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## Gender-Specific Mentorship for Collegiate Female Band Directors

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**GENDER-SPECIFIC MENTORSHIP**  
**FOR COLLEGIATE FEMALE BAND DIRECTORS**

by

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B.A. December 2016, Gustavus Adolphus College

A Thesis Submitted to the Faculty of  
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## ABSTRACT

### GENDER-SPECIFIC MENTORSHIP FOR COLLEGIATE FEMALE BAND DIRECTORS

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Old Dominion University, 2020  
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The purpose of this study was to provide insight on the impact of gender-specific role models and mentorship for aspiring female collegiate wind band conductors. The areas of focus included methods of impactful mentorship, identifying role models, and potential improvements for the wind band field. This research project was approved for an IRB exemption by the Old Dominion University College of Arts and Letters Human Subjects Review Committee.

The subjects in this study were separated into two groups. Those that completed Survey A were either female collegiate/university band conductors, current music education or conducting graduate students, or former music education or conducting graduate students ( $N = 97$ ). Those that completed Survey B were female undergraduate instrumental music education students ( $N = 93$ ). The subjects completed a survey created in Qualtrics that included an informed consent statement. Two surveys were used to accurately reflect the differences in the level of experience of wind band conductors.

The survey questions addressed impactful methods of mentorship, identification of mentors, preferred gender of mentors, the importance of mentorship, potential improvements to the wind band field, and existing perceptions of the wind band conducting field. The Survey B subjects reported their likelihood to pursue graduate studies and careers at the collegiate level, while Survey A subjects reflected on the potential influence of their gender in their experiences conducting collegiate level bands. The data were analyzed using statistical mean, mode, and

standard deviation, and through the use of thematic category tables. The results from this study were compared to Elizabeth Grant's (2000) study on gender-specific mentorship. The results indicate that mentorship is viewed as important for aspiring wind band conductors, with a variety of responses focused on the type of mentor and the method of impactful mentorship.

Additionally, the results demonstrate a male-dominated perception of the wind band conductor field, with subjects from Survey A and Survey B reporting fewer female mentors and previous female teachers in their experiences. The comparisons demonstrate the potential implications of gender-specific mentorship and the potential present-day gender inequities in the wind band community that may impact aspiring female wind band conductors.

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This thesis is dedicated to the women of the wind band conducting field.

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## CHAPTER I

### INTRODUCTION

#### **Problem Statement**

In the history of wind band conducting, there has been a tremendous disparity in the number of women that conduct bands at the post-secondary level. Gould (1992), Gould (2001), and Grant (2000) have demonstrated that the lack of women conductors in collegiate settings can impact the career aspirations of young women in music education. The scarcity of female wind band conductors studying, performing, and teaching at an advanced level ultimately leads to the gender inequity that continues to exist in the field (Sheldon & Hartley, 2012). Gender proportions in the wind band conducting field may appear to be reaching equality when analyzing data on female enrollment in conducting and music education programs, attendance at conducting symposia, and women in collegiate band director positions (Sheldon & Hartley, 2012). While these data demonstrate an increase in the presence of women in the post-secondary band community, they fail to account for gender inequities that continue to exist at the collegiate level and the impact that those ongoing inequities may have on aspiring young female wind band directors (Sears, 2010). Updated research on the impacts of gender-specific mentorship and role models for women on the path to becoming collegiate wind band conductors is essential for evaluating potential changes to the field and for understanding the potential present-day gender inequities in the wind band community that may impact aspiring female wind band conductors.

#### **Purpose of the Study**

The purpose of this study is to provide insight on the impact of gender-specific role models and mentorship for aspiring female wind band conductors that plan to conduct and teach at the collegiate level. The results from this study were compared to Elizabeth Grant's (2000)

study, in which female band directors from four different career stages were interviewed on their perceptions of how mentorship and gender have impacted their career. The comparison of these studies is necessary for an updated understanding on the implications of gender-specific mentorship and role models for female wind band conductors.

### **Need for the Study**

There is an existing need for updated research on gender-specific role models and mentorship in music education to reveal the:

1. current climate, trends, and perceptions relating to the presence of female conductors in the wind band field;
2. identification of female role models of current female band conductors;
3. significance of gender-specific mentorship for current female band conductors;
4. willingness of successful female band conductors to mentor young, aspiring female band conductors;
5. ideas for the improvement of mentorship and professional development for young, aspiring female band conductors.

Grant (2000) encouraged a replication of her study on mentorship in future years for current perspectives on the climate of the wind band field for female conductors (Grant, 2000, p. 123). It is essential to provide updates to Grant's (2000) findings to understand the implications of gender-specific research for female band conductors in the present day. Beyond serving as an update to Grant's (2000) findings, this study is necessary to focus the research on mentorship exclusively as it relates to gender, rather than a broad-based approach in individuals' experiences in the wind band field. By studying the specific types of mentoring that female band directors have had, as well as their own perceptions of the influence of mentorship on their

career, this study adds clarity regarding the impacts of mentorship for female band directors pursuing a conducting career at the collegiate level.

### **Scope of the Study**

This study involved the distribution of one of two surveys to female band conductors at various stages of their wind band conducting career at the collegiate level. The subjects in this study were grouped as follows: Those that completed Survey A were either female collegiate/university band conductors, music education or conducting graduate students, or former music education or conducting graduate students ( $N = 97$ ). Those that completed Survey B were female undergraduate instrumental music education students ( $N = 93$ ).

Upon the completion of the survey, the data were recorded, analyzed, and compared with Grant's (2000) findings. The survey questions were similar to those from Grant's (2000) interview questions, with a focus on the significance of mentoring for wind band conductors, the potential importance and impact of gender-specific mentoring, the similarities and differences between mentoring for female conductors at different career stages, and evidence of the impact that experienced conductors may potentially have on young conductors (Grant, 2000, pp. 66-71).

### **Limitations of the Study**

The main limitation of this study is the potential generality of the subjects' responses. The study results may also be limited by issues related to self-reporting. This study was limited to female wind band conductors working at the collegiate level, female wind band conductors that were previous graduate students, or female wind band conducting students currently pursuing a graduate or undergraduate degree. The data gathered are limited to the general responses of these subjects. Therefore, the findings of this study are not fully applicable to female conductors working outside of the college/university band setting.

## **Assumptions of the Study**

It is assumed that participants responded to the survey questions honestly and factually. It is also assumed that the participants met the criteria of the study.

## **Research Questions**

The study aims to answer five major research questions, as adapted from Grant (2000):

RQ1. Did any of the female college band director subjects in this study experience impactful forms of mentoring and/or role modeling in the pursuit of their careers?

RQ1a. If so, what types of professional positions did the mentor and/or role model hold?

RQ1b. What types of professional positions are held by the subjects' current mentors?

RQ2. How important has mentoring been for these female band conductors to date?

RQ3. What is the importance of mentoring and role modeling for aspiring female wind band conductors?

RQ4. What are the similarities and differences in mentoring and/or role modeling experiences within and between the subject groups in the pursuit of their goal to become a band director?

RQ5. Is there evidence that the achievements made by the more experienced female wind band conductors have had an impact on the younger generation of female wind band conductors? (Grant, 2000, p. 66)



## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

#### **Introduction**

In the field of collegiate band conducting, there has been a significant disparity between the presence of male and female band directors. In 1987, the College Music Society reported that women band directors comprised the smallest percentage of any subgroup of college music faculties, although 57.5% of music education degrees were awarded to women (College Music Society, 1987). Gould (2003) reported that from 1976 to 2000, women held five percent of all collegiate and university band director positions. In 2009, reports from Sheldon and Hartley demonstrated that 10.13% of collegiate and university band director positions were held by women (Johnson, personal communication as cited in Sheldon & Hartley, 2012, p. 40). Although this research demonstrates that an improvement exists, the gap between genders of wind band conductors at the collegiate level continues to be evident.

This literature review explores gender data in music education, specifically focusing on the underrepresentation of female band conductors and the impact of this inequality on both aspiring and active educators. In order to establish an understanding of gender issues in music education, the existence of underrepresentation in wind band conducting, the history of female conductors, the concept of sex-stereotyping in music, the definitions of role models, the presence of sexism in professional development, the importance of mentorship, and the research on gender-specific role models and mentorship are discussed.

#### **History of Female Instrumentalists**

The history of women in instrumental music includes the existence of numerous challenges, notably the attempts to break status quos and defy gender norms. Before the 1800s,

music performance was often deemed to not be ladylike or feminine (Jones, 2010). This led many women to only perform in the home or not perform at all (Jones, 2010). The rise of the middle class in the 1800s resulted in an increase in musical training; however, gender associations with instruments still affected instrument selection for women (Jones, 2010).

Feminine manners, appearance, and attitudes were all factors under consideration for instruments to be deemed appropriate for women (Sergeant & Himonides, 2019). Instruments were determined to be unsightly for women if the performance practices of the instrument deterred from the opportunity to appreciate a woman's face and body, especially if the playing positions appeared indecent (Gillett, 2000; Doubleday, 2008). If women were to perform an instrument requiring an improper position, they were expected to adhere to impractical positions, such as cellists sitting alongside the instrument instead of placing the instrument between their legs (Baker, 2013; Cowling, 1983; Doubleday, 2008; Tick, 1986).

In the beginning of the 20<sup>th</sup> century, women were still limited in their opportunities to perform music, typically performing on only violin or piano rather than wind instruments (Tick, 1973). Women that desired to perform on woodwind or brass instruments were seen as unfeminine and unattractive, as the only instrument truly considered to be feminine at that time was the piano (Tick, 1973). The status of the piano as a feminine instrument stemmed from the notion that "it required no facial expressions or body exertions that interfered with the portrait of grace or attractiveness" (Tick, 1973, p. 99). Women's roles with percussion have been less researched, though a predominance of male performers has been evident (Aube, 2011). In addition to instrument stereotypes, it was believed that women were not strong enough mentally or physically to create sounds on wind instruments and endure rehearsals or concerts (Hinely,

1984a). Therefore, the establishment of gender norms encouraged the belief that women were not welcome nor belonged in performance settings on wind instruments.

The gender norms from solo instrumental performance were also evident in the military band tradition. The popularity of wind bands can be attributed to the prominence of military bands beginning in the late 1700s through the 1800s (Gould, 2003). During this time, wind bands became prominent within communities and were typically associated with the military and their traditions (Gould, 2003). Women were not allowed to join the military; therefore, they were also excluded from service opportunities as military musicians (McWilliams, 2003). The gender norms of military ensembles were also present in the newly formed bands of the late 1800s, such as the bands of John Philip Sousa and Patrick Gilmore, which excluded women from participation as instrumental performers (Grant, 2000).

College bands also modeled themselves after military ensembles and limited the involvement that women could have within the collegiate band setting. However, there were individuals that recognized the gender stereotyping of the military band tradition and encouraged the support of female instrumental performers and teachers (Grant, 2000). William Revelli, the former Director of Bands at the University of Michigan, expressed support of women as instrumental music teachers. He explained that although initial reactions to women performing as instrumentalists was cause for protest: "...women properly prepared can teach instrumental music" (Revelli, 1943, p. 345). While Revelli supported women as successful teachers and conductors, the marching band at the University of Michigan did not allow women to be members (Grant, 2000). While there was pressure for women's involvement in the marching band, women did not march at the University of Michigan until 1972, after Revelli's retirement (Tobin, 2015). The exclusion of women from university marching bands was typical across the

U.S. before the 1970s (Gould, 2003). This exclusion occurred due to the military association of bands, concerns of discipline problems in mixed-sex ensembles, and the notion that a woman's stature would cause issues of uniformity in marching (Gould, 2003). An exception to the practice of excluding women from marching with collegiate band programs occurred during World War II, as fewer men were able to perform due to leaving the collegiate setting to enlist in the service (Grant, 2000). The eventual acceptance of women in university marching bands stemmed from the implementation of the Title IX law in 1972 which required colleges and universities, such as the University of Michigan, to admit women into their marching bands and college band programs (Education Programs or Activities, 2018). Title IX provided women the opportunity to effectively prepare for careers in music, particularly in music education, rather than be limited to experiences based upon their gender (Gould, 2003; Grant, 2000; Jones, 2010).

### **Women in Professional Orchestras**

Although performance opportunities arose with women-only orchestras, as evidenced by conductor Mary Wurm in Berlin, female orchestral musicians were excluded from professional orchestras until the second decade of the 20<sup>th</sup> century (Collins, 2015; Fasang, 2006; Sergeant & Himonides, 2019). Sir Henry Wood made the first appointments of women in tenured positions within a major orchestra in the United Kingdom in 1913 with the Queen's Hall Orchestra (Sergeant & Himonides, 2019). This initial engagement included six female violinists, but the number grew to 18 women by 1918 with the loss of male musicians during World War I (Sergeant & Himonides, 2019). Although the Queen's Hall Orchestra was one of the first to appoint women to their ranks as official members, the view of women as professional orchestral musicians was not immediately and universally accepted into the field (Sergeant & Himonides,

2019). The Berlin Philharmonic did not officially appoint a female musician to their orchestra until 1982, a century after the orchestra was founded (Nayeri, 2019).

In addition to the Berlin Philharmonic, numerous professional orchestras appointed their first female members throughout the 20<sup>th</sup> century. Edna Phillips was both the first female member of the Philadelphia Orchestra as well as the first woman to hold a principal position in a major American orchestra upon her appointment in 1930 (Welsh, 2014). In 1937, the Pittsburgh Orchestra appointed their first woman brass player, Ellen Bogoda, as the principal horn player (Phelps, 2010). While the London Symphony Orchestra was founded in 1904, their archives depict an all-male orchestra until 1942 when one woman was pictured in the second violin section (Libby, 2020). Some women, such as Anna Lelkes with the Vienna Philharmonic, may have been engaged with an orchestra regularly but were not publicly listed as orchestral members or granted tenured positions (Nayeri, 2019; Sergeant & Himonides, 2019). Discrimination persisted in some cases into the 21<sup>st</sup> century. Such cases include the Vienna Philharmonic appointing Ursula Plaichinger as their first female musician in 2003 (Zoech, 2003). Although an increase of women earning professional orchestral positions is occurring in the present day, a disparity between male and female professional orchestral musicians continues to exist. As of December 2019, only 15 musicians out of 145 permanent musicians of the Vienna Philharmonic are women, with four more female musicians undergoing statutory transition period to become permanent members (Nayeri, 2019).

### **Women in Instrumental Music Education**

In the 18<sup>th</sup> century, women began to teach music in the United States, primarily as private, in-home instructors (Ammer, 2001; Jones, 2010). Private teaching was believed to not interfere with the responsibilities of life at home, seeming appropriate for women at the time

(Jones, 2010). It was not until the 19<sup>th</sup> century that group teaching in a classroom-type setting was considered an acceptable occupation for women, with the belief that women were more nurturing in the act of teaching children than men (Koza, 1990).

At the turn of the 20<sup>th</sup> century, schools hired male music supervisors to create instrumental music programs, with women primarily restricted to teaching general and vocal music (Macleod, 1993). School band programs were built upon the practices established by military, community, and collegiate bands (Grant, 2000; Jones, 2010; Mullan, 2014; Sears, 2010). These practices supported military-trained bandsmen as some of the first school band directors after World War I, which established instrumental music education as a field that would be male dominated due to gender limitations of military enlistment.

The underrepresentation of female teachers in instrumental programs is visible through the comparison of statistics on the gender distribution of Kindergarten through 12<sup>th</sup> grade educators. In the 2015-2016 school year, the National Center for Education Statistics reported that of the 3,827,000 teachers in the public-school system in the United States, 2,930,000 (76.6%) were women and 897,000 (23.4%) were men (United States Department of Education, 2015-2016). Though the majority of public-school teachers report as female, many states report a majority of band directors as male, such as in California where fewer than 15% of high school band teachers reported as female (California Band Directors Association Membership Directory, 2012; Mullan 2014). Although women are active educators comprising a majority of the current education field, the gendered traditions and stereotypes of wind bands continue to negatively affect the opportunities for female wind band directors and the gender proportions of band directors in the field (Hartley & Sheldon, 2012).

## **History of Female Instrumental Conductors**

Just as the history of female instrumental musicians was limiting and exclusive, female conductors faced numerous barriers upon gaining entry into the field. The restriction of instrumental performance in the 19<sup>th</sup> century limited the opportunities of training and conducting experiences for would-be conductors (Koza, 1990; Sears, 2010). To combat the negativity surrounding gender norms of conducting ensembles, women in the late 19<sup>th</sup> and 20<sup>th</sup> centuries formed their own ensembles to gain conducting experience that they would not otherwise receive (Grant, 2000; McElroy, 1996; McWilliams, 2003). One of the first women-only orchestras was the Fadette Women's Orchestra of Boston, founded in 1888 and conducted by Caroline B. Nichols (Jagow, 1998). Later examples of women-only orchestras included the British Women's Symphony Orchestra in 1992 and the Orchestrette Classique, conducted by Grace Burrows and Frederique Petrides respectively (Sergeant & Himonides, 2019). An increase of opportunities for female instrumentalists and conductors beyond women-only orchestras occurred when the large majority of male performers were involved in combat during World War II (Sears, 2010). Once the men returned home, however, the performance opportunities for women decreased (Ammer, 2001; Sears, 2010). As a result, the necessity for women in orchestral music lessened and their ensembles were seen as more of a token novelty than a legitimate source of music performance (McElroy, 1996).

Trailblazers such as Caroline B. Nichols, Antonia Brico, and Nadia Boulanger were some of the first women to conduct major orchestras in the 20<sup>th</sup> century (Hughes, 1979; Jagow, 1998). Caroline Nichols conducted the Paris Conservatory Orchestra, the London Symphony, the Berlin Philharmonic, and Munich Konzertverein in 1924 (Jagow, 1998). Antonia Brico made her professional orchestral conducting debut in 1930 with the Berlin Philharmonic (Jagow, 1998).

Brico also conducted both the Los Angeles Symphony and San Francisco Symphony later that same year (Jagow, 1998). Although known principally as a composer, Nadia Boulanger was the first woman to conduct the Royal Philharmonic of London, the New York Philharmonic, the Philadelphia Orchestra, and the Boston Symphony Orchestra (Hughes, 1979). While their appearances were rare, conductors like Nichols, Brico, and Boulanger were vital in breaking barriers for contemporary female orchestral conductors.

Although women may be more commonly accepted as professional orchestral conductors in the present day, their presence is still underrepresented due to an “inherently gendered” podium (Bartleet, 2008, p. 36). The presence of women as conductors of professional orchestras has demonstrated improvement with appointments such as international figure Marin Alsop, the first female conductor of the Baltimore Symphony Orchestra appointed in 2007, and Eimear Noone, the first female conductor of The Academy Awards Orchestra in 2020 (McGarvey, 2020). However, women’s overall presence as orchestral conductors continues to possess a minority status (Bartleet, 2008; Jagow, 1998). In a report by the League of American Orchestras, the gender proportions of orchestral conductors appear to have changed minimally from 2006 to 2016, with the percentage of male music directors decreasing from 91.5% to 90.8% and the percentage of female conductors increasing from 8.5% to 9.2% (Doeser, 2016).

Although women began to find some limited success conducting orchestras in the 20<sup>th</sup> century, the influence of military band traditions made the acceptance of women conducting wind bands difficult (Fiske, 1997; Sears, 2010). The military bands’ influence of gender discrimination toward female conductors created long-lasting stereotypes, such as the belief that women were incompetent and not forceful enough to hold leadership on the podium (Grant, 2000; McWilliams, 2003). Such stereotypes have impacted the success of women earning



collegiate conducting positions (Grant, 2000; McWilliams, 2003). From 1976 to 2000, women accounted for five percent of university band directors (Gould, 2003). This statistic was affirmed by a study of collegiate conducting positions from 1984 to 1996 (McElroy, 1996). By 2007, the presence of female band conductors at the collegiate and university level increased slightly from previous studies (Hartley & Jagow, 2007). This increase still demonstrated a continued significant minority status, with female collegiate band conductors making up about 10% of the population (Hartley & Jagow, 2007).

There are initiatives in place to support women's pursuit to the podium, such as the Gender and Ethnic Diversity Committee of the College Band Directors National Association (CBDNA), which provides fellowships for women and minorities to attend conducting symposia to further their studies (College Band Directors National Association, 2018). While the presence of women in the field of instrumental conducting has gradually increased from the 19<sup>th</sup> century to the present day, disparities between male and female conductors continue to persist.

### **Sex-Stereotyping in Instrumental Music Education**

There is a wide breadth of research on sex-stereotyping and gender associations of musical instruments (Green, 1994; Harrison & O'Neill, 2000; Tarnowski, 1993). The most notable research on the sex-stereotyping of musical instruments was conducted by Abeles and Porter (1978). Their research explored parents' preferences for instruments for their children, college students' responses to instruments on a masculine-feminine continuum, Kindergarten through fifth grade children's preferences for instruments based on images and recordings, and the instrument preferences of children three to five years old (Abeles & Porter, 1978). While each of these aspects of their research holds importance in the literature, the research on Kindergarten through fifth grade children's instrument preferences demonstrated that there was a

developmental period for students in which gender preferences for instruments were noticeable. Research on gender preferences for instruments has demonstrated that females prefer the flute, clarinet, oboe, and violin; males prefer the guitar, trumpet, tuba, and percussion, while the cello, piano, saxophone, and horn are considered gender neutral instruments (Green, 1994; Harrison & O'Neill, 2000; Tarnowski, 1993). While there have been challenges to these findings, past and present research continues to confirm these preferences. Abeles' replication study of the initial Abeles and Porter research demonstrated that there was little change to the gender associations previously discovered in 1978 (Abeles, 2009).

More recently, Wrape, Dittloff, and Callahan (2014) studied gender stereotypes of musical instruments in middle school band students. They discovered that three instruments had unanimous gender assignments (flute, tuba, and clarinet), six instruments had clear gender assignments (oboe, trumpet, horn, trombone, euphonium, and percussion), and two instruments were nearly divided equally in their assignments (bassoon and saxophone) (Wrape, Dittloff, & Callahan, 2014). The instruments that were categorized as instruments for boys were percussion, tuba, euphonium, trombone, and trumpet (Wrape, Dittloff, & Callahan, 2014). The instruments for girls were reported as flute, oboe, clarinet, and horn (Wrape, Dittloff, & Callahan, 2014). Although nearly equal in their findings, bassoon and saxophone both scored higher as instruments for girls than for boys (Wrape, Dittloff, & Callahan, 2014). There are changes evident in the instruments deemed neutral from previous studies, although the preferences of instruments for boys and instruments for girls have remained consistent.

The selection of an instrument is highly important as it influences the opportunities available for an instrumentalist. Certain ensembles, such as traditional jazz bands or drum corps style marching bands, call for a specific instrumentation. A flutist, oboist, or clarinetist would not

have the opportunity to perform in these ensembles, unless they were able to play other instruments. This limitation could lead to instrumentalists missing out on important musical experiences (Gathen, 2014). Based upon the findings of gender associations of instruments, women are less likely to play the instruments called for in jazz bands and drum corps style marching bands, which would likely lead to fewer women participating in these ensembles (Gathen, 2014; McKeage, 2004; McKeage, 2002, 2014). This lack of a diverse instrumental experience can impact the hiring and experiences of female teachers, as the majority of high school band teaching positions include instructional responsibilities with jazz bands and marching bands (Delzell, 1993; Gathen, 2014). An absence of experience in these performance opportunities can create a barrier to obtaining a high school teaching position or potential insecurity in these teaching roles. Instrument selection can be viewed as a significant factor to the underrepresentation of women that hold high school band teaching positions.

In correlation with instrument gender associations, choral teaching has been described as feminine, while instrumental music teaching has been described as masculine (Griswold & Chroback, 1981). Generally, the role of a band director, specifically a high school band director, has been reported as a masculine profession (Delzell, 1993; Gould, 2003; Griswold & Chroback, 1981; Sears, 2010). This gender association can significantly impact people entering the field, as exposure to social constructs reinforces deeper stereotypes (Griswold & Chroback, 1981; Mullan, 2014). The challenges that are highlighted in this research include the disadvantages that females may face in music due to gender bias in the hiring process, professional development, and acceptance by colleagues in the field (Gathen, 2014; Jones, 2010; Mullan, 2014). Challenging these gender norms and breaking the status quo could contribute to equalizing the representation of gender in music education.

## **Underrepresentation of Females in Wind Band Conducting**

When considering the existence of inequality within a society, the mistreatment of a specific group of people may be one of the first forms of social imbalances to be discussed. However, it is important to note that the underrepresentation of certain groups of people is also an impactful form of inequality. The presence of equal representation and visibility in an occupation can serve as inspiration for young people about to enter that field. If an individual is able to witness a person similar to themselves finding success, that path may seem more viable to them (Sheldon & Hartley, 2012). For women in music education, this visibility can be present in many forms. Women studying music at the collegiate level, holding conducting positions, performing or presenting at conferences and clinics, or attending as active participants at conducting symposia would provide the visibility to potentially impact the next generation of female musicians. Additionally, the presence of women leading workshops on conducting and teaching, and as active scholars through published research would exhibit the many opportunities available to aspiring female musicians.

One of the earliest exposures to gender representation for students in music education is through their experiences with curricular materials. Gender role stereotypes can be developed through gender-specific images of instrumental performers as well as conductors. While there have been international attempts at eliminating such stereotypes in curricular materials (United Nations General Assembly, 1979), numerous discrepancies in representation continue to exist (Bernabé-Villodre, & Martínez-Bello, 2018). Through the research of music education curricular materials from 1992-2005 and 2006-2015, Bernabé-Villodre and Martínez-Bello (2018) found that textbooks published after 2006 “tended to challenge some traditional stereotypes pertaining to how females and males think, play and act within the musical world” (Bernabé-Villodre &

Martínez-Bello, 2018, p. 506). Issues of underrepresentation in regard to gender were determined to still be present, as females were underrepresented in both ranges of dates and their presence as teachers in schools was not reflected in the studied texts (Bernabé-Villodre & Martínez-Bello, 2018). The lack of exposure to women in music and gender-specific images of instrumental performance leads to the establishment of gender norm stereotypes in terms of level of expertise and presence in the field of music. Accepting these gender norms leads to an obstruction of appearance of the field for aspiring educators, and even eventual unconscious biases (Gould, 2003). However, the impact of curricular texts can be transformed to a positive light. Bernabé-Villodre and Martínez-Bello (2018) concluded that continued efforts to improve images in musical texts could “contribute to promoting positive attitudes towards [*sic*] equality between women and men” (Bernabé-Villodre & Martínez-Bello, 2018, p. 506).

In addition to underrepresentation in curricular materials, women’s lack of presence in the field through professional experiences is also a form of underrepresentation of women in music education. Previous research has aimed to explain the discrepancy between the number of female students enrolled in music programs and the number of women that continue into the field. In the 1980s, the number of female and male undergraduate instrumental music education majors were in women’s favor with 57.7% of music education degrees being awarded to women (College Music Society, 1987). As of 2011, this trend has continued with 43% of the college music students reported as male and 57% female (College Music Society, 2015). However, this trend does not align with the representation of women in the music field, with less than 10% of professionals identifying as women (Gould, 2005).

Continued research has sought to determine the presence of women in the field and the effects of this presence as inspiration for aspiring female music educators. Sheldon and Hartley

(2012) studied the gender distributions of performing conductors at The Midwest Clinic International Band and Orchestra Conference from 1947 to 2008, as well as conducting students enrolled in graduate programs, and female attendance at conducting symposia. Sheldon and Hartley (2012) discovered a disparity between male and female band performing conductors at The Midwest Clinic in each decade from the 1950s to the 2000s. In the 1950s, there were 68 male conductors and four female conductors performing at The Midwest Clinic (Sheldon & Hartley, 2012). The largest gender disparity from the 1950s to the 2000s occurred during the 1970s, during which there were 89 male conductors and one female conductor performing at The Midwest Clinic (Sheldon & Hartley, 2012). The disparity between male and female conductors continued into the 21<sup>st</sup> century with 106 male conductors and 22 female conductors performing at The Midwest Clinic from 2000-2008 (Sheldon & Hartley, 2012).

The notion of a gendered podium was echoed in Sheldon and Hartley's (2012) findings of graduate conducting students from 1999 through 2008. Of 570 conducting graduate students, 410 (72%) were male, and 160 (28%) were female (Sheldon & Hartley, 2012). Additionally, data from Sheldon and Hartley (2012) on national conducting symposia participants yield similar findings. From the 55 conducting symposiums held over 11 years, there were 1,316 attendees of which 890 (67.63%) were male and 426 (32.37%) were female (Sheldon & Hartley, 2012). The data demonstrate that disparities between male and female music educators continue to exist. Research on various factors, such as the historical connection to military bands or sociological prejudices, has aided in understanding how these gender inequities were established.

### **Band Director Persona**

The gender stereotyping of conductors possessing an inherently masculine identity may often lead to conflict in female conductors attempting to construct their professional teaching

identities (Sears, 2014). In leadership roles, masculine behaviors are traditionally considered to be possessing a general concern for “status, assertiveness, and toughness” (Thompson & Pleck, 1986, p. 534) while feminine behaviors may be described as emotional, warm, and supportive (Gilligan, 1982; Efthim, Kenny, & Mahalik, 2001; Stets & Burke, 2000). In relation to band conducting, the band director role has historically been characterized as a masculine role, with power, assertiveness, and toughness as its leading traits (Green, 1997; Gould, 2005). If a female enters a profession that is traditionally male dominated in its behaviors and expectations, such as wind band conducting, it may be challenging to understand the conflict of matching gendered expectations while remaining true to themselves when constructing their professional identity.

When creating a conducting persona, women are often “expected to replicate the stylized, traditionally masculine acts of toughness and assertiveness while on the podium” (Sears, 2014, p. 5). Female band directors must learn to function in a career in which traditional masculinity is the norm, while traditional femininity is questioned, criticized, or rejected (Fuller, 1996). There appears to be a balance necessary for success in the band conductor persona for women. If female conductors adopt too much of a masculine authority and identity, they may be at risk of being characterized as completely unfeminine (Bartleet, 2008). However, if female conductors demonstrate an excess of their femininity or femaleness they may be seen as weak or overly sensitive (Bartleet, 2008).

Sears (2014) interviewed four high school band directors on their perceptions of the band director persona, and how masculinity impacts their professional identity. The directors referenced avoiding submissive behavior and instead projecting a tough, confident, and powerful persona to combat pre-conceived notions of female band director personas (Sears, 2014). To find success in breaking gendered persona expectations, female band directors may find themselves

adopting these behaviors even if the characteristics are not a part of their natural personalities (Sears, 2014). Women band conductors, especially in secondary settings, find success in shaping their identities by “negotiating the competing roles of authoritative conductor and caring teacher through a careful balancing act of gender performance that allows them to operate within the socially constructed norms of the profession” (Sears, 2014, p. 5).

In addition to adopting stereotypically masculine traits, female band directors may find themselves feeling the need to prove their worth, skill, and talent in comparison to their male colleagues (Coen-Mishlan, 2015; Greaves-Spurgeon, 1998). Female band conductors have reported this feeling as a reaction to the overall expectation that they could not perform their job satisfactorily and that they believed they were not taken seriously in their position (Greaves-Spurgeon, 1998). These expectations have presented themselves in adjudicator assessments, and from colleagues and administrators (Coen-Mishlan, 2015; Sears, 2014). When interviewing female high school band directors on isolation, discrimination, and stereotyping, Sears (2010) discovered that women band directors believed they did not receive respect as easily as their male counterparts. This was evident in being challenged more than their male colleagues to demonstrate their knowledge and ability in the field to their superiors (Sears, 2010). To combat such negative expectations and stereotypes, female band directors feel they must demonstrate that they are working hard by setting high standards, proving oneself, and emulating confidence and toughness in their work (Coen-Mishlan, 2015; Greaves-Spurgeon, 1998).

### **Attire for Female Conductors**

Attire is an additional obstacle that female conductors may face as a part of the concept of a gendered podium. The clothing that female conductors choose to wear on the podium can impact others' perception of their abilities, personality, and experience. According to Edwards



(2015), the way in which women dress influences the perception of the conductor's leadership more than the way in which men dress. In a survey of professional musicians, 47% of musicians reported that women's attire affects their perception of the conductor's leadership, in comparison to 26% of musicians feeling influenced by male conductor attire (Edwards, 2015). With attire in mind, the perceptions of women on the podium focus on sexuality and appearance as a primary influence of audience and musicians' perceptions, with conducting ability appearing to be a secondary influence (Bartleet, 2008).

Women may struggle in choosing attire as the "concern over what to wear can be daunting dilemma for women as they encounter additional gender stigmas" (Edwards, 2015, p. 70). Often, feminine choices of attire and conducting style are openly criticized (Fuller, 1996). Because of this, female conductors may feel hindered by their femininity (Sears, 2010; Sears, 2014) and choose to dress in an unfeminine manner (Sears, 2010; Sears, 2014). The female band directors interviewed in two of Sears' (2010, 2014) studies specifically referenced choosing to not wear skirts, makeup, or hairspray and opt for unisex or masculine tailored options to convey confidence, and to avoid portraying any resemblance of weakness or femininity. Some female conductors choose to dress in feminine styles (Edwards, 2015), but they may face poor perceptions of themselves as a result.

Choosing conducting attire can be especially difficult when a standard of conducting formalwear does not exist for women. Male conductors typically adhere to the traditional uniform of black tuxedos, with options for various styles of jackets, ties, or button-down shirts that tend to "not cause concern to his musicians" (Edwards, 2015, p. 69). Female conductors have less of a set standard for formal conducting attire. Choosing between suits/pants and dresses/skirts, debating the fit or tightness of an outfit, and deciding between an all-black outfit

or use of white or other colors leaves women with more decisions regarding their attire in comparison to their male colleagues. Given more options and no set standard, women must use caution in their decision, and be able to justify their choices (Edwards, 2015).

### **Challenges in Professional Development for Female Band Conductors**

Professional development can be a successful method to both improve occupation-specific skills and to further one's career. A person may find professional development through attending conferences or clinics, building connections and forming relationships, or other informal learning opportunities. These experiences can especially be beneficial for those that may feel isolated in their field. In a qualitative study on female high school band directors, a majority of the study's participants "discussed a need for connecting with the larger band community through professional development opportunities in order to successfully carry out the job" (Mullan, 2014, p. 131). While professional development may be viewed as important, female band conductors may face challenges when attempting to access such opportunities. These challenges include the presence of an "ol' boys club" at professional development events, finding their place within the association of music educators, and the experienced conductors being unwilling or reluctant to mentor aspiring conductors (Grant, 2000).

In wind band conducting, the "ol' boys club" or the "good ol' boys club" are common names for a perceived group of male band directors that are close-knit and exclusive, leading women in their field to feel isolated and struggling to find support. This "club," or other types of groups with male associations, are referenced in numerous research findings for their impact on female band conductors (Fisher-Croneis, 2016; Fiske, 1997; Grant, 2000; Mullan, 2014; Sears, 2010). Though participants in these studies indicated the existence of this type of "club," some participants in Fischer-Croneis' (2016) study believed the culture surrounding the "club" was

improving. This notion was attributed to awareness about the “club” but was followed with the question of whether the exclusivity and ideals of the group would be passed to future generations, allowing the group to continue indefinitely (Fisher-Croneis, 2016). While the exclusiveness of this group can be found in a variety of professional development settings, the most frequent occurrences of the group as described by study participants were at state music conferences and The Midwest Clinic International Band and Orchestra Conference (Fisher-Croneis, 2016). Female band directors have indicated that this “club” is perceived as a barrier in their career, though there is little evidence to support the existence of this institution through the male perspective (Mullan, 2014).

For one particular participant in Mullan’s research (2014), the “ol’ boys club” is not necessarily a group of only males but is instead a powerful group that is in control of the field, without specifying the gender of its members.

I wouldn’t say it’s an “ol boys club” but I think there is a small group of people kind of directing the association and it’s hard for me to break in just because I am new to the area. I don’t think it’s a male or female gender thing, I think it’s just getting involved and jumping in (Research participant, as cited in Mullan, 2014, p. 133).

Although this participant argues against the idea of a gender-specific association, the notion that there is difficulty in becoming accepted within the field is still present in the experience of female band directors. While directors may feel the desire to break into the field and become a part of the association, the isolation and exclusion felt in these professional development opportunities may act as a barrier for women in their band conducting careers.

In the discussion of professional development challenges related to gender, the phenomenon of the “Queen Bee Syndrome” can act as another barrier for female band

conductors (Grant, 2000; Jackson, 1996; Mullan, 2014). In leadership positions, the “Queen Bee Syndrome” is a theory to describe why women may not “rate” each other highly in the workplace (Cooper, 1997). Fear of their own weaknesses and an underlying competition with other women contribute to this theory (Cooper, 1997). As it relates to wind band conducting, this theory could explain the unwillingness or reluctance of mentorship from successful female conductors due to women feeling protective of their positions (Grant, 2000; Mullan, 2014). While women may be in search of a female mentor to feel less isolated in the field, the presence of this syndrome may not allow them to do so (Grant, 2000; Mullan, 2014). There may be a variety of reasons in which these successful females will not mentor others, but research on gender-specific mentorship has discovered that “the first generation of women going through in any profession often don’t mentor other women because they were not mentored, so they don’t know how” (Grant, 2000, p. 84). The presence of this syndrome within the field of wind band conducting could have a negative impact on the encouragement of female wind band conductors and their successes, creating a sense of rejection within the field.

### **Role Models & Mentorship in Music Education**

Mentorship in music performance is common, as musicians aim to improve by studying with a master of their craft through an apprenticeship type format. This commonality was demonstrated by Fiske (1997), who surveyed female music educators at the collegiate level about their experiences in the field, of which 89% of participants reported having role models that were influential to their career choice. Of these role models, 56% of the participants cited a male role model, and 44% of participants cited a female role model, both of which were instrumental in influencing participants’ career choice (Fiske, 1997). Not only is mentorship in music education common, it is seen as crucial for a teacher’s development (Gould, 1992; Gould 2001; Jackson,

1996). Grant (2000) performed a qualitative study in which female college band directors at four different career stages were interviewed on the impacts of mentorship. When prompted on the importance of mentorship, participants responded that mentorship was “absolutely essential,” that educators “wouldn’t survive without it,” and that their relationship with their mentor is one of the reasons for the success of their careers (Grant, 2000, p. 85). The history of mentorship for musicians continues to be a vital aspect of the field today.

Mentorship can be beneficial at all stages of teacher development, and especially so for aspiring educators. In a study on student teacher perceptions and length of relationships with their mentors, university and college-level music student teachers were more likely to have and cite an inspirational mentor in their experiences than non-music pre-service teachers (Duling, 2000). Educators can find mentorship or role models through experiences with previous teachers such as high school teachers, applied teachers, college professors, student teaching cooperating teachers, university student teaching supervisors, and additional relationships formed through professional development (Bauer & Berg, 2001). Successful mentorship has the opportunity to influence aspiring educators in a variety of ways, including the development of self-identity, effective teaching techniques, desirable attributes, and as encouragement to continue to pursue a career in music (Bauer & Berg, 2001; Mullan, 2014). Thus, it is important for aspiring music educators to find a mentor in order to develop as conductors, musicians, and educators (Grant, 2000). The achievement of successful mentorship can be defined by the following criteria:

1. Mentoring is intentional.
2. Mentoring is a nurturing process that encourages growth and maturation of the protégé.

3. Mentoring is an insightful process that encourages protégés to discover their own mistakes and learn from them.
4. Mentoring is a supportive and protective process.
5. Mentoring is best accomplished if the mentor is an accessible role model. This way it can stimulate perspective, style, and a sense of empowerment for the protégé.
6. Mentoring is an affirming process, one that can help the protégé define their potential, and their vision for the future. The mentor can offer life to this vision through words and actions of affirmation (Grant, 2000, p. 22).

Understanding the criteria in which successful mentorship builds its foundation is crucial in evaluating the impacts that effective mentorship can have on protégés.

In a study of influences on instrumental music teaching, college ensemble conductors, applied music instructors, colleagues, and student teaching cooperating teachers were significantly influential to the experiences of instrumental music teachers, particularly for developing self-identity and educational techniques (Bauer & Berg, 2001). Through these relationships, aspiring educators are able to observe, identify, and attempt to emulate desirable traits found in these successful professionals. While Duling (2000) discovered that student teachers did not report that their mentors contributed to a particular knowledge base (with content, pedagogical, and pedagogical-content as the bases), they reported that their most influential mentor was assigned to them – such as a cooperating teacher (Duling, 2000). The mentors that were assigned to pre-service teachers through the student teaching process displayed both a completion of the education necessary for a degree, as well as the teaching skills and techniques in which pre-service teachers are still developing. The combination of seeing these attributes in action and forming relationships with these mentors has appeared to be

impactful for educators at the beginnings of their careers, especially by influencing their behavior and choices as they enter the field (Gould, 1992). If aspiring educators are fortunate enough to build a mentor-protégé relationship, rather than simply a role model-observer relationship, they may receive the support and guidance necessary to achieve success in the field.

In addition to gaining insight on successful attributes of an effective teacher, mentors also provide protégés with evidence of possibilities in the field. Seeing their mentor as a successful professional can encourage protégés to follow a similar path. This mindset, paired with opportunities provided by mentors for their protégés, provides the impression that success within the field is possible for protégés (Sheldon & Hartley, 2012). When provided with personal characteristics and professional attributes that protégés share with their mentors or role models, it appears that success will be attainable for the protégé as it was for their mentor (Gould, 2001). Seeing a part of themselves within their mentors, and vice versa, is a powerful tool in encouraging young educators to pursue a career in music education.

Although evidence exists of the importance of mentorship for music educators (Grant, 2000; Gould, 1992; Gould, 2001; Mullan, 2014; Sheldon & Hartley, 2012), challenges may arise for educators having the ability to find a mentor for guidance. It is essential that a mentor is a “good fit” for a protégé (Grant, 2000, p. 86), although finding that perfect match mentorship can be a daunting task. There have been suggestions of paying closer attention to pairings of student teachers to their cooperating teachers (Grant, 2000) as the effects of cooperating teachers’ mentorship on student teachers has already been made evident (Bauer & Berg, 2001). However, young educators may find it difficult to connect with the “right” mentor after student teaching. Without proper connections, young educators may encounter challenges in gaining entry into the field. While young educators may expect that mentors will approach them to begin a mentor-

protégé relationship, much of the research on mentorship suggests otherwise. Participants in qualitative studies on mentorship have suggested that young educators or future protégés are responsible for seeking out their own mentors, avenues for information, and professional development experiences (Grant, 2000; Jackson, 1996). Participants in Grant's (2000) study proposed attending conferences, peer-coaching groups, conducting symposia, and simply reaching out to successful educators with the intent of forming a professional relationship as methods to find mentorship. Gould (2001) encouraged that young educators should be provided established procedures to identify potential role models. Without this knowledge, young educators may be expecting mentorship to happen to them, rather than actively seeking out opportunities for professional growth. Understanding this common misconception between creating a mentor-protégé relationship can help to eliminate lost mentorship opportunities and encourage potential protégés to seek out mentor relationships.

### **Gender-Specific Mentorship in Music Education**

Within the realm of mentorship research, a segment of research has been dedicated to understanding the impacts of gender-specific mentorship both in music education. It is widely understood that mentorship can impact music educators; however, the impacts of gender-specific mentorship are less clear. Researchers have aimed to understand the potential impacts of gender-specific mentors, the potential connection of gender inequity in the field to the presence of gender-specific mentorship, and if women prefer gender-specific role models or mentors.

As previously discussed, mentorship has the capability of making behaviors seem attractive and attainable for protégés (Gould, 2001). If protégés can draw similarities between themselves and their mentors, they may feel that a specific career path is a possible option for them as well. The feasibility of success increases if the mentor is a part of a group that is



typically underrepresented in the field, such as by gender or race (Gould, 2001; Sheldon & Hartley, 2012). These underrepresented educators understand the barriers that aspiring educators may face when entering the field. For women, having a mentor that understands career barriers such as sexual harassment, or other issues of gender bias and stereotyping, may help to better prepare students for dealing with said issues (Grant, 2000). By being present in the field and understanding the barriers young educators may face, underrepresented music educators, such as women band conductors, can represent a change to the field in which aspiring educators can feasibly be a part of. Additional representation of women as band conductors at the secondary and collegiate levels could encourage more women to pursue careers in conducting and be willing to broaden their musical horizons (Sheldon & Hartley, 2012).

In Gould's (2001) study on the perceptions of female college band directors, Gould explains that people tend to respond to those that are similar to them. When these persons are a part of a marginalized group within a field, the connection can be stronger. Researchers have found that female students enrolled in programs of non-traditional fields, such as music, are retained at a higher level when their classes are taught by female faculty (Robst, Keil & Russo, 1998). Similar findings were discovered in a 1999 College Band Directors National Association survey on the make-up of participants of conducting symposiums, in which the conducting symposiums that included the involvement of female directors had a significantly higher attendance by female conducting participants in comparison to symposiums led by male directors (College Band Directors National Association, as cited in Grant, 2000, p. 2).

However, a mentor or faculty member should not explicitly be selected by gender, as gender is not the primary factor for a successful mentor or role model. Gould (2001) surveyed 38 female college band directors on their perceptions of the conducting field. In terms of

mentorship, respondents found it most important for mentors and role models to be judged on merit, skills, and achievements, rather than gender (Gould, 2001). Similarly, Grant (2000) interviewed female band directors on the impacts of mentorship at four different career stages:

1. Ten years of teaching experience at the post-secondary level;
2. Four to ten years of teaching experience at the post-secondary level;
3. Graduate students;
4. Undergraduate students (Grant, 2000, pp. 64-65).

Women in the first two groups believed that a mentor needed to demonstrate passion, musical talent, and a dedication to supporting their protégés rather than focusing on gender (Grant, 2000). Searching for a mentor purely based on gender does not seem to be the appropriate approach, as the respondents in gender-specific mentorship tend to be divided on their desire for female mentorship (Gould, 2001; Grant, 2000; Jackson 1996). However, the youngest conductors in Grant's (2000) study expressed interest in finding a female mentor for the encouragement and motivation of seeing a similar person in a desirable position within the field. One study participant stated:

I think that working with a man would be wonderful, if we had the same personality and style. But there is a different kind of relationship with a woman. I think that working with a woman like myself, or someone that I would like to be like, would be very encouraging and motivating, because you can see that a woman can do it and be in that position. And I think that I would have a better rapport with that person because there are some inherent things with women that are just a little bit different (Study participant, as cited in Grant, 2000, p. 83).

Young protégés are drawn to those similar to them in the hope that they can reach the level of success that their mentors and role models are displaying. Even for women that did not desire to have a gender-specific role model, all of the women in Grant's (2000) study expressed the importance of the presence of female mentors and role models for young conductors. There is an increase of preparedness of young women going into the field if they have access to female mentors (Sears, 2010). The potential effects that gender-specific mentors can have on young protégés may explain the desire for learning from a mentor similar to oneself and encourage a more conscious effort in the pairing of protégés and mentors (Grant, 2000; Gould, 2000; Sheldon & Hartley, 2012).

Although it has been expressed that people respond to those similar to them, and young women may desire to work with a mentor similar to them, mentorship may not be readily available for young protégés. The lack of female mentors and visibility of female conductors in the field may cause difficulty for female protégés in selecting a female mentor. In addition to the "Good Ol' Boys Club" and the "Queen Bee Syndrome" (Cooper, 1997), the continued absence of women in the conducting field is evident in women's selection of mentors and role models. In numerous studies on gender-specific mentorship, female participants were requested to recognize or recall female role models that have been influential. A striking majority of women within these studies have been unable to recognize or recall any female role models within the field (Gould, 1992; Gould, 2001; Fisher-Croneis, 2016; Mullan 2014; Sheldon & Hartley, 2012). The exception to this finding was a small portion of women who recognize luminary conductors such as Marin Alsop (orchestra), or Mallory Thompson (wind band) as female musical role models (Grant, 2000). Explanations for this lack of recall of female role models could include the establishment of band programs from the military band tradition and the effects of a gendered

podium that still exist today (Sheldon & Hartley, 2012). If young female conductors are interested in a field that appears to have few leaders like them, it may seem difficult to find guidance and feel discouraging to enter that field.

While women without female mentors in their career may argue that gender-specific mentorship is not necessary based on their experience, or feel uncertain about how to serve as a mentor for young protégés, the increase in research on gender in music education has encouraged the rise of mentorship for female band directors (Grant, 2000; Mullan, 2014). Several participants in Mullan's (2014) qualitative study of female high school band directors expressed an interest in mentoring young female conductors. The participants were aware of the importance of mentorship to their own careers and aspired to guide others as they were guided (Mullan, 2014). These women are likely the most equipped to help prepare young women for the challenges ahead in the field they are about to enter (Gould, 2003). In addition, ideas for improvements to networking and professional development have risen from gender-specific research in music education. CBDNA's initiative for diversity of conducting symposium participants, the awareness of language in professional materials and presentations, the creation of email/virtual networks or support groups, the establishment of peer-coaching groups, and the inclusion of women on regional and national organization boards could lead to improvements to professional development for female band conductors (Grant, 2000). Additionally, encouragement to join professional groups such as Women Band Directors International (Women Band Directors International, 2020) can provide further advancement to improving mentorship for young band conductors. Such improvements to mentorship and networking may lead to an increased presence of female conductors in the band field, and in turn, increase the availability of female mentorship opportunities for young protégés.

## CHAPTER III

### METHODOLOGY

#### **Purpose of the Study**

The purpose of this study was to provide insight on the impact of gender-specific role models and mentorship for female wind band conductors on the path to conducting at the collegiate level. The results from this study were compared to Elizabeth Grant's previous research (2000) to provide an updated understanding of the implications of gender-specific mentorship and role models for female wind band conductors, as expressed in her suggestions for continued research.

#### **Research Questions**

The study aims to answer five major research questions, as adapted from Grant (2000):

RQ1. Did any of the female college band director subjects in this study experience impactful forms of mentoring and/or role modeling in the pursuit of their careers?

RQ1a. If so, what types of professional positions did the mentor and/or role model hold?

RQ1b. What types of professional positions are held by the subjects' current mentors?

RQ2. How important has mentoring been for these female band conductors to date?

RQ3. What is the importance of mentoring and role modeling for aspiring female wind band conductors?

RQ4. What are the similarities and differences in mentoring and/or role modeling experiences with and among the subject groups in the pursuit of their goal to become a band director?

RQ5. Is there evidence that the achievements made by the more experienced female wind band conductors have had an impact on the younger generation of female wind band conductors?

### **Selection of the Sample Population**

Modeled after Grant's (2000) study, the subjects in this study represented three distinct career stages, with slight modifications to the experience of the collegiate band directors. The subjects selected for this study included:

1. Female conductors who have taught/currently teach at the post-secondary level.
2. Female conductors who are currently enrolled in or recently completed a graduate program in music education and/or conducting, who also had public school and/or collegiate conducting and teaching experience.
3. Aspiring female conductors who are currently enrolled in an undergraduate instrumental music education degree.

### **Survey Instruments**

The survey questions were modified from Grant's (2000) research to focus on personal experiences and opinions on mentorship, perceptions of gender in the wind band field, and perspectives on mentorship for aspiring female wind band conductors. Various question formats were applied, including Likert-type scales, multiple choice, and open-ended response questions. Two separate surveys were created: One for female collegiate band directors, current graduate students, and former graduate students (Survey A) and one for female undergraduate instrumental music education students (Survey B). The survey questions were modified to match the subjects' experience level, as the undergraduate students do not have significant teaching experience compared to the collegiate conductors. Survey A contained 16 questions for female

conductors involved in wind band conducting and teaching at the collegiate level as collegiate band directors, current graduate students, or former graduate students. Survey B contained 18 questions for female undergraduate instrumental music education students.

The surveys were created in the Qualtrics survey platform and distributed through a variety of means, including the College Band Directors National Association email list, by direct email invitation to collegiate women conductors, and via two women band directors' Facebook groups: *Women Rising to the Podium* (Women Rising to the Podium, 2020) and *Women Band Directors International* (Women Band Directors International, 2020). The surveys were also distributed by speaking directly to potential subjects in-person about the research and providing a printed recruitment flyer. The recruitment flyers were displayed at the Women Band Directors International and the Athena Music and Leadership Camp booths at The Midwest Clinic. The recruitment flyer included the purpose of the study, a description of the surveys, as well as QR codes and URL's for access to the appropriate survey. A statement of permission to use the survey responses in research analysis was displayed at the beginning of each survey. This research project was approved for an IRB exemption by the Old Dominion University College of Arts and Letters Human Subjects Review Committee.

### **Data Analysis Procedures**

Purposive sampling techniques were applied through a homogeneous sampling approach (McMillan, 1996). The sample population was comprised of 190 subjects between both surveys, with 97 subjects completing Survey A and 93 subjects completing Survey B.

The responses from each survey were analyzed using descriptive statistics from the Qualtrics software. The mean, mode, and standard deviation were calculated for each question

using the statistical tools within Qualtrics. The open-ended response coding and the category percentages were calculated in NVivo.

The survey responses were analyzed initially as individual populations (Survey A subjects and Survey B subjects), then compared to summarize responses to the initial research questions. Additionally, the survey results were compared to the findings of Grant (2000) by analyzing similarities and differences of general themes among populations to evaluate the experiences of female conductors involved in the band conducting field over the last 20 years. The summaries, conclusions, and future research suggestions were formulated from the findings and reported at the end of the study.



## CHAPTER IV

### RESULTS

#### Research Questions

The study aimed to answer five major research questions, as adapted from Grant (2000):

RQ1. Did any of the female college band director subjects in this study experience impactful forms of mentoring and/or role modeling in the pursuit of their careers?

RQ1a. If so, what types of professional positions did the mentor and/or role model hold?

RQ1b. What types of professional positions are held by the subjects' current mentors?

RQ2. How important has mentoring been for these female band conductors to date?

RQ3. What is the importance of mentoring and role modeling for aspiring female wind band conductors?

RQ4. What are the similarities and differences in mentoring and/or role modeling experiences with and among the subject groups in the pursuit of their goal to become a band director?

RQ5. Is there evidence that the achievements made by the more experienced female wind band conductors have had an impact on the younger generation of female wind band conductors?

#### Survey A

##### Description of Subjects

Survey A was completed by 97 female collegiate band directors, music education or conducting graduate students, and former music education or conducting graduate students. In

survey question two, the Survey A subjects described their current position in relation to collegiate bands. Fifty-two percent of the Survey A subjects reported holding a collegiate band conductor position, 23% were current music education or conducting graduate students, and 25% were former music education or conducting graduate students. One Survey A subject did not respond to this question ( $n = 96$ ).

### **Experiences with Mentors**

The subjects that completed Survey A responded to questions about their experiences with career-based mentorship, and their perception of the importance of mentorship in relation to the success of their career. The survey questions pertaining to personal experiences with career-based mentorship included:

Q3. Who has served as an impactful mentor to you in your development as a wind band conductor?

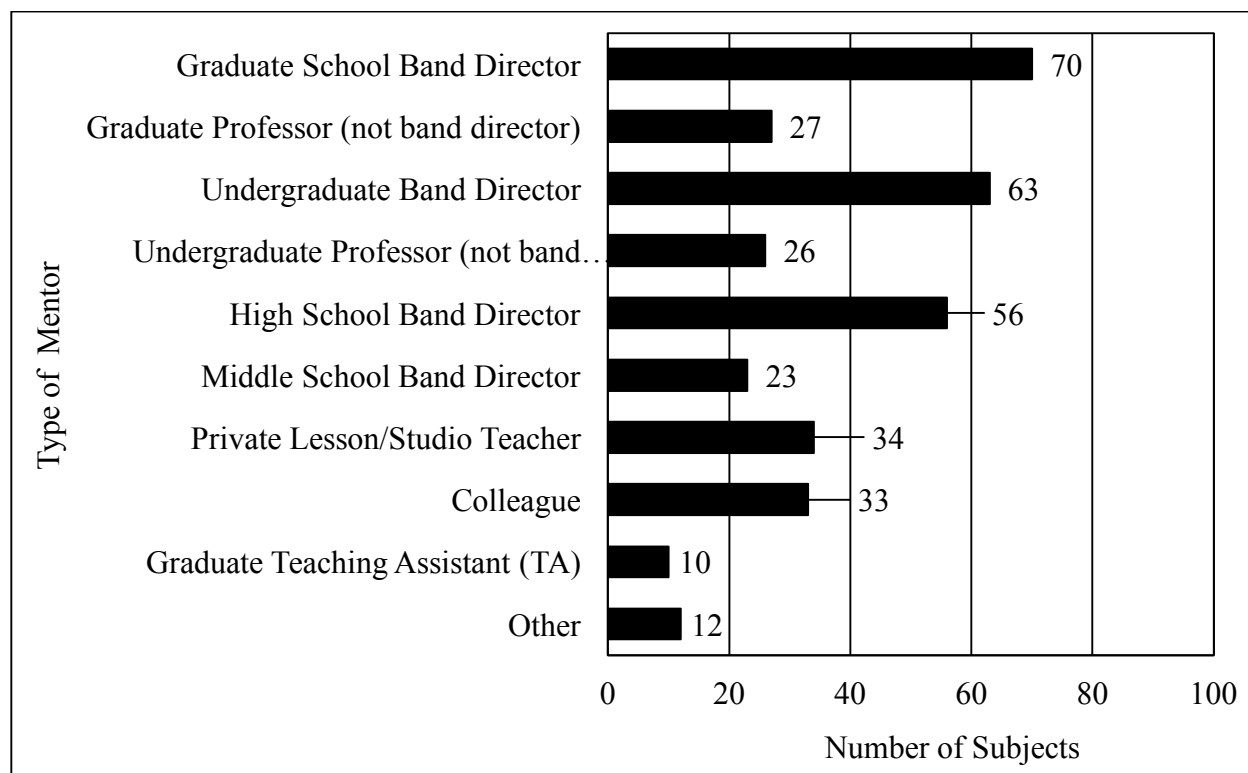
Q4. On a scale of 1 (highly unimportant) to 5 (highly important), how important of a role has mentorship had in relation to the success you have achieved in your career?

Q5. In what ways did your mentor(s) inspire you/serve as a successful mentor?

Please select all that apply.

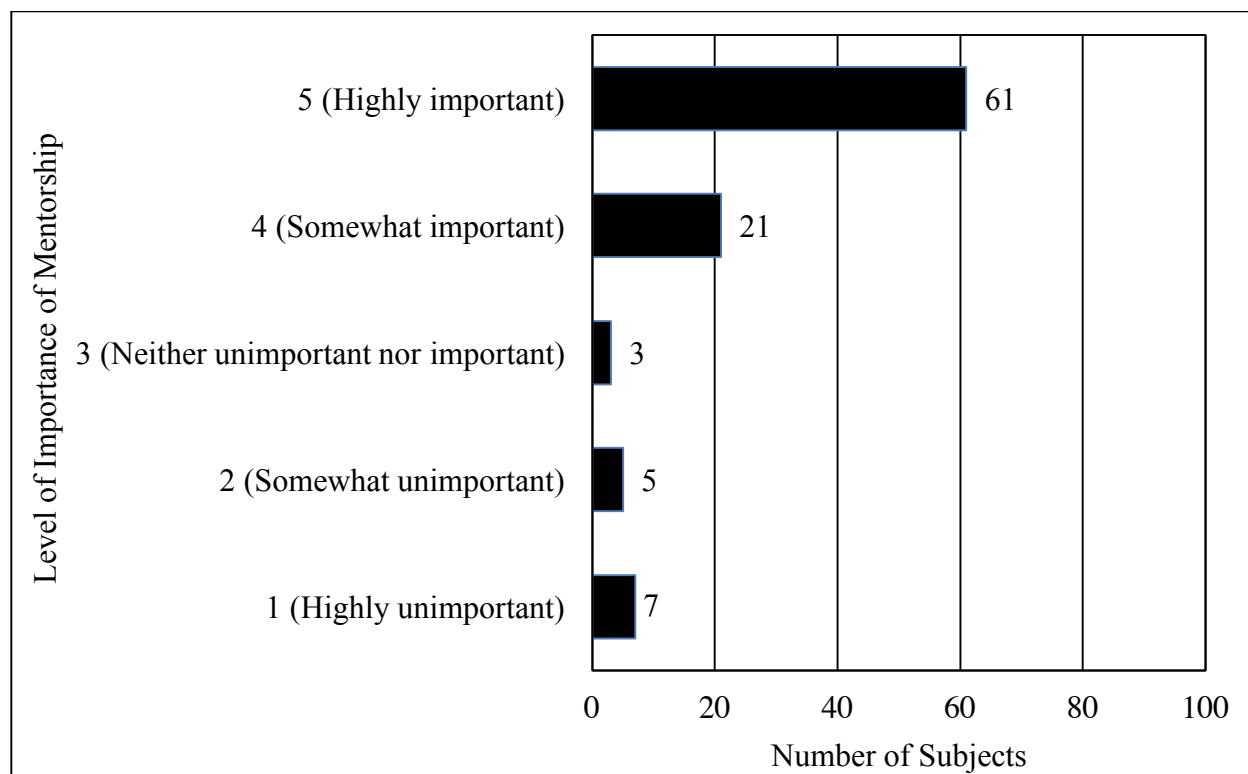
The subjects that completed Survey A attributed impactful mentorship to a variety of mentors throughout their experiences in wind band conducting. The most cited mentors for the Survey A subjects included graduate school band directors (72%), undergraduate band directors (65%), and high school band directors (58%). Twelve percent of the Survey A subjects selected “other, please explain” to define cooperating teachers, military conductors, conducting workshop clinicians, orchestral conductors, and respected individuals in the wind band field as impactful

mentors. One Survey A subject believed they did not experience an impactful mentor. The distribution of mentors reported as impactful by the Survey A subjects appears in Figure 1.



**Figure 1. Mentors reported as impactful by the Survey A subjects ( $N = 97$ ).**

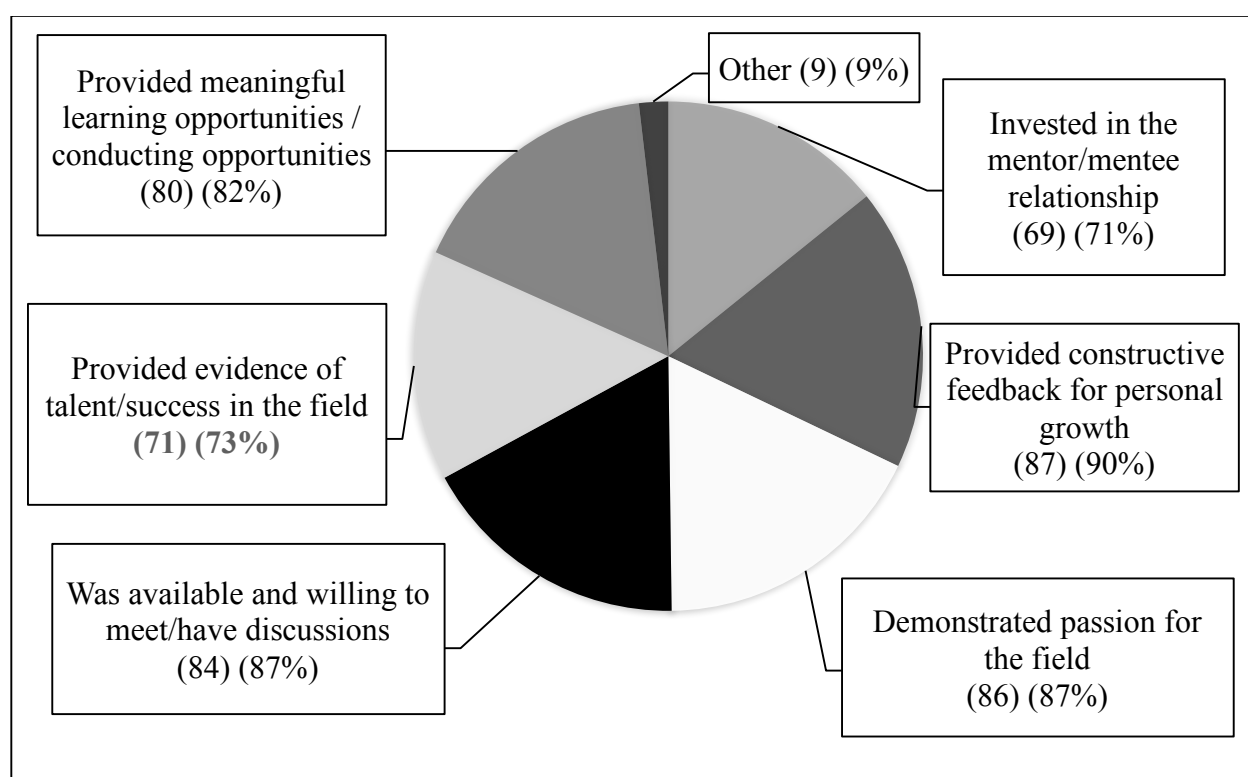
In question four, the Survey A subjects ranked the importance of mentorship to their professional successes on a scale of 1 (highly unimportant) to 5 (highly important). Eighty-five percent of the Survey A subjects ranked mentorship at some level of importance (highly important or somewhat important), with 63% of the subjects reporting that mentorship was highly important to their career. ( $N = 97$ ,  $M = 4.28$ ,  $SD = 1.20$ ,  $Mo = 5$ ). Figure 2 displays the importance of mentorship as reported by the Survey A subjects.



**Figure 2. The importance of mentorship as reported by the Survey A subjects ( $N = 97$ ).**

In question five, the Survey A subjects described methods in which mentors were impactful in their mentorship. The Survey A subjects selected all applicable methods of impactful mentorship. The responses from the Survey A subjects demonstrated that impactful mentorship is important, with variance in the specific methods that were deemed impactful. The most reported methods of impactful mentorship for the Survey A subjects were “provided constructive feedback for personal growth” (90%), “demonstrated passion for the field” (89%), “was available and willing to meet/have discussions” (87%), and “provided meaningful learning opportunities/conducting opportunities” (82%). Nine percent of the Survey A subjects selected “other, please explain,” citing feeling challenged through quality and high-level repertoire, being encouraged in growth beyond just conducting skills, witnessing the importance of supporting new music and composers, feeling supported through transitional periods in their education,

understanding their role in “the bigger picture,” and “feeling like a person rather than a product” as impactful methods of mentorship. One Survey A subject reported not having strong mentors to reference. A different Survey A subject reported that negative mentorship experiences were the most impactful in their experiences, as they demonstrated the importance of a band director and mentor’s role in students’ lives. Figure 3 displays the frequency of the methods of impactful mentorship reported by the Survey A subjects.



**Figure 3. The methods of impactful mentorship reported by the Survey A subjects ( $N = 97$ ).**

### **Gender: Role Models & Mentorship**

The Survey A subjects expanded on the topic of mentorship by taking gender into consideration. The gender-specific mentorship survey questions were as follows:

Q6. Approximately how many wind band mentors and/or role models have you worked with/learned from?

Q7. Approximately how many of these wind band mentors and/or role models identify themselves as female?

Q8. Please select the gender of your collegiate band directors (both in undergraduate and graduate studies).

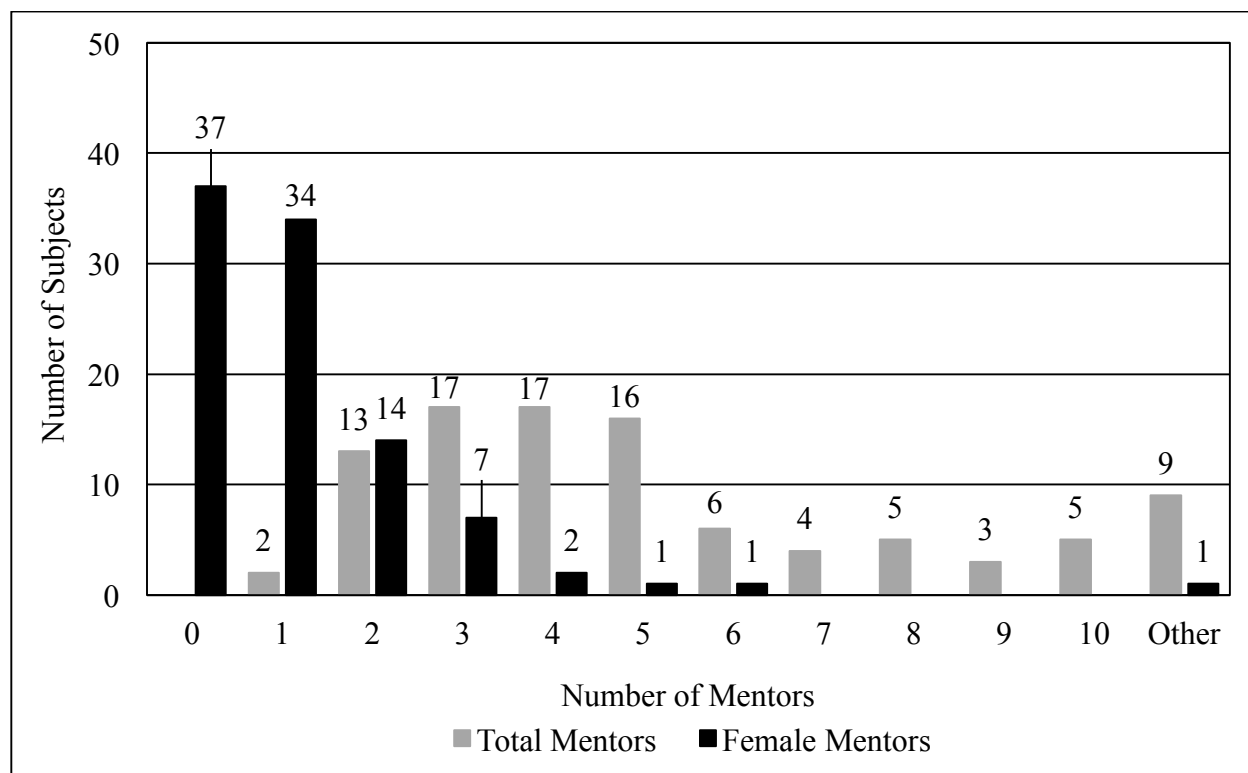
Q9. With all other variables being equal (education, experience, musicianship, etc.), would you prefer to have a male or female wind band conducting mentor?

Q10. Please elaborate on the reasoning behind your previous response.

Q11. What impact might having a female mentor or role model have on the development of an aspiring female wind band conductor in the pursuit of a conducting career?

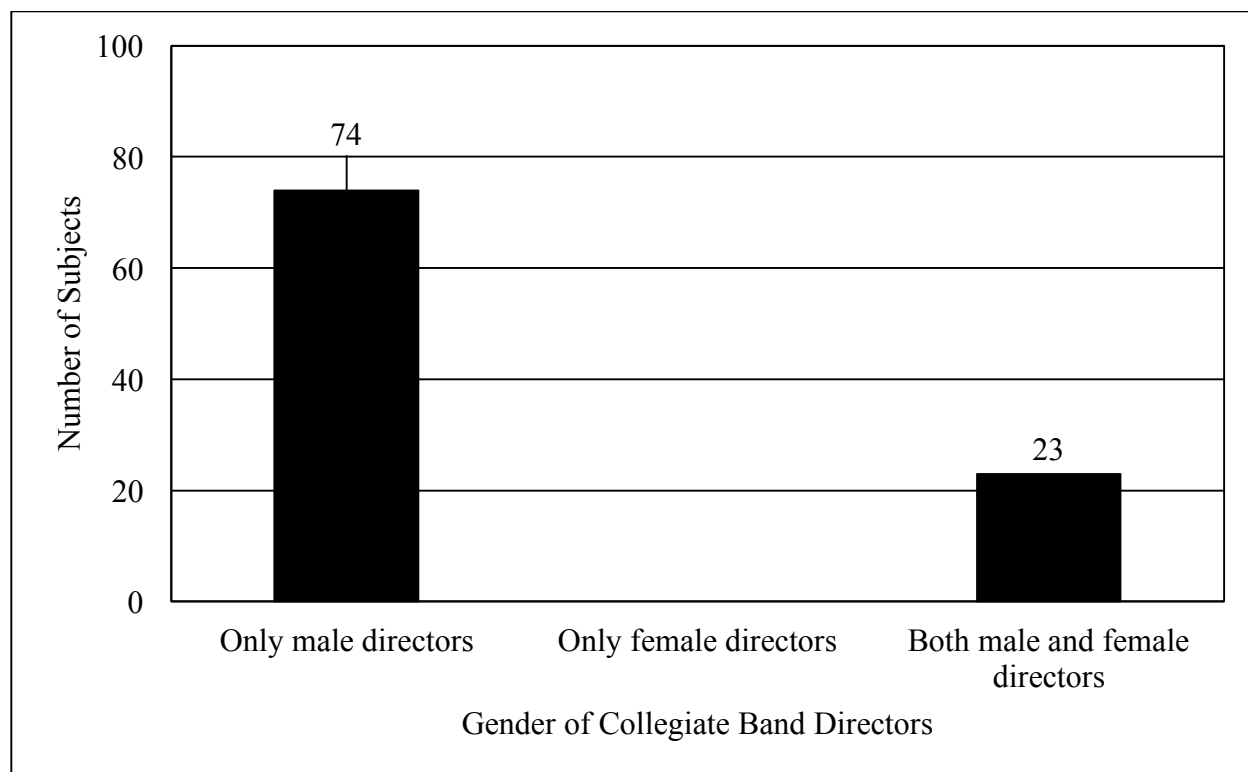
In question six, the Survey A subjects reported working with an average of five mentors and/or role models throughout their wind band conducting career, with three and four mentors as the most reported options (18%). ( $N = 97$ ,  $M = 4.64$ ,  $SD = 2.30$ ,  $Mo = 3, 4$ ). Eight of the Survey A subjects that selected “other, please list” reported having more than 10 mentors, ranging from 14 mentors to 100 mentors. One Survey A subject that selected the “other, please list” expressed that although they had learned from many people, it could be difficult to classify those individuals as mentors. When questioned about gender-specific mentors and/or role models in question seven, the Survey A subjects responded with an average of one female wind band conducting mentor throughout their career. The most frequent response was zero female mentors, reported by 38% of the Survey A subjects. ( $N = 97$ ,  $M = 1.06$ ,  $SD = 1.20$ ,  $Mo = 0$ ). One Survey A subject that selected “other, please list” described learning through females by observation, but

did not classify those individuals as mentors. Figure 4 displays the number of non-specific versus gender-specific role models reported by the Survey A subjects.



**Figure 4. The number of non-specific versus gender-specific role models reported by the Survey A subjects ( $N = 97$ ).**

In question eight, the Survey A subjects selected the gender of their college band directors, both in undergraduate and graduate studies. Seventy-six percent of the Survey A subjects reported only having male band directors throughout their collegiate experiences, while 24% of the Survey A subjects reported having both male and female band directors in their undergraduate and graduate studies. None of the Survey A subjects had only female band directors in their collegiate band experiences. The distribution of the gender of Survey A subjects' collegiate band directors is displayed in Figure 5.



**Figure 5. The gender of the Survey A subjects' collegiate band directors ( $N = 97$ ).**

For question nine, the Survey A subjects were asked to select a preference of gender for their mentor, with all other variables remaining equal. Such variables included education, musicianship, and experience. Sixty-six percent of the Survey A subjects responded with no preference of gender for their mentor, while 22% of the subjects preferred a female mentor, three percent of the subjects preferred a male mentor, and nine percent of the subjects were unsure of their preference. After a gender preference for their mentor was selected, the Survey A subjects were asked to elaborate on their responses in question 10. Of the 97 Survey A subjects, 84.53% of the subjects elaborated on their preferences of gender for a mentor ( $n = 82$ ). Within this subgroup, 56% of the subjects ( $n = 46$ ) reported that gender was not a factor in their selection of a mentor. The subgroup of Survey A subjects reported musicianship, personality, knowledge, teaching ability, talent of the conductor, relationship with the mentee, passion, and investment in



the mentee as factors to consider when selecting a mentor. Twenty-four percent of this subgroup of Survey A subjects ( $n = 20$ ) reported a preference for a female mentor due to the relatability of the female perspective in terms of gender bias, sexism, and potential challenges specific to women in the wind band field. In evaluating their positive mentorship experiences in relation to gender, five percent of the Survey A subgroup subjects ( $n = 4$ ) reported positive male mentorship and six percent ( $n = 5$ ) reported positive mentorship experiences with both genders. Five percent of the Survey A subgroup subjects ( $n = 4$ ) reported that an ideal mentorship experience would include both male and female mentors. Six percent of the Survey A subjects in this subgroup ( $n = 5$ ) reported struggling in their career without a female mentor, and 15% of the subgroup subjects ( $n = 12$ ) indicated not having a female mentor but having a desire to have a mentorship experience with a female wind band conductor.

In question 11, the Survey A subjects were asked to reflect on the potential impact of gender-specific mentorship for aspiring female wind band conductors. Of the 97 Survey A subjects, 86.60% of the subjects provided a response to question 11 ( $n = 84$ ). Fifty-two percent of this subgroup of Survey A subjects ( $n = 44$ ) reported a female mentor understanding personal or sensitive topics specific to women in band, as well as offering a female perspective. Twenty-four percent of the subgroup of Survey A subjects ( $n = 20$ ) specifically referenced “gender bias” as an issue that a female mentor would understand and be able to offer a perspective on. Additional personal and sensitive topics preferred to be discussed with female mentors referenced by the subgroup of Survey A subjects included sexism, societal expectations, microaggressions, discrimination, conducting attire, body image, femininity, and work-life challenges. Thirty-seven percent of the subgroup of Survey A subjects ( $n = 31$ ) reported that gender-specific mentorship would demonstrate representation of successful females in the wind

band field, as well as the viability of a career for aspiring female band conductors. Additional potential impacts of gender-specific mentorship included feeling more comfortable with women, increasing confidence, and creating a sense of belonging in the wind band field. Eleven percent of the subgroup of Survey A subjects ( $n = 9$ ) reported an expectation of no difference in mentorship between male and female mentors for aspiring female wind band conductors.

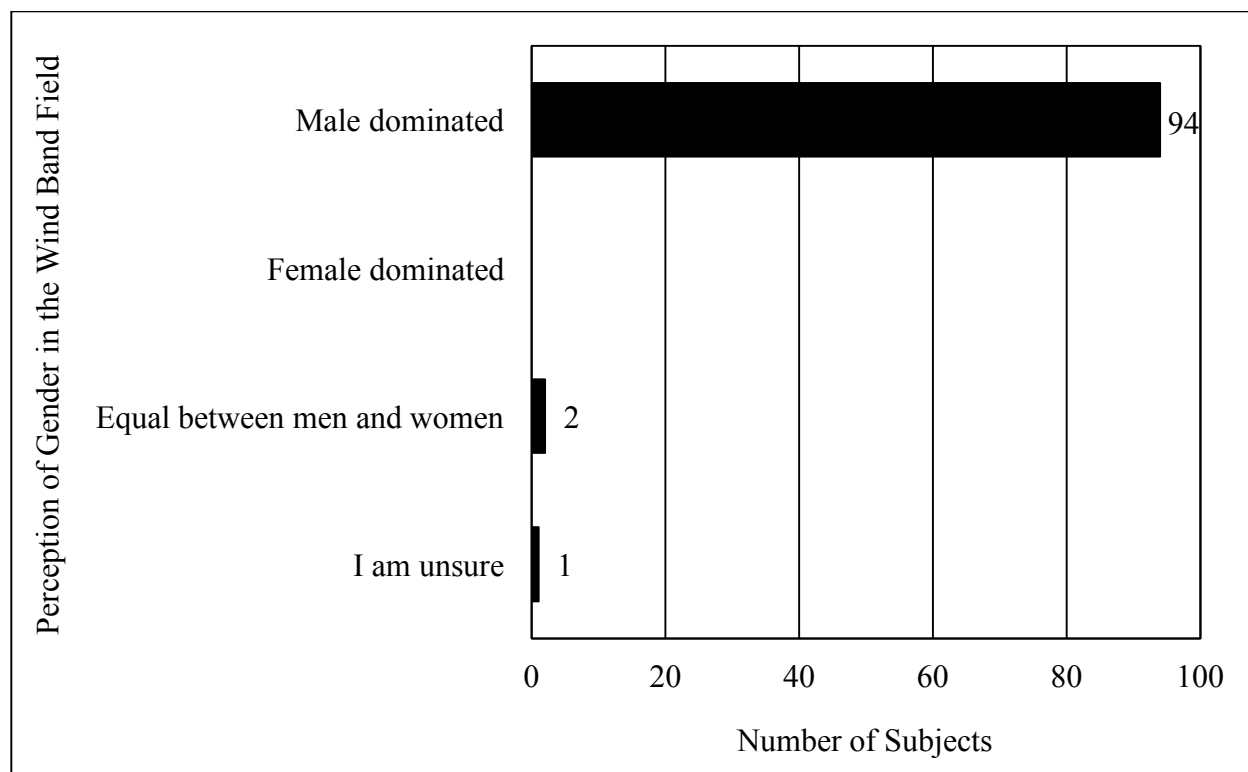
### **Gender: Wind Band Climate & Experiences**

The examination of gender in the wind band field continued with opportunities for the subjects to reflect upon their perceptions of the potential impact of gender for wind band conductors. The questions were as follows:

Q12. Based on your experiences, how do you perceive the wind band conducting profession?

Q13. Has your gender potentially affected or impacted others' perception of you in the field of wind conducting? If yes, please elaborate.

For question 12, the Survey A subjects reported their perception of gender balance in the wind band conducting field. Ninety-seven percent of the Survey A subjects perceived the wind band field as male dominated, two percent of the subjects viewed the field as equal between men and women, and one percent of the subjects were unsure of their perception of the field. No Survey A subjects perceived the wind band field as female dominated. The distribution of perceptions of gender in the wind band field by the Survey A subjects is displayed in Figure 6.



**Figure 6. The perception of gender in the wind band field by the Survey A subjects (N = 97).**

Question 13 examined gender as a possible impact for the perception of females in the field of wind band conducting. Eighty percent of the Survey A subjects reported that their gender had potentially impacted or affected others' perception of them within the wind band field. The Survey A subjects that reported experiencing an impact of perception based on their gender were asked to further elaborate on their experiences. Of the 97 Survey A subjects, 71.13% of the subjects responded to question 13 ( $n = 69$ ). Within this subgroup of the Survey A subjects, 33% of the subjects ( $n = 23$ ) reported experiencing different expectations in comparison to male band conductors. Reported differences in gender-based expectations included having to prove talent over male colleagues, perception of ability based on appearance, perception on the podium, and personality based upon gender stereotypes. Two of the Survey A subjects within this subgroup

referenced the assumption that their wind-band conductor husbands were more talented, important, and qualified than them.

Twenty-five percent of the subgroup of Survey A subjects reported experiencing comments of gender bias ( $n = 17$ ). The comments on gender bias included being called “little lady,” being “pretty good for a woman,” that “women should be making sandwiches, not conducting band,” to “conduct like a man,” being called “feminine-coded names and derogatory descriptors,” as well as additional comments on attire, appearance, and personality. Twenty-three percent of the subgroup of Survey A subjects ( $n = 16$ ) reported their gender potentially impacting jobs or opportunities. Job related experiences included not receiving tenure, being passed over for high school positions, being asked gender-based questions in job interviews, and experiencing hesitation from staff for selecting a female drum major. Fourteen percent of the subgroup of Survey A subjects ( $n = 10$ ) reported issues with being viewed as an authority figure, including being mistaken for a band parent, intern, or secretary rather than the band director as well as being “walked over” by male colleagues. Twelve percent of the subgroup of Survey A subjects ( $n = 8$ ) reported their successes being deemed “impressive” due to their gender. Two Survey A subjects within the subgroup believed they were offered guest conducting positions because of their gender in order to meet diversity requirements in a program. Additional experiences reported by the subgroup of Survey A subjects included feelings of exclusion and experiencing sexual assault.

### **Serving as a Mentor**

To conclude the survey, the Survey A subjects were asked questions about their willingness to serve as a mentor, their role in mentorship for aspiring female band directors, and

how the field of music education can improve to support and encourage young women to pursue master's and doctoral degrees. The questions were as follows:

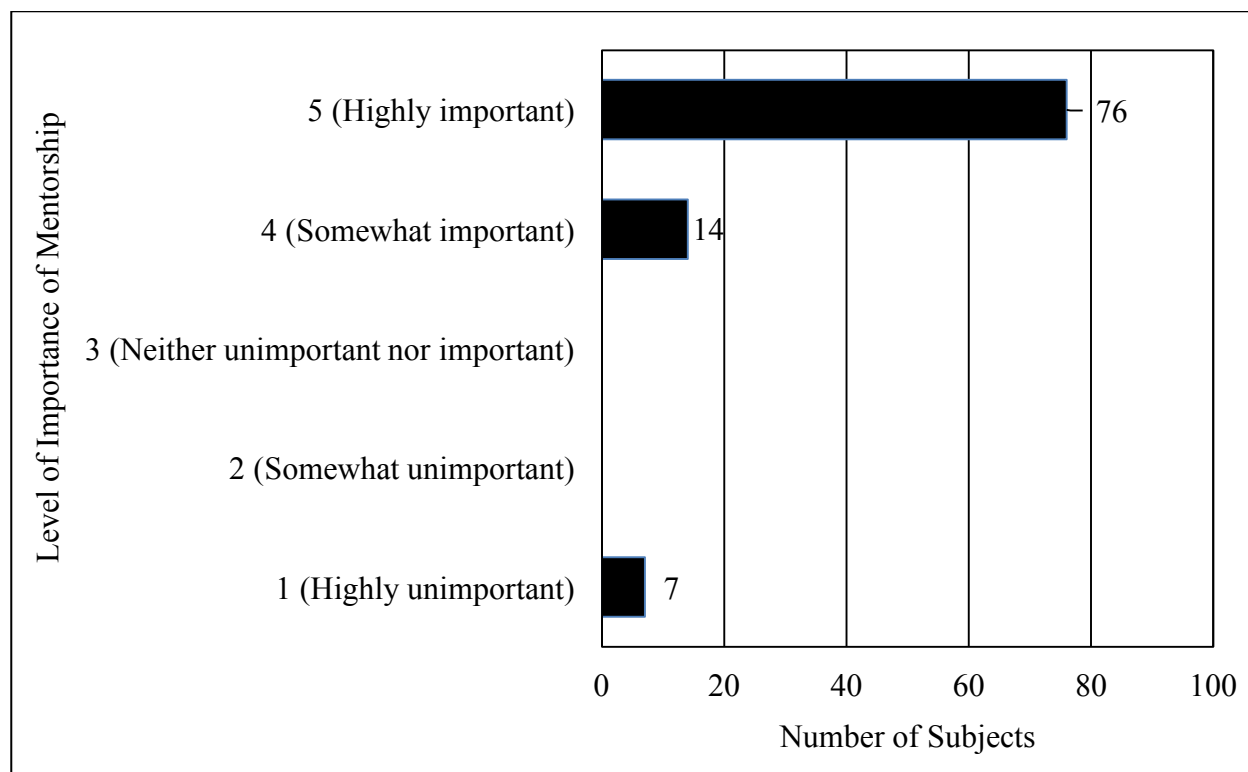
Q14. On a scale of 1 (highly unimportant) to 5 (highly important), how important is mentorship for aspiring conductors?

Q15. On a scale of 1 (highly uncomfortable) to 5 (highly comfortable), how comfortable are you serving in the role of mentor or role model?

Q16. In what role do you serve as a mentor to your students and graduates? Select all options that apply.

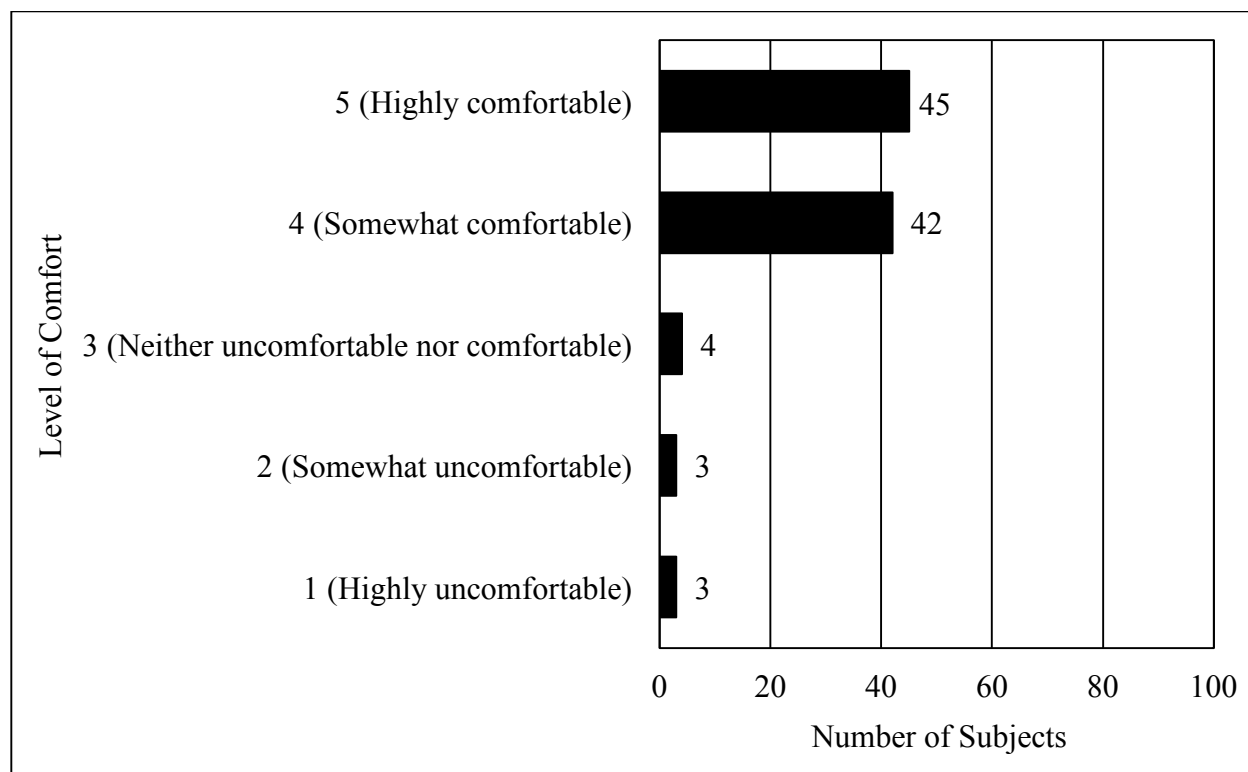
Q17. What can be done in music education to encourage and motivate young women to pursue master's and doctoral degrees, as well as college band conducting positions?

After ranking the importance of mentorship to their careers, the Survey A subjects were asked to evaluate the importance of mentorship for aspiring conductors on a scale of 1 (highly unimportant) to 5 (highly important). Ninety-two percent of the Survey A subjects reported that mentorship for aspiring wind band conductors was important to some degree (highly important or somewhat important). Seventy-eight percent of the Survey A subjects reported that mentorship was highly important for aspiring wind band conductors. ( $N = 97$ ,  $M = 4.57$ ,  $SD = 1.05$ ,  $Mo = 5$ ). The distribution of the importance of mentorship for aspiring conductors reported by the Survey A subjects can be viewed in Figure 7.



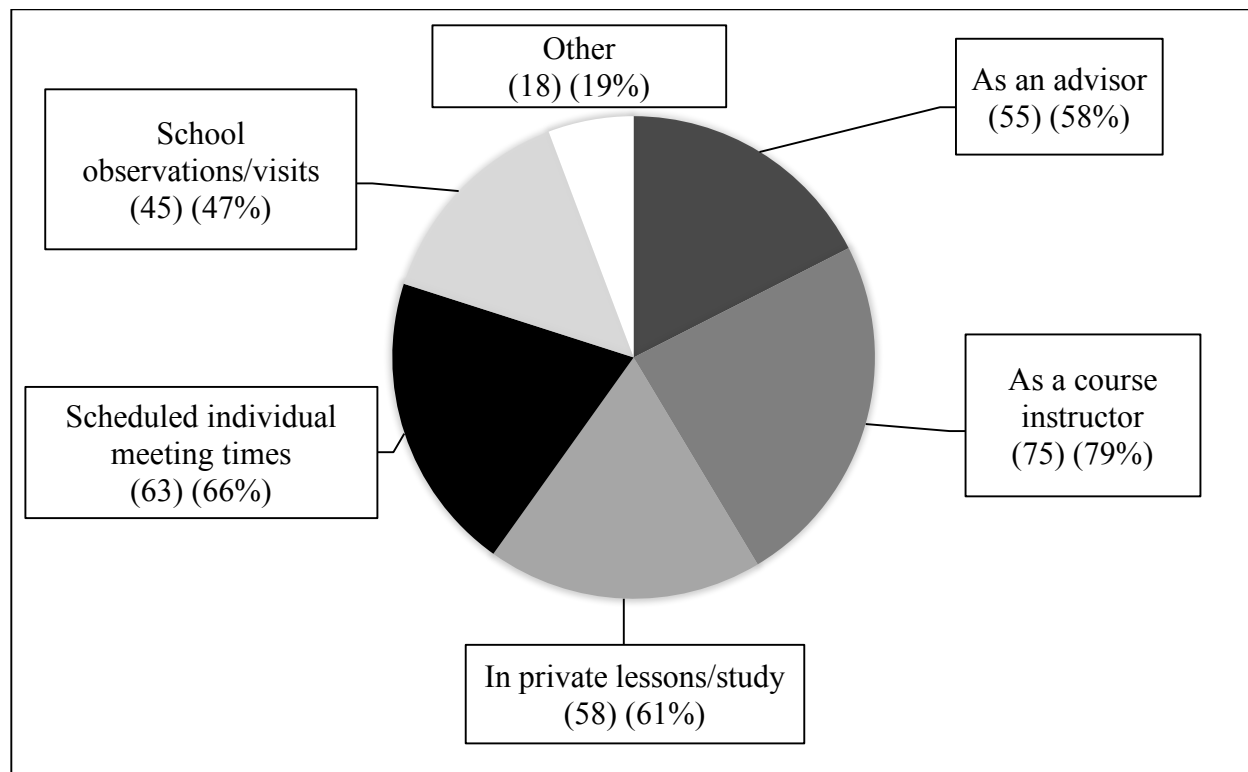
**Figure 7. The importance of mentorship for aspiring conductors reported by the Survey A subjects ( $N = 97$ ).**

In question 15, the Survey A subjects ranked their level of comfort with serving as a mentor or role model on a scale of 1 (highly uncomfortable) to 5 (highly comfortable). Ninety percent of the Survey A subjects reported a level of comfort with serving as a mentor or role model (highly comfortable or somewhat comfortable), with 46% of the subjects reporting feeling highly comfortable with serving as a mentor. ( $N = 97$ ,  $M = 4.27$ ,  $SD = 0.91$ ,  $Mo = 5$ ). Figure 8 displays the level of comfort serving as a mentor reported by the Survey A subjects.



**Figure 8. The level of comfort serving as a mentor reported by the Survey A subjects ( $N = 97$ ).**

In question 16, 97% of the Survey A subjects ( $n = 95$ ) reported methods in which they serve as a mentor to students and graduates. Within this question, the Survey A subjects were prompted to select all forms of mentorship that applied to their experiences. The most frequent response for method of mentorship for this subgroup of the Survey A subjects was as a course instructor, with responses from 79% of the Survey A subjects ( $n = 75$ ). The distribution of responses of the methods of mentorship for students by the Survey A subjects is displayed in Figure 9. The additional responses from the “other, please explain” option are summarized in a thematic category table, displayed in Table 1.



**Figure 9.** The methods of mentorship for students by the Survey A subjects ( $n = 95$ ).



Table 1.

*Additional Methods of Mentorship by Survey A Subjects.*

Thematic category	Key terms	Description
College/University	Graduate, reference, supervise, internships, coach, advisor, model	<ul style="list-style-type: none"> <li>• Serving as a graduate teaching assistant, assisting with classes</li> <li>• Acting as an unofficial advisor, role model, and reference for students to model themselves after</li> <li>• Supervising student teachers and internship experiences</li> <li>• Chamber music coach</li> <li>• Provide professional advice (application materials, jobs)</li> </ul>
Public School	Teacher	<ul style="list-style-type: none"> <li>• Returned to public school teaching after obtaining graduate degree, serving as a mentor for younger, non-collegiate students</li> </ul>
Large Scale	Development, informal, communication, national	<ul style="list-style-type: none"> <li>• Leads professional development sessions on personal campus and in other communities</li> <li>• Provides informal mentoring to young middle school and high school band directors</li> <li>• Communicate with directors nationwide to provide advice</li> </ul>
Personal	Life, choices, skills, counselor	<ul style="list-style-type: none"> <li>• Provide advice for life skills and career choices</li> <li>• Serves as a counselor</li> </ul>

The survey concluded with question 17, an open-ended response question for the Survey A subjects to reflect on potential improvements in music education to encourage and motivate young women to pursue master's and doctoral degrees, in addition to college band conducting

positions. Of the 97 Survey A subjects, 78.35% of the subjects elected to respond to this question ( $n = 76$ ). Forty-five percent of the subgroup of Survey A subjects ( $n = 34$ ) reported a need to increase the presence of women in the wind band field at all levels. Recommendations to increase female presence in the wind band field included intentional recruitment and hiring of talented women as guest conductors, honor band or festival conductors, symposium clinicians, judges, and graduate students. Additional suggestions of improving female presence in the wind band field included commissioning female composers and providing students with guest speakers or recordings of female conductors.

Thirty-two percent of the subgroup of Survey A subjects ( $n = 24$ ) reported a need to improve mentorship for aspiring female conductors. The suggested improvements to mentorship included encouraging mentorship at all academic levels, ensuring the availability and awareness of networking opportunities for female conductors, investing in relationships with aspiring female conductors, and releasing positive public relations about female wind band conductors. Specific mentorship program suggestions included a “big sister program” in which graduate students are paired with high school and undergraduate students, professional development sessions at state and national conferences, creating and hosting conducting workshops specifically for women conductors, and providing female undergraduate students with a list of women in music organizations and networking opportunities. Twenty-eight percent of the subgroup of Survey A subjects ( $n = 21$ ) referenced “encouragement” in their recommendations for improvement in the field for aspiring female wind band conductors. Twenty-four percent of the subgroup of Survey A subjects ( $n = 18$ ) recommended raising awareness of women band conductors, specifically recognizing the inequity and gender bias women experience in the field. Additional suggestions from the subgroup of Survey A subjects included supporting women with

families or the desire to start a family ( $n = 7$ ), making graduate degrees financially feasible for aspiring female wind band conductors ( $n = 4$ ), providing teaching and conducting opportunities to students ( $n = 8$ ), and creating and offering scholarships for aspiring female wind band conductors ( $n = 2$ ).

## **Survey B**

### **Description of Subjects**

Survey B was completed by 93 female undergraduate instrumental music education students. Sixteen percent of the Survey B subjects were college or university freshmen, 18% were sophomores, 22% were juniors, 30% were seniors, and 14% were undergraduate students participating in their student teaching semester.

### **Conducting Career Goals**

The Survey B subjects described their choice to pursue a music education degree and their future career goals, specifically in regard to collegiate conducting careers. The conducting career questions were as follows:

Q3. What is the single most important factor that has contributed to your decision to become a wind band conductor?

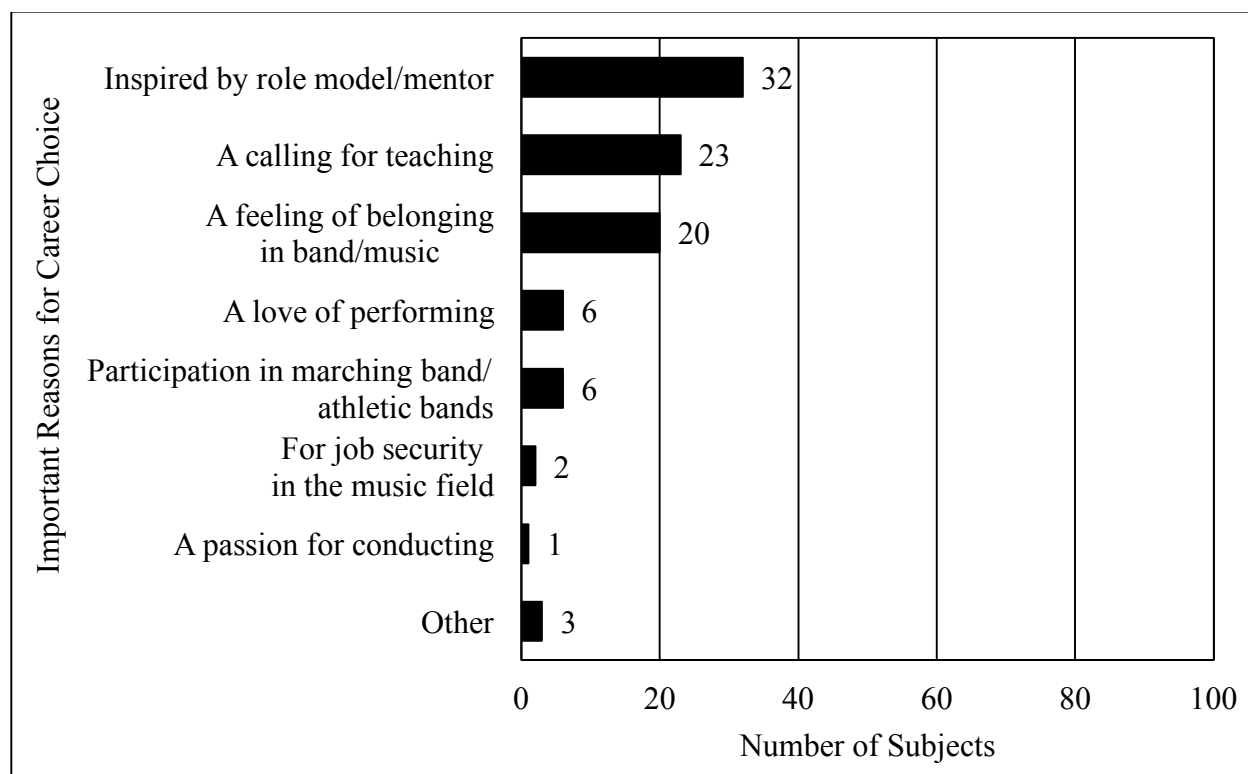
Q4. On a scale of 1 (highly unlikely) to 5 (highly likely), how likely are you to consider pursuing a master's or doctorate degree?

Q5. Please describe your reasoning behind your feelings on pursuing a degree beyond a bachelor's degree.

Q6. On a scale of 1 (highly unlikely) to 5 (highly likely), how likely are you to consider pursuing a wind band conducting position at the university level?

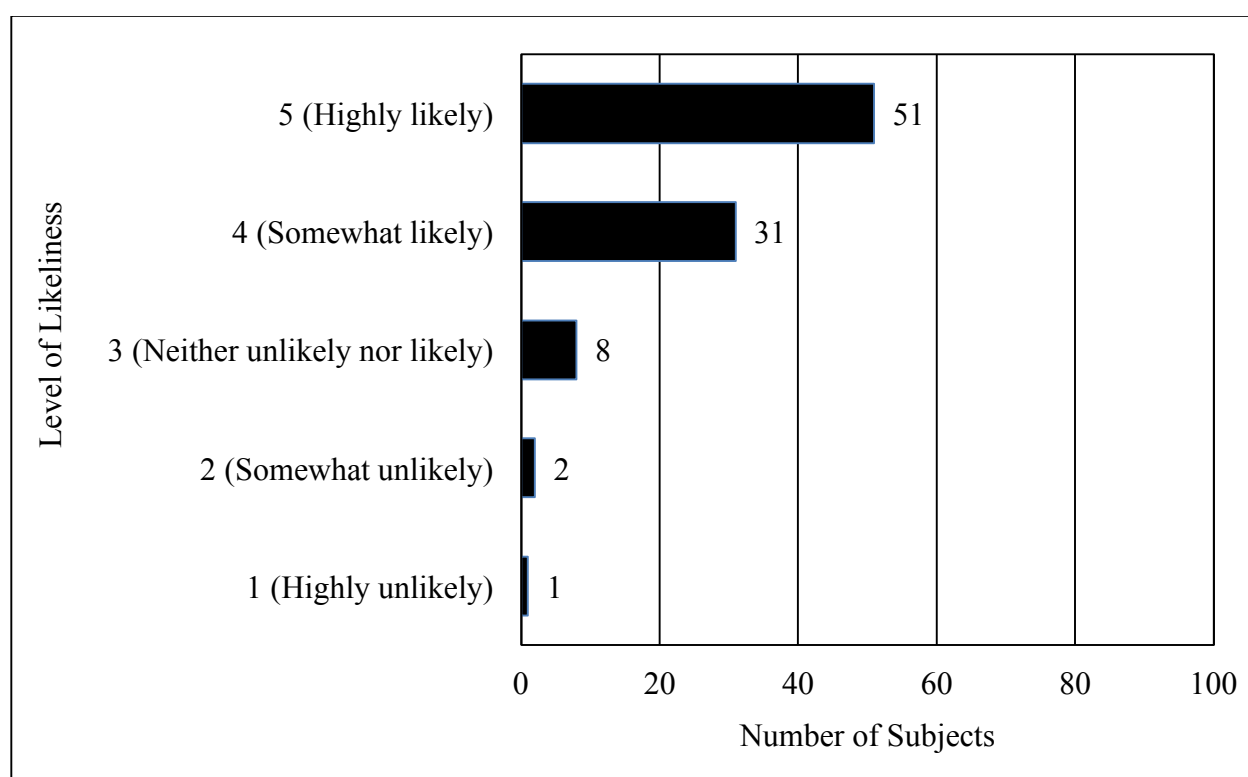
Q7. Please describe the reasoning behind your feelings on pursuing a wind band conducting position at the university level.

Although numerous factors may exist to potentially influence an individual to pursue wind band conducting, the Survey B subjects were required to select the most important factor in their future career choice. Thirty-four percent of the Survey B subjects attributed inspiration from a role model or mentor as the most important reasons for their pursuit of a career as a band conductor. Additional responses included a calling for teaching (25%) and a feeling of belonging in band/music (22%). The distribution of the Survey B subjects' reasons for pursuing a wind band conducting career are displayed in Figure 10.



**Figure 10. The Survey B subjects' reasons for pursuing a wind band conducting career (N = 93).**

In question four, the Survey B subjects evaluated the likeliness of their pursuit of a master's or doctorate degree on a scale of 1 (highly unlikely) to 5 (highly likely). Eighty-eight percent of the Survey B subjects responded with some level of likeliness (highly likely or somewhat likely). Fifty-five percent of the Survey B subjects reported they were highly likely to pursue a graduate degree. ( $N = 93$ ,  $M = 4.39$ ,  $SD = 0.87$ ,  $Mo = 5$ ). Figure 11 displays the frequencies of the Survey B subjects' likeliness of pursuing a graduate degree.



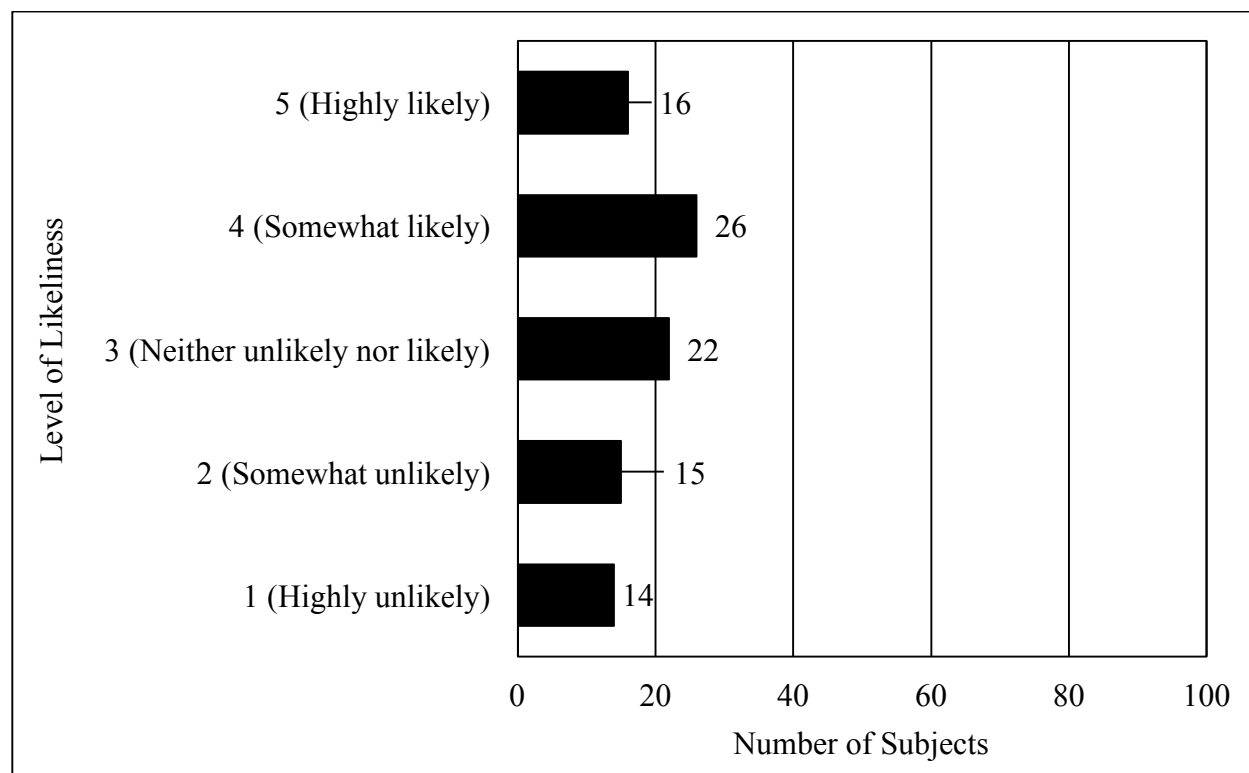
**Figure 11. The Survey B subjects' likeliness of pursuing a graduate degree ( $N = 93$ ).**

Following their initial evaluations in question four, the Survey B subjects were prompted in question five to describe the reasoning for their likeliness to pursue a graduate degree. Of the 93 Survey B subjects, 91.40% of the subjects elected to respond to question five ( $n = 85$ ). The most reported reasons for potentially pursuing graduate studies within this subgroup of Survey B

subjects included a desire for further learning (61%), an aspiration to teach at the collegiate level (20%), the potential for increased salary (15%), and the potential for increased job opportunities (14%). The love of learning expressed by the subgroup of Survey B subjects referenced learning as a method to improve personally, as well as for the betterment of the subjects' future students. Methods of learning included improving as a conductor, gaining a deeper level of musical knowledge, strengthening musicianship skills, and improving classroom teaching techniques. The value of continuous learning was evident throughout the responses of the subgroup of Survey B subjects. Additional reasons for pursuing graduate studies included increasing credibility, experiencing a different school and learning environment, for performance opportunities, to conduct research, and due to guidance from a mentor. The Survey B subjects within the subgroup that responded with "somewhat unlikely" or "highly unlikely" to pursuing graduate studies cited financial hardships (2%), electing to teach immediately upon graduation (4%), or feeling unsure of which professional path to take for their career (2%) as reasons for their unlikeliness of pursuing graduate studies.

In question six, the Survey B subjects assessed their feelings toward pursuing a wind band conducting position at the university level on a scale of 1 (highly unlikely) to 5 (highly likely). Forty-five percent of the Survey B subjects reported some level of likeliness in pursuing a university level conducting position. The most frequent level of likeliness was reported as "somewhat likely," by 28% of the Survey B subjects. Twenty-four percent of the Survey B subjects reported a stance of "neither unlikely or likely" in their likeliness to pursue a university level conducting position, and 17% of the Survey B subjects reported that pursuing a university level conducting position was "highly likely." ( $N = 93$ ,  $M = 3.16$ ,  $SD = 1.31$ ,  $Mo = 4$ ). The

distribution of the Survey B subjects' likeliness of pursuing a university band conducting position is displayed in Figure 12.



**Figure 12. The Survey B subjects' likeliness of pursuing a university band conducting position ( $N = 93$ ).**

The Survey B subjects were prompted to describe the reasoning behind their likeliness to pursue a wind band conducting position at the university level in question seven. Of the 93 Survey B subjects, 90.32% of the subjects elected to respond to question seven ( $n = 84$ ). Within the subgroup of Survey B subjects that reported a likeliness in pursuing a university band conducting position, 26% of the subjects ( $n = 22$ ) reported a desire to work with college-aged students. Reasons for the appeal of teaching college-aged students included maturity level of students, mentorship opportunities, level of talent, and “freedom of the classroom.” Twenty-three

percent of the subgroup of Survey B subjects ( $n = 19$ ) reported a preference for collegiate level repertoire and musicianship. The subgroup of Survey B subjects described collegiate level musicianship as performing music “at a deeper level” and of “higher quality.” Additional responses for the likeliness of pursuing a university band conducting position included receiving impactful mentorship in their collegiate experiences, a passion for music and conducting, an enthusiasm for research, a desire to serve as a mentor at the university level, and an interest in teaching future music educators.

Twenty-seven percent of the subgroup of Survey B subjects reported feeling not interested in teaching or conducting at the university level as a factor for not pursuing a university band conducting position ( $n = 23$ ). The reasons for a lack of interest in a collegiate conducting position included a calling for teaching at the high school level, a belief that collegiate teaching involves more complex work, an enjoyment of experiencing the growth of younger students, and potentially experiencing a reduction in pay from a secondary school teaching position. Four percent of the subgroup of Survey B subjects ( $n = 3$ ) reported feeling interested in teaching at the collegiate level, but in a different subject such as music theory. Twelve percent of the subgroup of Survey B subjects ( $n = 10$ ) reported a desire to teach in at the elementary, middle, or high school levels first, with eight percent of the subgroup of Survey B subjects ( $n = 7$ ) reporting that their feelings may change after teaching at a non-university level. Additional reasons reported by the subgroup of Survey B subjects included feeling uncertain of future goals and feeling “not good enough” or “not meant to teach” at the university level.

### **Gender: Wind Band Climate & Experiences**

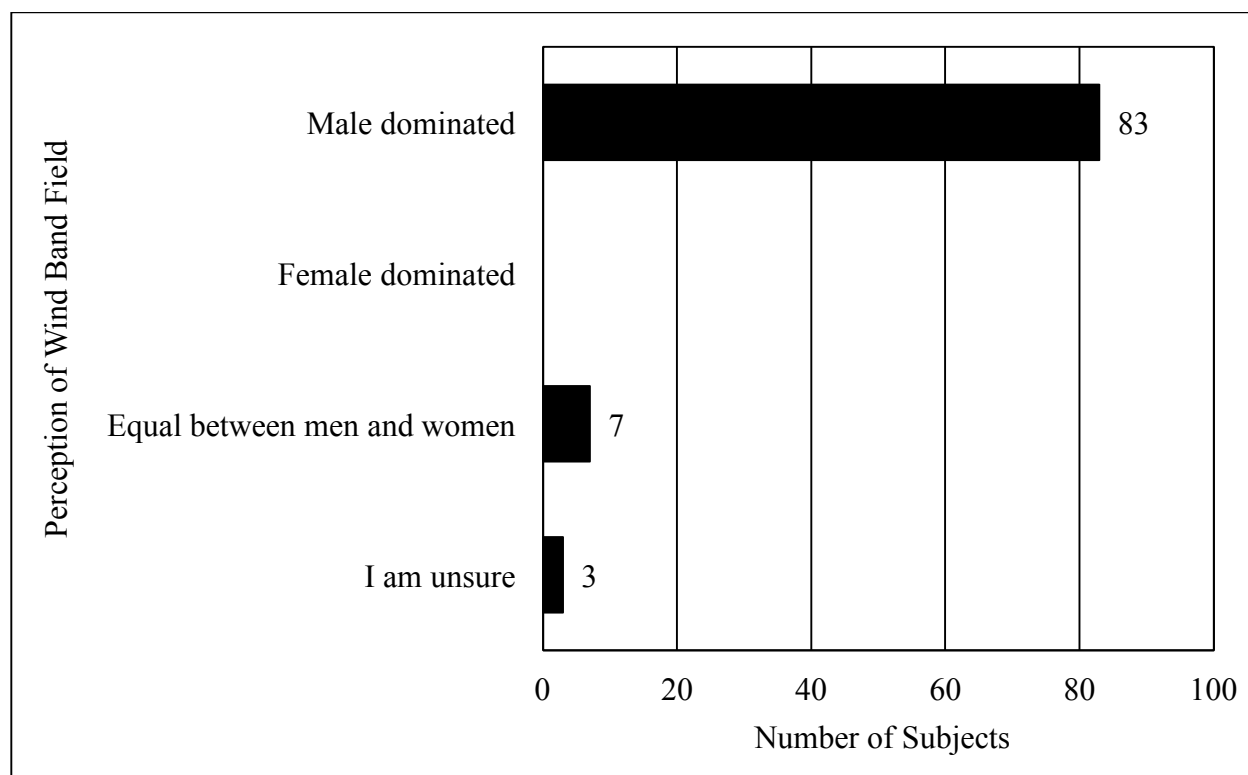
The Survey B subjects were asked to reflect upon their perceptions of the impacts of gender for wind band conductors. The survey questions were as follows:



Q8. What is your perception of the wind band conducting profession?

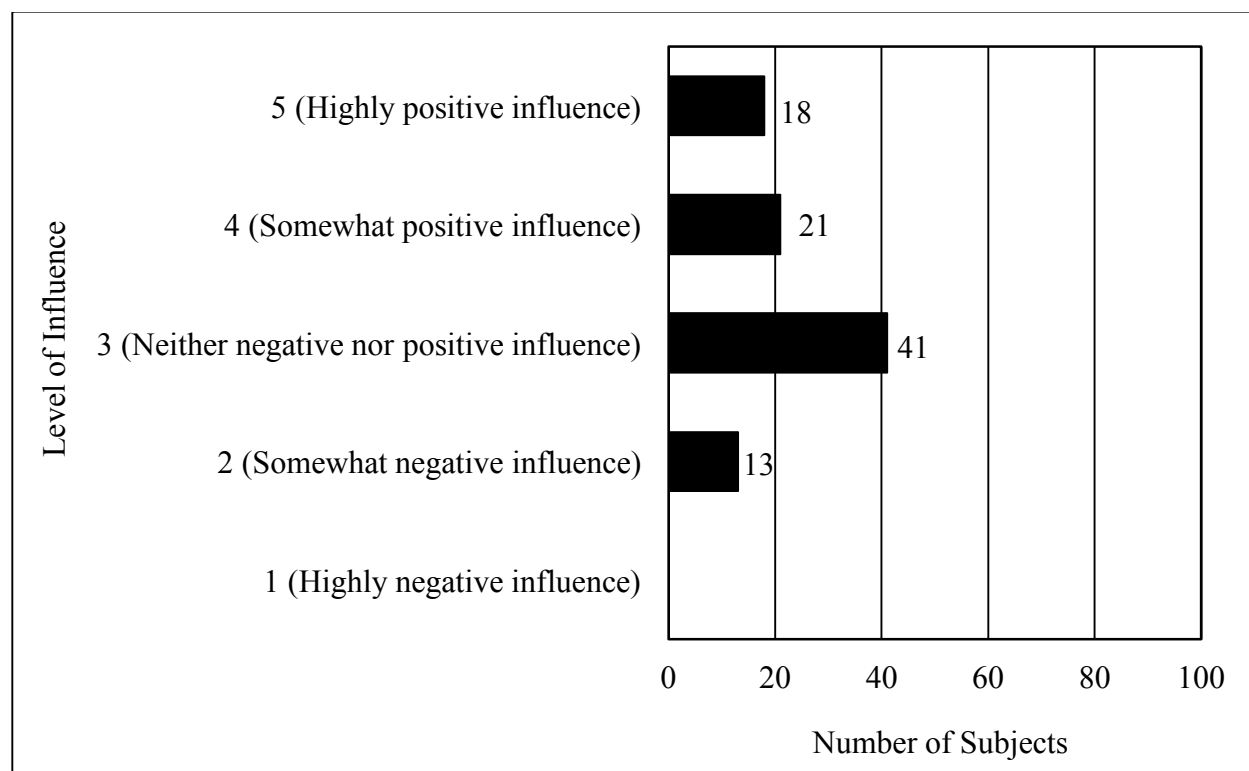
Q9. On a scale of 1 (highly negative influence) to 5 (highly positive influence), how has your perception of the wind band field influenced your decision to pursue a career in wind band conducting?

In question eight, the Survey B subjects reported their perceptions of gender balance in the wind band field. Eighty-nine percent of the Survey B subjects perceive the wind band field as male dominated, seven percent of the subjects view the field as equal between men and women, and 3% of the subjects were unsure of their perception. Zero percent of Survey B subjects perceive the wind band field as female dominated. The distribution of responses to perceptions of gender balance in the wind band field by the Survey B subjects is displayed in Figure 13.



**Figure 13. The perception of gender balance in the wind band field by the Survey B subjects ( $N = 93$ ).**

Based on the perceptions established in question eight, the Survey B subjects reported how their perceptions of the wind band field had impacted their decision to pursue a career in wind band conducting in question nine. The Survey B subjects rated the impact from their perceptions on a scale from 1 (highly negative influence) to 5 (highly positive influence). The most frequent response was neither negative nor positive influence, reported by 44% of the Survey B subjects. The Survey B subjects responded to each level of influence except for “highly negative influence,” to which zero Survey B subjects reported. ( $N = 93$ ,  $M = 3.47$ ,  $SD = 0.96$ ,  $Mo = 3$ ). The distribution of the influence of gender perceptions in the wind band field reported by the Survey B subjects is displayed in Figure 14.



**Figure 14. The influence of gender perceptions in the wind band field reported by the Survey B subjects ( $N = 93$ ).**

### **Experiences with Mentors**

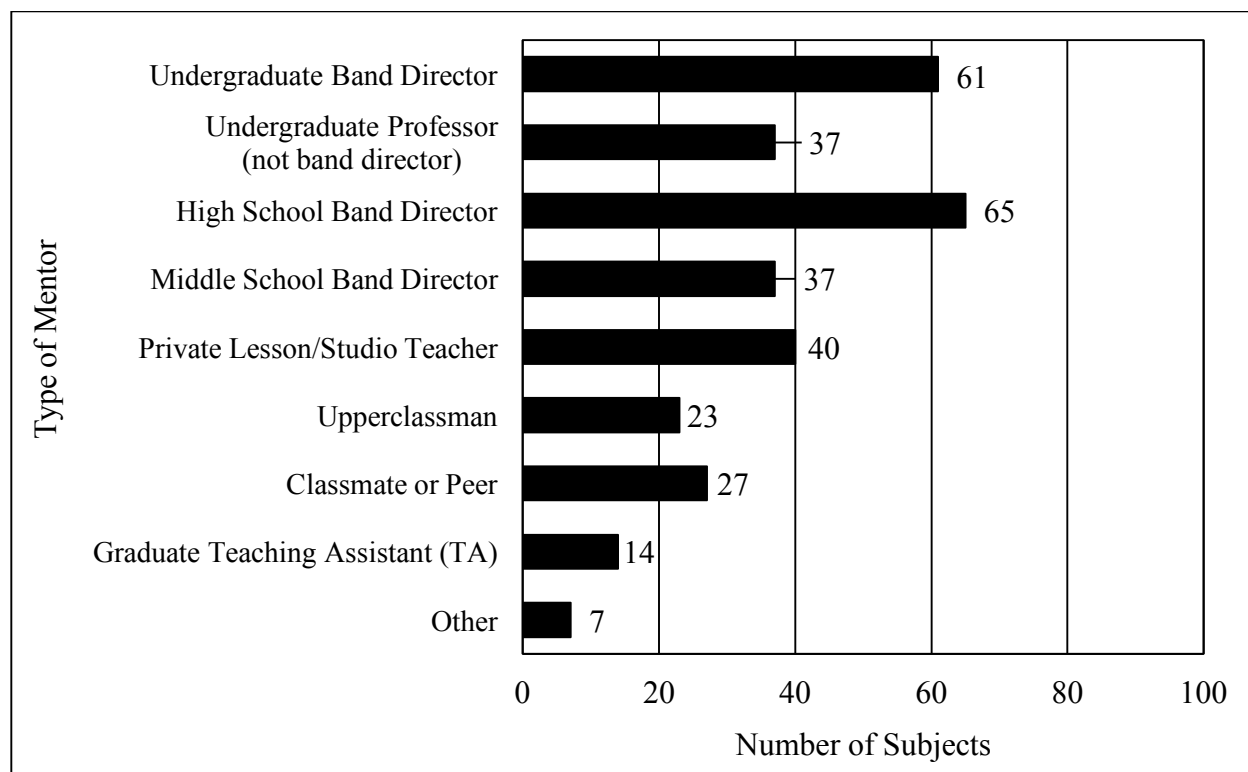
The Survey B subjects answered questions about their experiences with mentorship and their perception of its importance related to their education and future career. The survey questions were as follows:

Q11. Who has served as an impactful mentor to you in your development as a wind band conductor?

Q12. In what ways did your mentor(s) inspire you/serve as a successful mentor?

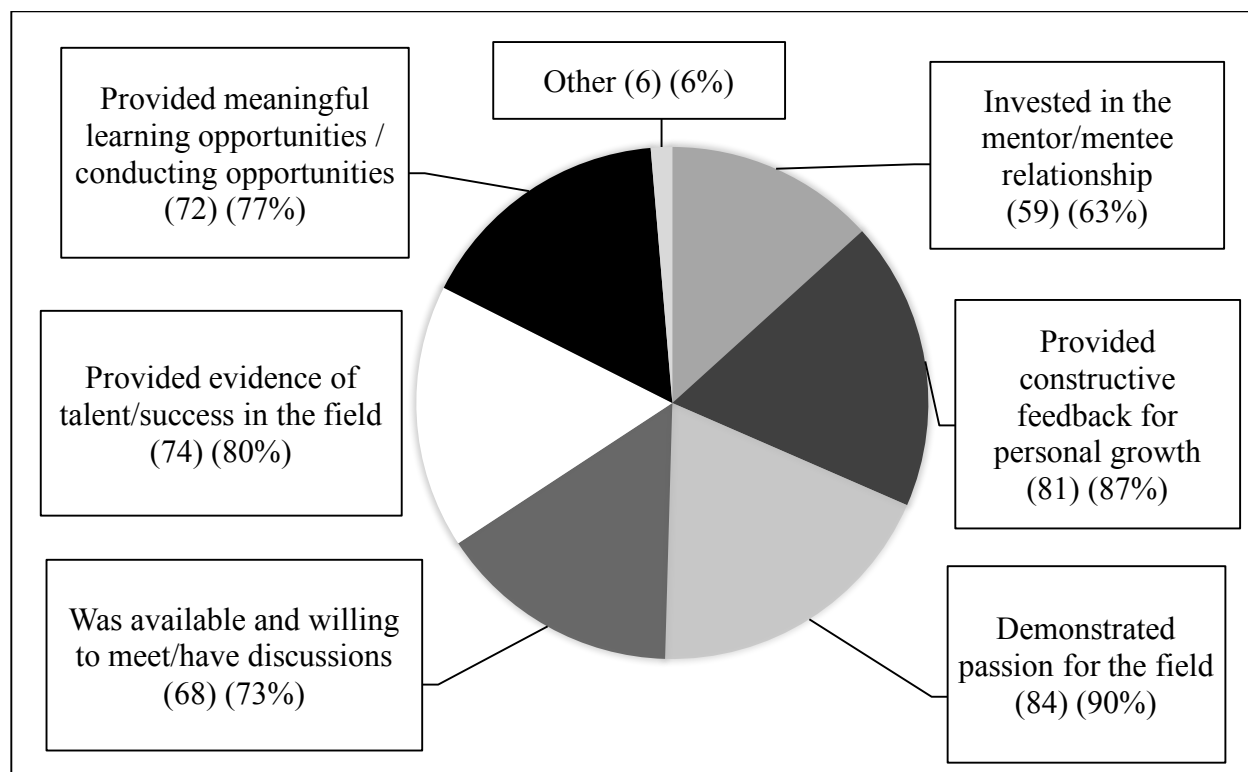
Please select all that apply.

In question 11, the Survey B subjects were prompted to select all applicable types of impactful mentors in their development as wind band conductors. Impactful mentorship was attributed to a variety of mentors by the Survey B subjects. The most cited mentors for the Survey B subjects included their high school band directors (70%) and undergraduate band directors (66%). Seven percent of the Survey B subjects selected “other, please explain,” citing cooperating teachers, college alumni, local band directors, and band directors from festivals and clinics as impactful mentors. One Survey B subject reported having no specific impactful mentors. The distribution of the types of impactful mentors selected by the Survey B subjects is displayed in Figure 15.



**Figure 15. The types of impactful mentors selected by the Survey B subjects ( $N = 93$ ).**

In question 12, the Survey B subjects were prompted to describe the methods in which mentors were inspirational and successful in their mentorship by choosing all applicable mentorship methods. The Survey B subjects' responses demonstrated that impactful mentorship is important, with variance in the specific methods deemed impactful. The highest reported methods for the Survey B subjects were mentors that "demonstrated passion for the field" (90%), "provided constructive feedback for personal growth" (87%), and "provided evidence of talent/success in the field" (80%). Eight percent of the Survey B subjects selected "other, please explain" to cite mentors that assisted with financial hardships, asked important questions, demonstrated consistent values, and allowed for individual growth rather than forcing standards. One Survey B subject reported not having an impactful method of mentorship to reference. Figure 16 displays the methods of impactful mentorship as reported by the Survey B subjects.



**Figure 16. The methods of impactful mentorship reported by the Survey B subjects (N = 93).**

### **Gender: Role Models & Mentorship**

The Survey B subjects expanded on the topic of role models and mentorship by taking gender into consideration. Gender-specific mentorship survey questions were as follows:

Q10. Please select the gender of your collegiate band director.

Q13. Approximately how many wind band mentors and/or role models have you worked with/learned from?

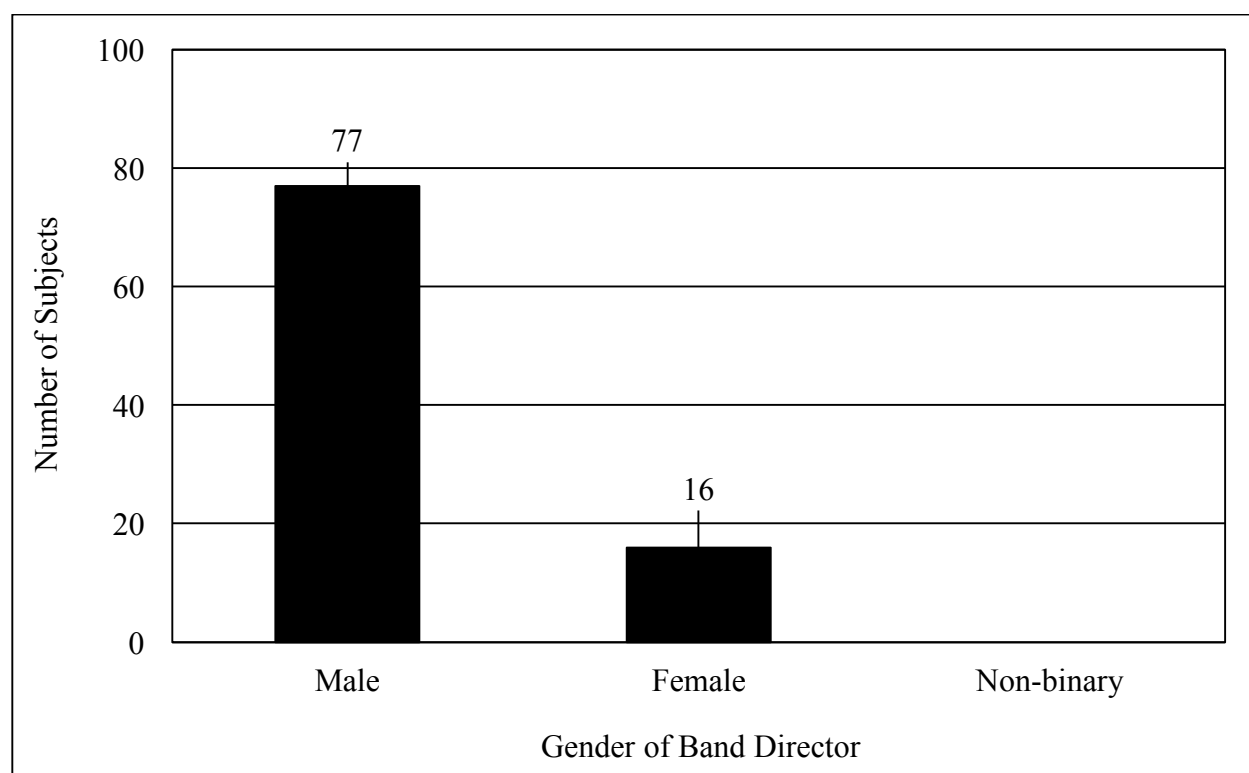
Q14. Approximately how many of these wind band mentors and/or role models identify themselves as female?

Q16. With all other variables being equal (education, experience, musicianship, etc.), would you prefer to have a male or female wind band conducting mentor?

Q17. Please elaborate on the reasoning behind your previous response.

Q18. What impact might having a female mentor or role model have on your development as a conductor and pursuit of a wind band conducting career?

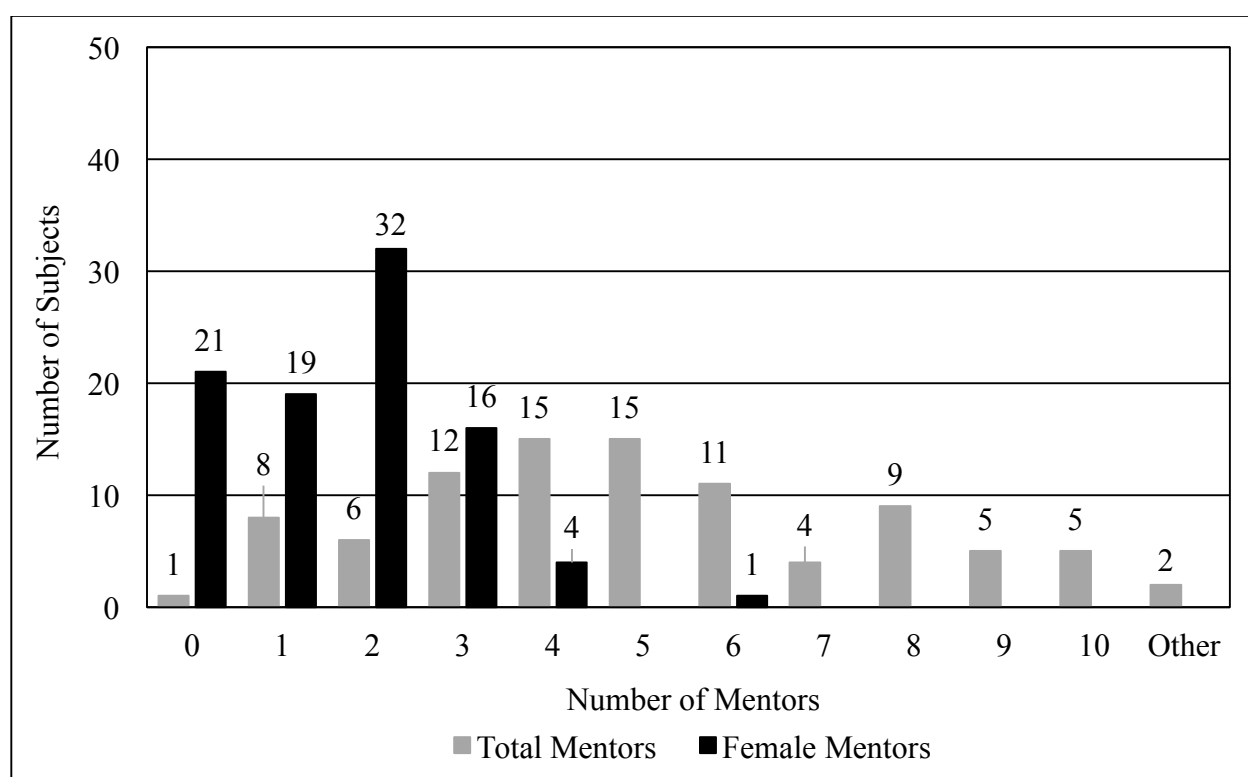
In question 10, the Survey B subjects selected the gender of their college band director. Eighty-three percent of the Survey B subjects reported having a male college band director, while 17% of the subjects reported having a female college band director. The distribution of the gender of the Survey B subjects' college band directors is displayed in Figure 17.



**Figure 17. The gender of the Survey B subjects' college band directors ( $N = 93$ ).**

In question 13, the Survey B subjects reported working with an average of five mentors and/or role models throughout their education and pursuit of a wind band conducting career. ( $N = 93$ ,  $M = 4.97$ ,  $SD = 2.53$ ,  $Mo = 4, 5$ ). Two percent of the Survey B subjects reported more

than 10 mentors, with a maximum of 17 mentors in the “other, please list” option. In question 14, the Survey B subjects reported working with an average of two female wind band mentors throughout their musical experiences. The most frequent responses for the Survey B subjects were two female mentors (34%), zero female mentors (23%), and one female mentor (20%). ( $N = 93$ ,  $M = 1.65$ ,  $SD = 1.22$ ,  $Mo = 2$ ). Figure 18 displays the number of non-specific versus gender-specific role models reported by the Survey B subjects.



**Figure 18. The number of non-specific versus gender-specific role models reported by the Survey B subjects ( $N = 93$ ).**

In question 16, the Survey B subjects were asked: “With all other variables being equal (education, experience, musicianship, etc.), would you prefer to have a male or female wind band conducting mentor?” Sixty-two percent of the Survey B subjects responded with no

preference of gender for their mentor, 27% of the subjects preferred a female mentor, one percent of the subjects preferred a male mentor, and 10% of the subjects were unsure of their preference of gender for their mentor. After evaluating their gender mentorship preferences, the Survey B subjects were asked to elaborate on their preference in question 17. Of the 93 Survey B subjects, 88.17% of the subjects elected to respond to question 17 ( $n = 82$ ). Fifty-one percent of the subgroup of Survey B subjects ( $n = 42$ ) reported that gender was not a factor in their selection of a mentor. This subgroup of Survey B subjects reported talent of the conductor, authority, success, experience, competency, passion, knowledge, personality, support of students, teaching ability, and investment in students as factors to consider when selecting a mentor. Twenty-seven percent of the subgroup of Survey B subjects ( $n = 22$ ) reported preferring a female mentor based upon connections, a sense of understanding, and shared experiences or perspectives as women. This subgroup of Survey B subjects referenced experiencing sexism and gender bias, an increased level of comfort with women, discussing gender-based expectations, understanding bodily differences as a female conductor, and creating a sense of authority as methods of connecting with female mentors. Additional responses on mentorship in relation to gender from the subgroup of Survey B subjects included feeling comfortable with male mentorship ( $n = 1$ ), experiencing difficulty finding female mentorship ( $n = 4$ ), and feeling uncertain of their preference of mentor ( $n = 1$ ).

Question 18 asked: “What impact might having a female mentor or role model have on your development as a conductor and pursuit of a wind band conducting career?” Of the 93 Survey B subjects, 89.25% of the subjects elected to respond to question 18 ( $n = 83$ ). Forty-eight percent of the subgroup of Survey B subjects ( $n = 40$ ) reported that gender-specific mentorship would demonstrate the representation of successful females in the wind band field, and the



viability of a career for aspiring female band conductors. Thirty-seven percent of the subgroup of Survey B subjects ( $n = 31$ ) reported a female mentor understanding personal or sensitive topics specific to women in band, as well as offering a female perspective. Eighteen percent of the subgroup of Survey B subjects ( $n = 15$ ) referenced gender bias as an issue that a female mentor would understand and be able to offer a perspective on. Additional personal and sensitive topics preferred to be discussed with female mentors referenced by the subgroup of Survey B subjects included sexism, creating community, work-life balance, performance anxiety, gendered expectations for personality and authority, and professional obstacles. The subgroup of Survey B subjects reported additional potential outcomes of gender-specific mentorship, which included feeling more comfortable with female mentors ( $n = 5$ ), experiencing a sense of belonging ( $n = 7$ ), increasing confidence ( $n = 8$ ), and feeling supported as a woman in the wind band conducting field ( $n = 4$ ). Twelve percent of the subgroup of Survey B subjects ( $n = 10$ ) reported expecting no difference between male and female mentorship for aspiring female wind band conductors.

### **Mentorship for Aspiring Female Band Conductors**

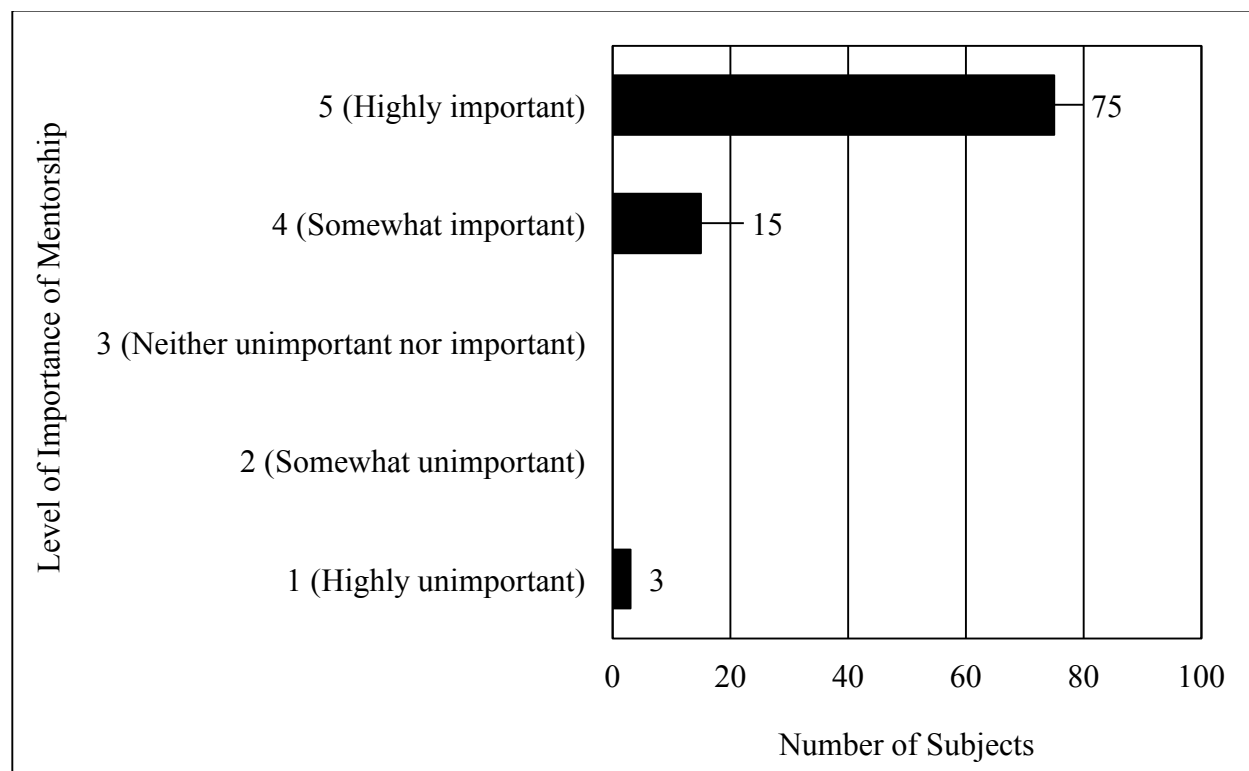
The Survey B subjects received the opportunity to rate the subject of mentorship regarding the impact of mentors and role models for aspiring female wind band conductors. The questions were as follows:

Q15. On a scale of 1 (highly unimportant) to 5 (highly important), how important do you feel mentoring and/or role modeling is for aspiring wind band conductors?

Q19. How can mentorship improve for aspiring female wind band conductors?

In question 15, the Survey B subjects ranked the importance of mentorship for aspiring wind band conductors on a scale of 1 (highly unimportant) to 5 (highly important). Ninety-seven percent of the Survey B subjects ranked mentorship at some level of importance (highly

important or somewhat important), with 81% of the subjects reporting that mentorship was highly important for the success of aspiring wind band conductors. ( $N = 93$ ,  $M = 4.71$ ,  $SD = 0.77$ ,  $Mo = 5$ ). Figure 19 displays the importance of mentorship for aspiring conductors reported by the Survey B subjects.



**Figure 19.** The importance of mentorship for aspiring conductors reported by the Survey B subjects ( $N = 93$ ).

The survey concluded with question 19, an open-ended question prompting the Survey B subjects to reflect on how mentorship can improve for aspiring female wind band conductors. Of the 93 Survey B subjects, 81.72% of subjects elected to respond to the open-ended question ( $n = 76$ ). Thirty-four percent of the subgroup of Survey B subjects ( $n = 26$ ) reported the need for an increase in the availability and frequency of gender-specific mentorship for aspiring female

band conductors. Additionally, 20% of the subgroup of Survey B subjects ( $n = 15$ ) suggested an improvement in the awareness and opportunities for networking for female conductors in the wind band field. Suggestions for potential mentorship and networking opportunities included matching experienced conductors with students, pairing with mentors from other locations to gain a different perspective, experienced female conductors “reaching out to younger women,” creating organized lists of local female conductors in different areas to contact, and establishing mentorship programs at every college or university. Twenty-nine percent of the subgroup of Survey B subjects ( $n = 22$ ) reported a need to increase the presence of women in the wind band field. Additional suggestions to improve the wind band field from the subgroup of Survey B subjects included actively recruiting talented aspiring female conductors ( $n = 2$ ), continuing gender research ( $n = 1$ ), encouraging and instilling confidence in young female conductors ( $n = 5$ ), and mentorship programs specifically for aspiring female band conductors ( $n = 3$ ).

## CHAPTER V

### DISCUSSION

#### Research Questions

The study aims to answer five major research questions, as adapted from Grant (2000):

RQ1. Did any of the female college band director subjects in this study experience impactful forms of mentoring and/or role modeling in the pursuit of their careers?

RQ1a. If so, what types of professional positions did the mentor and/or role model hold?

RQ1b. What types of professional positions are held by the subjects' current mentors?

RQ2. How important has mentoring been for these female band conductors to date?

RQ3. What is the importance of mentoring and role modeling for aspiring female wind band conductors?

RQ4. What are the similarities and differences in mentoring and/or role modeling experiences with and among the subject groups in the pursuit of their goal to become a band director?

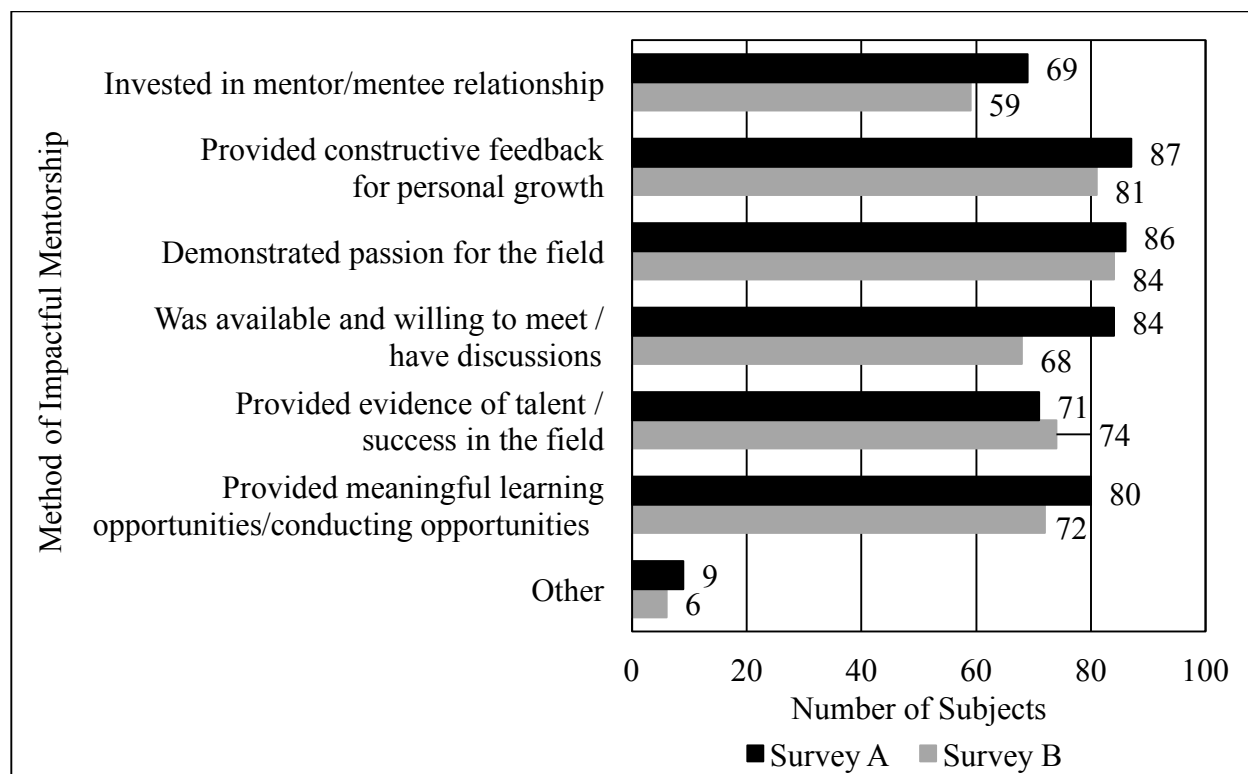
RQ5. Is there evidence that the achievements made by the more experienced female wind band conductors have had an impact on the younger generation of female wind band conductors?

The results of this study are based on the responses of 97 female collegiate/university band directors, music education or conducting graduate students, and former music education or conducting graduate students (Survey A subjects) as well as 93 female undergraduate instrumental music education students (Survey B subjects).

## **Impactful Methods of Mentorship**

RQ1: Did any of the female college band director subjects in this study experience impactful forms of mentoring and/or role modeling in the pursuit of their careers?

The first research question addresses the methods of impactful mentorship that may influence female wind band conductors in the pursuit of a wind band conducting career. The subjects in Survey A (female collegiate/university band directors, music education or conducting graduate students, and former music education or conducting graduate students) and Survey B (female undergraduate instrumental music education students) selected all of the applicable impactful methods of mentorship they have received throughout their career. The most reported methods of impactful mentorship for the Survey A subjects were “provided constructive feedback for personal growth” (90%), “demonstrated passion for the field” (89%), “was available and willing to meet/have discussions” (87%), and “provided meaningful learning opportunities/conducting opportunities (82%). The most reported methods of impactful mentorship for the Survey B subjects were mentors that “demonstrated passion for the field” (90%), “provided constructive feedback for personal growth” (87%), and “provided evidence of talent/success in the field” (80%). The impactful methods of mentorship reported by the Survey A and the Survey B subjects are displayed in Figure 20.



**Figure 20. The impactful methods of mentorship reported by the Survey A ( $N = 97$ ) and Survey B subjects ( $N = 93$ ).**

The Survey A subjects described numerous methods of impactful mentorship in the “other” option including feeling challenged through quality and high-level repertoire, being encouraged in growth beyond just conducting skills, witnessing the importance of supporting new music and composers, feeling supported through transitional periods in their education, understanding their role in “the bigger picture,” and “feeling like a person rather than a product” as impactful methods of mentorship. The Survey B subjects cited mentors that assisted with financial hardships, asked important questions, demonstrated consistent values, and allowed for individual growth rather than forcing standards as additional methods of impactful mentorship.

The data indicate that the Survey A subjects and Survey B subjects have experienced numerous forms of impactful mentorship in the pursuit of a wind band conducting career.

Mentors have the potential to impact their mentees through multiple methods, which mentors should consider during the mentorship process. It is important to recognize that while numerous forms of mentorship appear to be impactful for women involved in collegiate band conducting, mentors that “demonstrated passion for the field” and “provided constructive feedback for personal growth” were the most reported methods by both the Survey A and the Survey B subjects, implying that these are two highly important aspects of mentorship for women at all stages of collegiate wind band conducting. Grant’s (2000) subjects referenced different methods of impactful mentorship including “positive encouragement and affirmation; persons who really took a vested interest in the protégé and made them aware of their potential” (Grant, 2000, p. 75). Similar to the current study, Grant’s (2000) subjects expressed that a mentor willing to dedicate time to their mentee and share their perspective was impactful (Grant, 2000, p. 76). Comparisons between this study and Grant (2000) demonstrate that there is the potential for a mentor to influence and impact their mentees in a variety of means.

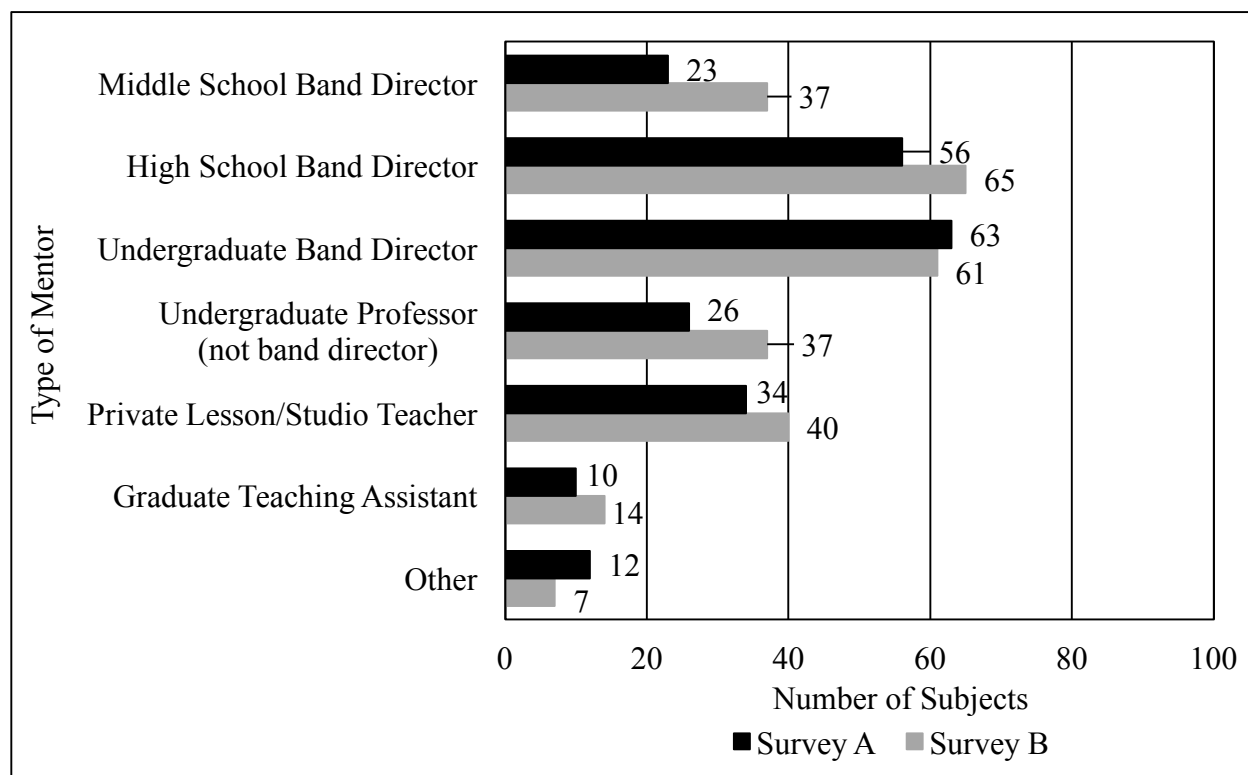
### **Professional Positions of Mentors**

RQ1a. If so, what types of professional positions did the mentor and/or role model hold?

RQ1b. What types of professional positions are held by the subjects' current mentors?

The subsections of research question one address the professional positions held by the subjects’ previous and present mentors. The Survey A and Survey B subjects were prompted to select all applicable types of impactful mentors in their experiences. Although numerous types of mentors inspired the Survey A and Survey B subjects, the subjects’ secondary and post-secondary band directors were the most reported impactful mentors. The most reported impactful mentors for the Survey A subjects included their graduate school band director ( $n = 70$ ), their high school band director ( $n = 56$ ), and their undergraduate band director ( $n = 53$ ). The Survey B

subjects reported their high school band director ( $n = 65$ ) and undergraduate band director ( $n = 61$ ) as the most impactful mentors in their development as wind band conductors. Figure 21 displays the types of mentors reported by the Survey A and Survey B subjects.



**Figure 21. The types of impactful mentors reported by the Survey A ( $N = 97$ ) and Survey B subjects ( $N = 93$ ).**

Survey A included additional mentorship choices, including graduate school band directors ( $n = 70$ ), graduate professors that were not band directors ( $n = 27$ ), and colleagues ( $n = 33$ ). The mentors specific to the Survey B subjects included upperclassmen ( $n = 23$ ) and classmates or peers ( $n = 27$ ). The mentors that were reported in the “other” category for the Survey A and Survey B subjects included student teaching cooperating teachers, professional conductors, military conductors, clinicians, and local band directors.



The data indicate that female wind band conductors may have numerous types of mentors, but high school band directors, undergraduate band directors, and graduate school band directors were the most frequently selected impactful mentors in this study. These findings are similar to those of Grant (2000), in which research subjects attributed high school band directors and private study teachers as their impactful mentors (Grant, 2000, p. 75). However, the sample population of the current study indicated that undergraduate band directors and graduate band directors were reported more frequently than private teachers as impactful mentors.

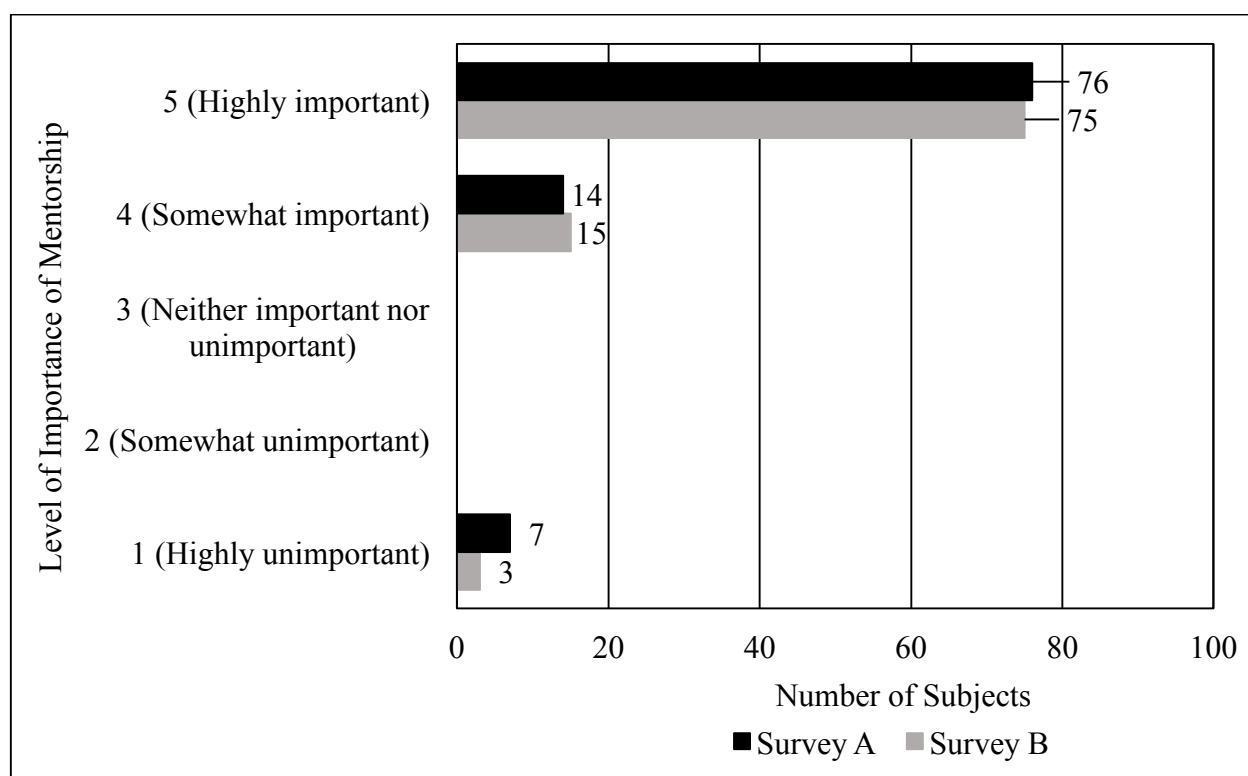
### **Importance of Mentorship**

RQ2: How important has mentoring been for these female band conductors to date?

Research Question two focuses on the importance of mentorship for collegiate female wind band conductors. The Survey A subjects selected the level of importance of mentorship to the success of their wind band conducting career on a Likert-type scale from 1 (highly unimportant) to 5 (highly important). Eighty-five percent of the Survey A subjects reported that mentorship contributed to the success of their career, with 63% of the Survey A subjects selecting “highly important” and 22% of the Survey A subjects selecting “somewhat important.” The importance of mentorship was evident in Grant’s study (2000), in which female band conductors at four different stages reported that mentorship was “absolutely essential,” that educators “wouldn’t survive without it,” and that their relationship with their mentor is one of the reasons for the success of their careers (Grant, 2000, p. 85). Similar findings are evident in the current study, as mentorship remains important for women that plan to pursue graduate studies and obtain a collegiate wind band conducting position.

RQ3: What is the importance of mentoring and role modeling for aspiring female wind band conductors?

Research Question three addresses the importance of mentorship for aspiring female wind band conductors. Both the Survey A and Survey B subjects evaluated the importance of mentorship for aspiring female wind band conductors using a Likert-scale question, from 1 (highly unimportant) to 5 (highly important). Seventy-eight percent of the Survey A subjects and 81% of the Survey B subjects reported that mentorship was “highly important” for aspiring female wind band conductors. Figure 22 displays the distribution of the level of importance of mentorship to aspiring female conductors reported by the Survey A and Survey B subjects.



**Figure 22. The level of importance of mentorship to aspiring female conductors reported by the Survey A ( $N = 97$ ) and Survey B subjects ( $N = 93$ ).**

The resulting data indicate that the majority of the Survey A subjects and Survey B subjects view mentorship as important for aspiring female wind band conductors. Similar

findings exist in Grant's (2000) research, in which Grant states: "There was no question with any of the subjects that mentoring is essential to a person's development and growth both as an individual and as an educator and conductor" (Grant, 2000, p. 116).

### **Comparisons of Mentorship Experiences**

RQ4: What are the similarities and differences in mentoring and/or role modeling experiences with and among the subject groups in the pursuit of their goal to become a band director?

Research Question four focuses on comparing the mentorship experiences of both subject groups. The subjects of both surveys answered questions in which they identified the gender of their band directors, number of mentors, number of gender-specific mentors, and potential gender preferences for a mentor. Additionally, the subjects reflected upon the potential impacts of studying with a female mentor. When identifying the gender of their collegiate band directors, 76% of the Survey A subjects and 83% of the Survey B subjects have studied exclusively with male collegiate band directors. Twenty-four percent of the Survey A subjects studied with both a male and female band director throughout their undergraduate and graduate studies. Zero Survey A subjects studied exclusively with female collegiate band directors. These results may suggest a continuing gender disparity in collegiate wind band conducting, with the majority of the subjects having studied only with male band conductors. This disparity could potentially become discouraging to aspiring female band conductors, as protégés may find inspiration and encouragement through studying with a mentor that appears to be like them, and shares personal characteristics and professional attributes (Gould, 2001; Sheldon & Hartley, 2012).

When evaluating their preference of gender for their mentor, the Survey A and Survey B subjects reported having no preference, at 66% and 62% respectively. Twenty-two percent of the

Survey A subjects and 27% of the Survey B subjects preferred a female mentor. The selection of a gender for their mentor was under the caveat of all other variables being equal, such as education, experience, and musicianship. The distribution of preferred mentor gender reported by the Survey A and Survey B subjects is displayed in Figure 23.



**Figure 23. The distribution of preferred mentor gender reported by the Survey A ( $N = 97$ ) and Survey B subjects ( $N = 93$ ).**

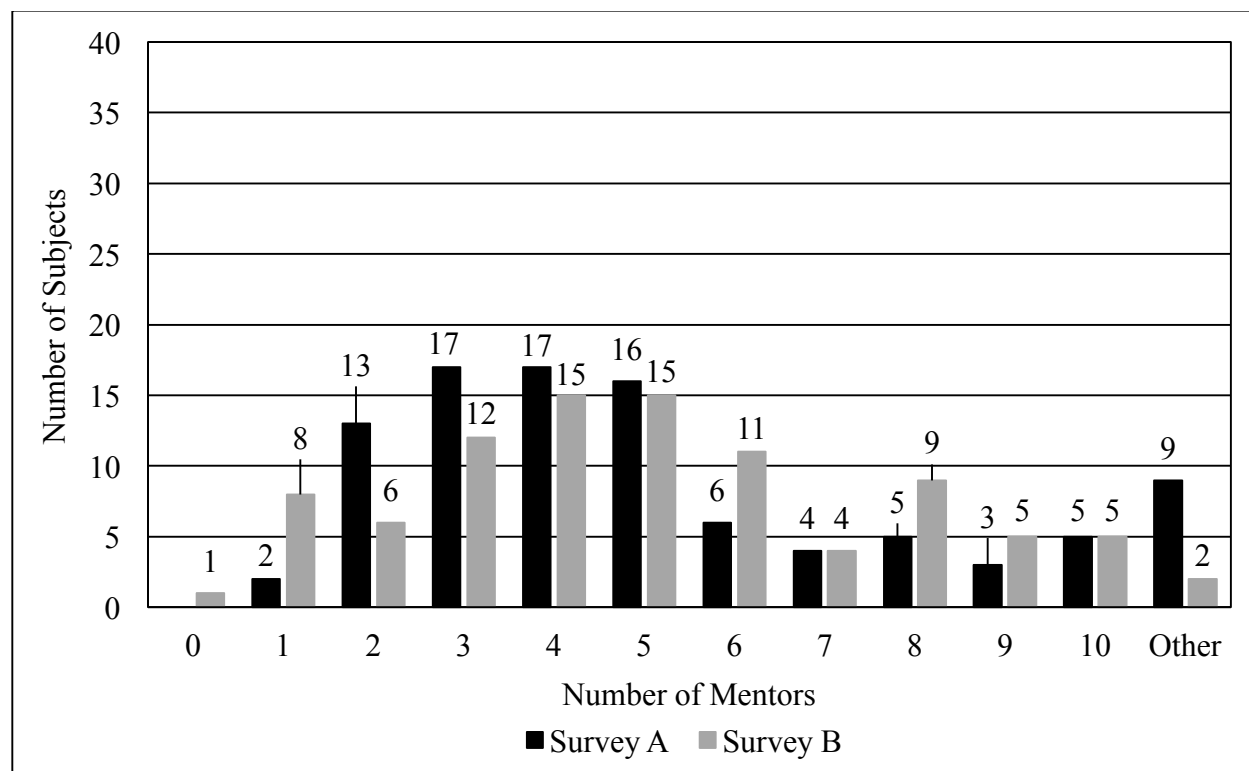
Upon further explanation of their preferences, 56% of the Survey A subjects ( $n = 82$ ) and 51% of the Survey B subjects ( $n = 82$ ) reported that gender was not a factor in their selection of a wind band conducting mentor. The Survey A and Survey B subjects cited musicianship, personality, knowledge, teaching ability, success, experience, competency, authority, talent of the conductor, relationship with the mentee, passion, and investment in the mentee as factors to

consider when selecting a mentor. Preference for a female mentor, reported by 22% of the Survey A subjects and 27% of the Survey B subjects, was expressed due to the relatability of the female perspective in terms of gender bias, sexism, and potential challenges specific to women in the wind band field. The results demonstrate that although numerous survey subjects do not have a gender preference for their mentor, gender-specific mentorship may have positive implications for aspiring female wind band conductors.

The data indicate that over half of the Survey A and Survey B subjects have no preference in the gender of their mentor. These findings are similar with those of Grant (2000), in which the gender of a mentor was not a major concern for research subjects (Grant, 2000, p. 82). However, 22% of the Survey A subjects and 27% of the Survey B subjects in the current study would prefer a female mentor, which conflicts with numerous responses from research subjects in Grant (2000). While a small portion of Grant's (2000) research subjects recognized the value of a female mentor, there were numerous research subjects that reported either no desire to work with a female mentor, that female mentorship seemed "foreign," or that gender-specific mentorship was not an issue (Grant, 2000, pp. 82-84). The subjects from Grant's (2000) study that were most interested in studying with a woman were the undergraduate students (Grant, 2000, pp. 83-84). A greater interest in studying with a gender-specific mentor reported by undergraduate students is also reflected in the current study, in which more Survey B subjects preferred a female mentor than Survey A subjects.

The Survey A and Survey B subjects reported working with and learning from a range of mentors throughout their experiences. The most reported numbers of mentors for the Survey A subjects were three mentors and four mentors, each reported by 18% of the subjects ( $N = 97$ ,  $M = 4.64$ ,  $SD = 2.30$ ,  $Mo = 3, 4$ ). Eight percent of the Survey A subjects reported having more than

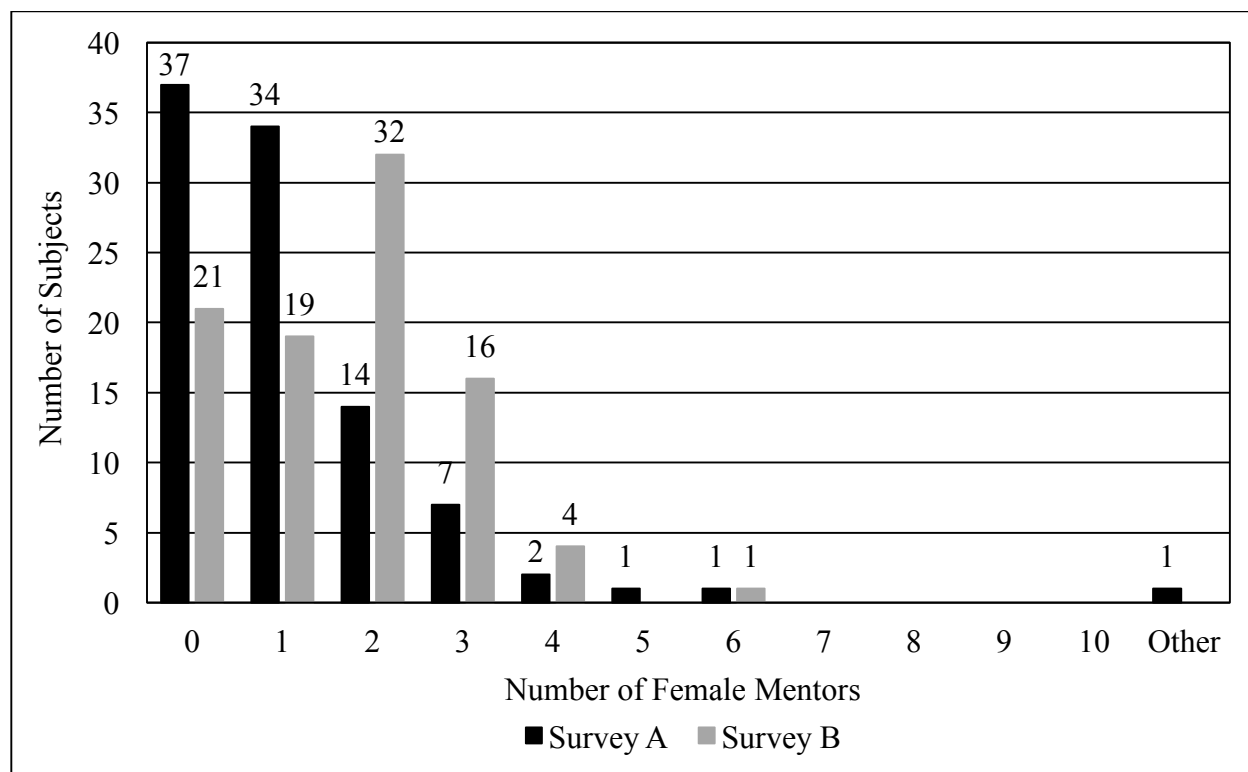
10 mentors. The Survey B subjects' most frequent responses were four mentors and five mentors, each reported by 15% of the subjects ( $N = 93$ ,  $M = 4.97$ ,  $SD = 2.53$ ,  $Mo = 4, 5$ ). Two percent of the Survey B subjects reported having more than 10 mentors. The distribution of the number of mentors reported by the Survey A and Survey B subjects is displayed in Figure 24.



**Figure 24. The number of mentors reported by the Survey A ( $N = 97$ ) and Survey B subjects ( $N = 93$ ).**

The data indicate that the Survey A and Survey B subjects have had a variety of mentors throughout their experiences, with an average of five mentors for the Survey A and the Survey B subjects. Interestingly, some of the Survey B subjects reported more mentors than the Survey A subjects, even with less experience in the field as undergraduate students.

The Survey A and Survey B subjects determined how many of their mentors identify as female. Thirty-eight percent of the Survey A subjects reported having zero female mentors, while 23% percent of the Survey B subjects reported having zero female mentors. The distribution of the number of female mentors reported by the Survey A and Survey B subjects is displayed in Figure 25.



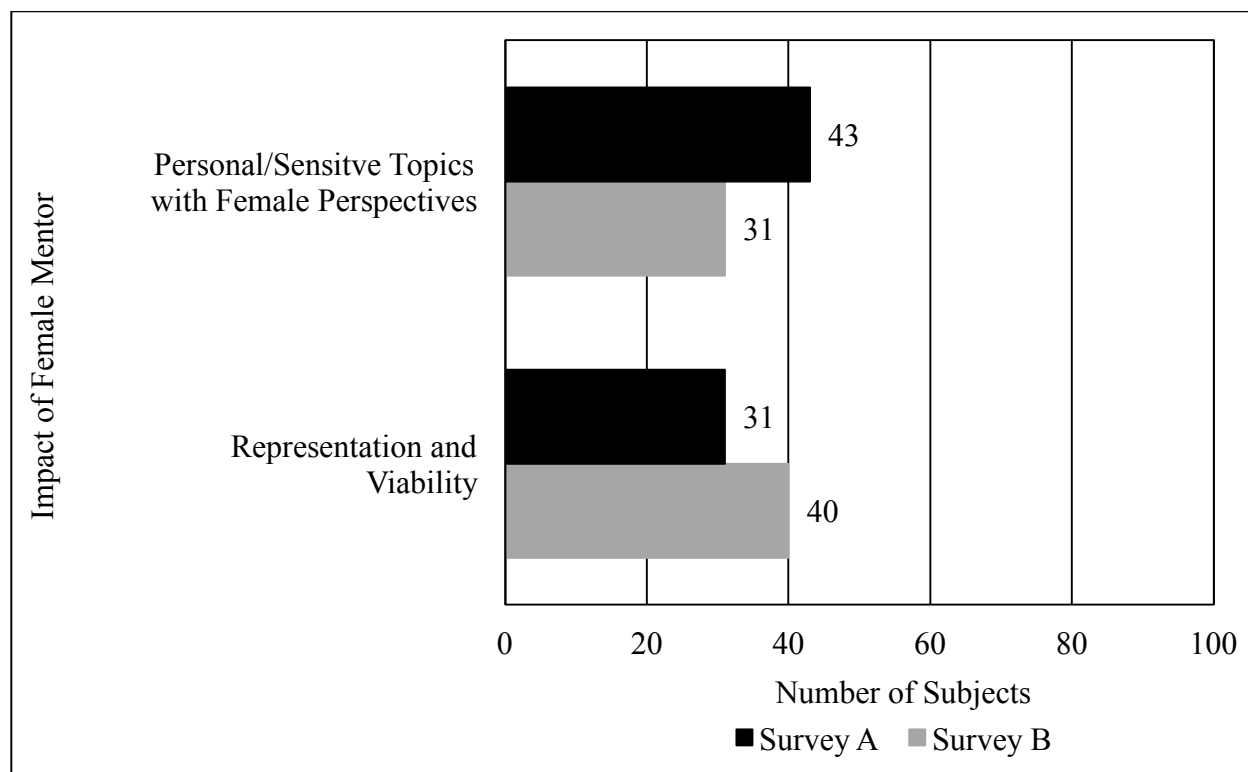
**Figure 25. The number of female mentors reported by the Survey A ( $N = 97$ ) and Survey B subjects ( $N = 93$ ).**

These results indicate that the proportion of female mentors within all mentors is less than half for both the Survey A ( $N = 97$ ,  $M = 1.06$ ,  $SD = 1.20$ ,  $Mo = 0$ ) and the Survey B subjects ( $N = 93$ ,  $M = 1.65$ ,  $SD = 1.22$ ,  $Mo = 2$ ). However, it is important to note that the Survey B subjects often reported more female mentors than the Survey A subjects, which may expose an

increase of the presence of women in the wind band conducting field. Similar findings were expressed by Grant (2000), in which the younger female conductors were impacted by an increased visibility of women conducting at the collegiate level (Grant, 2000, p. 119). This improvement of visibility of female mentors for undergraduate students is especially evident in viewing that 73% of Survey A subjects have experienced one or fewer female mentors, while 43% of Survey B subjects have experienced one or fewer female mentors.

In discussing the potential impact of a female mentor on an aspiring female collegiate band conductor, the Survey A and Survey B subjects reported that a female mentor could understand and discuss personal or sensitive topics, offer a female perspective, demonstrate representation in the field, and viability of a successful collegiate conducting career. The distribution of female mentor impact as reported by the Survey A ( $n = 84$ ) and Survey B ( $n = 83$ ) subjects is displayed in Figure 26.





**Figure 26. The distribution of female mentor impact as reported by the Survey A ( $n = 84$ ) and Survey B ( $n = 83$ ) subjects.**

Although the Survey A and Survey B subjects reported a variety of different topics that they would feel more comfortable sharing with a female mentor, subjects from both surveys preferred to discuss gender bias with a female mentor. Twenty-four percent of the Survey A subjects ( $n = 84$ ) and 18% of the Survey B subjects ( $n = 83$ ) reported preferring to speak with a female mentor on gender bias.

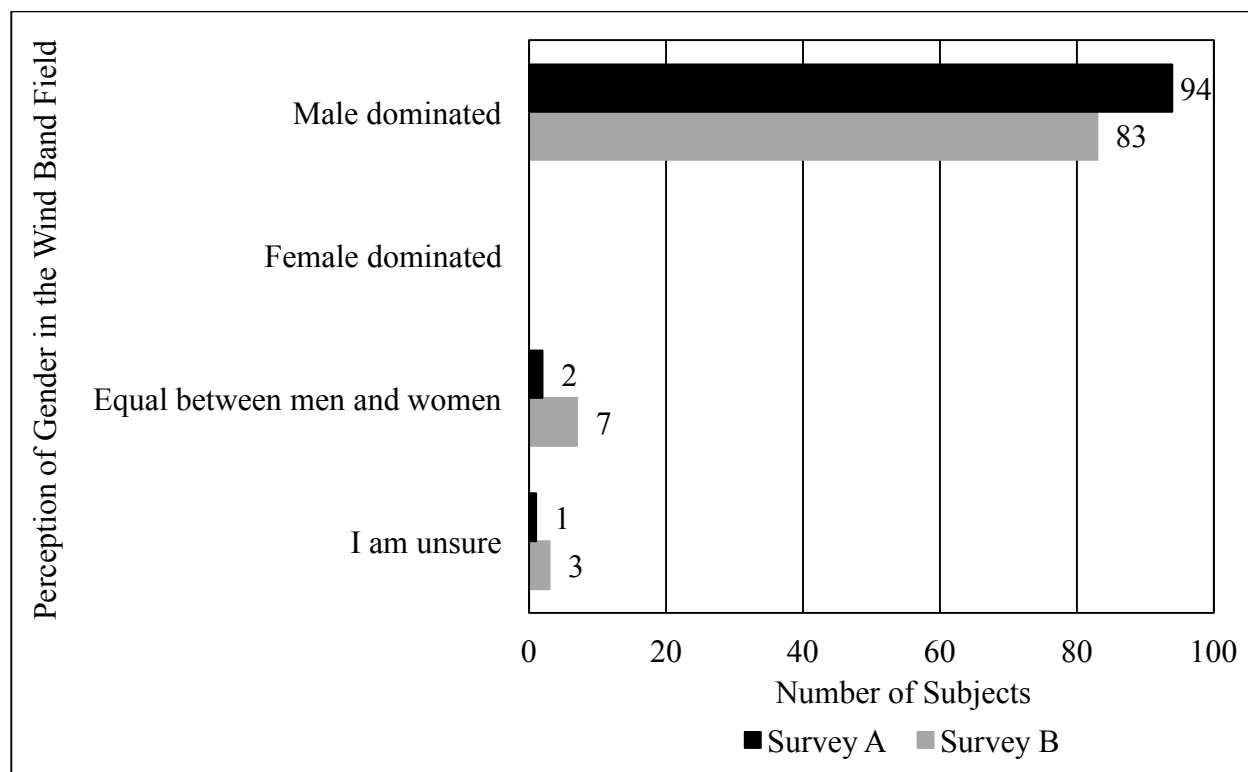
### **Impact of Experienced Female Band Conductors**

RQ5: Is there evidence that the achievements made by the more experienced female wind band conductors have had an impact on the younger generation of female wind band conductors?

The focal point of Research Question five is the impact of experienced female wind band conductors on the younger generation of aspiring female band conductors. The potential impacts are illustrated in this study through the reported number of female mentors, the comparison of perceptions of the wind band field, and the willingness of experienced conductors to serve as mentors for aspiring wind band conductors.

When reporting the number of female mentors that were a part of their musical development, 61% of the Survey A subjects reported having one or more female mentors while 77% of the Survey B subjects reported having one or more female mentors. Although the maximum number of female mentors for both the Survey A and Survey B subjects was six, an increase of female mentors is evident in the reports by the Survey B subjects.

In evaluating perceptions of the wind band field, 97% of the Survey A subjects and 89% of the Survey B subjects reported perceiving the field as male dominated. Subjects from the current study and Grant's (2000) study have indicated the presence of an "old boys club" that dominates the profession (Grant, 2000, p. 104). Figure 27 illustrates the distribution of the perception of the wind band field reported by the Survey A and Survey B subjects.



**Figure 27.** The perception of the wind band field reported by the Survey A ( $N = 97$ ) and Survey B subjects ( $N = 93$ ).

### Implications for Female Wind Band Conductors

The future of mentorship for aspiring female wind band conductors appears to be positively changing from the reports of willingness to serve as mentors for aspiring female collegiate band conductors by the Survey A subjects. Ninety percent of the Survey A subjects reported a level of comfort with serving as a mentor or role model (highly comfortable or somewhat comfortable), with 46% of the Survey A subjects reporting feeling highly comfortable with serving as a mentor. ( $N = 97$ ,  $M = 4.27$ ,  $SD = 0.91$ ,  $Mo = 5$ ). The responses from the Survey A subjects contradict the notion of females at the height of their career that are either unwilling or reluctant to mentor other females (Grant, 2000; Jackson, 1996; Mullan, 2014). The Survey A subjects report a high level of willingness to serve as a mentor, which has the potential to impact

aspiring female collegiate band conductors. If aspiring female collegiate band conductors have the opportunity to learn from a mentor similar to them, particularly as a group that is underrepresented in the field, the career path may seem more feasible for them with a greater likelihood for success (Gould, 2001; Sheldon & Hartley, 2012). Gender-specific mentorship may have the potential to encourage more women to pursue collegiate band conducting careers (Sheldon & Hartley, 2012). The majority of the Survey A subjects reporting feeling comfortable serving as a mentor demonstrates that the field of female collegiate band conducting may be transitioning from the “Queen Bee Syndrome” (Cooper, 1997) to a community of healthy, supportive, gender-specific mentorship.

Although the willingness to mentor aspiring female collegiate band conductors appears to have improved within the subject pool, the aspiring female collegiate band conductors in this study have expressed a varied range of likelihood to pursue graduate studies and collegiate conducting careers. In terms of pursuing graduate studies, 88% of the Survey B subjects reported some level of likeliness, with 55% of the Survey B subjects reporting that they were highly likely to pursue a graduate degree. ( $N = 93$ ,  $M = 4.39$ ,  $SD = 0.87$ ,  $Mo = 5$ ). Forty-five percent of the Survey B subjects reported some level of likeliness of pursuing a university level conducting position, with 17% of the Survey B subjects reporting that the pursuit of a university level conducting position was highly likely. ( $N = 93$ ,  $M = 3.16$ ,  $SD = 1.31$ ,  $Mo = 4$ ). There are numerous factors that may impact an individual’s decision to pursue graduate studies and/or a career at the collegiate level, as previously reported by the Survey B subjects. It is also important to note that the pursuit of a graduate degree or career in higher education is not the only measure of success. However, the results from the current study differ from those of Grant (2000). Although Grant’s (2000) subject pool was substantially smaller than the current study, each of

Grant's (2000) undergraduate research subjects ( $N = 3$ ) planned to attend graduate school (Grant, 2000, p. 97). Additionally, two of the three undergraduate subjects considered becoming collegiate band directors (Grant, 2000, p. 97). Aspiring female wind band conductors, such as the Survey B subjects in the current study, must feel encouraged, supported, and witness representation in the field in order to feel that graduate studies and collegiate conducting careers are possible for them (Sheldon & Hartley, 2012). The results of the current study suggest that there is room for improvement in the encouragement of aspiring female band conductors to pursue graduate studies and collegiate wind band conducting careers.

The results from the Survey A and Survey B subjects suggest that the collegiate wind band conducting field continues to be dominated by male conductors. Seventy-six percent of the Survey A subjects reported only having male band directors throughout their collegiate experiences, while 24% of the Survey A subjects reported having both male and female band directors in their undergraduate and graduate studies ( $N = 97$ ). None of the Survey A subjects had only female band directors in their collegiate band experiences ( $N = 97$ ). Eighty-three percent of the Survey B subjects reported having a male college band director, while 17% of the Survey B subjects reported having a female college band director in their undergraduate studies ( $N = 93$ ). The potential outcomes of a continued male dominated collegiate wind band conducting field may include feelings of isolation for current collegiate female band conductors, as well as a message that collegiate wind band conducting is not a viable option for aspiring female wind band conductors (Gould, 2001; Sheldon & Hartley, 2012).

The experiences reported by the Survey A subjects demonstrate that the gender stereotypes and biases reported in Grant (2000) may continue to affect the perceptions of female band conductors in the field. Eighty percent of the Survey A subjects reported that their gender

had potentially impacted or affected others' perception of them within the field. Thirty-three percent of the Survey A subjects reported experiencing different expectations in comparison to male band conductors, 25% reported experiencing comments of gender bias, 23% reported their gender potentially impacting jobs or opportunities, and 14% reported issues with being viewed as an authority figure ( $n = 69$ ). The Survey A subjects also reported feelings of exclusion in the wind band field and experiencing sexual assault.

### **Suggestions for Future Research**

Further research on the experiences of female collegiate band directors is greatly needed. This research could include a focus on the perceptions of female collegiate band conductors, the career obstacles that may stem from gender bias, and research on gender discrimination in the field. Such research should also be completed for women teaching band at the secondary level.

A considerably overlooked area of gender research is the present-day experiences of the female military band conductor. Research involving the presence of female military conductors in the field, mentorship and role models, and experiences relating to gender perceptions and biases should be considered for future research.

While the current study focused on mentorship for collegiate female band conductors, research on mentorship for women teaching in the secondary schools is equally crucial. Teaching band at the secondary level involves its own challenges and experiences specific to middle and high school band directors. The current study should be replicated for female secondary school band directors to understand impactful mentorship for non-collegiate band conductors, as well as their experiences as women at the secondary level. Additionally, as Grant (2000) suggested in her research, this research on mentorship for female collegiate band conductors should be

periodically replicated to “provide up to date findings with new cohort groups for progress comparisons” (Grant, 2000, p. 123).

### **Recommendations**

The results from this study demonstrate that female collegiate band conductors are largely willing to serve as mentors. However, the willingness of these women will not be impactful if there are not mentorship opportunities for them to utilize, or if the women are unaware of the existence of such opportunities. Membership in organizations or groups such as Women Band Directors International (Women Band Directors International, 2020) and the Facebook group *Women Rising to the Podium* (Women Rising to the Podium, 2020) may serve as opportunities for experienced female conductors to serve as mentors. In addition to opportunities for daily communication, the sessions and informal meetings at professional events such as The Midwest Clinic or state conferences provide members with experience at the collegiate level to serve as mentors for younger members within the organization. These are not the only options for mentorship within the wind band field, but they may serve as a foundation in the search for mentorship of aspiring female collegiate conductors.

While collegiate female wind band directors may feel comfortable serving as mentors, aspiring female collegiate wind band conductors must be aware of the opportunities to participate in mentorship. Gaining mentorship often results in a mentee having to find mentorship, support, and guidance on one’s own, rather than it being provided to them (Grant, 2000). This has the potential to appear overwhelming for young female wind band conductors, especially without a place to begin to search for mentorship. There are numerous opportunities for aspiring female collegiate wind band conductors to interact with potential mentors, such as conducting symposiums, summer programs, and professional organizations. Specific examples

include the Athena Music and Leadership Camp, the Frost Young Women Conductors' Symposium, Women Band Directors International, and the Facebook group *Women Rising to the Podium* (Women Rising to the Podium, 2020). These organizations and events provide aspiring female wind band conductors with the chance to network with and learn from experienced female wind band conductors, improve personally as musicians and conductors, and gain support in their pursuit of a band conducting career. However, these are only a few of the opportunities available to aspiring female collegiate wind band conductors. College and university wind band directors should be expected to mentor their students and to assist their students to find additional mentors, both in their collegiate experiences and beyond. It is imperative that aspiring female collegiate wind band conductors are provided the resources to experience impactful mentorship during their development as wind band conductors.

The subjects from Survey A and Survey B reported that the wind band field can develop by increasing the presence of women in the field and by improving mentorship for young conductors. Suggestions for increasing the presence of women in the wind band field included providing students with guest speakers or recordings of female conductors and the intentional recruitment and hiring of talented women as guest conductors, honor band or festival conductors, symposium clinicians, judges, graduate students, and band conductors at all levels. In terms of improving mentorship for aspiring female wind band conductors, the Survey A subjects recommended encouraging mentorship at all academic levels, ensuring the availability and awareness of networking opportunities for female conductors, investing in relationships with aspiring female conductors, and releasing positive public relations about female wind band conductors. Specific mentorship program suggestions included a "big sister program" in which graduate students are paired with high school and undergraduate students, professional



development sessions at state and national conferences, creating and hosting conducting workshops specifically for women conductors, and providing female undergraduate students with a list of women in music organizations and networking opportunities. The Survey B subjects suggested a mentorship program to match experienced conductors with students, pairing with mentors from other locations to gain a different perspective, experienced female conductors “reaching out to younger women,” creating organized lists of local female conductors in different areas to contact, and establishing mentorship programs at every college or university.

### **Conclusion**

The focus of this research was to reevaluate the experiences of collegiate female wind band conductors, recognize potential impacts of mentoring, and encourage the support of young female conductors that may choose to pursue a collegiate band conducting career. The results of this research are not intended to place pressure on undergraduate or novice female wind band conductors to pursue graduate studies and collegiate conducting careers, nor place an emphasis of importance on collegiate teaching positions over elementary or secondary school positions. It is hoped that this research will expose the continued issue of underrepresentation of women in the wind band conducting field, emphasize the importance of gender-specific mentorship, and encourage the mentorship of aspiring female collegiate wind band conductors.

The underrepresentation of women in the collegiate wind band conducting field continues to exist, as evidenced in this research study by the gender distribution of the Survey A and Survey B subjects’ collegiate band directors. The majority of both Survey A and Survey B subjects reported studying exclusively with male collegiate band directors, in both undergraduate and graduate studies. Additionally, the perception of the wind band field was overwhelmingly male dominated as reported by both the Survey A and Survey B subjects. The lack of female

representation in the collegiate wind band conducting field could be detrimental for gender-specific mentorship and role modeling for aspiring female collegiate wind band conductors. Methods to increase in female representation in the wind band field could include the selection of talented and qualified women for graduate assistantship positions and graduate studies, collegiate and university conducting positions, guest conductors, honor band or festival conductors, symposium or workshop clinicians, performers or presenters at conferences and clinics, authors of published works, and as active participants at conducting symposia. This is not to suggest that women should only be selected for these positions based on gender, as that approach encourages tokenism and expresses that a conductor's gender is more important than their experience or abilities. Rather, women that are qualified for these specific positions should be considered equally among their male counterparts. This consideration has the potential to equalize the representation both male and female wind band conductors while illustrating the professional possibilities for aspiring female collegiate wind band conductors.

Gender is not the only or most important factor to consider in selecting a mentor. Impactful mentorship can occur from both male and female mentors, as evidenced by the Survey A and Survey B subjects that reported having no preference of gender for their mentor. However, gender-specific mentorship and role modeling can have a considerable impact on aspiring female wind band conductors. This impact is evident, as 22% of Survey A subjects and 27% of Survey B subjects reported their preference to study with a female mentor. Female wind band conductors may prefer a female mentor due to their perspective on gender bias, sexism, and potential challenges specific to women in the wind band field. Such challenges may include female conducting persona, selecting appropriate conducting attire, and work-life balance. A female mentor can provide a relatable female perspective to sensitive topics, as well as

demonstrate representation in the field and viability of a successful collegiate conducting career. In this regard, it is crucial for aspiring female collegiate wind band conductors to experience gender-specific mentorship or role modeling during some point of their conducting career.

Although gender-specific mentorship may be important for aspiring female collegiate wind band conductors, it can be difficult for mentees to connect with potential mentors. Opportunities for mentorship need to be made available to all potential mentors and mentees to encourage gender-specific mentorship. Membership in professional organizations, social media networks, conference sessions, and informal meetings at conferences or other professional events are all opportunities that mentors and mentees need to be encouraged to pursue. Additionally, women at all levels of wind band conducting should be encouraged to interact with potential mentors at extended learning opportunities such as conducting symposiums or summer programs. These organizations and experiences provide an opportunity for aspiring female wind band conductors to network with and learn from female mentors in support of the pursuit of a collegiate wind band conducting career. However, gender-specific mentorship should not only be occurring in these situations. Colleges and university band directors should also be held accountable for assisting their students in finding additional gender-specific mentorship resources, especially if the mentorship experience between their students is not gender-specific. This could be through establishing university sponsored mentorship programs, providing lists of professional organizations, and establishing professional networking connections between students with potential mentors. Creating a foundation of mentorship for aspiring female collegiate wind band conductors could significantly improve their mentorship experiences and encourage their pursuit of a collegiate wind band conducting career.

Impactful mentorship exists in numerous forms and has the potential to shape conductors in their development on the path to conducting collegiate level bands. The subjects of both Survey A and Survey B within this research study reported a variety of impactful methods of mentorship, with the most reported responses between the two surveys including “provided constructive feedback for personal growth,” “demonstrated passion for the field,” “was available and willing to meet/have discussions,” “provided meaningful learning opportunities/conducting opportunities,” and “provided evidence of talent/success in the field.” These methods of mentorship have influenced female wind band conductors throughout their education and careers, which should encourage their inclusion as approaches in continued mentorship experiences. Within this study, it appears that the most reported methods of impactful mentorship demonstrated a lasting impression on female wind band conductors. However, the less reported mentorship methods are also important to recognize and consider strengthening in future mentorship experiences. The less reported methods of impactful mentorship for the Survey A and Survey B subjects included providing challenges through quality and high-level repertoire, encouraging growth beyond conducting skills, and demonstrating support throughout transitions and financial hardships. Additionally, the concept of individuality in their education and “feeling like a person rather than a product” was discussed. These methods were reported by less than 10% of the Survey A and Survey B subjects. This is not to assert that such methods are not impactful forms of mentorship. In fact, these methods may be impactful forms of mentorship that are not being appropriately utilized within mentorship experiences, resulting in low reports from survey subjects. Each of these mentorship methods has the potential to positively impact a mentee. In particular, the concept of mentors treating their mentees as individuals within the mentorship process is compelling. Mentees should feel that their experiences are personalized

upon their abilities and experiences to ensure personal growth, yet this method was reported by only two subjects between Survey A and Survey B. To improve the mentorship experience for aspiring female wind band conductors, mentors should be willing to continue impactful mentorship methods while adapting and strengthening these new forms of mentorship.

Through comparisons of the current study with Grant (2000), positive change is evident for collegiate female wind band conductors with the increase of women willing to mentor aspiring female wind band conductors and reports of more undergraduate students working with female mentors. However, numerous obstacles remain for female collegiate wind band conductors. As evidenced in this study, the collegiate wind band conducting field continues to be reported as male dominated. Women have reported instances of gender bias, sexual harassment, and sexual assault in their experiences as wind band conductors. Additionally, the mentorship of aspiring female collegiate wind band conductors requires further development from the present practices. Collectively, the support and guidance of female collegiate wind band conductors needs to improve. Through the efforts of increasing the representation of female collegiate wind band conductors, encouraging gender-specific mentorship, and improving methods of mentorship, it is hoped that the experiences of current and aspiring female collegiate wind band conductors will improve from their current state.

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## APPENDIX A

### DEFINITIONS

The terms “role model” and “mentor” may sometimes be considered synonymous. However, persons that are role models or mentors differ in their involvement with those they inspire. Both role models and mentors have the potential to impact the career aspirations, self-identity, and instructional techniques of aspiring educators (Bauer & Berg, 2001; Gould, 2001; Jones, 2010), but these reactions occur through different interactions. Therefore, it is essential to clarify the distinctions between the two, as well as the role of a protégé in these relationships.

Merriam-Webster (2003) defines a role model as “a person whose behavior in a particular role is imitated by others,” a mentor as “a trusted counselor or guide,” and a protégé as “one who is protected or trained or whose career is furthered by a person of experience, prominence, or influence.” By combining these dictionary definitions with definitions from previous gender-specific mentorship in music education research (Fisher, 1987; Jackson, 1996; Gould, 2001; Grant, 2000) role models, mentors, and protégés in this research will be defined as:

**Role Model:** A passive influence, a person that may or may not have a personal relationship with the person being influenced. A person may use a role model as an example for who they aspire to be, but a personal relationship with the role model does not need to exist. A person typically selects desired skills and attributes from a role model that they aim to recreate.

**Mentor:** An active influence on a protégé. A relationship is formed between a mentor and a protégé through direct instruction, support, and guidance. Mentors may serve numerous roles, including but not limited to: teacher, advisor, sponsor, and/or friend. The relationship between a mentor and their protégé is active and consensual.

**Protégé:** The student or person that is actively guided by a mentor.



**APPENDIX B****HUMAN SUBJECTS EXEMPTION COMMITTEE APPROVAL EMAIL**

**From:** Randy Gainey <no-reply@irbnet.org>  
**Subject:** IRBNet Board Action  
**Date:** November 17, 2019 at 12:44:11 PM EST  
**To:** Douglas Owens <dtowens@odu.edu>  
**Reply-To:** Randy Gainey <rgainey@odu.edu>

Please note that Old Dominion University Arts & Letters Human Subjects Review Committee has taken the following action on IRBNet:

Project Title: [1513676-2] Gender-Specific Mentorship for Collegiate Female Band Directors  
Principal Investigator: Douglas Owens, Doctorate of Arts, Music

Submission Type: Amendment/Modification  
Date Submitted: November 14, 2019

Action: EXEMPT  
Effective Date: November 17, 2019  
Review Type: Exempt Review

Should you have any questions you may contact Randy Gainey at [rgainey@odu.edu](mailto:rgainey@odu.edu).

Thank you,  
The IRBNet Support Team

## APPENDIX C

### INTRODUCTORY LETTER FOR PARTICIPATION IN RESEARCH

September 5, 2019

Dear Prospective Survey Participant

My name is Laura Johnson. I am a graduate student enrolled in the Master of Music Education degree program at Old Dominion University (Norfolk, VA), studying conducting with Dr. Brian Diller. I am currently writing my thesis, "Gender-specific mentorship for collegiate female band directors," and am in need of your assistance.

My research is aimed at determining the impact of gender-specific mentorship and role models for female wind band conductors that aspire to conduct and teach at the collegiate level. Research has demonstrated that throughout the history of wind band conducting, there has been a tremendous disparity in the number of women that conduct bands at the post-secondary level. Researchers have discovered that the lack of women conductors in collegiate settings can impact the career aspirations of young women in music education, that may ultimately lead to the continued gender inequity within the wind band conducting field. Through this research, I wish to discover what impact gender-specific mentorship may have on aspiring female wind band conductors aiming to conduct and teach at the collegiate level. Additionally, this research may reveal potential improvements in music education to encourage and motivate young women to pursue master's and doctoral degrees, as well as college band conducting positions.

I am seeking the participation of female undergraduate music education students, female graduate conducting students, and female collegiate/university band directors. Participants would simply complete a survey about their background in conducting, experiences with mentorship, and opinions on mentors. Participants will also have the opportunity to provide suggestions on improvements to music education programs for aspiring female band directors. The survey is completely anonymous and should only take 15 minutes to complete. There is no more than minimal risk involved in participating in the survey process. Your completed electronic survey responses will be sent anonymously to Dr. Douglas T. Owens, the Responsible Project Investigator and Associate Professor of Music at Old Dominion University. Dr. Owens will then give the completed surveys to me, the investigator.

Your participation in this research study is completely voluntary and you can choose not to participate. However, I do hope you can help me conduct this important research for women in the wind band conducting field. Please know that if you do choose to participate, identifiable information about the yourself, your career, or your mentors will not be included in the final written research document.

Thank you for your consideration.

Respectfully,  
Laura Johnson  
Master of Music Education Candidate  
Old Dominion University  
ljohn028@odu.edu

## APPENDIX D

### SURVEY PARTICIPATION FLYER



College of Arts and Letters  
F. Ludwig Diehn School of Music

#### Gender-Specific Mentorship for Collegiate Female Band Directors

Laura Johnson  
Master of Music Education Candidate  
Old Dominion University  
[ljohn028@odu.edu](mailto:ljohn028@odu.edu)

I hope that you can assist with my research by completing this brief online survey. I am seeking the participation of female undergraduate music education students, female graduate conducting students, and female collegiate/university band directors. The survey includes questions on participants' background in conducting, experiences with mentorship, and opinions on mentors. Participants will also have the opportunity to provide suggestions on improvements to music education programs for aspiring female band directors. The survey is completely anonymous and should only take 10 minutes or less to complete. There is no more than minimal risk involved in participating in the survey process. Your completed electronic survey responses will be sent anonymously to Dr. Douglas T. Owens, the Responsible Project Investigator and Associate Professor of Music at Old Dominion University. Dr. Owens will then give the completed surveys to me, the Investigator.

Your participation in this research study is completely voluntary and you can choose not to participate. However, I do hope you can help me conduct this important research for women in the wind band conducting field. Please know that if you do choose to participate, identifiable information about yourself, your career, or your mentors will not be included in the final written research document.

#### Purpose of the Study

The purpose of this study is to provide insight on the impact of gender-specific role models and mentorship for aspiring female wind band conductors that plan to conduct and teach at the collegiate level. The results from this study will be compared to Elizabeth Grant's (2000) previous study on mentorship, in which female band directors from four different career stages were interviewed on their perceptions of how mentorship and gender have impacted their career. The comparison of these studies is necessary for an updated understanding of the potential present-day gender inequities in the wind band community that may impact aspiring female wind band conductors, and the implications of gender-specific mentorship for female conductors.

#### Survey A: Female College Band Directors & Graduate Students



[https://odu.co1.qualtrics.com/jfe/form/SV\\_9yMMojAd04qffmt](https://odu.co1.qualtrics.com/jfe/form/SV_9yMMojAd04qffmt)

#### Survey B: Female Undergraduate Music Education Students



[https://odu.co1.qualtrics.com/jfe/form/SV\\_8HWWr1uJnHdhGND](https://odu.co1.qualtrics.com/jfe/form/SV_8HWWr1uJnHdhGND)

Diehn Center for the Performing Arts | 1339 W. 49th Street, Norfolk, VA 23529

Phone: 757.683.4061 | Fax: 757.683.5056

<https://www.odu.edu/music> | [music@odu.edu](mailto:music@odu.edu)

## APPENDIX E

### SURVEY QUESTIONS

The survey questions for the female collegiate band conductors, music education or conducting graduate students, and former music education or conducting graduate students (Survey A) were:

#### **1. Informed Consent Statement**

I hope that you can assist with my research by completing this brief online survey. I am seeking the participation of female undergraduate music education students, female graduate conducting students, and female collegiate/university band directors. The survey includes questions on participants' background in conducting, experiences with mentorship, and opinions on mentors. Participants will also have the opportunity to provide suggestions on improvements to music education programs for aspiring female band directors. The survey is completely anonymous and should only take 10 minutes or less to complete. There is no more than minimal risk involved in participating in the survey process. Your completed electronic survey responses will be sent anonymously to Dr. Douglas T. Owens, the Responsible Project Investigator and Associate Professor of Music at Old Dominion University. Dr. Owens will then give the completed surveys to me, the Investigator.

Your participation in this research study is completely voluntary and you can choose not to participate. However, I do hope you can help me conduct this important research for women in the wind band conducting field. Please know that if you do choose to participate, identifiable information about yourself, your career, or your mentors will not be included in the final written research document.

Thank you for your consideration.

Respectfully,  
Laura Johnson  
Investigator  
Master of Music Education Candidate  
Old Dominion University  
Norfolk, VA  
ljohn028@odu.edu

**2. Please select your current position as a conductor/band director:**

- a. Collegiate Band Director
- b. Graduate Student
- c. Former Graduate Student

**3. Who has served as an impactful mentor to you in your development as a wind band conductor? Select all that apply:**

- a. Middle/High School Band Director
- b. Undergraduate Band Director
- c. Graduate School Band Director
- d. Private Lesson/Studio Teacher
- e. Undergraduate Professor (not band director)
- f. Graduate Professor (not band director)
- g. Colleague
- h. Graduate Teaching Assistant (TA)
- i. Other

**4. On a scale of 1 (highly unimportant) to 5 (highly important), how important of a role has mentorship had in relation to the success you have achieved in your career as a wind band conductor?**

- 1. Highly unimportant
- 2. Somewhat unimportant
- 3. Neither unimportant nor important
- 4. Somewhat important
- 5. Highly important

**5. In what ways did your mentor(s) inspire you/serve as a successful mentor? Please select all that apply.**

- a. Invested in the mentor/mentee relationship
- b. Provided constructive feedback for personal growth
- c. Demonstrated passion for the field
- d. Was available and willing to meet/have discussions
- e. Provided evidence of talent/success in the field
- f. Provided meaningful learning opportunities/conducting opportunities
- g. Other (Please explain)

**6. Approximately how many wind band mentors and/or role models have you worked with/learned from? Please list your answer in numerical format.**

- a. 0
- b. 1
- c. 2
- d. 3
- e. 4
- f. 5
- g. 6
- h. 7
- i. 8
- j. 9
- k. 10
- l. Other, please list

**7. Approximately how many of these wind band mentors and/or role models identify themselves as female? Please list your answer in numerical format.**

- a. 0
- b. 1
- c. 2
- d. 3
- e. 4
- f. 5
- g. 6
- h. 7
- i. 8
- j. 9
- k. 10
- l. Other, please list

**8. Please select the gender of your collegiate band directors (both in undergraduate and graduate studies).**

- a. Only male directors
- b. Only female directors
- c. Both male and female directors

**9. With all other variables being equal (education, experience, musicianship, etc.), would you prefer to have a male or female wind band conducting mentor?**

- a. Male
- b. Female
- c. I have no preference
- d. I am unsure

**10. Please elaborate on the reasoning behind your previous response.**

(Open ended response)

**11. What impact might having a female mentor or role model have on the development of an aspiring female wind band conductor in pursuit of a conducting career?**

(Open ended response)

**12. Based on your experiences, how do you perceive the conducting profession?**

- a. Male dominated
- b. Female dominated
- c. Equal
- d. I am unsure

**13. Has your gender potentially affected or impacted others' perception of you in the field of wind conducting? If yes, please elaborate.**

(Open ended response)



**14. On a scale of 1 (highly unimportant) to 5 (highly important), how important is mentorship for aspiring conductors?**

1. Highly unimportant
2. Somewhat unimportant
3. Neither unimportant nor important
4. Somewhat important
5. Highly important

**15. On a scale of 1 (highly uncomfortable) to 5 (highly comfortable), how comfortable are you serving in the role of mentor or role model?**

1. Highly uncomfortable
2. Somewhat uncomfortable
3. Neither uncomfortable nor comfortable
4. Somewhat comfortable
5. Highly comfortable

**16. In what role do you serve as a mentor to your students and graduates? Select all options that apply.**

- a. As an advisor
- b. As a course instructor
- c. In private lessons/study
- d. Scheduled individual meeting times
- e. School observations/visits
- f. Other (Please explain)

**17. What can be done in music education to encourage and motivate young women to pursue master's and doctoral degrees, as well as college band conducting positions?**

(Open ended response)

The survey questions for the female undergraduate instrumental music education students

(Survey B) were:

**1. Informed Consent Statement**

I hope that you can assist with my research by completing this brief online survey. I am seeking the participation of female undergraduate music education students, female graduate conducting students, and female collegiate/university band directors. The survey includes questions on participants' background in conducting, experiences with mentorship, and opinions on mentors. Participants will also have the opportunity to provide suggestions on improvements to music education programs for aspiring female band directors. The survey is completely anonymous and should only take 10 minutes or less to complete. There is no more than minimal risk involved in participating in the survey process. Your completed electronic survey responses will be sent anonymously to Dr. Douglas T. Owens, the Responsible Project Investigator and Associate Professor of Music at Old Dominion University. Dr. Owens will then give the completed surveys to me, the Investigator.

Your participation in this research study is completely voluntary and you can choose not to participate. However, I do hope you can help me conduct this important research for women in the wind band conducting field. Please know that if you do choose to participate, identifiable information about yourself, your career, or your mentors will not be included in the final written research document.

Thank you for your consideration.

Respectfully,  
Laura Johnson  
Investigator  
Master of Music Education Candidate  
Old Dominion University  
Norfolk, VA  
ljohn028@odu.edu

**2. Please select your current year of study as an undergraduate music major:**

- a. Freshman/First Year
- b. Sophomore
- c. Junior
- d. Senior
- e. Student Teaching Semester

**3. What is the single most important factor that has contributed to your decision to become a wind band conductor? (Please select only one option).**

- a. Inspired by role model/mentor
- b. A love of performing
- c. Participation in marching band/athletic bands
- d. A calling for teaching
- e. For job security in the music field
- f. A feeling of belonging in band/music
- g. A passion for conducting
- h. Other (open ended response)

**4. On a scale of 1 (highly unlikely) to 5 (highly likely), how likely are you to consider pursuing a master's or doctorate degree?**

- 1. Highly unlikely
- 2. Somewhat unlikely
- 3. Neither unlikely nor likely
- 4. Somewhat likely
- 5. Highly likely

- 5. Please describe the reasoning behind your feelings on pursuing a degree beyond a bachelor's degree.**

(Open ended response)

- 6. On a scale of 1 (highly unlikely) to 5 (highly likely), how likely are you to consider pursuing a wind band conducting position at the university level?**

1. Highly unlikely
2. Somewhat unlikely
3. Neither unlikely nor likely
4. Somewhat likely
5. Highly likely

- 7. Please describe the reasoning behind your feelings on pursuing a wind band conducting position at the university level.**

(Open ended response)

- 8. What is your perception of the wind band conducting profession?**

- a. Male dominated
- b. Female dominated
- c. Equal between men and women
- d. I am unsure

**9. On a scale of 1 (highly negative influence) to 5 (highly positive influence), how has your perception of the wind band field influenced your decision to pursue a career in wind band conducting?**

1. Highly negative influence
2. Somewhat negative influence
3. Neither negative nor positive influence
4. Somewhat positive influence
5. Highly positive influence

**10. Please select the gender of your collegiate band director.**

- a. Male
- b. Female
- c. Non-binary

**11. Who has served as a mentor to you in your development as a wind band conductor?**

**Please select all options that may apply.**

- a. Middle School Band Director
- b. High School Band Director
- c. Private Lesson/Studio Teacher
- d. Undergraduate Band Director
- e. Undergraduate Professor (not band director)
- f. Upperclassman
- g. Classmate or Peer
- h. Graduate Teaching Assistant (TA)
- i. Other (Please explain)

**12. In what ways did that/those mentor(s) help, guide, or inspire you? Please select all that apply.**

- a. Invested in the mentor/mentee relationship
- b. Provided constructive feedback for personal growth
- c. Demonstrated passion for the field
- d. Was available and willing to meet/have discussions
- e. Provided evidence of talent/success in the field
- f. Provided meaningful learning opportunities/conducting opportunities
- g. Other (Please explain)

**13. Approximately how many wind band mentors and/or role models have you worked with/learned from? Please list your answer in numerical format.**

1. 0
2. 1
3. 2
4. 3
5. 4
6. 5
7. 6
8. 7
9. 8
10. 9
11. 10
12. Other, please list

**14. Approximately how many of these wind band mentors and/or role models identify themselves as female? Please list your answer in numerical format.**

1. 0

2. 1

3. 2

4. 3

5. 4

6. 5

7. 6

8. 7

9. 8

10. 9

11. 10

12. Other, please list

**15. On a scale from 1 (highly unimportant) to 5 (highly important), how important do you feel mentoring and/or role modeling is for aspiring wind band conductors?**

1. Highly unimportant

2. Somewhat unimportant

3. Neither unimportant nor important

4. Somewhat important

5. Highly important

**16. With all other variables being equal (education, experience, musicianship, etc.), would you prefer to have a male or female wind band conducting mentor?**

- a. Male
- b. Female
- c. I have no preference
- d. I am unsure

**17. Please elaborate on the reasoning behind your previous response.**

(Open ended response)

**18. What impact might having a female mentor or role model have on your development as a conductor and pursuit of a wind band conducting career?**

(Open ended response)

**19. How can mentorship improve for aspiring female wind band conductors?**

(Open ended response)



## VITA

Laura M. Johnson

Old Dominion University

F. Ludwig Diehn School of Music

1330 West 49th Street

Norfolk, VA 23529

Laura Johnson earned her Bachelor of Arts in Music Education degree in 2016 from Gustavus Adolphus College in St. Peter, MN. In 2016, Laura held the position of Dean of Students with the Lutheran Summer Music Program. Additionally, Laura served on staff with the Rosemount Marching Band. Upon graduation, she taught seventh grade band, and sixth and seventh grade general music at Sartell Middle School in Sartell, MN. In 2018, Laura presented a session titled *Developing E-Portfolios of Student Work* at the Minnesota Music Educators Association Mid-Winter Clinic with her colleagues from Sartell Middle School.

Currently, Laura Johnson is pursuing a Master of Music Education (Conducting Concentration) at Old Dominion University. She holds the position of Graduate Assistant, and works extensively with the ODU Wind Ensemble, Symphonic Band, Monarch Marching Band, and Basketball Pep Band. Laura studies conducting privately with Dr. Brian Diller. In addition to her studies at ODU, Laura serves as the Assistant Conductor of the Bay Youth Wind Symphony.

As a conductor and clarinetist, Laura has performed in numerous ensembles on the national and international levels. Laura made her international conducting debut with the Windiana Concert Band during their tour of Italy in 2018. Laura is a proud member of Pi Kappa Lambda, Kappa Kappa Psi, Women Band Directors International, the College Band Directors National Association, and the National Association for Music Education.