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THE LIVED EXPERIENCES OF WOMEN APPLIED CLARINET FACULTY

A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

BY THE COMMITTEE CONSISTING OF

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Abstract

This study explores the lived experiences of women working as full-time collegiate applied clarinet faculty. The fields of academia and music have been historically dominated by White men as evidenced in existing scholarship. Because of this, women (and especially women of color) face challenges disproportionate to their peers. While existing scholarship is available to explore the role of gender in academia and in music, scholarship conducted to date does not address the complexities of women working as applied instrumental faculty. Applied instrumental faculty members are typically expected to teach in a one-on-one lesson setting (and in a classroom setting at some institutions), complete university service, and engage in scholarly and creative activity. The unique dynamic of individualized lesson instruction and consistent engagement in clarinet performance presents uncharted territory to explore as it relates to gender.

Through a qualitative multiple case study consisting of three participants from public institutions throughout the United States, findings were gathered in the following categories: a) gender in the current workplace, b) teaching, service, and scholarly/creative activity, c) hiring, tenure, and promotion, and d) concluding advice. The selection of these categories provided a holistic overview of the multifaceted career demands of applied clarinet faculty. Data was collected from each participant through a pre-interview questionnaire and a synchronous online interview. Data was analyzed through a phenomenological lens with the goal of elucidating the lived experiences of participants, and I adopted a critical feminist perspective by relying on frameworks established in existing feminist scholarship. Through this study, I aim to establish a foundation for further scholarship on gender and applied instrumental faculty. I hope to provide a platform for women serving as applied instrumental faculty to share their stories with the goal of achieving meaningful change in the academy and the musical sphere at large.

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CHAPTER ONE: INTRODUCTION

As a woman in academia, I have always been deeply aware of the primary demographic of the field: White men. It is difficult to ignore the lack of female representation in academic faculty and professional performance ensembles. I would consider myself to be a highly competitive person—I think you must be, to an extent, to be in music and in higher education. While this may not be the trait that I am the proudest of, it is the one that has helped me overcome the looming imposter syndrome fostered by a lack of representation of women in the academy and in many orchestral clarinet sections. I am acutely aware that I am at a disadvantage in academia and in music as a woman, and this does not account for my relative privilege as a White woman compared to the unique challenges faced by women of color. During my first semester of college, my applied professor advised me to never wear high heels for blind auditions at the risk of a committee knowing you are a woman. She spoke from experience, and the mentorship was sound, but it was infuriating to learn that women must carefully select the quietest shoes they own to improve their chances in an audition and avoid misogynistic bias.

Since that revelation, I committed to practicing with the utmost intensity and relentless attention to detail. I vowed to be the top of my class and take my academics more seriously than any of my peers to set myself apart. I found every opportunity to further my professional development. During my master's degree, I taught adjunct at two universities, each an hour away from me in opposite directions, while also holding an assistantship requiring twenty hours of work each week (realistically, often more). I am proud of what I have accomplished and cannot help but acknowledge that my glimpse into the deeply entrenched inequities of academia served as a motivating factor to work harder than I imagined possible.

The work paid off—I earned a full-time position at a regional university teaching clarinet and music history just ahead of the second year of my doctoral degree. I have been incredibly fortunate to work at an institution with diverse gender representation on faculty and in departmental leadership, supportive colleagues, and wonderful students. My gender has never put me at a disadvantage in the workplace, nor have I experienced negative treatment on the basis of gender from students, colleagues, or administrators. My review of existing literature on gender in academia has only confirmed how lucky I am to be at my current university, as many women are not so fortunate.

In the field at large, however, I have faced regular microaggressions resulting from the intersection of gender and age. When asked to adjudicate a regional contest, I was told that my "feminine energy would balance out all of the men." At a networking event with individuals unaffiliated with my institution, I was told that "everyone was excited to meet the pretty, young clarinet professor." At events with parents or band directors present, I have introduced myself as the professor only to be met with comments such as:

"Really?"

"I thought you were a student!"

"Are you old enough?"

"You don't look like a professor!"

(It is worth noting that I am not significantly younger than some of my early-career male colleagues). While these occurrences have been frustrating, it has only motivated my desire to research the topic of gender in higher education and contextualize my experience within existing scholarship to publicize the challenges of women in academia and in music with the hope of inspiring meaningful change.

My background in Women and Gender Studies has advantageously positioned me to do so. I earned a graduate certificate in Women and Gender Studies during my master's program while also completing two Master of Music degrees in Clarinet and Musicology. I was exposed to many brilliant theorists in all fields of feminist scholarship, and it fundamentally altered my worldview. Gender theorists exposed me to the artificiality of the binary gender construct, a divide that was only created to uphold an arbitrary social organization which privileges White men. Intersectional scholars expanded my existing framework of feminist scholarship, helping me to acknowledge the systemic barriers that disproportionately harm women of color to a greater extent than White women. I was exposed to nuanced feminist literature from many academic disciplines which all intertwined to affirm the beliefs I held before my studies: women are disadvantaged in Western society at nearly every turn. As a woman employed as a full-time clarinet instructor with a Women and Gender Studies background, I feel uniquely situated to pursue this research and work toward a more equitable academic field where women are uninhibited by the "glass ceiling," and can instead shoot for the stars.

The Study

While a significant body of existing scholarship exists to examine gender in academia, gender in the music profession, and gender studies in other facets, no existing literature is available on the intersection of these topics as it relates to applied faculty. The position of applied clarinet instructor is unique and presents many opportunities for experiences unlike other musical or academic professions. Applied faculty teach students pursuing multiple degree programs (within music, or outside of music) and, sometimes, students of multiple degree levels (undergraduate and graduate). The one-on-one nature of applied lesson instruction contributes to a different manner of interpersonal relationship between teacher and student, worth examining

with relation to construction of identity and gender performance in the workplace. Applied faculty teach undergraduate students for seven to eight semesters consecutively as music degrees require applied lesson enrollment during each semester spent on campus (the eighth semester may be waived due to fieldwork or internship requirements for certain degrees). Within the applied lesson curriculum, faculty are not only responsible for providing instruction on their instrument, but are additionally tasked with mentorship in many areas (organizational skills, time management, job applications, audition preparation, graduate school applications, etc.). The individualized nature of applied instruction combined with the increased level of involvement in students' lives by function of the profession lends itself to a different interpersonal dynamic from other academic positions. At some academic institutions, applied faculty are assigned to teach courses in addition to instrumental lessons which may include music theory, music history, general education courses, or other topics in their areas of expertise. The combination of one-on-one pedagogy in the applied lesson curriculum with the exposure to a diverse student body in classroom teaching allows for a distinctive formation of relationships between the applied instructor and the many students they serve.

Applied faculty also have a unique responsibility to their colleagues through their job of supporting all academic areas. It is primarily the job of the applied instructor to recruit students in their performance area, impacting enrollment in all degree programs. Applied faculty serve music education programs through their contributions to instrumental methods courses (teaching music education students how to play and teach other instruments). They also support the music theory and history faculty in their applied lesson pedagogy which often includes providing historical context of pieces and discussing, at minimum, rudimentary analyses of assigned instrumental literature. The individual training of instrumentalists directly serves major ensemble

conductors (band and orchestra areas) through audition adjudication, part assignments, and pedagogical assistance with ensemble music. This is only a brief overview of the interconnected nature of the music department, and there are countless other ways in which applied music faculty foster consistent community with their colleagues, all contributing to a social climate that varies greatly from other academic units and merits research.

To complement existing studies on related topics while also embarking upon a previously unexplored avenue of scholarship, I have designed this study with the following research questions in mind:

1) What are the experiences of women employed full-time as tenure-track/tenured applied clarinet faculty at institutions in the United States?
2) What are the gender dynamics experienced or observed by participants in music departments and institutions at large?
3) Have participants experienced gender-based inequities in the categories of service, teaching, or scholarly and creative activity during their career?
4) Has gender impacted the experiences of participants in the clarinet field separate from the academic sphere?
5) How does gender play a role in hiring, tenure, and promotion experiences as experienced or observed by participants?

To answer these questions, I have conducted a multiple case study with a phenomenological approach examined through a critical feminist lens (see Chapter 3 for expanded methodological details). Three tenured women working as full-time applied clarinet faculty at public institutions in the United States completed interviews, answering questions designed to elaborate upon my aforementioned research questions. The study design and framework is inspired by my review of

related literature (Chapter 2). Following careful analysis of interview transcripts, individual presentations of each participant (or case) are presented in Chapter 4, followed by a cross-case analysis to better understand how each individual's experience may be reflective of broader phenomena. The themes identified within and across cases are contextualized and discussed in Chapter 5, along with implications of findings and the potential for future research on the topic. By completing this study, I hope to provide a platform for women working as applied clarinet faculty to share their experiences and foster a dialogue on topics that have previously been omitted from or otherwise not discussed in previous scholarship. Without a greater understanding of women's experiences in the intersecting fields of clarinet and academia, it is impossible to enact meaningful change for the betterment of all women serving as applied clarinet faculty, and I hope this study can serve as a foundational tool for change in the future.

CHAPTER TWO: REVIEW OF RELATED LITERATURE

Introduction

The steady increase in feminist scholarship in recent decades has provided an ever-growing platform for explorations into all facets of women's experiences in the world. The expanding body of existing feminist literature lends credence to the commonly hypothesized notion that the ways in which women navigate the world are often complicated by their gender identity and performance. When the challenges of moving through the world as a woman are combined with the inflexible and, at times, antiquated structures in academia, a possibility for the rich examination of experiences of women in higher education is unlocked. Further narrowing this study's focus to the field of music adds yet another layer of rigidity to the constraints within which women must operate. Music has been a historically White, male-dominated field in the most highly coveted jobs, such as collegiate teaching and orchestral positions, despite the consistent female presence in all facets of music-making. The intersection of feminist scholarship, academia, and music allows an opportunity to understand how women navigate their profession in a teaching environment and academic field which has not always catered to the elevation of female voices. Gendered considerations for women academics and musicians include interpersonal dynamics with colleagues, students, and administration as well as hiring, tenure, and promotion procedures. Through a review of existing literature related to the aforementioned elements, the scholarly precedent for this study will be established, and the need for additional scholarship on women employed full-time as applied clarinet professors will become evident.

Gender Theory and Intersectionality

Before exploring the role of women in academia and in the clarinet field, it is necessary to contextualize these experiences within the critical feminist lens adopted throughout this document. Plentiful scholarship exists to elucidate the lived experiences of women because of emergent social norms. An examination of gender which dismantles reliance on binary organization will set the stage for a chronological exploration of social organization's relation to gender norms and theories of gender performance. While all participants are cisgender women, it is important to expand our perception of gender identities beyond binary categorization and understand how social construction and historical precedent impact our current understandings of femininity. Furthermore, scholarship has emerged to explain the unique and nuanced perspectives of women of color not only to expand, but to fundamentally alter the lens through which scholars evaluate lived experiences of those with multiple marginalized identities. I review foundational scholarship related to intersectionality and privilege to expand upon existing feminist scholarship which does not explicitly connect gender identity to race/ethnicity to diversify my critical feminist approach. One participant in this study is a woman of color, and it is important to understand the unique social systems that disproportionately impact those with stigmatized gender and racial identities.

Gender Theory

It is first necessary to situate the framework through which I evaluate sex and gender in this study. Sex and gender are not synonymous or innate (with explanations rooted in scholarship reviewed later in this chapter), and neither category is binary. Anne Fausto-Sterling (Emeritus Professor of Biology and Gender Studies, Brown University) explains why binary organization cannot apply to biological sex in her article "Why Sex Is Not Binary." Her writing was a

response to the Trump administration's Department of Health and Human Services 2018 proposal to legally define sex as "a person's status as male or female based on immutable biological traits identifiable by or before birth."[1] She asserts that Western society has often relied on a system of organization which relegates individuals to one end of a binary spectrum or the other (male or female, on the basis of sex, gender, or both), discounting the existence of intersex or otherwise non-binary individuals and often punishing their nonconformity. Recalling early Roman society, she reminds readers that "seeing people of mixed sex as a bad omen, [the Romans] might kill a person whose body and mind did not conform to a binary sexual classification," demonstrating historical adherence to binary categorization.[2] Even in 2018, Fausto-Sterling observed that "some governments seem to be following the Roman model, if not killing people who do not fit into one of two sex-labeled bins, then at least trying to deny their existence," such as the Trump administration's updated definition of "sex."[3] As a biologist, Fausto-Sterling is able to present a detailed exploration into the multiple steps between fertilization and birth which contribute to the development of biological sex. In its earliest stages, "an egg or a sperm may lack a sex chromosome or have an extra one," meaning the "resultant embryo has an uncommon chromosomal sex" which does not fit into the preconceived binary organization of sex categories.[4] Following developmental stages may include additional contradictory or uncommon sex markers, including the development of both internal and external genital markers which may conflict with preexisting sex markers. This proposal from Fausto-Sterling is valuable to dismantling the idea of an innate, binary understanding of biological sex, as it is not uncommon for babies to be born with unique chromosomal or genital combinations.

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[1] Anne Fausto-Sterling, "Why Sex Is Not Binary," *The New York Times*, October 25, 2018.
[2] Fausto-Sterling, "Why Sex."
[3] Fausto-Sterling, "Why Sex."
[4] Fausto-Sterling, "Why Sex."

The complicated result of the intersex or non-binary sex markers is society's effort to fit individuals into the existing sex/gender binary, dismissing any potential differences in identity. Fausto-Sterling acknowledges that this socialization happens while still a newborn because "the adults surrounding the baby identify sex based on how they perceive genital sex 'at birth or from an ultrasound image.'"[5] The conclusion of Fausto-Sterling's examination into the lack of an easily-administered sex binary is that biology cannot be used as a tool to assign binary sex or gender identities to individuals, although the historical organization of society has often been bound and determined to overcome the possibility of additional identity classifications.

Sociologist Erving Goffman primarily wrote on the topics of social interaction, construction, and organization in early scholarship on the topic of sex and gender. In his notable 1977 work "The Arrangement Between the Sexes," Goffman interrogates the relationship between men and women as a product of (or catalyst for) social organization. He asserts that:

> It is not, then, the social consequences of innate sex differences that must be explained, but the way in which these differences were (and are) put forward as a warrant for our social arrangements, and, most important of all, the way in which the institutional workings of society ensured that this accounting would seem sound.[6]

Goffman's argument is an early example of departure from an essentialist approach which relies on "a mode of thinking which assumes that all manifestations of gender difference are innate, trans-cultural and historical."[7] Rather than claiming biology as the reason for different social roles based on gender, Goffman posits that the desire to maintain stratification between men and women (in which men inevitably land on top) necessitates a particular manner of social

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[5] Fausto-Sterling, "Why Sex."
[6] Erving Goffman, "The Arrangement Between the Sexes," *Theory and Society* 4, no. 3 (1977): 302.
[7] Jane Pilcher and Imelda Whelehan, "Essentialism," in *Key Concepts in Gender Studies* (SAGE Publications, 2017), 45.

organization. He clarifies his perception of social organization and the impact on gendered experiences, stating that:

> The social roles of men and women are markedly differentiated, this, incidentally, giving to women the lesser rank and power, restricting her use of public space, excluding her from warfare and hunting, and often from religious and political office; and that more than the male, the female finds her life centered around household duties.[8]

While some of the distinguishing factors indicated by Goffman are a sign of the times in which he wrote, the notions of power stratification, access to opportunity, restriction of upward mobility, and continued domestic associations translate to today's female experience. He explains the perceived need for rigid social organization as "the distinction between savage societies and civilized ones," a notion harkening back to the concept of settler colonialism and the quest to differentiate colonizers from the colonized.[9]

Within societies which reify expected gender roles, categories of behavior have emerged as definitively feminine or masculine to better support the method of social organization as observed by Goffman. He defines these behaviors as being necessary components of "interpersonal rituals" which uphold society's function, elaborating that "the belief (in Western society) is that women are precious, ornamental, and fragile, uninstructed in, and ill-suited for, anything requiring muscular exertion or mechanical and electrical training or physical risk."[10] These traits are foundational to gendered social stigmatization and the limitations that women face—their assumed "gentle" or "fragile" natures, while inaccurate ascriptions, are used to justify social structures which innately exclude women. Goffman continues to examine how these expected behaviors manifest in the workforce, summarizing that:

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[8] Goffman, "The Arrangement," 306.
[9] Goffman, "The Arrangement," 306.
[10] Goffman, "The Arrangement," 311.

> Traditionally in industrial society women have gravitated to, or have been gravitated to, jobs which sustain the note established for them in households—the garment industry, domestic labor, commercial cleaning, and personal servicing such as teaching, innkeeping, nursing, food handling.[11]

Of particular note to this study is the historical precedent for women's relegation to caring professions (teaching) as the result of social structures and standard household practice. Society's organization upholds the notion that women are to be protected, inherently keeping them from positions of power (positions that could "protect"). Goffman's use of the phrase "or have been gravitated to" is especially fitting, implying that these limitations are done to them rather than actively chosen. A closing thought from Goffman astutely addresses the "arrangement" between men and women, a phenomenon requiring the previously discussed behaviors to maintain the illusion of essentialism within society.

> The ideals are complementary in that the ones held for women are differentiated from the ones held for men and yet the two fit together. Frailty is fitted to strength, gentleness to sternness, diffuse serving to project orientation, mechanical unknowingness to mechanical competencies, delicacy relative to communication vs. insensitivity to contamination, and so forth.[12]

These gendered pairs of complementary traits provide a useful foundation to understand later scholars' theories regarding how gender is constructed and performed in society, and whether these traits are truly necessary to society's function and success.

Candace West and Don Zimmerman (Sociologists) engage with Goffman's scholarship and propose theories on the concept of gender in their 1987 article "Doing Gender." They make a multipart claim about the concept of gender, the first component being "that the 'doing' of gender is undertaken by women and men whose competence as members of society is hostage to its production."[13] They similarly rely on the organization and basic function of society at large as

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[11] Goffman, "The Arrangement," 317.
[12] Goffman, "The Arrangement," 325.
[13] Candace West and Don Zimmerman, "Doing Gender," *Gender and Society* 1, no. 2 (1987): 126.

a primary contributor to gendered behavior. While Goffman positions attitudes toward and expectations of gender as the catalyst for social organization, West and Zimmerman discuss gender more frequently as a product of society's development while not completely discarding Goffman's framework. They acknowledge "gender as an emergent feature of social situations: both as an outcome of and a rationale for various social arrangements and as a means of legitimating one of the most fundamental divisions of society."[14] Gender is both a tool and product, and the maintenance of gendered organization through this cycle is crucial to the existence of social structures and norms in Western culture. Goffman's scholarship primarily relied on dismantling previous theories of essentialism on the basis of biological sex, while West and Zimmerman confront the notion of gender as a separate category (typical of contemporary gender scholarship). Furthermore, they acknowledge that, because gender is not inextricably tied to biological sex, it is an action that individuals do, specifically an "activity of managing situated conduct in light of normative conceptions of attitudes and activities appropriate for one's sex category" (sex category functioning different from biological sex in their proposition).[15] This understanding of gender requires the innate socialized understanding of acceptable behaviors for each gender and the semi-conscious choice to act in a way that subscribes to existing norms.

Another major component of gender as understood by West and Zimmerman is the function of social interaction and accountability as a tool for reinforcing expected behaviors. They posit that "while it is individuals who do gender, the enterprise is fundamentally interactional and institutional in character, for accountability is a feature of social relationships and its idiom is drawn from the institutional arena in which those relationships are enacted."[16]

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[14] West and Zimmerman, "Doing Gender," 126.
[15] West and Zimmerman, "Doing Gender," 127.
[16] West and Zimmerman, "Doing Gender," 137.

Accountability, then, is the primary motivator for subscription to and reinforcement of the behaviors expected of an individual on the basis of gender. Social interactions and positive perceptions by others encourage behavior in accordance with gender norms to ensure successful participation in society, a success on which much of one's lived experience is dependent upon. The threat of social failure is further acknowledged by West and Zimmerman.

> If we do gender appropriately, we simultaneously sustain, reproduce, and render legitimate the institutional arrangements that are based on sex category. If we fail to do gender appropriately, we as individuals—not the institutional arrangements—may be called to account (for our character, motives, and predisposition).[17]

This notion upholds Goffman's claim that society's organization is a means to uphold the gender roles desirable to those in power (historically men, therefore prioritizing men). The "doing" of gender is credited with the legitimization of these structures, producing the illusion of an essentialist society in which expected gendered behaviors are natural to one's sex while ignoring the structures responsible for framing the illusion. Moreover, West and Zimmerman highlight the true danger in their claim that failure to subscribe to gender ideals leads to accountability only on the part of the individual. The social framework is so ingrained in the general public that the lack of acceptable gendered performance does not indicate to anybody that social structures could be an inaccurate representation of the actual human experience. Rather, it sounds alarm bells to the public that an individual is unable to behave appropriately as governed by their gender classification.

Feminist scholar Judith Butler elaborates on the concept of gender as an action in the 1988 text "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory." The interaction between the scholars discussed so far can function as a unified front—Goffman interrogates how society is organized to support gender roles, West and

[17] West and Zimmerman, "Doing Gender," 147.

Zimmerman examine the continued impact of society on the reification of gender roles, and Butler zeroes in on the self to better understand the processes one goes through to "perform" gender. Essentially, Goffman, West, and Zimmerman explore the "why" (the factors contributing to/resulting from gender norms) and Butler proposes a theory for the "how" (the way these norms are performed). Butler's theory of gender performativity rests on the premise that "gender is in no way a stable identity or locus of agency from which various acts proceede [sic]; rather, it is an identity tenuously constituted in time—an identity instituted through a *stylized repetition of acts*."[18] She continues to elaborate that "gender is instituted through the stylization of the body and, hence, must be understood as the mundane way in which bodily gestures, movements, and enactments of various kinds constitute the illusion of an abiding gendered self."[19] It becomes clear how this theory engages with the work of West and Zimmerman—both confront the phenomenon of social constructivism as an alternative for essentialist understandings of gender. Rather than gender being a consistent state of being, or an innate quality based on sex, it is the repetition of actions that are influenced by socialization and become the norm for an individual. These acts may not be consciously chosen by the individual, but gender is a deliberate and unnecessary performance nonetheless, as Butler asserts that "feminist theorists have disputed causal explanations that assume that sex dictates or necessitates certain social meanings for women's experience."[20] In other words, there is no reason rooted in biology causing one to subscribe to the series of performative actions aligned with their gender identity, but it occurs regardless.

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[18] Judith Butler, "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory," *Theatre Journal* 40, no. 4 (1988): 519.
[19] Butler, "Performative Acts," 519.
[20] Butler, "Performative Acts," 520.

Butler goes one step further, dismantling the idea of gender entirely. After sustained examination of the differences between theatrical performances (conscious decision-making and the understanding that a performance is taking place) and gender performance (subconscious, often unknown to the individual, and indefinite in nature), Butler proposes that gender is not rooted in any reality other than that which has been constructed. She acknowledges that "because there is neither an 'essence' that gender expresses or externalizes nor an objective to which gender aspires; because gender is not a fact, the various acts of gender creates the idea of gender, and without those acts, there would be no gender."[21] In a claim aligning with propositions of West and Zimmerman, Butler continues on to say "that gender reality is created through sustained social performances means that the very notions of an essential sex, a true or abiding masculinity or femininity, are also constituted as part of the strategy by which the performative aspect of gender is concealed."[22] In these two statements, Butler manages to dismantle the existence of and necessity for gender, and attributes the continued reinforcement of gender to behavior alone. These gendered behaviors have the illusion of necessity resulting from the structures examined by Goffman, but are not rooted in fact and, because gender is unstable and undefined, it can fluctuate at any time with little impact on one's ability to function. However, Butler also aligns with West and Zimmerman's claims regarding accountability, asserting that:

> Performing one's gender wrong initiates a set of punishments both obvious and indirect, and performing it well provides the reassurance that there is an essentialism of gender identity after all. That this reassurance is so easily displaced by anxiety, that culture so readily punishes or marginalizes those who fail to perform the illusion of gender essentialism should be sign enough that on some level there is social knowledge that the truth or falsity of gender is only socially compelled and in no sense ontologically necessitated.[23]

[21] Butler, "Performative Acts," 522.
[22] Butler, "Performative Acts," 528.
[23] Butler, "Performative Acts," 528.

In short, Butler's theory relies on a self-governing society to enforce gender norms and the innate desire to be accepted by one's peers as the only framework for the existence of gender roles. Without a sense of accountability (again, only of the individual and not of social frameworks), there is no incentive to abide by the socially constructed ideals of gender. In Butler's more recent scholarship ("Bodies That Still Matter," 2021), she elaborates on the concept of accountability in gender performance through the concept of the relational body. She explains that the body "is differentiated from and exposed to a material and social world that makes its own life and action possible" and that "life cannot be separated from the conditions that make it possible."[24] Because the relational body is inextricably tied to those around it, "whether a body that falters and falls is caught by networks of support or whether a moving body has its way paved without obstruction depends on whether a world has been built for both its gravity and mobility—and whether that world can stay built."[25] Through this framework, the performance of one's body and the resulting consequences rely on how society is structured and how others respond, rather than being solely reliant on individual performance.

Intersectionality

While a baseline understanding of gendered expectations and methods of enforcement will benefit the understanding of the research at hand, the previous theorists have primarily operated under a mode of feminism reliant on the experiences of White women. It is necessary to incorporate the work of Kimberlé Crenshaw (Scholar of Critical Race Theory) to better understand how the framework can be expanded or altered to understand the experiences of women of color. Crenshaw is credited with coining the term "intersectionality," an approach

[24] Judith Butler, "Bodies That Still Matter," in *Bodies That Still Matter: Resonances of the Work of Judith Butler*, ed. Annemie Halsema, Katja Kwastek, and Roel van den Oever (Amsterdam University Press, 2021), 191.
[25] Butler, "Bodies," 192.

dedicated to making "apparent how dominant conceptions of discrimination condition us to think about subordination as a disadvantage occurring along a single categorical axis."[26] Crenshaw continues to explain this, proposing that "this focus on the most privileged group members marginalizes those who are multiple-burdened and obscures claims that cannot be understood as resulting from discrete sources of discrimination."[27] Essentially, the experiences of women of color are unique in that any discrimination or hardship thrust upon them is not only on the basis of their race or their gender, but based on a unique set of qualities in which race and sex (and other identities) compound on each other, creating a different struggle entirely. Crenshaw also explains that the burdens encapsulated in an intersectional approach are not limited to race or gender, but can also include identities such as age, class, physical ability, and any other quality that may lend itself to discrimination.

Crenshaw engages both feminist scholars and antiracist policymakers, arguing that "Black women are sometimes excluded from feminist theory and antiracist policy discourse because both are predicated on a discrete set of experiences that often does not accurately reflect the interaction of race and gender."[28] Existing feminist scholarship prior to Crenshaw often confronted experiences related to gender, often based on the experiences of White women, and Crenshaw asserts that antiracist policy only focused on the most privileged members of the Black community without regard for gender. Because of the lack of consideration for how intersectional traits impact lived experience, "the entire framework that has been used as a basis for translating 'women's experience' or 'the Black experience' into concrete policy demands to

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[26] Kimberlé Crenshaw, "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics," *University of Chicago Legal Forum* 1989, no. 1 (1989): 140.
[27] Crenshaw, "Demarginalizing," 140.
[28] Crenshaw, "Demarginalizing," 140.

be rethought and recast."[29] She examined existing antiracist legal policies (she is on School of Law faculty at University of California- Los Angeles and Columbia University) to demonstrate how they fail to incorporate multiply-burdened individuals. Crenshaw's call to action requires looking inward on the part of activists relying on antiquated frameworks. She points out that "feminists thus ignore how their own race functions to mitigate some aspects of sexism and, moreover, how it often privileges them over and contributes to the domination of other women."[30] Through careful reflection on existing policies and the revision of previous schools of feminist thought, it is possible to better understand and advocate for members of the community who face unique instances of marginalization previously not reflected in activist efforts.

In more recent scholarship, Aída Hurtado (Distinguished Professor, University of California, Santa Barbara) confronts intersectionality and topics of identity in her essay "Intersectional Understandings of Inequality." Hurtado situates the concept of intersectional identity within the larger social framework, positing that there are two types of identity (personal and social), and they are not always synonymous. While personal identity is "self-composed of psychological traits and dispositions that give rise to personal uniqueness," social identity and presentation within a social group is "regulated through these group belongings in most social contexts such that coherence is a necessary prerequisite for social functioning."[31] Hurtado proposes that social identity is created through multiple processes. One process is social categorization which can be based on such qualities as "nationality, language, race and ethnicity, skin color, and other social or physical characteristics that are meaningful socially, and many

[29] Crenshaw, "Demarginalizing," 140.
[30] Crenshaw, "Demarginalizing," 154.
[31] Aída Hurtado, "Intersectional Understandings of Inequality," in *The Oxford Handbook of Social Psychology and Social Justice*, ed. Phillip Hammack (Oxford University Press, 2016), 160.

times politically meaningful in particular social contexts."[32] Another method of curating social identity is through social comparison by which "the meaning of an individual's group affiliations, a group's status, degree of affluence, or other characteristics achieve significance in relation to perceived differences and their value connotations from other social formation."[33] This relates to concepts proposed by Goffman, Butler, West, and Zimmerman regarding the determination of identity through accountability and performance within social contexts—identity does not exist in a vacuum and relies on everything around it to assign meaning. Hurtado applies these theories of social identity creation to intersectionality, asserting that "intersectionality refers to the particular constellation of social identities that are the primary basis for power distribution and for stigmatization and subordination," and that one's membership in multiple significant social categories does not "operate psychologically and socially as separate categories but as an integrated sense of the social self."[34] Hurtado's definition aligns with Crenshaw's, but she elaborates on the subject by incorporating borderlands theory to better understand how intersectional identities manifest in daily life. Based on a theory related to the ambiguity of the borderlands between Texas and Mexico, Hurtado states that "living in the borderlands creates a third space between cultures and social systems that leads to coherence by embracing ambiguity and holding contradictory perceptions without conflict."[35] As this theory relates to identity, she suggests that belonging to multiple intersectional categories which are subject to stigmatization presents an ambiguous sense of identity, and that the instability of social perception in various contexts should be embraced rather than simplified or dismissed. The incorporation of borderlands theory "allows for the expression of multiple

[32] Hurtado, "Intersectional," 161.
[33] Hurtado, "Intersectional," 161.
[34] Hurtado, "Intersectional," 162.
[35] Hurtado, "Intersectional," 165.

oppressions and forms of resistance that are not easily accessible through traditional methods of analysis and measurement," and these oppressions "are not ranked nor are they conceptualized as static; rather they are recognized as fluid systems that take on difference forms and nuances depending on the context."[36] In different social groups, one's race might play a more significant role in perception and formation of identity, while gender may come to the forefront in a different setting and depending on context. Hurtado's proposition expands on Crenshaw's definition of intersectionality through her examination of identity's role in society, and her emphasis on the stigmatization of elements of identity is connected to concepts of privilege based on race and/or gender.

The final scholar whose work is necessary to present as it relates to this study is that of Peggy McIntosh (Feminist Scholar). Her work complements Crenshaw's theory of intersectionality and Hurtado's engagement with borderlands theory by confronting privilege on the basis of sex and race and providing a meaningful springboard into examining how privilege and marginalization manifest in the academic sphere. She proposes that privilege "is like an invisible weightless knapsack of special provisions, maps, passports, codebooks, visas, clothes, tools, and blank checks."[37] Her writing is primarily designed to confront White privilege, but is inspired by her observations of male privilege. She "often noticed men's unwillingness to grant that they are overprivileged, even though they may grant that women are disadvantaged. They may say they will work to improve women's stature, in the society, the university, or the curriculum, but they can't or won't support the idea of lessening men's."[38] The privileged class is often aware that marginalized communities are disadvantaged, but McIntosh claims that it is

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[36] Hurtado, "Intersectional," 165.
[37] Peggy McIntosh, "White Privilege: Unpacking the Invisible Knapsack," in *Understanding Prejudice and Discrimination* ed. Scott Plous (McGraw-Hill, 2003), 192.
[38] McIntosh, "White Privilege," 191.

difficult for those who benefit from society's stratification to confront a reality in which they lose their privilege and are privy to the same struggles inflicted upon less fortunate communities.

McIntosh continues to interrogate the true nature of privilege in all its forms. She acknowledges that "we usually think of privilege as being a favored state, whether earned or conferred by birth or luck. Yet some of the conditions I have described here work systematically to over empower certain groups."[39] The reality of privilege is that society is constructed in such a way that ensures it is consistently granted to the same populations of individuals (namely, White men). This is not so different from suggestions by Goffman, West, and Zimmerman regarding cultural arrangements and the relationship between social organizations resulting from norms and contributing to norms. McIntosh makes some of her most poignant claims toward the end of her writing which demonstrate the crux of her argument.

> To redesign social systems we need first to acknowledge their colossal unseen dimensions. The silences and denials surrounding privilege are the key political tool here. They keep the thinking about equality or equity incomplete, protecting unearned advantage and conferred dominance by making these subjects taboo.[40]
>
> It seems to me that obliviousness about white advantage, like obliviousness about male advantage, is kept strongly inculcated in the United States so as to maintain the myth of meritocracy, the myth that democratic choice is equally available to all.[41]

The statements above confront the most uncomfortable element of McIntosh's argument for the dominant social classes. Those who are advantaged (White, male) cannot bear to concede that their successes could be impacted by invisible privilege or tools other than the ones they worked to cultivate. Their invisible knapsack of resources which made achieving certain social benchmarks easier than less fortunate members of society could imply that not all triumphs were

[39] McIntosh, "White Privilege," 195.
[40] McIntosh, "White Privilege," 196.
[41] McIntosh, "White Privilege," 196.

based on merit alone. That is too uncomfortable a fact to risk confronting if the general public were to dismantle existing understanding surrounding privilege versus marginalization. Again, the idea of the careful structuring of society to maintain social stratification proposed by Goffman holds weight in the context of McIntosh's observations. The work of Crenshaw, Hurtado, and McIntosh complement gender theory discussed prior, allowing a broader understanding of the difficulties confronted by women of diverse backgrounds. The social structures, gender norms, means of gender expression, and intersectional frameworks contribute to a greater understanding of the experiences of women in academia, a sphere which has historically mirrored the very social organizations which gave way to the gendered and racial stigmas confronted by these scholars.

Gender in Academia

Organizational structures in academia not only mirror, but reinforce, the binary gender-based social divide proposed by Goffman. The common lack of female representation combined with the historical precedent of higher education's exclusion of women implies certain values related to faculty characteristics in the academy. Jaime Lester (Vice Dean/Professor, John Hopkins University, School of Education) found that "women are often signaled early in their careers that traditional male traits are expected in senior administrative roles and that promotion depends on their ability to act like men."[42] Despite the expectation that women faculty should exhibit more male-prescribed traits to gain acceptance among their peers, one of Lester's participants found that "other male workers began to reject her when she intruded on the masculine sphere."[43] Research findings suggest that, to rise in rank, women must embody

[42] Jaime Lester, "Performing Gender in the Workplace: Gender Socialization, Power, and Identity Among Women Faculty Members," *Community College Review* 35, no. 4 (2008): 278.
[43] Lester, "Performing Gender," 290.

masculine-coded traits. Yet, male colleagues are often resistant to this performance of male-gendered characteristics by their female peers. When women divert from gender expectations, they may face "'punitive and negative consequences,' such as a woman being labeled 'bitchy.'"[44] Furthermore, women who are learning how to navigate the social politics of an institution may experience "social interactions with colleagues" which result in "workplace bullying, classroom dynamics, tokenism, and other experiences" which in turn influence how they perform gender in the workplace to avoid future discomfort.[45] Women in the academy face a seemingly impossible choice: whether to adopt masculine behaviors to increase the chance of upward mobility at the risk of negative reactions from male colleagues, or whether to lean into a traditionally feminine persona to appease the masses and face hurdles to promotion prospects.

The oft-expected feminine persona valued in a university setting is that of the "departmental caretaker," mirroring societal structures observed by Goffman.[46] It is typical that women faculty are expected to be "nurturing, soft, polite, and 'domestic.'"[47] Colleagues and administrators affirm these expectations through the disproportionate amount of service work assigned to women faculty. In alignment with the preference for "nurturing" women, "they are relegated into more service-oriented work that distracts from their primary roles" as scholars, especially on the tenure track.[48] Additionally, studies demonstrate that "women in universities do more teaching, more student advising and more service and that it is not a coincidence that these activities are rewarded less [than scholarship]."[49] Historical precedent for women in caring roles

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[44] Heather Shouldice, "Gender Microaggressions: An Examination of Existing Research on the Experiences of Female Band Directors," *Update: Applications of Research in Music Education* 41, no. 3 (2022): 42.
[45] Lester, "Performing Gender," 288.
[46] Lester, "Performing Gender," 290.
[47] Shouldice, "Gender Microaggressions," 42.
[48] Lester, "Performing Gender," 300.
[49] Sandra Acker and Grace Feuerverger, "Doing Good and Feeling Bad: The Work of Women University Teachers," *Cambridge Journal of Education* 26, no. 3 (1996).

with little acknowledgement permeates academic communities, and these implications often compromise women's advancement in rank. Expectations from colleagues or administrators regarding gendered traits lead to an overload of time-consuming teaching and service work which limits time for other professional development pursuits.

Faculty are not the only members of the academic community to place emphasis on socialized gender expectations for women faculty. Students share similar notions and may expect women professors to be "more nurturing, lenient, or emotionally available because they were women."[50] In a study by Sophie Adams (Researcher, University of New South Wales, School of Humanities and Languages), et. al. on student evaluations, the additional expectation for "caring" duties is reflected in their findings that women were expected to make time outside of class to provide additional support to students, despite these items' lack of perceived value/consideration when evaluating for tenure and promotion.[51] Selected evaluations indicate "a physicality of presence demanded of female-identified teachers, while support and availability from male-identified teachers can manifest in virtual spaces."[52] Evaluations of this nature imply that women are expected to make themselves more available than male colleagues and work longer hours in order to satisfy student demand for in-person support. When women faculty concede to these demands, however, the social climate between faculty and students can become challenging to navigate. Especially in the case of professors who have regularly been a source of emotional support, "students would become upset when their caring teacher found it necessary to emphasize standards or take a critical stance."[53] This makes it difficult to maintain an

[50] Melissa Baughman, "Shattering the Glass Podium: Successes and Setbacks of Women in Collegiate Choral Conducting," *Update: Applications of Research in Music Education* 40, no. 1 (2021): 15.
[51] Sophie Adams, Bekker Sheree, Fan Yanan, Tess Gordon, Laura J. Shepherd, Slavich Eve, and David Waters, "Gender Bias in Student Evaluations of Teaching: 'Punish[Ing] those Who Fail to do their Gender Right'," *Higher Education* 83, no. 4 (2022): 802-803.
[52] Adams, et. al., "Gender Bias," 802.
[53] Acker and Feuerverger, "Doing Good."

authoritative stance and be taken seriously in the classroom, and feminine-presenting faculty may experience students challenging their credibility, making women feel as though they have to be "tough and stern."[54] Thus, the cycle is complete—women who perform their feminine gender too well unintentionally compromise components of their job, forcing them to present as more masculine, which can then upset the balance of the academy and result in negative treatment from male colleagues.

Gender-Based Mistreatment

The reinforcement of traditional gender-based socialization in the academic sphere impacts how colleagues expect women to behave and can also inform workplace microaggressions.[55] The term microaggression originated with regards to race but has expanded to include any brief exchanges that marginalize individuals based on their membership in a particular group.[56] Microaggressions manifest in multiple categories, one of these being unwanted sexual attention from colleagues, administrators, or students. In a striking observation by Lester, "women faculty members are found to experience inappropriate sexual attention at rates far greater than men regardless of the length of time they have been employed at their institutions."[57] Unwanted sexualization creates an uncomfortable and unsafe environment for women, and in the case of early-career, tenure-track faculty, they may not feel comfortable taking the necessary steps to counter the behaviors. Microaggressions can also show up in discrediting the authority of women faculty, communicating gender-based expectations for behavior, and treating them as lesser than their male colleagues. In the study conducted by

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[54] Lester, "Performing Gender," 293.
[55] Andrea VanDeusen and Cynthia Wagoner, "Navigating Gender Bias in Academia: Experiences of Women Music Teacher Educators," *Journal of Research in Music Education* 47, no. 1 (2025): 33.
[56] Heather Shouldice, "Gender Microaggressions: An Examination of Existing Research on the Experiences of Female Band Directors," *Update: Applications of Research in Music Education* 41, no. 3 (2022): 38.
[57] Lester, "Performing Gender," 281.

Sophie Adams, student evaluations demonstrated comments slighting women for not aligning with the "nurturing" archetype. Selected evaluations requested that women work on "'remain[ing] neutral in face during group presentations' or speaking in a 'nicer tone.'"[58] Students also requested that women "be less 'uptight,' 'a bit calmer,' to 'not look so miserable or unhappy' and to 'relax' or 'smile,'" all comments reflecting common derogatory comments toward women who do not perform in a hyperfeminine, gentle, nurturing manner.[59]

While evaluations are typically anonymous and not said directly to faculty, women also experience face-to-face microaggressions in daily faculty life. In a study by Melissa Baughman (Associate Professor of Choral Music Education, University of Oklahoma), "many respondents reported that students referred to them by an incorrect title or by their first name," a blatant sign of disrespect and disinterest in the qualifications and recognition of women on faculty.[60] This is echoed in a study conducted by Baughman and Christopher Baumgartner (Associate Professor of Music Education, University of Oklahoma) in which participants "shared concerns that students commonly treated men with more respect, gave men higher evaluations, questioned women's skills, called women by the wrong title, and expected women to take on some kind of stereotypical nurturing or 'feminine' role."[61] In the wake of disrespectful treatment from colleagues or students, it can be difficult for women to decide how to proceed. Oftentimes, privilege stemming from "tenure status and its protections" contributes to "perceived agency" to challenge sexism in the workplace.[62] Women who are not yet tenured may be afraid to "speak up about their experiences as they perceived that this would come back negatively on them, when it

[58] Adams, et. al., "Gender Bias," 800.
[59] Adams, et. al., "Gender Bias," 803.
[60] Baughman, "Shattering the Glass Podium," 15.
[61] Melissa Baughman and Christopher Baumgartner, "Music Teacher Educators' Perceptions of Gender and Parenthood Equity in the Workplace," Journal of Music Teacher Education (2025): 7.
[62] VanDeusen and Wagoner, "Navigating Gender Bias," 42.

came to promotions or pay progression issues, or indeed just the general experience of everyday life."[63] Fear of taking action against gender-based hostility can also be attributed to someone's "understanding of their institution's micropolitics," enabling senior faculty to better forecast institutional reactions while junior faculty are less familiar with the workplace climate.[64] The complicated outcomes of speaking against mistreatment at one's institution can create scenarios in which women feel that they have no choice but to endure sexism in order to succeed with as few obstacles as possible.

Age and Race

The challenges of gender performance expectations and resulting hostility discussed above do not account for additional obstacles posed by other facets of identity, including age and race. Young women in academia are often met with disbelief on the part of students, with faculty being required to "grow a thick skin" resulting from frequent recognition of "a certain look and tone in students' voices and expressions" which betrays their assumptions of inexperience.[65] Students are quick to assume a lack of experience, and a woman's "credibility is in question at all times" if she appears to be younger than the socially constructed image of "professor."[66] Early-career women can additionally face challenges in building rapport with colleagues. In an autobiographical study of the early years in her career, Susanne Garvis (Professor, Griffith University, School of Education) confessed that "it was difficult to find common ground for everyday discussion in the academy" and that she was often told that she "had a lot to learn."[67]

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[63] Heather Savigny, "Cultural Sexism is Ordinary: Writing and Re-Writing Women in Academia," *Gender, Work & Organization* 24, no. 6 (2017): 648.
[64] VanDeusen and Wagoner, "Navigating Gender Bias," 42.
[65] Whitney Newcomb, Danna Beaty, Karen Sanzo, and April Peters-Hawkins, "Finding our Stride: Young Women Professors of Educational Leadership," *Journal of School Leadership* 23, no. 4 (2013): 676.
[66] Newcomb, et. al., "Finding Our Stride," 677.
[67] Narelle Lemon and Susanne Garvis, *Being "In and Out": Providing Voice to Early Career Women in Academia*, The Netherlands: Sense Publishers, 2014, 23.

She continued, sharing that "it appeared that while [she] had the mental capacity to work in the academy, [her] physical appearance was seen as 'too young'."[68] Garvis's senior male colleagues frequently mistook her for a student, contributing to harmful imposter syndrome that provided hurdles to her working experience that compounded the initial challenges of starting a new, tenure-track academic position. This obstacle (and story) is all too common for young women in full-time positions in academia.

Women of color also face unique challenges in the academy. While studies on intersectional experiences of women faculty are fewer than those which do not address race, "the few studies that address identity issues among women and minority faculty members describe significant cultural conflicts that arise as individuals attempt to negotiate their own identity in an ethnically homogenous and male-dominated academic culture."[69] In a predominantly White, male setting, the disadvantages in place for women of color are plentiful. Race may be the only quality seen by colleagues, and assumptions are often in place that "race is, or should be, the primary lens through which [women of color] relate to others, meaning Caucasian Americans."[70] There have been diversity initiatives at many higher education institutions in the United States in recent years, and hiring is one area in which racial diversity is emphasized. Some women of color hired for university positions face concerns raised by trends "in the academy where Black women targeted for hire have sometimes been perceived as less qualified than their White counterparts because it is thought that race is more central to the hiring process than the skills, knowledge, and expertise the person brings to the position."[71] While the representation is a

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[68] Lemon and Garvis, "Being," 23.
[69] Lester, "Performing Gender," 278.
[70] Nickesia Gordon, "To Talk or Not to Talk, Should that Be the Question? How the Double Jeopardy of Race and Nationality Influence by Experiences in Academia," *Women and Language* 35, no. 2 (2012): 83.
[71] Sharon Holmes, Lynette Land, and Veronica Hinton-Hudson, "Race Still Matters: Considerations for Mentoring Black Women in Academe," *The Negro Educational Review* 58, no. 2 (2007): 117.

positive change from the origins of academic structures, the concerns of tokenization are valid. The intersection of age, race, and gender in varying combinations undoubtedly poses unique challenges for women in academia, and without mentors who share similar identities and backgrounds, it can be difficult to navigate the resulting complexities. The solution to fill the need for a diverse set of mentors first and foremost rests in the employment of diverse institutional hiring practices.

Hiring

Obstacles are often presented to women before they are even offered jobs in academia, particularly in the intensive interview process. In order to achieve an academic position, women applicants must successfully impress an interview panel that is typically comprised of senior academics— many of whom are men, tasked with the job of determining the most suitable candidate for the position. The definition of suitability, however, is defined by the hiring committee which "tends to choose in [its] own likeness" and "female candidates are often judged more harshly than men."[72] Hiring precedents like those aforementioned lead to a reality in which "women are more likely to be employed at less elite institutions and in the less prestigious disciplines" due to gendered barriers to entry.[73] In existing literature, it is common for women to describe "gender-related issues and bullying as the main factors impeding their entry into the profession."[74] This results from the "'good old boys club' that seemingly permeates higher education."[75] Existing literature highlights the disparity between men and women hired to collegiate faculties, and "the degree to which women are under-represented at [the] professorial

[72] Savigny, "Cultural Sexism," 652.
[73] Mamen Gómez Cama, Manuel Larrán Jorge, and Francisco Javier Andrades Peña, "Gender Differences Between Faculty Members in Higher Education: A Literature Review of Selected Higher Education Journals," *Educational Research Review* 18 (2016): 62.
[74] Baughman, "Shattering the Glass Podium," 13.
[75] Baughman, "Shattering the Glass Podium," 13.

level... means that few women will have access to female professorial level mentors in their specialist area."[76] The under-representation of women on faculties makes it increasingly difficult to alter the status quo in favor of more women as new hires. When women are hired, it may be the result of the "trailing spouse" phenomenon where a woman's spouse is hired for a coveted position, and she agrees to follow his position regardless of her employment status or prospects.[77] In cases such as this, administrators may create "a non-tenure-track job for a spouse... as an inducement for a highly sought-after faculty member to move to their university."[78] While this situation is seemingly positive for women who are selected for institutional positions, the jobs they are hired for in these circumstances do not award them the same salary, professional opportunities, or job security as spouses who are hired for tenure-track positions. This circumstance is one of many contributing factors to the fact that "women are twice as likely as men to hold full-time non-tenure-track rather than traditional tenure-eligible positions," particularly in "the humanities, where the largest number of introductory courses are taught."[79] When women are hired, it is more likely that they will be assigned introductory courses in "fields which are regarded as 'softer' and more nurturing" because the course levels and topics are more closely associated with gendered expectations of nurturing and caring duties.[80] Even when women are hired to tenure-track or tenure-eligible positions, their path forward is not clear-cut.

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[76] Bruce MacFarlane and Damon Burg, "Women Professors and the Academic Housework Trap," *Journal of Higher Education Policy and Management* 41, no. 3 (2019): 272.
[77] Elizabeth Harper, et. al., "Full-Time Women Faculty Off the Tenure Track: Profile and Practice," *The Review of Higher Education* 24, no. 3 (2001): 242.
[78] Harper, et. al., "Full-Time Women," 242.
[79] Harper, et. al., "Full-Time Women," 246.
[80] Harper, et. al., "Full-Time Women," 246.

Tenure and Promotion

Women have traditionally faced additional hurdles in achieving tenure and promotion when compared to their male colleagues. Researchers have observed that the "power dynamics in universities... can often place women as academic fringe-dwellers on the 'cusp' of institutional cultures in terms of recognition and promotion."[81] These power dynamics contribute to the tenure and promotion process becoming a vessel for discrimination against female faculty. "Studies report that female faculty members are less likely to be tenured or promoted compared to their male colleagues, and the proportion of women at the same faculty rank decreases as the rank increases."[82] Discrepancies in tenure and salary between men and women in academia are consistently identified "even when controlling for other variables such as career age, rank, discipline, and institutional type."[83] Such a phenomenon results in a small number of women achieving Full Professor rank due to challenges faced throughout the promotion process. In a study completed by Elizabeth Harper (Associate Dean of Admissions, Mary Washington College), et. al., she discovered that "men with a doctorate are more likely to be tenured or on the tenure-track than women with a doctorate" and that women were "more likely than men to be hired at the lowest faculty ranks and in non-tenure track positions."[84] [85]

The skewed representation between men and women in tenured faculty also contributes to compensation disparities between men and women in higher education. Studies have uncovered that "female faculty members earn less than male faculty members with comparable

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[81] Athena Vongalis-Macrow, *Career Moves: Mentoring for Women Advancing their Career and Leadership in Academia*, The Netherlands: Sense Publishers, 2014, 17.
[82] Young-joo Lee and Doyeon Won, "Trailblazing Women in Academia: Representation of Women in Senior Faculty and the Gender Gap in Junior Faculty's Salaries in Higher Education," *The Social Science Journal* 51, no. 3 (2014): 331, doi:10.1016/j.soscij.2014.05.002.
[83] Cama, et. al., "Gender Differences," 62.
[84] Harper, et. al., "Full-Time Women," 243.
[85] Harper, et. al., "Full-Time Women," 240.

levels of measurable characteristics, such as experience, education, and research productivity."[86] Even at comparable ranks and with commensurate experience and qualifications, "tenured and tenure-track men with and without a doctorate and non-tenure-track men without a doctorate make more than tenured and tenure-track women with a doctorate."[87] The discriminatory disparities in salary can become cyclical in nature. If women are paid lower starting salaries, and "given that annual salary increases for university faculty take the form of a percentage increase regardless of the base salary amount over the ensuing years, the initial discrimination is not likely to disappear during one's career."[88] The ongoing inequalities of faculty salaries is exacerbated by discomfort negotiating in the academic sphere for many early-career women, with scholars citing negotiation as "crucial in climbing up the career ladder."[89] Negotiation and compensation are not the only systemic inequities women confront in the quest for tenure and promotion.

Some of the complications with women achieving tenure may result from systemic challenges regarding the completion of scholarly and creative activity, a large component of tenure portfolios across many types of collegiate institutions. Harper found that "women's overall publication rate is lower than men's" and that "tenured and tenure-track women with a doctorate publish an average of about one article per year (compared to about 1.5 for their male colleagues) while those without a doctorate publish at about half that rate."[90] The limitations of research completed by women faculty can be attributed to a multitude of systemic inequities, one of which is commonly an overload of service responsibilities.

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[86] Cama, et. al., "Gender Differences," 64.
[87] Harper, et. al., "Full-Time Women," 248.
[88] Lee and Won, "Trailblazing Women," 337.
[89] MacFarlane and Burg, "Women Professors," 270.
[90] Harper, et. al., "Full-Time Women," 250.

Service Disparities

The previously discussed expectation for women to complete additional service duties in alignment with expectations for the fulfillment of "caring" and "nurturing" roles leads to a significant difference in amounts of service completed by female faculty. This can be a detriment to tenure and promotion as service is typically not weighted as heavily as research activity, yet the additional service responsibilities completed by women limit available time for individual scholarship. In a study by Bruce MacFarlane (Chair/Professor, Education University of Hong Kong) and Damon Burg (Senior Partnership Manager, University of Bolton), women "felt they are doing more than their male colleagues" because of the "awareness that mentoring adds considerably to workload."[91] There was also "an awareness among many of the participants that the responsibility of mentoring does not get distributed evenly among professors, even when it is considered a formal job specification."[92] Women faculty may like feel they have been asked to do more service than their male counterparts, although "service roles may involve hidden work without compensation or acknowledgment" while "leadership roles are often accompanied by titles and compensation."[93] The types of service asked of women include "the number of assigned committees and their related work, program management, navigating student and colleague concerns, and mentoring."[94] Diversity initiatives can also implicitly force women to serve on more committees "because they need a woman on the committee" to ensure diverse gender representation.[95] Existing literature also suggests that the work ethic demonstrated by many women faculty in order to prove themselves leads to additional service requests. Women

[91] MacFarlane and Burg, "Women Professors," 268.
[92] MacFarlane and Burg, "Women Professors," 269.
[93] VanDeusen and Wagoner, "Navigating Gender Bias," 34.
[94] VanDeusen and Wagoner, "Navigating Gender Bias," 33.
[95] Acker and Feuerverger, "Doing Good."

often find that "the more efficient, friendly, collegial, and community-oriented they were, the more their colleagues pushed their boundaries of service commitments."[96] These tasks fall into the category of "academic housework" or "academic citizenship," and while these tasks can contribute marginally to tenure and promotion, they detract from the time allocated for creative and scholarly activity. Despite this, "nontenured [women] often [feel] pressured to take on more and [do] not always feel empowered to say no to service requests" such as additional committee memberships.[97] The overload of service, teaching, and mentorship duties based on gendered expectations of women in academia may have negative repercussions on the prospect of career advancement for women faculty.

Motherhood

Motherhood has been cited as an obstacle to career advancement for women in the academic sphere and can pose an additional hindrance to the completion of research and, ultimately, tenure and promotion. Some of these challenges have been attributed to gendered expectations for women in maternal roles, complicated by the fact that "institutional expectations about what it means to be a good professor combine with gendered expectations about what it means to be a good mother and these two norms clash and influence the choices women make."[98] Societal pressures are intense for the role of professor and the role of mother, but the expectations are not equal for men and women. In a study of women band directors, "women were often expected to put their families first and then focus on a career; contrastingly, men were expected to put their careers first and then focus on a family."[99] The unique complications that

[96] VanDeusen and Wagoner, "Navigating Gender Bias," 34.
[97] VanDeusen and Wagoner, "Navigating Gender Bias," 35.
[98] Ana Polona Mivsek, et. al., "Women in Academia and the Burden of Successful Parenting," *Journal of Health Sciences* 8, no. 1 (2021): 4.
[99] Kathryn Brimhall, "Issues Facing Female Band Directors at the High School and College Levels: A Review of Literature," *Update: Applications of Research in Music Education* 41, no. 2 (2023): 23.

arise from current academic structures for mothers has led to "additional terms including the 'maternal wall'—a play on the term 'glass ceiling'—and a 'leaking pipeline' of highly intelligent and capable mothers who are leaving the hostile cultures of universities."[100] Patriarchal social structures complicate many facets of academic careers for women, and impacts are especially notable with regards to university policies surrounding motherhood.

A number of studies on motherhood in academia highlight the strain maternity leave can place upon women in an academic position. The findings within existing literature indicate that it is common for women to feel "unsupported by academic policies related to maternity leave and childcare, both of which often are not inherently family or woman friendly," with some women avoiding maternity leave because of complications that overshadow those of returning to work soon after birth.[101] Some women have also "made every attempt to ensure their pregnancy aligned with the school year in order to have spring births with the summer off" to avoid the complications of preparing for leave.[102] The desire to carefully time births around the academic calendar stems, at least partially, from "one of the unwritten rules in university settings" that "female professors should not inconvenience their colleagues by taking maternity leave."[103] This is a particular concern in the fine arts in which academic "focus areas have only one faculty member with the specific training and knowledge, so colleagues within the department are unable to cover classes and production responsibilities."[104] When considering motherhood and applied instrumental faculty, this challenge becomes incredibly apparent—if a university employs one clarinet faculty member and they take maternity leave, the department must

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[100] Grace Edgar and Molly Claassen, "Playing Childlessness: Motherhood in Performing Arts Academia," *Theatre Topics* 36, no. 1 (2026): 11.
[101] VanDeusen and Wagoner, "Navigating Gender Bias," 37-38.
[102] Amy Bovin, "Breaking the Silence: The Phenomenology of the Female High School Band Director," *Update: Applications of Research in Music Education* 38, no. 1 (2019): 40.
[103] Edgar and Claassen, "Playing Childlessness," 10.
[104] Edgar and Claassen, "Playing Childlessness," 8.

externally hire a temporary replacement, necessitating additional time and funding which patriarchal structures may not inherently support.

Institutional policies also complicate childcare for women in academia when they return from maternity leave. One challenge highlighted in multiple studies is the lack of available familial support. Due to limited job availability in higher education, "women commonly must move away from family and other support systems who, in generations past, would have helped with childcare and home responsibilities in addition to providing a community."[105] For women who do not live near family who can contribute to childcare, "childcare costs were described as exorbitant."[106] Societal expectations for parental involvement further exacerbates this stressor because "as many academics tend to be less likely to be near family, much of the burden of childcare falls directly to the mother" rather than a partner.[107] Studies published after 2020 regularly feature discussion regarding the impacts of the COVID-19 pandemic on childcare, including long-lasting implications. When schools were closed, "most mothers stayed home with their children" which impacted long-term potential for research output.[108] This resulted in two full-time jobs being performed from home, with "parents forced to work while simultaneously remote schooling and providing childcare for children in their home."[109] While the responsibility commonly fell to mothers and complicated the ability to meet academic demands, some positive lasting impacts were identified, namely "a culture that supports hybrid work or the occasional online lecture when necessary" if children are sick or daycares are closed.[110] As universities

[105] Kate Fitzpatrick and Bridget Sweet, "Motherhood in the Music Academy," *Journal of Research in Music Education* 71, no. 4 (2024): 382.
[106] Fitzpatrick and Sweet, "Motherhood," 386.
[107] Andrea Liebl and Chloe Josefson, "Motherhood and Academia: Tradeoffs," *Integrative and Comparative Biology* 64, no. 6 (2024): 1607.
[108] Mivsek, et. al., "Women in Academia," 12.
[109] Fitzpatrick and Sweet, "Motherhood," 376.
[110] Liebl and Josefson, "Motherhood," 1608.

returned to regular function, so did the need for external childcare, especially in the performing arts field where "rigid production schedules systemically privilege non-mothers."[111] Performance fields inherently demand additional hours on the clock, and "frequent evening rehearsals coincide with an important time for parents and children, and inevitably, there will be times when childcare falls through."[112] Additional after-hours demands unique to music include "assumptions for extensive practicing, attendance at student recitals, and attendance at concerts and colleagues' events," most of which happen on evenings or weekends when children are out of school.[113]

Perhaps unsurprisingly, the need to balance an intensely demanding career with childcare duties places a significant mental strain on mothers in the academy. The term "mommy guilt" frequently makes an appearance in studies on the topic, describing the "constant guilt resulting from not being available for their children at all times when they are at home" fulfilling after-hours tasks.[114] The unique maternal guilt is a complicated challenge as women may feel guilty if they need to "choose professional life over personal responsibilities," but also feel shame if they "leave school immediately after the day to get home," with some women feeling like an early departure is "cheating."[115] The demanding balancing act can create the "perception that no matter how much time a mother spends with their family, they still feel as though they are missing out on their children's lives," especially with long hours in the arts.[116] Women in academia must also decide "how much to disclose about their roles and responsibilities as mothers while at work," prompting scholarly discussion of "silent parenting (vs. visible parenting)" if women choose to

[111] Edgar and Claassen, "Playing Childlessness," 7.
[112] Edgar and Claassen, "Playing Childlessness," 13.
[113] Fitzpatrick and Sweet, "Motherhood," 385.
[114] Mivsek, et. al., "Women in Academia," 10.
[115] Bovin, "Breaking the Silence," 40.
[116] Brimhall, "Issues," 24.

conceal their maternal roles for fear of discrimination or lack of upward mobility.[117] This can foster a "heavy load" or "intense load" as described by mothers in academia, especially related to "gender-specific aspects of parenting, specifically pregnancy, breastfeeding, unplanned pregnancy, and loss" which women may navigate silently if they choose not to divulge maternal struggles in the workplace.[118]

The difficult mental and logistical load that mothers in academia carry with them can make the demands of a tenure-track job significantly more challenging. Studies demonstrate that "family formation adversely and disproportionally affects women's careers, with women with young children less likely than men or other women to achieve tenure."[119] Patriarchal structures which inherently assume that childcare duties fall to the mother complicate research output, and "the failure to conduct research is a serious disadvantage" as "the ideal academic performs like a productive disembodied machine who publishes in A-journals," a lifestyle that simply is not sustainable for mothers with significant childcare duties.[120] Additionally, the typical schedule of music faculty resulting from the combination of long teaching hours and performances on evenings and weekends necessitate that the little remaining time a mother can access is spent with her children. The additional responsibilities of attending copious after-hours events (which do not directly contribute to tenure) compromise the potential for quality time with children and forces a difficult decision about how to spend unbudgeted time.[121] Age and/or years of experience have been cited as a nuanced factor in navigating motherhood at work, highlighting observations that "the challenges are not homogenous for mothers at different stages of their

[117] Fitzpatrick and Sweet, "Motherhood," 381.
[118] Fitzpatrick and Sweet, "Motherhood," 383.
[119] Fitzpatrick and Sweet, "Motherhood," 374.
[120] Astrid Huopalainen and Suvi Satama, "Mothers and Researchers in the Making: Negotiating 'New' Motherhood within the 'New' Academia," *Human Relations* 72, no. 1 (2019): 108.
[121] Fitzpatrick and Sweet, "Motherhood," 386.

academic careers, yet the one thing that is constant is the dominant patriarchal frame."[122] While the additional challenges posed by the tenure track disproportionately impact early-career academics, the innate patriarchal challenges of inequitable institutional policies impact mothers at any career stage.

The fear of negative consequences from embarking on motherhood as an early-career academic presents a difficult quandary for women. Relying on narratives from women in academia who have navigated motherhood and existing scholarship on the matter, women must choose whether to have children while working in a space that is not designed to support the lifestyle, or whether to compromise their potential to safely give birth. As women reach their mid-to-late twenties and complete their terminal degrees, they often "accomplish the difficult task of securing a tenure-track position during the time of their life that they are most likely to enter into motherhood."[123] Existing scholarship "suggests that the increase in the amount of time a woman invests in education or career training in the case of an academic career takes its toll on the time available for child rearing," especially on the tenure track when research demands are highest.[124] If women wait too long to conceive while prioritizing academic demands and have "misconceptions about fertility, many of those who intended to postpone having children inevitably end up unintentionally childless" because of biological complications.[125] If the focus during the safest window for pregnancy is "building a strong tenure portfolio," women may experience "struggles with infertility that they associate with waiting too long to have additional children as a result of pressures from academia."[126] The demands of tenure combined with

[122] Mivsek, et. al., "Women in Academia," 12.
[123] Edgar and Claassen, "Playing Childlessness," 11.
[124] Mivsek, et. al., "Women in Academia," 6.
[125] Mivsek, et. al., "Women in Academia," 6.
[126] Fitzpatrick and Sweet, "Motherhood," 385.

inequitable institutional policies surrounding maternity leave and childcare create intense mental loads for women in academia who are mothers or want to become mothers, contributing further to the imbalance between lived experiences of men and women in the academy.

Gender and the Clarinet

The literature reviewed to this point has placed primary focus on the experiences of women in academia or women in music without emphasizing the nuances of any particular instrumental sphere. It is necessary to confront the gendered implications of the instrumental performance experience because each applied faculty member begins as an instrumental performer, continues as an instrumental instructor, and is expected to regularly engage in performance opportunities to fulfill institutional expectations for scholarly and creative activity output in the quest for tenure and promotion.

It is typical to observe or experience gender bias when considering common instruments found in bands and orchestras. The stereotypes associated with different instruments can "depend on a range of factors, including the shape or size of the instrument, its pitch, quality of sound or the need for particular characteristics in order to play it, for instance, physical endurance."[127] Aside from factors specific to each instrument, social or cultural impact can determine instrumental selections. Parental preference, peer pressure, and role models (teachers, demonstrators, and performers) can shape children's perception of gendered perceptions of each instrument.[128] A multitude of factors have led to the trend of "girls typically preferring to play smaller, higher-pitched instruments" such as the "flute, violin and clarinet" while "instruments such as drums, trombone and trumpet have tended to be played more by boys."[129]

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[127] Susan Hallan, Lynne Rogers, and Andrea Creech, "Gender Differences in Musical Instrument Choice," *International Journal of Music Education* 26, no. 1 (2008): 7.
[128] Hallam, et. al., "Gender Differences," 15.
[129] Hallam, et. al., "Gender Differences," 7-8.

In early scholarship on sex-stereotyping and musical instruments, Harold Abeles (Professor Emeritus of Music Education, Teachers College, Columbia University) and Susan Porter (Former Faculty, Indiana University) conducted a series of studies to gather a basic understanding of how stereotypes manifest in a variety of settings. The first study asked parents to indicate which instruments they would prefer for a son or a daughter, and findings indicated that "respondents preferred clarinet, flute, and violin for their daughters, and drum, trombone, and trumpet for their sons."[130] Most relevant to this document are the perceptions of the clarinet through a gendered lens, and in the earliest scholarship on the matter, clarinet was determined to be most suitable for young girls. Through an examination of additional studies conducted by Abeles and Porter and an interrogation of studies that follow, this gendered alignment will remain largely consistent. Abeles and Porter asked college music majors to rank a series of eight instruments (including the clarinet) along a spectrum from most masculine to most feminine. They discovered that "the flute, violin, and clarinet are rated as being the three most feminine instruments and the drums, trombone, and trumpet the most masculine instruments."[131] The final studies conducted by Abeles and Porter recruited young participants from kindergarten through fifth grade to participate in activities indicating their understanding of gendered associations with instruments. Findings suggest that "sex-stereotyping behavior in musical instrument preference is not very strong in young children (kindergarten) but is more pronounced in children beyond grade 3."[132] As children gain greater awareness of cultural norms through increased socialization and exposure to the world around them, their alignments of gender and instrument selection shift and strengthen.

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[130] Harold Abeles and Susan Porter, "The Sex-Stereotyping of Musical Instruments," *Journal of Research in Music Education* 26, no. 2 (1978): 68.
[131] Abeles and Porter, "The Sex-Stereotyping," 68.
[132] Abeles and Porter, "The Sex-Stereotyping," 72.

The gendered associations with instruments align with previously mentioned potential impacts, namely timbre, size, and physical demand. The instruments with the most feminine associations in the studies of Abeles and Porter (violin, flute, and clarinet) are high treble instruments which are lightweight and easily portable, aligning with feminine stereotypes in society. The instruments most commonly associated with masculinity (drums, trombone, and trumpet), however, are larger (drums and trombone) with more intense physical interactions with the instrument (striking the drum and long extensions of the arm for trombone) and all three instruments default to a much higher volume, reflecting socialized norms about masculinity.

In a 1992 study by Judith Delzell (Former Faculty, Ohio State University) and David Leppla (Former Faculty, Ohio State University), the Abeles and Porter model was followed to track the evolution of gender-based instrumental stereotypes. A survey of music majors and non-music majors yielded largely similar data "with the exception of the clarinet shift from third to second most feminine."[133] The clarinet, again, is perceived to be a highly feminine instrument by musicians and non-musicians alike. The second component of the study surveyed instrumental preferences of fourth graders, and their tendencies aligned with those of Abeles and Porter in 1978. The fourth-grade boys wanted "to play either drums (51.7%) or saxophone (31.5%)," and "the preference of girls were somewhat broader as follows: flute 30.4%, drums 21.7%, saxophone 21.3%, and clarinet 15.0%."[134] While a sizable group of fourth-grade girls wanted to select the clarinet (and their preferences were overall more varied), the boys remained consistent with earlier findings on instrumental preference and association.

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[133] Judith Delzell and David Leppla, "Gender Association of Musical Instruments and Preferences of Fourth-Grade Students for Selected Instruments," *Journal of Research in Music Education* 40, no. 2 (1992): 96.
[134] Delzell and Leppla, "Gender Association," 98.

Later studies on gender associations of musical instruments reinforce the notion that the clarinet is either gender-neutral or feminine-leaning based on stereotypical viewpoints. In a 1997 study conducted by Steven Kelly (Professor of Music Education, Florida State University) regarding timbral associations between instruments and gender among elementary schoolers, "subject responses yielded no clear gender-timbre associations for saxophone and clarinet."[135] In 2000, Colleen Conway (Professor of Music Education, University of Michigan) conducted a study on high school students and their gender-based perceptions of instruments. Notable responses as relevant to this document are included below:

> "Yeah, I've felt the gender thing on clarinet. I've heard people say: 'Isn't the clarinet like a girl's instrument'."
>
> "I guess I'd say clarinet after flute as most feminine and yet I think there are a lot of guy clarinet players."
>
> "I think the stereotype comes from the previous generation. Like if a girl asks her parents what should I play they might say play clarinet or flute."[136]

Student responses both reaffirm the preexisting classification of clarinet as a stereotypically feminine instrument and acknowledge the conflicting reality of that classification as previously discovered by Kelly. While the clarinet is viewed as feminine, it does not possess timbral qualities that allowed elementary schoolers to firmly classify it as such, and the high schoolers in Conway's study observed the relative prominence of boys in the clarinet section despite stereotypes. In a more recent 2009 study by Harold Abeles investigating potential shifts in musical instrument gender associations, he found that "35.2% of girls played clarinet while only

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[135] Steven Kelly, "An Investigation of the Influence of Timbre on Gender and Instrument Association," *Contributions to Music Education* 24, no. 1 (1997): 43.
[136] Colleen Conway, "Gender and Musical Instrument Choice: A Phenomenological Investigation," *Bulletin of the Council for Research in Music Education*, no. 146 (2000): 9.

9.5% of boys played clarinet" after examining enrollment in middle schools across the United States.[137] Again, the feminine classification of the clarinet is affirmed by Abeles's findings.

A study conducted by Elizabeth Wrape (Associate Clinical Professor of Psychiatry, University of California San Diego) in 2014 surveyed the musical instrument preferences of middle school students in Texas. Results indicated a strong classification of the clarinet as a "girl instrument," aligning with pre-existing scholarship.[138] More recent scholarship conducted by Sori Kim (Doctoral Graduate, Columbia University Teachers College) presented at the European Conference on Education in 2021 examines both general gender-stereotyping of musical instruments and the number of cross-over students (students selecting instruments perceived to be atypical for their gender identity). Kim found that, while clarinet was still perceived to be a feminine instrument by middle school participants, the percentage of cross-over students (boys selecting the clarinet) had increased from 9.5% of clarinet participants in Abeles' 2009 study to 14.6% of clarinet participants in Kim's study.[139] Although recent findings confirm the continuity of a feminine classification of the clarinet, Kim's study points to a marked increase in male participation in the clarinet sphere as of 2021.

The Orchestral Sphere

Despite the proven data demonstrating the association of the clarinet with femininity, there is a severe lack of diverse gender representation in major symphony orchestras. As an instrumental performer, professional symphony orchestras are one of many avenues one can pursue in the quest for full-time employment in a performance capacity. Orchestras are not the

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[137] Hal Abeles, "Are Musical Instrument Gender Associations Changing?," *Journal of Research in Music Education* 57, no. 2 (2009): 134.
[138] Elizabeth Wrape, et. al., "Gender and Musical Instrument Stereotypes in Middle School Children: Have Trends Changed?," *Update: Applications of Research in Music Education* 34, no. 3 (2014): 41.
[139] Sori Kim, "The Observation of Gender Stereotyping in Music Instruments in 2021, and the Process of Musical Instrument Selections of Children," *The European Conference on Education 2021: Official Conference Proceedings*: 272.

only performance ensembles that offer full-time employment opportunities— performers may also seek positions in military ensembles or with opera companies performing in the opera orchestra for comparable career stability. While all of these positions are highly sought-after, orchestral performances are often widely accessible to the public because of the many established regional orchestras in the United States. Because of the accessibility and visibility of the ensemble type, I will examine the gender diversity present in some of the premier orchestras in the United States.

A set of five premier orchestras has been referred to as the "Big Five" on account of their "musical excellence, calibre [sic] of musicianship, total contract weeks, weekly basic wages, recording guarantees, and paid vacations."[140] The five symphony orchestras under this designation are as follows: the Boston Symphony Orchestra, the Chicago Symphony Orchestra, the Cleveland Orchestra, the New York Philharmonic, and the Philadelphia Orchestra.[141] While this designation was coined in the mid-twentieth century and orchestral ensembles in the United States have increased in both number and performance quality, the status of the aforementioned groups has stood the test of time, allowing them to serve as a logical and representative baseline of the values and diverse representation (or lack thereof) in American orchestras at large.

The following survey of clarinet sections of the "Big Five" orchestras is reflective of the available personnel rosters as of June 2026. In the Boston Symphony Orchestra, the clarinet section features William Hudgins, Christopher Elchico, Thomas Martin, and Andrew Sandwick (all men).[142] The Chicago Symphony Orchestra showcases a similar lack of gender-based

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[140] Robert Faulkiner, "Career Concerns and Mobility Motivations of Orchestra Musicians," *The Sociological Quarterly* 14, no. 3 (1973): 336.
[141] Ibid.
[142] Andris Nelsons, "BSO Musicians," Boston Symphony Orchestra, https://www.bso.org/about/musicians/bso-musicians.

diversity, made up of Stephen Williamson, John Bruce Yeh, and Gregory Smith.[143] The Cleveland Orchestra's clarinet section is an outlier—while three out of four clarinetists are men (Afendi Yusuf, Daniel McKelway, and Robert Woolfrey), the bass clarinetist, Amy Zoloto, is a woman.[144] The clarinet section of the New York Philharmonic consists of Anthony McGill, Benjamin Adler, Pascual Martínez Forteza, and Barret Ham (again, all men).[145] In the Philadelphia Orchestra, the clarinet section is again lacking a single woman: Ricardo Morales, Samuel Caviezel, Socrates Villegas, and Paul Demers.[146] Out of the nineteen clarinetists employed by the "Big Five" orchestras, only one is a woman (5% of the "Big Five" clarinetists).

In recent years, conversations surrounding the professional symphony orchestras of the United States have questioned the continued reliance on the "Big Five" label in the wake of the increase in professional ensembles and increased performance quality of many. James Oestreich (Classical Music Critic for The New York Times) suggested the dwindling necessity of the term in a 2013 article, citing orchestras such as the Los Angeles Philharmonic, the San Francisco Symphony, and the St. Louis Symphony as meeting the level of the "Big Five."[147] Similarly, Andrew Mellor (Music Critic) examined the label in a 2025 article, also citing the Los Angeles Philharmonic as a contender with additional consideration paid to orchestras including the Dallas Symphony Orchestra, the Pittsburgh Symphony Orchestra, the Minnesota Orchestra, the Cincinnati Symphony, and the Atlanta Symphony Orchestra (among others).[148]

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[143] "Chicago Symphony Orchestra Musicians," Chicago Symphony Orchestra, https://cso.org/about/performers/cso-musicians/.
[144] "Meet the Musicians," The Cleveland Orchestra, https://www.clevelandorchestra.com/who-we-are/the-cleveland-orchestra/meet-the-musicians.
[145] "Meet the Orchestra," New York Philharmonic, https://www.nyphil.org/about-us/meet/meet-the-orchestra/roster.
[146] "Meet your Orchestra," Philadelphia Orchestra, https://philorch.ensembleartsphilly.org/meet-your-orchestra.
[147] James Oestreich, "The Big Five Orchestras No Longer Add Up," *The New York Times*, June 14, 2013.
[148] Andrew Mellor, "Do the 'Big Five' Orchestras Still Reign Supreme?," *Page Turner by Medici TV*, November 12, 2025.

If the survey of clarinet sections of premier American symphony orchestras is expanded to a selection of eleven ensembles, the statistics remain largely unchanged. The Dallas Symphony Orchestra section is comprised of Gregory Raden, Paul Hafley, Stephen Ahearn, and Marci Gurnow (three men and one woman, again a bass clarinetist).[149] The Pittsburgh Symphony Orchestra similarly employs one woman (Victoria Luperi) and two men (Michael Rusinek and Ron Samuels).[150] In the Minnesota Orchestra, an all-male section is present featuring Gabriel Campos Zamora, David Pharris, Gregory Williams, and Timothy Zavadil.[151] The Cincinnati Symphony employs one woman (Ixi Chen) and three men (Christopher Pell, Joseph Morris, and Ronald Aufmann).[152] The Atlanta Symphony Orchestra is another section of all men (Jesse McCandless, Iván Valbuena, and Alcides Rodriguez.[153] Finally, the Los Angeles Philharmonic clarinet section includes Boris Allakhverdyan, Andrea Caputo, Andrew Lowy, and Taylor Eiffert (all men).[154] This raises the total number of examined clarinetists to forty-one musicians across eleven ensembles, and only four of these clarinetists are women (9.7%). It is worth noting that, while intended to be representative in nature, this exploration of prominent symphony orchestras still omits many notable performing ensembles.

#WomenPlayClarinetToo

The exclusion of women in the clarinet performance sphere has not been limited to major symphony orchestras. A significant online movement was initiated in 2023 across many of the foremost professional organizations in the clarinet realm intended to remedy the visible lack of

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[149] "Musicians," Dallas Symphony, https://www.dallassymphony.org/about-the-dso/people/musicians/.
[150] "Musicians," Pittsburgh Symphony Orchestra, https://pittsburghsymphony.org/pso_home/web/musicians.
[151] "Orchestra Musicians," Minnesota Orchestra, https://www.minnesotaorchestra.org/about/our-people/orchestra-musicians.
[152] "The Orchestra," Cincinnati Symphony, https://www.cincinnatisymphony.org/about/the-orchestra/.
[153] "Conductors & Musicians," Atlanta Symphony Orchestra, https://www.aso.org/about-the-aso/conductors-musicians#all.
[154] "Meet the Orchestra," Los Angeles Philharmonic, https://www.laphil.com/about/meet-the-orchestra.

women invited to teach and perform at festivals, conferences, and other sought-after events. There is a strong network of women who spurred the movement along, with Dr. Stefanie Gardner (Appointive Clarinet Faculty, Glendale Community College) and Dr. Sarah Watts (Senior University Teacher in Clarinet Performance, University of Sheffield) as two of the primary spokeswomen. In the spring of 2023, there were upwards of twenty international festivals that announced their invited faculty, and none of them featured women in any capacity. This sparked the initial Facebook post by Gardner which would serve as the basis for a broad-sweeping movement featuring the social media hashtag "#WomenPlayClarinetToo."[155] Countless women tried to contact musical organizations to obtain answers regarding the lack of female visibility, only to be ignored, brushed off, threatened, or told "that they only hired the best faculty and artists (implying that women can't play or teach as well as men)."[156] It is common for the Facebook pages of musical organizations to share posts advertising their festival faculty/performer selections. In response to these posts during and after spring 2023, many female clarinetists commented to ask where the women were or simply shared the hashtag #WomenPlayClarinetToo. This was met with oppositional comments, such as these comments regarding a festival in Ostrava, Czechia:

> What's the problem? Organise your own, great festival [smiling emoji] I am sure it will be as good as this. Stop thinking "somebody do something," roll up the sleeves [winking emoji]
>
> The harassment squad seems to be out. Sorry that they're trying to trash your event.
>
> Why those all [sic] "underrepresented players" don't do something by themselves? Stop playing victim card, start working[157]

[155] "Meet Stefanie Gardner," Canvas Rebel, January 29, 2024.
[156] "Meet Stefanie Gardner," Canvas Rebel, January 29, 2024.
[157] "We are opening next edition of international courses in Ostrava," Facebook, March 26, 2024.

When women questioned the lack of diversity on a post advertising a festival in Italy, the organizer responded "we hope to be able to invite them [women] for next year."[158] In response to the widespread use of the hashtag on social media aside from festival advertisements, some men in the clarinet community reacted strongly, sharing sentiments including: "be more ladylike," "stop shouting," "plan your own events," and even altered the slogan to "bitches play clarinet, too."[159]

An additional campaign, "ClarEquality" (using the hashtag #ClarEquality), was created in June 2023 to be representative of "a coalition of worldwide clarinetists using [their] voices to demand change" originally connected through Facebook.[160] In addition to the efforts of Watts and Gardner, clarinetists Julia Heinen (Professor of Clarinet, California State University and Lecturer in Clarinet, Bethel University), Joshua Gardner (Associate Professor of Clarinet, Arizona State University), Robert Spring (Emeritus Professor, Arizona State University), and Dawn Lindblade (Professor of Clarinet, University of Central Oklahoma) were vital to the foundation of the movement.[161] The coalition's website (designed by Lindblade) offers testimonies by notable clarinetists calling for change, suggested steps for advocates and allies to foster meaningful improvement in representation, and the opportunity to take a pledge to support equality in the clarinet realm. The pledge reads:

> I am an ally and advocate for equality and diversity in the worldwide clarinet community. I will inquire about, support and insist on increased visibility and opportunity for under-represented populations; races and ethnicities, gender diversity, sexual orientations, and those with disabilities in events and programs that I take part in.[162]

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[158] "We hope to be able to invite them," Facebook, June 4, 2023.
[159] "Meet Stefanie Gardner," Canvas Rebel, January 29, 2024.
[160] "ClarEquality," ClarEquality, https://clarequality.com/.
[161] Dawn Marie Lindblade-Evans, "There has been much talk lately," Facebook, June 17, 2023.
[162] "ClarEquality Pledge," ClarEquality, https://docs.google.com/forms/d/e/1FAIpQLSdoIxULVnaTh6gvt9yYr-lhMj_c9NJtilUaG3BYmmQXiGGSvg/viewform.

Watts detailed additional backlash in an article published in fall 2023. She detailed the former male president of a European clarinet organization who was concerned about "freedom of choice, freedom of thinking and freedom of speech" without "being forced into a straitjacket of rules that could limit that freedom" (referring to Diversity, Equity, Inclusion, and Access (DEIA) policies).[163] The former president of the organization shared an email on September 7, 2023 indicating his resignation from his post. Within the email (of which much content was taken from a previous Facebook post of his), he stated that "Clarequality was from the beginning very brutal, finger pointing, insulting and intimidating" toward organizations.[164] He described the campaign as "fanatic postmodern woke behavior" which "was not received well" by his organization, referring to supporters of the movement as "morally superior" who acted "nonstop like fanatic missionaries who see us Europeans as pagans who need to be converted with a hard hand to this extreme woke movement: the Holy Inquisition."[165] Additional comments from other male clarinetists opposing #WomenPlayClarinetToo included responding to complaints of no female representation with the suggestion "check out your hormones, seems that you have some issues."[166] Another well-known, male clarinetist shared thoughts in multiple heavily-trafficked clarinet Facebook groups and on widely circulated posts in opposition to the movement which garnered high levels of engagement. On one instance, he responded to a comment regarding the censorship of activist posts in a clarinet Facebook group, the comment reading "it was most likely due to blah, blah, blah, whine, whine..... it gets tiring and eventually too obnoxious to keep. Plus it's completely manufactured. They need to get actual lives."[167] On another occasion,

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[163] Sarah Watts, "Women Play Clarinet Too," *Clarinet and Saxophone* 48, no. 3 (2023): 11.
[164] "Dear Friends of the Music Industry," Facebook, September 7, 2023.
[165] "Dear Friends of the Music Industry," Facebook, September 7, 2023.
[166] "Check out your hormones," Facebook, May 13, 2023.
[167] "It was most likely due to blah," Facebook, May 15, 2023.

he shared a lengthy post in a clarinet Facebook group which he managed stating that "the 'Women play Clarinet too' meme has run its course" because "the people who coined it are acting very evil, vicious, and unprofessional," and that "acting like a shrew does not endear anyone."[168] He continued to say that "when people act like rabid shrews and go after others who actually help them, it's unacceptable to the point where that help comes to an abrupt end," and that "they slit their own thr@ats by their own actions," concluding with the sentiment "wokist delusional nut jobs need not apply with me....."[169] One of his more highly-circulated posts in support of other male clarinetists included a photo of him holding a rifle with the caption "The cancellers are at work. Trying their best to hurt anyone who supports you here. Unfortunate for them – cause I cancel the cancellers. Keep a night light on [flower bouquet emojis]."[170] This backlash only spurred the movement along, with Watts sharing suggestions to support positive change in her article and concluding with numerous testimonies from prominent clarinetists about the importance of representation in the clarinet realm on an international scale.

One of the foremost professional organizations for clarinetists, the International Clarinet Association (ICA), responded to the movement's efforts, updating their DEIA policies. In a Facebook post shared on May 29, 2023 (about a month after the initiation of the movement), the ICA affirmed its commitment to diversity (including hashtags supporting women, people of color, LGBTQIA+, queer, disabled, and allied clarinetists) with the origination of a new movement using the hashtag "#WeAreTheICA."[171] They provided a list of action items to demonstrate their support of the movement (and followed through with them). Steps included

[168] "The 'Women play Clarinet too' meme," Facebook, May 27, 2023.
[169] "The 'Women play Clarinet too' meme," Facebook, May 27, 2023.
[170] "The cancellers are at work," Facebook, August 17, 2023.
[171] International Clarinet Association, "The ICA as an organization is firmly committed to creating a space for ALL clarinetists to learn, grow, and create," Facebook, May 29, 2023.

facilitating a roundtable discussion on the topic of representation, placing increased emphasis on diverse representation at ICA events, highlighting contributions of women in interviews, articles, and podcasts, and vetting advertisements to ensure alignment with organizational goals.[172] They also recruited additional participation in platforming the topic of diversity and representation through a call to action, encouraging ICA members to share short videos introducing themselves with the "#WeAreTheICA" hashtag to showcase the diverse community of clarinetists that call the ICA home.[173]

The ICA hosts one of the largest annual clarinet conferences, ClarinetFest®, each summer. In honor of ClarinetFest®'s legacy of over fifty years, Jana Starling (Associate Professor of Clarinet, Western University) published an analysis of the conference's history spanning 1973-2023, providing compelling statistics on its evolution. Starling grouped the conference's history into five decades: 1973-1982, 1983-1992, 1993-2002, 2003-2012, and 2013-2023 (the final year available in the ICA fiftieth anniversary database). Relevant to this study are her findings related to gender representation across the conference's first fifty years. The representation of female performers increased from just 8% in the first decade to 50% in the latest decade.[174] Starling further examines the gendered breakdown of headlining performers, soloists who perform with large ensembles (orchestras or wind ensembles) in the evening concerts, by far the most heavily attended events of the conference and the most coveted performance slots. As of 2023, 117 soloists have performed with orchestra as headlining artists at ICA ClarinetFest®, and only 8.5% of headliners have been women, with the first women being programmed in 1989.[175] 82 soloists have performed as headliners with wind ensemble, and 15%

[172] International Clarinet Association, "The ICA."
[173] International Clarinet Association, "The ICA."
[174] Jana Starling, "The ICA ClarinetFest®: A Story Told in Numbers," *The Clarinet* 52, no. 4 (2025): 40.
[175] Starling, "The ICA ClarinetFest®," 40.

of these performers have been women with the first being programmed in 1987.[176] Solo headlining performers are also featured with string quartets and jazz bands—10% of soloists with string quartets have been women, and only two out of twenty-four soloists with jazz band have been women.[177]

Starling also examined which clarinetists have the highest overall quantity of performances (beyond the headlining evening performances) throughout ClarinetFest®'s first fifty years. Elsa Ludewig-Verdehr (Former Professor of Clarinet, Michigan State University) had the highest number of performances out of the female category with 64 performances, followed by a tie between Julia Heinen and Sarah Watts of 41 performances each, and closely following are Diane Barger (Professor of Music- Clarinet, University of Nebraska-Lincoln), Julie DeRoche (Former Professor of Clarinet, DePaul University), Michele Gingras (Former Instructor of Clarinet, Butler University), Caroline Hartig (Professor of Clarinet, Ohio State University), and Michele Zukovsky (Former Principal Clarinet, Los Angeles Philharmonic) with between thirty and forty performances each.[178] While the woman with the highest quantity of ClarinetFest® performances as of 2023 boasts 64 performances, the male clarinetists with the most performances is Henri Bok (Professor of Bass Clarinet, Fontys University of the Arts and Musikene) with 95 performances, followed by Robert Spring with 52 performances and F. Gerrard Errante (Former Professor of Music, Norfolk State University) with 54 performances.[179] While diverse gender representation increased over the decades and women have certainly made notable contributions through their plentiful performances, it is evident that it took much longer

[176] Starling, "The ICA ClarinetFest®," 40.
[177] Starling, "The ICA ClarinetFest®," 40.
[178] Starling, "The ICA ClarinetFest®," 43.
[179] Starling, "The ICA ClarinetFest®," 43.

to achieve any semblance of equality, and even the most highly decorated female performers still trail behind the men who boast similar accomplishments.

Need for the Study

While the literature I have reviewed provides an understanding of gender theory, women in academia, and women in the clarinet field, I was unable to find existing research on the topic of female applied instrumental faculty, and certainly none in the clarinet realm. Researchers have focused on experiences of women music educators teaching K-12, collegiate music faculty in other positions (most prevalently instrumental and choral ensemble directors), or women in academia in other disciplines and, at times, countries outside of the United States. While I hypothesize that literature about related disciplines will be transferrable to certain elements of this study, the duties of applied instrumental faculty provide opportunities and challenges unique to the discipline. The individualized instructional model of applied settings means that relationships between applied faculty members and students are formulated under different circumstances which may contribute to different experiences from women who teach traditional (i.e., lecture) collegiate courses. Additional scholarship is necessary to examine how gender-based conflicts manifest in a music department where performance is both a literal and figurative act for applied faculty. Women in music and in academia are expected to pursue research and engage in professional performance opportunities to supplement the pedagogical portion of their job expectations. Both areas of scholarship and creative activity provide their own unique barriers to entry for women—particularly young women—as demonstrated in the existing literature. It is important to understand the female experience in academia and the applied music studio to empower women in the academic sphere to achieve success through equitable means and cultivate safe academic spaces for everyone.

Statement of Purpose

The purpose of this multiple case study is to understand the lived experience of women applied clarinet faculty at collegiate institutions. Specifically, I aim to answer the following research questions:

1) What are the experiences of women employed full-time as tenure-track/tenured applied clarinet faculty at institutions in the United States?
2) What are the gender dynamics experienced or observed by participants in music departments and institutions at large?
3) Have participants experienced gender-based inequities in the categories of service, teaching, or scholarly and creative activity during their career?
4) Has gender impacted the experiences of participants in the clarinet field separate from the academic sphere?
5) How does gender play a role in hiring, tenure, and promotion experiences as experienced or observed by participants?

Findings from this study will provide a window into the experiences of three women clarinetists/academics related to their hiring, tenure, and promotion observations as well as their experiences working in the academic setting and the clarinet community. Through candid discussions with each participant, findings will narrow the gap in extant literature surrounding the experiences of women applied professors in music and academia.

Scope and Limitations

The scope of this study includes three participants employed as full-time, tenured university professors teaching applied clarinet. Each participant is tenured at their current institution, and participants were selected from public institutions throughout the United States.

The delimitation of public institutions allows for the possibility of greater similarity in institutional operations and demographics, allowing for more fruitful comparison of findings. Participants were limited to women who are tenured at their current institution to allow for discussion of experiences throughout the tenure and promotion process.

Limitations of this study include the available recruitment pool as there is a finite number of women who serve as tenured, full-time clarinet instructors. Furthermore, the selection of tenured women excludes the narratives of women who have experienced diverse career trajectories, including women who left academia, women who were denied tenure, adjunct faculty, non-tenure-track faculty, and private institution faculty. This results in potential survivorship bias because all participants successfully completed their tenure and promotion processes. There are also limitations in place regarding availability of data indicating exact numbers of women currently employed in a full-time position teaching applied clarinet. While the National Association of Schools of Music (NASM) collects demographic data of faculty and students at accredited institutions each year, the annual reports do not provide data on music faculty by academic area. An additional limitation is the sample size of three professors, but this can be accounted for through the end goal of transferability in case studies. Rather than aiming for a broad generalization of the population, this study elucidates the experiences of the three participants at hand, and information gathered may be transferable to other women in similar roles.

CHAPTER THREE: METHODOLOGY

Design

Qualitative research places emphasis on meaning and understanding through an inductive research process, rather than generalizations to a population.[180] Under the umbrella of qualitative research, many varied research methodologies exist with highly specific goals and parameters governing the different approaches. Using a multiple case study design, I hoped to elucidate the lived experiences of selected women serving as full-time collegiate applied clarinet faculty members in the United States. A case study is an "in-depth description and analysis of a bounded system," with a bounded system being defined as a unit of analysis which includes a finite number of individuals who would qualify for participation.[181] The selection of one individual who can represent a larger phenomenon qualifies as a case with specific parameters, rather than studying the broader phenomenon itself. Furthermore, a case study maintains the primary goal of understanding the selected case to maximize the information produced, rather than using the case to better understand other cases.[182] The exploration of multiple cases for purposes of comparing findings constitutes a multiple case study.

Phenomenology represents another specific approach to qualitative research that prioritizes understanding the lived experiences of the chosen research demographic through uncovering their daily lives and social behaviors.[183] This study combines a phenomenological framework with a multiple case study design. The phenomenological multiple case study design is best suited to garner relevant data on the lived experience of multiple individuals from a

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[180] Shannon B. Merriam and Elizabeth J. Tisdell, *Qualitative Research: A Guide to Design and Implementation* (Jossey-Bass, 2016), 16-17.
[181] Merriam and Tisdell, *Qualitative Research*, 37-39.
[182] Robert Stake, *The Art of Case Study Research* (SAGE Publications, 1995), 6.
[183] Merriam and Tisdell, *Qualitative Research*, 26.

bounded system to ensure the collection of rich, descriptive data. The underlying philosophy of this study is a critical feminist lens to better understand the role of gender identities in the lives of women employed as full-time applied clarinet faculty members.

Participants

Participants were chosen through purposive sampling (also referred to as criterion-based selection), a method by which participants are selected on the basis of their adherence to specific criterion relevant to the research questions governing the study.[184] Participants in this study were bound by their gender identities, employment status, subject matter taught, and successful completion of the tenure process. Each participant identifies as a woman and is employed as a full-time tenured applied clarinet professor in a university setting (based off of selection criteria utilized by Sandra Acker, Grace Feuerverger, and Jaime Lester).[185] [186] Participants were only selected if they have earned tenure while serving in a full-time applied clarinet position to ensure familiarity with the tenure and promotional processes. Participants teach at public institutions across multiple states, allowing an exploration into lived experiences of participants in a variety of environments. The institution type and size of participants vary, from larger research institutions to smaller colleges to allow for the exploration of a variety of student and faculty demographics.

Through conversations with my committee chair/applied instructor (a woman who is tenured at the Full Professor rank) and prominent members of the collegiate clarinet community, potential participants were identified and recruited. I made initial contact with participants through individual emails using an Institutional Review Board (IRB)-approved email template.

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[184] Merriam and Tisdell, *Qualitative Research*, 96.
[185] Acker and Feuerverger, "Doing Good."
[186] Lester, "Performing Gender."

Email communication included introductory information about the researcher, the statement of purpose and need for the study, and details regarding anonymity and the interview procedures and protocol (Appendix A). Upon receiving confirmation of participants' desire to proceed with the study, all participants returned signed IRB-approved consent forms (Appendix D) indicating their willingness to engage in the research.

Data Collection

Data was collected through one-on-one interviews with each participant. A research interview is intended to collect data on concepts that cannot be readily observed such as feelings, thoughts, perceptions, and intentions— all of which are valuable to understanding the lived experiences within a bounded system of participants.[187] I used a semi-structured interview approach constituting 10 predetermined, open-ended questions. Flexibility to probe for additional information or clarification based on each individual participant's responses came with follow-up questions during each individual meeting, reflecting the semi-structured nature of the interview.[188] Prompts were divided into four main topics/sections: a) gender in the current workplace, b) teaching, service, and scholarly/creative activity, c) hiring, tenure, and promotion, and d) concluding advice.

Pre-Interview Questionnaire

In a pre-interview questionnaire, I gathered demographic information related to gender identity, age, race, rank of employment, and years of experience.[189] [190] Further prompts focused on the workplace culture of the participants' current institutions as it relates to faculty, staff, and

[187] Merriam and Tisdell, *Qualitative Research*, 108.
[188] Merriam and Tisdell, *Qualitative Research*, 110.
[189] Acker and Feuerverger, "Doing Good."
[190] Baughman and Baumgartner, "Music Teacher Educators' Perceptions."

student populations.[191] [192] The final set of questions was designed to gather information about current teaching and service responsibilities of participants as well as their primary avenues for scholarly and creative activity. The complete pre-interview questionnaire can be found in Appendix B. While I did not ask participants to submit any materials in addition to the questionnaire, one participant provided an example of the materials she submits for annual institutional review detailing her teaching, service, and research activity over the course of one academic year.

Interview Protocol

Section I of the interview protocol was designed to gain clarity related to participant experiences with gender in the workplace. I asked each woman about centrality versus marginalization of gender identities at their institution, and about workplace bullying—either experienced or observed (Questions 1–3).[193] [194] The second section of the interview included prompts focused on participants' experiences with teaching loads, student evaluations, scholarly and creative activity (particularly as it relates to the clarinet field at large), and service assignments (Questions 4–7), all of which factor into the tenure and promotion process. Prompts in this section were designed to elaborate on introductory data related to the aforementioned categories in the pre-interview questionnaire.[195] [196] The final set of questions in Section III were designed to highlight participants' experiences with hiring, tenure, and the promotion processes (Questions 8–9). I asked about their personal experiences with these processes at their institution,

[191] Lester, "Performing Gender."
[192] VanDeusen and Wagoner, "Navigating Gender Bias."
[193] Lester, "Performing Gender."
[194] Baughman and Baumgartner, "Music Teacher Educators' Perceptions."
[195] Baughman, "Shattering the Glass Podium."
[196] Adams, et. al., "Gender Bias."

considering the role of gender as it pertains to those experiences.[197] [198] To conclude the interview, I asked each participant to provide a piece of advice or wisdom to women in similar college teaching positions, affording them a time to reflect on their experiences, as well as an opportunity to suggest meaningful action for women in the field.[199] The structured interview questions asked of all participants can be found in Appendix C.

Interviews lasted approximately one hour and were conducted via the Zoom videoconferencing platform. Participants were instructed to determine a private and comfortable location from which to engage in the interview. I conducted interviews in a secure, soundproofed location to ensure privacy of participants. All interviews were video recorded through the Zoom platform and initially transcribed using the Otter AI online transcription software. Following initial transcription, I reviewed all transcripts while cross-referencing with the recording to improve data accuracy, insert additional time markers, note any physical or audible nuances in behavior, and revise formatting to allow for streamlined analysis.

Data Analysis

The data collected during the interview process was coded in multiple stages. Coding requires the researcher to assign shorthand designations to various elements of the data to easily return to important pieces of information and to allow for successful synthesis and comparison of data.[200] All data coding in this study was completed by hand using a color-coded system with an accompanying inventory of my coding methods and organizational schemes to ensure consistency throughout each round of analysis. Segments of data were initially highlighted if

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[197] Acker and Feuerverger, "Doing Good."
[198] VanDeusen and Wagoner, "Navigating Gender Bias."
[199] Carol Richardson, "The Improvised Lives of Women in Music Education," *Music Educators Journal* 78, no. 7 (1992).
[200] Merriam and Tisdell, *Qualitative Research*, 199.

they were deemed responsive to any component of my research questions by providing relevant information, and units of data are "interpretable in the absence of any additional information."[201]

Initially, each participant's responses were coded individually through an open coding process during which I was taking extensive notes on each individual interview transcript on any data segment that had potential to respond to my research questions.[202] Following the initial transcript review, open codes were sorted and combined into tentative categories through the process of analytical coding, coding based on the interpretation and meaning of data segments.[203] The categories resulting from this process are "conceptual elements that 'cover' or span many individual examples (or bits or units of the data... previously identified) of the category."[204] Following the analytical coding, I reviewed the transcripts once more to refine categorization and identify data segments that may have been overlooked in the first round of coding, but would serve the constructed categories effectively. Individual case analysis was conducted through a critical feminist lens to best examine the role of gender in the participants' experiences. My previous peer-reviewed scholarship through a feminist lens allows for an experienced approach to incorporating gender studies into the research at hand.

Once themes were identified and categorized on an individual level, findings were compared and synthesized in a cross-case analysis. A cross-case analysis is an analytical method utilized in multiple case studies to draw conclusions between cases and aims to synthesize any findings that result from the individual cases being examined.[205] Using the categories created through the individual coding process of each interview transcript, I reviewed each transcript

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[201] Merriam and Tisdell, *Qualitative Research*, 203.
[202] Merriam and Tisdell, *Qualitative Research*, 204.
[203] Merriam and Tisdell, *Qualitative Research*, 206.
[204] Merriam and Tisdell, *Qualitative Research*, 206.
[205] Robert Yin, *Case Study Research and Applications: Design and Methods* (SAGE Publications, 2018), 17.

multiple times through a phenomenological lens to explore how the existing data sets mapped onto each other to elucidate meaningful data comparison across cases about the lived experiences of participants. Findings are first presented in a narrative format to present each participant's experience individually and are then synthesized into large-scale conclusions based on comparisons between cases (i.e., cross-case analysis).

All participants were assigned pseudonyms and have been completely anonymized in the presentation of findings. While the pre-interview questionnaire gathered extensive demographic data of participants and their current institutions, much of the data was excluded from their narratives to protect participant identities. I used member checks to ensure satisfaction with the anonymization process and confirm the accuracy of individual narratives. Member checks (or respondent validation) involve the participant in the synthesis of research findings—the researcher shares preliminary findings and emergent themes with participants during the course of the study to seek participant approval or revisions.[206] Participants reviewed their interview transcripts with the opportunity to add, revise, or redact information as desired. One participant revised a date she provided that was previously inaccurate. Following any revisions resulting from their transcript review, participants received drafts of their individual case narratives for an opportunity to review the initial presentation of their data. One participant redacted a statement about her administration.

Positionality and Trustworthiness

My positionality as a woman who is employed full-time as an applied clarinet professor in a collegiate setting informs my research questions and interpretation of data. My career and gender identity allow me to utilize an emic approach (viewing experiences from an insider's

[206] Merriam and Tisdell, *Qualitative Research*, 246.

perspective) to understanding the lived experiences of participants.[207] Additionally, my graduate-level training in the field of Women and Gender Studies prepared me to employ a critical feminist lens in scholarship, and my existing published, peer-reviewed research relies on a feminist approach which translates to the present scholarly pursuit. As a member of the community being studied, I built rapport with participants through preexisting relationships and an intimate understanding of the intersection of gender and career path examined in this study. I used triangulation, or comparing multiple sources of data through multiple methods, to increase credibility and internal validity of findings.[208] The methods and sources I relied on included maintaining notes on the coding process, collecting pre-interview questionnaire data, completing interviews, and conducting member checks with participants.

[207] David Fetterman, "Emic/Etic Distinction," in *The SAGE Encyclopedia of Qualitative Research Methods*, ed. Lisa Given (SAGE Publications, 2008).
[208] Merriam and Tisdell, *Qualitative Research*, 245.

CHAPTER FOUR: FINDINGS

Introduction

Each participant interview provided a valuable glimpse into the lived experiences of women in academia employed as full-time applied clarinet faculty members. To create space for each individual participant's experiences, cases are presented individually as a chronological narrative of the interview. Each case narrative will be presented in order of the interview question categories: a) gender in the current workplace, b) teaching, service, and scholarly/creative activity, c) hiring, tenure, and promotion, and d) concluding advice. To protect participant anonymity, very limited demographic data of the participant and/or their institution are included within the interview narrative. The three participants were assigned pseudonyms which are, in order of appearance, Lindsey, Cathy, and Emily.

Following the presentation of individual cases, I provide cross-case analysis findings in alignment with the overarching themes identified during the coding process (detailed in Chapter 3). Themes are presented in superordinate thematic categories which are broken down into more specific subordinate themes within each section. The transition from chronological narratives to thematic categories establishes a format for the discussion of findings (aligned with research questions) in Chapter 5.

Lindsey

Gender in the Current Workplace

When asked about the representation versus marginalization of diverse gender identities on faculty at Lindsey's institution, she shared that she was one of two full-time women on faculty. The remaining seven full-time faculty were men, and the majority of adjunct faculty were men, as well. In discussion surrounding bullying, harassment, discrimination, and/or

microaggressions, Lindsey observed instances of microaggressions and harassment on the basis of gender from both colleagues and students in the department. She shared the following perspective:

> I often feel that people interpret me as a mother at work, and I'm expected to nurture or be soft or 'Oh, her expectations may not be as high as a man's expectations,' and that's not just from the faculty, but also the students, too. So that's something that I struggle with, is that people think that maybe my expectations are going to be less, or I'm going to be softer with my grading or expectations in general, that's frustrating.

Lindsey went on to share her experiences with harassment from faculty and students alike. A particularly harrowing anecdote detailed a student's incessant infatuation with her on the basis of age and gender in the early years of her teaching career. Lindsey was in her twenties, and a student consistently sent her inappropriate emails and followed her around campus, enabled by the requirement for faculty to have schedules publicly accessible. This student eventually faced legal action for stalking, but Lindsey was forced to spend significant amounts of time and energy seeking protection from her (fortunately accommodating) administration and institutional security staff.

While the stalker was the most intense instance Lindsey had experienced, she also shared that, especially when she began teaching in her twenties, she navigated students thinking that she was another student, or "course evaluations talking about [her] body and emails about, you know, inappropriate things." She added that she had always faced a certain level of entitlement from faculty and students to comment on her body or act otherwise inappropriately to her at every institution she had worked at. When summarizing her feelings resulting from these experiences, she shared one short phrase—"That was terrifying."

Teaching, Service, and Scholarly/Creative Activity

Lindsey discussed the three primary pillars commonly expected of a full-time, tenure-track/tenured position: teaching, service, and scholarly and creative activity. When asked about equity of teaching assignments at her institution on the basis of gender, Lindsey confirmed that teaching loads were highly equitable. The institution had established a rubric to govern assignments, and offered supplemental pay for overloaded hours (which is not a guarantee at all institutions). Additionally, Lindsey shared that "everyone [had] the freedom to choose what classes they want[ed]" if they were full-time faculty, as long as they met the minimum requirement of fifteen assigned credit hours. Adjunct faculty were assigned the remaining teaching opportunities by the unit administrator.

In continued discussion of Lindsey's teaching experiences, she shared that her course evaluations tended to be highly complimentary. In her perception, she did not feel that her student evaluations were typically influenced by her gender identity. She primarily received feedback that students loved her teaching, that she was "accommodating and [had] office hours," and that she made her courses interesting, which students loved. She stated that she had not experienced negative course evaluations over the duration of her teaching career.

In addition to Lindsey's teaching duties, she frequently engaged in service responsibilities in the form of committee memberships and administrative roles. In conversation about the assignment of administrative positions, Lindsey noted that her department tended not to assign mothers as many additional roles. She shared that she felt she was assigned more administrative duties outside of her classes than the other full-time woman on the music faculty because she herself did not have children. She reflected on her occasional internal monologue consisting of the thought "Oh, why am I doing all of this administrative-type work after work?" while she

wondered whether her colleagues with children were having family time. She also noted, however, that another female colleague in a performing ensemble had children and chose to hide that fact so that she would be taken seriously, prompting Lindsey's reflections on the impacts of motherhood on opportunity.

While administrative roles were tied to additional compensation, Lindsey (and all full-time faculty) was expected to complete service to the institution by participating in committee membership and related tasks (typical for full-time faculty). She noted that she participated in more service than anyone else in her department, some voluntarily and some either assigned or requested by supervisors/colleagues. She mused on gender's potential impact on this statistic, noting that she was one of two full-time women and was innately one of the more organized, proactive faculty, making it difficult to determine whether her increased service load was solely based on her identity as a woman. In additional musings on the role of gender in her service experiences, she reflected on the feeling that "as a woman, you have to prove yourself, and you have to always, constantly do better than the men to be on the same playing field or up for promotions and things."

The final component of full-time faculty employment, scholarly and creative activity, typically entails performances, research, and external pursuits tied to a faculty member's areas of expertise. In Lindsey's case, her creative activity was inextricably tied to her performance experiences and the clarinet field at-large. In her performance endeavors with opera companies and orchestral ensembles, she noted that often she was the only female in the orchestra. Regarding the music festivals in which she regularly participates, she observed that "it [was] all boys." She had attended many events in the clarinet field throughout her career, and shared that many of them had "zero women headliners" (the premiere performance opportunity at many

clarinet events). She did note a perception that more women had been represented at professional clarinet events in recent years, in the clarinet field's primary publications, and in the compositions selected for performances. She reflected on the role of the "#WomenPlayClarinetToo" movement on the improved inclusion of women in the clarinet field. She commented that some professional organizations, while initially divided and engaged in conflict with many members about the subject, have since reconciled and committed themselves to platforming women more frequently. Other organizations, however, had continued room for improvement where gender diversity and representation were concerned. In her final comments on the movement, she shared that privilege played a large role in allowing women to start and continue the movement—tenured employment with supportive administrators committed to diversity, equity, and inclusion enabled women to speak out in support of greater inclusion in the field on behalf of the women who were not in the same position.

Hiring, Tenure, and Promotion

Lindsey's experience with hiring, tenure, and promotion protocols at her institution had been overwhelmingly positive, much of which she credited to the supportive faculty associations that her school system had in place. When asked about potential implications for tenure and promotion on the basis of gender, she confidently shared that she was "in a very happy space where everyone [was] treated with respect, no matter what they look[ed] like." Lindsey's institution offered a class for tenure-track faculty to learn about the tenure process, and faculty were paired with peer mentors for consistent guidance in the curation of promotional materials. Frequent guidance from supervisors allowed the tenure process to be transparent, accessible, and equitable with few barriers to success.

In conversation about hiring protocols at Lindsey's institution, she proudly shared her department's diverse hiring practices. Faculty were required to create diverse hiring committees (approved by the human resources department) in order to receive approval to proceed with the search process. The committee membership requirements included varying gender identities, racial identities, and ranks of employment (adjunct faculty were also included). Lindsey further detailed the diverse hiring practices in sharing that job postings were left open for long periods of time (the most recent search being posted for ninety days) before the process of selecting finalists began. Lindsey elaborated that they were "not supposed to look for a diverse pool," but that the applicant pools were often quite large and innately diverse "because [they] had good practices and postings in many places."

Concluding Advice

Lindsey shared two concluding pieces of advice: one for women in academia, and another for women in the clarinet field. Her advice for women in academia was given in the form of a reflection on her own early career experiences. She shared that women "always have this work ethic of trying to prove ourselves" regarding "having boundaries and saying no," suggesting that women have to commit to those principles for a period of time in order to move toward the top of the hiring pool. However, she shared that she sometimes regretted working all the time, and advised women to have "some balance and protect your personal life so that you can have a relationship with a partner and that you can have down time." She added that she may have been inclined to work without established boundaries because she was "young and a female."

For women in the clarinet field, her advice was humorous, yet sincere: "Don't take any shit from anybody." She elaborated and concluded with the following statement:

> There's just so many men out there who will tell you you're not good enough, or you've got to play like a man, or you've got to play out like a man, and... it's so frustrating... Just don't take crap from anybody. And don't let it get you down. Don't let them beat you down. Keep being resilient.

Cathy

Gender in the Current Workplace

Cathy reflected on which members of her institutional community perpetuated gender-based stereotypes, suggesting that gender seemed to be a more prevalent behavioral motivator for faculty than for students. She also observed that the intersection of age and gender could exacerbate gender-based bullying (or lack thereof). She experienced "misogyny, plain and simple," primarily at the hands of men who were older than her, while her colleagues who were her age or younger were "so respectful and so awesome." In a more specific anecdote, Cathy shared about her time serving on a committee to update the tenure and promotion process when she was younger than many of the other committee members, most of whom were men. She wanted to establish a clear framework for a procedural concern regarding promotion, and her colleagues told her, "You just don't understand how it works," to which her response was to fight back tears, prompting the response "Oh, you're just having a hard day." The casual and unanimous dismissal of Cathy's proposal by men who all were older than her, especially in response to the "quintessentially female response" of crying (as stated by Cathy), prompted feelings of frustration and defeat. Cathy appeared to have valid reason to believe that gender played a role in that behavior. Eventually, when Cathy became chair of her division, she instated the procedural proposal that was rejected many years prior, and her younger colleagues expressed deep gratitude for the additional clarity in the tenure and promotion process.

In additional conversation about faculty behavior on the basis of gender, Cathy admitted that oftentimes, "some of [her] colleagues who [were] females but [didn't] have children, they

[were] among them, the meanest of them all." She expressed the feeling of being misunderstood as a mother in academia because, in many cases, the infrastructure that was in place did not empower female faculty to pursue motherhood and academic careers. Cathy felt that women in academia who did not pursue motherhood may display increased levels of misunderstanding toward their female colleagues who were mothers, and this misunderstanding was also perpetuated by male colleagues through internalized stigmas and behaviors as well as perceptible inequities due to maternal duties. She discussed how a male colleague would frequently go out to network, an important component of an academic and musical career, explaining that "he [went] to play golf, he [went] to lunch, he [went] to coffee," while she had never done that because she was "raising [her] kids" or "taking care of [her] students." The difference in the approach to networking and professional development was just one perceptible inequity Cathy experienced as a result of motherhood in the academy.

While employed at a previous institution, Cathy was only able to put her two children in childcare three days per week. She was employed in a full-time position and completed all assigned duties within those three days, staying home with her children on the other two. To accomplish this, she often had to teach from 7:30 in the morning to 6:30 at night (much longer consecutive hours than a typical applied faculty member works). Her previous institution used peer evaluations as a method to measure faculty success, and Cathy received an evaluation that said "Well, you would be doing amazing if you were actually here five days a week." This evaluation aligned with a later statement provided by Cathy when reflecting on gendered expectations for parents in academia: "The expectation is the mom will be the one that will have the flexible schedule, and in academia, that's how it works in our house." She added that "it's very hard to be a mother in general, just because in the United States we don't have good

childcare structures." Cathy highlighted that, especially during the COVID-19 pandemic, this was a disadvantage to mothers in academia because their time that would typically be allotted for research was instead used to help their own children navigate online schooling and provide the level of consistent care typically provided by educators during the day.

In concluding thoughts on how gender manifested in her workplace, Cathy shared that "[she didn't] think [she'd] ever been discriminated against on a personal level," and that it was a "more systemic thing, a more societal thing." She believed that any discrimination she faced was rooted in the structures of academia, womanhood, and motherhood that Cathy shared throughout the duration of our discussion.

Teaching, Service, and Scholarly/Creative Activity

Cathy reflected on the categories necessary for tenure and promotion at her institution: teaching, service, and scholarly and creative activity. When discussing teaching, she was happy to confirm that teaching loads at her current institution had been divided equitably, and that each applied professor had a diverse pool of students at all levels from all degree programs. She shared that, in contrast to the equitable nature of her current collegiate institution, she experienced a "demotion" in teaching at a summer festival she taught at for many years, and speculated whether gender played a role. She was initially assigned the older students at more advanced performance levels, and as the years progressed and more clarinetists were added to the faculty, she was being assigned middle schoolers, despite being the senior faculty member. She was puzzled because she "ostensibly had a better job than anybody else that was there and [she] was teaching middle schoolers all summer" while her new (often male) colleagues were being assigned the more advanced clarinetists.

Returning to the discussion of collegiate teaching, Cathy shared that she had been "lucky" with student evaluations over the course of her career. Despite the occasional negative evaluation from students who "had a bone to pick," the majority of evaluations were highly complimentary, and Cathy attributed this to the open line of communication she fostered with her applied students. When Cathy was the chair of her division, she received evaluations for all faculty in her area, and she shared an interesting statistic that women had a much higher student evaluation response rate than the men. She wondered if "it's like a stereotype that they care more what people think" or if the women were "more proactive in getting students to fill them out" compared to their male colleagues. The student evaluations played a role in the tenure and promotion process as one of multiple metrics used in the evaluation of faculty members' teaching. Cathy shared that faculty were strongly encouraged to have their students complete instructor evaluations to assist in the tenure process.

Cathy observed that a more perceptible gender disparity existed in the service realm at her current institution. She served on a faculty committee intended to mitigate faculty grievances, and a common recurring case was a woman faculty member who was not awarded tenure. Cathy recalled that "nine times out of ten, the reason they didn't get tenure [was] because they were given too much service work and nobody mentored them." She added that "of course, if you do service work, you're not going to get tenure for that." The women evaluated by the faculty committee "did the work nobody wanted to do, and then they didn't get tenure." Cathy observed this firsthand, sharing that it was "still the female colleagues who [were] on more committees than anybody else" and it was "still the female colleagues who pick[ed] up the slack." She wondered if, in the case of service on graduate student committees, "students maybe

think we're going to say yes, or maybe we do say yes" and wondered if "male colleagues in general have much better boundaries."

Cathy appreciated that her institution observed the gender disparity in service loads of faculty and had taken actionable steps to remedy the situation. Her institution launched an effort to re-quantify service to make it transparent to all faculty members in an effort to address the inequality in assigned and/or voluntary service. Another complication with service loads being addressed through institutional measures that emerged in our conversation was the performance level of faculty service. Cathy shared that she observed male colleagues successfully and consistently "worming their way out of service." Cathy noted that it was common for somebody to intentionally do "a crappy job on a committee, because then nobody will want them on the committee" because "it actually makes more work for everybody else," and that "it [was] usually the men that are the duds on the committees." Her institution instated professional development plans as a response to legislative changes. These plans were designed to address the complicated scenario of listing completed service on tenure documents without contributing meaningfully to the service effort. The plan consists of peer and administrative evaluations, which provided a platform to better evaluate performance in service situations where there were no formal measures to confront this previously.

When discussing Cathy's scholarly and creative activity, she primarily highlighted the performance sphere, music festival teaching opportunities, and professional organizations in the clarinet field. Cathy identified that the clarinet world was "heavily dominated by primarily White men" with the exception of a few men of color (whom Cathy named as examples). She wondered why this demographic was so plentiful in the performance sphere, and whether there was a difference in approach to professional auditions between men and women as clarinetists. Cathy

also discussed the complex behaviors and social dynamics in performance settings, exploring which scenarios prompt someone to "choose your battles." She remembered an orchestra conductor when she was a student who would regularly call female instrumentalists "hon'." While Cathy did not interpret the reference as embodying a lack of respect—instead, believing it was meant in a tender way— many of her female colleagues were upset by the term's use, pointing out that "he [didn't] call the males that!" Cathy highlighted this scenario as a demonstration of differing perceptions of behavior in the performance sphere, suggesting that the conductor's demeanor in the broader context led to her dismissal of the nickname while her peers were more impacted by the behavior. Cathy noted the lack of diversity in the clarinet sections of major symphony orchestras. She turned the discussion to musings on *why* women often were underrepresented, despite a typically anonymized audition process where the selection panel had no identifying characteristics of the auditionee. She wondered if it was "a sort of stereotypical approach of like, 'Oh, I hope I'm good enough' versus 'Just lay it down,'" with men being the auditionees who may perform with greater innate confidence in that assumption.

Turning to topics of inclusion in festival teaching and prominent clarinet organizations, the "#WomenPlayClarinetToo" movement was discussed as prompted by the interview protocol. Cathy shared two perspectives on the movement, the first highlighting how grateful she was to the women who stepped up to make meaningful change in the field. Her other perspective toward the movement came in the form of self-doubt, questioning whether invitations to perform or teach at large events were only because of the movement, or whether she earned those invitations on her own musical/academic merit. Her gratitude toward the slow and steady change in the professional field dominated the conversation in the wake of her frustrations with the often "insular circles" of those selected for large clarinet events. She highlighted that, while some

music festivals and major orchestras were heavily male dominated, she had seen notable change in the operations of professional clarinet organizations and in the selections for many music festivals which she was excited to observe.

Hiring, Tenure, and Promotion

Much of Cathy's discussion regarding tenure and promotion processes at her institution echoed her notes on service load disparity between men and women on faculty. She shared that both a) overloaded service responsibilities and b) less completed research typically represented the reason women did not achieve tenure in higher education. One case Cathy highlighted stemmed from her time on the committee assigned to mitigate faculty grievances. A woman lost her spouse and was raising two children on her own—while working toward tenure. Cathy shared that this woman did not have a faculty mentor (or administrator) to advise her to pause her tenure clock. Due to the family emergency situation, this colleague lacked the necessary amount of research publications expected by her home department to achieve tenure (note: she was not on the music faculty). While she demonstrated a significant amount of service and advising work, she did not meet the established research requirements and thus was not awarded tenure.

Cathy also discussed compensation disparities during our conversation about tenure and promotion. She remembered how she was unsure how to negotiate early in her career. Because she did not negotiate her starting salary, she had always been one of the lowest paid music faculty members. She expressed regret about not negotiating, reflecting that "you shouldn't just be the lower bidder, which is what I always was." Despite the salary raises associated with her promotions, her salary was still lower than many of her male colleagues whom she believed were

"more likely to negotiate for themselves," something she witnessed firsthand during her time serving as the chair of her division.

More specific to the clarinet field, Cathy shared her concerns and disillusionment with the lack of women who had achieved the rank of Full Professor—a number that was even lower (likely in the single digits) for those women who are mothers. While there were women who earned tenure and promotion to Associate Professor, Cathy was shocked that few of these Associate Professors were being promoted to Full Professor, and that even fewer of them reflected the plentiful mothers that were members of the clarinet and academic communities.

Cathy shared her experiences in the hiring process at her current institution and reflected on the role of gender (or lack thereof) in her experiences. When considering how to achieve more diverse hiring, she asserted that "you make the pool bigger." In one search she took part in, the finalists were all White men, and her dean was disappointed to see the lack of diversity represented; the position was advertised at the rank of Associate Professor, which narrowed the pool of qualified applicants. Cathy highlighted that hiring at the Assistant Professor rank would have been better-suited to recruit a more diverse applicant pool, because it did not have the same specificity and rigidity of scholarly requirements. Cathy also credited the intentionality of advertising positions (e.g., posting on many job sites, sharing on social media, and sending the posting directly to prospective applicants) for more diverse hiring pools in recent searches.

Concluding Advice

Cathy shared two concluding pieces of advice for other women in academia. Her first piece of advice was to get a mentor; not just a mentor, but a good mentor. "Somebody that you really feel like you can be honest with and who can help you along in the process." Along with meaningful mentorship, Cathy advised women not to be afraid to ask for help. Elaborating, she

suggested “Don’t feel like you have to know it all, don’t feel like you’re expected to know it all, ask early, get help early and often.” She was passionate about these pieces of advice because of her perception of the structure of academia.

> Academia is a game. It’s a game with rules, and every university has its own rules. And so that’s why you need somebody else to help you understand what the rules are, and once you know the rules, then you can play the game.

Emily

Gender in the Current Workplace

Emily reported a diverse representation of gender at her institution. Over the course of the nine years spent in her current position, she noted that there had been significant faculty turnover, and that recent hires reflected professionals of diverse backgrounds. While less tenure-track positions had been posted at her institution in the years leading up to this study due to budgetary constraints, two recent full-time hires were women, and one full-time hire was a man. Emily noted that, despite the diverse gender representation present at her institution, there was a lack of racial and cultural diversity among faculty.

When discussing workplace culture and potential gendered implications, Emily identified a few scenarios where gender-based experiences fostered negative behavior in colleagues, although noted that the environment was overall positive and collegial. Emily experienced one instance of microaggression during her tenure process. While her early-career recruitment was initially successful with Emily seeing “a good upward trajectory of growth,” her recruitment numbers dwindled in the wake of the COVID-19 pandemic in 2020. In 2021, Emily had a baby and took her leave in the fall semester, noted by Emily as “a crucial recruitment time” ahead of early spring semester audition dates. For applied instrumental positions at her institution, recruitment represented an important responsibility and was often tied to evaluations of job performance. Because of Emily’s complications with recruitment efforts in 2020 and 2021, her

faculty mentor advised her to add time to her tenure process to ensure her dossier met all institutional expectations. She reflected on the experience, noting that she "did have a really difficult time with some of [her] colleagues because of this recruitment issue." During peer evaluation of her progress along the tenure track, which included regular faculty votes on advancement toward tenure, she learned that "there was one vote when [she] had a couple people voting against [her] because of the recruitment issue." Emily expressed the repercussions of this vote:

> In some ways, I felt like I ended up getting punished, you know, not directly, right, because no one can actually say anything about having a baby or taking the leave or whatever, but it... kind of just ends up getting filtered down that way because I ended up having... to deal with that because I had a baby.

Elaborating on her feelings that her experience as a mother led to negative treatment and complicated tenure experiences, Emily shared that she had many female colleagues who were mothers (most of them senior faculty), although when considering faculty members closer to her in age, less were women with children.

Concerning age, Emily noted that most workplace conflict at her institution stemmed from the innate hierarchy in academia between senior and junior faculty, not always limited to gender. She had observed a pervasive "atmosphere that [was] created... for junior colleagues before they [felt] comfortable enough to be... fully expressive of whatever their thoughts [were]." While discussing this hierarchy, Emily shared that "a lot of the junior colleagues [were] women" and that "sometimes there [was] a little bit of an unspoken... way some women [felt] comfortable acting, especially when they [were] in a junior position." This observation was followed with an anecdote about her observations regarding a colleague in another area of the music department, who was the only other woman in her area and happened to be in the same position on the tenure track as Emily. She was also a mother with two children, although the negative treatment she

encountered from colleagues began prior to her experiences as a mother. Emily shared that this colleague was successful in all areas—recruitment, research, and teaching—but had a senior colleague who consistently challenged her and seemed to "make her life much more difficult" (in Emily's observations). Emily's female colleague often established boundaries for her personal life and did not respond to emails after work hours, which was perceived by her senior colleague as not "pulling her weight." While this senior colleague also challenged a male junior faculty member, suggesting that the behavior may not have been gender-based, the senior colleague routinely fostered a complicated hierarchy between the senior and junior faculty in the academic area and was on the tenure committees for the junior faculty members in question.

Teaching, Service, and Scholarly/Creative Activity

Emily shared that she felt lucky to work in an institution with equitable teaching assignments. Additionally, she reported generous compensation and solutions for overloaded instrumental studios, including hiring temporary faculty to ease the burden of high-enrollment studios (i.e., instructional overload). Teaching assignments were generally limited to applied instruction and chamber music coaching in the faculty member's primary area, although those with lower enrollments could be assigned additional courses to meet their expected teaching load. When discussing her experiences with teaching evaluations, Emily noted that her feedback had generally been quite positive, with a few negative outliers interspersed on occasion. One review stood out to the from her first year in her current position. She was quite sure that she knew exactly who wrote it; although reviews were anonymous, the consistent one-on-one nature of applied instruction can sometimes allow faculty to identify the student respondent based on linguistic familiarity. During Emily's first year on faculty, this student was a sophomore who had previously studied with a different instructor (prior to Emily's arrival). The student seemed

unfamiliar with feeling discouraged and “was quick to feel like a victim,” and was not used to a “higher standard” and “style of teaching” compared to the expectations established by the temporary faculty member prior to Emily’s appointment. While this review represented an outlier of typical evaluations, Emily continued to reflect on her experiences as an instructor for graduate students.

Emily felt that, generally, she was “heard well enough” and her students “respond[ed] well.” Occasionally, she encountered students—“typically male, typically older,” and typically at the graduate level—who may find it challenging “to fully accept that they might still be in a position to learn or try to change things about... the way they play the clarinet of the way they think about things.” Emily has had “resistant students... when it comes to [her] advising,” although she was unsure if that resistance reflected gender bias or perhaps because she did not complete a traditional educational path prior to her teaching position. Emily added that it was common for her to encounter this level of resistance when advising was related to the graduate capstone project.

Considering university service, Emily shared that she had served on all levels of institutional committees. Service reflected twenty percent of the expected workload for full-time faculty at her institution, and the department made a concerted effort not to overburden junior faculty with service while they worked toward tenure to ensure adequate time was spent devoted to scholarship. Emily did not feel that discrepancies in the amount of service performed by faculty were due to gender-based considerations, instead noting the probable cause as personality types. She shared that “sometimes there [were] people who want[ed] more service... because sometimes these service roles [had] quite an effect on the way things go in the school.” Emily referenced one colleague who was particularly ambitious in her service work, but did not “follow

through with the workload" or could not "be depended on for that kind of responsibility" and was unlikely to be asked to participate in additional service pursuits because of her lack of follow through. Emily observed that this colleague would often turn the lack of service opportunity "into a gender issue" which was "the negative flipside of... these kinds of discussions." Emily elaborated that, in situations like her colleague's, "things get even more complicated" when discussing gender and confirmed that "the things that [they] experience[d] with this one particular person [had] nothing to do with her gender." The other consideration with service loads at Emily's institution was years of experience. She had observed senior faculty who may have had "less energy for the service" and were "then given less to do," although Emily's director was making a "concerted effort" to "find more equity in how the work [was] distributed" because of the dwindling number of tenure-track faculty who were available to complete the necessary service responsibilities.

Emily's primary scholarly and creative outputs were based in freelance performance work. She mentioned the impact of gender in the freelance sphere, noting that there was a dominant generation of players in her freelance circles, mostly in their fifties and sixties, and mostly men. This generation of players were often in positions of power in the gig space and tended to be responsible for recruiting substitute musicians or new freelance performers. Emily had experienced questioning by freelance colleagues, one of whom asked her "Oh, are you one of [his] little chickadees?" referring to the principal clarinetist who recruited her to perform. She was unhappy with the implication that she was "just one of the young girls that the clarinet player there like[d] to hire to play with him" rather than being hired on merit of her substantial performance record. Emily was particularly unsettled with this comment because it came from another woman in the ensemble. She continued to discuss the routine microaggressions observed

by her and others at rehearsals and performances, divulging that she had "friends who [were] great players, but then they [had] to endure terrible sexism from the people that basically hire[d] them to play" due to the relationship-driven nature of freelance employment. Because freelance gigs do not ascribe to an auditioned process, maintaining relationships is crucial to retaining access to lucrative opportunities. Emily reflected on her experiences, revealing that she may have "got[ten] a little too used to tuning it out, you know, because it [was] not always directed at me, it could just be about the way people [were] talking about other women in the room, too, and it's not always the right time or place to make a statement."

Hiring, Tenure, and Promotion

Emily reported that, in her observations, gender did not seem to play a prominent role in the tenure and promotion processes at her institution. She felt that personal interests and years removed from the tenure process were the governing factors in behaviors surrounding these career milestones. On the topic of faculty voting for tenure and promotion, Emily found "the amount of... discussion [they] need[ed] to have about [their] own colleagues as we try to make these decisions" to be "uncomfortable," and that it can be "really interesting to see how people talk about their own colleagues in these closed-door meetings." Most of these conversations, however, were steered through "the lens of their own priorities," and members of the faculty may not be considering overarching concerns for the department when discussing tenure status and potential promotions, instead prioritizing their individual desires. Age or years of experience may have also clouded people's approaches to the tenure process, with Emily observing that "many times, people who [were] always so far removed from the process at this point... [weren't] necessarily as sensitive to it as [she thinks] they [could] be."

Emily had observed more gendered impacts in hiring considerations in recent years than in the tenure and promotion processes. In a recent faculty position search, Emily's previous director was "really pushing for a female candidate," although the hiring committee ultimately selected a male candidate which Emily viewed as the right decision based on the needs of her department. She had observed people on her faculty who were "very concerned about gender equality and making sure that [they had] enough female representation, but [she has] seen it sometimes kind of pushed in a direction that... can actually work against itself." She worried that a governing mindset would be that they "should hire her because she's a woman," rather than hiring a woman who was also the best candidate. Emily's concerns stemmed from a discussion about the voting process for tenure and promotion, stating that they were "just doing a disservice to that person if we're not hiring them for... the right reasons." She felt as though it was "just going to create more problems further down the road" in complicated evaluative conversations if gender played too prominent a role in hiring considerations and overshadowed candidate credentials and performance.

Emily divulged a personal anecdote from her first year at her institution, highlighting the discomfort of overemphasis on diverse identities during the hiring process. A colleague invited her to get a coffee, and the conversation quickly pivoted to asking her about being a member of a minority community. Emily immediately worried that "his support and hiring [her], although he wasn't on [her] committee, was a little bit based on the fact that [she] was a person of color." She shared that "it didn't even occur to [her] when [she] was hired that that was a consideration," conceding that it was "probably really naïve." Emily did not view herself as a minority in classical music because of the diverse representation of race and gender in her educational

background, but it was a prominent observation on the part of this senior male colleague soon after her appointment.

To avoid the need for an overemphasis on diversity in later rounds of hiring, Emily's institution practiced diverse hiring protocols, ensuring a representative pool of applicants during the early rounds of the hiring process. While she noted that the search committee chair had the power to shape the hiring process, they worked to standardize protocols to make all faculty searches fair and accessible, even sending candidates questions in advance to allow for ample preparation. Hiring committees were also diverse by nature because of the faculty available to serve, and committees were intentionally curated to represent different interests of the music department to "provide a broad enough... range of opinions and priorities when it [came] to interviewing and assessing [their] candidates."

One concern Emily shared about the hiring process dealt with compensation discrepancies between people of color and of different gender identities. These discrepancies stemmed from negotiations during the onboarding process and had long-term implications for upward mobility in salary. Emily served on a budgetary committee where they evaluated faculty raises, necessitating the review of all faculty members' salaries. The committee found that "the lowest assistant professor salary in [their] department was the only Black woman in [their] department." She was shocked to see the statistic and tried to "understand how that happened when she came in at the same time as another [male] colleague in her same area... and his salary was much... you know, there was a huge discrepancy there." Emily reflected on her onboarding process during which she "had no idea how to negotiate a higher salary" and "felt like [she] didn't really have... anything to negotiate with." She suspected that this colleague similarly did

not negotiate a higher salary the way her male colleague did, despite their identical hiring timelines and career trajectories.

Concluding Advice

When asked to provide concluding advice for women in academia, Emily advised that she would love for women (and any incoming junior faculty member) "not to be afraid of representing their opinion." She cautioned that "opinions should be well-informed," but that "the hierarchy of academia... can be so stressful." She noted that, "if you're lucky, you're in an institution where you feel like your director has an ear for every part of the faculty" which can make the environment more welcoming for early-career academics. Emily also shared that she "wish[ed] that [the tenure process] didn't have to feel like this huge insurmountable thing that we have to be so scared of all the time" because the fear of tenure committee feedback can become overwhelming to a junior faculty. With Emily's priorities focused on empowering academic expression of new faculty, she emphasized the following points:

> It's really important that you really try to establish yourself as someone who's hired to be there, so you have to assume that people want you there, that there's a reason why you're there, and then, as a result, your opinion and your ideas for things should matter.

Findings Across Cases

Previous narratives were presented in organizational alignment with the categories covered chronologically within each interview. Following the individual case coding processes, similarities were examined across all cases to identify meaningful points of comparison. A cross-case presentation of findings will follow, organized into superordinate themes of a) identity, b) behavior and socialization, and c) equity and representation.

Theme 1: Identity

"Identity" is a term encompassing many definitions in varying contexts. For the purposes of this category, the term "identity" will refer to "common identification with a collectivity or social category" and "meanings that persons attach to the multiple roles they typically play in highly differentiated contemporary societies."[209] The most discussed elements of identity within each case included a) age, b) race, and c) motherhood. Age and race fall within social categories, and motherhood refers to the role that women play in society and accompanying meanings attached. All subordinate identity-related themes were discussed as contributing factors to participant's perceptions of themselves or as the basis for perceptions of the participant by others.

Age

All three participants highlighted age as a motivating factor for colleague and student behavior. Regarding faculty behavior on the basis of age, both Emily and Cathy identified challenges stemming from instances of negative treatment from senior male faculty. While rank and years of experience are not always correlated with age, Emily's experiences highlighted both age and rank as causes for negative or otherwise complicated interpersonal dynamics. Emily indicated particularly difficult age-based conflict as it related to the tenure process. She observed a lack of sensitivity from "people who [were] always so far removed from the process" in committee discussions and votes on departmental tenure appointments. Another observation of age as a motivating factor for colleague behavior was shared by Cathy as it related to her committee service experiences. Cathy observed a connection between how colleagues treated her in her early-career days based on their own ages—"anybody who was [her] age or younger was

[209] Sheldon Stryker and Peter Burke, "The Past, Present, and Future of an Identity Theory," *Social Psychology Quarterly* 63, no. 4 (2000): 284.

so respectful and so awesome," and "most of the men who were older than [her] were not respectful at all, misogyny, plain and simple." When she worked on a committee to revise tenure policies, her age compared to others on the committee posed a notable hindrance, with her older male peers disregarding or rejecting her proposals.

Students were also observed to treat participants differently on the basis of age. Lindsey began her career when she was in her twenties, and her young age led to students "thinking that [she was] another student" or leaving "course evaluations talking about [her] body and emails about, you know, inappropriate things." This behavior was impactful to Lindsey, and in her reflections while giving concluding advice, she felt that many of her challenges with forming boundaries related to work/life balance stemmed from having to prove herself because she was young and a female.

Race

Race arose in discussion with two participants, but most candidly with Emily, the only woman of color participating in the study. Both Cathy and Emily highlighted a need for greater racial representation in varying facets of their careers. While race did arise in two participant interviews, it is also a meaningful divergence between participant experiences that, although discussion of race was not prompted in the interview protocol, it arose most prevalently with the only woman of color. In the academy, Emily noted that her department generally lacked racial and cultural diversity. Cathy acknowledged that large-scale representation in the clarinet sphere was dominated by White men, with a few exceptions in the cases of prominent men of color in the clarinet community.

Emily also observed disparities in compensation among women of color, detailing her experience on a budgetary committee where it was discovered that the only Black woman in her

department had the lowest salary. This narrative was shared in the midst of conversation about Emily's concerns with the lack of cultural and racial diversity in her department's committees, although she credited some of this to the city that she lived in (which also lacked diversity).

The other prominent race-based experience shared by Emily was an uncomfortable interaction with a colleague during the beginning of her employment at her current institution. Her colleague was hyper-focused on her identity as a minority and was primarily focused on her racial identity. The emphasis on Emily's race fostered concerns surrounding the department's motivation to hire her, wondering if her race and/or gender was more of a consideration than her professional merits. Especially as a member of a faculty which was not highly representative of diverse racial identities (as identified by Emily), she was uncomfortable with and offput by the continued heightened emphasis on the racial component of her identity.

Motherhood

Motherhood was a frequently discussed component of participant identity—while two participants were mothers and reflected on how this role shaped their experiences, the third participant was not a mother and shared how the absence of that identity impacted her career. All participants also discussed how motherhood manifested in the careers of colleagues and peers. One perceived impact of motherhood was the assigned workload for mothers and how it may differ from the workload of women without children. Lindsey observed that women with children were often given fewer administrative duties because of the demands of childcare. Lindsey acknowledged the unfair nature of the current system, noting that she frequently had to do her administrative work after her traditional workday ended while she perceived her female colleagues with children to be having family time after work, instead. While Lindsey did not have children, she did have a spouse, and some of her reflections on work/life balance were

related to the ability to balance work duties and a relationship/family at home, with or without children. She also acknowledged the other end of the spectrum, having observed a female colleague in the orchestra hiding the fact that she had children because she wanted to be taken seriously by her peers and felt that motherhood would impact peer perception of her capabilities.

Two participants discussed the impacts of motherhood on the tenure and promotion process, and highlighted ways in which the COVID-19 pandemic exacerbated pre-existing challenges. Cathy reflected on the pandemic, remembering that many women felt they were expected to stay home and help their kids navigate online schooling. The additional time actively parenting their children limited the opportunity for regular research activity, causing them to lack the expected amount of scholarly and creative activity necessary for promotion and tenure. Emily shared a similar narrative from her own journey to tenure and promotion. She had a baby while undergoing the tenure and promotion process at her current institution. She took her maternity leave during the fall semester that year which is a pivotal recruitment period. Because she was not working during the fall months, her recruitment numbers were low, and they were lower than usual the prior year because of the COVID-19 pandemic, as well. During faculty votes throughout her tenure process, she learned that some colleagues were voting against her progress because of the recruitment challenges which were inextricably tied to her maternal duties. She was advised by her faculty mentor to add time to her tenure clock, and she did so to ensure departmental approval. Despite the voiced concerns focusing on recruitment, Emily felt that, in some ways, she “ended up getting punished”, even though “no one can actually say anything about having a baby or taking the leave.” Emily’s experience echoed Cathy’s observations at her institution regarding tenure complications for mothers and additional challenges posed by the 2020 pandemic.

Theme 2: Behavior and Socialization

Participants also shared anecdotes highlighting gendered performance in alignment with socialized gender roles and gender-based negative behaviors (bullying, harassment, microaggressions, etc.). The subordinate themes reflecting these narratives are a) gender performance and b) gender-based mistreatment. These themes are grouped together because of their connection to gender theories presented in the review of literature (Chapter 2).

Gender Performance

As revealed in the literature related to gender theory, many traits have become aligned with femininity. While the literature will be incorporated in Chapter 5 to contextualize these findings, it will be helpful to view the following gender-based behaviors through the lens of the theorists included in Chapter 2.

Some of the anecdotes shared by participants aligned with societal expectations for feminine behavior. Both Emily and Cathy shared reflections on discomfort surrounding negotiating higher salaries during their onboarding process. Emily felt that she "didn't really have... anything to negotiate with" and "had no idea how to negotiate a higher salary." In contrast, she detailed how male colleagues with higher salaries than their female counterparts negotiated higher starting points during onboarding. Similarly, Cathy shared that she did not know how to negotiate, and her approach was more often "My name's [Cathy], I want the job, okay thanks!" Cathy observed that it was more common for male colleagues to negotiate than women, and that women needed to feel secure negotiating for themselves because they "shouldn't just be the lowest bidder." Cathy also shared accounts of her observations regarding how women aligned with behavioral expectations in the completion of job duties. She noticed that women at her institution were often on more committees than their male colleagues and

wondered if her male colleagues have better boundaries. She speculated that "students maybe think we're going to say yes, or maybe we do say yes" more than male faculty.

Participants also experienced and observed traditional gendered behavior resulting from hostile environments curated by senior colleagues. Lindsey noticed that young women in the clarinet sphere were often afraid of speaking out against hostile behavior because of the fear of repercussions at work or the risk of being labeled as "crazy" and complicating employment prospects. Cathy also experienced uncomfortable work environments where women were uncomfortable diverting from socialized expectations. On a faculty committee, senior male colleagues were invalidating and disregarding her proposals, leaving her so upset that she started crying. Cathy felt that it was "bad" that she cried, noting it as a "quintessentially feminine response." Emily also experienced misogyny in both academic settings and freelance settings. At her institution, she observed that women (especially junior faculty) behaved in certain ways because of "unspoken" expectations and internalized ways that they "[felt] comfortable acting" because of the environment created by senior colleagues. When freelancing, she also felt that she could not speak up against misogynistic behavior, instead getting "a little too used to tuning it out" and noting that "it's not always the right time or place to make a statement."

Outside of the academic sphere, Cathy observed differences in male and female approaches to networking and auditions, with both performing their genders in traditional manners. In both cases, she observed greater confidence and assertiveness in male colleagues. Regarding networking, Cathy described a male colleague who "network[ed] intentionally," explaining that "he [went] to play golf, he [went] to lunch, he [went] to coffee," while she had never done that because she was "raising [her] kids" or "taking care of [her] students." Cathy also wondered if different approaches to orchestral auditions contributed to disparities in gender

representation of major orchestras, sharing suspicions that women may be more likely to approach auditions with the mindset of "Oh, I hope I'm good enough" versus men thinking "Just lay it down." Cathy's speculations and observations presented similar assumptions of each binary gender identity.

While some participant narratives aligned with stereotypical feminine behaviors, some of the behaviors highlighted by participants about themselves and/or their colleagues contrasted with stereotypes. Lindsey felt that students expected her to have lower expectations than her male counterparts or expected her to be a "mother at work," although she did not identify with either assumption. These student assumptions were echoed by Emily's experience with students. One student was frustrated by Emily's high expectations in contrast to their previous instructor who had a different teaching style. In addition to student assumptions related to gendered expectations for women, colleagues also expected female faculty to subscribe to traditional stereotypes. Emily shared a story about a colleague who went against socialized feminine expectations by setting firm boundaries (such as not replying to emails after hours) and the repercussions she faced from senior faculty.

While some participant anecdotes about rejecting gender roles elicited negative feedback from students and colleagues, participants also reflected on ways they wished they diverted from gender roles, advocating for women in academia to go against the grain. Lindsey identified the need to prove herself and "constantly do better than the men to be... on the same playing field or up for promotions," indicating a conscious decision to perform differently to set herself apart. She also advised women to set firm boundaries, similar to Emily's colleague. Lindsey recommended that women balance their desire to prove themselves with protecting their own life and happiness. Emily similarly recommended that women in academia be bold in representing

themselves, even as junior faculty, encouraging women to recognize that they are deserving of their positions and that their opinions and ideas matter.

Gender-Based Mistreatment

Participants identified uncomfortable environments created by male colleagues (often senior colleagues) leading to harassment, bullying, microaggressions, or otherwise negative behaviors. Cathy routinely observed misogyny from senior male colleagues on the basis of "comments they would make," superior attitudes, or "some of them [being] flat out nasty." She felt confident that her colleagues "would not have treated their male colleagues like that." This treatment was especially perceptible on committees, where colleagues would tell her "[Cathy], you just don't understand how it works" and brushed off her frustrations, saying "Oh, you're just having a bad day." On some occasions, she also experienced negative treatment from female colleagues who were not mothers. As mentioned previously, Emily herself became aware of hurtful discussions and votes regarding her tenure and promotion because of challenges that arose during her maternity leave. In the case of one of Emily's female colleagues, also junior faculty, she experienced severe bullying by a senior male faculty who was on her tenure committee. This colleague was the only woman in her department, and Emily observed that the senior male colleague was "really, quite openly making people's lives difficult," especially those of other junior faculty.

Students were also identified as perpetrators of gender-based mistreatment toward participants or their colleagues. Lindsey experienced a particularly harrowing situation at a previous institution because of a student stalker. The student was infatuated with Lindsey, incessantly emailing her after hours and following her on campus. Lindsey felt that she was in danger, citing the experience as "terrifying," and luckily had a supportive administration to

protect her until proper legal action could be taken against the student. While this was an extreme case of gender-based hostility, Lindsey had experienced multiple other cases of harassment at all institutions she had taught at. Emily also experienced negative treatment from students (although did not wholly attribute this to gender of any party involved). She observed that this behavior was prevalent among older, male students, most typically at the graduate level. Students at this level found it difficult to "fully accept that they might still be in a position to learn or to try to change things about... the way they play the clarinet or the way they think about things." Emily was unsure whether gender was the sole motivating factor, but did identify the pattern of this behavior coming from older male students.

In the clarinet sphere, participants identified instances where the behavior of others was perceived to be motivated by gender identities. Cathy discussed an orchestra conductor who referred to female instrumentalists as "hon'" and elaborated on the fact that she did not perceive it to be gender-based mistreatment, but some of her female colleagues were upset by the nickname. In the freelance sphere, Emily experienced direct hostility, calling her a "little chickadee," and explained that many of her friends "endure[d] terrible sexism from the people that basically hire[d] them to play." She noted that she observed sexism in "the way people [were] talking about other women in the room" even if it was not directed at her and explained that this behavior was often fostered by the dominant generation of gigging musicians (men in their fifties or sixties). Lindsey similarly observed men in the performance world who would "tell you you're not good enough, or you've got to play like a man, or you've got to play out like a man," all gender-based comments directed toward female clarinetists that arose in performance settings.

Theme 3: Equity and Representation

Participants shared observations on topics of equity at their institutions in different facets of their professorial positions. While participants identified instances of consistent equity at their institutions (assigned teaching loads were equitably distributed across all cases), they also experienced a lack of equitable treatment or representation in other categories. The primary subordinate themes in this category are a) service disparities, b) compensation, and c) representation.

Service Disparities

Participants observed disparities between service work of junior and senior faculty, at times compounding with gender identities of faculty. Emily noted that senior faculty who had aged through the process may have had less energy for service and were assigned fewer duties at her institution. However, there was also a concerted effort not to overburden junior faculty with service to avoid limitations on dedicated research time so as not to impact tenure prospects. It is worth noting that most junior faculty at Emily's institution were also women. These conflicting phenomena complicated service assignments at her institution, and this was exacerbated by the "dwindling tenure-track faculty" since new postings had been non-tenure-track in recent years due to budgetary constraints. Cathy observed similar occurrences related to service and potential impact on tenure appointments at her institution. Most women at Cathy's institution who did not receive tenure had too much service and not enough research because "nobody mentored them" and they were unaware that "if you do service work, you're not going to get tenure for that."

Cathy's observations about women taking on significant amounts of service work are not unique—this was observed in multiple instances by participants. Lindsey was one of two full-time women in her music department and had the most service out of everybody. She observed

that she was “stuck in this role of always working around the clock” because of the notable addition to her workload. Cathy also noticed that female faculty were on more committees than their male counterparts across the board at her institution. Because of this, her administration recently worked to make the division of faculty service transparent by creating a dashboard. The goal of the project was that transparency would lead to less inequalities in service loads. Emily’s administration was undergoing a similar task to make service more equitable, especially with a smaller full-time faculty to complete duties.

Participants also noted that work ethics compounded with gender identities played a role in service assignments at their institutions. In Lindsey’s case, she had the most service in her department but was unsure whether gender played a significant role because of her organization and work ethic. She shared that if someone in the department wanted a task to be completed, they often gave it to her, and her perception was that it had more to do with her proactivity than her gender. While Lindsey’s positive work ethic led to large amounts of service work, Emily observed the opposite in the case of a female colleague. This colleague was very motivated to take on large amounts of service but often fell short of expectations and was otherwise not dependable. She was not assigned as much service as her colleagues because of her work ethic, but would “turn it into a gender issue,” although Emily confirmed that the disparity of service assignments for this individual had “nothing to do with her gender.” Cathy observed a similar lack of follow-through in some of her male colleagues but perceived a weaponized incompetence from some of them in order to evade service work. Some men at her institution intentionally did a poor job on committees, and in turn were not put on future committees because “it actually makes more work for everybody else.”

Compensation

While compensation was not covered by the interview questions, both Emily and Cathy brought it up to highlight inequities in their departments; Lindsey did not comment on compensation. The two topics related to compensation showcased by Emily and Cathy were the disparities between the salaries of men and women on faculty, and the role negotiating during the hiring process played in that divide. As previously discussed, neither Emily nor Cathy negotiated during their onboarding processes and were not wholly aware of the process. Cathy was particularly regretful of this decision because a recent promotion came with a notable pay raise, but she was still be among the lowest paid faculty of her rank in her department because she had a lower starting salary than her peers. When Cathy was the chair of her division, she saw frequent salary negotiations by her male colleagues and speculated that gendered pay disparities were because "men [were] more likely to negotiate for themselves." Emily noticed similar disparities on the basis of gender and race after learning that the faculty with the lowest salary in her department was the only Black woman, and that men in her department who entered at a similar time negotiated higher starting salaries, contributing to a lasting divide between salaries of men and women on faculty.

Representation

In participant experiences, there were challenges with representation both in the academy and the clarinet field. At Lindsey's institution, most full-time faculty in the music department were men, and she was one of two full-time women. While Emily's department had a more even split between men and women on faculty, it differed by area. One noted instance was one of Emily's colleagues who was the only woman in her area and faced significant hostility by her senior male colleague. All participants indicated institutional desires for increased representation

in their departments, and each cited diverse hiring practices as the primary method. Cathy and Lindsey described nearly identical processes including posting jobs for longer periods of time, hiring at the Assistant Professor level to cast a wider net, and intentionally publicizing the positions through as many avenues as possible. Additionally, hiring committees were intentionally diverse at both institutions to represent a variety of faculty perspectives on departmental needs (this was also described by Emily when discussing her institution's hiring practices). Both Cathy and Lindsey shared narratives about administrative supervisors encouraging the selection of a diverse candidate, although both felt that there was a better candidate who also happened to be a man in each case. On this topic, Emily shared her conflicting feelings on current efforts for diverse hiring while also ensuring the committee did not focus so much on gender that they failed to select the candidate who was the best fit for the position. To remedy this, Emily shared that making sure there was a representative pool of applicants by employing diverse hiring practices like those detailed by Cathy and Lindsey could limit exclusionary hiring.

Outside of the academy, representation was also a concern for participants in the clarinet field at large. Music festivals were noted as particularly contentious settings. Cathy observed that teaching and performing positions at music festivals were often dominated by White men. At one festival that Cathy worked at annually, she felt that she got a demotion every year as more male faculty were hired. Despite having the most prestigious academic job and the longest tenure at the festival, she was assigned the least advanced students while her new male colleagues were assigned the most competent high school students. She also shared her concerns that invitations to work at festivals may have only been to "click the gender box" or diversify the roster because of recent diversity efforts and acknowledged the lack of clarity in the current landscape. Lindsey

also observed the lack of female representation at music festivals. In discussion about the "#WomenPlayClarinetToo" movement of 2023, she recalled the catalyst being approximately two dozen international festivals which all lacked a single woman on faculty or in the performances.

On the topic of "#WomenPlayClarinetToo," both Cathy and Lindsey discussed representation issues and subsequent diversity efforts by prominent clarinet organizations. Cathy shared two differing perceptions of the movement. While ultimately grateful for the efforts of those at the forefront, she again acknowledged the lack of clarity regarding festival invitations and whether they were earned on her own merit, or if it was to satisfy diversity demands. However, she also shared that she had been happy to see increased representation of women at clarinet events and at festivals and acknowledged the meaningful changes that had transpired since the advent of the movement in 2023. Lindsey similarly acknowledged the improvements in female representation, citing more women as headlining performers at clarinet festivals and increased diversity showcased in clarinet publications.

While Cathy and Lindsey had both observed significant improvements in representation at festivals and clarinet events, both also acknowledged the lack of diversity in symphony orchestra clarinet sections. Emily noted similar concerns about the older generation of musicians in the freelance performance space, most of which were men. Cathy shared her concerns that orchestral clarinet sections were mostly dominated by men despite the changing landscape in other facets of the clarinet field. Lindsey had similar frustrations, noting that she was "often the only female in the orchestra" or in the clarinet section. She regularly performed with multiple large ensembles, from symphony orchestras to opera companies, and noted that each of these ensembles lacked gender diversity.

CHAPTER FIVE: DISCUSSION

Introduction

Each participant in this study allowed for an in-depth understanding of their lived experiences as women in the applied clarinet space and beyond. It feels prudent to again mention that the findings from this study cannot be generalized and broadly applied to a wider population of women faculty at this time. However, it is my hope that contextualizing the above findings within existing scholarship on gender theory and intersectionality, gender in academia, and gender within the clarinet field can be a starting point for further research into the experiences of applied faculty due to the unique privileges and challenges that accompany the profession. As there is very little existing literature on the experiences of women in applied instrumental faculty roles, understanding how the experience compares to that of women in academia in other fields or women in music education at varying levels can help further understand systemic challenges in higher education and in music.

The major themes identified in each participant interview of a) identity, b) behavior and socialization, and c) equity and representation map onto existing literature exceedingly well. While differences in academic disciplines led to different employment demands and interpersonal experiences, it is evident that participants in this study experienced similar challenges to those identified in the scholarship featured in the opening review of literature. To streamline the discussion and contextualization of findings and their implications, the discussion will be organized by the same themes as the cross-case findings.

Theme 1: Identity

Age

Common experiences among participants included mistreatment from senior faculty while they were junior faculty and younger than their colleagues. The differences in age and experience led to invalidation, dismissal, and otherwise cruel behavior from senior male colleagues. Scholarship on early career women in academia by Susanne Garvis confronts similar occurrences of collegial discrimination based on comparatively young age, often on the part of senior male faculty.[210] Findings in music education research by Melissa Baughman and Christopher Baumgartner echo this, detailing a participant who was spoken down to by senior male faculty on account of her young age and gender.[211] The prevalence of mistreatment on the basis of appearing (or being) young and a woman by older male colleagues throughout literature and across participant experiences indicates that the intersection of ageism and sexism is to be taken seriously in the workplace. While ageism can happen against older adults, as well, it is worth considering how it impacts young women in male-dominated spaces.

Age was also a contributing factor for negative treatment from students. Students sexualized younger women faculty and generally behaved inappropriately, demonstrating a clear misunderstanding or blatant disregard for the power structure in place between students and faculty regardless of faculty age. Existing studies demonstrate experiences of student behavior which implicitly devalues or blatantly disregards the qualifications of young female faculty. As a young woman in academia, your "credibility is in question at all times," especially by students.[212] The sexualization of Lindsey by her students on account of her age is echoed in

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[210] Lemon and Garvis, *Being*, 23.
[211] Baughman and Baumgartner, "Music Teacher Educators'," 45.
[212] Newcomb, "Finding Our Stride," 677.

scholarship on gender in the academy by Jaime Lester which asserts that women faculty are significantly more likely to experience unwanted sexual attention than their male colleagues.[213] Updated institutional Title IX training with explicit acknowledgement of this threat to young women faculty can be implemented to provide updated and topical training to faculty and students alike.

Race

Two participants acknowledged the prevalence of White men in academia when discussing hierarchies and privileges. Only one participant, Emily, discussed the complexities of having multiple marginalized identities as experienced by women of color. Her experience with tokenization from a senior male colleague and questioning the hiring motivations afterward are reflected in existing literature on women of color in academia. It is common that colleagues assume that "race is, or should be, the primary lens through which [women of color] relate to others."[214] Emily's colleague defaulting to questioning her minority experience upon first social outing reflects the narrow lens through which he viewed her in their predominantly White institution. This also relates to the definition of intersectionality as proposed by Crenshaw and supported by Hurtado which prompts greater understanding of how subordination can occur along multiple axes and compound, rendering traditional White, Western feminism as incapable of adequately advocating for women of color in its antiquated state.[215] Furthermore, the innate privilege possessed yet often unconfronted by White men and, to a slightly lesser degree, White women as proposed by McIntosh's research on privilege leads to ignorance (intentional or unintentional) on the topic of intersectional experiences.[216]

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[213] Lester, "Performing Gender," 281.
[214] Gordon, "To Talk," 83.
[215] Crenshaw, "Demarginalizing," 140.
[216] McIntosh, "White Privilege," 195.

While interview questions in this study did not intentionally foster dialogue about racial identity (although participants provided it in their pre-interview questionnaires), future studies can and should confront additional intersectional obstacles faced by women of color in the applied instrumental faculty space. To avoid instances of tokenization and dismissal of intersectional experiences, ensuring adequate diversity training among faculty and students as well as providing clear understandings of university diversity initiatives may help guide the academic community toward more appropriate behaviors surrounding race. Diverse hiring is a wonderful and necessary thing but can become burdensome to new faculty if the only woman of color in the department is assigned to be the spokesperson for her entire ethnic or racial community as highlighted in scholarship on race in the academy by Nickesia Gordon.[217] Ensuring faculty understanding of appropriate and inappropriate efforts to platform women of color is crucial to creating a truly diverse environment where a woman of color can choose whether she wants to actively engage in diverse advocacy efforts and what her involvement can look like.

Motherhood

While none of the interview questions prompted discussion of motherhood, the theme permeated all discussions with participants. Lindsey observed colleagues feeling internal pressure to conceal their identity as mother for fear of discrimination by colleagues, a reality that was affirmed by the narratives of Cathy and Emily. The fear of discrimination has been described in existing literature as the "heavy load" or "intense load" placed upon mothers in academia.[218] Women are often forced to grapple with concealing a large component of their identity and daily life, or whether to divulge information and face potential backlash in the workplace. In the case

[217] Gordon, "To Talk," 83.
[218] Fitzpatrick and Sweet, "Motherhood," 383.

of Lindsey's orchestral colleague, she chose to engage in "silent parenting" to ensure she was still taken seriously by colleagues and did not face discriminatory treatment.[219] Instances such as these depicted in existing literature and in participants of this study demonstrate a need for greater clarity in Title IX training regarding eliminating discrimination toward mothers, citing literature proving the concrete challenges faced daily by mothers in the academy to lighten their mental load.

Many of Cathy's obstacles surrounding motherhood related to the logistical difficulties of childcare and the costs associated with it. When she chose not to pay for childcare five days a week because of the costs, she faced negative colleague peer evaluations for not being physically present at work every day because of maternal duties. Cathy acknowledged her privilege and expressed her gratitude to her parents for moving to the city of her current institution to care for her children when they were young while she navigated a new position. She acknowledged that this is not possible for everyone, and existing literature affirms the statement, explaining that "women commonly must move away from family and other support systems who, in generations past, would have helped with childcare and home responsibilities in addition to providing a community."[220] In the absence of local family as Cathy experienced, "much of the burden of childcare falls directly to the mother."[221] The burden of childcare can be especially challenging for applied faculty as employment in a performing arts discipline demands increased event attendance in the evening and on weekends.[222] Cathy also highlighted the difficulties that mothers faced during the COVID-19 pandemic, with much of the childcare implicitly falling to women and limiting the ability to conduct research in a typical manner simultaneous to

[219] Fitzpatrick and Sweet, "Motherhood," 381.
[220] Fitzpatrick and Sweet, "Motherhood," 382.
[221] Liebl and Josefson, 1607.
[222] Edgar and Claassen, "Playing Childlessness," 13.

managing online schooling of children. The logistical obstacles posed by this reality had lasting negative impacts on the potential for mothers in academia to achieve tenure on their anticipated timelines (or at all). Cathy's observations are reflected in literature published after 2020 which similarly acknowledged that mothers were typically the ones who had to care for children at home while also completing their jobs remotely.[223] The limited time to spend on research while completing the equivalent of two full-time jobs simultaneously impacted tenure prospects as observed by Cathy. Increased flexibility of institutional policies for women faculty with children as an anti-discriminatory measure are necessary to ease the burden of women who already face additional societal pressure to be the parent responsible for childcare in the event of an emergency. While institutions cannot lessen the extreme cost of childcare at faculty's chosen facilities, they can limit punishment, either formal or implicit, for women who must be the ones to leave work when no alternative option is present.

Emily similarly experienced difficulties in her tenure process related to her maternity leave which led to her feeling "punished" for having a baby after hearing colleague comments critiquing her low recruitment numbers while she was away from work and unable to recruit. Literature on the topic described multiple women who aimed for spring births with summers off to avoid absence in the fall semester—Emily, however, took her maternity leave in the fall and faced social and institutional repercussions from it.[224] Emily's colleagues obstructed her previously planned path to tenure by questioning her recruitment potential, disregarding the fact that lower recruitment numbers stemmed from her inability to be in the field recruiting so soon after giving birth. While she was able to ultimately earn tenure and promotion, the institutional attitude demonstrated by many of her senior colleagues is all too familiar to new mothers in

[223] Mivsek, et. al., "Women in Academia," 12.
[224] Bovin, "Breaking the Silence," 40.

academia. Especially in the field of music, it is common to "only have one faculty member with the specific training and knowledge" in a particular subject area (in Emily's case, clarinet), rendering other members of the department incapable of filling her role as clarinet recruiter.[225] Even with the appointment of temporary faculty to cover Emily's maternity leave, it is uncommon for temporary faculty to be paid for recruitment duties, and it cannot be expected unless compensation is adequately adjusted for additional hours and effort. Again, increased flexibility and understanding of maternity leave policies can alleviate some of this behavior, ensuring that faculty understand that a maternity leave is a Family and Medical Leave Act (FMLA) approved leave (personal leave), and is not the same as a sabbatical which typically requires a continuation of some job duties.

Theme 2: Behavior and Socialization

Gender Performance

Gender performance was a prevalent theme across each participant interview. Cathy was often reflective about which behaviors she or others exhibited that aligned with her understanding of traditional femininity. She shared personal anecdotes about her tendency to prioritize time spent mentoring students over time spent intentionally networking or focusing on herself. These behaviors are reflected in nearly all literature on gender and academia included in the opening review of literature, as scholarship commonly acknowledges the assumption that women are nurturing, soft, and polite.[226] The common assumptions for feminine traits are interesting when viewing academia through the lens of Butler's theory of performativity which claims that gender is a daily, routine performance which affirms categorical traits, and the

[225] Edgar and Claassen, "Playing Childlessness," 8.
[226] Shouldice, "Gender Microaggressions," 42.

absence of performance would eliminate the need for gender entirely.[227] Women in academia are expected to perform the aforementioned traits, and many do to avoid punishment, and the subconscious performance contributes to implicitly agreed-upon gendered traits in society.[228]

Participants also shared the ways in which they diverted from gendered expectations, with Lindsey sharing the expectation that she would be a "mother at work" and be gentle and accommodating, although she did not identify with those traits. These expectations were echoed by Emily in a narrative about a disgruntled student frustrated with her high expectations contrary to the student's expectations for her behavior. In literature on the subject, it was common for women to experience "punitive and negative consequences" for diverting from gendered expectations.[229] Women risk rejection by colleagues if they break the molds desired of the institution, yet also risk their own upward mobility if they limit themselves to the role of "departmental caretaker" which is commonly preferred. In the writings of Butler and in scholarship by West and Zimmerman, all confront the consequences faced by individuals who do not perform their gender "correctly," primarily stemming from social accountability and the threat of negative peer perceptions.[230] [231] Consequences of unexpected gender performance may lead to uncomfortable scenarios in the workplace, obstructions to tenure and promotion, or poor evaluations by students.

All participants shared narratives about women feeling uncomfortable or unable to speak out against acts of misogyny, instead feeling like they had to endure inappropriate behaviors to maintain their positions in the academy or in performance settings. The fear of speaking out

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[227] Butler, "Performative Acts," 528.
[228] Butler, "Performative Acts," 528.
[229] Shouldice, "Gender Microaggressions," 42.
[230] Butler, "Performative Acts," 528.
[231] West and Zimmerman, "Doing Gender," 147.

relegates women to social positions dating back to Goffman's sociological scholarship in which women were assumed to be "gentle" or "fragile" and otherwise ill-suited for conflict or other acts of exertion.[232] West and Zimmerman's proposal of "gender as an emergent feature of social situations" is also reflected here, with social interactions governed by senior male colleagues socializing women to ascribe to a socially acceptable set of behaviors, reinforcing structures already in place.[233] Especially for early-career women still navigating the tenure track, existing literature confirms the fear of speaking up due to perceptions of negative impacts on promotions or pay issues.[234] It is imperative to foster a welcoming, diverse environment in the academy where institutions implement a zero-tolerance policy for bullying, harassment, or otherwise negative treatment on the basis of individual gender performance.

Gender-Based Mistreatment

As a result of participant's gender performance and the socialization of themselves and their colleagues, participants identified negative behaviors and environments they or others experienced. Cathy and Emily described multiple instances of misogyny toward themselves and their female colleagues by senior male faculty, often demonstrated through invalidation, obstruction of promotion, and blatant sexist comments. Common in the literature reviewed, it is clear that the prevalent representation of men in senior roles and women in junior roles contributes to hostile work environments for women faculty who are often in the minority in their department or at their institution. Further, behavior from male colleagues discrediting women is representative of Goffman's proposition that gender roles are a tool to uphold antiquated social structures which privilege White men in power.[235] The perpetuation of rigid

[232] Goffman, "The Arrangement," 311.
[233] West and Zimmerman, "Doing Gender," 126.
[234] Savigny, "Cultural Sexism," 648.
[235] Goffman, "The Arrangement," 302.

gender roles and discrediting female colleagues (often younger, in cases shared by participants) demonstrates a lack of acknowledgment of the privilege innately accompanying the position of senior male faculty. As McIntosh suggests in her scholarship on privilege, it is common for those who benefit from social stratification to ignore their privilege and thus avoid discomfort, but it is necessary to better educate faculty and students alike about White male privilege and encourage active reflection in the workplace to avoid unknowingly perpetuating harmful stigmas and creating unsafe working environments for women faculty.

Colleagues were not the only perpetrators of gender-based mistreatment. Emily and Lindsey detailed instances of students questioning their credibility or creating uncomfortable and unsafe scenarios, some on the basis of gender and others more complex to pinpoint. This is common in existing studies which detail scenarios of student disrespect, including student evaluations requesting stereotypically feminine behaviors such as smiling more, nicer behavior, and more neutral facial expressions.[236] Students were unhappy with women faculty who diverted from caring roles and their feedback reinforces binary divided between male and female expectations of gendered behavior. Student participants in existing studies also demonstrated blatant disrespect to participants, using incorrect titles or first names rather than their preferred and earned title, a blatant sign of disrespect and a tool to discredit the qualifications of female faculty.[237] It is not uncommon for students in today's academic climate to challenge faculty and push boundaries, but it occurs disproportionately with women faculty (and younger faculty), an unfair obstacle for women to overcome in an already difficult profession. Participants in this study shared reflections on early-career experiences, and it was common to wish that they had set

[236] Adams, et. al., "Gender Bias," 803.
[237] Baughman, "Shattering the Glass Podium," 15.

more firm boundaries earlier on to prove their worth and improve their faculty experience, serving as helpful advice for future women in academia.

In the clarinet field, all participants experienced and observed sexist behaviors from colleagues, using pet names which implicitly demonstrated their disregard for participants' qualifications, and overt comments suggesting it was necessary to perform more like a man. Instances of misogyny in the clarinet field are evident in available resources detailing the "#WomenPlayClarinetToo" movement, with music festival directors claiming they "only hired the best faculty and artists" in response to questioning about the exclusion of women, implying that women cannot also be the best candidates.[238] Additionally, men in the field disparaged women working for equality by claiming they were looking to "be thrown a bone" and that diversity initiatives could force organizers "into a straitjacket of rules" that could limit creative freedom.[239] It is the hope of the participants in this study and myself that recent gender diversity initiatives led by prominent clarinetists and supported by major clarinet organizations will continue to foster meaningful change in clarinetists' approach to inclusion and non-discrimination practices to minimize and eliminate hostility toward women as documented above.

Theme 3: Equity and Representation

Service Disparities

All participants observed inequitable assignment of service duties between male and female faculty and between senior and junior faculty (for participants in this study, senior departmental colleagues were often men and junior departmental faculty women). Cathy in particular observed notable differences in committee membership of faculty, where women were

[238] "Meet Stefanie Gardner," Canvas Rebel, January 29, 2024.
[239] Watts, "Women Play Clarinet Too," 11.

disproportionately asked to serve on more committees. This is reflective of the relegation to "nurturing" or "caring" roles in scholarship on women in the academy conducted by MacFarlane, Burg, Harper, VanDeusen, and Wagoner. Women are frequently assigned to more committees because diversity initiative require diverse representation, but in an environment lacking an equal number of women to men, more work is created for the few women on faculty.[240] Because of the additional service duties assigned to women, time spent on individual scholarship may be unintentionally limited, and the types of service roles are not often rewarded with additional compensation or recognition in the institution in the same way that scholarship or promotions are likely to be.[241] While representation on committees may be viewed as an asset, especially those with a role in transforming institutional policies, discretion should be utilized when assigning diverse faculty to serve (whether this representation is gender, racial, ethnic, age, etc.). Awareness of faculty availability relative to committee numbers should be evaluated—if there are two full-time women in the department (as in Lindsey's situation), it is unrealistic to equitably have a woman on every committee. Rather, emphasis should be placed on ensuring all faculty regardless of identity and background have the university's best and most representative interests in mind. Additionally, more effort can be spent implementing diverse hiring practices as positions open to eventually fill the need for representation on departmental and university committees.

Participants also noted that work ethic, sometimes stemming from the need to prove themselves in a male-dominated space, contributed to additional service requests. While participants cited their drive and organization as contributing factors to additional service duties, Cathy observed men intentionally failing to adequately complete service tasks as a means to

[240] Acker and Feuerverger, "Doing Good."
[241] VanDeusen and Wagoner, "Navigating Gender Bias," 34.

evade future requests in a display of weaponized incompetence. Literature suggests that it is not uncommon for early-career women to lack firm boundaries with service work, and when they are hard workers who efficiently complete work to a high level, they are quickly overloaded with service requests.[242] Additionally, men are less likely to take on the hidden hours of student mentorship, leading to unequal distribution of tasks among faculty despite the stipulation that it is an expectation of the position.[243] It is important for faculty to have a realistic understanding of trends in academia regarding service (especially unbalanced requirements and their relation to gender identity) and the requirements of a faculty position. With greater departmental oversight of service, as participants' institutions are working toward by providing greater service transparency, it is possible to more equitably assign service duties.

Compensation

Compensation was not the subject of interview questions but arose in conversation with Emily and Cathy. Emily observed discrepancies in salary on the basis of gender and race, with the lowest departmental salary being earned by the only Black woman on faculty. Cathy observed similar differences between salaries of men and women during her time as chair of her division and attributed some of the unequal pay to male faculty being more likely to negotiate a higher starting salary then their female counterparts, leading to long-lasting inequities through raises and promotions. Literature similarly demonstrates skewed earnings between male and female faculty despite comparable qualifications.[244] Men with and without a doctorate are still more likely to make a higher salary than women with a doctorate.[245] This may be reflective of differences in negotiation success of starting salaries (or women may not be negotiating, as

[242] VanDeusen and Wagoner, "Navigating Gender Bias," 34.
[243] MacFarlane and Burg, "Women Professors," 269.
[244] Cama, et. al., "Gender Differences," 64.
[245] Harper, et. al., "Full-Time Women," 248.

indicated by Cathy and Emily). If men are consistently negotiating higher salaries, it perpetuates salary disparities as raises are typically percentage increases, and men will most often be starting from a higher base salary.[246] The solution to this challenge seems to be most effectively provided in graduate programs by faculty mentors who, if they are aware of these trends in academia, can intentionally coach female graduate students on negotiation techniques ahead of the interview and hiring process as part of the professional development curriculum.

Representation

All participants indicated fewer women in full-time, tenure-track or tenured positions at their institution compared to the number of men on faculty. Music departments oftentimes are divided into smaller areas based on specialization (Brass Area, Woodwind Area, etc.) and core curricula (Music Theory Area, Musicology Area, etc.). In these smaller areas, participants noted that there may only be one woman on faculty, creating opportunity for complicated dynamics resulting from skewed gender representation. Previous themes of service disparities and motherhood can commonly account for some of the challenges women face in the tenure process, as both can limit scholarly pursuits which are highly valued in tenure dossiers (compared to service work).[247] The lack of diverse gender representation can also be due to a lack of diversity in the hiring process. With many hiring committees not being diverse and therefore not representing multiple cultural perspectives, the process can be inherently biased before candidates ever begin the interview process.[248] Additionally, the lack of representative female mentors in academia can make it more difficult for women to break into the field, a cyclical challenge requiring alteration of hiring policies and values.[249] While I have previously

[246] Lee and Won, "Trailblazing Women," 337.
[247] Harper, et. al., "Full-Time Women," 250.
[248] Savigny, "Cultural Sexism," 652.
[249] MacFarlane and Burg, "Women Professors," 272.

confronted the notion that departments with fewer women faculty should not assign them to serve disproportionately to male colleagues, it would be worthwhile to prioritize putting women on hiring committees in the effort for diverse committee makeups.

Each participant's institution was aware of the lack of representation and has implemented diverse hiring practices to varying degrees. Some methods utilized were earlier posting dates and later material review dates to ensure ample opportunity for diverse applicants to submit materials, creating diverse hiring committees to increase representation of diverse perspectives, and hiring at the Assistant Professor rank to expand the pool of applicants to qualified candidates who may not have had access to the same opportunities as those who would be qualified for an Associate Professor position. The remedies implemented by participants' institutions were viewed positively by participants in this study, and may serve as a framework for future priorities in hiring protocol.

Cathy and Lindsey discussed the lack of female representation in the clarinet sections of major symphony orchestras, and Emily echoed these concerns regarding the freelance space. As revealed in my survey of major symphony orchestra sections, only 5% (one out of nineteen) of the "Big Five" symphonic clarinetists are women, and only 9.7% (four out of forty-one) of clarinetists out of a larger sample of eleven ensembles are women. These statistics are interesting when considering the scholarship of Conway, Abeles, Delzell, Leppla, and others regarding the strong associations of clarinet with women. Students and parents alike perceived clarinet to be a fitting choice for girls to select, and statistics indicate that this preference has impacted the gender makeup of beginner ensembles.[250] The representation of women in the clarinet sphere is decreasing somewhere along the path from beginner band to professional symphony orchestras.

[250] Abeles, "Are Musical Instrument," 134.

As in the cyclical relationship between the lack of female mentors in academia and the continued lack of diverse gender representation, can the lack of female role models in major symphonies contribute to the lack of women who break into the professional orchestral sphere? More research is necessary to investigate such a claim, but it seems a worthwhile pursuit.

Participants also noted other areas of the clarinet field which lack diverse gender representation. Cathy and Lindsey both discussed the overwhelming population of men selected to teach and perform at prestigious music festivals, many of which had no female representation as of 2023 (although participants observed improvements in representation following the "#WomenPlayClarinetToo" movement). While the quantification of these improvements is outside the scope of this document, I can confirm as a member of the clarinet field alongside the study participants that the results of diversity initiatives are evident in music festival advertisements of recent years. Participants also highlighted the meaningful change in representation at clarinet-specific events. The work of Jana Starling to quantify the first fifty years of ICA's ClarinetFest® is an incredible asset to understand how representation has evolved within the conference. While Starling's findings demonstrate a clear discrepancy between representation of women and men as conference performers, representation of women rose from 8% of performers in the first decade of the conference to 50% of performers in the most recent decade, a huge increase that benefits the clarinet community at large.[251] With continued commitment to diversity efforts of major clarinet organizations and music festivals, diverse gender representation can continue to increase and foster an inclusive environment for a new and diverse generation of clarinetists.

[251] Starling, "The ICA ClarinetFest," 40.

Future Research

The findings from this study prompted new avenues of thought worthy of future investigation. With little to no existing literature examining the experiences of women as applied instrumental faculty members, there are countless directions future research can pursue. Many of the following proposed pathways can and should expand beyond the clarinet field, and future research on women in the applied instrumental space should be completed on other instruments. As the review of literature suggested, there are strong gender associations within each instrumental family. Brass and percussion frequently arose in selected literature as masculine-coded instruments, and investigation into the impacts on professional brass and percussion faculty could be fruitful in understanding the experiences of women in more male-dominated settings. Research of this nature is already underway in scholarship about women band directors (a traditionally male-dominated profession), and the existing body of literature could serve as a beneficial foundation to expand scholarship to other traditionally masculine settings in music and in the academy. Additionally, it would be worthwhile to examine the experiences of academic women in other musical disciplines such as music theory and musicology. In more academic and less performance-based positions, expectations surrounding research differ, and most teaching is completed in a large classroom setting versus the one-on-one or small group settings commonly encountered by applied faculty. It would be beneficial to see how these differences between academic and performance faculty impact findings on gender in music and in the academy.

It would be beneficial to more intentionally include persons of diverse identities (e.g., race, age, sexuality) in future research of applied music professors to better understand how intersectional identities manifest in the academy, especially as the topic of race arose with these participants without prompting from the interview protocol. Additionally, the role of motherhood

in the careers of women in academia and in music should be further explored as evidenced by its prevalence in participant interviews without prompting. Including participants employed at differing ranks of both tenure-track (e.g., assistant, associate, full professor) and non-tenure-track (e.g., adjunct, lecturer/instructor, ranked-renewable term) positions may highlight additional experiences and challenges that accompany more varied job expectations and institutions. The participants in this study had to meet specific requirements in the categories of service, scholarly and creative activity, and teaching to qualify for tenure and promotion. Individuals employed in a non-tenure-track capacity may not be required to complete work in each of these categories, or the amount of work required in each category may differ. Furthermore, it is common for part-time applied music faculty to have additional jobs (e.g., positions at multiple institutions, teaching private lessons, part-time work in related or unrelated fields) which would elucidate a very different lived experience from women employed in a full-time capacity.

In future studies, researchers may also consider including more participants. With a larger pool of participants, findings could be categorized by various demographics (e.g., rank, age) to identify meaningful trends within like groups. It may also be worth dividing future studies into separate research topics of academia and clarinet performance to allow a deeper focus into each setting, uncovering any uniqueness or similarities between two of the prominent music performance professions. Still, continued studies examining the intersection of both of these worlds would provide further insight into the many roles played by women clarinet faculty. In future studies, participation can span a larger window of time, including multiple interviews, teaching observations, personal journaling as documentation, and other suitable data collection tools. A longer period of data collection, or "prolonged engagement," allows the researcher to

more fully explore the experiences of participants and to contextualize meaning through a deeper understanding of participant perspectives.[252]

Conclusion

This study provided a valuable glimpse into the lived experiences of three women working as applied clarinet faculty members in the United States. Through insightful interviews with each participant, I gathered data related to their experiences with a) gender in the current workplace, b) teaching, research, and scholarly activity, c) hiring, tenure, and promotion, and d) concluding advice. The data not only allowed for a holistic understanding of each participant as a bounded case, but provided the opportunity to compare prominent themes related to gender, academia, and the clarinet profession. While the literature reviewed in Chapter 2 was closely related and beneficial for building a framework and inspiring the design of this study, none of the existing scholarship explored the intersection of all of these fields combined. However, the themes which emerged through individual and cross-case analysis of participant interviews aligned exceedingly well with previous studies, and future research on related topics would only further complement the existing body of scholarship.

The themes which emerged from participant interviews often centered on facets of faculty identity (e.g., age, race, motherhood), behavior and socialization (e.g., gender performance, gender-based hostility), and equity and representation (e.g., service disparities, compensation, and representation). Each theme was connected to multiple pieces of existing literature, yet provided a unique perspective into how the themes impact the applied clarinet sphere specifically. Because the position of applied music instructor is much different than other academic positions, the data gathered in this study allowed a greater understanding into the

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[252] Karen Lundy, et. al., "Prolonged Engagement," in *The SAGE Encyclopedia of Qualitative Research Methods* (SAGE Publications, Inc., 2008).

impacts of gender in academia and music within a very niche position. The new perspectives provided in participant interviews allowed for synthesis of relevant themes and the preliminary proposal for action items to remedy challenges observed or experienced by participants.

While future research is necessary to gain further insight into a larger population of women serving as applied clarinet instructors (including diversity of age, race, type of institution, etc.), this study serves as a foundational piece of scholarship in a previously undiscovered academic niche. I hope that this study provided a meaningful platform for participants to share their stories and emboldens other women facing similar challenges to share their stories as they feel comfortable. I look forward to the possibility of future research related to this study and the expansion of a new body of literature related to gender, academia, and the clarinet. Finally, I wish for all women in academia that this study and future related scholarly endeavors publicize the societal disadvantages faced by women (and exacerbated for women of color), allowing for open dialogue and meaningful change in academic institutions and instrumental performance settings.

Personal Reflections

I am sincerely appreciative of the three participants in this study for their time and vulnerability in sharing stories that span the course of their careers. As a member of the communities highlighted in this document, I can uniquely empathize with their challenges and appreciate their successes. I was inspired by their resilience through many varied obstacles in academia and in the clarinet sphere, yet saddened to see that even the most successful women in these fields could not escape adversity resulting from a society that was not built to support women in the same way it supports men. I was incredibly moved by the powerful narratives shared by these participants in their interviews, and I hope their stories have a similar impact on

readers. I look forward to the opportunity to conduct related studies in the future to continue to platform the lived experiences of women in academia and in music.

From a researcher's perspective, I found many elements of my findings to be particularly compelling. While the interview protocol did not prompt discussion of motherhood, it was a dominant theme in each interview, regardless of whether the participant was a mother or not. I often think about the impacts that future children may have on my own career, and have discussed motherhood often with female colleagues in various settings despite not presently having children of my own. I was aware of the growing body of scholarship on motherhood in music and the academy but did not originally plan to incorporate the topic into the study at hand. Interviews with these participants confirmed that the topic is often pervasive in discussions of the female experience in Western society, even if an individual does not plan to pursue motherhood or is otherwise unable to do so.

Another personal takeaway from this study is the role of racial identity in the experiences of women in music and the academy. Race was another topic that my interview protocol did not directly interrogate, although participants did share their racial identities in their pre-interview questionnaires. As a White woman, I acknowledge the distinct privilege that accompanies my racial identity, and work often to reshape my understanding of the world which has been shaped by that privilege. I highly encourage readers who are similarly working to understand and support members of marginalized communities to explore the work of Kimberlé Crenshaw, Peggy McIntosh, and other scholars who confront topics of intersectionality and privilege. The participants in this study acknowledged privilege both in passing comments highlighting the prominent demographic of the clarinet community and through intense personal narratives. I found their remarks on the intersection of race and gender powerful, and was inspired to continue

my personal research on race and intersectionality to more intentionally incorporate the topic in future studies.

The topics featured throughout this document were not always easy things to write about, read about, or discuss with participants. Research of this nature required participants to reflect on moments in their careers which were not the experiences one hopes for when working toward a career in academia. I have already experienced plentiful obstacles adjacent to those shared by participants, and I am still in the early stages of an academic career. It would be easy to read the review of literature and participant narratives and feel discouraged about the future of women in music and the academy. However, I choose to be inspired by the trajectory of each participant's career, and the successes of women included in the literature I reviewed. While none of these women deserved to undergo the systemic challenges inherent to the present structures in much of Western society, this document should serve as a beacon of hope that, with each passing generation, more women are overcoming obstacles and advocating for a better path forward for women in the future.

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APPENDICES

Appendix A: IRB Recruitment Email

Dear [Prospective Participant],

My name is Michelle Jaluvka, and I am a doctoral student at the University of Oklahoma pursuing a D.M.A. in clarinet studying with Dr. Suzanne Tirk. I am beginning the process of research for my doctoral document which will explore the lived experiences of women employed as full-time, tenure-track or tenured applied clarinet faculty. In particular, this study will explore the processes of hiring, tenure, and promotion, experiences with teaching, creative/scholarly activity, and service, and experiences related to gender in the workplace. Attached to this email, I have included excerpts of my document proposal detailing the need for the study and my statement of purpose to provide more information regarding the scholarly framework for this research.

To accomplish this research, I will be interviewing three applied clarinet professors. In my preliminary research of individuals who fit the above criteria, I was particularly interested in learning more about the work you have done in your studio and at your institution. I would like to invite you to participate in my study titled "The Lived Experiences of Women Applied Clarinet Faculty." As a full-time applied clarinet instructor at Southwestern Oklahoma State University in addition to my doctoral studies and as a scholar passionate about Women and Gender Studies, I am particularly interested in how gender intersects with the complicated and multi-faceted worlds of music and academia.

The attached consent form explains that participation is completely voluntary, and you may remove yourself from this research at any time. If you choose to participate, you will be asked to complete (1) a pre-interview questionnaire and (2) one individual interview on Zoom which will last approximately one hour. After participants complete the interview, quotes and ideas will be incorporated into the research document. While findings from the interview will be included in the document, identities of participants will be anonymized. During the writing process, participants will have the opportunity to review portions of the writing that reference their quotes or ideas to ensure accurate representation and sufficient anonymity. If you wish to participate, please respond to this email confirming your intent, and return a signed copy of the attached consent form at your earliest convenience.

Your participation in my research is completely voluntary and can be withdrawn at any time. If you have questions about this research project, you may contact me (michellejaluvka@ou.edu or 919-745-7855), my research supervisor Dr. Christopher Baumgartner (cbaumgartner@ou.edu or 405-325-3824), or the OU IRB office (irb@ou.edu or 405-325-8110).

Thank you for your time and consideration! I sincerely hope to have the opportunity to interview you and learn more about your career and experiences in academia.

Sincerely,

Michelle Jaluvka
Doctoral Candidate, University of Oklahoma

Appendix B: IRB Pre-Interview Questionnaire

"Thank you for agreeing to participate in this study and returning your signed consent form. A short pre-interview questionnaire is attached to this email as a Microsoft Word document and included as text below. You may answer the questionnaire in the Word document and return it via email attachment, or you may type your responses directly into the body of an email and send them to me that way.

These questions are designed to gather preliminary information about you and your professional engagements to guide the individual interview over Zoom. Your responses may be in bullet-pointed lists, short phrases/pieces of data, or other brief presentations. You may write as much or as little as you feel inclined to send to me at this time. The categories included in parentheses following questions two through five are suggestions—you may discuss some of them or all of them, or you may include categories that I did not mention here."

1. Please share your demographic information related to gender, age, race, rank of employment, and years of experience.
2. Describe the workplace demographic of your current institution with regards to the faculty, staff, and student populations. (Size of music unit; number of full-time faculty; degrees offered; number of students in the studio, etc.)
3. Tell me about your teaching load and student demographic. (Courses taught; major and/or minor lessons; undergraduate and/or graduate student demographic; student degree tracks, etc.)
4. Please detail your departmental and university service involvement, either assigned or voluntary. (Committee memberships; advising; recruitment, etc.)
5. Describe your scholarly and creative activity, particularly as it relates to the clarinet field at large. (Solo performances; orchestral performances; publishing; service to professional organizations, etc.)

Appendix C: IRB Interview Protocol

"Thank you for joining me today. Before we begin, I'd like to remind you that all information you share today is confidential. Please do not use the real names or other identifying information about individuals you may discuss in your responses. Any reference to colleagues, students, supervisors, etc. will be anonymized to protect their identities."

Section I: Gender in the Current Workplace

1. What is your perception of representation versus marginalization of diverse gender identities of faculty at your institution?
2. If you have experienced discrimination, bullying, or harassment on the basis of gender by colleagues or students at your institution, no matter how major or minor the event, can you share your experience?
3. Have you ever witnessed an instance of potential bullying, discrimination, or harassment against a colleague on the basis of gender? If so, please describe.

Section II: Teaching, Service, and Scholarly/Creative Activity

4. Have you observed differences in assigned teaching loads on the basis of gender at your current institution, or at previous institutions?
5. What has your experience with student evaluations been across the course of your career?
6. Have you observed discrepancies in the service completed by faculty members of different gender identities, whether voluntary or imposed by administration?
7. What has been your experience with gender and opportunity in the clarinet field? (With the rise of the #WomenPlayClarinetToo movement?)

Section III: Hiring, Tenure, and Promotion

8. What has your experience been with the tenure and promotion protocol at your institution?
    a. (Follow-Up): Have you observed or experienced an impact on the tenure and promotion process by gender identities of faculty?
9. What has your experience been with hiring protocols, either at your current institution or in previous job searches?

Concluding Advice

10. If you could give one piece of advice to other women in academia, what would you share with them and why?

Appendix D: IRB Consent Form

Consent to Participate in Research

University of Oklahoma

You are invited to participate in research about your experiences with gender bias in the field of music and in the academic sphere.

If you agree to participate, you will complete a pre-interview questionnaire (approx. 30 min.) and an individual interview (approx. 1 hour). Interviews will take place via Zoom and will be audio and video recorded for future analysis and presentation of findings.

You may experience these risks by participating in this research:

Questions that could be emotionally distressing: I will ask you to answer questions that may make you distressed or trigger strong emotional reactions. If these questions make you feel uncomfortable, you do not have to provide an answer, or you can stop our discussion or discontinue participation in the research. If the researcher sees signs that you are distressed, they will pause the discussion and ask if you would like to continue. There are also resources for you that are available anytime: see the National Institute of Mental Health (NIH) website: https://www.nimh.nih.gov/health/find-help

Audio or video recorded data collection: There is a risk of accidental data release if we collect your data using audio and video recordings. If this occurred, your identity and the statements you made could become known to people who are not on the research team. To minimize this risk, the researchers will transfer data to, and store your data on, a secure platform approved by the University's Information Technology Office.

Data collected online or by a device and transmitted electronically: You will be asked to complete an individual interview on the Zoom videoconferencing platform as part of this research. The organization hosting the data collection platform has its own privacy and security policies for keeping your information confidential. There is a risk that the external organization, which is not part of the research team, may gain access to or retain your data or your IP address which could be used to re-identify you. No assurance can be made about their use of the data you provide for purposes other than this research.

Collection of demographic or geographic location data that could lead to deductive re-identification: You will be asked to provide demographic information that describes you. We may also gather information about your geographic location in this research. Different combinations of personal and geographic information may make it possible for your identity to be guessed by someone who was given or gained access to our research records. To minimize the risk of deductive re-identification, we will not combine identifying variables nor analyze and report results for small groups of people with specific demographic characteristics.

Documents or records shared with the researcher: You will be asked to transfer documents, images, or other personal records to the researchers. There is a risk that someone who is not part of the research team may gain access to this data during the transfer process. We will give you information about transferring data to the researchers to minimize this risk. When we receive your data, we will transfer the data to, and store your data on, a secure platform approved by the University's Information Technology Office.

There are no benefits for participating in this research.

Your participation is voluntary, and your responses will be confidential, presented to a committee, and published in a final research manuscript.

I will not share your data or use it in future research.

I will be asking some questions to find out how you want me to report your ideas. You can refuse any that you do not like without any penalty.

Do you agree for data records to include identifiable information? ___Yes ___ No

Do you agree to be quoted directly, without the use of your name? ___ Yes ___ No

Do you consent to audio recording? ___ Yes___ No

Do you consent to video recording? ___ Yes___ No

May I contact you to gather additional data or recruit you for new research? ___Yes ___ No

Even if you choose to participate now, you may stop participating at any time and for any reason.

If you have questions about this research, please contact me, Michelle Jaluvka, 919-745-7855, michellejaluvka@ou.edu or Dr. Christopher Baumgartner, 405-325-3824, cbaumgartner@ou.edu.

You can also contact the University of Oklahoma – Norman Campus Institutional Review Board at 405-325-8110 or irb@ou.edu with questions, concerns, or complaints about your rights as a research participant or if you don't want to talk to the researcher.

You will be given a copy of this document for your records.

I agree to participate in this research.

_____ _____

Signature of Participant Date

_____ _____

Signature of Researcher Obtaining Consent Date

Appendix E: IRB Approval Letter

The UNIVERSITY of OKLAHOMA

Institutional Review Board for the Protection of Human Subjects

Approval of Initial Submission – Exempt from IRB Review – AP01

Date: November 18, 2025 **IRB#:** 19220

Principal Investigator: Michelle O Jaluvka

Approval Date: 11/17/2025

Exempt Category: Category 2

Study Title: The Lived Experiences of Women Applied Clarinet Faculty

On behalf of the Institutional Review Board (IRB), I have reviewed the above-referenced research study and determined that it meets the criteria for exemption from IRB review. To view the documents approved for this submission, open this study from the *My Studies* option, go to *Submission History*, go to *Completed Submissions* tab and then click the *Details* icon.

As principal investigator of this research study, you are responsible to:

- Conduct the research study in a manner consistent with the requirements of the IRB and federal regulations 45 CFR 46.
- Request approval from the IRB prior to implementing any/all modifications as changes could affect the exempt status determination.
- Maintain accurate and complete study records for evaluation by the HRPP Quality Improvement Program and, if applicable, inspection by regulatory agencies and/or the study sponsor.
- Notify the IRB at the completion of the project.

If you have questions about this notification or using iRIS, contact the IRB @ 405-325-8110 or irb@ou.edu.

Cordially,

Lara Mayeux

Lara Mayeux, Ph.D.
Chair, Institutional Review Board