on a student's self-efficacy as a musician and level of comfort within their learning environment. It is more difficult to control these problems in working environments such as music venues, but tertiary music institutions are an ideal place to foster a supportive, respectful and inclusive culture that students can carry over into their professional work.<sup>94</sup>

My own involvement in performing a variety of music genres in venues throughout Perth has allowed me to witness the positive effects that diverse role models can have on inclusivity in the music

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<sup>93</sup> Moira Gatens and Alison Mackinnon, *Gender and Institutions: Welfare, Work, and Citizenship* (Cambridge: Cambridge University Press, 1998).

<sup>94</sup> Progress is slowly starting to happen in venues with the formation of organisations such as Safer Venues W.A. This organisation recently began conducting research and rolling out initiatives to address sexual harassment and assault in W.A. music venues so that W.A.'s music industry can work towards fostering a safe, more inclusive and diverse environment, which will benefit diverse artists and audiences alike.

industry. The most apparent change currently occurring in the Perth music scene outside jazz, is the increased representation of high calibre female musicians as both vocalists and instrumentalists. I have personally observed how the increased presence of females playing on stages at venues affects the gender ratio of audiences. At shows where line-ups include all-female acts or female-led bands, it appears that there is a highly increased presence of women in the audiences. I think it is fair to say that this changes the atmosphere and experience of attending live music, especially for women.

With these observations in mind, I believe that the lack of female role models in jazz is one of the major reasons why jazz continues to be dominated by male musicians. More of an effort must be made in speaking about female instrumentalists and composers and including them within music curricula and studies. The results of this survey show that female instrumentalists are well-represented as high school music teachers, vocal and piano teachers, but are under-represented as instrumental tutors and in tertiary jazz education. Where possible, efforts should be made to seek out qualified women for these positions so that female role models are accessible. It is obvious that female instrumentalists benefit from access to female role models and surely this would positively affect the participation and retention of female jazz instrumentalists in both music education and the professional industry.

The results of this study have also shown that Perth jazz is dominated by cisgender males and females. It is possible that this is apparent elsewhere in the world and would serve as an interesting topic to further investigate diversity in jazz. Male vocalists were also found to be highly under-represented in this survey, which is consistent with their lack of representation in Perth's professional music industry. It seems to be an accepted norm that male jazz vocalists are a minority compared to female vocalists. Research on why this is apparent would also be of interest as most other music genres in Australia appear dominated by male or male-fronted acts.

The survey results also show that female vocalists often book exclusively male or nearly all-male bands. This could be partly due to the lack of female instrumentalist professionals in Perth but perhaps there is also a certain 'image' that vocalists are striving to maintain—that of a feminine female vocalist backed by a band of men wearing suits. The pressures experienced by female jazz vocalists to look and act a certain way would also be an interesting case for research.

The purpose of this study was to investigate the participation of jazz-trained female instrumentalists at WAAPA and in Perth's professional music scene. I believe that the literature review and survey findings reveal that the factors adversely affecting the participation of female instrumentalists in jazz are not highly overt, but rather linked to the perpetuation of social barriers such as unconscious bias against, and stereotyping of female musicians, attractiveness bias, and the sexualisation of women. The presence of a 'Boys Club' resulting from male-dominance in the history of jazz is also significant. Furthermore, due to the domination of heterosexual male musicians in jazz and music working environments, female musicians have also been affected by sexual harassment,

unwanted attention from experienced male musicians, and the implications of intimate student/teacher relationships. Finally, some of the most significant findings are the lack of inclusion of female artists in music curriculums, the under-representation of females as jazz and instrumental tutors and as tertiary jazz teachers, and the positive effects that female role models can have on aspiring female musicians.

It is my hope that these findings will be used by in Perth and elsewhere, to address the shortcomings of inclusivity and work towards achieving a more supportive and diverse jazz community.

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## Appendices

### Appendix 1: Question 5 Results

Q.5. Please name the female instrumentalist/s or composer/s who inspired you or whose music or playing you checked out. This question does not include vocalists who may have inspired you.

#	RESPONSES	DATE
1	Sue Bluck, Maria Schneider	10/17/2017 3:15
2	Tineke Postma, Tia Fuller, Sandy Evans	10/8/2017 3:41
3	Maria Schneider, jutta hip, blossom deary, Shirley horn, Betty carter	10/5/2017 6:18
4	Tania Maria, Lisa Ono,	10/5/2017 6:14
5	Candy Dulfer	10/4/2017 8:30
6	Sandy Evans, Anita Hustas, Nicki Duffel	10/4/2017 4:10
7	Karen Carpenter	10/4/2017 1:04
8	Esperanza Spalding	10/4/2017 1:32
9	Esperaner Spalding ( as bassists, composer and vocalist)	9/30/2017 6:45
10	andrea keller, esperanza spalding, nai palm, alice coltrane, hiromi uehara	9/30/2017 5:46
11	Hiromi Uehara	9/22/2017 9:33
12	Hiromi Uehara, Aki Kuroda, Yoko Kanno	9/21/2017 5:30
13	Ingrid Jensen, Shannon Barnett, Geri Allen, Carla Bley, Esperanza Spalding	9/21/2017 2:59
14	Andrea Keller, Gian Slater, Esperanza Spalding	9/19/2017 6:27
15	Esperanza Spalding	9/15/2017 3:05
16	Linda Oh	9/14/2017 1:52
17	Carla Bley	9/12/2017 8:45
18	Ingrid Jensen	9/12/2017 2:32
19	maria schneider	9/11/2017 7:34
20	Maria Schneider	9/11/2017 6:34
21	Maria Schneider	9/11/2017 4:48
22	Maria Schneider	9/10/2017 9:56
23	Linda Oh, Esperanza Spalding, Gai Bryant, Andrea Keller	9/10/2017 6:47
24	Linda Oh	9/10/2017 6:47
25	Meshel Ndegeocello	9/10/2017 8:37
26	Kim Thompson, Naima Acuna, Rachel Claudio, Linda Oh, Nikki Glaspie	9/9/2017 10:06
27	Andrea Keller	9/9/2017 11:59
28	Linda Oh	9/9/2017 7:44
29	Diana Krall	9/8/2017 10:49
30	Hiromi	9/8/2017 10:33
31	Maria Schneider	9/8/2017 6:15
32	b	9/8/2017 4:46

33	Carla Bley	9/8/2017 4:23
34	Hiromi Uehara, Andrea Keller, Domi Degalle	9/8/2017 3:45
35	Diana Krall! Also Emily Remler :-)	9/8/2017 10:16
36	Carla Bley	9/8/2017 8:35
37	trina trine,	9/8/2017 2:50
38	Maria Schneider, Hiromi Uehara	9/7/2017 10:19
39	Alice Coltrane, Emily Remley	9/7/2017 7:22
40	Nina Simon	9/7/2017 9:56
41	H	9/7/2017 12:37
42	Tal wilkenfeld	9/7/2017 12:16
43	Nadje Noordhuis, tiny Davis, valaida Snow	9/6/2017 11:53
44	Maria grande,Haley naiswinger and Elizabeth Jennings	9/6/2017 10:21
45	Carla Bley	9/6/2017 9:59
46	Becca Stevens & Sara Serpa for their compositions, Andrea Keller	9/6/2017 9:58
47	Elena Pinderhughes	9/6/2017 9:39
48	Elana stone	9/6/2017 8:52
49	Maria Schneider	9/6/2017 8:47
50	Hiromi Uehara, Andrea Keller	9/6/2017 8:41
51	Esperanza Spalding	9/6/2017 8:03
52	Sarah Jane Cion	9/6/2017 7:48
53	Maria Schneider, Linda Oh, Kristin Berardi, Gian Slater	9/6/2017 6:47
54	Esperanza Spalding	9/6/2017 6:37
55	Sheryl Bailey	9/6/2017 6:30
56	Lo Wie	9/6/2017 6:20
57	Maria Schneider	9/6/2017 6:17
58	Cindy Blackman, Marnie Stern , Maria Moles	9/6/2017 6:13
59	Maria Schnieder, Sandy Evans	9/6/2017 5:59
60	Alison Balsom, Tine Thing Helseth, Evelyn Glennie	9/6/2017 5:45
61	Bjork	9/6/2017 5:44
62	Hildegard Von Bingen	9/6/2017 5:39
63	Maria Schneider	9/6/2017 5:33
64	Björk	9/6/2017 5:19
65	Geri Allen	9/6/2017 5:03
66	Keiko Abe	9/6/2017 5:01
67	Maria Schneider, Esperanza Spalding	9/6/2017 4:57
68	Sandy Evans, Andrea Keller, Louise Denson, Shirley Scott	9/6/2017 4:44
69	Esparanza spalding, sandy evans.	9/6/2017 4:43
70	Maria Schneider, Carla Bley, Andrea Keller, Tamara Murphy, Linda Oh	9/6/2017 4:43
71	Esperanza Spalding, Carla Bley	9/6/2017 4:42
72	Ingrid Jensen	9/6/2017 4:40
73	Hiromi	9/6/2017 4:39
74	MeShell Ndgeocello	9/6/2017 4:38

75	Sandy Evans	9/6/2017 4:37 PM
76	Linda Oh, Kristin Bernadi, Bjork, Elena Pinderhughes	9/4/2017 7:50 PM
77	Ella Fitzgerald	9/4/2017 7:41 PM

## Appendix 2: Question 7 Results

Q.7. Please indicate what role this female mentor/teacher/lecturer had and where you learned from them. e.g. High school music teacher in Perth e.g.

Bass tutor at VCA in Melbourne

#	RESPONSES	DATE
1	High School music tutor in Perth; Private music tuition in Perth	10/17/2017 3:16 PM
2	Vocal teacher at Sydney Conservatorium	10/5/2017 6:15 PM
3	High school vocal tutor, Vocal lecturers at WAAPA	10/4/2017 1:05 PM
4	Private piano tutor in Perth, WA Bass tutor in Perth, WA Songwriter tutor in New York, NY	10/4/2017 1:32 AM
5	High school music teacher	9/30/2017 6:46 PM
6	Private piano teacher	9/30/2017 5:46 PM
7	Ensemble Studies, Rome - Italy	9/22/2017 9:34 AM
8	Early piano teachers (primary school). Uni level lecturers of various aspects of music (choir, aural, professional development).	9/21/2017 5:33 PM
9	High School Teacher in Perth	9/21/2017 3:00 PM
10	Composition tutors at VCA in Melbourne	9/19/2017 6:28 AM
11	Private piano tutor in Perth, Western Australia Private voice tutor at WAAPA High school jazz workshop tutor at WAAPA through John Curtin College of the Arts Private voice tutor at The New School, NYC, USA	9/15/2017 3:07 AM
12	Singing tutor at WAAPA	9/12/2017 8:47 AM
13	Musical Director/Composer of Noise Xchange Big Band	9/12/2017 2:33 AM
14	High School Music Teacher	9/11/2017 9:42 PM
15	WAAPA	9/11/2017 6:35 PM
16	High school instrumental teacher in Perth	9/11/2017 4:24 PM
17	Trombone teacher at high school in Perth	9/10/2017 9:56 PM
18	Bass tutor (Classical) at WAAPA Artist-in-residence program in High School	9/10/2017 6:51 PM
19	High school music teacher	9/10/2017 6:51 PM
20	High school music teacher in Bunbury, WA.	9/9/2017 10:06 PM
21	Private tutor, and most of the staff at my highschool	9/9/2017 7:49 AM
22	High school instrumental tutor in Perth.	9/8/2017 10:35 PM
23	Vocal tutor at WAAPA High school music teacher in Perth High school vocal tutors in Perth	9/8/2017 6:16 PM
24	As a mentor who I met overseas. We share ideas, projects and have become friends. Not a formal relationship at an institution.	9/8/2017 4:26 PM
25	High School Band Conductor in NSW.	9/8/2017 3:46 PM
26	High school brass tutor in Perth	9/8/2017 1:45 PM
27	Vocal teacher, private tuition in Perth	9/8/2017 10:16 AM



28	High school teacher in Broome	9/8/2017 8:36 AM
29	primary school guitar teacher	9/8/2017 6:52 AM
30	piano teacher from age 7 - 17, pretty much my main instrumental teacher in my life, taught me all about classical music	9/8/2017 2:51 AM
31	Private instrumental throughout high school	9/7/2017 10:20 PM
32	High school and tertiary music teacher	9/7/2017 3:23 AM
33	Highschool vocal teacher at John Curtin College of the Arts.	9/7/2017 12:17 AM
34	Two high school trumpet teachers, but both classical players	9/6/2017 11:53 PM
35	High School Music Teacher in Perth	9/6/2017 10:51 PM
36	High school singing teacher in Perth. Singing teachers at WAAPA.	9/6/2017 10:48 PM
37	Personal saxophone tutor at John XXIII College	9/6/2017 10:22 PM
38	University lecturer, WAAPA (voice)	9/6/2017 9:59 PM
39	Vocal Tutor at WAAPA in Perth	9/6/2017 9:59 PM
40	High school teachers in Perth. Private vocal tutors in Perth.	9/6/2017 9:55 PM
41	Bass tutor private tuition	9/6/2017 9:53 PM
42	High school Percussion teacher in Perth	9/6/2017 9:40 PM
43	Ensemble leader/Lecturer at WAAPA in Perth	9/6/2017 9:34 PM
44	1. Primary School - music teacher in NSW 2. High School - music teacher in Victoria 3. High School - singing Tutor in Victoria 4. Private Tutor - in between school & Tertiary- teacher/mentor in Sydney 5. Vocal Tutor -	9/6/2017 9:30 PM
45	Highschool singing teacher WAAPA teacher Victoria Newton	9/6/2017 8:52 PM
46	Private piano tutor in Perth	9/6/2017 8:48 PM
47	Andrea Keller was my teacher at VCA	9/6/2017 8:41 PM
48	Kind of cheated here, but the last two years of primary school had a guitar teacher who sent me on the musical path	9/6/2017 8:09 PM
49	Piano Teacher in Primary and High School	9/6/2017 7:49 PM
50	High school music teacher in Geelong	9/6/2017 7:13 PM
51	band leader	9/6/2017 7:03 PM
52	High school music teacher in Busselton, Vocal teachers (2) at WAAPA in Perth	9/6/2017 6:48 PM
53	High school vocal teacher	9/6/2017 6:37 PM

54	High school music teacher, Perth. Private teacher, Perth.	9/6/2017 6:30 PM
55	High School Music Teacher in Perth. Introduced me to jazz	9/6/2017 6:30 PM
56	High school music teacher in Perth My Honours supervisor at VCA	9/6/2017 6:21 PM
57	Privately - composition mentor.	9/6/2017 6:18 PM
58	music teacher (High School) , Piano tutor (privately)	9/6/2017 6:16 PM
59	High school music teachers in Perth	9/6/2017 6:00 PM
60	Trumpet tutor at Sydney Conservatorium of Music.	9/6/2017 5:46 PM
61	Piano tutor at home	9/6/2017 5:45 PM
62	Annette Gourke Principle Organist and choir master @ St Mary's Cathedral Perth The first badass mutha fucker I ever met and my greatest influence I was 10yrs old	9/6/2017 5:41 PM
63	High School Music Teacher in Perth	9/6/2017 5:35 PM
64	High school music teacher Perth	9/6/2017 5:34 PM
65	Vocal tutor at WAAPA	9/6/2017 5:33 PM
66	Vocal tutor at WAAPA	9/6/2017 5:20 PM
67	First two piano tutors at primary/middle school were female between grade 3 and 8 (6 years)	9/6/2017 5:04 PM
68	Tertiary studies piano teacher and voice teacher	9/6/2017 5:01 PM
69	High school music teacher in Perth	9/6/2017 4:58 PM
70	Music tutor outside of school in Sydney	9/6/2017 4:51 PM
71	Clarinet tutor in primary school	9/6/2017 4:45 PM
72	Highschool classical sax teacher (I majored in jazz)	9/6/2017 4:45 PM
73	1 high school music teacher, 1 private tutor i seeked out.	9/6/2017 4:44 PM
74	Waapa tutor-	9/6/2017 4:43 PM
75	Aural teacher at WAAPA - Libby Hammer	9/6/2017 4:39 PM
76	Primary school/High school music teacher and concert band leader in Bathurst	9/6/2017 4:38 PM
77	High school music teacher in Perth	9/5/2017 9:01 AM
78	Piano tutor at VCA in Melbourne	9/4/2017 7:50 PM
79	Vocal tutor at WAAPA	9/4/2017 7:41 PM

## Appendix 3: Question 9 Results

Q.9. Briefly explain why you think a female role model would have been/would be useful in your music studies or career.

#	RESPONSES	DATE
1	Having a female role model would have allowed me to see jazz as a career from an earlier age. I had only seen female music teachers growing up in Perth. I had not seen any female musicians perform and thus thought the only option for me with music would be to become a high school music teacher. Throughout the jazz course at WAAPA there were only 2 female visiting artists who were instrumentalists, and none in the scene aside from my fellow students. It was so inspiring when Shannon Barnett and Linda Oh came to WAAPA. Seeing them play and speak about music made me realise that women were out there forging careers in jazz and that it might be possible for me too.	
2	To avoid the appearance that music is just a men's club and that musical greatness can only be achieved by men. To have a pathway to be inspired by.	
3	Jazz is very male dominated so having a female role model would have been encouraging and inspiring.	
4	A female mentor would have helped deal with disillusionment, barriers, personal challenges, attitudes and professional development.	
5	Support in a male dominated industry 10/4/2017 2:10 PM	
6	The entirety of my music tuition for my main instrument didn't start until I got to waapa (which I guess makes me an anomaly in some sense), so I'm yet to have the chance to study jazz from a female educator. Through connections made at waapa, I have come across the amazing female jazz musicians on the Perth jazz scene and have sought out an individual lesson with one of them so far, which was entirely worthwhile: she started me thinking about the possibilities I could explore in making music into a career (through her own example and advice)! Socialising with the women on the jazz scene is the closest I get at the moment to a formal female role model, and those women always provide me with an abundant source of inspiration; their creativity and music, their supportiveness, and their ability to shut down casual misogyny without hesitation. While I have a lot of respect for various members of the male subset of jazz musicians, seeing females fully committed to their lives as professional jazz musicians has undoubtedly had a more pertinent impact on me than seeing the male counterpart. I am confident to say that I would not have considered studying jazz at waapa if I hadn't been as lucky enough to meet one of my sister's friend early on, who is a badass female jazz musician who went through waapa (and is now a good friend of mine). She inspired me to pick up an instrument I could play jazz on, and she is still a massive role model to me in every aspect of my approach to music, which leads me to believe there are endless positive benefits waiting to be discovered when the presence of women in jazz careers is felt by more young women, particularly when they are beginning to play jazz instruments!	
7	A female role model would have given me confidence that pursuing music was a viable career choice. It would be helpful to have a female's opinion and advice on issues such as dealing with being the only female in a band and coping with gender specific comments and criticisms from audience members. It would be helpful to see how another female conducts themselves professionally and musically both on stage and off stage as most jazz instrumentalists and role models throughout history have been male and their lifestyle and mentality can be difficult to relate to or emulate as a female.	
8	Relatability & approachability - someone to talk to about sexist experiences with other staff members.	
9	All role models are useful! I guess having all role models of a similar demographic is limiting to how a student sees themselves maturing. Waapa could be pretty macho when I was there and I don't think that was a helpful environment	
10	It did not occur to me that I was on the receiving end of gender-specific disrespect. I believed it was all merit-based feedback from my teachers, who were all male, or rather lack thereof. If I had a female role model I feel I would have been more prepared with assessing what was helpful feedback and what was unhelpful. We are not at the stage where female teachers can pass on knowledge and experiences without addressing managing gender inequality within music studies and careers.	
11	It depends	
12	To see if they had differing opinions on the theoretical, social, historical aspects of music compared to male counterparts	

- |       |                                                                                                                                                                                                                                                                                                          |
|-------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 13    | I think woman are more empathetic                                                                                                                                                                                                                                                                        |
| 14    | H                                                                                                                                                                                                                                                                                                        |
| 15    | Music is an expression of an individuals thoughts and experiences, but it is often not good music if those individual thoughts are uninformed about the world. Being a male musician I only have one side of the story and thus could learn a lot from mentors with an experience different than my own. |
| 16    | It would have made my goals feel attainable                                                                                                                                                                                                                                                              |
| <hr/> |                                                                                                                                                                                                                                                                                                          |
| 17    | To provide support and encouragement and gain insight on their experience working in the industry.                                                                                                                                                                                                       |
| <hr/> |                                                                                                                                                                                                                                                                                                          |

## Appendix 4: Question 11 Results

Q.11. Please list the program/s that you participated in and note the state or city where the program was located. e.g. Young Women in Jazz, Sydney. e.g. WAYJO, Perth. e.g. Generations in Jazz, Mt. Gambier

#	RESPONSES	DATE
Answered: 59 Skipped: 63		
1	WAYJO, Perth; Women in Jazz, Perth	10/17/2017 3:17 PM
2	WAYJO, Perth for the years 2010-2017	10/8/2017 3:49 PM
3	Woman in jazz melbourne, wayjo, my gambier	10/5/2017 6:22 PM
4	WAYJO, Perth	10/4/2017 8:48 PM
5	Wayjo, perth	10/4/2017 4:10 PM
6	Wayjo, jazz Australia	10/4/2017 2:10 PM
7	WAYJO, Perth WA	10/4/2017 1:32 AM
8	Young Women in Jazz, Perth 2015, WAYJO 2016 and 2017	9/21/2017 6:38 PM
9	JazzWA jazz camps	9/21/2017 5:36 PM
10	WAYJO, Perth	9/21/2017 3:00 PM
11	WAYJO, Perth	9/14/2017 2:02 PM
12	Wayjo, Perth.	9/12/2017 2:34 AM
13	WAYJO, Perth	9/11/2017 7:35 PM
14	WAYJO Perth	9/11/2017 4:51 PM
15	Young women in jazz program perth Wayjo Generations in jazz mt gambier	9/11/2017 4:25 PM
16	WAYJO, Perth	9/10/2017 6:52 PM
17	WAYJO, Perth.	9/9/2017 10:08 PM
18	WAYJO, Perth	9/9/2017 12:00 PM
19	Wayjo, Perth Brubeck summer jazz colony, Nevada	9/9/2017 7:53 AM
20	Wayjo perth	9/8/2017 10:43 PM
21	WAYJO, Perth	9/8/2017 6:17 PM
22	WAYJO, Perth	9/8/2017 5:58 PM
23	WAYJO, Perth	9/8/2017 4:27 PM
24	WAYJO - Perth, Generations in Jazz - Mt. Gambier, School Concert/Jazz Bands.	9/8/2017 3:47 PM
25	WAYJO, Perth	9/8/2017 1:45 PM
26	generations in jazz	9/8/2017 8:36 AM
27	generations in jazz	9/8/2017 6:53 AM
28	WAYJO, Perth	9/7/2017 10:20 PM
29	WAYJO, Perth	9/7/2017 7:24 PM
30	WAYJO, Perth	9/6/2017 10:51 PM
31	Jazz Camp at WAAPA Generations in Jazz at Mt Gambier	9/6/2017 10:50 PM
32	Wayjo Perth	9/6/2017 10:23 PM
33	WAYJO, Perth	9/6/2017 9:56 PM
34	WAYJO, Perth	9/6/2017 9:40 PM

35	WAYJO, Perth	9/6/2017 9:35 PM
36	WAYJO, Perth	9/6/2017 8:48 PM
37	Young women in Jazz, perth & WAYJO perth	9/6/2017 8:42 PM
38	WAYJO, Perth	9/6/2017 7:49 PM
39	WAYJO, Perth Generations in Jazz, Mt Gambier WAAPA Jazz Camp, Perth	9/6/2017 6:49 PM
40	Jazz WA Jazz Camp, aimed at highschool students or 10-18 yrs old.	9/6/2017 6:31 PM
41	WAYJO, Perth	9/6/2017 6:21 PM
42	WAYJO, Perth	9/6/2017 6:18 PM
43	WAYJO	9/6/2017 6:00 PM
44	WAYJO, Perth	9/6/2017 5:47 PM
45	Wayjo	9/6/2017 5:44 PM
46	WAYJO	9/6/2017 5:42 PM
47	WAYJO	9/6/2017 5:35 PM
48	WAYJO, Perth	9/6/2017 5:34 PM
49	WAYJO, Perth Generations in Jazz, Mt Gambier	9/6/2017 5:20 PM
50	WAYJO Perth Generations in Jazz Mt Gambier	9/6/2017 5:05 PM
51	WAYJO, Perth	9/6/2017 4:59 PM
52	WAYJO, Perth	9/6/2017 4:56 PM
53	Wayjo	9/6/2017 4:49 PM
54	WAYJO, Kalamunda Youth Swing Band, Australian Youth Wind Orchestra, Shell Shocked Big Band	9/6/2017 4:46 PM
55	WAYJO, Perth	9/6/2017 4:46 PM
56	Young Women In Jazz, Perth. WAYJO. Jazz Camp, Perth.	9/6/2017 4:45 PM
57	WAYJO, Perth	9/5/2017 9:01 AM
58	Generations in Jazz Wayjo Wayo	9/4/2017 7:51 PM
59	WAYJO, Perth	9/4/2017 7:42 PM

## Appendix 5: Question 12

Q.12. Do you think this program was fundamental in providing you with inspiration, motivation and foundations to continue your pursuit of jazz music?

	PLEASE PROVIDE SOME BRIEF COMMENTARY IF YOU WOULD LIKE TO. 50 CHARACTERS MAXIMUM.	DATE
1	WAYJO was extremely important in providing me with the foundations to pursue jazz. The band leaders were always encouraging and the organisation continually provided me with opportunities to help me improve and to move my career forwards.	10/8/2017 3:52 PM
2	Loved it	10/4/2017 8:49 PM
3	Very positive introduction to life as a musician, in part due to individual people who nurtured the young musicians	10/4/2017 4:10 PM
4	It actually contributed to my experiences being worse	10/4/2017 2:11 PM
5	Being a part of WAYJO allowed me to focus on performance skills and projecting my voice and stage presence in front of a large ensemble in a semi-professional setting, without the intense scrutiny and heavy criticism that came with being a student at WAAPA during that time. Positive feedback from audiences and guest artists was crucial in my decision to continue pursuing music as a career.	10/4/2017 1:33 AM
6	Playing in WAYJO with a bunch of first year waapa students (girls and guys) who all raved about their studies was definitely a pivotal reason that I considered going into jazz as a career! And I don't think I would have had the instrumental ability to get into/consider waapa without playing in and learning so much from my first year in WAYJO!	9/21/2017 6:43 PM
7	Without WAYJO, the Perth Jazz Scene wouldn't have all the players we have today.	9/21/2017 3:01 PM
8	Being involved in WAYJO provided me with an invaluable learning experience. It introduced me to performing and lots of other musicians.	9/14/2017 2:02 PM
9	It was my first interaction with like-minded people of my age group. It was very inspiring to hear and play with the musicians in the bands.	9/12/2017 2:37 AM
10	Provided a visible link between music as a hobby to music as a career by demonstrating how to access musical education and how it is realistically possible to have a career in music	9/11/2017 4:26 PM
11	WAYJO was most helpful in building contacts/friendships with jazz musicians of my age group.	9/10/2017 6:56 PM
12	I had the opportunity to play original, large ensemble jazz and improvised music composed by international artists and my own peers here in Perth. There is no other organisation that can offer that experience in WA.	9/9/2017 10:10 PM
13	I found the music we played at WAYJO really broadened my own tastes and musical pursuits outside of the program.	9/8/2017 6:17 PM
14	As my interests lay in other fields, I have not pursued a jazz career. There are still jazz elements of my practice. When I was studying Jazz Guitar I knew of only one other female jazz guitarist and that the Jazz guitarist club was predominantly a boy's club.	9/8/2017 6:03 PM
15	Yes. WAYJO was the driving force behind me pursuing music and especially big band music.	9/8/2017 4:29 PM

16	Without these programs I would not be playing Jazz or Music.	9/8/2017 3:48 PM
17	WAYJO is a great stepping stone for young musicians who want to take a step up from playing in high school ensembles.	9/7/2017 10:22 PM
18	I enjoyed the program but my most of my motivation and inspiration is of a personal nature and I would not attribute this to a program.	9/6/2017 10:52 PM
19	Jazz camp helped me firm relationships and networks that helped me in my transition to uni. It also gave me a better look at WAAPA and what it might be like.	9/6/2017 10:51 PM
20	Great big band experience and valuable knowledge on my instrument.	9/6/2017 9:45 PM
21	To some extent, teaching at the program 'young women in jazz' motivates me to be a better jazz musician and role model to the high school girls.	9/6/2017 8:45 PM
22	I enjoyed getting to perform at different venues. I believe the level of challenge in learning many repertoires quickly and efficiently was one of my motivating factors to enhance my skills in my instrument.	9/6/2017 7:52 PM
23	I feel being involved in WAYJO definitely fastracked my development as a professional vocalist and gave me valuable experience in larger scale performance situations (ie. annual performances at the Astor Theatre for larger audiences than at regular jazz gigs).	9/6/2017 7:03 PM
24	I met many of my peers at Jazz Camp, many of whom are still good friends and collaborators.	9/6/2017 6:32 PM
25	To a point. Artistically, yes - it has inspired me to continue as a freelancer and engage with original projects, but somewhat negatively impacts on my desire to interact with groups of people in the industry.	9/6/2017 6:20 PM
26	Yes. Playing with friends each week and performing in some really cool gigs.	9/6/2017 5:48 PM
27	Not fundamentally at all but it was of some purpose I suppose	9/6/2017 5:43 PM
28	Yes, helped me to network with other young, inspired musicians. Also led to career opportunities, and exposure to the scene.	9/6/2017 5:36 PM
29	WAYJO provided me with a safe environment to grow as an artist, and I wouldn't hesitate to say that it had profoundly more of an impact on me than studying at WAAPA. I felt supported as a young artist and valued for my input.	9/6/2017 5:35 PM
30	Generations in Jazz yes, I went there before being a full time musician and it contributing to my choice to become one. Wayjo inspired me though I would have continued regardless of my involvement there.	9/6/2017 5:07 PM
31	It gave me a good foundation in reading music and being part of an ensemble. Also made a lot of contacts that i still play with today.	9/6/2017 4:58 PM
32	When I went through high school, I wasn't introduced or encouraged to attend any jazz workshops such as JazzNow which I feel would have helped to drive confidence from an earlier age. It is encouraging to see The Young Women in Jazz workshop fostering a supportive environment for younger female musicians. WAYJO was a fantastic experience however I regret not having the opportunity to be involved in something similar earlier.	9/6/2017 4:52 PM
33	At the point I was involved with WAYJO, it did not have an emphasis on encouraging women in jazz. Having said that, it did provide me with a fantastic environment to play big band music.	9/6/2017 4:51 PM



34	These programmes sparked my interest in jazz, without them i would not have pursued this area of music to the point that i have. They helped my form a network of people around my age with similar musical interests and whose strong musical skills motivated me to improve my own.	9/6/2017 4:49 PM
35	The sense of community and professional experience provided was paramount to the development of my professional career	9/4/2017 7:52 PM
36	It was fun, however the singers didn't often have much to do. Scatting along with the saxophones wasn't that thrilling.	9/4/2017 7:43 PM

## Appendix 6: Question 15 Results

Q.15. Would you say that your comfort level in an ensemble sometimes changes due to the gender balance? e.g. Feeling more comfortable in a group of half male, half female instrumentalists. e.g. Feeling less comfortable in a group where all the players have the same gender.

ANSWER CHOICES		RESPONSES
#	IF YOU ANSWERED 'YES', PLEASE PROVIDE SOME BRIEF COMMENTARY OR EXAMPLES OF SITUATIONS WHERE YOUR COMFORT LEVEL HAS CHANGED DUE TO THE GENDER BALANCE OF AN ENSEMBLE. DOT-POINT EXAMPLES ARE THE RECOMMENDED FORMAT. 100 CHARACTERS MAXIMUM.	DATE
1	I've been asked "who writes your charts?", and asked whether or not I write my own music, or if "insert male name" actually did it. Members of bands will start discussing music, and won't make eye contact or include me in the conversation, as if I am not there and wouldn't know what they are discussing. If I direct an all male ensemble, it's been met with hostility. Band members mention my breasts, and I've had unwanted touching, whilst I'm performing. I've been told the attractiveness "grade" of females in the scene	10/17/2017 3:38 PM
2	- I feel slightly more comfortable when I'm not the only female. But that is only when I am working with new people. - I enjoy working with all female ensembles because there is less time wasting in rehearsal. - If I'm working with a group of guys I've known and worked with for a long time I feel equally as comfortable	10/9/2017 10:08 AM
3	* I was the only woman in an 18 piece big band for 3 years. As soon as there is only 1 woman, the dynamic of an ensemble shifts instantly. It is those situations where you experience the most sexism. * Almost all ensembles I was a part of at uni I was the only woman and I often felt that I was not listened to and musically ignored. * Upon joining an all female band in 2016, I never knew I could feel so comfortable in a band environment. Trying out ideas, asking questions and making mistakes felt ok, and I was able to express myself much more easily.	10/8/2017 4:04 PM
4	Sometimes felt intimidated by both students and staff, sometimes almost bullying tactics by a small few	10/4/2017 2:13 PM

5	<p>I feel more comfortable expressing myself as a band leader when I'm in a group that is either half male/half female, or mostly female. However, those situations are few and far between. - As a band leader in NYC, I often find myself having to "tone police" the way I give feedback or direction, lest it be construed as bitchy or hysterical by male members of the group. This takes up a lot of emotional energy, and has previously resulted in me actively taking time away from the live band setting to focus on writing and recording independently. - As a bassist in a high school large ensemble that occasionally did professional gigs, I was shadowing an older male bassist who was in year 11 or 12. I was left in tears after a rehearsal as the male bassist and male drummer continuously bullied and made fun of me for the duration of the rehearsal (about 2 hours), imitating and making comments about my speaking voice and appearance. The male teacher who was leading the ensemble noticed this as it was happening, but didn't do anything aside from briefly attempting to comfort me afterwards (a few of the female students stuck around after the rehearsal as well). After my mother and I went to the head of the music department to complain about this and other incidents where this male student had tried to intimidate me between classes or after school, his answer was that he couldn't kick the student out of the ensemble as it was his final year and the older students had priority - even though I was just as capable of performing the music and had shown commitment to the ensemble and was a good student overall. - At WAAPA, during a otherwise all-male first year ensemble, when trying to direct an arrangement of a tune, the teacher made a comment about me "cracking the whip" and the rest of the male students laughed along with him for what felt like a little longer than was appropriate. I'm sure the male students probably would disagree, but it left me feeling pretty uncomfortable and vulnerable even though it was "just a joke". - Also at WAAPA, there seemed to be more emphasis for certain female students (especially vocalists) on their appearance and stage presence, than on their technical ability and delivery of a song. The written comments on mini concert and panel assessment forms would veer widely between the female students and there would always be some mention of the vocalist either focusing too much on their appearance, or not enough, depending on the teacher's mood and whether you were the favorite that week or not. When you're standing in front of male students who look like they've just rolled out of bed (which at 8.30am they probably did), it seems a little inconsistent. Shouldn't everyone look presentable on stage, not just the vocalist or female instrumentalist? Even in professional jazz and pop gigs at small bars and clubs, the women have looked stunning, and the men have looked shabby and unkempt, and it's noticeable. And unfortunately I feel myself judging women who don't put the effort into their appearance onstage, which isn't right.</p>	10/4/2017 1:33 AM
6	<p>- I have felt more supported in situations where the gender balance was more equal, or I was playing in an all-female band - I have at times felt uncomfortable as the only female in an ensemble. Examples include feeling like I was judged more harshly than my male counterparts, spoken to as if I knew less than my male counterparts and feeling like I had to act in a more way masculine to fit in.</p>	9/19/2017 6:28 AM
7	<p>- In high school I was uncomfortable in predominantly male ensembles due to bullying and inappropriate comments that were made. This feeling became less so as I got older and reached university and professional settings.</p>	9/15/2017 3:12 AM
8	<ul style="list-style-type: none"> <li>• But it depends more on the personalities of the people. I generally feel more comfortable/less anxious when in a group of all females.</li> <li>• Most of my experience has been that I am the only female.</li> <li>• I often feel the band gels better when there is a balance of genders (and personality styles).</li> <li>• I feel more comfortable voicing my opinions when the ensemble has more females in it.</li> </ul>	9/14/2017 2:06 PM

9	Anywhere there is a majority of men or women will create a certain atmosphere and it isn't unique to jazz. I think that the fact more males are involved in jazz is an overhang of the tradition. The late night bebop jam sessions were historically full of men competing and honing skills while the women stayed at home and looked after the children. This is our society - not just jazz and it continues today. Putting up with the immaturity of a bunch of young guys in their early 20s isn't unique to jazz either - it was annoying at times - but most of the individuals I met through WAAPA were pretty decent people.	9/11/2017 6:42 PM
10	-felt uncomfortable being the only female in a large male only ensemble (Wayjo, waapa) - felt uneasy seeing an even balance of gender or a mostly female ensemble because for some reason it made me feel like the ensemble wasn't as good.(Subconscious sexism?)	9/11/2017 4:32 PM
11	I think, (speaking as a female who started out young playing in ensembles), that confidence in your own ability and self is key to not feeling threatened. When I was a younger, less self-assured player I felt less confident generally; but this changed the more I practiced and socialised with my peers.	9/8/2017 10:57 PM
12	Not so much because of band members, but more if the supervising lecturer was male.	9/8/2017 6:42 PM
13	I'm more likely to speak or play out in a group with half male half female more than in an all male ensemble.	9/8/2017 10:19 AM
14	Sometimes some females changes the dynamic and makes it seem less like a hang	
15	I don't discriminate due to gender If a person is a good musician and a good person then I am comfortable	9/7/2017 10:00 AM
16	J	9/7/2017 12:38 AM
17	I left Perth and have achieved a much greater level of success in Melbourne	9/6/2017 11:56 PM
18	I often feel scared to speak up in an ensemble where I am the only female. I will usually be interrupted or passed by when suggesting ideas to the group so will instead tell one member of the ensemble, usually a man that is well liked/respected by the group, of my idea and they will retell it to the group.	9/6/2017 10:57 PM
19	For my graduation recital I had a mix of genders.. Sometimes there were 5 females & 3 males, sometimes there was 3 males & 1 female. Generally speaking - the core ensemble was 50-50. Having a balance - meant that gender was never a point of tension. The music took precedence & never egos or intimidation. To this day, rehearsing & the actual gig was one of my favourite shows ever. Post Waapa, I tend to prefer playing with people that share this joy of gender balance... its not a case of picking to make a balance, its just they are the personalities I want to hang out & make music with.	9/6/2017 10:11 PM
20	-Some individuals used to make me uncomfortable in ensemble sessions (ie. 1st/2nd year), however it was never a problem of gender to me, it was more about my understanding less than they did about jazz. However, these people eventually learned their lesson and now don't get gigs because of their bad attitudes :D	9/6/2017 10:10 PM
21	I find myself more relaxed in an ensemble setting when there is at least one other female in the ensemble. This is generally because in my experience, female ensemble members are more encouraging to work with.	9/6/2017 10:06 PM
22	Where university lectures would say 'okay singers, none of us want to hear it but you have to do it for your assessment' - 'singers' being all women and the lecture being male with all the male instrumentalists laughing/agreeing. As the only female having the power balance set that you need to prove yourself rather than starting on an even playing field	9/6/2017 8:55 PM
23	I feel more comfortable when there are more female instrumentalist (instead of vocalist) in the group. Feels like a norm to have female vocalist in all ensembles. I find that female instrumentalists can relate to each other more?	9/6/2017 8:49 PM
24	Often I found it quite hard to fit into a male dominant ensemble as I had the assumption that they had already bonded previously; the context of their conversations were quite different. There was a point I felt like I had to 'be like a man' or adopt man language to be part of the boys. I stopped liking myself because I felt I had lost that sense of femininity.	9/6/2017 7:59 PM

25	Generally, my comfort level depends more on friendliness and encouraging vibes from the other musicians. Thinking back through all of my musical experiences (in and out of uni), gender doesn't make a difference for my comfort levels. Common musical tastes, connection through humour etc, seems to play a more important role.	9/6/2017 7:20 PM
26	In my entire experience at WAAPA, I was never placed in a regular ensemble setup that included another female, so I had not even considered that I might be more comfortable if there were more females present. It wasn't until my honours year, when I asked a female saxophonist to be a part of my recital, that I noticed feeling a lot more comfortable when there was more of a gender balance in rehearsal situations.	9/6/2017 7:11 PM
27	- In an ensemble of all males (except myself) my comfort levels dropped as soon as entering the room - The males usually form their own cliques and often (sub-consciously) don't acknowledge you as much	9/6/2017 6:34 PM
28	no difference to myself, not too many things make me uncomfortable	9/6/2017 6:34 PM
29	When there is only one female member in a larger group, it can be uncomfortable to have disagreements about the work with this person, because they are representative of the entire female voice for the group.	9/6/2017 6:29 PM
30	The changes that occur are case by case...too many variables to definitively state that gender has anything to do with it. I would say that things are happening on a sub atomic level that can't be measured	9/6/2017 5:52 PM
31	• feeling uncomfortable with the "boy chat" that was being discussed within an ensemble session where I was the only female in the room • having my appearance being commented on within a performance setting	9/6/2017 5:45 PM
32	My comfort level is the same. Though ensembles with different gender balances can have a different vibe.	9/6/2017 5:08 PM
33	Unfortunately there have been times where an emphasis has been placed on my gender or blatant sexist remarks have been made on the bandstand or in rehearsals. This is a rare occasion though and I am comfortable in most ensemble situations.	9/6/2017 5:00 PM
34	To be honest, I have rarely played in an ensemble format where I am not the ONLY female musician. It is quite a treat when there is another woman in the band.	9/6/2017 4:54 PM
35	I feel more comfortable when there are more women. I have often been the only woman in a big band.	9/6/2017 4:54 PM
36	I'm fairly sure this is more because i'm less comfortable around women than I am around men. Once I'm comfortable, I'd say it ends up being the same regardless of gender.	9/6/2017 4:43 PM
37	- All or mostly male groups have more confrontational attitudes - Greater instances of "crass" or "blokey" humour, usually at others' expense - More judgment	9/6/2017 4:42 PM
38	It's less intimidating to have at least one other woman in the ensemble. Singers are not considered 'musicians' in the same sense as the instrumentalists. (Though they'll never say this to your face!)	9/4/2017 7:47 PM

## Appendix 7: Question 16

Q.16. When improvising, do you often feel anxious or worried or inhibited by over-thinking, self-doubt or continual self-criticism?

#	IF YOU ANSWERED 'YES', PLEASE BRIEFLY DESCRIBE HOW OFTEN YOU FEEL ANXIOUS OR OVERTHINK WHILST PLAYING AND TO WHAT EXTENT IT AFFECTS YOUR ABILITY TO PERFORM. 50 CHARACTER MAXIMUM.	DATE
1	I'm now a composer, toward the end of my time where instrumental improvising was my main focus, I felt anxious every time a played. It caused me to lose the sense of natural ease and joy and flow that had always been there before. It sucked.	10/9/2017 10:08 AM
2	I often feel anxious about making mistakes or sounding bad when I'm playing. This comes from a fear of re-enforcing the stereotypes that women are inferior musicians. I'm also afraid of showing any weakness. This prompts harsh self-criticism. I have seen this a lot with female musicians and I believe it comes from a lack of confidence in abilities and a complete lack of an "ego" so to speak. Perhaps if women had been more encouraged throughout their learning this would not be the case.	10/8/2017 4:04 PM
3	My personality is very self critical in general so this is exacerbated when improvising in front of an audience. At home though, it is different.	10/4/2017 8:55 PM
4	Anxious flight response	10/4/2017 4:10 PM
5	This is the reason I specifically gave up music	10/4/2017 2:13 PM
6	I'm worried that I will be judged and that the people listening will think my improvisation is cheesy.	10/4/2017 1:07 PM
7	I feel if I don't perform my best every single time, it'll be held against me because I'm a girl and therefore automatically assumed to be a lesser musician. Even though I've been in situations with average or subpar male musicians, there's no room for freedom of expression or mistakes on my end.	10/4/2017 1:33 AM
8	When I'm playing straight up jazz I'm constantly thinking about the changes but that's probably cos I never really learn the tunes :	9/30/2017 5:49 PM
9	I think is normal and not necessarily a bad thing. In my personal experience I feel the tension but doesn't prevent me to do whatever I feel is appropriate for the music.	9/22/2017 9:37 AM
10	It changes situationally. Could be hesitation. Could dramatically decrease creativity and fluidity; control (dynamic/rhythmic).	9/21/2017 5:46 PM
11	Sometimes I overthink and play too much to compensate for not having any direction while soloing.	9/21/2017 3:10 PM
12	Constant self-criticism has been a hurdle I have had to work on to overcome since I started studying music at university. Thoughts of never being good enough constantly go through my mind whilst I am practicing or performing.	9/19/2017 6:28 AM
13	I worry that there isn't space for me to make mistakes and improve upon them, and that often makes things worse and results in self-sabotage.	9/15/2017 3:12 AM
14	Although I've overcome this to some degree recently, I have found that negative self talk during improvising makes me play a lot worse, as I am not in the moment or connecting to the music and other people around me. I am anxious because I worry about what other people are thinking of me. Sometimes I will also tell myself I'm not good enough or that I don't know what I'm doing mid solo.	9/14/2017 2:06 PM
15	I think this is a normal condition and not at all subject to gender specific	9/12/2017 8:49 AM

16	As an improviser I am riddled with self doubt at pretty much every step. Constantly judging most things that I play as sub-par and annoyed that I can't get out my ideas.	9/12/2017 2:42 AM
17	All the fucking time. And it affects a lot of my ability to perform. I've played a lot worse then I'm capable of and definitely avoided situations where I have to improvise and have even pulled out of concerts due to stress over that fact	9/11/2017 4:32 PM
18	Although not so much anymore, just the jitters in general.	9/10/2017 10:00 PM
19	Only in high pressure situations, for example in the University system.	9/10/2017 7:04 PM
20	Mostly due to the high pressure environment of tertiary music education system.	9/10/2017 7:03 PM
21	Waapa was definitely a very judgemental environment. It felt like your value as a human was inextricably linked to your improv ability.	9/10/2017 8:45 AM
22	About a third of the time, often depending on who is listening I.	9/9/2017 12:03 PM
23	I often feel anxious when playing with people at a higher level than myself	9/9/2017 8:00 AM
24	I tend to overthink if I feel I haven't prepared enough but otherwise feel fine.	9/8/2017 10:57 PM
25	Very often, despite how much practice I did, I felt it would never be good enough.	9/8/2017 6:42 PM
26	Crippling self doubt seems to be part of every performance	9/8/2017 4:33 PM
27	I'll question what I've played as soon as I've played it instead of staying in the moment and thinking of the solo as a whole.	9/8/2017 10:19 AM
28	i've definitely played some stuff i felt was really below my usual level when someone i thought might judge my stylistic choices. i've not so much felt insecure about my level of facility	9/8/2017 2:56 AM
29	I feel anxious often while improvising, and I tend to not play as well as a result.	9/7/2017 10:28 PM
30	effects my ability to perform 50% of the time.	9/7/2017 7:27 PM
31	about 70 - 80 % of ensemble sessions were often plagued by one or a combination of above feelings	9/7/2017 5:27 PM
32	J	9/7/2017 12:38 AM
33	Pretty much every time i get on stage and it has been crippling at times. I go through stages but its something that comes and goes depending on my health and social situations.	9/7/2017 12:23 AM
34	It still happens, just less often I tend to get down on myself anyway in life	9/6/2017 11:56 PM
35	I suffer from generalised anxiety so it can often hinder my performance depending on my current mental state. Other times I can feel a release of tension and anxiety when performing. Differs from situation to situation, and day to day.	9/6/2017 10:57 PM
36	Pressure to exceed expectations of the audience rarely	9/6/2017 10:25 PM
37	Any time I scat. At Waapa, at gigs... I don't scat any more really. Am embarrassed that I won't be outlining the changes enough. Also - not sure if the consonants that are natural to me to scat with sound ridiculous.... / I generally don't get the impression punters dig scatting. I sound terribly insecure - on this one.	9/6/2017 10:11 PM

38	All the time! And about 70% of people I speak to (male/female), say they experience a similar feeling of over-thinking/self-doubt etc. I feel that this is a result of institutionalising an art form, and perhaps the personality types that are drawn to music? However, something that we can all work towards to overcome, and I love the research that is starting to be done FOR musicians and performers on these areas.	9/6/2017 10:10 PM
39	Very often - it distracts me from having a fun/good time while performing.	9/6/2017 10:10 PM
40	Inhibited by self-criticism which can affect the flow of ideas and being present in the moment.	9/6/2017 10:10 PM
41	Quite frequently! Creates tension in my tone and doesn't allow me to truly relax and enjoy the music.	9/6/2017 10:06 PM
42	At about half of the gigs I play I feel very self critical while improvising. This causes tension, incorrect notes, loss of flow.	9/6/2017 9:44 PM
43	I quit waapa due to this experience of being judged and unsupported within the classes	9/6/2017 8:55 PM
44	Self-doubt feeds on fears of not impressing peers and therefore being thought of as not good enough for gigs and excluded from "the scene", which is not only social anxiety, but also anxiety about earning an income.	9/6/2017 8:51 PM
45	I tend to overthink instead of listening to sound and playing what I hear	9/6/2017 8:49 PM
46	Always in an improvisation class, often at waapa performance, very rarely at jams. Has a large affect	9/6/2017 8:24 PM
47	It took me a whole year to actually understand what I was trying to play or conceive in my playing. I felt anxious mainly because I didn't understand the context of what I was playing, and felt like a fraud trying to replicate something I've heard... it wasn't because of the people in my surroundings listening to me.	9/6/2017 7:59 PM
48	I haven't been playing heaps so it's hard to remember, but i definitely relate to a feeling of 'that was crap' after soloing, or searching in vain to find something cool to play during a solo.	9/6/2017 7:20 PM
49	I feel anxious and overthink countless times during performances, rehearsals and practice. I feel it affects my ability to perform immensely.	9/6/2017 7:11 PM
50	I feel anxious all the time when improvising, generally due to the fear of failing and being judged. It effects my ability to perform as I am constantly on edge before and during sessions / classes dreading having to improvise.	9/6/2017 6:34 PM
51	Most times that I improvise in rehearsal, I'm anxious. It doesn't really affect what comes out musically but in hindsight I often question if my style of playing is well received by those around me.	9/6/2017 6:22 PM
52	Almost all the time. However I understand (in part thanks to texts like effortless mastery) that this is a natural part of improvising on any instrument and am continually taking steps to reduce my anxiety and it's effects on my performance.	9/6/2017 5:54 PM
53	I would like to sound great, be able to execute my ideas, lines, etc with ease but due to the fact that I am trying so hard, I get really tense and my playing suffers because of it (hands tighten so I can't play as fast or as fluid and my time feel can suffer because of it too).	9/6/2017 5:51 PM



54	In all performance settings throughout WAAPA I rarely was able perform without thinking throughout the whole performance about what I was doing, if it was right or wrong and whether or not someone was judging me for it. It would severely affect my ability to perform. I can say that I am a much better musician now, not only because I am more experienced, but because I have learnt not to doubt myself anymore, and to enjoy what I do, and realise that the average punter wants you to succeed, and not crumble under pressure.	9/6/2017 5:45 PM
55	Yes, I feel all improvising musicians do feel this way to some degree. It is centered around the desire to impress and please the audience and musicians I perceive as being superior to myself. I say again, most improvising musicians feel this way at some stage.	9/6/2017 5:39 PM
56	Mostly just due to my own doubt in proficiency	9/6/2017 5:22 PM
57	All the time. Though this gets less as I play more often.	9/6/2017 5:08 PM
58	Verbal criticism from male musicians putting you down	9/6/2017 5:02 PM
59	Feel anxious/self-conscious if fellow musicians are present, especially in audience	9/6/2017 5:01 PM
60	I have negative thoughts in regards to my playing most of the time. I have learnt to deal with these however it does make it difficult to push myself to explore new concepts.	9/6/2017 5:00 PM
61	I struggle a lot with being overly critical of my improvisation and an inability to let go of feelings of self-doubt about the ideas I express. It affects my playing a lot. I often stop playing a line mid way through because I dislike how it is sounding. I also have generally strong technical facility and knowledge of repertoire but struggle to demonstrate this when I begin to overthink what I play and worry about what I sound like to the ensemble and audience.	9/6/2017 4:59 PM
62	I am always concerned that I will be judged. I think that part of this is normal, and a natural response when improvising, but it is exacerbated by feeling I have to 'prove myself'.	9/6/2017 4:54 PM
63	I often worry people will think I am a crap player or not as good as I should be and I kind of feel that way too	9/6/2017 4:54 PM
64	It affected me to the point that I gave up my career in music	9/6/2017 4:53 PM
65	Every time and all the time	9/6/2017 4:48 PM
66	Fairly often. Nothing to do with gender though. While anxious I might perform to 75-80% of my usual standard.	9/6/2017 4:46 PM
67	I constantly feel judged. and am very aware of who is watching me.	9/6/2017 4:43 PM
68	Most times when I play, I doubt the quality of my music, which ends up making me play worse	9/6/2017 4:42 PM
69	Hello (invalid response)	
70	I improvise better now than I EVER did at WAAPA despite never practicing anymore. I was so on edge about never being good enough there.	

## Appendix 8: Question 18

Q.18. If you answered 'yes', please list one or more situations in which you were hired or perceived that you were hired based on your gender. Dot point format preferred.

#	RESPONSES	DATE
1	Background gig at a hotel, told they just want pretty young girls.	10/17/2017 3:39 PM
2	Hired for a corporate gig, they requested I wear a nice little black dress. Specifically wanted a female.	10/9/2017 10:09 AM
3	* Hired for multiple corporate events over many years where booking agents or band leaders have explicitly said "It looks great to have a woman on stage", or "People love seeing a woman play the sax". As this has happened (and still does) so frequently I cannot list every occurrence. * Hired for a wedding to play and stand on stage and "dance". I was told I didn't need to play my instrument, even after I had learned over 30 songs.	10/8/2017 4:08 PM
4	David Campbell performance at the logies 10 years ago. It was a mime for TV and only female musicians were chosen.	10/5/2017 6:29 PM
5	Comments in general music industry to the effect that as a woman I'll add to the attractiveness of the band (non WAAPA) some of these comments had inappropriate sexual overtones An Instrumental band hired me because they were told by the venue to get a jazz singer otherwise they wouldn't be hired Music agents usually also get specifications from their clients	10/5/2017 6:20 PM
6	During and after study, I worked in two all female groups.	10/4/2017 4:11 PM
7	One off keyboarding performances as token female in a pop gig - usually for free. I wasn't very good!	10/4/2017 2:14 PM
8	- As a backing vocalist/keyboardist for a pop/rock band in Brooklyn, NY. Male musicians will often post notices for this exact thing, and it's a running joke between a lot of female musicians that we can do more than sing and play keys.	10/4/2017 1:33 AM
9	- I have been hired in to be a part of an all-female band - I feel I have received playing/learning/performance opportunities based on my gender, more so over recent years.	9/19/2017 6:28 AM
10	- Keyboardist and backing vocalist for otherwise all-male band	9/15/2017 3:13 AM
11	Hired for all female projects. Hired because a female band leader had a preference for working with females. Hired for teaching roles where female teachers were preferred. Hired for gigs that pay tribute to female artists.	9/14/2017 2:07 PM
12	It was rare for a female to be proficient in both piano and singing and tho presentation played a role in my hiring, longevity and endurance played no role whatsoever in holding positions in venues.	9/12/2017 8:52 AM
13	-been hired into an all male ensemble so they had more "gender balance" (this was told to me when I was called) - as an ensemble, have acquired gigs faster when advertised that it was an all female ensemble and especially when the hirer believed we would therefore be wearing revealing or sexy outfits	9/11/2017 4:34 PM
14	All female big band	9/8/2017 10:57 PM

15	- a NYE gig where they requested a jazz quartet with a female vocalist - female singer/songwriter nights where it's an all female lineup	9/8/2017 10:21 AM
16	a bandleader of a band with the word 'brothers' in it, was not having me dep out to a female bass player (!) unless she suited up and pinned her hair and stuff...	9/8/2017 2:57 AM
17	Only in all girl bands	9/6/2017 11:57 PM
18	-Venues/pubs in Perth will specifically ask my agent for a "Female performer" or a "Male Performer"... -Whether this is for venues to hire a variety of genders or because they always hire males OR females, I am unsure.	9/6/2017 10:11 PM
19	One gig in particular where I believe I was partly hired because patrons wanted to look at a young female. Highly doubt they would've hired a male for the same gig.	9/6/2017 10:09 PM
20	- My job as excutive producer at MusicNSW was due to wanting a female in a producing role - a program MusicNSW wanted to start changing the gender imbalance in high up positions - my job as a music manager at, initially I was a PA and I know my male boss was only comfortable in having a female in this role	9/6/2017 8:57 PM
21	Probs a no really But yeah, boys clubs do exist and ive	9/6/2017 8:23 PM
22	'Chick singer' in an all male wedding band. Definitely felt I was there to fill that exact role!	9/6/2017 7:21 PM
23	I'm regularly under the impression, particularly in corporate event/agency situations, that I am being booked for a performance as much for the red-lipsticked, sleek appearance of a female jazz/cabaret singer as for the sound of my recordings.	9/6/2017 7:14 PM
24	- As a supporting player for a male lead	9/6/2017 6:35 PM
25	I was invited on a tour with an all female band from the USA. At times it felt like more emphasis was placed on what we wore than the music itself.	9/6/2017 5:06 PM
26	New Years Eve needed to wear 'costumes' and 'flirt' as well As perform	9/6/2017 5:03 PM
27	For 2 all-girl pop bands.	9/6/2017 5:00 PM
28	I have had people hire me for gigs- not so much Jazz where it has been pointed out that it was a selling-point to have a "chick sax player". I have also been told second hand that I haven't been booked because they don't want a chick in the band. Particularly in a big band line-up. I have also had a situation where I was booked on recommendation for a 3 month residency, only to be told to go home after one week because " we assumed you were a singer"	9/6/2017 4:58 PM
29	I was hired to play in Linda Oh's "sisters in jazz big band" for a once off performance in 2005 just before she moved to new york	9/6/2017 4:56 PM
30	Wanted female 'chanteuse' vocalist over male	9/6/2017 4:45 PM

## Appendix 9: Question 19 Results

Q.19. Have you ever felt that you weren't hired or didn't receive the same opportunities as others due to your gender? This is in regard to music work within any genre. This includes gigs and teaching.

However, this question does not apply to jobs/organisations which are created with the intention of promoting equality and/or diversity. e.g. Young Women in Jazz is an organisation which hires female instrumentalists to tutor female students, in order to inspire girls and women to play jazz as females are under-represented in the genre. Thus, there may not be an employment opportunity for a male musician.

#	RESPONSES	DATE
1	I have received opportunities in music recently that were open only to female composers. I believe it is BOTH beneficial and detrimental. On the one hand increases gender balance is good, on the other perceived gender bias swinging back the otherway gives fuel to the people making the 'merit' argument.	10/9/2017 10:10 AM
2	I have been hired for teaching positions over men as schools were seeking a female musician to inspire their students. This is beneficial to the music industry. I have also been hired a lot through the experimental music scene as they are striving for diversity in the concerts they put on and I believe this is also beneficial to the music scene. However, when you're booked for gigs because somebody is profiting off your sexuality, and you are considered "entertainment" to audiences due to your gender- this is detrimental on every level to the music industry.	10/8/2017 4:11 PM
3	The Jazz instrumental scene has been predominantly made up of all male bands. Majority of jazz singers I know are female. In my life experience in the wider Perth music scene, the musicians are usually male and the singers are a mix of male and female. Hiring based on gender can be detrimental to the music industry and this happens a lot because 1) most instrumental jazz bands are made up only of men who have close friendships and they usually hire each other for gigs, which in turn creates a mono culture of men in jazz On the flip side for those venues and bands that insist on having female singers, this works beneficially for women in the music industry. However, their worth in a band is more about adding femininity as an aesthetic rather than being seen as a professional musician in their own right. It has been my experience as a female singer that I usually hire the male musicians for my gigs but when they have a gig, they usually have an all men band and hire their friends who happen to be male and prefer to play in instrumental only bands. As for the industry it sets a tone and a message that 'real jazz' or 'great jazz' is the domain of the virtuosos and usually these are the men. The public then experiences a masculin version of this artform more regularly than they would experience the feminine version.	10/5/2017 7:50 PM
4	Can be beneficial in certain circumstances as it provides opportunities that may not exist otherwise. However if those opportunities come with inappropriate behavior or expectations, then it's not acceptable. Context matters. It should not be a determination at the highest levels of jazz performance where only the music matters but unconscious bias exists in many industries.	10/4/2017 4:11 PM
5	Detrimental as there will always be an argument for or against specific inclusion	10/4/2017 2:15 PM
6	I think it can be beneficial and I support active efforts to diversify bands and ensembles based on gender and racial and other intersecting lines. The reason women don't get these opportunities is often because we're either seen as lesser because we're female, or because some women have felt so uncomfortable in male dominated environments that they don't even bother continuing to pursue them in the first place. So something like a quota is beneficial to ensure that band leaders, festival organizers etc aren't just defaulting to all-male lineups. But as I said in the last question, sometimes there can be the stereotypes, like the female backing vocalist/keyboardist, in which you only see female musicians performing in specific roles. I also can't stand it when gigs or bands are advertised as specifically "all female" (though I've been guilty of doing this myself in the past). It points out the difference and feels as though the women are on display as these unique oddities - "I can't believe all these amazing women playing all these super difficult instruments!"... would we ever advertise a gig as all-male? But, at the end of the day, I do see more diversity as beneficial, no matter the way in which it's achieved.	10/4/2017 1:33 AM
7	I feel that actively encouraging diversity in ensembles, band line-ups, educational settings and festival line-ups will be a beneficial exercise for the music industry. Normalising gender equality will help younger generations feel accepted into the community, appeal to wider audiences, and on the whole create a more inclusive environment for everyone involved.	9/19/2017 6:28 AM
8	They're beneficial but can result in stereotyping	9/15/2017 3:13 AM

9	In these cases probably beneficial as the reasons were based around comfort of other performers and increasing visibility of female musicians. I think it is however an unfortunate reflection on the industry and society that these two reasons exist at all.	9/14/2017 2:08 PM
10	I feel its not at all applicable as per a couple of the other questions. To be perfectly honest, my attitude to this survey is that it makes no difference at all either beneficial or detrimental as those that are determined enough DO become successful. And what is the measure of success anyway? Recognition only? thats an entirely different survey. A couple questions of yes or no I wished to be left blank is it didn't justify at all a one word answer.	9/12/2017 8:58 AM
11	It was beneficial in isolated instances where being hired purely because I was female meant that I did in fact get hired. But for the long term it is detrimental as it reduces females in the industry to be perceived as a novelty hire and therefore the ability to be hired over a less qualified male is difficult because I'm therefore not taken seriously.	9/11/2017 4:40 PM
12	Yes it may be detrimental if the ultimate goal in the industry is to be equitable and diverse. Hiring or creating projects based on political decisions is just that - a political or biased action. Following this logic, one could say all-female big bands are by definition discriminatory of other genders, for example, or nothing more than a political statement. One could even go as far to say that projects which seek to prove a political statement are nothing more than a novelty. However, if all members of a particular group were female - hired purely on the basis of their skill - the implications would be different. Please note I am a female and also come from a minority background who feels that studies into gender equity should be more nuanced and unbiased than this survey has allowed.	9/8/2017 11:17 PM
13	I don't think they're necessarily good or bad, a venue just may have a specific sound or look in mind. Or if all the other acts they've booked are guys they'll book a female vocalist for a contrasting sound. Most venues I play at don't request it or possibly even think about it, though.	9/8/2017 10:23 AM
14	perhaps, in a band that was specifically created to give a voice to women. with vocalists I think it's totally fine because of the physiological difference. more generally speaking though i think you have to be careful with tokenism, i'm not saying its bad, but it definitely has the potential to be harmful.	9/8/2017 3:01 AM
15	detrimental to performers , consumers , general mentailty around gender roles.	9/7/2017 5:29 PM
16	Sometimes playing with all girls is the best, but when the music is the best for me I notice it's when the ensemble is pretty evenly balanced between men and women	9/6/2017 11:58 PM
17	From my perspective, it seems that males dominate the music scene. Even male vocalists tend to find more work than female vocalists.	9/6/2017 10:13 PM
18	They are benifial - although just because a man will hire you doesn't mean he will let you grow to be his equal or work for you. Lots of men hire women for these roles but how many let them be their bosses? ie how many women in top positions within the music industry?	9/6/2017 8:58 PM
19	Don't know if i really understand the question.	9/6/2017 7:22 PM
20	I think they are most definitely detrimental. Particularly where vocalists or front women are concerned, I feel potential clients are often more likely to choose a female vocalist who presents herself as a conventionally sexy, sassy vision covered from head to toe in sequins or glitter with 'just the right amount' of skin, than someone who wears little makeup and less flashy attire.	9/6/2017 7:20 PM
21	I think that NOT hiring based on gender is more detrimental to the music industry	9/6/2017 6:36 PM
22	It is good to have gigs that emphasise female participation, whether they are all female line ups or a tribute to a female musician or composer, as they raise awareness of gender imbalances in the industry. However, often these are just one off events or maybe a series that runs over a month. I think it is much better to strive for more even gender balance in the overall programming of a venue or institution and have found that Tura New Music does this quite well.	9/6/2017 5:29 PM
23	I think it's beneficial to have strong female musicians in the perth music scene but it is disheartening when the band has to rely on the all-female aspect as a gimic to sell seats.	9/6/2017 5:05 PM
24	It's a fact of life while gender imbalance exists. You either withdraw or become more determined	9/6/2017 5:04 PM

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25	I think I have missed out on opportunities because of men hiring their mates. I have put all girl groups together before with the idea that it would be beneficial for young women to see that group perform and for the women involved to get exposure. Ultimately I feel like if you say you will hire only men or only women you will miss out on having the best quality band.	9/6/2017 5:02 PM
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26	It can be both, however in my experience it has been more negative than positive	9/6/2017 4:58 PM
27	Beneficial	

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## Appendix 10: Question 21

Q.21. If you answered 'yes', you may choose to provide some brief commentary on any circumstances in which you were not hired due to your gender.

#	RESPONSES	DATE
1	This is a complex question. In jazz especially there is a post-gig/rehearsal 'hang' scene. Often boozey, playing poker, mariokart... It was just guys hanging out which is totally fine. However, in music people hire and book their mates. As my generation has gotten older, this is not really a problem anymore. I hang out with my male peers for a drink or a coffee very often. And am still in contact with and working with most of them on and off. It was really hard in my late teens and early 20's. I avoided those hangs because I didn't feel welcome. That is partly my own social anxiety and partly it being a total boys club. I'm sure that it meant I wasn't booked for gigs, asked to jam very often.	10/9/2017 10:19 AM
2	I was never hired by my peers at University, and I believe it was because they instead wanted to hire "mates" and overlooked the women around them who could have done a better job.	10/8/2017 4:13 PM
3	When venues and agents seek instrumental only bands - this is usually made up of men so the women singers usually miss out These days I initiate my own shows to get around the problem	10/5/2017 7:52 PM
4	The band leader wanted to work with a prettier (female) musician.	9/21/2017 5:48 PM
5	The discrimination I feel I have faced from being a female is more passive and subtle than active. Rather than actively trying not to hire me because I am a female, there are times that I felt as though I was forgotten and not even being considered for the job. This comes from a more deeply rooted and unconscious bias.	9/19/2017 6:39 AM
6	As it is common for musicians to hire their friends, particularly at a uni student age, I often felt I was not hired by my peers for this reason. I have sometimes felt I have not been hired by female singers who want their band to have a specific "look," for eg. where there is a female singer surrounded my male musicians in suits. I have sometimes felt overlooked for opportunities as it seems some musicians/promoters/curators are biased towards hiring men because they may be a more obvious/visible choice.	9/14/2017 2:11 PM
7	As an individual, I was not hired into ensembles that end up being all male despite a personal belief that I would be more qualified then the male candidate eventually hired. As an all female ensemble, told venues would not hire us as we wouldn't bring in money as we don't project "the right vibe" or weren't serious enough	9/11/2017 4:43 PM
8	I felt that there was an established boy's club so I shied away from promoting myself.	9/8/2017 6:45 PM
9	various groups that promote female musicians by specifically wanting all female bands. I don't think it's a bad thing! just means that people who might not be as developed as they should, have had the chance to play gigs that many people work for years to get.	9/8/2017 6:58 AM
10	only in relation to positive-discrimination type ensembles i.e a 'female only' band, which I have no issue with	9/7/2017 7:28 PM
11	Ive been asked if i knew any female bass players by multiple agents that were going for an image.	9/7/2017 12:25 AM
12	There are so many all guy bands. Just look at the big bands. You have 4 of each type of horn and no girls?	9/6/2017 11:59 PM
13	Guess I look around at my male counterparts - who play in more bands & have more touring opportunities. That said - none of them are also singers - they all get approached to be hired. - In this way I think being a singer might be more of the reason rather than gender. That said, why is it that so many women are singers & not instrumentalists? Is that too an engendered stereotype!! Thats probably, another whole thesis for research. You already have your hands full!	9/6/2017 10:15 PM
14	-Male vocalists are just more in demand. - Unfortunately, if males are continuously given opportunities over females, then women will give up because of the lack of work available, and will not be able to sustain a career or gain any income from being a musician! Catch 22.	9/6/2017 10:14 PM

15	All the time. The music industry is a boys club. The top record reps have a monthly cigar and poker night (no joke) and do deals. There are a million situations my gender has affect my career.	9/6/2017 8:59 PM
16	Male instrumentalists tend to get their mates (male) in their ensemble. Since there are more males in the industry, it is harder for females to get gigs unless the person who got the gig is a female.	9/6/2017 8:52 PM
17	I think that due to the larger number of female vocalists, there is a certain novelty associated with being a male vocalist. For this reason I think those few male vocalist are often chosen over females in some performance situations, regardless of if the female vocalist is of a higher level.	9/6/2017 7:24 PM
18	I felt i have missed out on some music project not due to to my musical competency but purely because i am a male.	9/6/2017 7:08 PM
19	I have felt that being a female gives people the impression that you are not as talented as male musicians, meaning you are looked over and rarely considered for roles	9/6/2017 6:38 PM
20	not hired because wasn't the right "look" i.e. - wasn't female	9/6/2017 6:03 PM
21	There have been gigs wherein they have stated they were looking for a male vocalist	9/6/2017 5:23 PM
22	I've been offered gigs before that have been taken away due to a relationship between the hirer and person I was replaced by of the opposite gender. I couldn't say that this was specifically because of gender though.	9/6/2017 5:16 PM
23	I experienced this a lot after having children. One man told me that he didn't hire me because he thought I would need to be home with the baby. People definitely stopped calling after I had a baby.	9/6/2017 5:06 PM
24	Previously elaborated on	9/6/2017 4:59 PM
25	I have been knocked back from bands because they preferred girls who look sexy on stage.	9/6/2017 4:45 PM



## Appendix 11: Question 23 Results

Female Jazz-Trained Instrumentalists of Perth: A survey to investigate the participation of female instrumentalists in jazz at WAAPA and in Perth's professional music scene.

SurveyMonkey

**Q23** Using the slider scale below, indicate the percentage of gigs you do that would include at least one female instrumentalist. This includes all gigs- when you are the band leader or a hired band member. If you are a female instrumentalist, this question refers to gigs where there is at least one female instrumentalist other than yourself. Use the slider scale to indicate an estimated percentage. e.g. 0= no gigs with female instrumentalists 25= one quarter 50= half of my gigs 90= most gigs 100= every gig

Answered: 95 Skipped: 27

ANSWER CHOICES	AVERAGE NUMBER	TOTAL NUMBER	RESPONSES
	34	3,218	95
Total Respondents: 95			
#		DATE	
1	Female Vocalist 25	10/17/2017 3:42 PM	
2	Female Instrumentalist 23	10/9/2017 10:19 AM	
3	Female Instrumentalist 30	10/8/2017 4:14 PM	
4	Male Instrumentalist 30	10/6/2017 2:27 AM	
5	Female Vocalist 10	10/5/2017 7:54 PM	
6	Female Instrumentalist 22	10/5/2017 6:36 PM	
7	Female Instrumentalist 25	10/4/2017 8:56 PM	
8	Female Instrumentalist 0	10/4/2017 4:11 PM	
9	Female Instrumentalist 0	10/4/2017 2:16 PM	
10	Female Vocalist 18	10/4/2017 1:08 PM	
11	Female Vocalist 2	10/4/2017 1:33 AM	
12	Non-Binary Instrumental 25	9/30/2017 5:51 PM	
13	Male Instrumentalist 40	9/22/2017 9:38 AM	
14	Female Instrumentalist 31	9/21/2017 6:54 PM	
15	Male Instrumentalist 7	9/21/2017 5:49 PM	
16	Male Instrumentalist 50	9/21/2017 3:11 PM	
17	Female Instrumentalist 10	9/19/2017 6:39 AM	
18	Female Vocalist 0	9/15/2017 3:14 AM	
19	Female Instrumentalist 15	9/14/2017 2:12 PM	
20	Female Instrumentalist 100	9/12/2017 8:59 AM	

Female Jazz-Trained Instrumentalists of Perth: A survey to investigate the participation of female instrumentalists in jazz at WAAPA and in Perth's professional music scene.

SurveyMonkey

21	Male Instrumentalist	45	9/12/2017 2:44 AM
22	Female Vocalist	0	9/11/2017 6:43 PM
23	Female Instrumentalist	0	9/11/2017 4:55 PM
24	Female Instrumentalist	35	9/11/2017 4:44 PM
25	Male Instrumentalist	20	9/10/2017 10:02 PM
26	Male Instrumentalist	35	9/10/2017 7:08 PM
27	Male Instrumentalist	25	9/10/2017 7:05 PM
28	Male Instrumentalist	75	9/10/2017 8:47 AM
29	Male Instrumentalist	25	9/9/2017 10:17 PM
30	Male Instrumentalist	80	9/9/2017 12:04 PM
31	Male Instrumentalist	20	9/9/2017 8:01 AM
32	Female Instrumentalist	83	9/8/2017 11:38 PM
33	Male Instrumentalist	42	9/8/2017 10:57 PM
34	Female Instrumentalist	50	9/8/2017 6:45 PM
35	Male Vocalist	40	9/8/2017 6:21 PM
36	Male Instrumentalist	70	9/8/2017 4:34 PM
37	Male Instrumentalist	65	9/8/2017 3:53 PM
38	Male Instrumentalist	0	9/8/2017 1:44 PM
39	Female Instrumentalist	25	9/8/2017 10:24 AM
40	Male Instrumentalist	25	9/8/2017 6:59 AM
41	Male Instrumentalist	14	9/8/2017 3:02 AM
42	Male Instrumentalist	95	9/7/2017 10:30 PM
43	Male Instrumentalist	28	9/7/2017 7:28 PM
44	Male Instrumentalist	60	9/7/2017 5:31 PM
45	Male Instrumentalist	100	9/7/2017 10:01 AM
46	Female Instrumentalist	3	9/7/2017 12:39 AM
47	Male Instrumentalist	15	9/7/2017 12:26 AM
48	Female Instrumentalist	80	9/7/2017 12:00 AM
49	Female Vocalist	5	9/6/2017 11:00 PM
50	Male Instrumentalist	50	9/6/2017 10:57 PM
51	Male Instrumentalist	33	9/6/2017 10:25 PM
52	Female Vocalist	15	9/6/2017 10:17 PM
53	Female Vocalist	0	9/6/2017 10:15 PM
54	Male Instrumentalist	40	9/6/2017 10:14 PM
55	Female Vocalist	25	9/6/2017 10:13 PM
56	Female Vocalist	10	9/6/2017 10:11 PM
57	Male Instrumentalist	45	9/6/2017 9:59 PM
58	Male Instrumentalist	90	9/6/2017 9:46 PM
59	Female Vocalist	72	9/6/2017 8:59 PM
60	Female Instrumentalist	25	9/6/2017 8:53 PM
61	Male Instrumentalist	75	9/6/2017 8:52 PM

62	Male Instrumentalist	2	9/6/2017 8:37 PM
63	Female Instrumentalist	50	9/6/2017 8:00 PM
64	Female Vocalist	2	9/6/2017 7:25 PM
65	Female Instrumentalist	77	9/6/2017 7:23 PM
66	Male Instrumentalist	80	9/6/2017 7:08 PM
67	Male Instrumentalist	33	9/6/2017 6:40 PM
68	Female Vocalist	0	9/6/2017 6:39 PM
69	Male Instrumentalist	28	9/6/2017 6:34 PM
70	Male Instrumentalist	90	9/6/2017 6:30 PM
71	Male Instrumentalist	80	9/6/2017 6:22 PM
72	Male Instrumentalist	90	9/6/2017 6:03 PM
73	Male Instrumentalist	20	9/6/2017 5:56 PM
74	Male Instrumentalist	25	9/6/2017 5:53 PM
75	Female Instrumentalist	25	9/6/2017 5:52 PM
76	Female Vocalist	25	9/6/2017 5:46 PM
77	Male Instrumentalist	20	9/6/2017 5:41 PM
78	Female Instrumentalist	18	9/6/2017 5:38 PM
79	Female Instrumentalist	40	9/6/2017 5:34 PM
80	Female Vocalist	25	9/6/2017 5:24 PM
81	Male Instrumentalist	15	9/6/2017 5:17 PM
82	Male Instrumentalist	98	9/6/2017 5:10 PM
83	Female Instrumentalist	50	9/6/2017 5:07 PM
84	Female Instrumentalist	25	9/6/2017 5:06 PM
85	Female Vocalist	5	9/6/2017 5:05 PM
86	Male Instrumentalist	34	9/6/2017 5:02 PM
87	Female Instrumentalist	2	9/6/2017 4:59 PM
88	Female Instrumentalist	12	9/6/2017 4:55 PM
89	Male Instrumentalist	82	9/6/2017 4:49 PM
90	Male Instrumentalist	20	9/6/2017 4:47 PM
91	Female Vocalist	12	9/6/2017 4:46 PM
92	Male Instrumentalist	5	9/6/2017 4:45 PM
93	Male Instrumentalist	10	9/6/2017 4:43 PM
94	Gender Unknown Instr.	15	9/5/2017 9:03 AM
95	Gender Unknown Vocal	0	9/4/2017 7:48 PM

## Appendix 12: Question 24 Results

Q.24. Due to certain limits of the survey including time constraints, some topics regarding gender in jazz have not been covered by the questions asked. Please use this space to comment on how gender has affected your experience of jazz education and/or professional work within the music. You may choose to use this space to discuss any strong views or opinions you have of gender in jazz, with a local, national or international scope. N.B: It may be helpful to type your response into a Word document or similar and then copy and paste it in the comment box below, as it will be easier to edit if required. Please do not disclose any names regarding experiences that you may choose to write about. If you have any grievances in relation to your time at WAAPA/ECU and wish to make a complaint, you may use the contact details provided in the preceding information letter. Complaints can be made in retrospect.

#	RESPONSES	DATE
1	<p>Sexism has been the largest hurdle for me as a female musician. When you spend thousands of hours practicing your instrument, and you finally get a gig you don't expect to be treated like a piece of meat. The last thing I thought when I wanted to be a full time musician was that I would be constantly sexualised. It makes it hard to push further and improve and build upon your career if your experience of being a working musician in Perth is so unsatisfying. I believe this is why the best female musicians leave Perth- because the scene is dominated by old hetero men who oftentimes won't give women a chance. When I worked with a Grammy-nominated big band composer for a week, he took me aside and said he had never seen such sexism anywhere in the world than he had in Perth. He explained he lives in New York and travels all over the world, but had never encountered such sexism as he did the week he spent with myself and my band mates.</p> <p>He said musicians in New York would never get hired if they treated women the way I was treated.</p> <p>This prompted me to research and find out as much as I could about the gender imbalance in jazz. From what I read and the places I've visited inside and outside Australia- it is a problem everywhere. However, I believe the sexism is the worst in Perth out of any Australian city. Another aspect that hinders jazz education for women is the role mentorship plays in jazz. This can adversely affect women as it is harder for a male teacher to mentor a young female player without seeming like they are crossing the boundaries of the mentor/mentee relationship. Speaking of this relationship- I have seen older male musicians cross this line with young female players too many times to list and this can inhibit women from continuing with music. If you are not sure if you received encouragement because you deserved it, or because somebody was trying to fuck you, it can really skew how you perceive your own playing.</p>	10/8/2017 4:27 PM
2	<p>I have been very lucky to work with very professional jazz musicians who respect women.</p> <p>Although throughout my experience in the wider music industry I have found the men to be more chauvinistic and sexist and have even experienced sexual harassment . I'm happy to say that I have not experienced this type of inappropriate behaviour with trained jazz musicians. The only thing I feel is different and potentially discriminatory is where as a singer I have to hire the band which is predominantly male. I then have to pay for music charts so they can read the music and sometimes I also pay for rehearsal time. My hunch is that when the all male instrumental jazz bands prepare for their shows they don't charge each other for music charts and because of they are already socially connected through their common experiences and social circles, they usually have the rehearsals as part of their bonding rituals which translates into more frequent rehearsals as a social outlet and therefore no added costs and a much more prepared and well executed performance in the end. This also translates into recording projects. This type of discrimination is not overt. There is unconscious bias definitely.</p>	10/5/2017 8:04 PM

3	Diversity in jazz should be encouraged. I'd imagine that diversity expands an education and makes for a more tolerant and	10/4/2017 4:11 PM
4	Times have changed since I graduated in what students and staff can get away with saying. Studying jazz was one of the most traumatic experiences of my life and I now have PTSD. Narcissistic and misogynistic describe some of my contacts - both staff and students. Teachers and other students blatantly ridiculing me for their entertainment was not fun. I made some lovely friends though, in fact more males were kind to me than not. It's just the ones that weren't have a lasting effect	10/4/2017 2:21 PM
5	As a vocalist myself, I have sometimes felt that there is a bigger emphasis on physical appearance and looks for female vocalists in comparison to males. Female vocalists may sometimes feel more pressured to dress up for gigs than male vocalists.	10/4/2017 1:24 PM
6	1. We need to make space for people to feel comfortable calling out unacceptable behavior, without fear of being excluded or blacklisted. The same problem exists around the world, not just at WAAPA. Often these schools are a microcosm of the issues in the wider professional community. I studied at a jazz school in New York for 2 years and saw and heard about many incidents of male teachers taking advantage of female students; or ignoring or patronizing them in ensemble settings. I also saw female students being invited to private meetings and "hangs" with older teachers, and heard more than one instance of male teachers actually sleeping with female students. Both those teachers still work at the school, and can't be fired because they're on tenure. There's a lot of inappropriate behavior among some of the older generation, and the younger men see that as something to imitate. When someone tries to call it out, it's dismissed as "that's how it was back in the day". 2. I strongly feel there's a correlation between treating females as lesser in the world, and the harsh judgement of vocalists in the jazz scene. Singing is what the "girl in the band" is expected to do, and when it's all she does, it's seen as lesser. They're assumed to be stupid or clueless. In most jazz schools, there aren't enough resources put towards making sure singers who have no instrumental background receive the education they need to "hang" with the instrumentalists. Worse is when people assume female instrumentalists are the singer; I have several female instrumentalist friends who consistently complain about this assumption. As someone whose primary instrument was vocals during my time at WAAPA and the New School (despite having 14 years of piano lessons and 6 years of bass being my primary instrument prior to that), I strongly feel it all contributes to this idea that being labelled a "singer" means you're an idiot and have no real musical training; which, when it comes to being a bandleader and performing jazz music at a high level, couldn't be further from the truth for most jazz vocalists. 3. Specifically to my experience at WAAPA (and perhaps things have changed since I studied there) - the masculine competitiveness needs to be left in the audition room. There's this insidious culture amongst the students of constantly putting oneself and others down, of competing with others to the point of exhaustion and depression, and of teachers favoring an aggressive approach of tearing students down, instead of nurturing each student's talents. The WAAPA jazz course has a tiny student body compared to nearly all the jazz schools in the US - there is plenty of time and energy to cultivate a disciplined yet sensitive approach to educating these young students. The whole concept of the "Concert Prac" class is the perfect example of this culture of competition and aggression	10/4/2017 1:33 AM
7	Uhhh, I've had real sexist lecturers but it hasn't really effected me because I look like a boy.	9/30/2017 5:53 PM
8	I was inspired by female instrumentalists and vocalists several times in my musical career, and I will certainly continue to do so. Discriminating people based on gender is a despicable thing and I wish this value would just become common sense/normality.	9/22/2017 9:40 AM
9	I feel like this survey has covered everything negative I have found... My knowledge of women in jazz beyond the local scene is limited/non existent, but I have been extremely lucky to meet most of the strong women on the Perth jazz scene at the moment, who I now know and who are always so friendly and supportive! I have always been encouraged by women to get into jazz; to join WAYJO, to consider and take up study at waapa; and it's because of their words exclusively that I did! I definitely feel the many moments that come with being in a male dominated course/career, but I haven't encountered a problem I can't deal with yet, as I am endlessly supported by the women around me who work hard, play incredibly and have successfully convinced me to continue studying jazz. From my perspective as a current student, I feel like the main (related) aspects of the jazz course lacking at waapa are; a female jazz instrumentalist lecturer, and more discussions about badass female players on the international (or indeed any) level! On the whole I'm sure there's much more that could be said... that is my two cents for now :)	9/21/2017 7:18 PM

10	<p>Sexual Harassment I have been sexually harassed/groomed by older jazz musicians whilst at university as well as after my studies were completed. Within the community, I found no one to talk to about these events, assuming that they would think I was lying or they wouldn't care.</p> <p>Competition between females As a female, rather than having comradery with my fellow female musicians, more often than not I felt a sense of competition between us. These feelings arise out of a sense that "there can only be one female [insert instrument here]", etc. This lead to a further sense of isolation within the scene and self doubt. Not being respected as a band leader Postuniversity, I have experienced times where the male musicians that I hired subtly disrespected me or the music that I was presenting. Over the years, I have had to carefully choose people to play in my bands that treat me as an equal. Stereotyped 'female player' conflict There seems to be an unspoken consensus of what "playing like a girl" sounds like. These traits are seemingly playing more melodically and with less 'shredding' (playing very fast). I have felt the need to try to break out of this stereotype, to not be typecast as a 'female' player. This has lead to internal conflict in the past, as there were times where I wanted to play more melodically but didn't feel like I could because I thought I was just validating the stereotype. Feeling like you don't belong – venues There are certain venues I have visited where the gender discrimination is extremely apparent. The programming is almost exclusively male, and the lack of diversity smacks you in the face as you walk through the entrance to see - barring one female vocalist – only males have been recorded at this venue. Walking into the venue to see mainly females at the bar and males on the stage, it feels very apparent where the venue owners believe each gender belongs.</p>	9/19/2017 6:40 AM
11	<p>A lack of female role models was an issue for me, particularly not having any female teachers. I've always found it difficult to imagine myself having a career as a jazz musician, as I have seen/heard less than 15 professional level female jazz instrumentalists worldwide. Studying music at university was challenging - there were no female lecturers in my course, and only about 3 female instrumentalist students. Although I never had any of these experiences, I had friends who were in various kinds of relationships with male lecturers and this made me very uncomfortable as there was always a large age gap and power gap. As Perth is such a small scene, one lecturer's opinion can make or break a career. I am very aware of trying to fit in and be accepted by male colleagues. Generally I've found this easy as I often adjust my personality to the crowd I am with. I've found that alcohol plays a big part in bonding with male musicians, and feel I've gotten a lot of work opportunities due to my ability to "keep up" in this sense. However I feel this pressure has a very negative impact on other aspects of my life and health. As one of very few female jazz musicians in my city people often ask my opinion about gender issues. I feel I have a responsibility to research gender issues and be informed about conversations that are happening in the media about women in the arts industry. While I think being informed about this is important, I also feel I am unfairly burdened with these issues and it takes time and energy away from me developing my craft. I feel that the way I was raised (as a female) is not conducive to a career as a jazz musician as I feel uncomfortable drawing attention to myself, marketing myself, negotiating fair pay, being assertive, asking for what I want, expressing my opinion, taking musical risks, taking financial risks and spending large amounts of time focusing on myself and my craft, instead of caring for other people. I struggle daily with all of these issues and they definitely have an impact on my craft but I intend to persist despite this.</p>	9/14/2017 2:20 PM
12	<p>Well done on approaching this topic, however, some questions to me were irrelevant and did not give me opportunity to comment. Im over 50 and been active all my life and never at all been faced with any gender bias. My observation is simply that to approach jazz with the speed and aggression that it takes to compete at a certain level and succeed tends to be male dominated simply because I witnessed for years and years that testosterone based aggression minded individuals that were so determined and committed that I have rarely seen in females who approach Jazz with less aggression. Sorry, but thats my observation. Its totally ridiculous to consider that there is less female jazz artists because of gender bias as we were all given the same opportunities as its not as if we were growing up in the dark ages or even in the 1950's. We were given every opportunity as female artists, both in education and encouragement and opportunity at every level. I saw women drop out due to having families and or taking softer approaches towards music within the teaching realm for example. The few musicians I know sacrificed children and families and I have noticed are more aggressive in their approach to Jazz and maintain that determination that, again, seems to be testosterone driven. Thats my observations.</p>	9/12/2017 9:08 AM
13	<p>I always had great male and female instrumentalist role models when I was coming through WAYJO and WAAPA, I hope this can continue to be the case for future generations.</p>	9/12/2017 2:49 AM
14	<p>In all honesty, most of the students and staff at WAAPA were generally pretty reasonable. Sometimes there would be some stupid behaviour (students and staff) but that's found anywhere. Some of the students were pretty immature. Some had mental health issues and were struggling. The gender problems at WAAPA are more of a reflection of general societal issues - they're not unique to jazz or to WAAPA. Studying the history and context of jazz was interesting - ie learning about the competitive jam sessions during the bebop era etc.. helped explained why the tradition has evolved as it has in some ways. But I can say that the problems faced by women in jazz are not unique to the world of music, they're everywhere. Better just to get on with it, believe in what you're doing, work hard and ignore the plonkers. I think that doing your best at something is the most important thing irrespective of gender.</p>	9/11/2017 7:00 PM



15	There are many issues with the obvious hiring and playing and sense of personal value in the industry due to gender, but personally a frequent incident which proves most painful to experience is the social aspect related to music. Socialising is how you maintain contacts and get gigs etc and so many of these situations seem to encourage sexist behaviour or are meant to only be available to "the lads".	9/11/2017 4:46 PM
16	The female instrumentalists I have played with vary greatly in skill and confidence. Those with confidence or skill fit in like a bible in a bookcase. Those who don't have the confidence or skill don't play so much. The same paradigm seems to fit the male musicians I've played with. All of this is obviously my own subjective view on the matter of course. I think part of the gender imbalance could be due to the intrinsic psychological and psychophysiological differences between men and women (and boys and girls). If women -on average- are less temperamentally inclined (measured by psychometrics) to be driven/interested to pursue jazz than men, then such discrepancies could very well show up in the statistics. Such an analysis would require an understanding of psychometric testing as well as IQ testing, but such considerations still would be incredibly important given the profound psychological implications music has. It also might be worth asking why women (and men for that matter) are interested in jazz or classical? In other words, what specifically drew them to those fields? There is meaning in music, and different meaning in different music - people tend to pursue what gives them meaning. To me it seems like an interesting question: whether women/girls -on average- are less interested in certain facets of music and music education than men/boys? To conclude I would consider it expedient to analyse such an interesting phenomenon without an equity-based praxis being the predominant feature. This is a complicated topic and a narrow perspective is understandable, however, just like looking at 'The Starry Night' through a drinking straw, it would be wise to avoid politically driven claims until more (statistical) detail comes in.	9/10/2017 10:30 PM
17	I (anecdotally of course) had never witnessed anyone knowingly hire or not hire someone based on their gender. It had always come down to their musical ability, if they can sight read, if they're reliable etc. However, the exception to this has been recently with a few all-female groups being assembled, where the priority is to hire a woman first, and not to hire the most effective musician regardless of gender, first. I find this well intentioned but ultimately harmful to female musicians and the Perth scene. In my opinion when putting on a performance, whether public or private, the priority should always be to create the best possible musical outcomes. When people choose to put other priorities (gender, race, ideology, politics, for example) ahead of the music, the outcome is potentially (and often) jeopardised. A related concern of mine in the Perth music scene is a bizarre phenomenon where men will be accused of being mean or even sexist by simply holding female musicians to the same level of scrutiny as male musicians. In my experience this accusation has been delivered by men and women. I personally have said words such as, "I wouldn't book her, she's a terrible player", and have been accused of being mean and sexist, when I have said the exact same words about male musicians and have not been accused of anything. This is a damaging double standard where people are operating as though women should not be held to the same standard as men.	9/10/2017 12:03 AM
18	Gender has not been a huge issue - being a historically male dominate form of music, it's not surprising that the Perth scene is also dominated by males. Programmes that encourage women to be inspired and involved in jazz are very important as the music moves away from 'ultra masculine competitive cutting contests' to individual artistic expression. When it comes to booking bands for a gig, given the numerical imbalance in male/female instrumentalists, it is difficult to not book an exclusively male band, particularly given the high calibre of many male musicians. An issue could be that band leaders will always book the best players they know, and if they happen to be all male then that is what it is. I can't see band leaders booking females for gigs for the sake of equality at the expense of their music. This leaves the onus on all players to hone their craft and play well before they complain about not getting gigs as well as on bandleaders to be aware of great female musicians on the scene.	9/9/2017 12:13 PM
19	To preface my personal experience, I think it important to emphasise that: based on the history of jazz and the society it developed in, it is to be expected that men have dominated the industry. I think that opportunity for women in the industry and discrimination against minorities, has improved drastically since even the early 2000s; and certainly from a hundred years ago. I personally have not experienced discrimination based on my gender or ethnicity. If I haven't got a job, it's been because there was someone better than me in the running. I have definitely been subject to being hit on or had sexist comments made in my presence or directed at me, but those things have actually happened to me outside of music. Overall, I think that my experience in the Australian music community has been a positive one. I have not found it difficult to access positive and STRONG female jazz artists and their music, whether in Australia or the States. Progress and change are already in motion, and true openness to it is what will enable it further.	9/8/2017 11:51 PM
20	This survey is so incredibly biased. How are these not leading questions? The Yes/No format does not allow me to express my actual opinion. Each question is loaded with an agenda that leaves no room for a nuanced perspective; either the participant is a sexist or a progressive. Wondering how this was even approved after being vetted by a supervisor.	9/8/2017 11:18 PM
21	I chose to step away from the jazz education. Even though I was interested in Jazz composition, it would have been necessary to do two years of the performance degree at the time before changing majors. This option was untenable due to the way I had already been treated by male lecturers in the jazz course.	9/8/2017 6:52 PM

22	I have thought about this quite a bit because for one of the years in the bachelor course at waapa there were no other women in my class. And all my teachers here are men, and many of my classes I am the only woman there. So it is probably more lonely than anything else, I don't have any other women doing the same thing as me that I can check in with, and, while it is wonderful, it's not the same experience with the boys here. Many of them aren't interested in talking, or it can be a bit of a boys club, plus me. And I've been told "guitar is a manly instrument" before, on more than one occasion, which is frustrating, because it stops being a joke pretty quickly. That said, they're mostly lovely guys, and outside of waapa, the guys I work with are wonderful. One of my male teachers here at waapa has actually taken the time out to ask me about these issues, too, and ask if I've ever felt uncomfortable and I think it's really important to have the conversation. Mostly, the guys I work with here are good guys, but it's the conversation they haven't had, and they've never had to think about this stuff. I think a really important thing in terms of encouraging more women to be involved in jazz is that men need to realize it actually benefits them, too. Having a more balanced environment is really good for everyone involved, not just something that women should be wanting only for themselves.	9/8/2017 10:34 AM
23	From my point of view I haven't noticed a lot of sexism in the Jazz course. I have heard a lecturer tell me once that it can be easier to get gigs if you are a female instrumentalist, which I guess i can understand. To be honest in a place like WAAPA where diversity is celebrated, there have been several (around 5 that I've seen) posts on confession sites that have been severely derogatory to straight white males. Before coming here I rarely thought about gender in music, I kind of treated people as just human. But I feel like WAAPA and parts of the industry scrutinise gender so much that I notice more... such a shame!	9/8/2017 7:06 AM
24	i think music generally and especially jazz and hip hop is an old boys club, i felt that women were the most significant (but not the only) group excluded from this club. my own instrumental teacher through most of my life was female and i love her to death. I teach piano now, and get a pretty even mix at younger levels, but i do percieve less and less women at higher levels.	9/8/2017 3:06 AM
25	As a man I believe I have suffered no discrimination during my jazz education. I believe women have suffered and benefited from discrimination and also suffered and benefited from predatory behaviour by fellow male musicians or mentors to varying degrees. The key point being that women receive discrimination at all while men do not.	9/7/2017 7:32 PM
26	I have always played music with women because they are good musicians and good people It's about the music Not gender In my mind	9/7/2017 10:02 AM
27	I chose to study classical music first, and came to jazz later because I had never seen a woman play jazz on an instrument. I think that nails it. The guys do not get their privilege.... the boys club is so strong, but I don't think they even really realise they're perpetuating it. What's crazy to me is when I play in say a ten or twelve piece band and am feeling really included, but then I realise that there's actually only one other woman. Fortunately for me, I mostly play in three bands, which are 50-50, 2/6 and 2/6. It's awesome and the guys I work with are great, but I'm almost forty now. It's taken a long time! I'm playing in an all female group at The Arts Centre, Melbourne in October.... oh, and I think we're mostly lesbians too. EVERYBODY was aware of lecherous behaviour at WAAPA and all through the music industry, jazz, classical... seriously. And I was there from 1996-2003	9/7/2017 12:08 AM

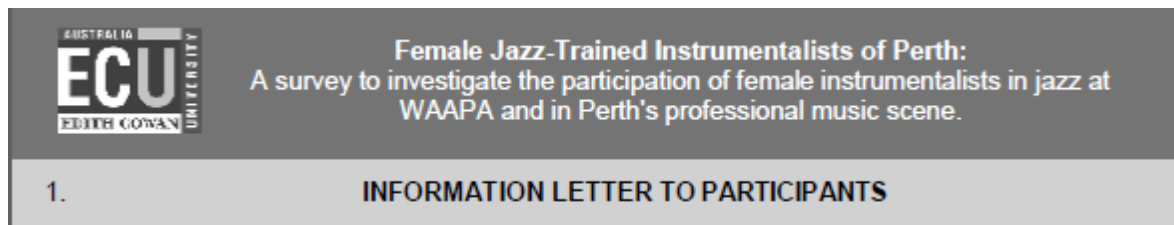


28	<p>Competition: One male teacher once told me to sing/sound more like another female student. Another teacher told me how surprised he was that I had received a certain accolade, saying that he thought another female in my year was going to get it. I have discussed this notion of competition amongst fellow female musicians since graduating. It is clear to us, within the heavy male dominated cohort we were encouraged by comments from our teachers &amp; peers to compete against one another. Talking to fellow female graduates, plus reading/listening to heap of feminist literature has helped to undermine this unnecessary sense of competition. Whats more, I can now celebrate the achievements &amp; feel proud &amp; call friends to the same women I once felt in direct competition with. Inappropriate behaviour: It's not acceptable teachers behaving inappropriately. I remember feeling ashamed/embarrassed when I caught a WAAPA lecturer, at least twice my age check me out at a bar in New York on the summer school thing. It is hard to respect people/musicians you want to look up to. Female Lecturers: Of the 10 or so teachers I had over the four years - one was female. This was the full time teachers - not the part time private tutors. Why was this never spoken about? How long will its stay like this? When bringing this up in a professional band I played in recently (3male/1female), the response to this was "maybe there aren't any qualified female players?"... or perhaps institutions could work a little harder to find these women? Listening to that talk you shared at the Melbourne Jazz Festival, it is pretty clear that highly qualified players are out there. So whats happening? Hyper Masculine Environments: The final thing I would like to mention, is the issue of hyper masculine environments. This seems to have an ill-effect on so many parties; females, on males that do not conform to the stereotypes, &amp; to individuals who perhaps are further isolated because of age/sexuality preference. (Females) I felt pressure to conform to a stereotype of a woman. Not only being a great player/improviser, but also expected to entertain an audience, be charismatic with patter whilst dressing nicely &amp; wear makeup. My male counterparts were never asked to be entertaining like the female students. Whats more, the females attire at mini concerts would be commented on - whilst males weren't. Having the same idea presented by a male accepted. I would suggest to try something and it would be rejected, then the a male tutor would suggest the exact same thing and it would be considered &amp; used! (Mature Age Students/females) If you were a mother &amp; a student, only a handful of teachers would behave considerately. There were administrative things that would make it really hard &amp; assist in isolating such students. Things like last minute scheduling of classes, the morning of the day of the class. There would be no couple of days in advance notice. Sometimes requests for class exemptions would be met with ridicule despite how reasonable the request - the need to organise &amp; affordability of childcare. This was not my experience - but just thought given it falls under the "Gender" banner that it may be worth mentioning. (Non-hetero) A gay friend of mine also a Waapa student (not within Jazz but another music cohort) confided in me how he would act "more straight" when at Waapa because he always felt unaccepted &amp; uncomfortable around the abundance of hetero-male lecturers. This survey has made it clear to me I need to be much more proactive in checking out more female composer/instrumentalists. Thank you.</p>	9/7/2017 12:04 AM
29	<p>As a female I have noticed a trend of men dominating in the Perth Jazz scene and in the broader universal music industry. I think there is a perception that women won't work as hard or are too emotional to handle the industry. In high school I chose to pursue vocals instead of an instrument in jazz because a) I didn't have any female role models other than singers; and b) I felt that it would be easier to sing than to compete with boys at an instrument. In retrospect I think I might have been equally good on an instrument but I have no way of knowing what might have been. Even when very talented women (vocalists or instrumentalists) make it "big" in whatever genre they're in, there is ultimately so much more pressure to look and act certain ways. I find this is especially prevalent in jazz where a successful male instrumentalist/composer might never have to worry about his appearance, having they're interesting looks palmed off as "eccentric," while a female is much more likely to be judged by her appearance alone regardless of skill level, especially when she is not traditionally "beautiful" or young. In a more local sense, I find it sad that an all female jazz band is seen as interesting, a gimmick, while all male bands are considered the norm, without a second thought. And if there is a female in the band, they are usually a vocalist (sometimes hired for marketability more than talent).</p>	9/6/2017 11:13 PM
30	<p>I feel that women in jazz don't support each other, even on an individual basis/one on one. I think the first place we could start would be to be positive and encouraging to each other, and back each other up! I have sometimes felt threatened by other females who have: lied, been derogatory to group/band members, been emotionally draining on the vibe of the rehearsal, and been completely unprofessional/time-wasters. I think this may be down to individuals (once again) rather than a collective gender. However, it would help if we were supportive of each other! -I have definitely been hired based on appearance -I have definitely been not hired because I was female. -I have experienced verbal abuse/taunts/name-calling from mostly male (rarely female) patrons at gigs, and my male band mates have sometimes copped the verbal abuse as well.</p>	9/6/2017 10:40 PM
31	<p>I have been advised once before (by another female) to perform "more sexily" during a gig. This put me right off and I ended up performing worse (musically and physically) than I ever have before. I feel there must be a larger focus at universities on women in jazz - especially instrumentalists and composers. The few times I was taught about a female musician, they were featured in one slide within a lecture.</p>	9/6/2017 10:18 PM
32	<p>I went through almost my entire education with the perception that gender was not an important distinction. It is now abundantly clear that this was not the case for many if not all of my female friends and colleagues. As a man won't assume to talk into that experience, I can say that my education was severely limited by an incredibly male-centric view of music and of jazz. A clear, research based, and institutionally backed system for educating students about gender inequality and gender stereotypes at all levels of education seems like the way forward. Hopefully research like this will start that.</p>	9/6/2017 10:06 PM

33	No strong views, be interested in the results. Male dominated course it is, high pressure environment and mostly people fresh out of high school make for cliquy rubbish, however i think it's mostly inclusive. There is an unspoken rating based on ability/talent which is my main anxiety. Having said that bugger all women on the jazz scene(n/a singers) so the question remains Shout out to the bass teacher that's mentored some players	9/6/2017 9:44 PM
34	I came to WAAPA as a mature aged female - 26 years old having high hopes of having success in the change of industry. There were two challenges : a) Technical Challenge Coming from a classical background, having not done a lot of music at school I found there were huge gaps to my learning. There were a lot of basic fundamentals I had to pick up, learning about 'swing', basic voicings and the language of jazz in general. There was a lot of peer pressure to play with velocity, to master bebop in 180-220 bpm. The culture of WAAPA amongst the students which was built upon 'who can shred faster'. The respect that others had for you was built on the hierarchy of becoming more technically skilled and precise, which I had no problem with, but at some point I did feel unsupported by the senior/graduated students because I did not have the skill to play like them, hence, I was not welcomed to their jams. The environment itself was one that felt more egocentric, playing as a means to self-indulge rather than one that was nurturing for women (and men). b) Social Challenge Again, this was built upon climbing that social hierarchy that had been created within the culture of WAAPA itself, which made it difficult for newcomers/first year students to fit in. Whilst I tried to be friendly to everyone including the lecturers, I had to be cautious NOT to be TOO friendly because of my gender – just in case I had sent messages which could be misinterpreted. This is where I felt my gender was an obstruction for me. Developing a relationship, one that was strong yet professional was a challenge at WAAPA because majority of them were men. On a separate note, the Bachelor of Music should allow flexibility for women who work/have families/planning to start a family. A lot of women(and men too) come to music later on in their lives.	9/6/2017 9:21 PM
35	Not really grievances. The jazz industry is dominated by males, even the lecturers (other than vocal lecturers) are male in WAAPA. It would be great to have more female lecturers in jazz institutions as role models. The presence of female lecturers might insidiously increase more gig opportunities to other female jazz musicians	9/6/2017 9:18 PM
36	My response to how many women/non binary musicians I see play is due to the fact I seek it out. I have been sexually assaulted by men in the work place (more then one and arrestable offences). I have been called a slut, whore and a series of words to describe how I am where I am. Women he to prove they're good at their jobs but men's privilege assumes that they already are as a starting point. The worst is that rarely the conversation begins with the basic facts, that there a few women in the industry/on festival line ups/in top positions, but a whole lot of people saying it's 'women' who have to change. If women were stronger. If women were better at music. People prefer male voices. Men are just better in power positions. How bout we talk about how women are strong, brace and wise and let's chat about how men can help make a change	9/6/2017 9:03 PM
37	At uni i had a strong awareness surrounding my own lack of traditional attractiveness, and there were definitely women in my year and years above/below who had this quality in abundance. Certain lecturers paid these women much much more attention than what i recieved in their classes. But that was hard to pinpoint- maybe they were just superior musicians than i and that was why these lecturers paid them so much more attention? But from the outside looking in, it did seem like they had the flirting thing totally down...	9/6/2017 7:30 PM
38	Esperanza Spalding has definitely being a big inspiration in her abilities as a composer/arranger, improviser, bassist and vocalist (and how she does this all at the same time). She inspired me because of her skill and recognisable style – regardless of her gender, I am impressed. I know of many current male artists like Cory Henry, Lionel Loueke and Jacob Collier who are somewhat like this (exceptional jazz instrumentalist and vocalist together). But I wonder how many more female artists like this (other than Esperanza) are out there that should be more easily known as the aforementioned male artists are?	9/6/2017 7:20 PM
39	Personally I do not feel affected by my gender. Through out my involvement in the music scene, i have not experience discrimination towards any of the females I have worked with.	9/6/2017 7:15 PM
40	Gender was not something that I ever thought about. As a cis white boy (haha) I had never entertained the thought that gender imbalance could make someone uncomfortable. Being made aware of and seeing this imbalance and the behaviour of some of the majority towards the minority discouraged me from being a part of the scene. I am not sure what I can do to help as I do not fully understand the issue at hand. Hopefully this study will help.	9/6/2017 6:40 PM

41	I don't play jazz music anymore or live in Australia. The music scene I am in now is much more gender balanced, so some of my answers reflect this.	9/6/2017 6:31 PM
42	I had a very positive experience at WAAPA. My teachers and peers were supportive and offered so much advice in my time there. I don't think I have missed out on any opportunities based on my gender and in some cases I feel like I was offered opportunities and additional encouragement that I maybe wouldn't have if I had been male. My only negative experiences as a student came from some visiting artists who lacked professionalism in the way they acted around female students. I have however had quite a few negative experiences on the bandstand. As a student I turned a blind eye to this as I didn't want to close off doors. Now, I feel perfectly comfortable turning down work in environments that are not welcoming and supportive for all.	9/6/2017 6:30 PM
43	It's wonderful that I'm surrounded by people of both genders that are mindful of gender equality, and that environment has definitely made me more conscious of it. In my own ensembles, females usually comprise at least 30% of the band which I feel a small sense of pride about. Like those around me, I pick the artist over the gender, which makes it more of a shame that this imbalance isn't correcting itself more quickly.	9/6/2017 6:26 PM
44	The level of female involvement in jazz programs is far higher in the US. (This is anecdotal - based on a high school educators trip to work with the highest performing school big bands). Apparently the rate of female involvement in schools is almost 50/50. It could be useful to study what they do differently at a primary school and high school level vs what Australian schools do differently. In my circles in Perth I've never heard of someone being hired simply for their gender one way or the other. In my opinion you should always hire the best person possible for a gig regardless of gender. I also think that with the opportunities we have in Perth as jazz musicians (basically none in terms of jazz) it would be useful to study a US city as the height of jazz success in Perth is basically doing a gig at the Ellington. I like that this is anonymous, I hope you get some good responses.	9/6/2017 6:08 PM
45	• disappointed that women were unrepresented overall • boys club antics causing feelings of isolation and an unwillingness to give participate • casual sexist remarks made by lecturers toward female students were tolerated in general. • the general footy change room bullshit at WAAPA was a huge reason I didn't enjoy the experience and also why I decided to leave.	9/6/2017 5:59 PM
46	I think that male musicians (and especially men who work in music shops when you go in there for strings or whatever) can ride you off as not being a good musician before they hear you and then get surprised when they do. They assume you can't be good because you are a girl.	9/6/2017 5:56 PM
47	I do not think gender has an impact on how proficient a player one can become. It is entirely up to the individual, and how hard they can work. Having said that, I think women can potentially run into problems with archaic views such as women being exclusively vocalists. These views are slowly dying out thankfully.	9/6/2017 5:52 PM
48	I generally don't immediately notice that I'm the only female in an ensemble/at a gig. No one has ever told me I can't play my instrument or write music because I'm female. I am more likely to get looked over due to age rather than my gender as I'm 18 and I am occasionally viewed as inexperienced due to this.	9/6/2017 5:43 PM
49	I don't consider myself in the Perth jazz scene at present. I did find as I moved into genres further from jazz the gender balance improved. In gigs where there are no females present it is starting to be glaringly obvious that the organisers haven't consider gender balance. These days it is quite easy to at least have some representation from male and female genders at every gig.	9/6/2017 5:29 PM
50	I had a hard time fitting in at WAAPA and was one of 4 women in my year (two were singers). I also felt very bullied or picked on by some of the lecturers, at times I felt manipulated and I have put these in writing to the vice chancellor. I feel like things are slowly changing for the better.	9/6/2017 5:14 PM
51	I experienced a great deal of discrimination in the Music Theatre course during the 1990s which was run by militant gay mafia. I already had a masters degree in conducting so was surprised to be treated as I was. That was tougher than anything else I experienced as a vocalist.	9/6/2017 5:11 PM
52	I feel like, in general the males in the jazz course are less willing to jam with me because i am a female. I doubt this is a conscious decision but there definitely feels like there is a divide, even in casual social situations where the guys will be less willing to make space for me and for my voice to be heard.	9/6/2017 5:10 PM
53	I feel it's after university finishes and the expectations of lifestyle come in to play. Marriage, having kids, regular income etc...	9/6/2017 4:57 PM

54	As a man, I've not suffered from a lack of employment due to my gender, but the effects of a mostly male cohort have been felt regardless. The prevalence of male viewpoints leads to a disparagement of behaviours and ideas, musical or otherwise, which aren't sufficiently "manly" or serious. These are often disparaged using language like 'gay' or 'girly', and challenging these labels is met with accusations of "political correctness gone mad". I feel that the lack of representation of women in the Jazz scene is a direct consequence of passive and active exclusionary behaviours by male musicians. Whether they intend to or not, a lot of men are tacitly involved in behaviours that push women and non cisgender/heterosexual people to the fringes of the scene.	9/6/2017 4:53 PM
56	I noticed sexism at WAAPA coming from the staff. I witness lecturers directly telling females (and not males) how they should look on stage, and one lecturer in particular not letting the girls pack anything up, and making the boys do it. I definitely witnessed sexism at the Ellington. There was one night where a WAAPA lecturer came up to myself and a group of 3 other female musicians, 2 females who were really dressed up and flirty and another girl who was more tomboy-ish. The lecturer came up with a tray full of shots and gave one to each of the pretty girls and didn't offer one to me or the other female. This really upset the other girl, as it was quite clear what the lecturer's intentions were. It was this experience that really opened my eyes to how differently girls get treated to boys.	9/6/2017 4:52 PM
56	On the socialising aspect, not sure if that's gender or the fact I can be quite shy. It could also be the aforementioned perceived lack of regard instrumentalists have for singers as artistic entities. I always felt more comfortable around the other singers who were, yes, mostly female. That singer vs instrumentalist thing may colour the responses of other singers in what seems like a gendered way, as most singers are female, so it's something to keep in mind when analysing results.	9/4/2017 7:53 PM



### Title of Project:

### **A Survey to Investigate the Participation of Female Jazz-Trained Instrumentalists at WAAPA and in the Professional Music Scene**

#### ***Please take the time to read this information before completing this survey. Thank you!***

My name is Talya Valenti and I'm studying a Bachelor of Jazz Honours degree at Edith Cowan University in Perth, Western Australia. You are invited to take part in this research project, which I am conducting as part of the requirements of my degree. The research project has ethics approval from the WAAPA/SAH Ethics Sub-Committee.

**This project aims to collect data regarding how gender affects instrumentalists' experience of jazz at WAAPA and in Perth's professional music scene.** The study is focused on the participation of female instrumentalists but responses from male instrumentalists and vocalists of any gender are also appreciated. The data will be analysed and a presentation of the research results will be followed by a discussion of what the next steps are for working towards achieving gender balance in Perth's jazz scene.

All responses are anonymous. Participation in this project is voluntary and you are free to withdraw at any time and there will be no penalty for doing so. **However, it would benefit the study if you could take the time to COMPLETE the survey in full.** If you would like to take part in the project, please proceed to the online survey after reading this information letter. No consent form will be issued to survey respondents/participants. In completing and submitting the survey, you will be consenting for use of your responses in this research.

The survey should take no longer than 15-20 minutes, but could take up to 30 minutes, depending on how much time is spent on commentary. Some questions require a yes/no response and some require a short response or ask for commentary. Any commentary provided may be anonymously quoted and presented in the research to convey a narrative of how gender affects experiences of the Perth jazz scene. Due to ethical reasons, please do not identify names in any commentary that you may provide. Some information is available at the end of this page if you wish to make any formal complaints regarding experiences you may have had during your studies at WAAPA/ECU. *Complaints can be made in retrospect.*

All information collected during the research project will be treated confidentially and stored under a password-access folder. All data collected will be stored securely on ECU premises for five years after the project has concluded and will then be confidentially destroyed. The collected research data will be presented in a written report, in which your identity will not be revealed. A summary of the final report on request.

#### Limitations of the Study and Position of the Author

At this point, the author would like to acknowledge some limitations of this study. This includes the fact that gender is not the only element of a person's identity that may contribute to a different lived experience of Perth's jazz scene. Other elements of identity that may affect an individual's experience include but are not limited to, ethnic background, country of origin, age, sexuality, socio-economic status, being a parent and so on. Due to the time constraints and limited word count, these elements of intersectionality will not be examined. However, the author acknowledges the importance of intersectionality in feminisms and by using qualitative data and narrative methodology, will endeavour to respect the differences in the lived experiences of the respondents.

The author would also like to identify her own position in order to provide a background as to why this research is being conducted. I (the author) identify as a white, female instrumentalist from a 'middle-class' family. Although I identify as hailing from a position of privilege, my experience of the industry has sometimes been impacted by my gender. I have also observed this impact on some of my female friends and colleagues. In my 10 years of being involved in the music industry, it is also clear that female instrumentalists do not abound in Perth's jazz scene and only now are they becoming more visible in other music scenes in Perth. Studying music (including jazz) can lead to higher versatility as a musician and is one way of increasing the likelihood of achieving longevity in a music career. This is one reason why I would like to see the jazz community improve its ability to encourage and retain female instrumentalists.

*If you have any questions about the research project or require further information you may contact the following:*

**Student Researcher:** Talya Valenti  
**Email:** tvalenti@our.ecu.edu.au

**Supervisor:** Tom O'Halloran  
**Telephone:** +61 8 9370 6659  
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If you have any concerns or complaints and wish to contact an independent person about this research project, you may contact:

**Dr. Matthew Styles**  
Chair of the WAAPA/SAH Ethics Sub-Committee  
Phone: (+61 8) 9370 6065  
Email: m.styles@ecu.edu.au

**Contact Information if you wish to make a complaint about events during your studies at ECU/WAAPA:**  
<https://www.ecu.edu.au/complaints/overview>

**Contact Information to report sexual assault or harassment at ECU/WAAPA or elsewhere, or to seek support:**  
<http://intranet.ecu.edu.au/student/support/sexual-assault-and-harassment/who-can-i-talk-to-about-my-situation>

Thanks for your time,  
Talya Valenti.

2.

**1. Please identify your gender**

- ☐ Female
- ☐ Male
- ☐ Another gender identity- please state in comment box

State your gender if not listed:

**\* 2. Are you a vocalist or instrumentalist?**

- ☐ Vocalist
- ☐ Instrumentalist

**\* 3. At what age did you start playing your main instrument?**

This includes vocals.

- ☐ Age of 5 or younger
- ☐ 5-9 years old
- ☐ 10-12 years old
- ☐ 13-17 years old
- ☐ 18-20 years old
- ☐ Age 20 years or older

3.

\* 4. Have you ever been inspired by a female instrumentalist or composer for a period of time?

-In this case, someone who was *not* a teacher or mentor of yours.

-This question *does not* refer to vocalists who you may have been inspired by.

☐ Yes

☐ No

☐ I actively researched to find a female that plays my instrument/composes at a professional level because they were not already visible to me.



4.

\* 5. Please name the female instrumentalist/s or composer/s who inspired you or whose music or playing you checked out.

This question *does not* include vocalists who may have inspired you.

5.

\* 6. Have you ever had a *female* mentor, teacher, lecturer or role model who you learned music from  
for a period of time in high school, university or through private instrumental tuition?

☐ Yes

☐ No

6.

\* 7. Please indicate *what role this female mentor/teacher/lecturer had and where you learned from them.*

e.g. High school music teacher in Perth

e.g. Bass tutor at VCA in Melbourne

7.

\* 8. Do you think a female mentor would have been/would be useful during your music studies or career?

☐ Yes

☐ No

8.

**\* 9. Briefly explain why you think a female role model would have been/would be useful in your music studies or career.**

9.

\* 10. Have you ever participated in a music program that encourages a certain demographic to be involved in jazz?

e.g. Young Women in Jazz: 12 to 25 year old female instrumentalists

e.g. West Australian Youth Jazz Orchestra: 12-25 year old vocalists and instrumentalists

☐ Yes

☐ No

10.

\* 11. Please list the program/s that you participated in and note the state or city where the program was located.

e.g. Young Women in Jazz, Sydney.

e.g. WAYJO, Perth.

e.g. Generations in Jazz, Mt. Gambier

11.

\* 12. Do you think this program was fundamental in providing you with inspiration, motivation and foundations to continue your pursuit of jazz music?

☐ Yes

☐ No

Please provide some brief commentary if you would like to.

50 characters maximum.



12.

\* 13. Were you directed to explore/listen to/learn the music of any female instrumentalists or composers during your music studies? This includes during instrumental studies, high school music and tertiary music studies.

☐ Yes

☐ No

If you answered 'yes', please note at what stage of your studies you were made aware of female instrumentalists/composers.

e.g. I found out about Maria Schneider in second year arranging at WAAPA.

\* 14. Would you say that in your music education, you have been encouraged to explore the music of mostly male OR mostly female instrumentalists/composers? This includes all genres of music.

☐ Mostly male

☐ Mostly female

13.

\* 15. Would you say that your comfort level in an ensemble sometimes changes due to the gender balance?

e.g. Feeling more comfortable in a group of half male, half female instrumentalists.

e.g. Feeling less comfortable in a group where all the players have the same gender.

☐ Yes

☐ No

If you answered 'yes', please provide some brief commentary or examples of situations where your comfort level has changed due to the gender balance of an ensemble.

Dot-point examples are the recommended format. 100 characters maximum.

\* 16. When improvising, do you often feel anxious or worried or inhibited by over-thinking, self-doubt or continual self-criticism?

☐ Yes

☐ No

If you answered 'yes', please briefly describe how often you feel anxious or overthink whilst playing and to what extent it affects your ability to perform.

50 character maximum.

\* 17. Have you ever been hired or perceived that you were hired based on your gender?

☐ Yes

☐ No

14.

**18. If you answered 'yes', please list one or more situations in which you were hired or perceived that you were hired based on your gender.**

Dot-point format preferred.

--

15.

**19. Do you feel that any of these circumstances of hiring based on gender can be either *beneficial*  
or *detrimental* to the music industry?**

Please provide some commentary if you would like to.

16.

**\* 20. Have you ever felt that you weren't hired or didn't receive the same opportunities as others due to your gender? This is in regard to music work within any genre and includes gigs, auditions, teaching etc.**

However, this question *does not apply to jobs/organisations* which are created with the intention of promoting equality and/or diversity.

e.g. Young Women in Jazz is an organisation which hires female instrumentalists in order to inspire girls and women to play jazz as females are under-represented in the genre. Thus there may not be an employment opportunity for a male musician.

☐ Yes

☐ No

17.

**21. If you answered 'yes', you may choose to provide some brief commentary on any  
circumstances in which you were *not hired* due to your gender.**

18.

\* 22. Have you ever felt excluded on a regular basis from socialising with fellow music students or colleagues due to your gender?

☐ Yes

☐ No

\* 23. Using the slider scale below, indicate the percentage of gigs you do that would include at least one female instrumentalist.

This includes all gigs- when you are the band leader or a hired band member.

If you are a female instrumentalist, this question refers to gigs where there is at least one female instrumentalist *other than yourself*.

Use the slider scale to indicate an estimated percentage. e.g.

0= no gigs with female instrumentalists

25= one quarter

50= half of my gigs

90= most gigs

100= every gig

0 100



19.

24. Due to certain limits of the survey including time constraints, some topics regarding gender in jazz have not been covered by the questions asked. **Please use this space to comment on how gender has affected your experience of jazz education and/or professional work within the music.** You may choose to use this space to discuss any strong views or opinions you have of gender in jazz, with a local, national or international scope.

N.B: It may be helpful to type your response into a Word document or similar and then copy and paste it in the comment box below, as it will be easier to edit if required.

*Please do not disclose any names regarding experiences that you may choose to write about. If you have any grievances in relation to your time at WAAPA/ECU and wish to make a complaint, you may use the contact details provided in the preceding information letter. Complaints can be made in retrospect.*