

**GENDER EQUITY: SECONDARY SCHOOL WOMEN MUSIC
EDUCATORS' EXPERIENCES IN BUNGOMA COUNTY**

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**A Thesis Submitted to the Institute of Postgraduate Studies of Kabarak
University in Partial Fulfillment of the Requirements for the Award of Master of
Music Education.**

KABARAK UNIVERSITY

DECEMBER, 2020

DECLARATION

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This thesis titled, *Gender Equity: Secondary School Women Music Educators' Experiences in Bungoma County* and written by **Tabitha Kwamboka Osoro**, is presented to the Institute of Postgraduate Studies of Kabarak University. We have reviewed the report and recommend it be accepted in partial fulfillment of the requirement for award of the degree of Master of Music Education.

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ABSTRACT

There are a number of factors that influence the experiences of men and women music educators. One of these factors, based on assigned and assumed roles, is gender that affects the music practices in schools, workshops, and Music Festivals. It is on this premise that this study was carried out to examine the gender-based encounters of secondary school women educators of Bungoma County within the Kenyan music education spaces. Specifically, the researcher sought to: examine the nature of gendered experiences of music educators in Bungoma County; to determine the normative practices regulating experiences of women music educators in music education spaces in Bungoma County; and to interrogate the modalities of agency employed by women music educators in Bungoma County to navigate the gendered music spaces. The research's significance was its potential to illuminate the perspectives of women music educators of Bungoma County to create a fair ground for newly recruited women music educators. Another significance was the knowledge that it sought to contribute to the music education field in matters pertaining gender issues in music education in Kenya. The target population was the women music educators of Bungoma County who are eight (including the researcher). The study adopted a qualitative phenomenological approach and purposive sampling technique whereby all women music educators in Bungoma County were sampled. They were sampled on the basis that they are women music educators and, of secondary schools in Bungoma County. The data collection instruments used were semi-structured interviews. The data collected was qualitatively analyzed. Specifically, thematic analysis method was employed. The study used Butler's gender performance theory to analyse the normative practices that regulate the experiences of women music educators and Foucauldian theory of power to analyse how a dominant identity produces discourses that define the women music educators as subordinate. It was established that women music educators' experiences are influenced with gender, western ideologies, class and sexuality. Secondly, it was realized that women music educators are confined to specific music activities by stereotypes, myths and expectations existent in the music education spaces. Lastly, it was observed that the women music educators subvert these practices through music discourses, silence and avoidance of competitive posts.

Key Words: Music education, gendered experiences, women music educators, gender inequalities, music education practices, agency, patriarchy

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ABBREVIATIONS AND ACRONYMS

PST	–	Purposive Sampling Technique
NDI	–	National Democracy Institute
FIDA	–	Federation of Women Lawyers (Kenya)
KMF	–	Kenya Music Festivals
TSC	–	Teachers Service Commission
KCSE	–	Kenya Certificate of Secondary Education
CoP	–	Community of Practice

OPERATIONAL DEFINITION OF TERMS

Agency is an intervention or action carried out by women music educators to subvert their marginalized position in music education spaces in Bungoma County.

Gendered experiences are encounters undergone by women music educators that are influenced by their gender.

Gender norms are acceptable standards of how men and women music educators are expected to behave.

Music Education Practices are the musical activities carried out within the music education spaces include learning/teaching of music, musical performances and adjudication of performances in the Kenya Music Festivals.

Music Education Practitioners are personnel in the music education spaces including education authorities, administrators, planners, policy makers, music educators and the Kenya Music Festival (KMF) officials.

Music Education Spaces are the areas that include activities where learning, teaching and participation in music related activities take place. They include the music classroom, the Kenya Music Festivals as well as teachers' workshops and seminars.

A **Musicer** is a person who takes part in musical activities while **Musicing** is the actual participation in music performance

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CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

The toil for gender parity is among the social revolutions that have existed since the second half of the twentieth century (Reimer, 1995). This venture has been prevalent and experienced globally in educational, political, economic and social spaces. In all these areas, the driving force behind the toil has rested on gender biases and stereotypes on, among others, women careers, capabilities and roles. The political sphere has constantly witnessed immense efforts put by women in the tussle for fairer representation. In addition, the education scene has over the years experienced various strategies aimed at tackling the issue of gender inequity. The economic world has had women championing for equal pay for equal work besides economic empowerment. Socially, women have engaged in endless debates and struggles to fight the notion of negligibility that results from their socially constructed roles. Within these tussles, women have experienced physical, psychological and emotional ordeals that have only served to trivialize them hence deceleration of their pursuit for equality. They have not only faced domestic violence, but they have also had to deal with demeaning statements hurled their way which affect their self-confidence and esteem. Moreover, disguised forms of misogyny have also been experienced by women in their work spaces. It is however notable that even in these unfavorable spaces, bold women have stood firm to fight for their rights and have successfully occupied their rightful positions (Lamb, Dollof and Howe, 2002, p.657). Despite this continuous fight for equality, underrepresentation, suppression, discrimination, humiliation, segregation and misrepresentation of women seems to be an endless struggle.

The Kenyan situation has not been any different. Efforts put by women in the continuous strive for equality in the elective positions has, in most cases, only run into futility. Recent parliamentary debates on two-thirds representation of either gender which disillusioned hopes that had already been raised so high serve as a good example. Studies have also shown that women aspirants face more obstacles as compared to their male counterparts. Specifically, survey done on female aspirants cited lack of resources, negotiated democracy, stiff competition, family obligations, violence/intimidation and lack of internal party democracy as challenges they had to

struggle with (NDI and FIDA Kenya, 2018). It was also reported that women were vulnerable to violence, intimidation, threats, hate speech, stereotyping and physical attacks from their rivals as there was failure in implementation of electoral violence laws (NDI and FIDA Kenya, 2018). In the same breathe, experiences of women in the economic spaces has entailed struggles to overcome conflicts posed by the need to negotiate between traditional female roles and the necessity to stand out in their careers.

The suppression of Kenyan women in the social spaces cannot go unmentioned. Severe cases have gone to as far as stripping them on account of indecent dressing as witnessed in November 2014 that resulted to the “My dress My choice” movement. Within the field of education, girls` limited access to education is a major concern that Livingstone (2012, p.25) attributes to cultural, religious and other traditional practices and beliefs. These practices and beliefs have to a great extent contributed to the experiences of women in their work spaces in a manner that places them in a position so frail that they have to struggle for equality.

In the music education field just as other spheres of life, gender inequalities have perennially permeated various areas which include teacher training, choice of instruments, learning activities, music performances and curriculum content (Lamb et al., 2002).With regard to teacher education it is argued that women in the west had different educational experiences from men. In fact, they suggest that the gendering of music education began long ago as women were trained privately for centuries until the Nineteenth Century when they received formal training in the teacher training institutions and conservatories just like their male counterparts. Additionally, men were musically trained in the military while women did not have a chance until the second half of the twentieth century. In the African context, the musical experiences of women were limited as the professional musicians in the royal courts were predominantly male (Nketia, 1992). According to him, women experienced their music within domestic spaces while the instrumental training was passed from father to son, or by a relative or through apprenticeship. Within the domestic spaces, women engaged in vocal music as they taught game song and sang lullabies to their children. In the Kenyan context, Ongati (2010) posits that female performers are limited by some African cultural norms from performing instruments like the lyres and drums. In this case then, it is clear that historically, gender differences have been constantly

experienced in the music education field and that these experiences, have largely informed gender stereotypes and biases that are present in the music education field even to date.

Gender stereotypes have existed within the music education spaces in that women are continually associated with specific musical activities and instruments. Roulston and Misawa (2011) focus on music teachers` experiences and conceptualizations of gender. In their work, they note that the choices made by both students and teachers in regard to musical activities are constrained by the conventional constructions of femininity and masculinity. Similarly, Green (2002, p.142) confirms this by pointing out that a major factor to one`s preference in musicing, is the ability of these activities to effectively affirm conventional constructions of femininity and masculinity in the society. Although Green`s work is focused on the learners, she specifically points out that boys are more inclined towards instruments associated with popular music such as drums and electric guitar as opposed to girls who are majorly interested in vocal and classical music. This can majorly be explained in the context of the gendered occupation to public versus private spaces. The socialisation process that encourages the normalisation of the public space as male and the private as female can be used to explain why the boys in music learning are inclined to music instruments whose career futures includes overt public performances where the performing individual is more pronounced while the girls go with the instruments whose performance spaces are more confined and not individually oriented. With this background the males and females are not `forced` into choosing their musical instruments and activities but rather conform to the gender notions that they perceive as appropriate. This confirms the stereotyping of women`s musical abilities as being confined to specific instruments thus the gender disparities within the music education field.

Additionally, the experiences of the female musicer¹ have always been different as compared to her male counterpart. According to O`Toole (2000, p.35), there are different standards against which men and women engaging in the same musical performance are judged. While male music performers are judged solely on merit and potential, their female counterparts are judged on how successful they are in

¹ David Elliot (1995) defines Musicer as a music performer. In this study, Elliot`s word and definition of musicer “a music performer” is employed as it limits musicing to performers.

portraying their femininity. Hence, the female musician may receive feedback on their clothing, hair style, body-shape, make-up aside from their musical performance on stage. In addition, the female musicians experience the challenge of having to regulate their musical performance so that they are not dismissed for being too aggressive. O'Toole's work clearly points out that music has always been gendered. However, she asserts that not including gender in music discourses brings about false impression that the male and female have the same experiences in music while in real sense they do not.

The presence of gender disparities in curriculum content as portrayed by Lamb et al., (2002, p. 656) is entailed in the historical content taught in schools that is dominated by men. It is also clear that the history of music content as contained in the Kenyan music curriculum also entails the historical accounts of majorly male musicians while indeed there are female musicians that have played dominant roles in the music education spaces in Kenya (see Monte & Mochere 2019, p. 142 -143). This occurrence begs the question of the presence and role of women in the history of music education in Kenya.

The gendering of the musical activities in Kenya had its roots in the traditional African society. In fact, the professional musicians consisted of music specialists who were majorly men (Nketia, 1992, p.57). In addition, the recruitment of musicians to professional ensembles prioritized the male since most communities gave membership to the sons of the performers rather than the daughters. Moreover, their musical skills were passed informally to their sons hence the skills were confined to the males, and thus female instrumentalists in the traditional African societies were rare. As demonstrated in chapter four of this study, these experiences have trickled down to today's music education spaces where the Kenyan women music educators continue to face gender inequalities in nearly all the music education spaces. The major areas from which the Kenyan music educators draw their experiences range from the learning activities in the music classroom, interactions with learners, music educators' workshops, interactions that take place among the music educators in the Kenya Music Festivals which presents a musicing² platform for the learners and

² David Elliot (1995) uses this term musicing to refer to the act of performing music. Christopher Small (1998, p) uses the term 'musicking' to refer to all possible interactions with music. These interactions are performance, listening, dancing, taking tickets at a concert hall, shifting the piano among others.

music educators altogether. Within these music education spaces, men and women music educators in secondary schools are exposed to different treatment.

Scholarship on issues of gender in regard to music education in Kenya is scarce. However, scholarship on gender issues in the education field in Kenya has dominantly revolved around representations of women and gender stereotypes (Chege and Sifuna, 2006; Onsongo, 2009; Kobia, 2009; Sang, Masila and Sang, 2012). In essence, these studies have majorly highlighted the issue of underrepresentation and the perceptions of gender as depicted in the Kenyan society. As earlier mentioned, the spaces from which secondary school women music educators in Kenya obtain their experiences are encompassed with and within gender inequalities. Needless to say, their experiences as they traverse the music education spaces have received negligible scrutiny. It is in view of this that this study was carried out to explore the experiences of secondary school women music educators in Kenya in an effort to illuminate the gendered experiences and contribute to discourse around the topic of fairer working spaces in the music education space.

1.2 Statement of the Problem

The researcher`s experiences and informal conversations with colleagues indicate that there is a disparity in terms of how men and women experience music in education spaces in Kenya. Additionally, there is paucity of literature on experiences of women music educators in Kenya. This study therefore sought to examine how secondary school women music educators from Bungoma County encountered and negotiated the different music education spaces. The study was conducted against the premise that Kenya is a patriarchal society and, thus women and men educators in secondary schools differentially experience the various music spaces in Kenya.

1.3 Purpose of the Study

This study`s purpose was to interrogate gendered experiences of women music educators and contribute to discourse around the topic of gender equity within the music education field.

Again, as with the word ‘musician’ and ‘musician’, the pronunciation is more or less the same. This study has adopted Elliotts’s reference to music performance because it has a separate class category for listeners and any other form of participants.

1.4 Research Objectives

The following objectives guided the interrogation of the secondary school women music educators` experiences:

- i). To explore the nature of gendered experiences of secondary school women music educators in Bungoma County.
- ii). To determine the normative practices regulating experiences of women music educators in music education spaces in Bungoma County.
- iii). To interrogate the modalities of agency employed by secondary school women music educators of Bungoma County.

1.5 Research Questions

The study was guided by the following questions;

- i). What is the nature of the gendered experiences of secondary school women music educators in Bungoma County?
- ii). In what ways do normative practices regulate the experiences of women music educators?
- iii). How are modalities of agency employed by secondary school women music educators in Bungoma County?

1.6 Significance of the Study

This study aimed to create awareness of gender inequalities among both men and women music educators. By sharing the findings in workshops and conferences, the study has the potential to sensitize the music practitioners on matters of gender inequality and their consequences. Such forums can yield fruitful discussions that may empower the women to not only be aware of how they are marginalized but also to start speaking out against gender inequities. Additionally, such discussions may compel both men and women in music education to work towards creating the much-needed fairer spaces.

The study will have a practical impact on music stakeholders such as the KMF, Kenya Institute of Curriculum Development, (KICD), and other governmental and non-governmental organizations dealings with matters of gender and education in the society at large. Again, through conferences presentation or making the research available to the public, the recommendations of this study are intended to reach the

stakeholders mentioned above. Consequently, existing gender policy documents may be revised, or new ones drafted with an aim of making music education spaces gender sensitive and friendly.

As mentioned earlier, there is paucity of literature reporting specifically on experiences of women music educators in Kenya. This study contributes to knowledge creation in the discipline of music education and particularly on matters of gender.

1.7 Scope of the Study

In seeking to examine the gendered experiences of secondary school music educators in the Kenyan music education space, this study focused on all secondary school women music educators in Bungoma County. As explained further in chapter three of this study, there are eight (8) women music educators in Bungoma County. Since the researcher is an insider and therefore excluded from the study as a respondent, the scope narrowed down to the seven women music educators. The researcher was aware that the inclusion of men educators in the sample would have corroborated the findings. However, they are beyond the scope of this study. Furthermore, it is important to note that issues to do with gender inequalities are sensitive. Therefore, men in this context are considered the gatekeepers hence may not have been willing to provide information regarding their role in women`s experiences.

This study was partly motivated by the researcher`s experiences. The geographical location is the researcher`s area of operation. This being the case, Bungoma County was a rich space for the researcher as she approached this location as an insider, who possessed knowledge and a deep understanding of the workings of this space. Additionally, the researcher brought to the study some degree of familiarity with the participants. This was important as the researcher did not need to spend a lot of time creating rapport with the participants. Feld (2012) notes the importance that home advantage brings to a researcher. According to him, being a part of the community in which he was carrying out research helped in scouting locations and people to work with. Although this may be interpreted as a bias, it is important to note that it worked in favour of the research as the researcher already had a social base hence the participants were more than willing to take part in the research. In response to this bias, the researcher triangulated the interview data with the field notes that were

collected during the interviews. Works by other researchers were also used to corroborate the views of the participants of this study.

The proximity to the researcher ensured convenience in terms of time and cost of travelling as well as the need to understand the phenomenon within the researcher's locale. Additionally, the researcher's firsthand experience of gender inequality was a determinant to define the scope to only women with the aim of understanding the phenomenon from the perspective of fellow women music educators.

The scope of the study was defined in relation to the music classroom where the teaching of music takes place, music teachers' workshops and the Kenya Music Festival which serves as a musicing platform for the music students and educators in Kenya. These are the regular spaces that music educators are engaged in and where they encounter their experiences.

1.8 Limitations of the Study

There were several limitations to this study. First, there was scarcity of research on gendered experiences in music education space in Kenya. The existing scholarship is concentrated on areas of music pedagogy, music curriculum or music teaching and learning resources. As discussed in chapter two of this study, available studies on gender compare girls' and boys' performance at Kenya Certificate of Secondary Education exams. As a result of the little scholarly works for reference, the researcher was guided by interdisciplinary nature of the current study to seek literature from other disciplines such as education, sociology, gender studies, postcolonial theory and philosophy.

The initial data collection period was defined as the first term of the school calendar (January – April 2020), which was affected by the COVID- 19 pandemic. Government restriction of movement, closure of educational institutions as well as the Ministry of Health's guidelines on sanitising, maintaining social distance and wearing face masks impacted on the data collection process. There was anxiety among respondents regarding possible transmission and infection of COVID- 19 and how to prevent it. This resulted in postponing the research activities until the researcher and participants felt comfortable to meet for the sessions. The participants and the researcher agreed on how to maintain and adhere to safety protocols through maintaining a safe distance between them, wearing masks and ensuring hygiene.

Another limitation of this research is that due to the nature of the topic it was observed that some participants were holding back information linked to their private and personal life. They were uncomfortable revealing such information. The researcher was compelled to reframe the interview questions thus easing the tension and for the participants to better express themselves more freely.

1.9 Assumptions of the Study

The following assumptions were made:

- i). The secondary school women music educators in Bungoma have experienced gender inequalities within the music education spaces in one way or another
- ii). The secondary school women music educators would bring to the fore their varied experiences
- iii). The secondary school women music educators would share their experiences truthfully

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

Experiences of secondary school women music educators are the focal point of this study. In this chapter, related literature is reviewed in line with the topic at hand. This will be presented in three sections. The first section analyses scholarship works on the nature of gendered experiences in the workplace with emphasis on women's experiences. The second section presents an analysis of literature in tandem with gender norms that regulate the practices within the music education space. Lastly, the final section depicts ways in which women music educators navigate the limited spaces.

2.2 Gendered Experiences Within the Music Education Spaces

Works on gender from music education scholars in the global arena have tended to focus on different aspects of music performance, choice of instruments amongst the students, preference for music learning and teaching and representation of women and girls in the music education scenes (Roulston & Misawa, 2011; Hallam, Rogers and Creech 2008; Jorgensen, 2006; Gould, 2004; Green, 2002; Lamb et al., 2002; Koza, 1994; Morton, 1994). A significant area that has been touched is how women have been excluded in music education space. In respect to exclusionary practices, Koza (1994) analyses the illustrations used in middle school textbooks used in music education in America. Roulston and Misawa (2011) examine American music teachers' perceptions of gender in relation to their work as elementary music educators. Although their work focuses on differences as experienced by music learners through the eyes of elementary music educators, the current study deviates as it intends to illuminate these differences in music education space as experienced by secondary school women music educators in Kenya. However, the findings from Roulston and Misawa(2011) influenced the current study as it was realized that the role of the male teacher differed from the role of the female teacher. The current study examines these differences. Secondly, it was realised that conceptualisation of gender varied from teacher to teacher and that the teaching strategies employed by teachers

reinforced gender stereotypes. The current study examines the gender stereotypes in the music education space in Kenya.

Scholarship trends on music education in Kenya have tended to majorly focus on the curriculum, teaching resources and pedagogical practices hence having negligible interest on gender practices (Agak,2002; Andang'o, 2009; Ondieki, 2010; Mbeche, 2010; Akuno,2012; Mochere, 2014; Chokera, 2016). In respect to gender, Agak (2002) compares girls` and boys` KCSE performance between the years 1991 and 1995. Basing on the KCSE music marks that were drawn from the Kenya National Examination Council (KNEC), she observes that girls outperformed boys in the music practical and in the average music performance. The current study deviates from Agak`s in three aspects. Firstly, the current study adopts a qualitative approach. Secondly; this study focuses on the participants` experiences and finally, the participants are the music educators. However, it is important to note that the current study adds to Agak`s in respect to gender discourses in the field. Specifically, the current study fills the existent gap as it intervenes in the ongoing discourses of femininity in music education by examining how women experience and negotiate the music education spaces in Kenya.

In focusing on the experiences of women music educators, this study partly draws from Connell`s (2005) arguments that men are the gatekeepers to equality between men and women in various ways. According to her, men have a lot to lose from gender equality as they collectively benefit from the patriarchal dividend. Crenshaw (1991) states that many women`s experiences are not only shaped by patriarchy but also by other dimensions of their identities such as race and class. Here, it is established that women`s experiences are multifaceted, and they face inequities in different dimensions. Although she establishes the concept of intersectionality and defines it in three levels, the current study draws from the concept of structural intersectionality that brings forth the differences in multiple forms of marginalization. Here, the focus on how different the experiences of women music educators are, based on gender, class, western discourses and sexuality are illuminated.

Morton (1994) attests to the fact that music occupies a feminized position, a status that she establishes when she compares the subject to a neglected young bride that unsuccessfully seeks for her husband`s attention. In this analogy, she refers to Elliot

who posits that music in school has been neglected although it has a lot to offer. In addition, the on and off relationships between school administrators and the music teachers is brought out in her work. Her work presents a philosophical analysis of Harding's add and stir project in relation to the frail position occupied by music education in institutions. However, the very act of comparing this status to women is an indirect testimony of the precarious position they hold in the music education field. The current study was interested in examining this position.

In regard to the role of women in the music traditions of the African societies, Nketia (1992) observes that the professional musicians in the royal courts were predominantly male, hence limiting the experiences of women in music practices. According to him, the role of women in music was confined to domestic duties. They were engaged in vocal music during the early informal music education of their children as they taught them game songs and lullabies through singing to them. This study explored the influences of these historical practices on the music practices in the current music education field in Kenya.

Lange, Mitchell and Bhana (2012) focus on gender-based violence among women educators of South Africa. Although the current study deviates from it contextually, their similarity lies in their approach as they are both qualitative in nature. One of the findings of this study was that besides patriarchy, socio-economic issues are a major determinant of the inequalities faced by women. This helps to corroborate the findings of the current study. However, Lange et al., (2012) falls short of illuminating the subversive acts of the women educators. The current study fills this void.

In other fields, marginalization of women in their work spaces has been reported. Gill, Mill and Franzway (2008) note that women engineers in Australia struggle to construct a space that would allow for their acknowledgement as both women and professional engineers. In other words, the respondents depict a situation whereby their minimal numbers in a career that is profoundly masculine renders them misfits. It is within situations such as these that women are perceived as novices hence struggle to establish their positions and roles in their fields. The focus on the experiences of women in their work spaces is constant within the two studies. In this case, the women music educators may face the challenges of having to go an extra mile in an effort to establish their roles in the field. It is these challenges that this

study sought to illuminate. Although there is a difference in how both professions are perceived, the current study draws its influence from the challenges of female engineers in their work spaces as they confirm the findings.

Like Acker and Dillabough (2007), Savigny (2014) describes the “chilly climates” in which women are confined. The two studies are similar in regard to context as they are based in the university education. However, Savigny (2014) employs the feminist methodology in exploration of examples of cultural sexism which feature in the lives of British female academics. Her work is premised on the notion that women in universities are unfairly treated in terms of pay, promotion and job opportunities even after the advancement of the feminist movement through the years. In agreement, Onsongo (2009) observes that inequalities in Kenyan universities are experienced in various areas: access to university, recruitment of staff, discriminatory promotion policies and resistance to women`s leadership. Though her work partly resonates with the current study contextually as they are based in Kenya, of significance to this study is its exploration of the implementation of gender policies in the Kenyan universities. Savigny`s work offers a reference point as she explores the cultural norms and values which position women as subordinates within patriarchal structures.

In a study carried out on women`s participation in political leadership in Kenya, Kamau (2010) argues that the exclusion of women in leadership and political decision making is the result of the patriarchal structures in Kenya for both the colonial and independent state. According to her, it is within these structures that the role and place of women was defined by specific ideas of gender roles, whereby women occupied the private realms while men dominated the public arena. She notes a myriad of factors hindering women from active participation in leadership: poverty, lack of equal access to health, education, training and employment; cultural barriers; political structures and institutions that discriminate against women. Drawing influence from her work, the current study interrogates the colonial influences on the music education practices in Kenya.

The challenge of balancing between domestic duties and career life has been illuminated by various scholars. In her attempt to examine gendered discourses of preservice teachers, Engebreston (2016) posits that women experience difficulties in their strife to balance family life and career advancement besides dealing with gender

stereotypes. This challenge has also been elucidated descriptively by Acker and Dillabough (2007), Savigny (2014) and Moreau et al., (2007) whereby respondents specifically narrate their challenges in their struggle to balance their home duties and their careers. Noteworthy is the application of feminist post structural thought by Engebreston (2016) which allows substantial insight into the discourses that came up during the study. It is important to note that feminist post-structuralism deconstructs the feminine/masculine dichotomy and brings about multiplicities of gender identities that can be performed by any one individual. This deviates from the current study. While her main objective for the study stands at analysing the conceptualisation of gender and gender issues by preservice secondary school Social Studies teachers, the current study attempts to interrogate the experiences of women music educators in Kenya. As Engebreston (2016) attempts to reify the difference between men and women, the respondents allude that being female is “difficult”. The details in regard to experiences among the respondents are however scarce. Thus, there was need to bring out the details in the experiences of women music educators in Kenya that this study attempts to explore.

2.3 Normative Practices in the Music Education Space

Within the work spaces, women have historically contended with gender regulations and stereotypes. The subject of music instruments stereotypes has been the focus of various scholars. In her study aimed at identifying the reasons behind the underrepresentation of accomplished women in the realms of music, Green (2002) points out that their choice of instruments and musical activities are influenced by their ability to effectively affirm the conventional constructions of femininity and masculinity. Not only were girls seen to dominate in singing activities but were also regarded as shy and unwilling to adventure into a variety of musical instruments. From her study, Green confirms that the basic notions of femininity mold female musicians into what can be perceived as being “musically cautious.” Her study deviates from the current study contextually besides the fact that it focuses on music students while this study focuses on secondary school women music educators. However, this study sought to establish ways in which societal constructions of gender influences the experiences of women music educators.

Similarity, Hallam et al., (2008) explore whether greater equality has influenced gender disparities in the choice of instruments. In their study, she established that girls dominated in harp, voice, piccolo, clarinet, oboe and violin while boys dominated in electric guitar, bass guitar, tuba, kit drums and trombone. In the same line, Wrappe, Dittloff and Callahan (2016) further explore the gender stereotypes entrenched in middle school band in the American context. Here, their study established that the younger students are more open to counter stereotypical gender/instrument association. It is however noted that the stereotypes become evident with more experience and age. It is notable that these studies focus on the music learners while, the current study focuses on the women music educators. Croneis (2016) states that gender stereotypes reinforce social expectations of what is deemed as appropriate male and female behavior, hence affecting the demeanors of female band teachers. Drawing from this, this study explored gender stereotypes that influence the music practices of women music educators of Bungoma County.

While examining the dynamics of instruments preference in Kenya, Ongati (2010) shows that the choice of instruments amongst music students is majorly based on availability of instruments in various schools and teacher`s competence in the specific instruments. According to her, the music educators employ a forced choice approach to select pieces for students based on the teachers` specialization, inclination and competency. In regard to cultural norms, she states that some students were confined to folksongs due to some African cultural norms that discourage female performers from performing certain instruments like the lyre and certain drums. This corroborates part of the findings of this study.

In their study that explored factors that ostracize women from leadership positions in primary schools, Chabaya, Rembe and Wadesango (2009) established that dominant challenges to the women participants were stereotypes, myths and prejudices related to their abilities. They argue that the influence of gender stereotypes is manifested in low self-esteem, lack of confidence, women`s perception that their role in the family overrides all other roles and lack of support from the home and the workplace. According to them, inequalities are reproduced by stereotypes by being self-fulfilling. In essence, the informal practices within these societies dictate the roles and identities of women. Here, the women are compelled to adopt behaviours that are stipulated by the beliefs and norms upheld by these communities. The current study sought to

establish how these norms regulate the behaviours of women music educators. Raccah and Ayalan (2002) note that the obstacles to women's promotion to administrative positions is the prevalence of patriarchal norms that support the existence of gender disparities. In line with this, Nzomo (2003) states that men's dominance in Kenya's top seats pose a greater challenge for women wishing to navigate the political terrain. It is thus observable that the male counterparts in any given institution strive to preserve their privileged status through limiting opportunities for women.

The development of music students and educators and the music education discipline itself suffers constraints to progress as a result of gender segregation and exclusionary practices (Gould, 2004). Music educators being part of the aforementioned, their career growth is largely affected by these gender inequalities. It is imperative to note that Gould's work gives a philosophical analysis of the feminist critique in music education. Notably, her work is influenced by the fact that feminist theories are slowly and poorly understood amidst the gendered nature of the music education profession. She alludes to the fact that gender is inherent in all aspects of music education, which formed the basis for this study.

Acker and Dillabough (2007) elucidate the gender asymmetry present in the university teacher education faculty as gender bias is reported by some respondents as a reason behind the exit of female professionals from service. It is also demonstrated by Lamb et al., (2002) that indirect proportions exist between female symphony performers and female conductors. In this, they observe the limited opportunities women have in regard to conducting even though they are increasingly becoming successful as performers in symphony orchestras. This depicts a situation of gender bias in music leadership roles. Although Lamb's work is based in a different context from the current study, this study is set to explore the accessibility of these positions to women music educators and their experiences in these positions. It is specifically set to explore ways in which gender norms regulate the notion of a female leader in the music education space.

2.4 Traversing the Music Education Space

In the music education spheres, aligning themselves with other successful women in the field is one way in which women music educators maneuver these music education spaces. Lamb et al. (2002) point out that one asset to musical development

of female band musicians is the presence of a role model. Although a concern is raised on the minimal number of female jazz performers, attempts have been made to find mentors for budding musicians (Lamb et al., 2002). It is agreed that seeing a female performer on the podium serves as motivation to other women musicians. Considering the subject at hand, this study sought experiences on women interactions, mentorship and its influence on the gender inequalities in the music education space.

An important fact worth noting is the extra effort put in by women in their work spaces so as to match their male counterparts. For instance, Acker and Dillabough (2007) observe that women academics have experienced sleeplessness across the generations as they negotiated traditional female roles and modern career responsibilities. This is obviously done to ensure success in negotiating between the traditional female roles and their work responsibilities. Noteworthy is the fact that women music educators in Kenya work within a patriarchal society hence need to put in extra effort to succeed in their careers. This being the case, their experiences in regard to the extra effort put in by secondary school women music educators in Kenya was worth illumination due to the vast range of responsibilities they bear.

Gill et al., (2008) point out that the gendering of the engineering profession as masculine results in the rejection of typical femininity by some women in an effort to fit in. They note that some women opt to adopt the masculine demeanor so as to gather some professional identity which proves difficult to acquire when they represent their femininity. Although they observe that other women on the other end adopt the feminine look in order to receive special treatment from their male counterpart, it is however noted that this same appearance places them in a precarious position. While this could be a result of the masculinity of the engineering profession, the current study sought to investigate how change of demeanor is employed by the secondary school women music educators in navigating the music education space.

Another means of negotiation noted is the resistance from the newer females joining the work force. In this line, Savigny (2014) observes that feminism as praxis enables women to speak out in order to have their voices heard. She therefore observes that younger women were capable of speaking out in cases of unfair treatment as opposed to the more experienced women who felt lucky for having the jobs in the first place and resorted to silence for fear of losing their jobs. In line with this, Tamale (2011)

notes the different meanings attached to the concept of silence. She expounds on this concept from two angles. One dimension is from the western traditions that construct silence as a total blank and valorize the voice. Secondly, from the African cultures that view silence as a powerful and empowering speech. Since this is based on the western context, the silence experienced among the older women can as well be interpreted as a means of protecting themselves in the work spaces. The respondents' composition of both older and young women professionals in the university workforce in Savigny's work explain the difference in tactics employed in navigating the gendered spaces. Music education profession in Kenya encompasses both the established teachers and the young women educators. In light of this, the difference in forms of agency present in her work thus informed the current study to focus on different strategies employed by the various categories of the participants of this study.

Observed by Falter (2015) are the means applied by women to counter the educational policies which led to silencing women and other minorities. In this, the educators use performative teaching whereby they take control of all that happens behind the doors of the classroom. This is in line with Lamb et al., (2002) who argue that the female music teachers are in the position of power in their relationship with their students hence gendered male. In his work, Falter (2015) employs Butler's (source?) theories of performance and performativity to argue that the analogy of teacher as a performer has the capability to empower as well as disempower women teachers. This implies that the educational policies prescribed by the administrators are meant to guide all that a teacher does in class hence disempowering them. However, the power is reclaimed by the teacher as he/she is in charge of their classroom performance thus patriarchy is threatened. Of importance to this study was the performance and performativity figurations as the current study applied Butler's theories of gender performance in the exploration of the experiences of women music educators. Notably, the modalities of agency carried out by the participants in this study was worth scrutiny as it enlightens other secondary school women music educators on how to counter gender politics in the field.

On realization that possession of social skills would have enabled them to fit in their careers seamlessly, respondents in Gill et al., (2008) state that there exists a gap between their formal education and experiences within the work spaces. Thus, they

suggest that a better engineering course would entail discussions and analysis of the work place by both male and female students so as to prepare them adequately for the work force interactions hence enable them to appropriately fit in their positions. It is also imperative that a music education course entails discussions on gender to provide a proper understanding to the preservice music educators. This is crucial as Roulston and Misawa (2011) observe variations in music educators understanding of relevance of gender which could be attributed to the gender inequalities in the music education field. Although the respondents in Gill et al., (2008) differ from the current study`s in terms of occupation and geographical context, the question of prior preparation for music educators was worthy to this study.

The presence of other women in the presumed male spaces has also been reported by Acker and Dillabough (2007) as a change that makes a positive difference as far as discrimination of women in their work spaces is concerned. Noteworthy is the fact that the toil for fairer representation has been witnessed for decades as women strive to increase their numbers in all spheres of life. As pointed out by a respondent in Acker and Dillabough`s study, being in the presence of other women in a meeting for administrators who are predominantly male not only served to increase her confidence but also amplified their voices as women. In other words, the presence of other female administrators subdued the effects of underrepresentation. Drawing from these responses, the current study explored the importance of accomplished women music educators as inspiration to their female colleagues.

Having revealed that male and female respondents were caught in a gendered space devoid of direction on how to navigate through and challenge the status quo, Engebreston (2016) emphasizes on the significance of analyzing, deconstructing complex and personal ideas on gender among the teachers. Although her study was more interested in gender identities among teachers, her use of the feminist lens besides the post-structuralism in the discourse analysis elucidated the apparent gender issues that existed in schools. This brought about the discourses on gender stereotypes and power relations experienced by the educators in their work spaces. Thus, the need to deconstruct both the societal and personal notions pertaining to gender arises. Although the current study intends to explore and illuminate the experiences of female music educators in Kenya, the gendered space surrounding the respondents in

Engebreston`s study benefits this study as secondary school women music educators in Kenya are caught up in the same.

2.5 Theoretical Framework

Since this study is concerned with understanding the gendered practices in the Kenyan music education spaces, it was guided by two theories; Michel Foucault`s theory of power and Judith Butler`s theory of gender performance. The theory of power focused on power negotiations within the Kenyan musical spaces. Three concepts drawn from Foucault`s theory will influence this work; knowledge, power relations, and discipline. On the other hand, Butler`s theory of gender performance was employed to analyze gendered experiences and norms existent within the music education spaces.

2.5.1 Foucauldian Theory of Power

Foucault`s work sheds light on the existence of two groups of people. These include the dominant and the subservient. He acknowledges that power is constituted through accepted forms of knowledge, understanding and truths. Foucault states that knowledge is not a natural faculty but a series of struggles and a weapon in the universal war of domination and submission. From knowledge emanates the power relations which encompass dominance on the subversives. In this case then, knowledge is a form of power which facilitates dominance. This form of power can be experienced through discourses that are largely informed by societal norms. It is imperative to note that musical skills possessed by the practitioners within the music education field can serve as source of knowledge and power. This knowledge is also surrounded by norms which inform power relations in the field. Noteworthy is the fact that these skills are possessed in different measures by both the men and women music educators. Thus, there may emanate disparities in regard to this knowledge hence power differences. This theory premised the inquiry into the power differences between the men and women music educators in Kenyan secondary schools. Additionally, it also helped this study assess the discourses of power in the music education field in Kenya.

Michel Foucault argues that power is inherent in all human relationships and institutions, and that it is exercised rather than possessed. He describes this power as circulatory rather than static since it can sometimes be displayed by those on whom it

is exercised. He suggests that power is not exercised simply as an obligation or a prohibition on those who do not have it. Rather it invests them and it is transmitted by them and through them. It also exerts pressure upon them, just as they themselves resist the grip it has on them. This power therefore, is dictated by circumstances hence held interchangeably in all relations thus cannot be solely placed on one group. Deveaux (1994) faults this agonistic power model in that it falls short of analysing inner processes that condition women's sense of freedom or choice. However, Foucault's effort to see power in a positive sense rather than the negative guides this study in the analysis of power differences.

In his book titled *Discipline and Punish* (1979), Foucault describes disciplinary measures under which he discusses the Panopticon. This was a prison design by Bentham which allowed for invisibility of the watchman while observing incarcerated subjects. The panopticon consists of numerous cages, in which a subject is alone and visible to the observer. Foucault (1979), states that the panopticon places the subjects being observed in a power situation in which they possess the power to police themselves. By the observer being invisible, the subject takes up the responsibility of self-observance since they are not sure at any given time that they are being observed. In essence, the unverifiable knowledge on the presence or absence of their supervisors results to the subjects altering their behaviours in line with what is expected of them. Deveaux (1994) observes that the panopticon concept has been instrumental to various feminist discussions in explaining women's collusion with patriarchal standards of femininity. In essence, the societal norms surrounding the women compels them to voluntarily surveille themselves hence regulate their behaviours due to the uncertainties of being observed. Deveaux mentions practices taken up by women in an effort to achieve the appearance that is "acceptably" feminine. From her work, it is clear that women try to achieve the "ideal" image due to fear of the consequences of non-compliance. Thus, the women compromise through voluntary observation of self and change of behaviour. This theory was appropriate in this study as it helped to analyze ways in which the secondary school women music educators experience surveillance by various stakeholders in the field. It was also adopted to discuss the effects of surveillance on the behaviours of secondary school women music educators in Kenya.

Since this study was majorly concerned with gendered experiences within the music education field, it was crucial to analyze the gender identities and differences as experienced by women music educators. Thus, the importance of Butler's gender performance theory.

2.5.2 Butler's Theory of Gender Performance

Butler (2011) relates performativity to the ritualized performance of an act. She argues that gender is performed. By performance, she refers to an action that entails performing a certain role. In other words, gender is something that is done or acted out rather than one that already exists. It is imperative to note that in regard to music, performance refers to the process in which music is presented to an audience or listeners. This involves singing, playing of instruments and conducting normally done on a musicing platform such as the stage. Butler's use of performance however does not refer to specific performance platforms for gender. Rather, she argues that we are always acting out our gender roles as prescribed by the society around us. According to her, it is the repetition of these acts that yield a perceived gender identity. Hence, it is clear from this that what is perceived as feminine or masculine is largely dependent on reiteration of specific performances by that gender. One does not automatically obtain their gender identity at birth but rather become through doing. Musically, the continuous disparities in terms of musicing activities by a specific gender yield its gender identity. Hence, the need of musicers to affirm their gender through their musicing activities arises. This theory guided this study in the analysis of musical practices as performed by women music educators of secondary schools in Bungoma County. Specifically, it was instrumental in assessing the extent to which both men and women music educators are involved in the practices that impact on their gender identities.

Additionally, it is important to note that gender performance is regulated. While linking materiality of the body to gender performativity, Butler (2011) argues that sex is a regulatory ideal that is forcibly materialized through time. She points out that sex is not determined by the body but by culture. Thus, according to her, both gender and sex draw their influence from cultural norms. She further explains that the materiality of the bodies is constituted by the regulatory norms of "sex" which work in a performative way. Drawing from this, it is clear that sex provides a regulatory framework that controls gender performance. This study focused on the regulation of

the musical activities and practices within the music education spaces in Kenya. It specifically examined the framework under which music activities are regulated and how they are regulated. In addition, this theory helped establish how the experiences of secondary school women music educators are shaped by the regulatory norms of sex. Moreover, this theory was instrumental in discussing ways in which these women music educators regulate their practices and experiences as a form of agency. The researcher was also aware of the existing feminist theories. However, there was a deliberate choice of Butler`s gender performance theory as opposed to other feminist theories. This was because this study was interested in the experiences of secondary school women music educators and how their teaching roles forces a particular kind of gender performance in order to fit into these spaces that are traditionally considered male. These gendered experiences being caused by various factors, this theory provided an avenue for contemplation of how various issues intersect to influence the gendered experiences of women music educators.

CHAPTER THREE

RESEARCH DESIGN AND METHODOLOGY

3.1 Introduction

The study examined experiences of secondary school women music educators in Bungoma County. It was conducted against the premise that music practices in music education spaces in Kenya are governed by gender norms that affect male and female music educators differently. This section presents the methodology that guided the study. The chapter covers the research design, location of the study, the study population, sampling procedure and sample size, research instruments, data collection and data analysis procedures, trustworthiness; credibility, dependability and confirmability of the instrument, processes and data, as well as the ethical considerations in this study.

3.2 Research Design

The current study is informed by a qualitative approach that seeks to understand subjective experiences of individuals. The researcher specifically examined the lived experiences of secondary school women music educators of Bungoma County to understand how their experiences are regulated and transformed by gender inequalities. The study adopted the phenomenological design which tasks itself with drawing meanings from personal experiences (Hitzler and Eberle, 2004, p.69). This design has the ability to derive an understanding and meanings of a phenomenon from subjective experiences of research participants. Its strength lies in the methods it uses that enable a researcher to gain deep insights into people's actions and perspectives. For instance, phenomenology targets subjective realities as perceived and narrated by individuals. These meanings that individuals attach to phenomena are in turn informed by social beliefs, practices, and ideologies (Husserl, 1977). Since phenomenology facilitates an exploration of phenomena as perceived by individuals themselves and narrated from their own points of view (Qutoshi, 2018), it allows for in-depth and extensive description of phenomena for purposes of seeking deeper understanding that provides a more insightful portrayal of a phenomena (Spiegelberg, 1969; Creswell, 2007; Qutoshi, 2018). This is the focus and interest of this study. Phenomenology targets single or multiple cases and this study highlights experiences of seven women music educators from Bungoma County. The rationale for this

sample size is documented later in this chapter. Most importantly, however, is the clarification that this small sample size allows for an in-depth description of phenomena that provides deeper insights into the phenomena of gender inequality (dependability). One limitation is that the selected sample size incorporates all women music educators in Bungoma County. While all members did not present similar or all the qualities that the researcher wanted, the differences that characterize each individual ultimately provide a more realistic portrayal of the society (credibility and transferability).

3.3 Location of the Study

The study was carried out in Bungoma County in western Kenya. Bungoma was selected for two reasons. Firstly, the location is also the researcher's area of operation and her experiences while engaging with various music spaces coupled with informal interactions with fellow women music educators from this County revealed a pattern of issues pertaining to gender inequality. The researcher translated these patterns of gender inequality into the current research problem. These experiences serve as the motivation of this study. Notably, Bungoma County has a variety of schools comprising of mixed schools (both boys and girls), girls, as well as boys only schools. There are ten schools offering music as an examinable subject in Bungoma County, some hosting both men and women music educators. It is worth noting that the number of men music educators relatively equals the women music educators in this county. Furthermore, the county holds a variety of music activities such as training workshops, music symposiums, music festivals and competitions. Teachers and learners participate in these activities for the purpose of sharing music and acquiring skills in music and other related disciplines. The county therefore offers ample opportunity for data collection...

3.4 Population and Sampling

The study's accessible population is secondary school women music educators in Bungoma County. However, since the number of women music educators in Bungoma County is eight, researcher included, the researcher sampled all for the study.

3.4.1 Description of the Sample

The women music educators sampled for this study were regarded suitable as the population for this research because, by their formal employment in the schools, they were deemed to possess requisite music skills for participating in music and music related activities. Additionally, following their informal conversations of gender inequalities they have individually faced, the women music educators were deemed appropriate for the study as they have enough experience in music activities and were therefore in the best position to share information needed to address the research questions. It is important to note that the participants of this study were characterized by individual differences which render their experiences unequal. It was observed that they possess different levels of work experiences, and some have positions of influence in the field while some do not. Having this in mind, it is possible to state that these women music educators experience inequalities that are unique to their own identities. The study purposed to articulate out these differences.

3.4.2 Sampling Method and Procedure

Since the study was interested in the lived experiences of secondary school women music educators, male educators were excluded from the study. As noted by Bloom and Crabtree (2006, p 317), the sample of the interviewees should be fairly homogenous and share critical similarities. Consequently, purposive sampling technique was used to identify only women music educators. The selection criteria were women music educators teaching music in the classroom and actively participating in music related activities such as attending training workshops as well as music festivals. Having excluded the researcher, all the remaining seven (7) study participants were willing to participate in the research and therefore included in the sample. It is also important to note that various studies have been carried out regarding the adequate number for participants in a qualitative interview. Morse (1994, p.225) recommends at least six participants in phenomenological studies. In similarity, Creswell (1998) suggests that between five and twenty five interviews are adequate for a phenomenological study. Having this in mind, the sample size for the current study was deemed fit to provide the research with relevant experiences for analysis.

3.4.3 Sample size

The sample for this study consisted of seven women music educators. As highlighted above, the researcher settled on this number as it consists of all women music educators teaching in secondary schools in Bungoma County.

3.5 Data Collection Instruments

3.5.1 Semi -structured Interviews

It is worth noting that primary data was collected through the in depth interviews with the participants. The interviews were undertaken after the researcher had designed a semi-structured interview schedule (see appendix IV) as a data collection tool. For Bloom and Crabtree (2006, 315), semi-structured interviews entail a set of predetermined open-ended questions with other questions emerging from the dialogue between the interviewer and the interviewee. The authors further contend that the strength of this data collection tool is centered on the fact that in-depth responses can be obtained by the interviewer through probing (Bloom and Crabtree, 2006, p. 315). In view of this, semi structured in-depth interviews were used to collect data from the seven women music educators in Bungoma County. The interview schedule was intended to extract details regarding personal encounters of women music educators in the music education spaces. Specifically, questions related to gendered experiences and the steps they take to navigate the music education spaces were asked during the interview. It is important to state that the study participants were interviewed by the researcher, with the sessions lasting about 30 to 40 minutes each. These sessions were captured on a tape recorder and conducted during the day, and in a conducive environment devoid of noise and spacious enough to allow for social distancing between the researcher and the respondents.

3.5.2 Data Collection Methods

As highlighted in the previous section, the primary data was collected through in-depth interviews. According to Bloom and Crabtree (2006), the individual in-depth interview allows the interviewer to delve deeply into social and personal matters of the respondents. Having this in mind, it was selected on the basis that it was appropriate for obtaining relevant experiences from the women music educators.

On the other hand, secondary data was acquired from books, journal articles, periodicals and theses relevant to this study, as well as from policy documents that

regulate the work environment for the respondents. These were important as they helped corroborate the findings of this research. Further, the study made use of the TSC code of regulations for the purpose of acquiring insights into the gender policy governing Kenyan teachers.

3. 6 Data Collection

3.6.1 Data Collection Procedure

The research proposal was presented to the postgraduate office for scrutiny before commencing the data collection process. A research permit from the National Commission of Science, Technology and Innovation (NACOSTI) was sought to enable the researcher access the field (see appendix II). Permission was also sought from heads of selected secondary schools in order to access the women music educators. They were located through their contacts, which were obtained with the assistance of the respective heads of schools. The researcher then reached out to the individual participants for the purpose of consenting to participate in the study. It is after this stage that interview sessions were scheduled through the researcher`s initiative. These sessions were scheduled for the individual participants respecting their availability and convenience. In addition, the researcher obtained a copy of the teacher`s code of regulations from the TSC sub-county offices. Bowen (2009, p.30) observes the importance of document analysis in that, it not only provides supplementary information and insights but also gives the context within which the research participants operate. This being the case, the purpose of this document was to analyse the gender policy informing the teacher`s interactions in their work spaces, with the aim of establishing the influence of policy on the women music educators` experiences.

3.7 Trustworthiness of the Study

It was crucial for the study to ensure its trustworthiness. According to Anney (2014), the criteria for ensuring trustworthiness of a qualitative research comprises of dependability, credibility, transferability and confirmability. According to her, credibility refers to the confidence that can be placed in the truth of research findings. It can also be defined as the extent to which the study investigates what it purports to be its concerns. The current study, being interested in the experiences of women music educators, achieved this through giving a detailed account of the research

process, illuminating the different experiences of each participant of the current study. Here, the researcher provided quotes from the interviews that depicted the different experiences that the women music educators encounter. Also, the researcher recorded field notes which were used to draw comparisons with the interview data. Since the researcher is a music educator in Bungoma County, it was crucial that she adopts reflexivity through assessing all the influences that may affect credibility of this study. This enabled the researcher to be aware of any subjectivities she possessed for the purpose of preventing them from getting in the way of the research.

Anney (2014) further states that confirmability is achieved through the researcher's initiative to ensure that the findings and interpretations are not manifestations of the researcher's imaginations. Since the researcher is a music educator in the study location, it was possible that her experiences could affect the interpretation of data. To ensure confirmability, the researcher employed Krefting (1991) ideas on reflexivity which encompass an assessment of her possible influences on the research, including perception and background. This involved keeping a reflexive journal that allowed the researcher to reflect and plan on the data collection and interpretation.

For Anney (2014), dependability refers to the stability of findings over time. To achieve dependability, this study sampled all the secondary school women music educators in Bungoma County. The researcher provided detailed descriptions of the steps that were undertaken from the onset of the study to the end of the study. Additionally, the interview questions were rephrased during the interview sessions to determine if the responses were consistent.

To ascertain the viability of the data collection instrument, a mock interview was carried out. It involved an interview session with one music educator who was not part of the sample for the study. It ascertained that additional questions were needed in the interview schedule for it to adequately fulfill its purpose. In addition, the questions needed restructuring for the purpose of clarity. For this reason, two additional questions were added to the interview schedule and the questions were refined to address the research questions. Finally, as suggested by Kumar (2011, p.185), confirmability of the data was further achieved through corroborating the data with the related literature and theory.

3.8 Data Analysis

This study applied the thematic analysis method. Various steps were undertaken in this process. First, interview sessions were recorded using a tape recorder. The recordings were then transcribed after the researcher had listened to the recordings several times. Furthermore, and as proposed by Bloom and Crabtree (2006, p.317), the researcher took time to listen to the recordings while reading the transcripts for the purpose of accuracy. The transcription process was followed by the open coding which entailed deriving recurring themes from the interviews. Kumar (2011, p.256), states that deriving of themes from data is a crucial stage as it forms the basis for analyzing the text. Here, the researcher read and re-read the transcripts, while highlighting sections with similar patterns which were then categorized under the identified themes. The next step was axial coding where a connection was built between the themes identified and the phenomenon under study. While doing this, the process called for regrouping of the themes that had earlier been highlighted. At some point, certain codes were eliminated while other sub-categories came up. However, what was maintained were categories that connected to the study. A clear outline of the section was then drawn. This reflected the order in which the re-established themes and subthemes would occur. Finally, through corroborating the data with relevant theories and scholarly literature, a narrative was built to connect the data segments that best illustrate the themes and answer the research questions.

3.9 Ethical Considerations

Research permits and permission was sought from various offices to not only give credibility to the study but also to ascertain that the study was low-risk to the study participants. Additionally, it was an assurance that the study was devoid of any malicious intent.

Written informed consent was obtained from the participants after ensuring they understood the nature of the study (see appendix III). The consent was meant to assure the participants that they were not being coerced to participate in the research and they were also free to withdraw from the study at any given time.

This study endeavored to protect the identities of the informants by ensuring confidentiality and anonymity throughout the data collection process. Interview recordings were transferred from the tape recorder and saved in a computer folder,

locked with a password that can only be accessed by the researcher. The researcher backed this up by storing the data in a flash disk that was put under lock and key and can only be accessed by the researcher. To hide their identity, the respondents were represented by pseudonyms. It was also noted that the identities of the participants could be derived from their profiles. Therefore, the study refrained from providing the profiles of the participants in the analysis section.

Kumar (2011, p.245) highlights the importance of risk analysis before embarking on any research. The study encountered the risk of COVID- 19 as its transmission occurs through social interactions. In an effort to ensure minimal risk, the interviews took place in a safe and conducive environment. Specifically, the interview venue was spacious to ensure safe distance between the researcher and the participants. To ensure this, the interviews were done individually. There was strict adherence to the health guidelines set out by the Ministry of Health, in that, the interviewer and the interviewee sanitized before the session, they maintained safe distance and wore masks during the entire interview sessions.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND DISCUSSION

4.0 Introduction

In the previous chapter, methodological issues pertinent to this study were discussed. In this chapter, findings are presented, analysed and discussed in three broad sections that are informed by the objectives of this study. The overall structure of the chapter begins with the definition of the music education spaces in Kenya. It is then followed by presentation of the sets of data in line with the markers of inequalities observed in the study. This is followed by a highlight of the theoretical underpinnings in line with the linking concepts that emanated from the responses. After this, discussion of the data is done in three sections. The first part highlights the manifestation of gender-based inequalities as experienced by women music educators. The second part highlights normative practices that regulate experiences of women music educators in music education spaces. The chapter concludes with the presentation and discussion of modalities of agency employed by women music educators as they navigate music education spaces. Before presenting and discussing the three broad sections highlighted above, it is important to define and contextualize the notion of `the music education space` for this study.

4.1 The Music Education Space

The concept of music education includes both theory and practice, and it is a discipline and an artistic product. The concept and practice of music education in Kenya has a long history that can be traced back to pre-colonial period. While tracing the history of music education in Kenya, Odwar (2005) acknowledges that there existed formal training of instrumental/dance music during the pre-colonial times which faded eventually as a result of the missionaries` introduction of formal school systems that discouraged the learning and playing of indigenous instruments and music as they established the singing of western hymns. The evolution of the music education space has affected various ways in which music educators interact and enhance their skills. Arguably, the way in which an individual, groups, organizations and institutions engage in music is determined by norms both written and tacit. These become destructors that participants in music rely on and they constitute the music

canon. In conceptualizing the music education space as a structure consisting and set of rules, this study refers to Wenger`s concepts of communities of practice (CoP).

According to Wenger, McDermott and Snyder (2002), a community of practice refers to groups of people sharing the same concerns, or a passion about a topic and who deepen their knowledge and expertise by interacting on a regular basis. Further, Wenger and Wenger- Traynor (2015) as cited in Patton and Parker (2017) argue that a community of practice is established through developing the three elements of domain, community and practice. Here, the domain becomes the group`s identity that is solely unique to the specific members. The community, whereby members interact, engage in meaningful discussions and activities which facilitate learning and self-development. In discussing the music education space a community of practice, the researcher focuses on the experiences of women music educators. Lastly, the practice refers to a shared collection of resources including experiences, stories, tools and modalities of addressing the possible challenges of the group.

Basing on these assertions, the researcher suggests that the women music educators in this study qualify as a community of practice. As a CoP, they all possess the qualification of being formally trained in music education. Secondly, they are music educators in secondary schools in the same county which implies that they interact regularly in the county music education activities. Additionally, they also undertake musical activities that develop their skills and talents. As a community of practice, they are governed by the Teachers Service Commission (TSC) code of conduct and ethics. Aside from these, the women music educators in Kenya are also governed by unwritten rules that emanate from their society`s beliefs and practices.

The music classroom qualifies as a formal space where teaching and learning takes place hence involves an interaction between learners and educators. As a CoP, it is in this learning space that both the learners and the music educator obtain their identity as musicians. This space provides the learners with an environment suitable for acquiring music skills such as playing of instruments, singing, listening, composing, dancing and analysis. Additionally, the music educator facilitates learning through training the learners in music activities, dispensation of theoretical and practical knowledge, supervision of practice sessions as well as assessment and evaluation of

these skills. As a community of practice the music classroom has rules and regulations that are established by both the music educators and the learners.

Notably, the music educator works with other educators and the school administration for the overall success of the school in both curricular and co-curricular activities. Thus, the school in this case is also considered a community of practice. Each school has a set of rules and regulations that regulate the behaviors of the teachers and the students. It is also important to note that the teachers are also governed by written rules and regulations which constitute the TSC code of conduct and ethics.

Furthermore, the Kenya Music Festival (KMF) is also considered as a community of practice as it comprises of interactions amongst learners and educators drawn from the lowest level (kindergarten) to the highest level (college and universities) of education. All these parties congregate to share music and compete against each other. Consequently, it is a space that provides learning opportunities to both music educators and learners (Masasabi, 2007; Kidula, 1996). The competitions take place in different levels that are derived from the structure of administration in the country's local government (Masasabi, 2007). The festival starts at sub-county level. It is then followed by the county level that encompasses performances by teams that excelled at the sub-county level. This is succeeded by regional level activities that present the platform for teams to compete in order to qualify to participate at the highest level which is the nationals. The different categories of performances are outlined in the music syllabus. Although it consists of both elocution and music performances, the music educators and learners largely participate and compete in the music classes. They comprise of both vocal and instrumental music genres.

The KMF community consists of various social structures ranging from the performers, trainers/conductors, KMF officials and adjudicators. For the performers and trainers, the KMF provides a space to music and develop their talent. On the other hand, the adjudicators possess the power to analyse performances, rank the teams and offer recommendations through an adjudication report. Every level of KMF encompasses officials who are in charge of organising and overseeing the running of the festivals. This is made possible through a set of written rules and guidelines in form of the annual syllabus that articulates the roles of all the stakeholders in this community.

The Kenya Music Teachers Board (KEMUTEB), initially known as Kenya Music Teachers' Association (KEMUTA) was initiated as a response to the scarcity of adequately trained music educators to teach in secondary schools (Odwar, 2005). The KEMUTEB holds annual events that bring together all the music educators in Kenya. As a community of practice, it is a regular space where secondary school music educators interact with other music practitioners to discuss issues related to the music curriculum, national examinations and the KMF. The main aim of KEMUTEB is to assist secondary school music educators in bridging the gap between pedagogy, practice, assessment and resources. The association has with time engaged in reproduction of the Kenya Certificate of Secondary School (KSCE) music set-pieces and accompaniments, revision notes and analyses of Western and African prescribed music works, the KMF syllabus and set pieces. These are normally sold to the teachers whenever they converge and attend the annual workshop. This group also has a set of both written and unwritten rules that govern both the men and women music educators. Having conceptualized 'music education space' in this section, the section below presents the data sets that emanated from the respondents' observations.

4. 2 Data Presentation and Analysis

As mentioned in the previous chapter, data from the interviews was presented and thematically analyzed. The analysis process was multi-staged and occurred in various phases. Firstly, the researcher read the scripts and transcribed the data. Where necessary, data was translated. The next stage involved coding. To begin with, open coding was done to derive recurring themes from the interviews. This was followed by axial coding where a connection was built between the themes identified and the phenomenon under study. This process called for regrouping of the codes that had earlier been highlighted while eliminating others. However, the categories of data connected to the research at hand were maintained. The following section describes the clusters of data that emanated from the coding process.

4.2.1 Emerging Data Sets

From the data presentation process described, patterns of data highlighting marginalisation of women music educators were confirmed. These patterns were observed by the researcher and included different determinants of inequalities which include patriarchy, western ideologies, class and sexuality. An important point to note is that no form of inequality works in isolation (Crenshaw, 1991). Basing on

Crenshaw`s work, Carastathis (2014) argues that oppression of women is complex because it is multiply experienced. This assumption is also governed by theoretical views by African feminist critics like Nyokabi Kamau who observe that oppression of African women is layered as it follows the contours of gender, race and class. More recently, sexuality studies have identified sexuality as another determinant of inequalities (Tamale, 2011). On the basis of these theoretical views, the researcher aligned the findings of this study in such a way that they intervene in the ongoing discourses on determinants of gender inequalities. It is thus argued that the aforementioned be considered as determinants of inequalities, informing how women music educators engage with music education spaces. The table below presents the respective markers as linked with the broad themes that emanated from the data collected for the study. The markers of inequality are thereafter explained.

Table 1: *Markers of inequalities and respective data sets that emerged*

Determinants of inequalities	Emerging data sets	Themes
Patriarchy	<ol style="list-style-type: none"> 1. Suppression of women music educators by wanting to confine women only in the domestic and not the formal work spaces 2. Lack of confidence in women`s capacity as music educators 	Patriarchy as a determinant of inequality
Western influences	Colonial influences on the curriculum, Music training, music composition and related activities	Western ideologies as a determinant of inequality
Class	<ol style="list-style-type: none"> 1. Class dynamics including: elite vs poorly funded schools, influence the field. 2. Class dynamics as influenced in 	Class dynamics in the music education space

	<p>the KMF classes they compete in i.e. Technical, set-pieces vs African folk songs, Western instruments vs African instruments</p> <p>3. School`s capability to afford better, well paid trainers than others</p>	
Sexuality	<p>1. The subjection of women music educators to the male gaze</p> <p>2. Sexual harassment</p>	Sexuality as a determinant of inequality

It is however important to note that the choice of the data sets presented above is inspired by selective sampling that was tied to purposive questions posed to the respondents. The respondents answered these questions based on the following assumptions:

1. As informed by Simone de Beauvoir, women in a patriarchal society are characterized as the second sex.
2. Borrowing from Marxist ideologies that the proletarians (lower class) are on the receiving end of class dominations and struggles.
3. As established by Nyokabi Kamau, the status of women deteriorated as a result of colonial rule in Kenya.

Having discussed the various factors that pose a challenge to identification of all women as a second sex, it is now clear that inequalities are not experienced uniformly amongst the women music educators. It is on this basis that the study borrowed from the ideas of Crenshaw (1991), indeed there are multiple dimensions of women`s identities that shape the inequalities they experience. As noted above, these dimensions can be understood in the context of gender, race and class which intersect to construct the social world. Accordingly, ignoring differences within groups

contributes to tension among the very groups that are marginalized (Crenshaw, 1991). Having that in mind, the study endeavored to factor in the notion of intersectionality of patriarchy, western ideologies, class and sexuality in the discourses brought forth. The next section discusses patriarchy as a marker of inequality.

4.2.1a. Patriarchy

Patriarchy is defined by Nzomo (1997) as a social institution that valorizes the men at the expense of women. Further, Anne Witz in her acclaimed book *Professions and Patriarchy* (1992) notes the term, although it has roots in its usage to refer to the power of the male head of household ('the power of the father') it has evolved and is now used by contemporary feminist scholars to refer to gender relations in which men are dominant and women subordinate. As illuminated in the analysis section of this study, the men music educators in this context benefit as they are placed on a higher hierarchical position as compared to their women counterparts. According to Lange et al., (2012), a set of complexities underlie the subject of woman as a teacher. In other words, the expectation that a woman's identity as lacking in authority and knowledge brings about a clash with the woman's teacher persona that she is knowledgeable and holds the power to run things in the classroom. The conflict may be worse in the music education space as the identities of women music educators are layered in a sense that women music educators are also choral conductors, composers, adjudicators, officials at KMF who at some given point may hold power to control their spaces. The clash with the patriarchal systems occurs as they are relegated to a secondary position. Connell's (2005) assertions that men collectively continue to receive a patriarchal dividend corroborates this argument. Though the patriarchal dividend differs from person to person, the collective benefit from patriarchy is the major reason men counterparts may resist transforming the gendered culture in their workplaces.

The following are examples of excerpts that serve as indicators of patriarchy-based inequalities being experienced by the selected women music educators featured in this study. The responses show that though women experience gender inequalities during adjudication in the Kenya Music Festivals, Participant 2 had the following to say:

...I had gone for adjudication of KMF at sub county level. When I was giving out the results, the audience was not paying attention to my remarks. When all the results were out, there was some friction and complaints, especially from

the men who were asking loudly where I had come from. Some were even saying that I don't know what I was doing. To me it seemed like they were used to seeing male adjudicators.

In regard to the music teachers' workshops, Participant 5 has observed the following:

If you attend the KEMUTEB workshop, you will realize that they are always cautious on bringing a female facilitator. For the years I have attended the workshop, I have never seen the organizers bring a female teacher to facilitate paper 3. Female teachers can be allowed to facilitate paper 1 and they are usually assisted by a male teacher during the session.

The response from the participant above highlights the exclusionary practices that confine women music educators to the audience and facilitation of specific papers. The KCSE music examination is divided into three papers: Music paper 1 comprises of the practical aspect encompassing western piece, sight reading, African piece and technical exercises. Paper 2 assesses the aural skills consisting of rhythm, melody, cadences, intervals and modulation. Lastly, music paper 3 is the theory paper that covers melody writing, harmony, African music, Western music, Analysis and general music knowledge. It is important to note that paper three is central to the music examination in Kenya as it carries more marks as compared to paper 1 and 2. It is also a paper that is allocated more time in respect to its length as compared to paper 1 and 2. In light of this, it can be stated that the caution in involving the women music educators in facilitation of the theory paper is evidence of the doubt held in line with their capabilities as music educators. Participant 6 described her experiences in the classroom working besides a male educator as follows:

... in my first posting when I worked with another male educator..... He.... thought that I could not teach even after I confirmed I had previously worked as a teacher on board [Board of Management] terms in another school. He used to supervise me during the lessons... I used to teach while he was seated there. Even the students seemed like they doubted me.

Participant 3 argues that "our male counterparts never want to see ladies in authority... you see..... They give us a hard time once they see it is a woman occupying a leadership position."

Participant 5 noted the following:

.....They do what they want and belittle their female counterparts. You find that even in music education, the male teachers, you know... have been glorified so much to the extent of looking down upon us. . In a way, we are made to feel as though we..... don't deserve to be in this profession yet we are trained.

The above responses depict patriarchy as a determinant of women's marginalisation in various aspects of the music education space. The experiences of the female respondents, though varied, commonly point to the influence of the patriarchal ideals that disadvantages them in this space. In that, the system automatically faces disruption by the presence of women as music educators, conductors, adjudicators and leaders. For instance, participant 5 generalises that their male counterparts disregard their positions as they have for a long time enjoyed the elevated status. Participant 2 describes the unwelcoming experience she had as an adjudicator in a sub county she presumes is accustomed to male adjudicators. While participant 3 speaks of uncooperative male counterparts, participant 6 narrates an incident of being subjected to supervision by her male counterpart in the classroom. The following section highlights western ideologies as a marker of inequality in music education spaces.

4.2.1 b Western ideologies

In the music education space, the western influence is felt at the level of discourse, specifically, in reference to western and colonial transformed practices. More specifically, colonial structures influenced how the music education space is experienced in Kenya. According to Kidula (2019), the musical skills imparted by European trainers were meant to align Africans with the western musical standards. She further explains that under Graham Hyslop, the African choir masters learnt how to read solfa and staff notation, sing, train choirs and conduct. Consequently, the music curriculum in Kenya is skewed towards western content at the expense of African content. Just like the larger society, the music education space was also reorganised into the public and private spaces. The public space in this context is understood as the formal music education space that music was experienced. On the other hand, the private sphere was an arena for domestic home duties. There being large numbers of women experiencing their music within the private spaces, there was

scarcity of women music educators in the post-independence times (Odwar, 2005). The numbers of women music educators have nevertheless increased over time. This study however observes that the attempt of women music educators to recreate their spaces results in the conflicts that are experienced in the music education space. In regard to western ideologies, the following are examples of sets of data that emerged. The response below represents Participant 2 highlighting her experiences interacting with a male dominated curriculum:

More publication of music by women composers should be done..I have been asked many times by the students why we never study music by women composers for analysis. You see, they are girls and I know they can get inspiration if they study women composers. I try searching for it, yes, but it is very limited. They also ask questions like why we don't study women under the prescribed composers.

The observation below attests to the influence of colonial practices on the male dominance within practices in the music education space. Participant 1 Observes:

I have always felt that it is proper for example..., for a female music teacher to use a piece that has been composed by a well-known male music composer in training her choir. Since I joined the field, I have always seen that it is the women who normally seek the services of these composers for training choirs for KMF.

Participant 6 links the marginalisation of women to the colonisation of the African continent. The following are her observations:

.. You know... after colonisation of Africa, women were faced with even more challenges because their husbands left them so that they could go and work for their colonial masters. Women have been the ones suffering with their families in the villages while men were employed and went to schools.....Since that time....They still lag behind their male counterparts. You may find that people will question abilities of women because of the second place they took after colonisation.

The observations above serve as testimony to the influence of marginalisation on gendered practices in the music education field. Observably, while participant 6

generally relates the suffering of women to colonisation, participant 1 and 2 state the disparities they experience in the music education space. However, participant 1 describes the questions of her students regarding underrepresentation of women in the music curriculum while participant 1 notes that music composition and choral training activities are male dominated. In general, the issues that these participants are raising are in regards to the effect of colonial impact on contemporary music trainings in Kenya, and their call for a feminist approach to addressing the issues of women music teachers in the region can also be understood within the wider lenses of decolonising education in order to present a healthy learning environment for both learners and music educators, and the society at large.

4.2.1c Class dynamics

The manifestation of social class structure is reflected in the music education field through a myriad of dimensions. From the research findings, the class difference between the music educators is influenced by the following: socio-economic status of their schools, the music educators` influence in the music education field, KMF categories they participate in, abilities and willingness of schools to afford instruments and choral trainers. In respect to these factors, a series of class struggle between the schools of a ‘lower status’ and those of ‘higher status’ was observed. In that, educators from schools with the ability to participate in the technical classes purchase instruments and take part in western instrumental categories in KMF, hire good choral trainers and were reported to dominate their counterparts. The categories outlined in the KMF syllabus comprise of setpieces, folk songs, traditional cultural dance, traditional African instruments, arrangements, special compositions, zilizopendwa and own choice. Among these, categories that require the technical ability of choral training and compositions are setpieces, arrangements, special compositions, zilizopendwa and own choice. It is within these categories that music educators engage competitively hence the struggle to hire trainers in order to have an upper hand in the competitions. Here, the women music educators have different experiences in regard to the status of their schools as it determined the classes of music they participated in.

These differences are manifested in the music spaces in the following ways:

..You know..... some of us who teach in small schools are never taken seriously. It is only those who teach in big schools like yours or can I say

group of schools, they are respected by our colleagues in music education. Teachers like me, who come from small schools have to persevere being looked down upon. (participant 2)

Above is an observation by participant 2 that depicts the class structure that is influenced by the status of the school station of the music educator. As observed above, it is clear that teachers teaching in what are considered “small schools” are subordinate to their colleagues in “big schools.” Here, big schools occupy a higher status in the schools` hierarchy, post good results as compared to small schools and enjoy more funds. She further states that, “Big schools have enough financial resources to purchase the music equipment and hiring good music composers for KMF, unlike the small schools.” In the same vein, Participant 7 notes:

....There is a female teacher who is fond of reminding us that her students are very bright. She always mentions her school any time we meet and chat in the workshops. I have noted that teachers in big schools love bragging about their serious students and variety of music instruments and ... well..., it is not our fault that we don't have the privilege of having school bands, I think that, sometimes they forget that we are all teachers

The above response notes the high esteem with which teachers in big schools hold themselves. Firstly, the performance of the bright students is highlighted and tied to the teacher. Additionally, she points out to lack of music instruments in her school, as she acknowledges the privilege of band instruments that are possessed by the schools in questions. In line with school academic performance, Participant 6 observed that “Some teachers started saying that my students pass because our school selects bright student and therefore it is not a difficult task to handle students from my school”. Participant 6 observes an attempt by other music educators to disapprove her efforts by stating that her school selects bright students. From these responses, the differences existing between teachers in big schools and small schools are apparent. In that, the music educators from small schools feel condescended and marginalised as their counterparts enjoy a lot of privilege. On a different perspective, Participant 1 observes:

....It surprises us who are young that the women advanced in the field are threatened by our presence. They are not happy to see young female music

educators coming up. Maybe, this explains why they are quick to harass us and not to mentor and guide us.

The above response shows differences between the women music educators on the basis of age and work experience. As observed, these differences draw two different classes that are based on knowledge, achievements and influence in the field. In this context as depicted by participant 1, the newly recruited women music educators fall on the receiving end of class antagonism, hence they are suppressed. It is also important to note here that working in the supposed 'big schools' that are well funded, and which presumably present better working environments is coveted by many teachers. In this regard, it becomes easier for the older, well established teachers to move to these posts whenever they open up than it is for younger and fresh-out-of-college teachers whose primary goal is to first secure employment. Looking at it from this analogy therefore, the older, more experienced teachers end up in the 'bigger schools' as compared to the younger newly employed who fill up the positions in the 'small schools' which are more easily available. With this division between 'big' and 'small' schools, the analysis of the issues raised by these respondents about teachers from well-funded schools looking down on those from poorer and financially struggling schools fits within the power dynamics explained in chapter two. When the music educators, whether men or women, are in a position to occupy positions of power, they work hard to maintain the status quo. This analysis can be linked to the struggle for gender equality which is mainly hampered by the fact that those benefiting from gender inequality, because it allows them to occupy positions of power, work hard to maintain the status quo.

4.2.1d Sexuality

The discourses presented in this section are not confined to the spectrum of the sex act and orientation. Rather, this study is conscious to the various dimensions of sexuality that Tamale (2011) expounds. According to her, sexuality touches on a variety of issues that include pleasure, the human body, dress, self-esteem, gender identity, power and violence. Although she draws similarities between African and western sexualities, she asserts that close attention should be paid to the uniqueness of culture that differentiates it from western practices, For example, some identity politics that underpin some western notions do not exist in African context. Drawing from this argument, this study looked into the experiences of women music educators in regard

to sexuality in the African context. Observations in this study portrayed sexuality as a determinant of gender inequalities experienced by the participants in this study. Consider the following:

....Men also make fun of us....how female conductors move on stage. They say that we swing our behinds while on stage so that we can win. When I hear of such claims, I have to be cautious on stage because of the extra criticism that we get. (Participant 1)

....The men expect women conductors to present a “sexy’ image. They want us to appeal to their eyes and they forget that you are there as a teacher..... Well, encounters like these instill fear for conducting and even performing. Personally, I shiver while conducting on the stage. (Participant 2)

There is a regional secretary who made my life difficult because I refused to give in to his sexual demands. I was very happy when he was demoted. Imagine.., he denied me adjudication opportunities in music festival because I refused to sleep with him. Even the KMF jobs were a problem to get because of him. (Participant 4)

In line with sexual relations in the field, Participant 6 observes that “Women need to be saved from the demands of these men because some of them use their position of privilege to solicit for sexual favours from women educators.” The presentation and demand of sex in exchange for favours in the field must also be understood within the concept of socioeconomic status and the privileging of male musicians both within the school settings as well as the other fields where the teachers operate such as KMF and in various music workshops. The demand for sexual favours in exchange for jobs at the KMF, for example, must be viewed from the perspective of the teachers needing both the extra income that comes from such side jobs, as well as the mobilities needed to raise through the ranks to the management levels which would give the women the power to make decisions and change policies. Demand for sexual favours in order to access these ranks therefore is used to curtail the development of the women in the music education field by ensuring only a few women raise through the ranks.

4.3 Discussion of Findings

Discussion of findings was conducted through the theoretical lenses of Foucault's theory of power and Butler's theory of gender performance. According to Butler, gender is a social construct. She contends that gender is constructed through normative constraints, and that these constraints not only produce but also regulate various bodily beings. Further, Butler asserts that it is through ritualized repetition of norms that gender identity is produced. Foucault concept of power was employed to analyse the discourses of power in the study. Specifically, the key components of this theory examined how power relations are discursively established by subjecting the data to analysis through the conceptual understanding of panopticon, knowledge and discourse power. The following section presents a table highlighting the specific tenets that were employed in the analysis of data for the current study.

4.3.1 Theoretical Underpinnings of the Research Findings

The theoretical underpinnings of this study are presented in the table below. The tenets are linked to questions derived from observations by the respondents of this study.

Table 2: Tenets linking to the concepts in this study

Theory	The tenets	Concepts linking to the tenets
Butler's theory of gender performance	<ul style="list-style-type: none"> • Gender is done, socially constructed • Gender is informed by discourses both dominant and subversive • Gender reflects a society's beliefs and norms about the sexual categories of male and female • Discourses of gender are marked by power 	<ul style="list-style-type: none"> • In what ways is gender performed in the music education space? • What are the regulatory norms governing the women music educators in the music education field?

dynamics		
	<ul style="list-style-type: none"> • While gender is done once, it is performance, the repetitive performance is considered performativity • While gender performance is conscious, performativity is unconscious • Gender performative acts are ritualised and normalised • Gender performativity is normalised through discourses that regulate how gender is performed subsequently 	<ul style="list-style-type: none"> • In what ways do gender roles and stereotyping of women music educators yield their identity? • How are women music educators` regulated by normative practices in the field?
Foucauldian Theory	<p>Knowledge and power</p> <ul style="list-style-type: none"> • Power is constituted through accepted forms of knowledge. • Discourses can be an instrument and effect of power 	<ul style="list-style-type: none"> • In what ways are composition and choral training skills used as tools for control?

<p style="text-align: center;">Panopticon</p> <ul style="list-style-type: none"> • That women are consistently in a state of conscious visibility • That constant surveillance results to women regulating themselves 	<ul style="list-style-type: none"> • How are women music educators policed in the music education space?
<p style="text-align: center;">Power relations</p> <ul style="list-style-type: none"> • Power exists in all human relations and institutions • Power is exercised from multiple points • There is always resistance where there is power 	<ul style="list-style-type: none"> • In what ways are discursive practices in the music education space dominated by power? • In what ways is power exercised in the music education space?

As observed from the table above, Foucault’s theory of discourse and power focuses on how discursive practices are dominated by power. Specifically, it helped to analyze how a dominant identity produces discourses that define the women music educators as subordinate. This was done through considering the following questions:

- In what ways are women portrayed as subordinate in patriarchal discourses?
- In what ways do sexuality discourses invent women’s sexuality as a source of pleasure for the benefit of men?
- In what ways does motherhood becomes a source of disempowerment to women in accordance with patriarchal expectations?
- How are women oppressed by class and western influences?

Questions that guided the analysis of discourses of power include:

- What ideas are conveyed by patriarchal discourses of gender?
- How these ideas are conveyed to these women music educators?
- What do these ideas signify to women within music education spaces at this current time?
- What are the responses, attitudes, feelings of some music educators in relation to such discourses?

In regards to Butler`s theory of Gender performance, the analysis looked into the following areas

- In what ways is gender performed in the music education space?
- What are the normative practices in the music education field?
- How do the gender stereotypes and myths affect the practices of women music educators?
- How are women`s activities regulated within the music education space?

The following are the objectives of the study that guided the analysis of data:

- To explore the nature of gendered experiences of secondary school women music educators in Bungoma County.
- To determine the normative practices regulating experiences of women music educators in music education spaces in Bungoma County.
- To interrogate the modalities of agency employed by secondary school women music educators of Bungoma County.

4.3.2 Determinants of Marginalisation of Women in the Music Education Space

The observations drawn from this study characterized what Green (1997) terms as musical patriarchy. According to her, the term musical patriarchy points to the division of women and men`s musical works into male public sphere and female private sphere respectively. In regard to these music spaces, Green argues of the existence of the two spheres. However, she states that women in the west have been tolerated in the paid, public realm of musical work. The practices of women music educators` in this study confirms Green`s suggestion that women are also tolerated in the public sphere of musical work. In fact, the presence of women music educators in this study is in its own right evidence of their efforts to occupy the paid, public

sphere. Were (2017) however notes that women have faced and still continue to face discrimination despite being tolerated in the public space. The system of musical patriarchy in this context is felt at two levels. First, that the works by men composers are valorized at the expense of women. Secondly, there exists immense influence of patriarchal power on women`s practices in music composition. Green`s assertion that music composition has historically been associated with masculinity corroborates the findings in this study in various ways. In the area of music composition and choral training at the Kenya Music Festival, it was observed that women music educators` contributions to this area are influenced by roles played by male musicians. While women do actively engage in these activities, they still experience some degree of inequalities which are linked to what can be termed as male indirect control and dominance. Participant 1 states that “you will find that those that seek help from prominent male composers get ahead in the KMF because they always win.” This is also evident from the views of other participants as all of them agreed that having a male composer gives them an upper hand in the competitions. For example, Participant 7 revealed that choirs without male composers [mercenaries] are always disadvantaged: ‘I used to fail at the County levels until I got a trainer for the choir and his compositions enable us to participate in the special composition classes which take us to the nationals.’

It is evident from this study that the culture of seeking assistance from male composers is a pervasive phenomenon within the KMF space. The male composers and trainers are sought after for the purpose of helping women music educators compose and train music for KMF. The genesis of this practice can be tied to the competitive nature of the KMF where different institutions present music items with the aim of emerging winners. However, as Monte and Kiguru (2018) allude, the ultimate goal for such performances is to be selected and present the music at State House where the President of Kenya is the chief guest. The practice of winning and ‘prestige’ further cascades from the high expectations from the school principals who exert pressure on the women music educators with their anticipated victory. The provision of resources for extra-curricular activities such as participation at the KMF is evaluated through winning at the music competition. Consequently, the head teacher looks up to the winning performance as a mechanism of raising the profile of the school.

The necessity to affirm their capabilities to their students who also take part in the KMF drives the desire to win over their competitors and `save image`. In an effort to recreate their public space and sustain their status, women music educators seek help from male composers as they are aware that competing without their support can have negative implications on them. It is for this reason that female composers find themselves compelled to seek for help so that they can compete for what Pierre Bourdieu refers to as the cultural or symbolic capital.

Green (1994), states that women, throughout history, have been discouraged from composition activities due to the fact that it threatens the patriarchal definitions of femininity. Clearly, the statement by Participant 1 that, “You can imagine when you present a composition that you have worked on versus one that has been composed by the likes of composer A and B... [your piece may not] stand a chance” is a testimony that women find themselves competing for recognition against a male dominated and controlled space that requires validation from men. This is confirmed by the views of Participant 2 and 3 who revealed that their achievements are trivialized by their colleagues even when they participate in training of their teams. Specifically, participant 2 noted that “I had also done a lot of work from the process of auditioning the singers, training and conducting [and] some people even said that I would be nowhere if I did not get the support I got from the composer [of the song].”

It is clear that the efforts by this specific woman music educator are subdued by male’s contribution to the performance. While the study acknowledges that the composer of the song is male, the time and skills put into the overall performance by the female educator cannot be interpreted without the male tag. It therefore implies women cannot thrive without a male point of reference and need him to validate their achievements. Therefore, the efforts of the women in this context are disguised by the male composers. In other words, the victory that could be achieved through the contribution of the male colleague is given undue prominence in the discourse hence sidelining the women music educator. Therefore, the belief that this specific educator cannot thrive without the ‘eye’ of a man is a representation of some of the effects of patriarchy and is reminiscence of how women have historically been defined and subordinated within different professional fields.

The field of adjudication was revealed as being encompassed with various exclusionary practices. Also, in the instances where women music educators were appointed to evaluate music and dance performances for the K.M.F, they were met with resistance and questions regarding their eligibility in those positions. Three participants in this study attested to experiences of exclusion and resistance from the stakeholders and colleagues in the field. For example, participant 5 talked of it being difficult for women to be appointed to adjudication, participant 2 recounted an instance of what she termed as disrespect when she attended subcounty adjudication: ‘some were even saying that I didn’t know what I was doing, to me it seemed like they were used to seeing male adjudicators.’

As mentioned earlier, adjudicators are appointed having gone through training. Consequently, it is assumed that the female appointees have requisite skills to judge a performance objectively. It is important to point out that such appointments accord women music educators the platform not only to exercise and practice their knowledge and skills but also to uplift the women’s position with men. According to Kidula (1996), the opportunity for music educators to augment their power is presented to them through adjudication positions. Granted, it is here that the judges hold the power to assess the performances, rank the teams and offer recommendations through an adjudication report. However, the participants in this study revealed that the reactions from members of the audience are two-fold in their influence. One, that a female judge may not be objective in her judgment and therefore the resistance to embrace the position and authority of the female adjudicator. The disregard of the female adjudicator is seen through the demeanor of the audience when they don’t pay attention to her remarks. Secondly, although women music educators’ presence as adjudicators can be seen as an attempt to carve their niche in the music education space, audience’s reactions reflect regulatory behavior that stands to affect the confidence of women as they navigate through such spaces. Racciah and Ayalan (2002), observe that women face more obstacles in their workplace while moving up the hierarchy. This is attributed to the conflict that emanates from the assumed secondary position of a woman and her position of authority. In this context then, the ‘loudly’ responses as narrated by Participant 2 can also be understood as ‘shouts’ from the audience, and are interpreted here as an attempt to challenge and subdue the

voice and place of the female adjudicator who at the moment occupies a position of authority.

Within the music classroom space, Participant 6 recounted instances of male control through surveillance by a male colleague. This was however not the case among other women music educators. She notes, “He thought that I could not teach even after I confirmed I had previously worked as a teacher on board [Board of Management] terms in another school. He used to supervise me during the lessons.” The response above highlights the experiences of a female music educator in her first posting. It is important to point out that the Teachers Service Commission (TSC) posts qualified teachers after a successful interview. The panelists in the interview include, among others, the subject specialists, in this case, music. For this particular case, it is possible that the subject specialist was the male teacher from the same school, which participant 6 was posted. It is interesting therefore to observe the kind of surveillance and monitoring within the music classroom space exhibited by the male educator yet he may have been part of the panel who interrogated participant 6’s eligibility to teach the subject in the school. This surveillance can be understood at two levels. One, it is possible that the male teacher is not confident with what he might have been teaching, and if the female teacher is given the free space to interact with the students, the male teacher’s weakness might be exposed. Two, the surveillance is evidence that the male educator was not convinced with this participant’s capability as a music educator and he wanted proof within the classroom setting, outside the job interview session. It can be argued that the policing mechanism ensures his position is not threatened and his character remains silent. Therefore, the surveillance serves as a tool to curtail the female music educator’s possible positive role in the classroom space. By instilling self-doubt through continuous supervision, the male educator manages to diminish her influence over the music students hence protect his position and power. In this scenario however, the surveillance works for both the male and female educator. On one hand, the male educator is compelled to view his teaching activities in retrospect since his surveillance act may reveal his inadequacies as a music educator. On the other hand, the female music educator regulates herself as a result of being subjected to close observation. While this section has interrogated patriarchy as a determinant of gender inequality, the next section examines the relationship between class dynamics and gender inequality in the music education space.

4.3.3 Class Domination in the Music Education Space

It was apparent in this study that class struggle and domination recreate other oppressed groups within the marginalized women music educators. Admittedly, the oppression of the participants in this study is further compounded by class dynamics in multiple ways. It was observed that the music composition skills are mostly commoditized during the KMF. Here, the male composers and women music educators are contained in antagonistic groups. Secondly, it was realized that this skill produces dominant discourses that elevates the male music composers hierarchically. Third, class domination of high status schools in both curricular and co-curricular activities reflected the different positions occupied by music educators in this hierarchy.

The manifestation of social structures is reflected in the music education field through the dimensions that are reported below: Participant 2 noted that teachers who come ‘from small schools’ are looked down upon. This was also reiterated by participant 5 who stated that, “my school is not capable of purchasing the band instruments and this affects activities we can take part in, in the KMF’. Here, it was discovered that the small status schools rarely learn to play the western instruments in the music classroom because they are expensive to buy and maintain. Participant 2 further stated that within the classroom, their activities are limited to singing and playing the descant recorder.

It is evident that low status schools do not enjoy the privileges enjoyed by some big schools. It is important to note that the category of the elite schools is a product of colonial influence. According to Odwar (2005), the European schools existed during the colonial period. These schools were later preserved for the top performers in the country hence the notion elite schools. This influenced the current classification of Kenyan schools to represent a hierarchy that follows the order of national, extra-county, county and sub-county schools. Admission to the schools occupying the top positions in this hierarchy is based on merit. Therefore, top students compete for the coveted slots in the national and top extra-county schools. As reported, the respect accorded to music educators in the so called big schools reflects the class domination amongst the music educators in that, the name of your school equals to your status in the music education field hence the kind of treatment you will receive from your peers. Participant 2 used the statement, “Group of schools” in sarcasm, as it is

commonly used in reference to high end private and international schools. In this case, she used this term as a representation of the national and extra-county county schools as a preserve for the chosen few hence showing the rift that exists between the so called big schools and small schools.

Although the posting of music educators to these schools follows a transparent criterion by the TSC, it is important to note that the high status schools enjoy the privilege of hefty funds as compared to the ‘small schools’. This implies that, the ‘big’ schools’ capability to pay for the services of quality music composers exceeds that of ‘small’ schools hence cannot compete favorably in the KMF space. Here, it was noted that it is difficult for small schools to participate in the technical composition classes hence opt to take part in the African folk music categories. In addition, as pointed out by participant 5, the high status schools may also be comfortable purchasing variety of instruments that may not be available in small schools thus affecting the learning of music and eventually the KCSE performance as earlier suggested by participant 5. Participant 7 noted the practices of teachers of big schools as one that discriminates against their counterparts. She recounts instances of a female counterpart bragging about her bright students and variety of music instruments anytime they meet. She further states that, “well, it is not our fault that we don’t have the privilege of having school bands, I think sometimes they forget we are all teachers”.

From the above, it is evident that the music educators are profiled in line with the schools they teach. As observed, the desire to be tagged with the name of their schools is common among the music teachers in the “big schools”. It is notable then, that the schools post excellent performance which can be tied to various factors, including the students’ entry behavior and the facilities in the school. However, the high position occupied by these music educators brings forth a general assumption that teachers in the better performing schools are better than their counterparts. Participant 7’s acknowledgement that teachers in the big schools are privileged can be understood at two levels. One that her situation is circumstantial and teachers in high status schools are not better than her. Secondly, it is an indirect lament of the unnecessary regard that their counterparts accord themselves.

It is also important to note that the excellent performance in academics and co-curricular activities yields other positions for these music educators, in that, they may be appointed to adjudicate and facilitate music teachers' workshops. Secondly, one of the criteria employed by the TSC in promotion as stated in the code of regulations is pegged on student's results. In view of this, it can therefore be stated that the subordinate positions held by teachers in the low status schools may as well be an impediment to their career advancement.

Although various scholars have observed the influence of gender on choice of instruments, it is important to note that the choice in the current context is compounded by availability. Therefore, a female music teacher in a school that lacks instruments is doubly affected by her gender as well as the capability of her school. In this case then, the prestige that is associated with the 'big schools' not only allows a specific sect the power to control the music education space but also intensifies the demarcation between the two groups of music educators, where one is subordinate to the other.

The observation by Participant 6 that, "Some teachers started saying that my students pass because our school selects bright students" shows efforts of disapproving this teacher's performance by other colleagues. While it may be argued that the music educators' efforts are paramount in the production of good results, the statements made by their counterparts can be seen as an argument that any teacher can produce good results if given bright students. Therefore, the statement, "it is not difficult to handle students from my school" proves an attempt to discredit the teacher who may own students' academic performance as an achievement of their own. The silencing of their voices can not only be viewed as a disruption of this social structure but also power struggle between music educators in the two categories.

The presence of social structures among women in their work spaces has been cited by various scholars. For instance, Acker and Dillabough (2007) observe the presence of different categories of women academics in their study. In this current study, participant 1 noted that the newly recruited women music educators face harassment from the experienced music educators in the field. She further notes that, "It surprises us who are young that the women advanced in the field are threatened by our presence."

Here, it is evident that work experience and influence becomes a marker of class. This implies that, in this context, the music educator enjoys a higher status as a result of work experience which can be equated to more knowledge, financial stability and social capital as compared to the newly recruited teacher. Though women music educators are collectively marginalized, the social classes within their group recreates another groups of the marginalized. In this context, the dominant class is the experienced women music educators. Working in a male dominated field, the expression that they are ‘threatened’ shows their role as gatekeepers to equality as they are unwilling to welcome other women music educators to share their space. Their image as portrayed in this context is that they are at the helm of their career. However, their acts to suppress their counterparts prove an ambition to maintain the status quo. This is evidence that the accustoming to attention and admiration that is tied to their social class and the title, the ‘chosen few’ can only yield a desire to protect their status. Participant 2 noted that it is normally their fellow women music educators that are disturbed by their dressing. She recounted an instance that led to a female colleague sent to warn her friend of her dressing in the field. While it is known that the TSC code of ethics regulates the dressing of both men and women music educators, it is important to note that participant 2 clarified that the particular mode of dressing adhered to the outlined regulations. It can therefore be argued that this regulation emanates from the urge to suppress the young women music educators. Since the perpetrator of this is a woman, it can be understood that the influence of patriarchy within this space is evident as both men and women music educators become perpetrators of gender inequalities. It is therefore evident that other women music educators have the power over the new recruits hence the surveillance. While the new recruits put efforts to fit in the field, they are monitored by men as well as other women colleagues hence compounding their experiences. It can be stated therefore, that the newly recruited women educators are doubly affected by their gender and status. Being in the same space, the woman music educator had the platform to approach the young music educator in question. However, sending her friends in this context can be understood as a form superiority complex, in that ,she occupies a dominant position hence was not ready to interact with her subordinates, except when giving instruction. Secondly, that she may have been aware that her allegations were not true and, sending other people saves her face from unnecessary embarrassment. This instance not only proves the role of women as gatekeepers that

protect patriarchal institution but it is also a testimony that the women music educators have subconsciously embraced the second position in this space.

4.3.4 The Music Education Space and Sexuality

Observations in the current study corroborates Green's (1997) arguments that when we listen to a woman sing or play, we become aware of her discursive position in connection with her gender and sexuality. This implies that any musicing activity is judged in the context of her sexuality. According to her, the most common institutionalized form of display and the most normal deployment of gender roles within relationship of display in the west involve an explicitly and implicitly sexual display in which the displayer is coded as feminine and the spectator as masculine. Viewing the music education space in the current study from this perspective, it is notable that women music educators have experienced sexual harassment in various ways. For example, it was revealed that some of the women music educators in this study are subjected to the male gaze as reported by participant 2, "The men expect women conductors to present a 'sexy' image. They want us to appeal to their eyes and they forget that you are there as a teacher. Personally, I shiver while conducting on the stage." Participant 5 also agreed that women are expected to put on a show, and they have pressure to present more of their beauty. Here, it was also noted by participant 4 that the dressing of women music educators on the conducting stage attracts more interest than their musical performance.

From the response above, it is evident that the audience bears expectations on how a female conductor should present their image. Here, the assertion of O'Toole (2000) that performances of female performers are judged differently is corroborated. The body of the female conductor is objectified as she is expected to present a 'sexy image'. In this regard, her sexuality is tied to her performance. The respondent's statement, 'to appeal to their eyes', further connotes the desire of the men to control and manipulate the bodies of women music educators. In the same line, participant 1 noted that men make fun of women's movements on the stage. She stated that "they say we swing our behinds while on stage so that we can win". This observation is evidence of issues related to music conducting in the KMF platform. While the music educators` may adopt various conducting techniques, the scenario stated above depicts close surveillance of women music educator`s activities. The accusation of 'swinging their behinds' to get ahead of their competitors can be understood as a

regulation of women music educators` activities by their male counterparts who may use this as a justification to their performance and continual suppression of women music educators in this space.

4.4 Normative Practices Regulating Experiences of Women Music Educators in the Music Education Space

The previous section put forth discourses of patriarchy, western ideologies, class, and sexuality as determinants of women`s marginalization in the music education space. This section discusses the gender norms that regulate the practices in the music education field. As noted in the first chapter of this study, the music education space as a community of practice is governed by both written and unwritten rules. Firstly, both the music educators and all the stakeholders in the field adhere to a set of regulation provided by the TSC in the form of the code of regulations and code of ethics. Secondly, the KMF regulations that guide this space are outlined in the annual syllabus. Aside from this, the music education space encompasses tacit rules that inform how the music education practitioners interact. The study addresses normative practices as three different discourses: stereotypes, myths about women and expectation of proper womanhood

4.4.1 Stereotypes

The definition of gender-role stereotyping as put forth by Chabaya et al., (2009) refers to the expected characteristics and activities of being feminine or masculine. According to them, the stereotypes reproduce inequalities by being self-fulfilling in that, women make deliberate efforts to be passive and avoid venturing into the so-called men`s roles. On the other hand, Gill et al., (2008) confirm stereotypes as an impediment to women engineers in her study. By women venturing into their conventional roles even in their work spaces, these very acts form their identity. This study observed the existence of stereotypes governing women`s behavior in different areas of the music education space.

4.4.1.1 Women`s incapability as music educators

The historical absence of women composers in symphonic and operatic works is observed by McClary(1993). According to her, this phenomenon is a product of the obstacles women have had to overcome rather than their incapability to achieve greatness. McClary espouses the caution that performing institutions exercised while performing women`s works. This being the case, it is possible to conclude that the

Kenyan music education space is affected as the discipline is a legacy of the west. On the other hand, Green (1994) argues that music delineates masculinity, and that this has become so normal and acceptable that its presence is unnoticeable. The influence of this is felt and has been observed within the music education space. As observed earlier in this study, the composition and choral training skills in the music education space in Kenya are important, music educators display their prowess and compete against each other in these activities. However, it was observed that these activities were a masculine tradition, hence this stereotype haunts women's practices as choral trainers and conductors in the music education space. Participant 3 reports that women music educators in the field are not given a fair platform to exercise their skills without the interference of the male composers. Participant 6 also reported that the male composers hold the belief that she is incompetent in training even after striving to take part in the same activities.

The response above is evidence of women's attempts to counter the continuous narrative of their inability to compose and train their choirs for KMF. Although the respondent above attests that she is a trainer, the notion that she is unskilled surfaces from the perennial stereotyping of women's musical capabilities in this space as inadequate. In other words, the allegation that women know nothing certifies the stereotype that these activities are not for the women educators despite fighting for their space as choral trainers. Hence, it is an unwritten rule that music composition, training and conducting activities are a preserve of the men. In addition, participants in this study noted that women are rarely offered the opportunity to facilitate training during teachers' music workshops.

Additionally, the view that women are incapable of holding leadership positions in the music education space was brought forth in the study. From the earlier observations, it is clear that the opportunity to vie for leadership positions in the music education space is accorded to both men and women music educators. Although the women music educators strive to obtain this accolade, they are further derailed by the stereotypes holding them as subjects to the male domination. Participant 2 narrated instances of resistance as she was elected to occupy a KMF secretarial position at the subcounty. Participant 1 recounted an incident of suppression in her school as her male seniors sidelined her when the band instruments were brought in school. According to her, a non-music teacher was placed in charge of the instruments

without consulting her. It is commonly known that the music departments in the schools are headed by the music educators. The case narrated by Participant 1 however depicts an instance of the school administration to deny the female educator authority to head the department. In this case, the female music educator is distanced from music instruments purchased by the school not because of her inadequacy but for the very notion that handling of instruments is a responsibility too big for her. Interestingly, a non-music teacher and a trainer, who were male, were appointed to the department, showing a case of sidelining of the school's music educator. Here, it is important to note that the respondent's statement: "there was nothing I could do to defend myself" highlights her precarious position in this context. Further, the bringing in of male assistants serves to support the stereotypes that band instruments are a preserve of the male.

4.4.1.2 The female body as a tool for upward career advancement

The stereotypes surrounding the use of the female body were noted by various scholars. In this specific study, various respondents recounted such instances. Chabaya et al., (2009) observe that doubt and suspicion surround the promotion of women in their workplaces, in that they get accused of exchanging sex for opportunities. Regarding this subject, it was observed that the perception that women music educators are incapable of composing and training yields the stereotypes under discussion. For example, Participant 1 stated that she has faced accusations of sexual relations with the adjudicators so that her school's performances can win within the KMF. In line with the above sentiments, participant 4 reports that "it is even claimed by our male counterparts that certain ladies sleep with officials to get positions. They allege that it is the reason why some women educators win trophies."

The respondents above tell continuous narrative surrounding achievements by women music educators. As stated earlier, the perception of choral training as a preserve of the men renders women non-deserving of any achievements in these spaces hence, the attempt by their male counterparts to regulate their achievements. The allegations of the exchange of sex for top positions at the KMF can also be understood as the men educators' attempt to justify why women educators beat them to attain the top positions. On the other hand, it can be viewed as a testimony by the male counterparts that they are disadvantaged as women music educators may disrupt the status quo by use of their sexual capital. Although the women music educators may struggle for

achievements just as their male counterparts, they are not viewed in the same way. As participant 4 puts it, the women music educators are seen as a privileged group in that, their sexual capital is equated to their achievements. Interestingly, Participant 1 also observed that the men accusing her of sleeping with top KMF officials also extend their sexual advances to her, depicting that the accusations by male educators who still pursue their sexual interests from the women they accuse is a paradox. As reported, the male counterparts allege that their seniors engage in the sexual relations with the women music educators, while secretly pursuing the same women. This scenario sheds light on existence of various groups of men in the music education space, who occupy different positions in this hierarchy. First category includes the men who hold the power to control the music education space by virtue of their leadership positions. On the other hand, is a group that can only use their compositional skills as leverage to obtain the sexual favours. This study is also conscious to the men who fall in neither of the categories. The allegations above can be viewed as a corroboration of Connell's ideas that men benefit from the patriarchal dividend differently. In this case, the gender stereotypes are supported by the accusations of sexual exchange to sustain the secondary position of women in the field.

4.4.2 Myths About Women

It has been observed by various scholars that the instrument choice in the music classroom is gendered. However, the gendered nature of this practice has been linked to different attributes. For instance, Green (2002) links this phenomenon to the desire of the different genders to affirm their identity. Additionally, Nketia (1992) attributes this practice to the cultural practice that prioritized males in music. This study observed that cultural beliefs influence the practices in the music education space. Here, the music educators stated that the beliefs that specific instruments are a preserve of the men affected their teaching in the classroom. Participant 2 suggests that the cultural regulations make it proper for some musical instruments to be played by men alone. She observed that, "I was demonstrating in the music class and one of my students mentioned that it was supposed to be played by male only."

The response above depicts a scenario of classroom teaching, alongside the existence of cultural beliefs when a student reminds the teacher that the specific instrument should only be touched by males. In this context, the authority of the female music

educator is conflicted. In that, even though she holds the power to control the classroom, she is still subject to regulation by gender norms. Being an instrument from their locality, it can be noted that the myths are deeply embedded in the social fabric of the people, including the students. The conflicts experienced by the women music educators are observed in this statement. Being the music educator, she bears the power in the classrooms. It is within this space that she has the authority to decide the learning resources and the activities to undertake. She is however conflicted by the cultural beliefs which in this case places the students in a position to surveille her activities. In this case then, the power shifts from her to the learners who remind her that she is not supposed to be touching the instrument. It is evident that, due to the regulatory nature of such cultural beliefs, she is disempowered to run all classroom activities and the range of African instruments she can operate with limited hence affecting the learning process.

Participant 7 observes that “Some of the African instruments I teach in class were meant to be played by men and my students laugh at me when I hold them to explain some concepts in the classroom. They find it very strange.” As confirmed by participant 7, it has been problematic to handle some of the African instruments in the music classroom. The acknowledgement by the respondent that the music instruments were a preserve of the men shows the existence of a cultural practice that has been embraced by the people, the female music educator included. As observed, the reactions of the students, which is laughter proves the tension that arises once a female music educator touches these instruments, proving that it is not normal for a woman to handle the instrument. However, participant 7 noted that she did not shy away from the instruments. She recounted that continuous handling of these instruments further normalises her practice in class and the tension eases with time. Evidently, she uses her position of authority as the music educator to traverse cultural boundaries hence break away from these restrictive practices.

4.4.3 Expectation of Proper Womanhood

The expectation of proper womanhood is presented through the responsibilities pegged on women music educators to take up the traditional female roles even in the public sphere. These are discussed in the following section.

4.4.3.1 Per formative roles in the music education field

The performative roles played by the women music educators as observed in this study are influenced by gender role stereotyping. Here, it was seen that women music educators were expected to play domestic roles in the music education space. In the K.M.F subcounty committee, participant 2 notes that it is common for the women officials to organize and serve their male counterparts meals and refreshments during the meetings as the male teachers work on official music duties.

The response above puts forth the expectations of men music educators in leadership positions. As pointed out by the respondent, their leadership titles do not exempt the women music educators from performing their roles to the expectations to their male counterparts. It is important to note that the meetings for the KMF committee encompass both men and women officials who hold various positions, hence are aware that domestic duties can be played by anyone present. However, this observation can be viewed from two angles: one, that women music educators have subconsciously embraced domestic duties as their obligations. This results to the women music educators carrying out the duties without question as observed above. Secondly, it could also be an act by the male counterparts aimed at sustaining the regulatory structure as they collectively benefit from it, hence the reason for telling the women to serve them. To give this matter a different perspective, it was noted by Participant 4 that the women music educators in most instances double up as caregivers while taking their students out which is not the case with their male counterparts. This was also reiterated by participant 7 who said that she is always the one to carry out some motherly roles even after training their teams.

The observation above shows the roles carried out by women music educators as caregivers during KMF events. It is important to note that, in line with KMF guidelines , any group with one or more female students should have an accompanying female teacher while schools with more than one male student have a male teacher. However, as stated in the case of participant 2 above, there exist instances whereby women music educators` roles extend to playing domestic roles in addition to being choral trainers and conductors. These expectations are evidence of the regulatory norms in the music education field. Participant 3 observed that rather than being trainers of their teams, most women in the technical classes get on stage to arrange the students then leave the stage for a male conductor to perform.

Above is a trend observed in the performance halls that attest to the secondary role of women in this space. Though a female educator is required to accompany a girls' choir in the event that the conductor is male, the participant's observations depicts a case of gender roles being performed by the different genders. Through the eyes of this respondent, it is surprising that the conductors of technical pieces are largely male. It is noteworthy that choral training skills have continuously regarded as a masculine practice while the women music educators perform the domestic duties. It is therefore possible to conclude that the women music educators in this context are compelled to adhere to the patriarchal norms that point them towards their traditional roles. Participant 4 reported that balancing between home responsibilities and the numerous activities music educators engage in is a challenge to women music educators. She reports that not being able to balance can only lead to one losing it all.

It is evident that women music educators strive to create a balance between their home duties and school work. This has been reported by various scholars including Acker and Dillabough (2007), Savigny (2014), Moreau et al., (2008) among others. The expectations of proper womanhood can be viewed in the case that though she is a career woman, the female music educator is still expected to perform all her home responsibilities. It is clear from the response above that the activities of music educators are multiple. Speaking for women music educators, the idea of losing it all emanates from the fear of losing her family at the expense of her school work or failing at work at the expense of her family. This shows that even in the classroom space, the music education space is not leveled as women music educators have more obstacles to tackle.

4.5 Modalities of Agency Used by Women Music Educators to Subvert Their Marginalised Position

This section presents the modalities of agency that were observed in this study. They include the solutions that were sought by the research respondents to address the problems they continue to encounter in the music education spaces in Bungoma County. The identified setbacks include class domination, sexual harassment, gender stereotypes, and traditional gender roles expectation at the work place. As discussed further below, the modalities of agency employed by the women music educators to navigate through their field include revising the discourses in the music education field, and silence among the women music educators.

4.5.1 Discourses in the Music Education Field

As reported by the respondents, their experiences in the music education space have compelled them to put an effort in disrupting these gender inequalities. Part of these methods is the use of various practices to change the music education space. Within the classroom space, participant 1 reported to topics like music analysis. She also pointed out a deliberate study of women music composers alongside the male. This she does to counter the narrative of music as a masculine tradition.

The notion that music composition is a preserve for men has continuously been highlighted in this study. Green (2002) posits that the concept of the creative genius as a male only preserve is guarded by the symbolic threat of a female composer. However, the response above highlights an attempt by a female music educator to assert her composition capabilities through using them for analysis, thus threatening the patriarchal constrictions of femininity. Music analysis being part of the curriculum, this practice ensures that the learners experience her compositions in the music classroom class. It is also important to note that the selection of a music piece for unprepared analysis adheres to a certain set of principles that the examiner intends to test. The idea of using her compositions implies that her works have met the various aspects she intends to analyze and in the long run assess. On the other hand, the analysis serves as an opportunity for this particular female music educator to improve on her existing compositions hence elevate her status in the hierarchy. The above respondent also attests to a deliberate effort to include women composers in the discussions about the prescribed composers. It is widely known that the Kenyan music curriculum includes an aspect of prescribed western composers, who are dominantly male. Therefore, there may arise a tendency to assume the nonexistence of women composers. This female music educator's act can not only be understood as an effort to affirm the presence of women composers but also a means to increase her "ratings" among the students through changing the perception of women among her music students. The use of own music compositions as agency is reported by participant 1 as she attested to having composed pieces that her students can sing during school functions. She also reveals that she puts effort in the instrumental categories in the KMF in an effort to establish her position in the music education field.

The above response further supports the use of music composition and instrumental training skills by women music educators as a tool for navigation of the music education space. As pointed earlier on, the importance of these skills in the music education space cannot be overstated. As stated by the participant above, it is evident that the instrumental classes are viewed as a preserve of a few schools. Therefore, the female music educator in this context sets herself apart and redefines her position of power, through engaging in choral and band directorship. Also, it is in view of these advantages that the above respondent strives to have her compositions performed by her students.

Besides music composition, it was observed that choral training can be employed as a mode of agency. Participant 4 reported that she puts a lot of effort in choral training so that she can be independent from the *mercenaries*. The female teachers from both the 'big' and the 'small' schools all faced similar problem of lack of access to various instruments and this affected their teaching and their promotion opportunities. While the women music educators from the poor schools were unable to access the instruments for lack of funding, the women music educators at the more affluent schools complained of male supervision and lack of trust from their school heads to handle and maintain the instruments. However, for both classes of women, they still faced the problem of being challenged and questioned for teaching the traditionally male gendered instruments. Some of the respondents in this study reported that the efforts they put in place to counter this was to put more efforts in changing their teaching approach to focus more on music composition, and concentrate more on choral training to stand a better chance of winning at the KMF. For participant 4 in this case, choral training helped her affirm her improve her skills and freed her from the influence of the male composers, commonly referred to as *mercenaries*. While the women music educators acknowledge that the KMF space is competitive in nature, the decisions of participant 4 to work without the assistance of the male composers can be viewed in various aspects. First, that the tagging of a male composer is a self-defeating practice that sustains their secondary position. In this case then, the female music educator abandons this position, through avoiding the assistance. Secondly, that dependence on the male composers only awards them the power to continuously regulate the practices in the KMF. Therefore, this particular participant subverts this through asserting her capabilities and reclaiming her space in this public arena.

In addition, it was also observed that the training learners to play instruments can also be viewed as agency. While it was seen that some women music educators are disadvantaged both by the gendered practices and status of their schools, it was evident that women from high status schools put their efforts in instrumental activities so as to navigate the KMF space. Participant 1 revealed that the participation in instrumental classes helped improve her status amongst her peers and the students. Based on unavailability of western music instruments in some schools, the choral music categories are highly competitive in nature as compared to the instrumental categories. Participation in the instrumental classes can therefore be viewed as attempts to increase their visibility and likelihood to win within this space. On the other hand, it was noted that the schools with less funds were more likely to participate in the African music categories as the instruments are more affordable. While music educators from the school considered as low status suffered unavailability of western instruments, their participation in the African music categories ensured their presence in this space. In this category, Participant 7 confessed to have consulted a specialist within her locality due to affordability and also for the fact that he would work better within the cultural norms. She also stated that the specialist gave a talk to the effect of deconstructing some restrictive cultural norms which to a great extent influenced the students' attitudes. It is within this context that the position of participant 7 as a music educator is improved as she navigates the space. In other words, the participants both in high status and low status schools not only realized different means of carving their niche but also fought the patriarchal systems based on their different experiences in the field.

4.5.2 Avoiding Competitive Posts

Although some respondents reported to have actively embraced the music practices, some of them noted that they have avoided positions of power to survive in the music space. Participant 5 confessed that she has never held an adjudication or leadership position and that she doesn't wish to hold one.

From her observation, the notion that leadership positions are intertwined with challenges surfaces. Here, the participant's preference for not occupying the leadership position is attributed to her need to create a safe space devoid of hurdles. Her qualifications notwithstanding, this particular music educator may never get to take part in adjudication as per her decisions. It was earlier stated that women

adjudicators are treated condescendingly. The observation above can be understood as communication to the stakeholder that this space is not favorable to the women music educators hence unwillingness to participate fully.

From the responses, it can be concluded that some of the women music educators choose to avoid the competition that comes from taking part in the KMF under any leadership position. For these women, they choose to focus on the classroom experience, empowering learners mainly through the prescribed syllabus and avoiding the extra activities that come through teachers' participation at the KMF. In this light staying away from the music space occupied by the KMF becomes their way of navigating through the margins and creating their own safe space in music education. Through this kind of agency, they become engaged in the debate against the institutionalization of patriarchy within the music education space.

4.5.3 Silence as a Tool of Agency

The use of silence as a negotiating tool in the work spaces has been observed over the years by various scholars. According to Acker and Dillabough (2007), the silences observed by the women teacher educator emanated from the idea that they considered themselves lucky and were aware of the risks that came with talking back. On the other hand, Tamale (2011) notes that silence represent different meanings both in the west and Africa. While the Western traditions construct silence as a total blank, African cultures that view silence as a powerful and empowering speech. In this study, the use of silence to avert any possible consequences resulting from raising their voice was observed. From an encounter she had in school Participant 1 stated that she remained silent and never pursued the issue further.

In response to her sidelining by her seniors at school, it is evident that participant1 resorted to silence for survival. Notably, her decision to remain silent did not emanate from her incapability to raise her voice. Rather, it originates from her knowledge that no one would have listened to her, therefore, raising her voice would have been a useless venture. Although it can be seen as a conscious decision to avoid what she terms as "worse things" aimed at suppressing her, it is possible to understand silence in this context as weapon, in that, the oppressors in this case may be compelled to view their actions in retrospect hence change for the better. In other instances, other women music educators resort to silence to avoid being at loggerheads with the field

officials. Participant 5 noted that she tries hard to follow all the instructions of the officials and to never question their decisions openly. According to her, it is the easiest way to avoid being targeted. Respondent 5 above describes her decision to submit to authority. The conformity described in this context aimed at avoiding further attempts to suppress her.

In line with the stereotypes on the use of sexual relations for favours, it was revealed by participants 1 and 2 that they opted to adopt the silence mechanism. According to participant 1, it was observed that she relentlessly works for her space as she viewed the act of defending herself from rumours as a process in futility. Participant 3 also noted that silence is the best tool in this context as she stated that defending one's self from rumours can only help perpetuate them even further. The influence of stereotypes is seen above, in that, women's achievements are tied to sexual relations. However, while others may be discouraged from participating from these activities, participants in this study adopt silence as a tool of agency. While maintaining their silence, working hard to prove their worth is observed through participant 1, to affirm their position and claim their space. In line with sexual harassment, the silence of women music educators in this study reveals the caution that is taken in handling issues to do with sexual harassment. While it was apparent that women music educators were denied opportunities within the music education space due to objection of sexual advances from men officials, the study confirmed that these occurrences go unreported. In fact, the women in this study confirmed that the most they have done is discuss matters pertaining to sexual harassment on informal platforms. Their silence in this context can be understood in two levels. First, it can be viewed as an avoidance of embarrassment that may emanate from this. Secondly, it's also seen as prevention of further harassment that would occur from reporting these instances. This being the case, it can therefore be understood that silence is a tool employed by the participants in this study to curtail any further threatening of their position in the music education.

4.6 Conclusion

As pointed out earlier, this chapter set out to present and analyze the findings of this study. In the first section, determinants of women music educators' marginalization were discussed. Here, discourses surrounding gender, western ideologies, class and sexuality were brought forth. The second section highlighted the normative practices

regulating the navigation of music education space. Lastly, the third section dealt with the modalities of agency employed by the women music educators to subvert these practices. Having dealt with the above, the next chapter presents summary of the data. The summary forms the basis of this study`s conclusions which thereafter inform the recommendations of this study.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

In the previous chapter, presentation of data and analysis was done and this chapter comprises a summary of the findings of the study. Specifically, it gives a brief explanation of how the researcher sought to carry out the research and the results therein. It is here that the researcher gives the final conclusion that women music educators differently experience inequalities within the music education spaces. Secondly, the normative practices have for a long time disempowered the women music educators. Lastly, the subversive acts of women music educators in this study are summarized. The chapter then concludes with recommendations worthwhile to gender discourses in the music education space.

5.2 Summary

This work has illuminated the marginalized state of women music educators in Bungoma County. It was pitted against the premise that Kenya is a patriarchal society and music has historically been conceived as a masculine tradition. Chapter one of the thesis consists of the background information, statement of the problem, research objectives, research questions, significance and scope. Chapter two comprises of the literature review whereby scholarly works related to the study was focused upon. Here, related literature is reviewed in line with the objectives of the study. In the third chapter, methodological aspects are presented. Here, the researcher cited the research approach, study population, sampling procedures and ethical considerations among others. Chapter four consisted of the presentation and analysis of data. The thesis concludes with chapter five, the current chapter that gives the summary of the findings, conclusion and recommendations.

In line with the first objectives, this study analysed patriarchy, class, western discourses and sexuality as determinants of the marginalized state of women music educators in this study. Here, it was clear that women music educators experience different forms of inequalities in the music education space. Also, the importance of the music composition and choral training skills was realized as it is applied as a tool for control. The study also established that the inequalities experienced by the study

participants are compounded by the status of the school. It was also evident that the women music educators have experienced instances of sexual harassment within the music education space.

The normative practices were discussed in three discourses. Firstly, stereotypes about women were analysed with specific focus on the inadequate compositional skills amongst women music educators, resistance of women music educators to leadership positions, and the use of the female body as a tool for advancement. Here, it is suggested that these normative practices serve to disempower the women music educators through perpetuating the discourses that define them as the weaker sex. Secondly, the myths about women are brought forth with the aim of exploring their influence in the practices of the women music educators under this study. Finally, the study explored ways in which women music educators struggle to live up to the expectation of proper womanhood. Here, the roles they carried out in the music education field were interrogated.

The modalities of agency that are discussed in this study take the form of the discourses in the music education field. Here, the researcher highlights the discursive practices that have seen the women music educators actively participate in the field to improve their status. Secondly, it was observed that some women music educators avoid positions of influence in the field. Lastly, silence is explored as a step taken by the women music educators in response to their oppression and in order to maintain their precarious positions in a field that is widely considered a male domain.

5.3 Conclusion

The researcher set out to explore the experiences of women music educators with the purpose of shedding light on the marginalized state of women music educators and contribute to discourse around the topic of gender equity within the music education field. As pointed out above, it was realized that the oppression of women music educators is compounded by gender, western influences, class and sexuality. Secondly, it was realized that the navigation of the music education spaces is regulated by normative practices that reproduce the identities of music educators. Although ethnicity could as well have been considered as a marker of inequality, the sample of the current study come from the same ethnic background hence their experiences did not showcase instance of discrimination in regards to ethnicity.

5.4 Recommendations

From the findings and conclusions of this study, it is thus recommended that:

- i) Both men and women music educators should engage in discourses of gender for the purpose of sensitization.
- ii) In-service workshops can be carried out for the purpose of equipping women music educators with the requisite skills for navigation of the music education space.
- iii) Men and women music educators should strive to construct a fairer working space where they can interact and compete fairly.
- iv) For the purpose of increasing the influence of women music educators in the field, mentorship programs for young women music educators should be carried out by women.
- v) There is need to ensure that all schools are equipped with adequate facilities for the teaching and learning of music.

5.4.1 Recommendations for further study

A comparative study should be carried out on the men music educators to get their perspective regarding the gender discourse at hand.

5.4.2 Recommendations for policy

In respect to policy,

- i) There is need for a clear gender policy in the music education field that will enable fairer representation especially in leadership positions.
- ii) A course on gender studies should be included in the curriculum to ensure that students are well prepared for the music education field.

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APPENDICES

APPENDIX I: POSTGRADUATE CLEARANCE

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24th January 2020

The Director General
National Commission for Science, Technology & Innovation (NACOSTI)
P.O. Box 30623 – 00100
NAIROBI

Dear Sir/Madam,

RE: OSORO TABITHA KWAMBOKA (GME/M/1875/09/17)

The above named is a Masters Student at Kabarak University in the School of Music and Performing Arts. She is carrying out a research entitled "*Secondary School Women Music Educators and Gender Inequity in Bungoma County*". She has defended her proposal and has been authorized to proceed with field research.

The information obtained in the course of this research will be used for academic purposes only and will be treated with utmost confidentiality.

Please provide her with a research permit to enable her to undertake her research.

Thank you.

Yours faithfully,


Dr. Wilson Shitandi
AG. DIRECTOR, POSTGRADUATE STUDIES





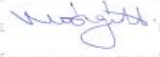

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As members of Kabarak University family, we purpose at all times and in all place to set apart in one's heart, Jesus as Lord. (1 Peter 3:15)



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<p>This is to Certify that Ms. TABITHA KWAMBOKA OSORO of Kabarak University, has been licensed to conduct research in Bungoma on the topic: SECONDARY SCHOOL WOMEN MUSIC EDUCATORS AND GENDER INEQUITY IN BUNGOMA COUNTY for the period ending : 06/February/2021.</p>	
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APPENDIX III: INFORMED CONSENT FORM

Title of Study: Secondary school women music educators` experiences and gender inequity in Bungoma County

Researcher: Osoro Tabitha Kwamboka

Study description

The purpose of this study is to explore the gendered experiences of women music educators and contribute to discourse around the topic of gender equity within the music education field. Your experiences shared in the study will be greatly invaluable to the study.

If you are willing to participate, you will be interviewed for not more than sixty minutes. The interview will be recorded then guarded closely during and even after the research. The recordings will only be accessed by the researcher. The study will identify you by a pseudonym to protect your identity. You are allowed to skip any question that you may not be willing to answer. Also, you can opt out of the interview at any time if you feel uncomfortable.

Participation in the research does not accrue any personal benefits. However, the information you will provide will assist to voice women`s concerns in the music education space hence create fairer spaces.

You will not have any costs related to participating in this study, other than the time you spend during the interview.

You are allowed to ask questions and express any concerns you may have during the study.

I have understood all the procedures pertaining to the study and I am willing to take part in it.

Participant`s Name _____

Participant`s Signature _____

Date _____

APPENDIX IV: DATA COLLECTION INSTRUMENTS

INTERVIEW SCHEDULE

Introduction

Thank you for making time for this interview session. The purpose of this interview is to illuminate the gendered experiences of women music educators in Kenya. You are free to skip any question that you do not wish to answer. You can also opt out any time you feel uncomfortable. Feel encouraged to ask any questions or voice your concerns any time during the study. You can start by giving a brief background of your musical journey before we move to the questions.

Tools

Objective 1

What do you understand by the term gendered experiences?

What would you say are the origins of the gendered experiences?

Can you share with me some of the experiences you have encountered in the music education field that you feel are gendered?

Why do you think there exist differences in terms of the experiences of the female and male music educators?

Objective 2

What do you understand by the term gender norms?

In your understanding, what are some of the practices that are considered proper in respect to gender in this field?

Give an instance whereby you have experienced acknowledgement as a result of doing that which is considered proper.

What are some of the practices that are frowned upon as improper in respect to gender?

Describe a situation whereby you were frowned upon or someone else was reprimanded as a result of doing that which is not generally acceptable in respect to gender.

Objective 3

In your teaching career, what have you done as an individual to enable you tackle some of these challenges?

Can you describe an instance where you put a measure in place that will change the way music is performed, taught or evaluated?

In what ways do you think the measures can affect women in the music education field?

What do you think is the place of women in music education in the near future?

If it was up to you, what changes can you recommend that will transform the practices within the music education spaces in Kenya?

Conclusion

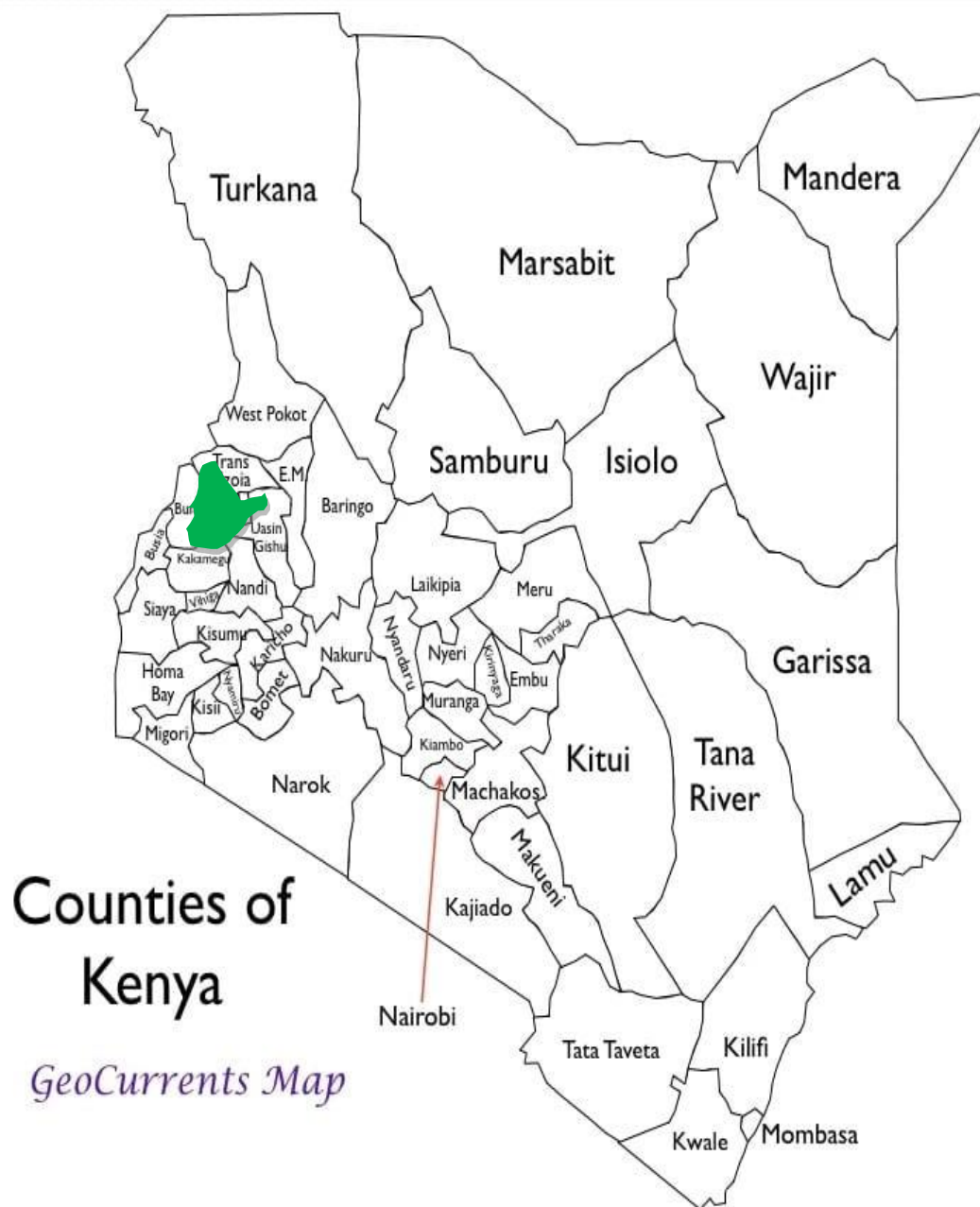
Thank you for making time for this session. The information you have supplied will be of great value to the study.

APPENDIX V: WORKPLAN

DATE	ACTIVITY
15 th March 2019	SMPA proposal defense
21 st March 2019	Meeting with supervisor
7 th June 2019	Postgraduate school proposal defense
8 th – 25 th June	Corrections and adjustments
18 th November 2019	Postgraduate school proposal defense
December 2019	Corrections
January 2020	Application for research permits from relevant authorities
February – April 2020	Collection of Data
May 2020	Analysis of Data
June – July 2020	Writing of Thesis
August 2020	School of Music and Performing Arts thesis defense
September	Corrections
October	Postgraduate school thesis defense

APPENDIX VI: MAPS

Map of Kenya



Map of Bungoma County

