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FACULTY OF MUSIC



FACULTY OF  
DRAMATIC  
ARTS IN  
BELGRADE

**Book of Abstracts**

# **FEMALE LEADERSHIP IN MUSIC**

**International Conference**

**World Music Day, June 21<sup>st</sup> 2021**

**Belgrade, Serbia**





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**FEMALE LEADERSHIP  
IN MUSIC**



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# FEMALE LEADERSHIP IN MUSIC

Edited by Tatjana Nikolić & Ana Petrović  
Faculty of Dramatic Arts & Faculty of Music  
University of Arts in Belgrade



Belgrade, 2021

**Book of Abstracts**  
**FEMALE LEADERSHIP IN MUSIC**

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**International Scientific Conference  
FEMALE LEADERSHIP IN MUSIC**

Faculty of Dramatic Arts and Faculty of Music  
University of Arts in Belgrade  
World Music Day, June 21<sup>st</sup> 2021

Faculty of Music and Faculty of Dramatic Arts in Belgrade are carrying out a research project "Female Leadership in Music" (FLIM) with the support of the Science Fund of the Republic of Serbia through the program for excellent projects of young researchers PROMIS.

As a part of the FLIM project, an international conference under the same title is held to further advance the exchange of knowledge and research orientations regarding female musicianship, gender, and leadership, among the researchers from Serbia and the wider region, as well as within the global academic community.

This symposium aims to explore the contemporary role of female musicianship in traditional folk world music and independent popular music scenes by focusing on historical and present-day female participation in music-making, performing, and maintaining. Since female agency, viewpoints, and legacies in traditional and popular music haven't been explored in cross-generic and cross-disciplinary perspectives so far, the main objective is to chart both highly visible and underrepresented key figures in several music scenes and networks.

As the situation regarding music scenes and labor rapidly changes worldwide, a critical analysis of gender issues related to contemporary music-making and performing is required to facilitate the ongoing engagement of female musicians in music scenes and networks. Additionally, the links between personal narratives and experiences and social institutions, contemporary gender debate, demands of the music market, and state policies are the topics to be further explored.

The symposium is seeking to identify and describe the possibilities, gendered constraints, and acts of transgressions that together weave complex dynamics of female participation in traditional and popular music, in relation to the changing field of dominant gender ideologies.

## Conference Scientific Board

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# KEYNOTE PRESENTATION





**Iva Nenić (1979)** is an ethnomusicologist and cultural theorist who works as an assistant professor at the Department of Ethnomusicology, Faculty of Music, Belgrade. Iva's research is concerned with the way music and wider cultural practices give rise to ideology and help enact social identities, with a focus on gender reproduction/contestation and the politics of intersectionality, as well as on the relationship between sustainability and transhumanist aspects of contemporary culture. She collaborates with the postgraduate program of Interdisciplinary studies at the University of Arts in Belgrade; Belgrade Open School; Women's Studies Center in Belgrade; as well as other Serbian and international academic institutions. Her invited lectures took place at universities in UK, Austria, Slovenia, Italy, and Japan. Iva's field experience spans from the folk music of Serbia to the issues of local and global world music; female musicianship in Serbian and regional independent music scenes; Balkan-based hip hop, and shared vernacular culture of post-Yugoslav pop-folk. Her book *Gusle Players and Other Female Traditional Instrumentalists in Serbia: Identification by Sound* (CLIO, Belgrade, 2019) received *Andželka Milić Award* granted by the Section for Feminist Research and Critical Studies on Masculinities (SEFEM), in the category of scholarly work critically contributing to the study of gender relations. She is the leader of the scientific research project "Female Leadership in Music" (FLIM), supported by the Science Fund of Serbia (PROMIS program).

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KEYNOTE PRESENTATION

## Uneven Terrains of Struggle: Towards the Transformative Notion of Female Music Leadership

Iva Nenić, PhD,  
Faculty of Music, Serbia

Since the late nineteen eighties, ethnomusicology and the related disciplines have devoted much effort to affirm female musicians, and also to reintroduce rich and carefully positioned representations of their practices and labor into the mainstream academic discourses as well as in the official cultural narratives, most often through the lenses of feminism, gender studies, and identity politics. During more than four decades of research and promotion of female music, creativity, and work, many labels were used, from feminism to scholarly trends of promoting gender equality, applied science, critical history, and a string of concepts with the 're-' prefix followed – rediscovery, reappropriation, repositioning, remodeling. Important female figures, as well as female-oriented music genres and gender-related topics, were sometimes smuggled into the body of academic work, university course subjects, and popular discourses, and in other contexts fiercely introduced in the disciplinary core itself, as a part of a shifting paradigm in academic and wider social terms.

However, the topic of female leadership within various socio-musical arenas, especially in the 'micromusic' contexts, or in various subcultural, non-hegemonic cultural scenes and landscapes, remains a relatively under-researched topic, especially in wider conditions, outside the realm of culturally particularized or case-specific studies. A special, deconstructed, and reappropriated concept of leadership must be positioned here – not a neoliberal image of individual high achievement, shattering the glass ceiling, or overcoming of obstacles. Rather differently, the notion of transformational female leadership within music could lead to answers to a few fundamental questions.

Firstly, what does the female assuming of the leading position and power within the immediate surroundings and wider, in the context of various contemporaneous virtual proximities, actually produce, being always-already situated within the gendered expectations and constraints? What are the historical and



present forms of female musical leadership, in a wide range from inter-group communication and decision-making to cultural leadership and musical activism? Lastly, if the notion that the music is not an ephemeral practice, but a constitutive one regarding the society is taken seriously, is there something specific and valuable – and so far unspoken of – that characterizes the relation of music-centered activities by women and social maintaining and change? The interweaving of multisite ethnographic work with women of various cultural, ethnic, and generational backgrounds in Serbia would serve as a ground to seek those answers.

Observed in terms of equality, power to act, and structural positioning towards wider social interests, female music leadership is often overlooked, but its relative marginalization in the cultural lacunae outside of major power struggles doesn't mean that the struggles, shared responsibility, and hope it produces are less real and important.

**Keywords:** female leadership, transformational leadership, cultural leadership, female agency, music

# MAIN SESSION





**Mirjana Zakić (1960)** graduated from the Faculty of Music in Belgrade, Department of Ethnomusicology, and defended her MA thesis Instrumental and Vocal-Instrumental Heritage of Zaplanje Region in Light of the Traditional Music Opinion, as well as her doctoral dissertation Ceremonial Songs of Winter Season - Systems of Music Signs in the tradition of Southeastern Serbia. Since 1990, she has been employed at the Faculty of Music in Belgrade. She served as the vice dean at the Faculty of Music in Belgrade (2012-2015). Since 2018 she has been the head of the Department of Ethnomusicology at the Faculty of Music. So far, she has published four books and numerous papers in national and international publications. She is especially interested in ritual music, instrumental music, musical semiotics, the relation between text and context. She is the chairwoman of the Serbian Society of Ethnomusicology.

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MAIN SESSION

## Women's Actions to Revitalize the Practice of Kaval Playing in Serbia

Mirjana Zakić, PhD,  
Faculty of Music, Serbia

The process of folk instruments revitalization and their potential constructive transformations in diachronic perspective represents one of the most essential questions of/for contemporary ethno-organology. This problem firstly refers to those instruments which have, throughout history, lost their primary function and, hence, the significance of the performers of particular music practice, both locally and regionally. The kaval (end-blown flute) deserves particular attention in research as a traditional shepherd instrument associated with the Kosovo and Metohija region (the territory of southern Serbia), whose practice survived through efforts of only a handful of performers from the second half of the 20th century. The kaval achieved greater visibility throughout the 1990s being recognized as one of several symbols of the collective and national identity, thereby becoming a component of many neo-traditional ensembles in Serbia. Its newly established popularity is accompanied by the interest of performers in the workmanship behind the making of the kaval which, except for potential uses of the new materials, continues to be based on traditional crafting principles. The female interest in playing the kaval has risen noticeably since the beginning of the 21st century. They overwhelmingly belong to younger generations of performers, acquiring their skills mostly within the state music school system and/or during the organized professional workshops. Given the growing role of women in sustaining the practice of kaval in our region, this paper focuses on analyzing their repertoire, the performance-style characteristics of the female performers with higher visibility in given geocultural framework, as well as interpreting their present-day positioning in the dissemination of the kaval.

**Keywords:** kaval, female performers, repertoire, visibility and dissemination, contemporary practice



**Sanja Ranković (1969)** is an associate professor of traditional singing at the Department of Ethnomusicology at the Faculty of Music in Belgrade. She has delivered numerous lectures, seminars, concerts, and workshops in the country, as well as abroad (Canada, USA, Switzerland, Germany, France, Macedonia, Italy, Croatia, Hungary, Austria, Poland). For almost two decades, she has been working as a traditional singing lecturer at the National Ensemble "Kolo". She is the author of many scientific papers, three books, and two full-length musical stage plays, which were performed at the National Theater in Belgrade. She was awarded the recognition of the Association of Music and Ballet Pedagogues of Serbia for the successful annual (2001) and perennial (2006) pedagogical work. The topics of her ethnomusicological interest are related to the field of applied ethnomusicology, as well as to the issues of vocal practices.

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MAIN SESSION

## The Role of Women and Sustainability in the Practice of Playing Tambura Instruments in Vojvodina

Sanja Ranković, PhD,  
Faculty of Music, Serbia

Vojvodina, as the northern autonomous province of the Republic of Serbia, represents a cultural space in which the collective (orchestral) music-making, manifested through tambura instruments (of varying sizes and tunings), represents a particular style of the given region sound mapping. According to literature, this practice has been developing since the nineteenth century till today, through multiple forms of informal and formal contexts. The start of the twentieth century led to changes in the creation of the corpus of tambura instruments, and the increase of strings for tuning: from three to four. Ever since there has been an intensive development of music-making on these instruments; it influenced the development of the performance paradigms, read through the roles of specific orchestral instruments, techniques of playing, interpretations, repertoires, and styles. Since the beginning of collective tambura performances, women have participated primarily as members of the orchestra, while their role over the past few decades has shifted significantly. Consequently, this study investigates contemporary practice in which women have a more significant position in its sustainability, when considering their participation in the process of formal and informal education, performance, and various contexts in the creation of new compositions, according to already accepted standards. They are students, professors, musicians, conductors, and composers, thereby visibly contributing to the survival of traditional types of tambura music, and the development of new interpretational and genre frameworks. In addition to specific individual activities in this plan, a special influence on the sustainability of tamburitza music has the creation of women's tamburitza orchestras during the twentieth century, among which the most popular is the contemporary band "La Banda".

**Keywords:** tambura music, female performances, Vojvodina, formal and informal education, interpretation



**Indira K. Škorić (1966)**, PhD, serves as an adj. asst. prof. at CUNY/KBCC. She holds a PhD from the Fielding Graduate University in Human Development. Her doctoral thesis dealt with sexual violence and advocacy by employing Luisa Passerinis' "carnival of culture" to shed light on the life stories of survivors in Bosnia-Herzegovina and Kosovo. Her academic and applied work with refugees and immigrants has been recognized by various renowned institutions (Union Square Award; Revson Fellow at Columbia 2008-09; a Vera Listz Fellow at the New School in 1994-95; American Association of University Women; Robin Hood Foundation for work after 9/11). Indira has worked with American Friends Service Committee, the International Federation of Red Cross, the International Organization for Migration, and the NGO Working Group on Women, Peace, and Security, as well as with women-led activist groups.

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MAIN SESSION

## Reinvented Traditional Balkan Songs by Immigrants to the West

Indira K. Škorić, PhD,  
City University of New York, USA

How do people with limited educational and social means, often escaping very traditional patriarchal settings of various Balkan ethnicities, manage to preserve rituals of passing amid a pandemic and a traumatic life in the diaspora? This research employs oral history interviews with a dozen women of Jewish, Albanian, Roma, Bosniak, and other Slavic ethnicities and practicing Muslims who moved to the USA from 1968 to 2001. This is a narrative of preservation, reinvention, and learning in adulthood. It also addresses the development and contribution to growth as part of newfound subjectivities, communities, and surrounding; striving for inclusion via public life (Exploring silences - patriarchal families; Rearing children to acculturation; Driven and motivated to make a difference; Religion practices and newly found spirituality, all of which have preserved and reinvented rituals to commemorate life and passing). It is a literal (old songs or lyrics are made up as improvisations) and performative (voice; pan, hand drums playing as learned at home, often forgotten and again practiced) community engagement that contradicts some ethnomusicologist writings and misconceptions. We need to recognize the heterogeneity of subjectivities, contrary to the perception that if women are religious their public work will be halted.

**Keywords:** social memory, contested narratives, gendered agency, diaspora tradition, folk-religious, public service.



**Anja Brunner (1980)** is an ethnomusicologist at the Music and Minorities Research Center at the University of Music and Performing Arts Vienna. She leads the research project "Women Musicians from Syria: Performance, Networks, Belonging/s after Migration", funded by the Austrian Science Fund (FWF). Anja Brunner gained a doctorate in musicology from the University of Vienna (Austria) and has been working as a university lecturer and researcher at the University of Vienna (Austria, 2010–2015) and the University of Bern (Switzerland, 2016–2018). Her research focuses on issues of music and migration, questions on music and (postcolonial) politics, questions of intersectionality in music research, and African popular music.

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MAIN SESSION

## Women Musicians from Syria in Europe: Agency, Intersectionality, and Networks

Anja Brunner, PhD,  
University of Music and Performing Arts Vienna, Austria

The civil war in Syria, now in its eleventh year, has so far forced over five million people into migration. Around 800.000 people have fled to Germany and Austria, among them many musicians. Their presence has been immediately visible in the media during the last years, with a multitude of musical performances and projects from and with Syrian migrants taking place. The music genres' scope presented ranged from European classical music to pop/rock music and Arab-Syrian musical traditions.

As with many other musical fields, also the musical activities of Syrians in Europe tend to be presented in media showing mainly male musicians. But female musicians also have (re)started their careers, and they are active, performing, and networking in their new surroundings, thereby creating innovative musical worlds and fruitful alliances across genres, nationalities, and language barriers. In my presentation, I will discuss the life and work of three individual female musicians living in Germany and Austria: Basma Jabr, a singer of Arab music; Dima Daoud, a qanun player; and Enana Alassar, a singer-songwriter and rapper. In presenting their different strategies to be successful and active in music-making as Syrian women in Europe, I show the constraints that hinder(ed) their music-making and the resources these women use to be musically active and successful.

**Keywords:** music and migration, world music, Arabic music, music and gender, cultural capital



**Naila Ceribašić (1964)** is a research advisor at the Institute of Ethnology and Folklore Research and professor of ethnomusicology at the University of Zagreb. She is also a member of the Executive Board of International Council for Traditional Music, and representative of ICTM at UNESCO. Her research and publications address traditional music in Croatia, processes of festivalization and heritage production, music in the context of war, gender aspects of music-making, music of ethnic minorities, and theories and methods in ethnomusicology. This paper is a part of the project on the record industry in Croatia from 1927 to the end of the 1950s, supported by the Croatian Science Foundation.

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## MAIN SESSION

# The Record Industry and the Social Life of Gender in Socialist Yugoslavia: A Case of Jugoton, and a Case of Heda Piliš

Naila Ceribašić, PhD,  
Institute for Ethnology and Folkloristics in Zagreb, Croatia

The music industry in general, and the record industry in particular, is excessively male-dominated. Based on overall analysis, some pockets of women's agency or some specific, more gender-balanced music scenes (e.g., indie rock in the study of Marion Leonard, 2007), examinations of the topic therefore often engage in devising potential directions for change (e.g. in *Gender in Music Production* edited by Hepworth-Sawyer et al., 2020). The gender organization of the record industry in former socialist Yugoslavia represents no exception. In the case of Jugoton, which up to the end of the 1950s had a monopoly on the Yugoslav market, female characters appear among the industry personnel as diligent secretaries and controllers of final products, and among musicians as singers. Excluding rare individuals, the women were neither among composers, lyricists, arrangers, instrumentalists, nor among producers, sound engineers, and managerial staff. The social life of gender in the Yugoslav record industry suggests a reversal of the principle of gender equality of the society at large. This paper, therefore, actually lacks its subject. Agency of women in the Yugoslav record industry did not exist, let alone their leadership. Relying as much as possible on memories, as well as on retellings and hearsay, the intention is to depict an ordinary working day for men and women employed in Jugoton, sometime in the period before the opening of a new factory in 1963. On the other hand, speaking of rare exceptions, the intention is to elucidate the career of Heda Piliš (1925–2015), a composer, lyricist, and music editor at the Zagreb radio station. Her navigation through the high seas of gender constraints – that is, more precisely, intersectional – can potentially serve as a beacon in the project of dismantling structural inequality.

**Keywords:** gender, music, record industry, socialist Yugoslavia



**Monika Herzig (1964)**, DME, Indiana University senior lecturer, is the author of *David Baker – A Legacy in Music* (IU Press), and *Experiencing Chick Corea: A Listener's Companion* (Rowman and Littlefield, 2017). She is also the chair of the research committee for the Jazz Education Network and editor of *JAZZ* (Jazz Education in Research and Practice, IU Press). As a jazz pianist, she has toured the world, opened for acts such as Power of Tower, Sting, Yes, and her music has won DownBeat Magazine Awards and is featured on NPR and JazzWeek. Her awards include a 1994 Down Beat Magazine Award for Best Original Song, a Jazz Journalist Association Hero 2015 Award, as well as grants from the NEA, the Indiana Arts Commission, MEIEA, Jazz Tours, the US Embassy, and more. Monika is a CASIO Artist.

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## MAIN SESSION

# Piano Jazz – Transcending Three Strikes With Duets

Monika Herzig, DME,  
Indiana University, USA

Margaret Marian Turner was born in 1918 in Slough, UK and by 1935 studied at the Guildhall School of Music and Drama in London. However, her attraction to improvisation and jazz led her to tour with Vaudeville acts and novelty shows rather than pursue a classical piano degree. During Second World War she joined the United Service Organizations (USO) and met her future husband, cornetist Jimmy McPartland from Chicago. The couple arrived in New York City on April 23, 1946. Under her married name, Marian McPartland, she led a long-standing residency at the Hickory House. Leonard Feather noted the initial three strikes against her in an overall positive performance review. The fact that she was female, white, and from somewhere else created initial perception barriers according to Feather, a realization that prompted her to become an advocate and spokesperson for women in jazz. In 1978 she headlined the first Women in Jazz Festival in Kansas City and launched her Piano Jazz program on WLTR (South Carolina) in 1979. With McPartland at the piano, the show usually featured a second musician with interviews and musical duets. Piano Jazz became the longest-running jazz program produced on public radio with regular shows until 2011 when McPartland stepped down. Along the way, McPartland also became a mentor to many young musicians. The lack of role models has been discussed as a fundamental cause for the low participation rate of female musicians in the jazz idiom. I argue in this paper that McPartland's leadership as a public figure on concert stages, but even more so as a radio host, opened the door for generations of female musicians modeling equal opportunities for participation. Her improvisational conversations demonstrated mutual acceptance and admiration. McPartland's ability to engage in musical dialogue at any level initiated a fundamental perceptual shift. Various influential encounters, dialogues, and musical moments from Piano Jazz serve as evidence for the argument.

**Keywords:** woman in jazz, jazz piano, Marian McPartland, mentorship, Piano Jazz



**Linda Cimardi (1983)** is currently a postdoctoral fellow at the Martin Luther University of Halle-Wittenberg. She was an A. von Humboldt Research Fellow at the Ethnological Museum in Berlin (2018-2021), a guest researcher in Ethnomusicology at the University of Music and Performing Arts in Graz (2017-2018), and an external researcher within the University of Turin Research Unit for the 2010-11 PRIN (Project of Relevant National Interest) in Ethnomusicology. Cimardi conducted fieldwork in Italy, Uganda, Croatia, Bosnia, and Austria. She holds a PhD in Ethnomusicology from the University of Bologna (2013). Her main areas of interest are African music, gender in music and dance, politics and aesthetics of world music.

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## MAIN SESSION

# Between Home and International Scenes. Sarah Ndagire's Ugandan Way to World Music

Linda Cimardi, PhD,  
Martin Luther University, Halle-Wittenberg, Germany

This paper addresses the ways Ugandan traditional arts are interpreted, elaborated, and employed as a source of inspiration for building an appealing repertoire to both international and domestic audiences. While most Ugandan artists that reached international fame within world music are male singers and instrumentalists, in this paper, I discuss how Sarah Ndagire, a female Ugandan singer based in the UK, has developed her style, repertoire, and career by establishing local as well as international networks. Choosing not to follow the mainstream popular elaborations of Ugandan traditional music produced with the synthesizer and lip-synched on played-back tracks, Ndagire cultivated her experiences in live performances through singing in bands and Kampala traditional and neo-traditional music scenes. Her music itinerary passes through her participation in various jazz, soukous, and kidandali bands in Kampala; her jobs at Ugandan radios where she could access and listen to several African artists; the fruitful cooperation with Ugandan musicians and sound producers, and international collaborations for recording albums and performing on tours. Her repertoire includes interpretations of traditional songs, and new pieces that she locates within world music with a Ugandan and African inspiration. This paper discusses how, while dealing with the disadvantage of not playing instruments (rooted in the Ugandan tradition of male musicianship), Ndagire has built on her agency and vocal expressive flexibility to establish networks and cooperation projects with male musicians and studio producers, thus molding her own domestic and international career.

**Keywords:** Uganda, traditional and world music, international networks, cosmopolitanism



**Ana Hofman (1976)** is a senior research fellow at the Institute of Culture and Memory Studies of the Slovenian Academy of Science and Arts in Ljubljana. She uses both archival and ethnographic methods to examine musical sound during socialism and the present-day conjuncture of neoliberalism and post-socialism in the area of former Yugoslavia. She was a postdoctoral Fulbright Fellow at the Graduate Center of the City University New York in the spring semester of 2018. She has published many articles and book chapters, including two monographs: *Staging Socialist Femininity: Gender Politics and Folklore Performances in Serbia* (2011) and *Music, Politics, Affect: New Lives of Partisan Songs in Slovenia* (2016). She is currently working on the monograph *Socialism, Now! Singing Activism after Yugoslavia* (Oxford University Press).

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## MAIN SESSION

# Back to Leisure: Gender, Labor and Everyday Singing in a Post-Socialist Town

Ana Hofman, PhD,  
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The paper examines the political implications of the conceptual usage of affective labor regarding music in the post-socialist context, marked by the socialist legacies of waged labor and working-class symbolic power. Specifically, in setting affective labor as gendered forms of work, the paper critically discusses a division between labor that involves thought and feeling, and labor that involves bodies, affects, and emotions. My focus is on the leisure singing activities by all-female activist choir "Praksa" in post-industrial Pula, the town which, due to the collapse of industry, went through a complete economic, social, and cultural transformation. Through examining singing as an everyday activity of Pula's citizens, I argue that female artistic practices should be informed by careful insights which acknowledge the actual employment situation people face, but also different historical meanings of waged and reproductive work, its social and moral values beyond capitalist production. Through collective singing as a way of practicing daily 'affective solidarities', singers do not lose sight of the importance of class-consciousness and labor solidarities weakened under neoliberalism. I engage with their claims for a 'decent work', which reveal that the focus on immaterial, unpaid, or affective labor might move us away from the reality of political struggles in the region, focusing instead on leisure as an important concept for building capacity for collective action.

**Keywords:** affective labor, female choral singing, post-socialism



**Helen Rusak (1959)** is a musicologist, arts manager, lecturer, researcher, and higher-degree supervisor. She has presented and published on music, cultural industries, and new media. She has broad experience in arts management practice and has held senior government advisory roles. She was an Acting Program Director for Arts and Cultural Management, UniSA. She is an external examiner of Arts Management courses nationally and internationally. She is currently a Course Coordinator, Arts Management, Western Australian Academy of Performing Arts.

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## MAIN SESSION

# Glass Ceilings, Glass Harmonicas: Challenges for Women in Musical Leadership

Helen Rusak, PhD,

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This paper addresses the conference theme of cultural policies and global inequities. Women remain underrepresented in musical leadership in a similar way as in other fields of endeavor. Despite feminist movements, affirmative action, sex discrimination and awareness campaigns, women still lag behind men in leadership roles in most musical arenas. The number of women leaders of nations and companies is increasing in the 21<sup>st</sup> century and this is reflected in the music. However, there is still an under-representation of women in musical leadership. This paper examines how women negotiate the challenges of the leadership space in music. Existing research on women in music documents women composers and performers in anthologies, monographs, and feminist analysis. In the latter part of the 20<sup>th</sup> century, musicologists began to focus upon feminism and its role in musical composition through feminist analysis. Research exists on women composers and performers, but little has emerged specifically on women in musical leadership and how they face the challenges that women in other spheres of endeavor have faced. Whilst many women composers and musicians may have held leadership positions, the focus on their negotiation of leadership has not been addressed in any detail. I will specifically focus on women in musical leadership through the academic lens of contemporary management theories and research into leadership. A case study methodology will be applied to empirical data gathered for this study. This research combines my particular academic interest in the areas of arts management and musicology.

**Keywords:** feminist musicology, gender and leadership, empowering women, diversity in leadership



# PHD CANDIDATES SESSION





**Tatjana Nikolić (1990)** is a junior researcher at the Faculty of Dramatic Arts, University of Arts in Belgrade, and a member of the FLIM project team. Since 2010 she is a member of a young women's collective FEMIX, where she is researching, advocating, promoting, educating, and organizing events to enhance the participation of young women in the local cultural and creative scene. In 2016 she published a study *Gender Relations Within the Alternative Music Scene of Serbia and the Balkans*. Currently, she is a PhD candidate at the FDA with the proposed title of the doctoral thesis *Gender and Age Equality in the Cultural Policy of Serbia*.

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PHD CANDIDATES SESSION

## Participation, Labor, and Leadership of Young Women in Music: Limitations and Possibilities of Cultural Policy

Tatjana Nikolić,  
Faculty of Dramatic Arts, Serbia

Previous research on the participation and share of women in the music scene of the previous three decades indicates a wider spectrum of causes and dimensions of inequality and hardened professional development for them, in line with patriarchal social ideas, and joined with prejudices and stereotypes about youth. Thus, young women in the music scene are treated differently in comparison to their male colleagues, while their underrepresentation is interpreted through individualizing, psychologizing discourses. Contrary to that, this presentation aims to discuss the reach and possibilities of cultural policies to influence gender equality within the cultural scene (in Serbia), as well as an increase in the participation of youth, particularly young women in cultural life. Special attention is given to the topic of labor in creative industries – the music industry, the precarious position of young female musicians, and the intersections of gender, age, and professional identity and working conditions for cultural workers. The research was conducted through theoretical and empirical analysis of cultural policy in the field of music on national as well as local level, but also through interviews and focus groups with young female musicians in Serbia.

**Keywords:** gender equality, age equality, cultural management, working conditions, precarity



**Ana Petrović (Živčić) (1987)** is currently a PhD candidate and teaching assistant at the Ethnomusicology department, Faculty of Music, University of Arts in Belgrade. The Senate of the University of Arts in Belgrade approved her PhD topic *The Influence of the Components of Musical Articulation to the Shaping of the Vocal Dialect of Serbs from Pešter*, under the mentorship of prof. Mirjana Zakić, PhD. Musical articulation and sound properties analysis are in her scientific focus. She is in charge of the Phono-archive of the Faculty of Music in Belgrade. She participates in scientific conferences and publishes papers in relevant journals. Ana had study stays in various summer schools and ethnomusicological international workshops in Austria (2014) and Germany (2017). Ana is an active member of the International Council for Traditional Music (ICTM) – Study group for the Music and Dance of Southeastern Europe since 2014.

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PHD CANDIDATES SESSION

## Female Leadership, Performance and Knowledge Transmission of Traditional Singing from Kosovo and Metohija – The Portrait of Jadranka Jagličić

Ana Petrović,  
Faculty of Music, Serbia

Jadranka Jagličić is a professor of solfeggio at the Music School Stevan Mokranjac in Kraljevo, Serbia; a prominent performer of the traditional songs from Kosovo and Metohija, and a vocal pedagogue – the founder and leader of the female vocal group Tkanica from Kraljevo. Her personal and professional musical activities are deeply interrelated, and in this announcement, she will be portrayed from the viewpoint of the traditional music knowledge transfer (both peer and intergenerational) and sustainability of the female traditional music performances in formal (institutional) and informal (singing group, individual and ad-hoc performances) frames. Additionally, her leading position in the local environment will be observed particularly in relation to her (in)visibility, influence, and impact as the leading female figure.

As her former student, with insights of several other female students of prof. Jagličić, I will try to include the student's perspective and overlap it with her personal narrative to provide different, relevant angles in perceiving the significance of her position as a role model for the younger performers, especially in the domain of specific knowledge of singing traditional songs from Kosovo and Metohija.

**Keywords:** Jadranka Jagličić, female, traditional music performance, role model



**Bojana Radovanović (1991)**, musicologist and art theorist, research assistant at the Institute of Musicology SASA, and PhD candidate at the Department of Musicology, Faculty of Music, University of Arts in Belgrade. Her research deals with contemporary music and art, metal music, and voice. She is one of the founders of the Association for Preservation, Research and Promotion of Music "Serbian Composers" that works on the largest internet audio-visual archive of Serbian art and film music, and a co-founder and the editor-in-chief of the INSAM Journal of Contemporary Music, Art, and Technology (Sarajevo, Bosnia and Herzegovina).

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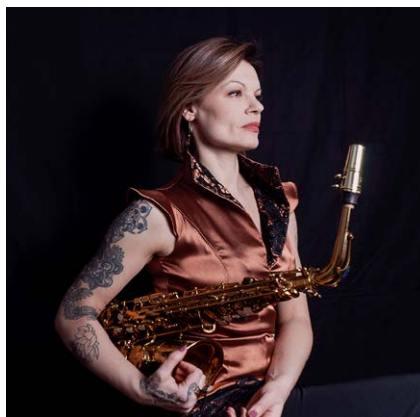


## *The War is On:* Female Leadership in Serbian Metal Music

Bojana Radovanović,  
Institute of Musicology, Serbian Academy of Sciences and Arts

This presentation will focus on the role of women, and especially frontwomen, in Serbian metal music. The overview will be done following the first emergence of female-fronted bands in the late 1990s and the early 2000s, up to the most recent emergence of all-female metal bands. In comparison to the development of the international metal music scene, I will look into the genre predisposition and historical circumstances of frontwomanship (from symphonic metal to extreme metal subgenres) and look into the changing narrative of this overall male-dominated scene. Given that the female roles in metal bands are still, by and large, the ones of a vocalist, this paper will also give insight into the development of female vocals in metal – from more mainstream clean and operatic singing to the 'underground', extreme vocals.

**Keywords:** metal frontwomen, women in Serbian metal, voice, extreme metal, symphonic metal



**Jasna Jovičević (1976)**, (musician, composer, PhD Candidate) from Serbia earned her BA in Jazz Saxophone from "Franc Liszt" Academy - Budapest, MA in Music Composition from York University - Toronto, and is currently enrolled at Doctoral Transdisciplinary Studies in Contemporary Arts and Media at FMK in Belgrade. She is an active professional composer and performer in the music scene; participating in festivals, artist residencies, artistic researches in the USA, Canada, and Europe. Jasna released five solo albums and dozen as a side-man, teaches music methodology at the College for Vocational Studies, and leads regional projects that advocate gender equality in jazz, as well as arts and science artistic researches in music.

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## Artistic Research in Jazz – a New Polygon for Female Artistic Researcher Positioning

Jasna Jovičević,

Faculty for Media and Communications, Serbia

Artistic research in jazz today offers an important exploratory observation prism for a female jazz instrumentalist. Gender position is the research process in jazz practice as a performative space, where the female player attempts to understand their own experience of music creation and interpretation that is different from the man's. Gender perspective in artistic research in jazz could define the critical and theoretically positioned reflection by the female artist on music practice.

Performance of jazz musical improvisation is created in the context of social collaboration, which results in continuous interaction between the multiple bodies of the participants; performativity showcasing the conventions of a certain genre (social identity) and a subjective feeling (individual identity).

Jazz is predominantly male, not only because most of the musicians are male, but also because its aesthetics and social environment are dominated by male ideals of representation. In general, the field of the dominant jazz tradition is the male field of power where women remained positioned as 'other' since its formation. The 'authenticity' of female instrumentalists is challenged in already gendered hegemonic style performativity within traditional jazz performance that has undergone a history of performativity.

This paper emphasizes that artistic research in jazz, as a relatively young practice-based research discipline, is situated in intellectual, cultural, and creative discourses with which it forms a critical relationship. Now, it is crucial that female artist-researcher takes a standpoint, and incorporates results of their investigation through practice, bringing into focus the qualitative methods of autoethnographic experience.

**Keywords:** improvisation, gender in jazz, jazzwoman, music interaction, male music genre



**Violeta Jokić (1995)** is a PhD student of Ethnomusicology at the Faculty of Music in Belgrade. In 2019, she participated in the Conference within Vlado S. Milošević's Days in Banja Luka, talking about sevdalinka with saz accompaniment, and afterward has participated in other similar academic gatherings. Her field of research is also related to the traditional instrument frula. Besides traditional music, she is interested in K-pop and fandom in Serbia - her occupation since 2017. She published a research paper called K-pop in Serbia: How Young People Express an Affinity Towards a Certain Type of Music through Dance in 2018. Two years later she presented two papers at the BTS Global Interdisciplinary Conference Project in London.

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## The Creative Fan Culture and 'Soft Power': The Agency of Female K-pop Fan in Serbia

Violeta Jokić,  
Faculty of Music, Serbia

K-pop is a form of South Korean popular music that combines the elements of various Western popular music genres with Korean or broader Asian elements, with a focus on dancing and a particular visual presentation. During the last decade, K-pop has spread around the globe and there are many fan communities outside South Korea. In Serbia, there is an active community of K-pop admirers which consists mainly of younger girls and women. Many female fans are conventionally presented as 'screaming teenage girls'. This presumption of their behavior (and age) is very common in wider society regarding K-pop enthusiasts. However, according to some of the female members of the K-pop audience that I have interviewed, this prejudice is false, as they actively create their own fan culture. The question of fandom and creativity is closely related to researches in the field of the audience, fan, and fandom study which observe the agency of fans in terms other than passive consumption.

This paper will take into account female K-pop fans in Serbia who created their own sites of activity through K-pop fandom. My informants have developed working spaces and social hubs such as dance schools and cover dance groups for other fans to enjoy K-pop music through dancing. My key informants are perceived as leading female figures because they bring fans together and give an inspirational example while crushing negative presumptions of being a passive and heavily stereotyped female fan within this type of highly creative and popular culture.

**Keywords:** popular music, fandom, community, stereotype

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