



# DIVERSE PATHWAYS TO THE PODIUM

A Symposium for Women Conductors

JUNE 4-6, 2021 VIRTUAL CONFERENCE

GIRLS WHO CONDUCT  
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**DIVERSE PATHWAYS TO THE PODIUM:  
A SYMPOSIUM FOR WOMEN CONDUCTORS**

**JUNE 4-6, 2021  
VIRTUAL CONFERENCE**



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## 2021 ORGANIZING COMMITTEE:

Dr. Kaitlin Bove (Pierce College)

Dr. Chaowen Ting  
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Dr. Carolyn Watson (University of Kansas)

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# WELCOME

Dear Colleagues and Friends,

It is with great honor and enthusiasm that we welcome you to the inaugural Girls Who Conduct conference – Diverse Pathways to the Podium: A Symposium for Women Conductors. This international virtual event taking place from June 4-6, 2021 serves to connect women and non-binary conductors from all backgrounds and career stages as well as their supporters and allies.

We hope our comprehensive conference – featuring keynote addresses and discussions by leading conductors across a range of musical genres, contemporary research presentations, curated concert programs, and opportunities to fellowship – edifies and inspires all attendees.

Thank you to the dozens of presenters and speakers contributing to our event over the next several days – your experience, guidance, wisdom, generosity, and expertise are invaluable, especially to the youngest of our conference participants whose paths we seek to widen. It is our wish that this conference leaves each attendee energized and encouraged by a deepening of our community connections and shared vision of gender parity on the podium.

With dedication to uplifting our future generations,

Dr. Kaitlin Bove  
Dr. Chaowen Ting  
Dr. Carolyn Watson



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# **EFFECT OF CONDUCTOR GENDER ON MUSICAL PERFORMANCE ASSESSMENTS**

**Dr. Julia Baumanis**

*Assistant Director of Bands, Rutgers University*

## ***Abstract***

Previous research has cited historical precedent, traditional socialization, discrimination, and lack of female role model conductors as factors that contribute to the small number of female conductors (Gould, 2005). Although there is much research on the prevalence of gender trends in music, there is no known investigation of the effect of gender of conductor on musical assessments. Therefore, the purpose of this study was to investigate the effect of conductor gender on musical performance assessments. Specifically, the research questions that guided the study were: 1) is there a difference in the ratings of male and female participants of ensemble expressivity between male and female conductors, 2) is there a difference in the ratings of male and female participants of ensemble technical performance between male and female conductors, and 3) is there a difference in the ratings of male and female participants of conductor expressivity between male and female conductors. Female and male participants rated a series of four simulated live performances of female and male conductors. Results indicated no significant difference in the ratings of ensemble expressivity, ensemble technique, or conductor expressivity for male and female conductors. However, results revealed a preference for individual conductors.

## ***About the Author / Presenter***

Dr. Julia Baumanis is the newly appointed Assistant Director of Bands at Rutgers University. Her duties include serving as the Assistant Director of the Marching Scarlet Knights, Director of Pep Bands, conducting concert ensembles, and teaching courses in instrumental music. Prior to this appointment, Dr. Baumanis served as the Assistant Director of Bands and Director of Athletic Bands at the University of Central Missouri. Dr. Baumanis has also served within the music education community as Multicultural Chair for the Missouri Music Educators Association and on the editorial and design team for *The Woman Conductor*, the official publication for Women Band Directors International.

A graduate of The Florida State University College of Music, Dr. Baumanis received her bachelor's in Instrumental Music Education, her master's degree in Instrumental

Conducting, and her PhD in Music Education and Instrumental Conducting. Prior to graduate school, she taught public school in south Florida as the Associate Director of Bands and Orchestras at J.P. Taravella High School and the Director of Orchestras at Ramblewood Middle School. An active performer, educator and researcher, Dr. Baumanis has presented her research nationally, including at the NAFME Research Symposium, the CBDNA National Conference, FMEA, MMEA, IMEA, and the Desert Skies Music Education Research Symposium. Most recently, her research has focused on developing a conductor's baton that records data collected from a conductor's expressive gestures. She hopes to implement this technology in the conducting classroom as a technological tool to assist beginning conductors in developing their craft.

## **BUILDING COMMUNITY IN YOUR ORGANIZATION**

**Nicole Baxter**

*Director of Bands, Lubbock-Cooper ISD*

### ***Abstract***

Ensembles can't function without a community to support them. In this presentation, Baxter will present ideas to build support for your ensemble or program by connecting with members of the community around you. There are so many connections that must be built to maintain a successful program, with each having its own societal expectations that must be learned. Ideas presented will reach outside of the traditional K-12 setting and can be applied to all types of ensembles. Discussion will also focus on issues that women face or must deal with differently than their male counterparts.

### ***About the Author / Presenter***

Nicole Baxter is currently the Director of Bands in Lubbock-Cooper Independent School District in Lubbock, Texas. She conducts the Pirate Pride Marching Band as well as the high school Wind Ensemble and oversees all aspects of the Lubbock-Cooper ISD band department at all grade levels. In the fall of 2019, she led the band to its first ever appearance in the 5A Area Marching Band Finals. Prior to her current position, Mrs. Baxter has taught at Archer City High School and Laura Bush Middle School. Mrs. Baxter earned her Bachelor and Master of Music Education from Texas Tech University where she completed her undergraduate degree as the highest-ranking graduate in the College of Visual and Performing Arts.

# CROWDFUNDING AND COMMISSIONING

**Dr. Carrie Blosser and Ashley Killam**

*Diversify the Stand*

## ***Abstract***

Diversify the Stand successfully crowdfunded over \$10,000 to create the first-ever trumpet solo book by 12 diverse composers. Our presentation, Crowdfunding and Commissioning will provide insight into the process of the creation of new music. By continuing to do the work to commission marginalized composers, we can start to build sustainable inclusion in the music we perform and teach. There is no true “right way” to go about crowdfunding or commissions, and we provide our own experience as one route, as this project was the first of its kind. Our presentation will take listeners step-by-step through the commissioning process, through the eyes of a performer and educator, and will provide points to consider when thinking about expanding and diversifying our individual repertoire.

## ***About the Authors / Presenters***

Dr. Carrie Blosser is a trumpet performer and educator in Chicago. Dr. Blosser is the founder of Diversify the Stand, a resource promoting diversity through commissioning, crowdfunding, weekly podcast, book club, and publishing. Dr. Blosser currently serves as the co-chair and founding member of the Diversity and Inclusion Committee with the International Trumpet Guild (ITG) and is an active member of the International Women’s Brass Conference (IWBC). Carrie is the coordinator of Brass Flexibilities, an IWBC article and video interview series, an invited mentor for IWBC’s Mentorship Program, and editor for the IWBC newsletter. Dr. Blosser is a clinician for the International Trumpet Guild and judges for both ITG and the National Trumpet Competition. She teaches private trumpet students of all ages and gives master classes, lectures, and performances across the country. She maintained a Colorado-based studio of 65 students while collaborating with multiple schools to deliver weekly clinics and also conducted the Rocky Mountain Concert Band for three years. Dr. Blosser was the Director of Bands at Cooper, Junior and Senior High School in Cooper, Texas. Her students’ achievements include selection to All-State Bands and advancement to the semi-finals of the National Trumpet Competition as Soloists and Ensemble Performers.



Ashley Killam (she/her) is an international speaker, researcher, and educator based in Virginia. She is the founder of Diversity the Stand, a resource centered around creating accessible music for younger players through commissioning projects. As a part of Diversify the Stand, Killam is commissioning, self-publishing, and selling the first-ever progressive trumpet solo book by 12 diverse composers. Killam’s lecture series Fanfare for the Unheard provides the tools to make ethical and sustainable changes in performing and teaching music. She has presented this series to over 80 high school and university courses across the United States and Canada. Along with her work as a speaker and researcher, Killam currently serves as co-chair of the International Trumpet Guild’s Diversity and Inclusion Committee and on the New Works Committee. Killam is a digital archivist for the International Women’s Brass Conference. An accomplished arts administrator, Killam is the General Manager at Rising Tide Music Press, a no-profit company committed to publishing works by emerging Black, Brown, Indigenous, and Asian composers in all musical genres. Killam received a Master of Music in Trumpet Performance from the University of New Mexico and a Bachelor of Music Education from the University of Illinois at Urbana-Champaign.

## **BLENDING PEDAGOGY AND CONDUCTING INSTRUCTION FOR UNDERGRADUATE MUSIC EDUCATION MAJORS**

**Melody Causby**

*Assistant Professor of Music Education, The University of Southern Mississippi*

### ***Abstract***

While it is necessary for students to study subjects specifically, much of the coursework in our traditional undergraduate music education degrees is compartmentalized. In an effort to help students decompartmentalize their conducting and pedagogy training, this pilot curriculum change creates a lab ensemble in which students lead rehearsals of their peers on primary instruments while being coached by conducting and music education faculty. The aim is to assist junior and senior music education students in merging their conducting and pedagogy training in a rehearsal setting. Participating students were interviewed at the end of the pilot semester, and their feedback will help shape future iterations of the lab experience and co-curricular projects.

### ***About the Author / Presenter***

Dr. Melody Causby is Assistant Professor of Music Education at The University of Southern Mississippi. Previously, she was a band director in North Carolina for 14 years at the middle school, high school, and collegiate levels where all of her programs grew in quality and size. Causby earned her Bachelor's degree in Music Education at Campbell University, and her Master's and Ph.D. in Music Education from UNC Greensboro. Her research interests include developing practical music education curricula and teaching in rural areas. In addition to teaching, Dr. Causby enjoys being an active clinician, guest conductor, adjudicator, and presenter.

## **OCCUPATIONAL SEGREGATION: SHARED EXPERIENCES AMONG QUEER CONDUCTORS**

**Dr. Thomas Dickey**

*Director of Orchestral Studies, Oklahoma State University*

### ***Abstract***

Being a conductor is an inherently lonely life and it is often even more so for LGBTQ+ conductors. This presentation will discuss the historical views on queer conductors, the difficulties faced when it comes to leadership & authority, etc., drawing upon the presenter's own lived experiences.

### ***About the Author / Presenter***

Dr. Thomas Dickey is the Director of Orchestral Studies at Oklahoma State University, where he conducts the OSU Symphony Orchestra, administers all aspects of the orchestral program, and teach courses in orchestral conducting, literature, and pedagogy. He concurrently serves as the Music Director & Conductor of the OSU Youth & Community Orchestras.

# USING CODE-SWITCHING TO NAVIGATE A GENDERED PODIUM: A CASE STUDY OF A WOMAN BAND DIRECTOR

**Margaret J. Flood**

*Coordinator of Music Education, Florida Southern College  
Doctoral Candidate, Frost School of Music, University of Miami*

## ***Abstract***

This study investigated how a woman band director (WBD) experienced changes in her communication. The sociological term code-switching (CS) is used to define these changes in discourse. The following question was proposed: in what ways does code-switching manifest on and off the podium? Several themes emerged: (1) identifying roles as a woman, (2) changing positionality, (3) changing verbal discourse, (4) caring for students, (5) mentoring, and (6) building relationships. These themes suggested a theory within the intersectionality of gender and power. Linda's gendered positionality as a WBD influenced her ability, effectiveness, and ways she CS. Her identity required her to continuously adjust her CS tendencies in relation to her positionality within professional settings. The degree to which Linda CS changed according to her position of power. Linda constantly negotiated societal and professional gender norms. Her positions of power fluctuated, causing her to CS in a more feminine or masculine manner. Linda believed her ability to CS helped her be a successful WBD and better meet the needs of her students. This study suggested there are unique challenges for WBDs and proposes that women who effectively CS provide a chance for equality, yet sometimes at the detriment of communicating against their natural tendencies.

## ***About the Author / Presenter***

Margaret Flood is the Coordinator of Music Education at Florida Southern College and a doctoral candidate at the Frost School of Music. She is a 2019 Theodore Presser Graduate Award and National Band Association Project Grant recipient, with which she founded the Frost Young Women Conductors' Symposium. Recently, she was awarded the Women Band Directors International Gladys Stone Wright Scholarship to support her dissertation research which uses interactional discourse analysis to examine the code-switching tendencies of secondary band directors. Margaret has recently published in the *Florida Music Director* and has a forthcoming chapter included in *The Routledge Companion to Women and Musical Leadership: the Nineteenth Century and Beyond*. She holds degrees

from Syracuse University (B.M. '04) and The Florida State University (M.M.E '07) where she was awarded the Ada Belle Winthrop-King Scholarship for studies in Portuguese language and culture, and for her research on Brazilian women musicians.

## **CONDUCTOR AS CHANGEMAKER: ENHANCING REPERTOIRE DIVERSITY THROUGH AUTHENTIC COLLABORATION**

**Rachel Howley**

*Director of Grace Academy, Grace Lutheran College*

*DMA (Conducting) Candidate, Queensland Conservatorium Griffith University*

### ***Abstract***

Based on an Australian action research project, this session will explore the role of conductor as changemaker, particularly focusing on the potential of authentic collaborations in addressing repertoire diversity in classical music. Career competency theory will be used to identify effective applications which may be integrated into the professional practice, contributing to the strategies that conductors, and composers may use as a formula towards a gender parity future for women composers. The session will address the use of artistic networking and collaborative relationships to encourage greater engagement from women in composing more frequently for large ensembles. Data drawn from composer interviews, conductor surveys and the researcher's own artistic practice will illustrate the powerful benefits of investing in stronger relationships between conductors and composers, as well as building connections between composers and ensemble players.

### ***About the Author / Presenter***

Rachel Howley is an Australian music educator, conductor and researcher. In 2015, Rachel was the founding Director of Grace Academy at Grace Lutheran College, a leading Queensland educational institution in Performing Arts which provides high quality Arts education to students across several locations, at schools and in the local community. In addition to regularly conducting secondary school ensembles, Rachel is a conductor at the Queensland Conservatorium Griffith University in the Young Conservatorium programs. She is member of the conducting team for the Queensland Wind Orchestra, and regularly

guest conducts throughout Queensland. Rachel has also assisted with teaching the undergraduate Orchestral Conducting subjects at the Queensland Conservatorium. Rachel is a current Doctor of Musical Arts candidate, studying conducting with Associate Professor Peter Morris. Her research explores the role of the conductor in championing the wind band works of Australian female composers, and she is an active advocate for encouraging diversity and fair gender representation through the selection of repertoire. Through her research, she has commissioned several new works and facilitated partnerships between emerging composers and Australian publishing companies. Rachel is regularly engaged to facilitate sessions at conferences and professional learning events, both locally and abroad.

## **PERPETUATING “BOY-SOPRANOHOOD”: IMPLICATIONS IN CULTIVATING AN INCLUSIVE CHORAL SPACE**

**Sarah Kaufold**

*Artistic Director, Consonare Choral Community*

### ***Abstract***

How often have we heard a conductor instruct “no vibrato” to the sopranos? In some choirs, women are expected to reproduce the sound of a boy soprano—thin and breathy, devoid of vibrato. Why? We can rationalize this direction is given for the good of the ensemble in order to achieve precise intonation and a blended sound. However, this direction achieves the opposite and is demoralizing in the process. Essentially, the director has asked a group of women (primarily) to alter their natural vocal production. Suppressing vibrato can redirect more tension in the voice, adversely affecting the ability to sing in tune, not to mention the destructive qualities on the instrument. Music that calls for straight tone singing is currently popularized, which only perpetuates an expectation for conductors to emulate and influences composers to recreate. As a result, this “sans vibrato” culture imparts to women that the timbre and vibrancy of their true voice is not aesthetically pleasing and they must change for inclusion. As a soprano, I have been conditioned to sing in choirs without vibrato. Regardless of the years of vocal lessons and pedagogic study, it has become the default. How do we, as conductors, break the cycle?

### ***About the Author / Presenter***

Sarah Kaufold is an experienced conductor, music educator, and singer and Founding/Artistic Director of Consonare Choral Community, a nonprofit organization working to build community through choral music in Connecticut, where she currently directs: Voices of Concinnity, a professional chamber ensemble of singers from diverse backgrounds, and Choir Matrix, a community choir open to all self-identified women. Sarah holds a MM in Choral Conducting from University of Connecticut with extensive graduate study in choral conducting from California State University, Los Angeles. She earned a BA in Psychology from Cal Poly Pomona where she also began her studies as a choral conductor. Sarah has directed choirs for singers of all ages, range of abilities, and in a number of settings, which include: church choral programs for children and adults, teaching middle and high school, collegiate choirs, adult community programs, and the professional ensemble. She currently teaches graduate Choral Literature at The Hartt School and has sung in professional choirs throughout the Los Angeles and New England area. In response to the pandemic, Sarah received the 2020 CT Artist Respond Grant as co-creator of a project called Songs of Comfort, which fulfilled song requests for those suffering in isolation.

## **CAN YOU HAVE IT ALL? BALANCING FAMILY AND A CAREER IN CONDUCTING**

**Christine Keenan**

*Conductor, Wind Symphony of Clovis*

### ***Abstract***

With all of the social and personal pressure on female professionals to excel both in the workplace and at home, young aspiring female conductors may wonder how they can do it all, and whether they will need to choose between a successful career and a satisfying family life. In this session, the presenter will speak from personal experience about the challenges of pursuing a career as a conductor while managing a home and raising children and offer some strategies she has developed for balancing and managing the goals and

responsibilities of both. Participants will be encouraged to visualize their desired outcomes and guided in articulating and prioritizing their professional and personal goals, including those that are non-negotiable and areas of possible compromise. Other topics for discussion will include compartmentalizing of home and works tasks, partner and community support, creating opportunities, seeking mentorship, and maintaining wellness. The hopeful outcome of this session is that attendees recognize that with organizing and planning, resourcefulness, and honesty about their expectations, they can find purpose and happiness in dual roles if they choose to pursue them. Participants will also be provided with information about seeking further resources and support in their professional and personal journeys.

### ***About the Author / Presenter***

Christine Keenan is a founder and conductor of the Wind Symphony of Clovis, a professional-level wind band. The ensemble was selected to perform at the prestigious Midwest Clinic International Band and Orchestra Conference in Chicago in 2018 and was featured at the California All-State Music Education Conference in 2020. She is also the founder and conductor of Summer Band at the Shaghoian, an ensemble of over 100 student and community musicians that performs traditional concert programs enhanced with dramatic theatrical lighting and video effects. Professor Keenan is currently serving as the Director of Bands and Program Director for the Music Department at Fresno Pacific University, where she conducts the Symphonic Band and oversees all instrumental ensembles. She teaches courses in conducting and music education and is a supervisor and mentor for music credential students with the School of Education. Christine Keenan has served on the board of CMEA Central Section and currently serves as the Vice President of the Fresno-Madera County Music Educators Association. She earned her Bachelor of Arts in Music Education and Master of Arts in Instrumental Conducting at California State University, Fresno and is a doctoral candidate (ABD) in Music Education at Boston University. Mrs. Keenan lives in Clovis, California with her husband Vince, and their two daughters, Vivian (8) and Roxanne (6).

# THE FEMINIZATION OF ORCHESTRA CONDUCTING: CHALLENGES OF A GENDERED PIPELINE

**Bianca Maretti**

*Doctoral Candidate, IReMus, Sorbonne University*

## ***Abstract***

Pipeline Stereotypes concerning female behavior have pulled women away from leadership roles in the orchestral environment, as well as in several other domains, because authority is traditionally considered to be a masculine quality. Even though in the last decades leadership styles have evolved towards more democratic approaches, gender stereotypes can still have a negative effect on women's conducting careers, as studies indicate that their access to top orchestras is still hindered by a glass ceiling. The pipeline theory suggests that increasing the supply of women in male dominated fields should ultimately lead to gender equality in the workplace, but Brydie-Leigh Bartleet exposes its flaws by describing the orchestra conducting pipeline as inherently gendered (BARTLEET, 2008). In this presentation I will examine some of the effects of gender bias in women's access to the orchestral podium, while explaining the ways in which female conductors strategically adopt gendered attributes to ensure legitimacy among orchestra musicians. I will also discuss conducting pedagogy as a way to fix the "leaky pipeline" by analyzing the potential impacts of gender-specific conducting programs in France and the United States.

## ***About the Author / Presenter***

Bianca Maretti was born in the U.S. but has lived most of her life in Brazil, where she first started studying conducting at Unesp – São Paulo State University. Wanting to pursue her conducting training as well as her academic research, she moved to France, where she graduated and completed her Master's degree in Music and Musicology at the Sorbonne University. Her dissertation 'Women Conductors: gender relations in a Brazilian orchestra' was distinguished with the highest honor. She is currently a scholarship holder at the Sorbonne/IReMus – Institut de Recherche en Musicologie, where she is producing a PhD thesis on the influence of higher education and affirmative action on the feminization of orchestra conducting under the supervision of Hyacinthe Ravet.

Concurrently to her research, Bianca has also continued studying conducting. She has received a choir conducting diploma at Paris' Regional Conservatory and is currently studying orchestral conducting with Dominique Rouits and Julien Masmondet at the École



Normale de Paris. She is Jean-Philippe Sarcos' assistant conductor at the Académie du Palais Royal symphony orchestra and choir and the main conductor of the Ministry of National Education's choir since 2019.

## **SEE A NEED - CREATE AN OPPORTUNITY**

**Ingrid Martin**

*Founder, Conducting Artistry*

### ***Abstract***

On the surface, pathways in conducting are either obscure or highly prescriptive. College, grad school, college job. College, (insert mystery steps), assistant position, conducting position. When I graduated from my masters degree, brimming with knowledge and skill I returned to a country with less than 10 college conducting/teaching positions, and two assistant conductor roles. When your dreams seem incompatible with reality you have two choices: give up, or think again. Being creative, thinking outside the square and focusing on the needs of others led me to the creation of Conducting Artistry, an online learning platform for conductors. In this session we explore the real, honest journey from idea to execution to evolution. Learn the realities, obstacles and incredible rewards of forging our own path, and question your assumptions of what's possible for your own conducting future.

### ***About the Author / Presenter***

Ingrid Martin transforms lives through music. Her life-long mission: to make classical music relevant, interesting and engaging for everyone. Insatiably curious, Ingrid constantly asks "Who is it for? Why are we doing this? How could it be better?" Her answer usually involves challenging norms and ditching long-held traditions to create meaningful experiences for audiences. Ingrid's projects forge unlikely connections between music, venues and other disciplines - whether it's an orchestra playing Ravel in a pub, or chamber winds playing Kurt Weill amongst renegade modern art. On the podium, she empowers musicians to uncover and share their unique artistic voices. The result? Deeply human performances that unite musicians and audiences. 2021 sees Ingrid continue as Artistic Director and Conductor of the Crosswinds Ensemble, Victorian Youth Symphony Orchestra and Bayside Chamber Orchestra. Ingrid shares her unique approach to musical leadership through Conducting Artistry, her online learning platform for conductor development.

# "DON'T BE SHEEPISH": GENDER AND HIRING PRACTICES FOR HIGH SCHOOL BAND POSITIONS

**Dr. Colleen Sears**

*Department of Music Chair and Associate Professor of Music, The College of New Jersey*

## ***Abstract***

While the visibility of female conductors and awareness of gender issues in music have increased over the past decade, females continue to be underrepresented in higher education and secondary instrumental music positions. The military history of bands, professional politics in the form of the “old boy” network, a lack of role models, challenges associated with work/life balance, and isolation have made it difficult for women to enter into and remain in band director positions. In addition, female band directors often view the hiring process for secondary instrumental music jobs with a degree of suspicion given that administrators and hiring panels function as gatekeepers to the profession. Though hiring practices have a significant impact on the demographics of the teaching force, little is known about these practices and their impact on gender diversity in the field. This presentation will examine the perceptions of school administrators who were actively hiring for high school band positions regarding the attributes that they believe make for an effective high school band director. The presentation will explore the hiring practices involved in teacher selection for these positions, and identify the ways that these perceptions and practices may impact gender disparity in secondary instrumental music positions.

## ***About the Author / Presenter***

Dr. Colleen Sears is Associate professor, Coordinator of Music Education, and Chair of the Department of Music at The College of New Jersey where she researches gender diversity in music education. Dr. Sears also founded The College of New Jersey's "Artivism Project," an initiative that engages students, composers, conductors, and educators with issues of social justice through music performance and interdisciplinary aesthetic experiences. She has published in Music Educators Journal, Action Criticism and Theory for Music Education,

and authored a chapter entitled, “Put Your Big Girl Panties On: A Female Band Director’s Career in a Culture of Masculinity” which appears in *Marginalized Voices in Music Education*. She frequently presents her work at regional and national conferences including the Midwest Band and Orchestra Clinic and the CBDNA (College Band Directors National Association) West/Northwest and National Conferences. Dr. Sears guest lectures at institutions across the country, facilitates social justice educational initiatives with composers, and provides professional development for local music educators. She holds a Bachelor of Music from The College of New Jersey, a Master of Arts from the Eastman School of Music, and a Doctor of Education in music education from Teachers College, Columbia University.