Cultural Influences on Decision-Making Preferences in Australian and British Amateur Choir Rehearsals

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A thesis submitted in partial fulfilment of the requirements for the degree of Doctor of Musical Arts

August 2018

Originality Statement

'I hereby declare that this submission is my own work and to the best of my knowledge it contains no materials previously published or written by another person or substantial proportions of material which have been accepted for the award of any other degree or diploma at the University of Sydney or any other educational institution, except where due acknowledgement is made in the thesis. Any contribution made to the research by others, with whom I have worked at the University of Sydney or elsewhere, is explicitly acknowledged in the thesis. I also declare that the intellectual content of this thesis is the product of my own work, except to the extent that assistance from others in the project's design and conception or in style, presentation and linguistic expression is acknowledged.'

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Abstract

Although the precise nature of a conductor's "authority" remains somewhat obscure and use of the word in various commentaries and studies is rarely defined or standardised, it is largely agreed that the making of musical decisions and the way in which they are made are important aspects of it. Furthermore, existing research outside music research literature has suggested that different cultures respond to authority in different ways. With this in mind, this thesis examines whether different cultures prefer different systems of decision-making during rehearsals: either conductor-only (the conductor makes all the decisions without consultation); or group-input (members of the ensemble can make suggestions, offer input and engage in open discussion), and whether these preferences reflect prevailing cultural attitudes and traits.

509 participants from both the United Kingdom and Australia completed an online survey canvasing their attitude to these two broad decision-making systems. A summated-ratings methodology was employed using a Likert-type scale. Open-ended comments were also invited. Responses more in favour of conductor-only decision-making (autocratic) were given higher values whilst responses more in favour of group-input (democratic) were given lower scores. According to literature, Australian culture differs to British in a number of key areas, including a strong anti-authority sentiment, low levels of obedience, lower Power Distance (the distance between different levels of management or other organisational structures) and most importantly a society shaped by a sense of egalitarianism. Therefore, it was hypothesised that Australians would be more in

favour of group-input decision-making – something considered to be itself more egalitarian – as opposed to one person at the front making all the decisions.

Findings revealed that this was not the case. In fact, although the level of agreement/disagreement to the statements for the two countries was very similar, the Australian summated scores were generally higher than those of the British, meaning they were more in favour of a conductor-only system.

The reasons for this are not immediately clear. But with many of the differences in scores between the countries being significant, there would appear to be an effect present worthy of further investigation. A number of potential reasons for the findings are offered.

It is hoped, that in addition to investigating any differences in response to conductor authority between the two countries, valuable insight might also be gained into general preferences and opinions on the successful running of rehearsals. In terms of asking choristers directly about how much, if any, discussion is helpful, what type of discussion and when, how those that persistently call out in rehearsals are viewed, this research, it is believed, is the first to do so with such scope. This is important for the day-to-day running of effective and efficient rehearsals and in the avoiding of ill-feeling and animosity amongst group members. Ultimately it is hoped that this research will result in better performance outcomes and more enjoyable experiences for amateur singers.

Acknowledgements

I would like to take this opportunity to thank my supervisors on this project. Neil McEwan whose experience, knowledge and skill in the area of choral conducting have been an invaluable guide. His patience, kind manner and understanding of the difficulties associated with juggling family life and a project such as this never went unnoticed nor unappreciated. The same can be said for Jennifer Rowley, who oversaw the research side of this project; always willing to meet and discuss issues as they arose, offering help and experience in both the forming of this thesis and in the successful navigation of the intricacies of university administration.

I would also like to thank all others that have supported me on this journey: my fellow D.M.A. colleagues, Liz Scott, Aleta King and Rachelle Elliot, along with all of my other wonderful friends who generously gave up their own time to help me with my performances – never has such a fine scratch-choir been assembled! Remarkably talented musicians whom I am honoured to be able to call on.

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CHAPTER 1 – Introduction

Although the modern choral conductor has at their disposal an increasing amount of research literature to assist in honing their art, there remain areas that warrant further attention. Recent studies have offered insight into many facets of the role: the amount of eye contact given by the conductor (Yarbrough & Price, 1981), frequency of verbal instruction (Davis, 1998), level of charisma (Jenkins, 2005) and personal energy (Neuen, 1988). Indeed, in the past few years a concerted effort has been made to draw these facets into an all-encompassing curriculum for the choral conductor (Durrant, 1996, 2017). Noticeably, these facets are largely *extra-musico* – traits or behaviours deemed important requirements for success that do not directly involve music-making or the application of musical knowledge. For conductors to ply their skills as musicians, knowledge of people management and group dynamics is also becoming increasingly relevant, what Durrant (2017) calls interpersonal and communication skills. In response to this, research into the leadership style of conductors has grown apace (Jansson, 2015, 2018) – as it has in the wider workplace. However, research into the actual "authority" of the conductor has not received the same level of attention, even though the term is one that has been used in connexion with the role from its inception.

1.1 General Aims

This thesis looks at the authority of the conductor and how different cultural attitudes towards authority in general might manifest during musical rehearsals. It will argue that in an increasingly global workplace, more work needs to be done to fully understand culturally specific group dynamics in a relational context if conductors that train in one country, for example, are to be successful abroad. This thesis stems predominantly from personal experience, as a choir conductor trained in the UK coming to Australia and running into difficulties with management of rehearsals early on. First, it will review existing literature on the nature of authority and leadership in general and then that which concentrates on the authority and leadership of conductors in particular. Second, focusing on two countries (the UK and Australia), it will examine the main cultural traditions of Australia as distinct from the UK relevant to its response to authority, such as Australian Egalitarianism, the idea of Australian anti-authority and “tall poppy syndrome” and consider how these differences might impact on the running of amateur choir rehearsals. At the same time, this work will also attempt to draw together the opinions of choristers first-hand on what works best for them in the rehearsal context, in terms of smooth-running efficiency and enjoyability. Until now it is believed that no other work has expressly sought to make this undertaking.

1.2 Specific Aims

Specifically, this research focuses on one aspect of conductor authority: decision-making. The literature states that one of the strongest defining features of a culture is its response to authority (Inkeles & Levinson, 1954). It also attributes authority to the role of the musical conductor (Adenot, 2015). Therefore, the research questions ask: What are the different cultural responses to authority identified in the literature? And how do these differences emerge in the context of choral rehearsals? Furthermore, are any differences between the countries observable within specific age-groups, gender-groups, or groups with varying levels of singing experience? To help address these questions, the following research hypothesis was designed: Australian choristers will have a significantly stronger attitude in favour of inclusive (democratic) decision-making than British. In other words, Australian choirs, due to the cultural traits mentioned above, will display a greater desire to participate in the way things are done musically. In order to test this hypothesis, a survey was created to canvas the opinions of choristers of all levels of experience from both the UK and Australia and the findings reported. This D.M.A. project also included a final choral performance with an *ad hoc* choir and findings from this research were adopted during the rehearsal process.

The current thesis will reason that if musician-response to conductor authority is shaped by pre-existing cultural attitudes, the current underlying assumption that the conductor's leadership style is immediately transplantable from one country to another without modification may need to be readdressed.

1.3 Overview

This thesis will present a literature review and the findings of a survey created to canvas the opinions of choristers of all levels of experience from both the UK and Australia. Chapter 2 begins with a disambiguation of authority and leadership, two terms that although distinct, are often used in the literature interchangeably. It then reviews one of the most influential modern theories of leadership and leading theories of conductor authority in music. The last part of the chapter is devoted to cultural responses to authority and finally Australian cultural traits that are considered to be distinct or more pronounced than those found in the UK. Chapter 3 outlines the method implemented in the study. The results are presented in Chapter 4. Here the results for each statement are given in detail, from overall responses to comparisons between demographic groups from each country along with inferential statistical analyses. Chapter 5 presents a discussion of the findings of Chapter 4, and like it, tackles the most important findings for each statement in turn. This is followed by a general discussion which relates the findings back to specific topics covered in the review of the literature (Chapter 2). Finally, the conclusions section briefly outlines the overall findings of the study in relation to the hypothesis, followed by the limitations of the study and possible future research.

CHAPTER 2 – Background

By the end of the nineteenth century, the modern principle of conducting with one person leading an orchestra or choir from the front had become widely accepted practice in most of Europe (Tovey, 2003). Almost simultaneously, the appearance of the word “authority” began to enter commentaries, articles, reviews and other dialogues on the new art. For example, Hanslick, writing in 1872 of Wagner’s conducting ability, spoke of his “great authority” (Hanslick, 1988, p. 104) whilst three years earlier in 1869, Wagner himself was bemoaning the loss of authority in other leading figures of the main German orchestras (Wagner, 1989, pp. 5-6). However, explanations of what was meant exactly by the term in these instances are absent. Even today in contemporary writings and research, rarely is anything offered in the way of this authority’s precise nature. Tovey (2003) writes: “The concept of conductor (as opposed to the composer) as artistic authority of an orchestra was firmly entrenched by the beginning of the twentieth century” (p. 208). Rose (2003) also states that by the 1830s the authority of the conductor “had been well established” in large parts of Europe (p. 151). Durrant (2000) merely refers to successful choral conductors as displaying “a sense of authority” (p. 46), yet no explanation or description of this authority is offered. Conversely, research focusing on the *leadership* within musical organisations and its precise nature, like the issue of leadership in the broader workplace, has received increasing attention (Armstrong & Armstrong, 1996; Atik, 1994; Boerner, Krause, & Gebert, 2004;

Boerner & von Streit, 2005; Jansson, 2013, 2015, 2018; Rowold & Rohmann, 2009; Wis, 2007).

Often, leadership and authority are used interchangeably, creating the added issue of having to reconcile certain terminologies and nomenclature with others. At the very least, they appear in some way related or interconnected. Boerner et al. (2004) claim that "The leadership of musicians by the conductor of an orchestra is a combination of authority and charisma" (p. 465). This is their opening statement. Again however, no explanation of what is meant by authority is offered and the word itself is only encountered again twice in the whole paper.

This thesis deals with the authority of conductors of amateur choirs and how musical decisions are made in relation to it. Therefore, this chapter reviews work that has attempted to better define the term, starting in the broader context and then more specifically within the musical context. In doing so, it begins with a section that highlights the distinction between leadership and authority.

2.1 The Difference Between Authority and Leadership

"An authority has the title. A leader has the people" – Simon Sinek

Building on the work of Heifetz (1994), Aigner and Skelton (2013) make a distinction between authority and leadership, claiming it to be one of great importance. The root of many problems surrounding the expectations of

leadership in Australia specifically, they claim, is found in the lack of understanding of the proper role of authority and its distinction to actual leadership. They draw on a model of adaptive leadership proposed by Heifetz and Linsky (2002). Firstly, the authors give their own definition of authority: "A role with a clear mandate and expectations to deliver the core functions required for a system's survival" (p. 15). They give the "functions" as direction, protection, and order and use the example of early childhood, family and parenting to describe each. In a well-functioning system – usually one that is experiencing little disruption or change – authority that understands and fulfils its function properly maintains the status quo (for example, busses running on time, cash in ATMs, law and order) and does not actually lead; it is management not leadership. Only when the status quo is challenged is leadership then required. Two types of challenges are outlined in order to highlight when exactly this requirement occurs: technical challenges and adaptive challenges.

Technical challenges faced by a system can usually be dealt with through the application of pre-existing knowledge or experience: "Technical challenges call for a response from our existing repertoire of experience, skills and processes" (Aigner & Skelton, 2013, p. 16). Most of the work carried out in a system is technical – everyday operations that allow the system to function smoothly such as refuse collection, transportation, delivery of utilities such as water, gas and electricity. When something goes wrong with any of this, we either already have the know-how to rectify it or we can call on someone else who does and it is the ability to deal with these situations (or challenges) that enable societies to survive. These challenges do not require the people within

the system to change but rather they require a response. An adaptive challenge is faced when change is called for – the environment around the system changes or a different type of threat or opportunity arises. In order to meet this type of challenge the system cannot rely solely on past experience or knowledge and must adapt or "require the whole system to learn" (Aigner & Skelton, 2013, p. 18). These types of challenges are therefore more difficult to respond to as they can be difficult to predict or understand, they may have longer time scales both for cause and effect, or they may include differences in attitudes, assumptions or values. These challenges require experiments, new discoveries and adjustments (Heifetz & Linsky, 2002).

So unlike technical challenges, adaptive challenges require a system – and the people within it – to change in some way. This presents problems in that people are often reluctant to change, especially if the benefits are not seen to be immediate or clear (Heifetz & Linsky, 2002). These changes, however, are often nominal and conservative despite peoples' fears and often there is actually very little that will change. Therefore, the jobs of those in positions of authority are difficult as the expectation of the people that they will fix the problem quickly, efficiently and without requiring any change from themselves – just as if it were a technical problem – is not able to be fulfilled.

So what is *leadership*, and what does it look like? Leadership, according to Aigner and Skelton (2013) is to "mobilise people to face their new realities and solve their own problems" (p. 21). They quote Heifeltz and Linsky (2002) again: "It is helping systems tackle problems which do not have ready-made answers and [that] will inevitably mean some kind of difficulty or loss in the short term" (p. 21). According to Aigner and Skelton (2013), the word "leader" is one

invariably and mistakenly given to those in a position of authority within a system – someone on whom the people can project their expectation upon, an expectation that they will solve all of the problems they encounter. “We begin to think that being a leader is something we are and leadership is something we have, as opposed to something we do” (p. 22). But authority and leadership are distinctly different roles and the former needs to be owned before the latter can emerge.

Studies that examine leadership have, in the past, tended to concentrate on trait theories, i.e. that the qualities needed to lead successfully are inborn and cannot be learnt (Lutz, 1963). However, due to certain shortcomings with this approach – namely the weak correlation between traits and leadership success and the problem of causality (something that raises the question whether a leader is successful because of their traits, or whether the traits arose from the successful leadership) – theories moved in a new direction and adopted new approaches (Guise, 2013). Three new theoretical strands evolved: behavioural (where leadership is seen as a behavioural set); situational (the behavioural set changes with the given situation); and transactional/transformational. The last of these strands, arguably the most influential, is discussed next and can be considered to reflect Aigner and Skelton’s distinction between authority and leadership.

2.2 Transactional and Transformational Leadership

Burns (1978) introduced two important concepts: the idea of "transformational" (his term "transforming") and "transactional" leadership. The former is defined as a style of leadership which galvanises support, builds morale and attains common goals through positive motivation, inspiration and example. This approach, according to Burns, creates change in the lives of people and organisations, can modify followers' values and perceptions, and importantly, adjust people's expectations. This style is therefore considered to be an ideal, as opposed to the latter transactional style of leadership which relies more on "give-and-take" and a set of exchanges (transactions) between leader and follower. As mentioned above, different nomenclature throughout the literature requires some degree of reconcilement, but it is clear enough how transformational leadership can be viewed more as being true leadership in the eyes of Aigner and Skelton (above) and that transactional leadership is more aligned with their idea of mere authority. Burns (1978) confirms this by making his own distinction between what he sees as management and actual leadership: Transformational leaders strive to bring about true cultural change in an organisation, whereas transactional leaders are only interested in working with the existing culture (i.e. managing it). Bass (1985a), continued and built on the work of Burns (1978), moving the ideas into the realm of psychology by attempting to explain the mechanisms behind them and including ways in which each could be measured. He also modified Burns' transforming to transformational. According to Bass (1985b), transformational leadership "motivates us to do more than we originally intended to do" (p. 31).

2.2.1 Transformational and transactional leadership in music organisations

In a study by Rowold and Rohmann (2009), the authors looked at the effectiveness of transactional and transformational leadership in relation to non-profit (amateur) German orchestras, along with the role of positive and negative emotions and presented a model to illustrate the relationships of each with certain performance outcomes. The model was able to account for 90% of the variance in performance. Subjective performance indicators consisted of musicians' ratings of a series of statements pertaining to "extra effort" (e.g. "gets me to do more than I expected to do"), "effectiveness of leader's behaviour" (e.g. "leads a group that is effective"), and "satisfaction" (e.g. "works with me in a satisfying way"). The authors concluded that both transformational and transactional leadership contributed independently to performance and that "Applying transactional and transformational leadership styles can help leaders of non-profit organisations optimise their leadership role" (p. 52). In an earlier study which looked specifically at the role of choir conductors (in Germany), Rowold and Rohmann (2008) arrived at the same conclusions: "Choir conductors' transformational leadership augments the impact of transactional leadership on singers' satisfaction, their extra effort and effectiveness" (p. 319). Boerner and von Streit (2007) investigated the link between a conductor's level of transformational leadership and musicians' positive group mood and its effect on performance outcome. Again, German orchestras were used (although this time professional symphony) administering questionnaires to 208 players. The level of transformational leadership was measured through ratings of two

statements pertaining to each of three facets identified in a previous study by Avolio, Bass, and Jung (1999): charisma; inspirational motivation; and intellectual stimulation. The mood of the group was measured by eight items: “at variance”; “likeable”; “incapable”; “hold to each other well”; “pleasant”; “lazy”; and “there are tensions here between the sections”. The study found that the conductor’s transformational leadership only had positive performance outcomes when coupled with high levels of positive group mood. In other words, transformational leadership, even in high amounts, was not capable of raising the quality of performance when group mood was low. Furthermore, it showed that, conversely, high positive mood did not enhance performance quality unless high levels of transformational leadership were also exhibited by the conductor.

It is clear, that the role of musical director, be that of a choir or any other musical ensemble, calls for both transformational and transactional leadership, or the role of authority and of leader. In terms of Aigner and Skelton’s (2013) definitions, the majority of rehearsals might only ever encounter technical challenges – problems which can be dealt with by drawing on pre-existing skills or knowledge – situations which can be effectively met with good management without leadership (an authority figure). These might include the day-to-day management of the group (getting people in the same place at the same time – “order”), interpersonal relationships and might even include the rehearsing of some repertoire (“direction”, especially standard repertoire or works previously learnt). Yet visions for the future, the current direction of the group, along with the ability to adapt to changing audience preferences for performance and repertoire (e.g. choosing repertoire that appeals to a certain target audience,

finding balancing between “old favourites” and contemporary works, assessing the preferred day and time for concerts, and finding the right level of technical challenge for the group in the selected repertoire, i.e. not too easy that it is dull, but not too difficult that it is unenjoyable) calls for leadership. Even the learning of new, difficult repertoire might be considered an adaptive challenge and call for leadership (the group need to implement skills outside of those previously acquired). If adopting the definitions outlined above, the current research deals, in a sense, with leadership, but more specifically the give-and-take nature of authority (reflective of transactional leadership, if you like, as argued). Therefore, the next section examines literature which specifically deals with authority in a musical context.

2.3 Authority in Music

Anecdotally, we hear reviewers refer to “the authority” of the conductor, or that he/she “conducted with great authority”, presumably meaning that the conductor demonstrated a commanding control over the musical forces, or that they were confident and assured in doing so. Heinrich Dorn, on seeing Von Bulow conduct a rehearsal of *Tristan und Isolde* commented: “This superb artist led the orchestra and singers through the complexities of Wagner’s score with absolute security and consummate authority” (quoted in: Birkin, 2011, p. 160). Here, the idea of authority is tied up with performance and musical expression. But we often hear the word authority used to delineate the boundaries of power the conductor can work within during rehearsals and in carrying out their

administrative duties; the side of the job tied up with what Aigner and Skelton (2013) refer to as the functions (direction, protection and order). It is unsurprising, then, that when audiences and outsiders see the commanding nature of the conductor, the all-controlling public performance, they perceive the conductor's position as totalitarian. But in practice, the role – and power which accompanies it – is often far from that. Adenot (2015), in one of the few pieces of research that grapples with the idea of conductor authority in any detail, states: "Not only is this authority far from absolute…it can take many forms. Not all conductors have equal authority over orchestras, and the same conductor may be granted a different type of authority by different sections in an orchestra" (p. 6).

She points out that from the audience-perspective, the external factors and circumstances that might erode any authority, such as musical disagreements, problems with individual musicians, and the difficult task of asserting oneself with and already-established group go unseen.

2.3.1 Two types of authority

When we move away from the perceived, all-powerful idea of conductor authority, two distinct regimes emerge: contractual authority – the authority one obtains automatically merely by taking up a position – and what Adenot (2015) refers to as "professional authority". Unlike contractual authority, professional authority goes further than the minimum requirement of obedience; it requires true adherence to the conductor's musical interpretation. According to Adenot

(2015), the obedience granted to contractual authority ensures the conductor's basic legitimacy and guarantees him or her a minimum level of service, such as playing the notes on the page, following basic conducting gestures and general tempi and being at rehearsals, it is also not immune, however, to resistance or opposition. Professional authority is not automatically given; it must be earned by the conductor. Through extensive interviewing of both conductors and orchestral musicians, Adenot (2015) concludes that professional authority is based on three components: mastery of the work being played; well-founded musical interpretation; and skill in managing the group. All of which rely on, to some degree, inspiring the musicians. These two types of authority are not exclusive to conductors, and are reflected in other fields outside of music. For one, the idea of contractual authority would seem to resonate with Milgram's "legitimate" authority.

In his now infamous experiments on obedience whereby normally responsible and decent men and women were seduced into performing inhumane acts, Milgram (1963) was at pains to clearly define what he considered to be the nature of his "experimenter's" authority. He believed it to be what he called a legitimate authority – a person who has the right to issue commands and whom others have or feel an obligation to obey (Milgram, 2009). Yet one critic of Milgram's work, Morelli (1983), was quick to point out the lack of distinction between *an* authority (an expert in a particular area) and someone *in* authority (one in charge). But Milgram defended his position, claiming that in his conception of legitimate authority, the distinction between it and an authority based solely on expertise was clear. Furthermore, in an interview he stated "When we talk about a medical authority, we're talking about someone with

expertise. That's not quite the same as the kind of authority I was studying, which is someone perceived to have the right to control one's behaviour" (Evans, 1976, p. 349). Whilst acknowledging the distinction as an important one on paper, he emphasised the fact that in reality, the two concepts were difficult to disentangle: "As frequently happens, real life is more complex than textbooks: both components co-exist in one person. The experimenter is both the person 'in charge' and is presumed by subjects to possess expert knowledge" (Milgram, 1983, pp. 191-192). Jansson (2018), echoes the two types of authority by proposing that the legitimacy of the conductor arises both from how the role is construed (contractual) and enacted (professional).

Going on the work of Adenot (2015), therefore, the nature of the authority of a conductor is more a social construct created behind the scenes during rehearsals. She emphasises that "The conductor's authority is built through interaction and, to some extent, through partnership with the musicians" (p. 12). It is this "partnership", if you like, that the current study focuses on. In terms of rehearsal situations, how much give-and-take is useful? To what extent and in what circumstances should musician input be permitted? To what extend and in what circumstances should input be sought from musicians? These questions have rarely been addressed in any formal way from the perspective of the musicians themselves. And finally, how do other musicians view and respond to input from their peers? Do they find interaction with the conductor by other musicians annoying or helpful? Do they feel too much input damages the authority of the conductor? The give-and-take nature of negotiation is self-evident in transactional leadership: Transactional leadership relies more on a set of exchanges (transactions) between leader and follower. But the give-and-

take here relates to benefits received by the followers as reward for higher responsiveness (Apfelstadt, 1997) and doesn't necessarily relate to a flowing backwards and forwards – the rewards still flow downwards. This downward flow is evident too in the work of Apfelstadt (1997) who proposes a "directory" (such as you might find on a computer running Microsoft Windows) of effective leadership for choral conductors. This directory comprises three factors: musical; extramusical; and gestalt – which combines the first two. Within these, she lists a number of qualities, such as "artistic intuition", "musicality/expressiveness" and "aural sensitivity" for the musical factor, "articulateness", "confidence", "effort", "enthusiasm" and "initiative" for the extramusical. Each of these skills resides essentially in the conductor and flows out to the singers and is not necessarily reliant on any input from them. Similarly, transformational leadership, too, although touching on a more relational approach is still largely leader-centric in conception. Avolio et al. (1999) list seven factors they associate with transformational leadership, of which only really one infers a degree of direct follower involvement: intellectual stimulation (the promotion and encouragement of independent thinking in the follower). What appears to be missing in transformational and certainly transactional theories is any attention to truly two-way processes. This is self-evident in the nature of exchanges in transactional leadership, and of Bass and Avolio's transformational factors, intellectual stimulation is only *relational* if the independent thinking flows back positively to the group. Koivunen and Wennes (2011) drive this point further and call for the need for more studies that emphasise leadership in musical organisations as a relational and processual phenomenon, or what they refer to as the development of "post-heroic

leadership". They claim most existing research into musical conductor leadership has "focused on conductors' individual leadership skills and styles while treating the musicians as a separate entity or as one big object" (p. 52), and attempt to demonstrate how conductors engage in these relational processes through three components: mutual listening; aesthetic judgement; and kinaesthetic empathy. They argue that even though many of the existing studies concentrate on transformation, charisma, or vision, these abstract matters in fact provide little relevance to the more, mundane, day-to-day leadership which is necessary. But here, even Koivunen and Wennes (2011) seem to be missing the point, or at least working on an assumption: That the post-heroic leader is what musicians (followers) want. It may be one thing to demonstrate that a certain style of leadership (be that transformational/post-heroic or transactional/heroic) *can* bring about better performance, but there certainly are not enough studies to allow the conclusion that desired (preferred by followers) leadership style and actual leadership style bring about better performance only when matched (this is the assumption), or indeed that each musical group will inevitably prefer the same leadership style (or at least the same recipe of leadership style – a further assumption). Apparently, no studies to date have actually canvased musicians directly on their preferred style of leadership, merely looking at outcomes in relation to various sentiments towards contrasting leadership styles; something that seems to be inherently transactional.

2.3.2 Decision-making as part of conductor authority

Part of the authority of conductors includes, in some form, decision-making in rehearsals (Atik, 1994; Younker, 2003), and is directly linked to the leadership style of the conductor (Iotti, 1994). The nature or outcome of the decisions made (the *actual* decisions made and the encouragement and fostering of musician adherence to them) would arguably involve transformational leadership, but the mode and way in which they are made can be conceived more in terms of transactional leadership. For example, decisions may be made by the conductor alone, or they may be made through a more inclusive system of consultation with the other musicians. These methods are identified in the literature by Younker (2003) who outlines them as two general systems for decision-making within amateur choral groups: the traditional approach whereby it falls to the conductor to make all musical and artistic decisions, and the more democratic, less common approach whereby members of the ensemble are involved in the decision-making and problem solving.

Nearly all musicians and conductors interviewed in Adenot's (2015) study acknowledged in some way that the conductor/musician relationship is based predominantly upon a "power relationship". As one interviewee put it: "There is a dominator/dominated relationship, although it can shift from one moment to another: sometimes it's the conductor [dominating] and sometimes it's the orchestra" (p. 5). The author underlines that the relationship is both an interaction and negotiation, specifically "interaction within a negotiated order" (p. 5). She insists that conductor/musician relationships are never the same depending on many factors (mood of the orchestra, rehearsal framework,

perception of the conductor, attitude of each party). Whilst this is no doubt true, are there any broad principles of negotiation that can be identified that might in some way help formalise the process and assist conductors and musicians alike?

Anecdotally, the topic of how decisions are made in choir rehearsals is a common one, yet few researchers have turned their attention to studying any patterns or trends that may be beneficial to conductors in rehearsal situations; few studies exist that actually seek to ask choristers directly about their preferred mode of decision-making. Do they prefer being included? Or do they prefer to have the conductor make all decisions for them? Do they believe the conductor has the “right” (indeed, the authority) to make all decisions? Are the answers to these questions influenced by gender, or level of experience? These are the questions the current study seeks to address and more importantly, are the answers given by choristers in any way determined by their cultural background? If, according to Adenot (2015), relationships of power exist between musician/conductor, and even musician/musician (Guise, 2013), and given the fact that the way in which authority is received or responded to is an important defining feature of a culture (Inkeles & Levinson, 1954) and that attitudes towards authority are influenced by cultural values and context (Chase, 1997; Dalton & Ong, 2005; Damaska, 1986; Tyler, Lind, & Huo, 2000; Yoon, 1990), it seems a not unreasonable supposition. The studies in Section 2.2.1 involved a rather narrow cultural cross-section, concentrating mainly on German organisations. So, in the absence of empirical evidence, the existing assumption is that the findings of the study would be replicated elsewhere in the world. Yet in a study that looked at the moderating effect of collectivism (in

collectivist cultures – those more group-oriented. See below) on transformational leadership Walumbwa and Lawler (2003) note that “Although there is a theoretical basis for expecting followers’ cultural orientation to moderate the relationship between leadership style and work-related behaviours, …relatively little is known regarding such processes” (p. 1088). Rowold and Rohmann (2009) also point out the possibility that: “Organizational or cultural contexts moderate the relationship between leadership and outcome criteria” (p. 42). The question whether culturally different groups prefer different leadership styles, especially in musical contexts, is a central question to the current research. Therefore, evidence for cultural effects on leadership is briefly discussed in the next section.

2.4 Cultural Effects on Leadership

“Leaders and followers are locked into relationships that are closely influenced by particular local, parochial, regional, and cultural forces” (Burns, 1978, p. 1153).

2.4.1 Collectivism and individualism

Distinctions between cultures based on the relationship of individuals within them to the collective have been well covered by scholars (Berry, 1979; Hofstede, 1980; Kluckhohn & Strodtbeck; Miller, 1984; Miller & Bersoff, 1994; Shweder & Bourne, 1984; Triandis, 1984; Triandis, McCusker, & Hui, 1990). Collectivist cultures are “societies in which people from birth onwards are

integrated into strong, cohesive in groups, which throughout their lifetime continue to protect them in exchange for unquestioning loyalty" (Hofstede, 1997, p. 51), and are encouraged to transcend self-interest in pursuit of group goals (Hofstede, 1984). This is in contrast to individualist cultures that tend to promote looser ties between individuals and encourage them to be more motivated to satisfy their own interests and personal goals (Hofstede, 1984). In other words, collectivism stresses the importance of the group, with the individual as subordinate to the collective. Whilst individualism stresses the importance and liberty of the individual. In terms of work contexts (i.e. between employer and employee) collectivist societies are more inclined to/aligned with transformational leadership, whilst transactional leadership reflects a more individualist approach (Atik, 1994); the transformational leader transforms the values, needs, preferences and aspirations of followers from self to collective interests (Shamir, House, & Arthur, 1993). In the individualist society, "the relationship…is primarily conceived as a business transaction" (Hofstede, 1984, p. 237). One of the earliest empirical studies to investigate the impact of varying levels of cultural collectivism and individualism on leadership style was undertaken by Jung and Avolio (1999). Building on the pioneering work of Hofstede (1993) and Triandis (1993), they used two groups of students drawn from two different cultures: 153 Asians, as representative of a collectivist society and 194 Caucasians as representative of individualist society, and observed them completing a brainstorming task led by either an individual exhibiting transactional or transformational leadership. Results showed that the Caucasians with a transactional leader produced more ideas than when they worked with a transformational leader. The opposite was true for the Asian

students: More ideas were generated under the transformational leader than the transactional. One of the criticisms of this study was that the experiment was not conducted in the field and although students were selected to represent different cultures (the Asians, in fact, were representative of China, Japan and Korea), the average time spent having resided in the US was just over ten years with a mean age of 21.5 years, so may not have been a true cultural representation after all. Walumbwa and Lawler (2003) set about to extend the work of Jung and Avolio (1999) and examine cultural effects in moderating the influence of transformational leadership in the work-place, specifically the level of collectivism within the culture. Working with what they describe as a truer representation of natural behaviour within more culturally diverse groups, they found evidence in support of their hypothesis that collectivism moderates the strength of transformational leadership and work-related outcomes.

Musical rehearsals are, to some degree, an artificial environment, and unlike Walumbwa et al.'s study not a true representation of prevailing cultural tendencies (and certainly choirs may be, and often are, formed of singers from many varying cultural backgrounds. This is discussed in Chapter 5, Section 5). Singing in a choir by its very nature calls for a group effort and a collectivist approach – even in non-collectivist cultures. Hofstede (1984) points out that "Organisational cultures can to some extent deviate from majority norms and derive a competitive advantage from their originality" (p. 238). This is an interesting point, for even though individuals must work together to achieve goals (i.e. better performances) in a necessarily collectivist environment, individualist attitudes may still have an influence. Earley (1989) found that Chinese workers (representing a collectivist society) worked best when told

their work would be measured in groups of 10 and that their individual names would not appear on the work. This was in contrast to US workers (representing an individualist society) who worked best when told that their work would be measured individually and that their names would appear on their work. However, in the study previously mentioned, Jung and Avolio (1999) also manipulated the brainstorming task students in each group had to undertake: Half the students worked as individuals, and the other half worked in groups. For the Caucasians, the highest quantity of ideas was achieved in the group task with transactional leader. For the Asians, the group task again brought about the highest quantity of ideas and again with the transformational leader. So in other words, those from an individualist society with a transactional leader were still able to work more efficiently towards related outcomes as a group and produce a comparable quantity of ideas as the collectivists working in a group with a transformational leader. It would seem, therefore, that one can conclude the moderating factor between the two studies was the style of leadership, i.e. that an individualist approach to leading (transactional) brought about better results on collectivist tasks. From these findings it would appear that collectivist/individualist interaction on specific tasks in different environments and with different leadership styles is a complex issue and one that currently does not carry the weight of research to enable any conclusions. So in terms of the current research, the important question arises, are Australia and Britain individualist or collectivist societies?

In his hugely influential work, Hofstede (1980, 1984) obtained and analysed cultural profiling data from 40 countries and formulated four dimensions along which each country's prevailing cultural "mental

programming" could be plotted. He proposed that people of different cultures carry what he calls a "mental program"; something that can be either inherited (passed on via genes) or learnt after birth and which exists at the universal, collective and individual levels. He defines Culture as "the collective programming of the mind" and something that can manifest itself not only in values, but ways such as heroes, symbols and rituals (p. 1). The four dimensions he proposes are based on the theoretical work of Inkeles and Levinson (1954) and given the names: power distance; uncertainty avoidance; individualism and collectivism; and masculinity and femininity. These dimensions were later refined and expanded to include a fifth: long-term and short-term orientation (2001). Power distance examines the fact that all individuals in societies are not equal and looks specifically at a culture's attitude towards these inequalities. Hofstede (2011) defines it as "the extent to which the less powerful members of organisations and institutions (like the family) within a country expect and accept that power is distributed unequally". Australia, scores low on this scale (36), but surprisingly perhaps, higher than the United Kingdom (albeit only by one score). The differences between countries with low power distance (such as Australia and the UK) and those with large power distance are summarised on the table below:

Table 1: Ten differences between small- and large- power distance societies. Reproduced from Hofstede (2011)

Small Power Distance	Large Power Distance
Use of power should be legitimate and is subject to criteria of good and evil	Power is a basic fact of society antedating good or evil: Its legitimacy is irrelevant
Parents treat children as equals	Parents teach children obedience
Older people are neither respected nor feared	Older people are respected and feared
Student-centred education	Teacher-centred education
Hierarchy means inequality of roles, established for convenience	Hierarchy means existential inequality
Subordinates expect to be consulted	Subordinates expect to be told what to do
Pluralist governments based on majority vote and changed peacefully	Autocratic governments based on co-optation and changed by revolution
Corruption rare; scandals end political careers	Corruption frequent; scandals are covered up
Income distribution in society rather even	Income distribution in society very uneven
Religions stressing equality of believers	Religions with a hierarchy of priests

The third dimension, according to Hofstede (1997), addresses the fundamental issue of the degree of interdependence a society maintains among its members stating it works therefore not as a psychological but an anthropological distinction referring to societies, not the individuals within them (p. 216). This is an important qualification and one emphasised by Singelis (1994). In his study, he confirmed that it is possible to define cultural groups along a continuum of individualism and collectivism, yet when it comes to the individual the two dimensions must be treated separately. According to Hofstede's research, both Australia and the United Kingdom rated highly on the side of individualism (90 and 89 respectively). He states that in transactional-based environments such as work, this translates to decisions that are based on merit or achievement and that employees are expected to be self-reliant and show initiative.

2.4.2 Vertical and horizontal individualism and collectivism

Singelis, Triandis, Bhawuk, and Gelfand (1995) introduced the theoretical idea of different types of individualism and collectivism. Horizontal individualism refers to a greater sense of autonomous individuality whilst still maintaining an emphasis on equality, whereas vertical individualism conceives greater individuality coupled with an acceptance of inequality. The authors state: “Horizontal individualism is a cultural pattern where an autonomous self is postulated, but the individual is more or less equal in status with others” (p. 245). This, they further claim, is the cultural pattern found in Australia; something confirmed empirically in a study by Noordin and Jusoff (2010). The idea of horizontal and vertical individualism is where the UK and Australia diverge; the UK is a society that exhibits higher levels of vertical individualism (Shavitt, Torelli, & Riemer, 2010).

The conflict inherent within horizontal individualism - between the individual and group - manifests itself in Australian as the paradox between relational and competitive behaviour, that is, the strong desire to foster and maintain positive social and informal relationships whilst harbouring an equally strong desire to compete and promote individualism (Aigner & Skelton, 2013). Dunlop writes: “It is the instinct for community and collective action that strikes a chord in the Australian heart. Yes, we [Australians] value or individuality, but we understand that individuality is meaningless separate from a coherent understanding of community” (Dunlop, 2011).

The tendency towards horizontal individualism in Australia is often mislabelled as collectivism; something which represents more than anything a

confusion in the nomenclature. Greig, Lewins, and White (2003) talk of the development of a “pioneering spirit” from which social values evolved emphasising “egalitarianism and collectivism” (p. 170). The confusion appears to stem from the other term referred to here – one that has had a large influence on the development of the Australian character and culture: the idea of Australian Egalitarianism and is discussed next.

2.5 Australian Egalitarianism

The notion of Australian Egalitarianism claims that all Australians were or are the same “insofar as they treated each other ‘on their merits’ and refused to accord deference simply on the basis of a person’s class power or social standing” (Thompson, 1994, p. ix); each citizen could expect a “fair and reasonable” standard of living (Hancock, 1945). Today, most people would dispute that an egalitarian society in Australia exists, and many leading sociologists dispute it has ever existed – calling it the “egalitarian myth” (Hiller, 1981). Yet whilst unrelentingly propagating the idea of Australian Egalitarianism as myth, Greig et al. (2003) concede “The hold of this egalitarian…myth remains popular today” (p. 171). Indeed, the Australian Government, on its website for international relations, states “Our society is characterized by a sense of egalitarianism” (DFAT, 2016). Speaking about Australian values in a piece written for the online ABC News website, Ben Pobjie (2017) writes:

> The front seat is the proper place to sit in a taxi. I grew up watching American movies and TV shows where people always jumped in the

> back of cabs, but when it came time for me to catch a taxi, the back seat never felt right, and with good reason: I am an Australian, and the Australian way to ride in a cab is upfront with the driver. We do not do this because it is pleasant. No, we do it simply because it is right. Because we live our egalitarian ideals every day and in every way, particularly those ways that are insignificant and objectively meaningless. (Pobjie, 2017)

Whether Australia is egalitarian or not, myth or real, it is evident that as an *ideal* – or something sought or desired – it has had an influence on the shaping of modern Australian society, and this fact is well documented. Thompson writes: "Egalitarianism has shaped our [Australia's] democratic institutions, our definition of democracy and our definition of ourselves" (Thompson, 1994, p. 290). Furthermore, as Greig et al. (2003) also point out "It matters little whether Australia can be measured as more or less egalitarian at any particular time. What counts is the impact that the myth has upon people's consciousness of their situation" (p. 10). They go on: "It makes little sense sociologically to state that this myth is 'false' because our 'imagination of ourselves might have its own truth; for it enshrines the things we believe in, the things that in general we want to be'" (quoting: Crawford, 1970). The idea of Australian Egalitarianism, its meaning, and how it functions, has changed over its history (Greig et al., 2003; Thompson, 2001), but a useful way to view it is eloquently summed up in the words of Rickard who states "[Australian Egalitarianism] looks for Australian distinctiveness not in the absence of social differences but in the mode of accommodating them" (Rickard, 1988, p. 659). The idea of Australian Egalitarianism resonates with Australia as an

individualistic society. Hofstede (1984) states: “In individualist societies the norm is universalist, treating everybody alike. Preferential treatment of one customer over others is considered bad business practice” (p. 238).

Egalitarianism is observable in the uniquely Australian culture of “mates” and “mateship”; the historical basis of which is not difficult to trace. In the early colonial settlement, a distant land with a harsh environment, survival relied on the formation of close and healthy relationships. Men residing in the agricultural interior, although separated by their dwellings of huts, overseer’s quarters and homesteads, all worked together on the land. Although the term “sir” was still widely used, there was less “touching of hats” and more humbleness (Macintyre, 2001). Likewise, on the goldfields, status of birth held no sway and each laboured equally. In addition to the breakdown of deference, a casualness between different levels of power developed. This egalitarianism of manners was slow to trickle out to the wider society, but by the time of the First World War, the attitudes of Australian soldiers reflected in their reluctance to salute officers (something for which they became notoriously known) were well entrenched (Hirst, 2001). This breakdown of deference, and casualness between different levels of power ties in well with Hofstede’s (1980) assessment of Australia being a society with a small power distance (see above). As a result, attitude towards authority has become a strong defining characteristic of Australian Egalitarianism and is explored in the next section.

2.6 Australian Attitudes to Authority

2.6.1 Anti-authority

Aigner and Skelton (2013) describe Australians as being "anti-authority". However, others disagree (Hirst, 2009, p. 306). In an article for the ABC based on the film "the King's Speech" Tim Dunlop refers to Australian anti-authority, like the idea of Australian Egalitarianism, as a "myth": "We are, the myth has it, anti-authoritarian" (Dunlop, 2011). This idea of a myth is also taken up by the historian John Hirst in a lecture given at Parliament House in 2004:

> Australians imagine themselves to be the opposite of obedient. They think of themselves as anti-authority…Their most revered national hero is a criminal outlaw, the bushranger Ned Kelly. Their unofficial national anthem honours an unemployed vagrant who commits suicide rather than be taken by the police troopers for stealing a sheep. (Hirst, 2004)

He goes further and cites a list of anecdotal evidence in support of Australian obedience: Australians were the first nation to make the wearing of seatbelts in cars compulsory, and have now gone a step further making the wearing of helmets on motorbikes *and* bicycles compulsory; Australia led the way with compulsory breath testing of motorists for levels of alcohol; and the laws against smoking in public places in Australia are very severe, with it being banned outright from all sporting venues (Hirst, 2004). Yet interestingly, in the only published study into obedience using Australian subjects, Kilham and Mann (1974) in fact found Australians had one of the lowest levels of obedience

recorded. In a modification of Milgram's influential experiments, Kilham et al. (1974) wanted to examine the nature of the organizational chain of command – whereby instead of simply having participants carry out the orders of the experimenter ("executants"), they examined obedience levels of "transmitters" and the willingness of participants simply to *pass on* orders to harm. Only 14 of 50 executants (28%) were fully obedient (more transmitters were fully obedient, at 54%) .

Yet the commentators above contend that Australia is not anti-authority as it is in fact a highly obedient society. The journalist David Marr writes: "Australians are an orderly people who obey authority" (Marr, 2008). Either way, obedience is only one part of the picture in terms of attitudes to authority and whilst Australians maybe obedient, it is widely agreed that Australia does exhibit certain unique inclinations towards other nuanced attitudes that might characterise a sense of anti-authority, such as, irreverence, suspicion and mistrust. To discount anti-authority sentiment based on obedience alone, therefore, seems too black and white. Hirst admits that whilst obedient, Australians are suspicious of authority (Hirst, 2009, p. 306) and Aigner and Skelton (2013) state that: "In Australia, distrust characterises our relationship with authority and it permeates many aspects of our lives" (p. 37) and "Australians begin with mistrust of authority" (p. 39).

The historical reasons for a mistrust or suspicion of authority are, again, not difficult to root out. Low trust and resentment of the mother country stemmed largely from the nature of the role Britain played in the early days – jailer and supervisory power – and is largely understandable. Furthermore, the first convicts sent to Australia, many of them political activists – including over

50,000 or so Irish rebels – already harboured a high level of mistrust of the British authorities due to decades of political and class oppression and warfare (Aigner & Skelton, 2013). In more recent times, these sentiments have been reinforced as authority in Australia has continued to make what many have seen as unforgivable errors of policy and governance – repeated failures in fulfilling its core role of providing protection, direction and order. Something therefore that has been part of Australia's story for a long time. These failures include what have become known as "the stolen generation" (Read, 1981) and the "forgotten Australians" (The Government of the Commonwealth of Australia, 2004).

Obedience and conservatism in Australia may help explain the popularity of what has become known as the "larrikin spirit" (Aigner & Skelton, 2013). Larrikins, in the earliest days of the colony, are described in the *Australian Oxford Dictionary* as young men of rowdy, delinquent behaviour who roamed the streets of Sydney and Melbourne in "pushes" or gangs, but that in more recent times have lost their hooligan connotations and become more associated with irreverence (AOD, 2004). The larrikin mocks authority with an irreverent attitude to conventions and rules and "thumb their noses" at those in charge. In modern Australia it is often seen positively as a likable hell-raiser. Through the emergence of the labour and union movements, the idea has played an important role in developing the structures created to manage the prevalent distrust of authority and has enjoyed a uniquely Australian "glorification" – even when the larrikin spirit is associated with criminality (Aigner & Skelton, 2013).

The idea that Australians are very obedient, yet at the same time distrustful, suspicious of, and inclined to mock authority also creates a paradox.

This conflict is seen most clearly through the lens of politics and is summed up by Hirst: “The Australian people despise politicians, but the politicians can extract an amazing degree of obedience from the people, while the people themselves believe they are anti-authority” (Hirst, 2004).

2.6.2 Authority dependent

In the earliest days of settlement, dependence on Britain was a matter of life or death, not only because of a necessary reliance on resupply and provisions, but for maintaining some sense of order and structural organization; hierarchy of power was crucial for the colony’s survival. Dependency, which once relied on the mother country, in time moved to a more local dependency, one based on systems of government and bureaucracy (Aigner & Skelton, 2013). These systems produced the structures that enabled the new colony to provide for and protect itself and eventually, after a long period of colonial prosperity, lead to things such as wage arbitration, state paternalism and industry protection which created not only stability and security but equity and care.

Compared to America, Australia has been somewhat more reluctant to sever ties with its mother country. America signed their declaration of independence in 1776, a mere 169 years after the first permanent settlement of Englishmen in Jamestown, Virginia in 1607, whereas Australia, officially, still have done no such thing. In fact, the last meaningful national debate on the issue resulted in a vote to remain under British sovereignty (in 1999).

Even today dependency on authority remains high; whilst many Australians complain about authority, they actually rely on it heavily and they expect both protection and provision from those elected to govern perhaps more than they would like to admit (Aigner & Skelton, 2013). “Americans who complain most bitterly about authority (government), see the solution as having less government. In contrast, complaining Australians expect government to do more” (p. 33).

But dependence is not the same thing as trust. High dependence and low trust is something that features prominently in Australian society: Aigner and Skelton (2013) state: “In Australia, distrust characterises [the people’s] relationship with authority and it permeates many aspects of [their] lives” (p. 37).

2.6.3 Criticism and critique

Cynicism and hostile criticism towards those appointed to lead or in positions of authority is nothing new (Eubanks et al., 2010) and indeed, is a normal process in a democratic society (Nairne, 2013). However, in Australia this characteristic has become something of a pastime. In their book *The Xenophobe’s Guide to the Aussies* (Hunt & Taylor, 2008), the authors note: “Aussies are a sceptical bunch. They are also forward-looking and optimistic. This means that the prevailing philosophy down under is cynical positivism” (p. 18).

Frequently, articles in the printed press appear declaring that Australians are now “bigger whingers than the Brits” (Pearlman, 2013) or asking whether

"we [are] becoming so outraged at everything we risk becoming a nation of whingers?" (Brook, 2016). Britain has long held the mantle of a nation of complainers and critics *ne plus ultra*, but in Australia there presents a paradox: the level of criticism seems not to correspond to the relatively good way of life. Aigner and Skelton (2013) go a step further in defining it as a strangely unique paradox between the country's generally optimistic, "solutions-oriented" outlook and its underachieving record on leadership. They attribute this poor record on leadership to Australia's unhealthy approach and attitudes towards it, namely "short-term, negative and divisive" (p. xvi) and a "predictable" waxing and waning wrapped in a culture of complaint and dissatisfaction. The "Kevin 07" campaign (the 2007 campaign to have Kevin Rudd elected as Australian Prime Minister) is offered as an example – the country's seeming optimism for a final realisation of its hopes and dreams (one person to solve all their problems) were renewed – only for that optimism to wane dramatically when the reality of enacting change took hold.

2.7 Tall Poppy Syndrome

Of course, the idea of egalitarianism, along with the nature of horizontal individualism, have a number of negative aspects and are far from perfect. For most of the twentieth century, egalitarianism meant exclusion as much as it did inclusion. Those considered unfit for the task of post-federation nation-building were disqualified from participation along lines of both gender and racial heritage (Greig et al., 2003). This exclusion naturally developed a strong sense

of "sameness" and social homogeneity, something observed by the historian Hancock in around 1930: "To the outside observer Australians impress him as being the most monotonously uniform of people…he is astonished at a racial homogeneity unparalleled in the New World and by a continent-wide sameness of the social culture" (Hancock, 1945: cited in Grieg et al., 2003 p. 177).

Thompson (1994) relates this construct of sameness to the perception of talent or ability:

> Egalitarianism has been criticised for having a number of negative impacts on the functioning of Australian society: that it led to a suspicion of difference including suspicion of intellectuals, of the articulate and even of intelligent behaviour, and to suspicion of education itself. (p. ix)

This is echoed by Feather (1989) who states egalitarianism "went hand in hand with anti-intellectualism" (p. 242). He quotes Hancock (1945) who wrote that the fair and reasonable standard of living accompanied a distrust for special excellence.

This distrust is often also considered to extend to anyone that elevates themselves above the majority or goes against the idea of sameness; something that is widely referred to now as "tall poppy syndrome". *The Oxford Companion to Australian History* defines this term as "A tendency for Australians to downplay achievement to the extent of being disdainful of such people [tall poppies], and so to cut them down to size" (Macintyre, 2001). A "tall poppy" according to the *Oxford English Dictionary* is "A person who is conspicuously successful and whose success frequently attracts envious hostility" (Stevenson, 2010). Those that do not "pull their head in" or act as one

of the crowd make themselves a target. As a result we see the emergence of a "Just one of the boys" attitude. No better example of this came from the then Prime Minister of Australia John Howard, who, in an interview for the ABC programme Four Corners, described himself as an "average Australian bloke" (Howard, 1996); something which is quite extraordinary from the leader of a first-world democracy.

A number of empirical studies have been carried out which go some way to demonstrate the existence of tall poppy syndrome. Feather (1989) carried out three studies which gauged the attitudes of Australian students towards the failures of individuals of different levels of achievement. In the first study, 1,531 South Australian high school students responded to scenarios in which either a high achiever or average achiever experienced failure. It showed that in general, they felt more pleased at the failure of the high achiever than they did the average achiever, and furthermore, happier when that high achiever fell to an average position than when they did to a position below them. The second study looked at how 2,361 university students responded to a high achiever and average achiever being caught cheating in an exam. The results for this study showed that students were more punitive towards the high achiever and more pleased about their fall from grace. Helmreich, Aronson, and LeFan (1970) examined attractiveness ratings of two stimulus individuals – one competent and one incompetent. Attractiveness of the competent individual went up when he/she performed an embarrassing failure or mistake (such as spilling a coffee – something which the authors refer to as a "pratfall"). However, ratings by subjects with high or low self-esteem themselves did not increase. Nor did ratings increase either for the incompetent individual when they performed a

similar failure. Helmreich et al. (1970) explained these findings in terms of collectivist values; i.e. that the embarrassing mistake humanised the competent individual, thus making them more attractive. Yet those with high esteem perceived the competent individual as similar in status and the mistake, therefore, as contemptuous. Those with low esteem, he suggested, needed someone to look up to, and that the mistake and subsequent display of imperfection was intolerable.

2.8 Chapter Summary

In the latter part of this chapter, examples of Australian culture that are considered either distinct from, or more pronounced than, British were outlined (to examine the main cultural characteristics in response to authority of each country would far exceed the limits of this current work). Namely, a strong identity with egalitarianism and anti-authority sentiment (in the form of suspicion, distrust and irreverence), a strong dependency on authority, high levels of criticism and tall poppy syndrome. At the beginning of the chapter distinctions between leadership and authority were offered, along with an exploration of some of the most influential leadership theories. Two types of authority were outlined relating explicitly to music rehearsals which lead to a discussion on the role of decision-making and where this might be situated within that context. The next chapter sets out the method used to test the hypothesis and address the central research question of whether or not this unique combination of cultural traits manifests during amateur choir rehearsals.

CHAPTER 3 – Method

3.1 Research Methodology

The research questions asked what are the different cultural responses to authority identified in the literature? And how do these differences emerge in the context of choral rehearsals? Furthermore, are any differences between the countries observable within specific age-groups, gender-groups, or groups with varying levels of singing experience? In order to address the second, a summated ratings methodology was adopted using a Likert-type scale to collect data on chorister opinions of conductor authority and decision-making. In addition, a qualitative approach was also incorporated whereby participants were invited to add open-ended comments. Ethics for this study was sought and granted by the University of Sydney Conservatorium Review Committee (for details, see Appendix).

3.2 Design

An online survey was produced using SurveyMonkey comprising 16 questions. The first six of which were designed to elicit demographical information about the participant and help explore the third research question: How much experience they had as a singer; how big the choirs were, in

general, during that time; in which country they gained most of their choral experience; what was the highest level of formal musical training they had received; their gender; and their age. The remainder each presented a statement with which the participant was asked to indicate their level of agreement (see Section 3.4). A five-point Likert scale was used: strongly disagree, disagree, no opinion, agree, strongly agree. A field for open comments was also included after every statement where respondents could clarify or elaborate on their choice.

3.3 Participants

An invitation to participate in the survey was circulated to choristers by means of a flyer. The flyer was sent to major amateur choirs and choral organisations both in Australia and the UK. It was also posted on closed-group social media pages. Access to the actual online survey was made through the use of a unique web address, provided on the flyer. 509 individuals responded and completed the survey. Seventeen percent of respondents were aged between 15-24, 36% between 25-44, 35% between 45-65 and 11% were over 65. Sixty-eight percent were female whilst 32% were male. Ninety-five percent of respondents had gained the majority their singing experience in either Australia (*n = 242)* or the United Kingdom (*n = 243)*, 5% had gained it elsewhere (*n = 24)*. Thirty-one percent said that this experience was less than 10 years. Twenty-nine percent said their experience raged from between 10 and 20 years. But the highest number of respondents (39%) claimed to have

over 20 years' experience. The highest level of formal musical training and the average size of the choirs they had sung in were also recorded for each.

3.4 Materials

Ten statements were constructed. These were presented onscreen in succession to each participant after following the web link and completing the demographical questions:

1. The conductor should be responsible for all musical decisions.
2. It is important that individuals are able to have input into musical decisions and that their opinion is heard.
3. It annoys me when other choristers offer suggestions regarding musical matters during the rehearsal.
4. New members of the choir should be allowed to contribute to the way things are done musically and artistically.
5. When I'm at rehearsals, I just like to be told what to do.
6. I think rehearsals are more enjoyable when we can all have a say.
7. I think it's OK to have a discussion during rehearsals about how something should be performed.
8. It's disrespectful to the director/conductor for choristers to offer suggestions about how something should be performed.

9. How much input the choristers have should depend on the amount of experience the director/conductor has.

10. Senior members (i.e. the longest standing) of the choir should be allowed to contribute to the way things are done musically and artistically.

The statements were designed to test the attitude of participants about the conductor having sole responsibility for decision-making, and included both favourable and unfavourable statements. Responses for each were assigned a score:

Favourable statements:

5	4	3	2	1
Strongly agree	Agree	No opinion	Disagree	Strongly disagree

Unfavourable statements:

1	2	3	4	5
Strongly agree	Agree	No opinion	Disagree	Strongly disagree

Statements 1, 3, 5, and 8 were scored as favourable, whereas 2, 4, 6, 7, 9 and 10 were scored as unfavourable. In order to check for internal reliability, an item analysis was performed in order to ascertain the level of discrimination for each. Pearson's Product-Moment Correlation Coefficient Test was used to obtain a correlation coefficient (r) for each statement (item) between each

individual's score for each statement and their summated score for the survey. It was decided that statement four and 10 were not obviously related enough to the attitude. Therefore, and in order to achieve a balance of favourable and unfavourable statements, they were omitted from the item analysis (they were, however, still deemed useful enough to include in the survey). Furthermore, for the purpose of the item analysis, any incomplete surveys (i.e. in which the respondent had skipped one or more statements) were also omitted.

Table 2: Results from Pearson's R test for internal reliability

Item	*r*	Coefficient of determination %	p-value
1	0.55	30	< 0.00001
2	0.62	38	< 0.00001
3	0.72	52	< 0.00001
5	0.64	41	< 0.00001
6	0.75	56	< 0.00001
7	0.68	46	< 0.00001
8	0.74	55	< 0.00001
9	0.25	6	< 0.00001

The Pearson's *r* returned moderately strong values (Table 2). Therefore the statements were considered to discriminate well between individuals. Although the correlation for item nine was somewhat weaker, as with all other items, it was still highly significant. The mixture of positive and negative statements was also intended to reduce any acquiescence response set.

3.5 Data Analysis

3.5.1 Scale responses

Firstly, in order to get an overall picture of how participants responded, all “agree” responses for each statement were combined with “strongly agree”, and all “disagree” responses were combined with “strongly disagree”. These responses are referred to as “combined”. Secondly, comparisons made between each individual response (strongly agree, agree, disagree, strongly disagree) are referred to as “uncombined”.

For each statement, in addition to a simple comparison of agreement based on country of experience, response comparisons between the two countries were also made for various demographic groups based on participants’ answers to the profiling questions, such as gender, age group, level of experience. This would, for example, allow a basic investigation into whether attitudes differed between the countries in certain age groups or levels of musical training. So few respondents fell into the category of less than 2 years’ experience it was deemed necessary to combine them with the next group of between 2-10 years’ experience. Participant responses are simply referred to either as “Australian” or “British” based on the answer given to where they had gained most of their choral experience (question three).

A two-tailed Z-test for two population proportions was used to investigate any significance in the difference between responses for each group, the results of which are reported in Chapter 4 and discussed in Chapter 5.

3.5.2 Open-ended comments

The comments for each statement were coded *in vivo* into various categorical themes. The frequency of occurrence of these themes was then analysed within the responses for each country and again subjected to a two-tailed Z-test for two population proportions in order to ascertain whether the occurrence frequency from one country was significantly different to that of the other. These results, along with greater clarification of the categories involved, are discussed in Chapter 5.

CHAPTER 4 – Results

The current thesis proposed that distinguishable and identifiable Australian and British cultural traits may manifest themselves in rehearsals of amateur choirs as discrete preferences for broad decision-making systems. The hypothesis stated that certain cultural traits of Australia, such as the sense of egalitarianism and anti-authority sentiment, would result in a significantly stronger attitude in favour of more democratic decision-making. To confirm the this hypothesis, we would expect to see participants who had gained most of their experience in Australia scoring significantly lower on the Likert-scale than those whose experience was gained in Britain (as low scores were assigned to strong disagreements with statements in favour of conductor autonomy and strong agreements with statements not in favour, i.e. in favour of a more democratic system). The opposite would be true for participants whose experience was largely gained in Britain (high scores were assigned to strong agreements with statements in favour of conductor autonomy and strong disagreements with statements in favour of a more democratic approach). The summated scores for each country on each statement were calculated (Table 3). The only statement for which the Australian score was lower than the British was number 10.

Table 3: Summated scores for each country with the difference between each

	Statement 1	Statement 2	Statement 3	Statement 4	Statement 5	Statement 6	Statement 7	Statement 8	Statement 9	Statement 10
Australia	847	603	811	688	858	857	699	701	815	748
Britain	828	576	705	617	773	783	629	613	744	749
df	19	27	106	71	85	74	70	88	71	-1

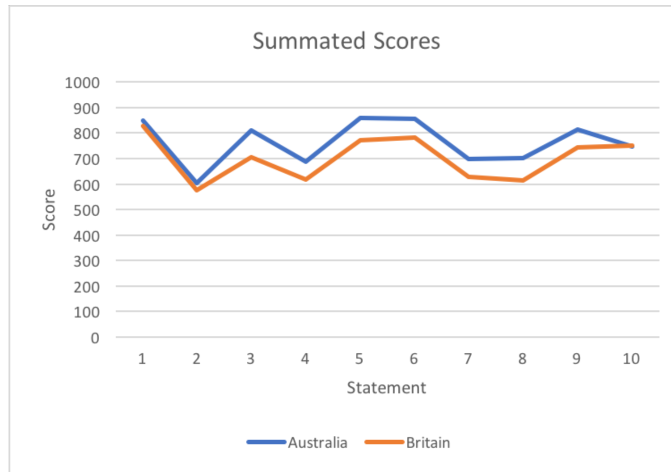

Figure 1: Correlated summated scores of both countries

Firstly, in order to see if a significant difference in attitude between countries existed across all statements, summated scores from each were subjected to a Pearson's *r* test. The results revealed a strong, highly significant positive correlation (r = 0.92, p = 0.000163 see Figure 1). Secondly, in order to ascertain whether individual differences between the summated scores for each country on each statement were significant a non-parametric, two-tailed Mann-Whitney *U* test was performed. The Australian scores were significantly higher than the British for Statements 3-9 (Table 4).

Table 4: Mann-Whitney U test results and significance

	Statement 1	Statement 2	Statement 3	Statement 4	Statement 5	Statement 6	Statement 7	Statement 8	Statement 9	Statement 10
U-score	27249	27364	22160.5	23100	22679	22647	23874.5	22271.5	23222	26177
Z-Score	-1.09533	0.55991	3.90547	2.71077	3.28064	3.02343	2.10258	3.07209	2.18982	0.03036
p-value	0.27134	0.57548	**0.0001**	**0.00672**	**0.00104**	**0.00252**	**0.03572**	**0.00214**	**0.02852**	0.97606

The next section looks in more detail at the findings for each statement. The results for comparisons of age and gender groups between countries displayed no real significant trends so it was therefore decided that they be omitted from further analysis. This is discussed briefly in Section 5.2.4.

4.1 Results by Statement

4.1.1 The conductor should be responsible for all musical decisions.

4.1.1.1 Overall (all responses combined)

Of the 505 total responses, 330 agreed, 159 disagreed and 16 had no opinion (Figure 2). The number of those that agreed was significantly higher than the number that disagreed (the Z-Score is 10.7667. The p-value is 0. The result is significant at $p < 0.01$. The proportion of responses for Observation 1 (agreed) is 0.653. The proportion for Observation 2 (disagreed) is 0.315).

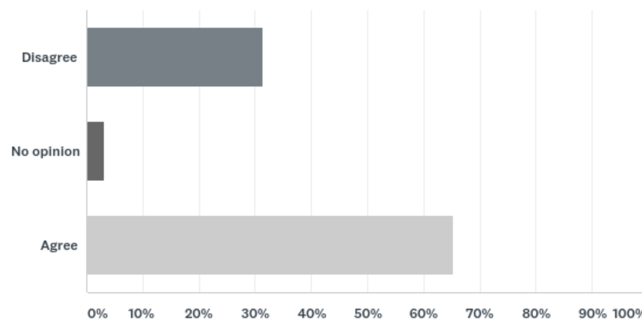

Figure 2: Overall responses to statement 1

4.1.1.2 Comparing country (all Australian responses compared with British responses)

Each country responded the same. Combined, each country agreed significantly more than disagreed ($p < 0.01$). There were no other significant

differences for this statement between age groups, gender or level of experience (Figure 3).

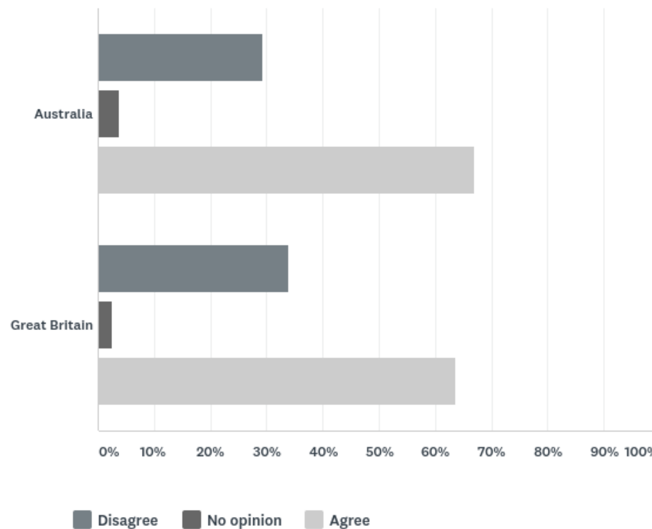

Figure 3: All Australian responses compared with British responses for statement 1

4.1.1.3 COMMENTS

The table below, and for each subsequent statement, provides a summary of categories encountered, the frequency of occurrence overall, then frequency within country group. The last two columns report any significance in difference between these frequencies. As an example, the first category “In consultation” refers to any comment that related to decisions being made by the conductor in consultation with the singers. These categories are explained and discussed more in Chapter 5.

Category	Total %	Australia		Britain		Z score	p-value
		%	*n*/86	%	*n*/78		
In consultation	36.05	26.74	23	44.87	35	-2.4249	**0.01552**
Final decision	27.91	19.77	17	35.9	28	-2.3119	**0.02088**
Certain circumstances	22.67	22.09	19	23.08	18	-0.1505	0.88076
Some negotiation	22.67	25.58	22	17.95	14	1.1793	0.238
Open to feedback	22.09	16.28	14	28.21	22	-1.8427	0.06576
Repertoire	18.02	19.77	17	16.67	13	0.513	0.61006
Agree	10.47	15.21	13	3.85	3	2.4292	**0.0151**
Uncategorised	8.14	11.63	10	3.85	3	1.8422	0.06576
Committee	7.56	8.14	7	5.13	4	0.7699	0.4413
Size/type of choir	6.4	3.49	3	7.69	6	-1.1806	0.238
Too many cooks	4.07	5.81	5	2.56	2	1.0282	0.30302

4.1.2 It is important that individuals are able to have input into musical decisions and that their opinion is heard.

4.1.2.1 Overall (all responses combined)

499 responses, combined 339 agreed, 116 disagreed, 44 had no opinion (Figure 4). The difference between agree and disagree responses was significant (the Z-Score is 14.1731. The p-value is 0. The result is significant at $p < 0.01$. The proportion of responses for Observation 1 is 0.679. The proportion for Observation 2 is 0.232).

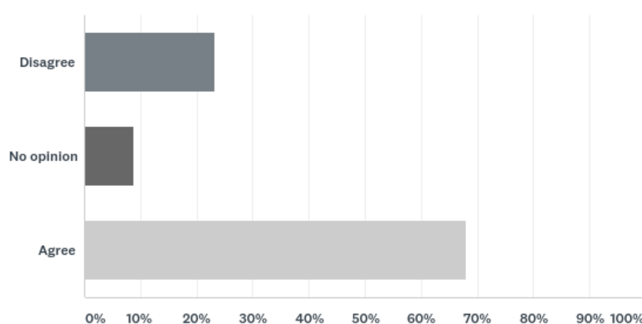

Figure 4: All responses for statement 2

4.1.2.2 Comparing country (all Australian responses compared with British responses)

Combined, each country answered the same way: more agreed than disagreed (Figure 5. This reached significance in both instances ($p < 0.01$). The proportion of British with no opinion was significantly higher than the proportion of Australians (the Z-Score is 2.1663. The p-value is 0.03. The result is significant at $p < 0.05$. The proportion of responses for Observation 1 is 0.114. The proportion for Observation 2 is 0.059). There were no other significant differences.

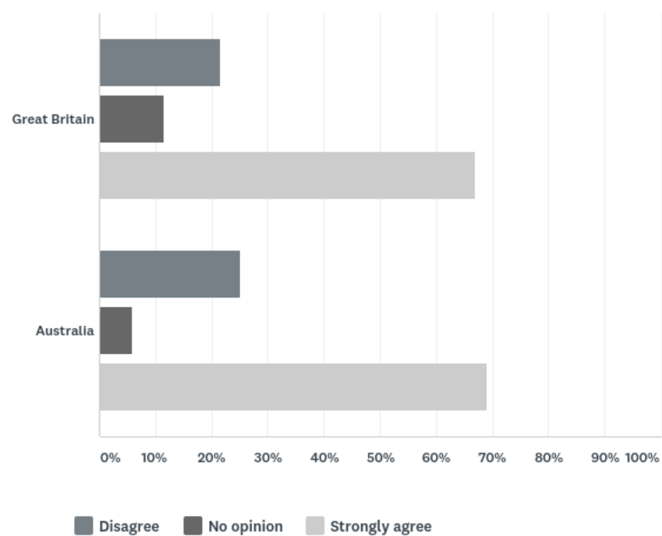

Figure 5: All Australian responses compared with British responses to statement 2

4.1.2.3 Highly experienced, comparing country (over 20 years)

As above. A significantly higher proportion of British had no opinion (the Z-Score is 2.2902. The p-value is 0.02202. The result is significant at $p < 0.05$.

The proportion of responses for Observation 1 is 0.144. The proportion for Observation 2 is 0.045).

For this statement, there were no other significant differences between age groups or levels of experience.

4.1.2.4 COMMENTS

Category	Total %	Australia		Britain		Z score	p-value
		%	*n*/54	%	*n*/65		
In moderation	37.7	41.54	27	33.33	18	2.4984	**0.0124**
Final say	20.49	18.46	12	24.07	13	0.2963	0.7641
In a suitable way	20.49	10.77	7	12.96	7	0.3698	0.7113
Size	14.75	7.69	5	22.22	12	-1.4282	0.1527
Uncategorised	14.75	10.77	7	18.52	10	-0.3758	0.7039
Too hard to manage	11.48	13.85	9	7.41	4	1.8303	0.0672
Disagree	7.38	10.77	7	3.7	2	2.0306	**0.0423**
Willing to listen	7.38	7.36	5	7.41	4	0.6379	0.5221
It's appreciated	6.56	7.96	5	5.56	3	1.0072	0.3125
Depends what	5.74	6.15	4	5.56	3	0.6444	0.5221
Repertoire	5.74	7.69	5	3.7	2	1.427	0.1527
Not to undermine	3.28	4.62	3	1.83	1	1.2105	0.2262
Not in amateur	2.46	3.08	2	0	0	1.5648	0.1187
Not essential	1.64	3.08	2	0	0	1.5648	0.1187

4.1.3 It annoys me when other choristers offer suggestions regarding musical matters during the rehearsal.

4.1.3.1 Overall (all responses combined)

Of 497 total responses, 236 agreed and 184 disagreed (Figure 6). Significantly more respondents agreed than disagreed (the Z-Score is 3.339.

The p-value is 0.00084. The result is significant at $p < 0.01$. The proportion of responses for Observation 1 is 0.475. The proportion for Observation 2 is 0.37). 77 had no opinion (15.49%).

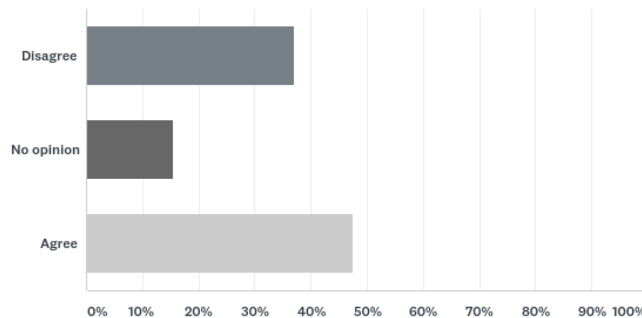

Figure 6: All responses for statement 3

4.1.3.2 Comparing country (all Australian responses compared with British responses)

Overall combined, countries responded differently. A higher number of Australians agreed than disagreed (Figure 7). This was significant (the Z-Score is 5.566. The p-value is 0. The result is significant at $p < 0.01$. The proportion of responses for Observation 1 is 0.557. The proportion for Observation 2 is 0.304.) The opposite was true for British respondents. A higher number of British disagreed than agreed, but not significantly. A significantly higher proportion of Australians agreed than British (the Z-Score is 3.5469. The p-value is 0.00038. The result is significant at $p < 0.01$. The proportion of responses for Observation 1 is 0.557. The proportion for Observation 2 is 0.394.). A significantly higher proportion of British disagreed than Australians (the Z-Score is 2.7111. The p-value is 0.00672. The result is significant at p

<0.01. The proportion of responses for Observation 1 is 0.424. The proportion for Observation 2 is 0.304).

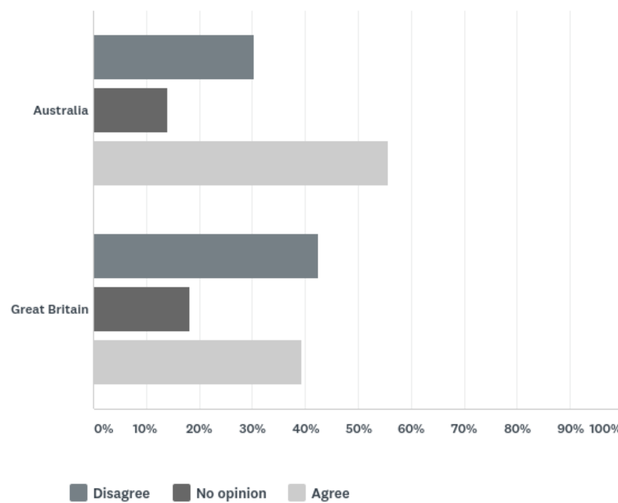

Figure 7: All Australian responses compared with British responses to statement 3

Uncombined, a significantly higher proportion of Australians strongly agreed than British (Z-Score is 3.9624. The p-value is <0.0001. The result is significant at p <0.01. The proportion of responses for Observation 1 is 0.203. The proportion for Observation 2 is 0.076).

4.1.3.3 Highly experienced, comparing country (over 20 years)

Combined, more Australians agreed than disagreed. This was significant (the Z-Score is 4.2429. The p-value is 0. The result is significant at p <0.01. The proportion of responses for Observation 1 is 0.584. The proportion for Observation 2 is 0.27). The opposite was true for the British: More disagreed than agreed, however this was not significant. The proportion of British that disagreed was significantly higher than the Australians (the Z-Score is 2.6021.

The p-value is 0.00932. The result is significant at p <0.01. The proportion of responses for Observation 1 is 0.454. The proportion for Observation 2 is 0.27) and the proportion of Australians that agreed was significantly higher than the proportion of British (the Z-Score is 2.9083. The p-value is 0.00362. The result is significant at p <0.01. The proportion of responses for Observation 1 is 0.584. The proportion for Observation 2 is 0.371).

4.1.3.4 Least experienced, comparing country (under 2 years combined with 2-10 years)

No significant differences.

4.1.3.5 Medium experience, comparing country (between 10-20 years)

Combined, there was a difference in response. More Australians agreed than disagreed whereas more British disagreed than agreed. The difference in Australian responses was significant (the Z-Score is 3.6895. The p-value is 0.00022. The result is significant at p <0.01. The proportion of responses for Observation 1 is 0.597. The proportion for Observation 2 is 0.292). This was not so for the British. A significantly greater proportion of Australians agreed than British (the Z-Score is 2.7164. The p-value is 0.00652. The result is significant at p <0.01. The proportion of responses for Observation 1 is 0.597. The proportion for Observation 2 is 0.368.). Also a significantly greater proportion of British disagreed than Australians, but with less confidence (the Z-Score is

2.0098. The p-value is 0.04444. The result is significant at p <0.05. The proportion of responses for Observation 1 is 0.456. The proportion for Observation 2 is 0.292).

Uncombined, a greater proportion of British disagreed than Australians (the Z-Score is 2.3967. The p-value is 0.0164. The result is significant at p <0.05. The proportion of responses for Observation 1 is 0.426. The proportion for Observation 2 is 0.236).

4.1.3.6 COMMENTS

Category	Total %	Australia		Britain		Z score	p-value
		%	*n*/72	%	*n*/68		
Not in rehearsal	24.83	34.72	25	14.71	10	2.7336	**0.00634**
Depends who	23.45	26.39	19	20.59	14	0.8082	0.41794
Quality of suggestion	23.45	16.67	12	30.88	21	-1.9806	**0.0477**
Depends what	19.31	12.5	9	27.94	19	-2.2828	**0.0226**
Disruptive	16.55	13.89	10	19.12	13	-0.8345	0.40654
Depends how	13.79	12.5	9	16.18	11	-0.6213	0.53526
Uncategorised	13.1	13.89	10	11.76	8	0.3753	0.70394
Undermining/arguing	6.9	9.72	7	4.41	3	1.2194	0.22246
Showing off	6.21	6.94	5	5.88	4	0.2561	0.79486
Same person	5.52	6.94	5	4.41	3	0.6453	0.5157
Type/size of choir	5.52	0	0	7.35	5	-2.3431	**0.01928**
Disrespectful	2.76	5.56	4	0	0	1.972	**0.04884**
Relevance	2.76	1.39	1	4.41	3	-1.073	0.28462
Brevity/succinct	2.07	1.39	1	2.94	2	-0.6339	0.5287
Genuine	2.07	2.78	2	1.47	1	0.5338	0.59612
Well intentioned	1.38	1.39	1	1.47	1	-0.0407	0.9681

4.1.4 New members of the choir should be allowed to contribute to the way things are done musically and artistically.

4.1.4.1 Overall (all responses combined)

Of the 489 total responses, 245 agreed whilst 146 disagreed (Figure 8). Significantly more respondents agreed than disagreed (the Z-Score is 6.4624. The p-value is 0. The result is significant at $p < 0.01$. The proportion of responses for Observation 1 is 0.501. The proportion for Observation 2 is 0.299). 98 (20.04%) had no opinion.

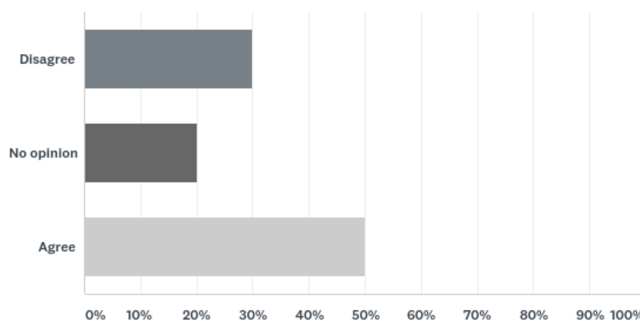

Figure 8: All responses for statement 4

4.1.4.2 Comparing country (all Australian responses compared with all British responses)

Of the Australian responses combined more agreed than disagreed, but this was not significant (the Z-Score is 1.5059. The p-value is 0.13104. The result is *not* significant. The proportion of responses for Observation 1 is 0.446. The proportion for Observation 2 is 0.378). The same was true for British respondents yet the result was significant – significantly more British

respondents agreed than disagreed (the Z-Score is 7.1382. The p-value is 0. The result is significant at p <0.01. The proportion of responses for Observation 1 is 0.552. The proportion for Observation 2 is 0.228). A greater proportion of British agreed than Australian, and a greater proportion of Australian disagreed than British but neither difference was significant (Figure 9).

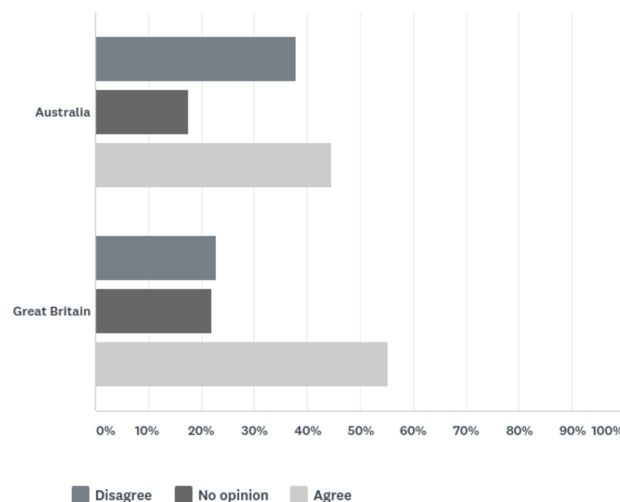

Figure 9: All Australian responses compared with British responses to statement 4

However, uncombined, a significantly larger proportion of Australians strongly disagreed than British (the Z-Score is 2.8931. The p-value is 0.00386. The result is significant at p <0.01. The proportion of responses for Observation 1 is 0.073. The proportion for Observation 2 is 0.017), and a significantly larger proportion of Australians disagreed than British. A significantly larger proportion of British agreed than Australians (the Z-Score is 2.6495. The p-value is 0.00804. The result is significant at p <0.01. The proportion of responses for Observation 1 is 0.517. The proportion for Observation 2 is 0.395).

4.1.4.3 Highly experienced, comparing country (over 20 years)

Combined, each country answered the same – more agreed than disagreed. Significantly so for the British respondents (Z-Score is 4.7192, p-value is 0, $p < 0.01$). The difference between agree/disagree for Australian responses was not significant.

4.1.4.4 Least experienced, comparing country (under 2 years combined with 2-10 years)

Again, combined, from both countries more agreed than disagreed. Significant in the British responses (Z-Score is 3.8322. The p-value is 0.00012. $p < 0.01$). Only significant to $p < 0.05$ in the Australian responses (Z-Score is 2.3213, p-value is 0.02034).

4.1.4.5 Medium experience, comparing country (between 10-20 years)

Combined, more Australians disagreed than agreed, the opposite was true for the British – more agreed than disagreed, and this was significant (Z-Score is 3.7539, p-value is 0.00018, $p < 0.01$). A significantly greater proportion of Australians disagreed than British (Z-Score 2.8468, p-value 0.00438). A significantly greater proportion of British agreed than Australians (Z-Score is 2.1747, p-value is 0.03, $p < 0.05$).

Uncombined, a significantly greater proportion of Australians strongly disagreed than British (the Z-Score is 2.1807. The p-value is 0.02926. The result is significant at $p < 0.05$. The proportion of Yes or No responses for Observation 1 is 0.069. The proportion for Observation 2 is 0), and disagreed (the Z-Score is 2.0477. The p-value is 0.04036. The result is significant at $p < 0.05$. The proportion of Yes or No responses for Observation 1 is 0.389. The proportion for Observation 2 is 0.227). A significantly greater proportion of British agreed than Australian (the Z-Score is 1.9992. The p-value is 0.0455. The result is significant at $p < 0.05$. The proportion of Yes or No responses for Observation 1 is 0.53. The proportion for Observation 2 is 0.361).

4.1.4.6 COMMENTS

Category	Total %	Australia		Britain		Z score	p-value
		%	*n*/63	%	*n*/52		
All members equal	33.06	23.81	15	40.38	21	-1.9077	0.05614
Existing choir culture/ethos	25.62	22.22	14	26.92	14	-0.5846	0.56192
In due time	13.22	11.11	7	13.46	7	-0.3837	0.70394
Level of experience	9.92	12.7	8	7.69	4	0.874	0.3843
Size/type of choir	9.92	9.52	6	11.54	6	-0.3517	0.72634
Probation period	7.44	4.76	3	11.54	6	-1.3467	0.17702
Depends how	6.61	11.11	7	1.92	1	1.9276	0.0536
Not in rehearsal	6.61	11.11	7	1.92	1	1.9276	0.0536
Not too much too soon	4.96	3.17	2	3.85	2	-0.1956	0.84148
Uncategorised	4.96	1.59	1	9.62	5	-1.9268	0.0536
Committee	4.13	6.35	4	1.92	1	1.1584	0.24604
Disagree	4.13	7.94	5	0	0	2.0772	**0.03752**
Agree	4.13	4.76	3	3.85	2	0.2397	0.81034
Not attempt change	3.31	4.76	3	1.92	1	0.8269	0.40654
Respect to conductor	2.48	4.76	3	0	0	1.5945	0.11184
Allowed not ought	1.65	1.59	1	1.92	1	-0.1371	0.88866
Not take over	0.83	1.59	1	0	0	0.9125	0.36282
Without arrogance	0.83	1.59	1	0	0	0.9125	0.36282

4.1.5 When I'm at rehearsals, I just like to be told what to do.

4.1.5.1 Overall (all responses combined)

Of the 493 responses, 309 agreed, 116 disagreed and 68 had no opinion (Figure 10). Agreed responses were significantly higher than disagree (the Z-Score is 12.4114. The p-value is 0. The result is significant at $p < 0.01$. The proportion of responses for Observation 1 is 0.627. The proportion for Observation 2 is 0.235).

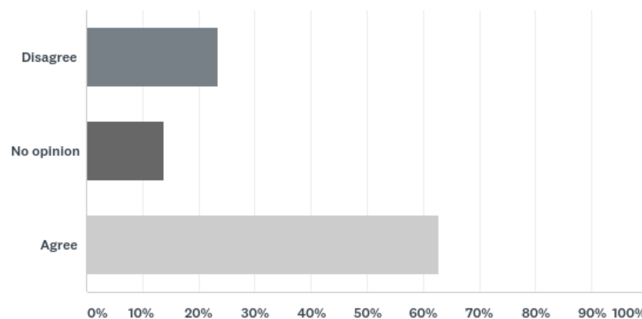

Figure 10: All responses for statement 5

4.1.5.2 Comparing country (all Australian responses compared with all British responses)

Both countries agreed more than disagreed (Figure 11). This reached significance for each ($p < 0.01$). Combined, a significantly higher proportion of Australians agreed than British (the Z-Score is 3.5476. The p-value is 0.00038. The result is significant at $p < 0.01$. The proportion of responses for Observation 1 is 0.708. The proportion for Observation 2 is 0.549). A significantly higher proportion of British had no opinion (the Z-Score is 3.3967. The p-value is

0.00068. The result is significant at $p < 0.01$. The proportion of responses for Observation 1 is 0.193. The proportion for Observation 2 is 0.085).

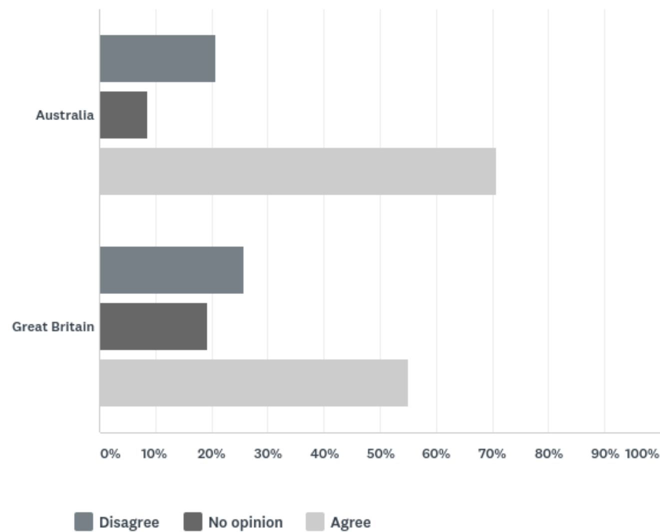

Figure 11: All Australian responses compared with British responses to statement 5

4.1.5.3 Highly experienced, comparing country (over 20 years)

The proportion of highly experienced choristers from Britain that had ‘no opinion’ was significantly greater than the Australian (the Z-Score is 2.6499. The p-value is 0.00804. The result is significant at $p < 0.01$. The proportion of responses for Observation 1 is 0.188. The proportion for Observation 2 is 0.057). But each country agreed more than disagreed ($p < 0.01$). There were no other significant differences.

4.1.5.4 Least experienced, comparing country (under 2 years combined with 2-10 years)

Combined, whilst both countries agreed more than disagreed overall this was only significant for the Australians (Australians: The Z-Score is 6.9893. The p-value is 0. The result is significant at $p < 0.01$. The proportion of responses for Observation 1 is 0.714. The proportion for Observation 2 is 0.156. British: The Z-Score is 1.8949. The p-value is 0.05876. The result is *not* significant. The proportion of responses for Observation 1 is 0.465. The proportion for Observation 2 is 0.31). A significantly larger proportion of Australians agreed than British (the Z-Score is 3.0885. The p-value is 0.002. The result is significant at $p < 0.01$. The proportion of responses for Observation 1 is 0.714. The proportion for Observation 2 is 0.465), whilst a significantly larger proportion of British disagreed than Australian (the Z-Score is 2.2252. The p-value is 0.02574. The result is significant at $p < 0.05$. The proportion of responses for Observation 1 is 0.31. The proportion for Observation 2 is 0.156).

Uncombined, a significantly larger proportion of British strongly disagreed than Australian (the Z-Score is 2.369. The p-value is 0.01778. The result is significant at $p < 0.05$. The proportion of responses for Observation 1 is 0.07. The proportion for Observation 2 is 0).

4.1.5.5 Medium experience, comparing country (between 10-20 years)

Combined, both countries agreed more than disagreed ($p < 0.01$). Whilst a greater proportion of Australians agreed than British, it was not significant. No other significant differences.

4.1.5.6 COMMENTS

Category	Total %	Australia		Britain		Z score	p-value
		%	*n*/48	%	*n*/46		
Depends how	22.34	33.33	16	10.87	5	2.6138	**0.00906**
Uncategorised	21.21	10.42	5	32.61	15	-2.628	**0.00854**
Most of the time	14.14	12.5	6	13.04	6	-0.0789	0.93624
Agree	14.14	16.67	8	10.87	5	0.8139	0.41794
Size/type of choir	11.11	4.17	2	15.22	7	-1.8202	0.06876
If told respectfully	8.51	14.58	7	2.17	1	2.1554	**0.03078**
Do not like to be 'told'	7.07	10.41	5	4.35	2	1.1204	0.26272
Depends what	6.06	10.41	5	2.17	1	1.6343	0.1031
If conductor is competent	4.04	0	0	6.52	3	-1.7982	0.07186
Yes, from the conductor	4.04	8.33	4	0	0	2.0009	**0.0455**
Clarity is important	3.03	6.25	3	0	0	1.7233	0.08544
Depends on mood	3.03	2.08	1	4.35	2	-0.6244	0.53526
Not dictatorially	3.03	6.25	3	0	0	1.7233	0.08544
Boring/tedious/fun	2.02	4.17	2	0	0	1.3994	0.16152
If I respect them	2.02	2.08	1	2.17	1	-0.0304	0.97605
Should be balance	2.02	0	0	4.35	2	-1.4602	0.1443
Sometimes	2.02	2.08	1	2.17	1	-0.0304	0.97605
Disagree	1.01	2.08	1	0	0	0.9842	0.32708

4.1.6 I think rehearsals are more enjoyable when we can all have a say

4.1.6.1 Overall (all responses combined)

Of the 488 total responses, significantly more respondents disagreed than agreed (Figure 12). 295 disagreed whilst 121 agreed (the Z-Score is 11.2625. The p-value is 0. The result is significant at p <0.01. The proportion of responses for Observation 1 is 0.605. The proportion for Observation 2 is 0.248). 72 (14.75%) had no opinion.

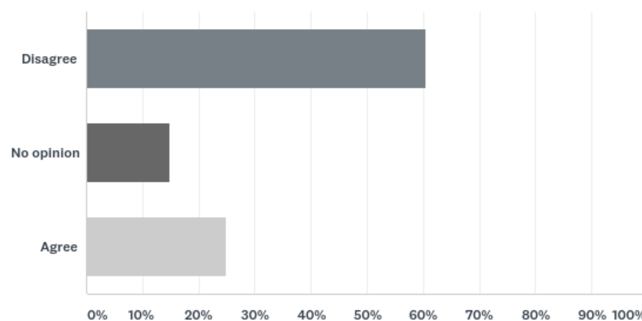

Figure 12: All responses for statement 6

4.1.6.2 Comparing country (all Australian responses compared with all British responses)

Combined, both countries disagreed more than agreed (p <0.01) (Figure 13). A significantly higher proportion of Australians disagreed than British (the Z-Score is 3.7328. The p-value is 0.0002. The result is significant at p <0.01. The proportion of responses for Observation 1 is 0.687. The proportion for Observation 2 is 0.517). A significantly higher proportion of British had no

opinion (the Z-Score is 3.91. The p-value is 0.0001. The result is significant at p <0.01. The proportion of responses for Observation 1 is 0.216. The proportion for Observation 2 is 0.0860). Uncombined, a significantly higher proportion of Australians strongly disagreed than British (the Z-Score is 2.2171. The p-value is 0.02642. The result is significant at p <0.05. The proportion of responses for Observation 1 is 0.232. The proportion for Observation 2 is 0.151).

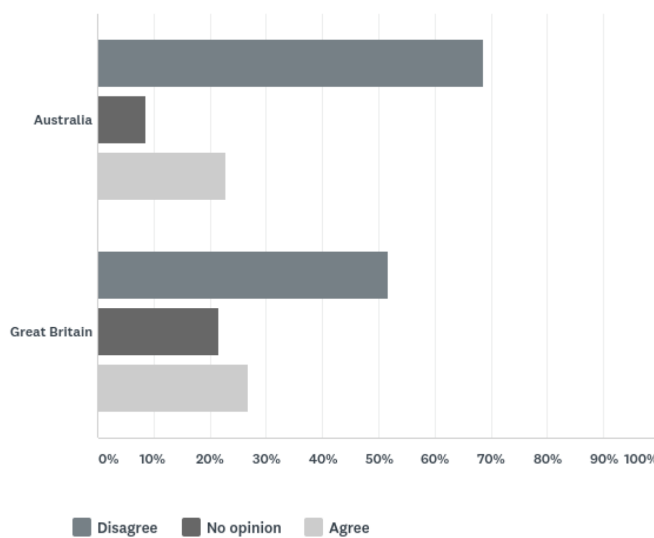

Figure 13: All Australian responses compared with British responses to statement 6

4.1.6.3 Highly experienced, comparing country (over 20 years)

As above (p <0.01). Only difference that a significantly higher proportion of British had no opinion (the Z-Score is 2.2024. The p-value is 0.0278. The result is significant at p <0.05. The proportion of responses for Observation 1 is 0.179. The proportion for Observation 2 is 0.07).

4.1.6.4 Least experienced, comparing country (under 2 years combined with 2-10 years)

Combined, both countries disagreed more than agreed. This was not significant for the British responses, but was for the Australians (the Z-Score is 4.2713. The p-value is 0. The result is significant at $p < 0.01$. The proportion of responses for Observation 1 is 0.592. The proportion for Observation 2 is 0.25). A larger proportion of Australians disagreed than did the British (the Z-Score is 2.0552. The p-value is 0.0394. The result is significant at $p < 0.05$. The proportion of responses for Observation 1 is 0.592. The proportion for Observation 2 is 0.423).

4.1.6.5 Medium experience, comparing country (between 10-20 years)

Combined, both countries disagreed more than they agreed (significant to $p < 0.01$). A significantly greater proportion of Australians disagreed than British (the Z-Score is 2.982. The p-value is 0.00288. The result is significant at $p < 0.01$. The proportion of responses for Observation 1 is 0.746. The proportion for Observation 2 is 0.5). The proportion of those that agreed was not significantly different, however a significantly higher proportion of British had no opinion (the Z-Score is 3.532. The p-value is 0.00042. The result is significant at $p < 0.01$. The proportion of responses for Observation 1 is 0.028. The proportion for Observation 2 is 0.227). Interestingly, not one respondent from this group strongly agreed.

4.1.6.6 COMMENTS

Category	Total %	Australia		Britain		Z score	p-value
		%	*n*/57	%	*n*/53		
Wastes time	28.45	22.81	13	37.74	20	-1.7072	0.08726
Size/type of choir	17.24	15.79	9	16.98	9	-0.1688	0.86502
Within reason	17.24	19.3	11	13.21	7	0.8628	0.38978
Disagree	13.79	22.81	13	5.66	3	2.5487	**0.01078**
Not in rehearsal	13.79	12.28	7	16.98	9	-0.6987	0.48392
Singing is paramount	10.34	8.77	5	13.21	7	-0.7456	0.45326
Uncategorised	9.48	8.77	5	7.55	4	0.2342	0.8181
Causes animosity	6.9	7.02	4	7.55	4	-0.1069	0.9124
Too chaotic	6.03	1.75	1	11.32	6	-2.0538	**0.04036**
Too many cooks	4.31	3.51	2	5.66	3	-0.5413	0.5892
Depends how	3.45	5.26	3	0	0	1.6934	0.09102
Agree	2.59	1.75	1	3.77	2	-0.6497	0.5157
Depends what	2.59	1.75	1	0	0	0.9687	0.33204
If focused	0.86	1.75	1	0	0	0.9687	0.33204
Quality not quantity	0.86	1.75	1	0	0	0.9687	0.33204

4.1.7 I think it’s OK to have a discussion during rehearsals about how something should be performed.

4.1.7.1 Overall (all responses combined)

Of the 487 responses, 265 agreed whilst 183 disagreed (the Z-Score is 5.2718. The p-value is 0. The result is significant at $p < 0.01$. The proportion of responses for Observation 1 is 0.544. The proportion for Observation 2 is 0.376). Thirty-nine (8.01%) had no opinion (Figure 14).

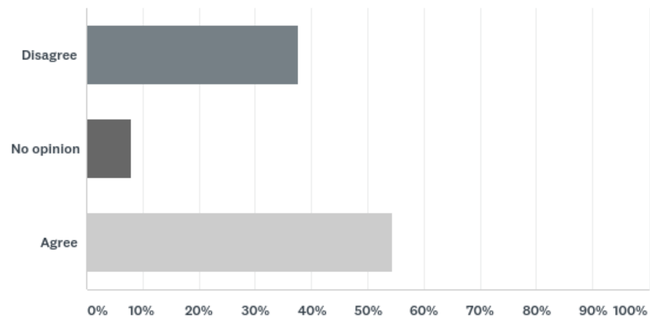

Figure 14: All responses for statement 7

4.1.7.2 Comparing country (all Australian responses compared with all British responses)

Combined, both countries agreed more than disagreed (Figure 15), but this was only significant for the British responses (the Z-Score is 5.7068. The p-value is 0. The result is significant at $p < 0.01$. The proportion of responses for Observation 1 is 0.58. The proportion for Observation 2 is 0.31). (Australia: The Z-Score is 1.2066. The p-value is 0.22628. The result is *not* significant. The proportion of responses for Observation 1 is 0.498. The proportion for Observation 2 is 0.442). The proportion of Australians that disagreed was significantly greater than the proportion of Britons (the Z-Score is 2.7977. The p-value is 0.00512. The result is significant at $p < 0.01$. The proportion of responses for Observation 1 is 0.442. The proportion for Observation 2 is 0.316). Uncombined, a greater proportion of Australians strongly disagreed than British (the Z-Score is 3.0172. The p-value is 0.00252. The result is significant at $p < 0.01$. The proportion of responses for Observation 1 is 0.146. The proportion for Observation 2 is 0.061). Whilst a significantly greater proportion of British agreed (the Z-Score is 2.1355. The p-value is 0.03236. The result is

significant at p <0.05. The proportion of responses for Observation 1 is 0.506. The proportion for Observation 2 is 0.408).

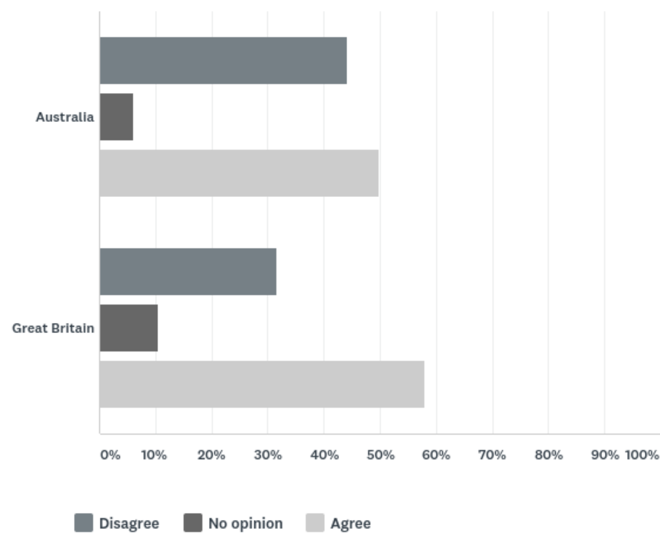

Figure 15: All Australian responses compared with British responses to statement 7

4.1.7.3 Highly experienced, comparing country (over 20 years)

The only significant difference in this group was the proportion of Australians that strongly agreed was significantly larger than the proportion of British (the Z-Score is 2.0662. The p-value is 0.03846. The result is significant at p <0.05. The proportion of responses for Observation 1 is 0.071. The proportion for Observation 2 is 0.011).

4.1.7.4 Least experienced, comparing country (under 2 years combined with 2-10 years)

Combined, both countries agreed significantly more than disagreed (p <0.01). British has a significantly higher proportion of no opinion then Australian (the Z-Score is 2.5353. The p-value is 0.01108. The result is significant at p <0.05. The proportion of responses for Observation 1 is 0.113. The proportion for Observation 2 is 0.013). Yet, conversely to above, the proportion of Australians who strongly disagreed was significantly larger than the proportion of British (the Z-Score is 2.4892. The p-value is 0.01278. The result is significant at p <0.05. The proportion of responses for Observation 1 is 0.117. The proportion for Observation 2 is 0.014).

4.1.7.5 Medium experience, comparing country (between 10-20 years)

For this group, there appeared to a difference in opinion. More Australian respondents disagreed than agreed, whereas more British agreed than disagreed. This reached significance for the Australian responses to p <0.05 (the Z-Score is 2.3556. The p-value is 0.01828. The result is significant at p <0.05. The proportion of responses for Observation 1 is 0.563. The proportion for Observation 2 is 0.366), and to p <0.01 for the British (the Z-Score is 4.5596. The p-value is 0. The result is significant at p <0.01. The proportion of responses for Observation 1 is 0.636. The proportion for Observation 2 is 0.242).

A significantly larger proportion of British agreed than did Australians (the Z-Score is 3.1602. The p-value is 0.00158. The result is significant at p <0.01. The proportion of responses for Observation 1 is 0.636. The proportion for Observation 2 is 0.366).

A significantly larger proportion of Australians disagreed than did British (the Z-Score is 3.8183. The p-value is 0.00014. The result is significant at p <0.01. The proportion of responses for Observation 1 is 0.563. The proportion for Observation 2 is 0.242).

Uncombined, a significantly larger proportion of Australians strongly disagreed than British (the Z-Score is 2.173. The p-value is 0.03. The result is significant at p <0.05. The proportion of responses for Observation 1 is 0.183. The proportion for Observation 2 is 0.061). A significantly larger proportion also disagreed than British (the Z-Score is 2.5722. The p-value is 0.01016. The result is significant at p <0.05. The proportion of responses for Observation 1 is 0.38. The proportion for Observation 2 is 0.182). A higher proportion of British agreed than Australians (the Z-Score is 3.3094. The p-value is 0.00094. The result is significant at p <0.01. The proportion of responses for Observation 1 is 0.561. The proportion for Observation 2 is 0.282).

4.1.7.6 COMMENTS

Category	Total %	Australia		Britain		Z score	p-value
		%	*n*/66	%	*n*/69		
If brief and relevant	15	9.09	6	21.74	15	-2.0269	**0.04236**
Not in rehearsal	14.29	16.67	11	13.04	9	0.5924	0.5552
Size/type of choir	14.29	16.67	11	10.14	7	1.1143	0.267

If lead/instigated by conductor	13.57	15.15	10	13.04	9	0.3521	0.72634
Occasionally	9.29	3.03	2	14.49	10	-2.3394	**0.01928**
Wastes time	9.29	9.09	6	10.14	7	-0.2075	0.83366
Depends what	7.86	6.06	4	10.14	7	-0.8671	0.3843
Within reason	7.86	7.58	5	5.8	4	0.4141	0.6818
Disagree	7.14	7.58	5	5.8	4	0.4141	0.6818
Uncategorised	5	1.52	1	8.7	6	-1.8809	0.0601
Disruptive	3.57	6.06	4	1.45	1	1.4182	0.1556
In a timely way	3.57	1.52	1	5.8	4	-1.3169	0.18684
Strong leadership	2.86	4.55	3	1.45	1	1.0605	0.28914
There to sing	2.14	3.03	2	1.45	1	0.623	0.53526
Agree	1.43	3.03	2	0	0	1.4568	0.1443
If conclusive	1.43	1.52	1	1.45	1	0.0317	0.97606
Depends who	0.71	0	0	1.45	1	-0.9817	0.32708
If conductor has no opinion	0.71	0	0	1.45	1	-0.9817	0.32708

4.1.8 It's disrespectful to the director/conductor for choristers to offer suggestions about how something should be performed.

4.1.8.1 Overall (all responses combined)

Of the 485 total responses, 256 disagreed and 175 agreed (the Z-Score is 5.2341. The p-value is 0. The result is significant at p <0.01. The proportion of responses for Observation 1 is 0.528. The proportion for Observation 2 is 0.361). 54 (11.13%) had no opinion (Figure 16).

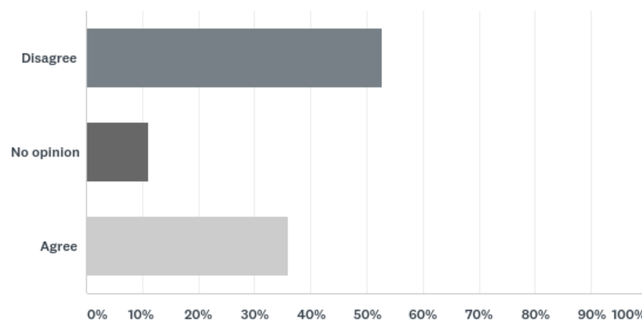

Figure 16: All responses for statement 8

4.1.8.2 Comparing country (all Australian responses compared with all British responses)

Combined, each country disagreed more than agreed (Figure 17), however this did not reach significance for the Australian responses (the Z-Score is 1.0255. The p-value is 0.30302. The result is *not* significant), but did for the British (the Z-Score is 6.486. The p-value is 0. The result is significant at p <0.01. The proportion of responses for Observation 1 is 0.587. The proportion for Observation 2 is 0.287).

A significantly greater proportion of Australians agreed than British (the Z-Score is 3.2272. The p-value is 0.00124. The result is significant at p <0.01. The proportion of responses for Observation 1 is 0.431. The proportion for Observation 2 is 0.287).

A significantly greater proportion of British disagreed than Australians, but with lower confidence (the Z-Score is 2.3372. The p-value is 0.01928. The result is significant at p <0.05. The proportion of responses for Observation 1 is

0.587. The proportion for Observation 2 is 0.478).

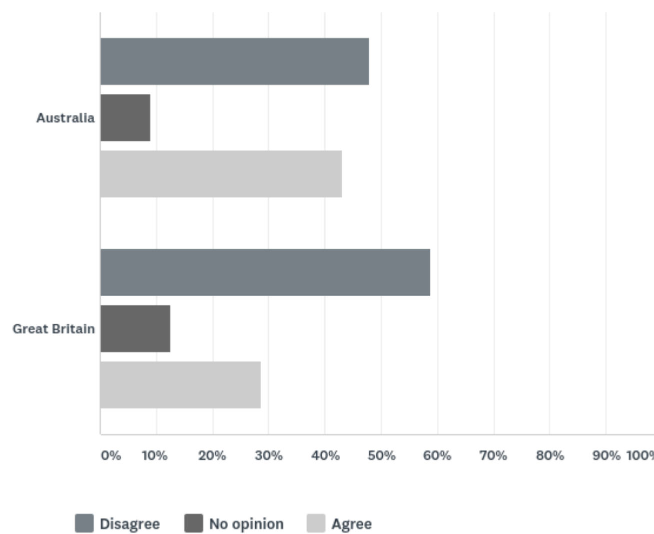

Figure 17: All Australian responses compared with British responses to statement 8

Uncombined, a significantly larger proportion of British strongly disagreed than Australian (the Z-Score is 2.2049. The p-value is 0.0278. The result is significant at p <0.05. The proportion of responses for Observation 1 is 0.083. The proportion for Observation 2 is 0.034).

A significantly larger proportion of Australians agreed than British (the Z-Score is 2.1091. The p-value is 0.03486. The result is significant at p <0.05. The proportion of responses for Observation 1 is 0.328. The proportion for Observation 2 is 0.239).

A significantly larger proportion of Australians also strongly agreed than British (The Z-Score is 2.2591. The p-value is 0.02382. The result is significant at p <0.05. The proportion of responses for Observation 1 is 0.103. The proportion for Observation 2 is 0.048).

4.1.8.3 Highly experienced, comparing country (over 20 years)

Similar pattern as above, both disagreed more than agreed, but only the British responses were significant (the Z-Score is 2.6583. The p-value is 0.00782. The result is significant at p <0.01. The proportion of responses for Observation 1 is 0.538. The proportion for Observation 2 is 0.344).

The proportion from each country that disagreed did not differ significantly, nor did the proportion that agreed.

4.1.8.4 Least experienced, comparing country (under 2 years combined with 2-10 years)

Again, each country disagreed more than agreed, but in this experience group responses from both countries were significant. For the British the Z-Score is 4.3851. The p-value is 0. The result is significant at p <0.01. The proportion of responses for Observation 1 is 0.634. The proportion for Observation 2 is 0.268. And for the Australian the Z-Score is 3.2729. The p-value is 0.00108. The result is significant at p <0.01. The proportion of responses for Observation 1 is 0.566. The proportion for Observation 2 is 0.303.

The proportion from each country that disagreed did not differ significantly, nor did the proportion that agreed.

4.1.8.5 Medium experience, comparing country (between 10-20 years)

Here there appeared to be a difference: The British continued to significantly disagree more than agree (the Z-Score is 4.4137. The p-value is 0. The result is significant at p <0.01. The proportion of responses for Observation 1 is 0.606. The proportion for Observation 2 is 0.227), yet in this experience group, Australians significantly agreed more than disagreed (the Z-Score is 2.0359. The p-value is 0.04136. The result is significant at p <0.05. The proportion of responses for Observation 1 is 0.543. The proportion for Observation 2 is 0.371).

The proportion of British that disagreed was significantly larger than the proportion of Australians (the Z-Score is 2.7363. The p-value is 0.00614. The result is significant at p <0.01. The proportion of responses for Observation 1 is 0.606. The proportion for Observation 2 is 0.371). And the proportion of Australians that agreed was significantly larger than the proportion of British (the Z-Score is 3.7716. The p-value is 0.00016. The result is significant at p <0.01. The proportion of responses for Observation 1 is 0.543. The proportion for Observation 2 is 0.227).

This was reflected in the degree of sentiment; uncombined the proportion of British that strongly disagreed was significantly larger than the proportion of Australians (the Z-Score is 2.7977. The p-value is 0.00512. The result is significant at p <0.01. The proportion of responses for Observation 1 is 0.106. The proportion for Observation 2 is 0). The proportion of Australians that agreed was significantly larger than the British (the Z-Score is 3.1129. The p-value is

0.00188. The result is significant at p <0.01. The proportion of responses for Observation 1 is 0.429. The proportion for Observation 2 is 0.182).

4.1.8.6 COMMENTS

Category	Total %	Australia		Britain		Z score	p-value
		%	*n*/79	%	*n*/64		
Depends how	41.06	37.97	30	42.19	27	-0.5116	0.61006
Not during rehearsal	21.19	30.38	24	12.5	8	2.5509	**0.01078**
Uncategorised	17.22	15.19	12	21.88	14	-1.0306	0.30302
Size/type of choir	9.93	8.86	7	10.94	7	-0.4155	0.67448
Depends what	8.61	5.06	4	12.5	8	-1.5949	0.11184
Depends who	6.62	11.39	9	1.56	1	2.2919	**0.02202**
Solicitation	5.3	5.06	4	6.25	4	-0.307	0.75656
Appropriate time	4.64	5.06	4	4.69	3	0.1036	0.92034
Disagree	3.31	3.8	3	3.13	2	0.2177	0.82588
Agree	2.65	1.27	1	4.69	3	-1.2339	0.2187
Depends who conductor is	2.65	0	0	4.69	3	-1.9449	0.05238
Inappropriate	1.99	2.53	2	1.56	1	0.4021	0.68916
Direct challenge	1.32	0	0	3.13	2	-1.5823	0.1141
Frequency	1.32	2.53	2	0	0	1.2819	0.20054
Usually it is	1.32	0	0	1.56	1	-1.1149	0.267
Usually it isn't	1.32	2.53	2	0	0	1.2819	0.20054
Disagreement	0.66	0	0	0	0	-	-
Only linguistic issues	0.66	0	0	0	0	-	-

4.1.9 How much input the choristers have should depend on the amount of experience the director/conductor has.

4.1.9.1 Overall (all responses combined)

Of the 482 total responses, 285 disagreed, 140 agreed (Figure 18). The difference between the number of disagrees and agrees was significant (the Z-Score is 9.4063. The p-value is 0. The result is significant at p <0.01. The

proportion of responses for Observation 1 is 0.591. The proportion for Observation 2 is 0.29). 57 (11.83%) had no opinion.

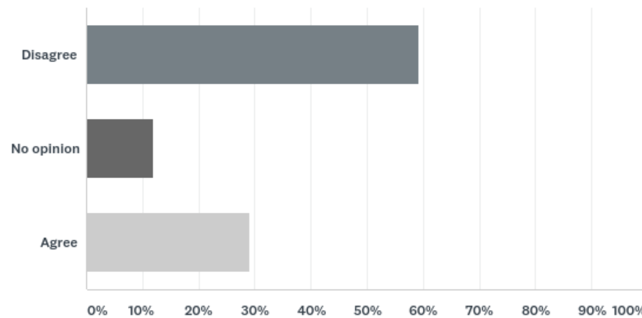

Figure 18: All responses for statement 9

4.1.9.2 Comparing country (all Australian responses compared with all British responses)

Both countries significantly disagreed more than agreed ($p < 0.01$) (Figure 19). Yet the proportion of British that agreed was significantly larger than the proportion of Australians (the Z-Score is 2.1432. The p-value is 0.03236. The result is significant at $p < 0.05$. The proportion of responses for Observation 1 is 0.338. The proportion for Observation 2 is 0.247). Although the proportion of Australians that disagreed was larger than the British, it did not reach significance (the Z-Score is 1.1618. The p-value is 0.24604. The result is *not* significant The proportion of responses for Observation 1 is 0.623. The proportion for Observation 2 is 0.57).

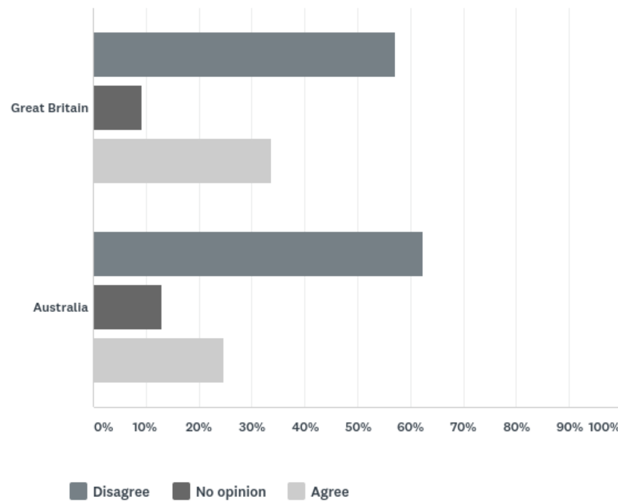

Figure 19: All Australian responses compared with British responses to statement 9

Uncombined, the proportion of Australians that strongly disagreed was significantly larger than the proportion of British that did (the Z-Score is 2.0077. The p-value is 0.04444. The result is significant at p <0.05. The proportion of responses for Observation 1 is 0.165. The proportion for Observation 2 is 0.101).

And the proportion of British that strongly agreed was significantly larger than the proportion of Australians than did (the Z-Score is 3.0753. The p-value is 0.00208. The result is significant at p <0.01. The proportion of responses for Observation 1 is 0.07. The proportion for Observation 2 is 0.013)

4.1.9.3 Highly experienced, comparing country (over 20 years)

Combined, both countries disagree more than agree, the difference in the British responses was less than that of the Australian. For the Australian responses the Z-Score is 4.3193. The p-value is 0. The result is significant at p

<0.01. The proportion of responses for Observation 1 is 0.612. The proportion for Observation 2 is 0.282. The British the Z-Score is 1.4934. The p-value is 0.13622. The result is *not* significant. The proportion of responses for Observation 1 is 0.495. The proportion for Observation 2 is 0.385. No other significant differences.

Uncombined, the proportion of Australians that strongly disagreed was significantly larger than the proportion of British (the Z-Score is 2.4516. The p-value is 0.01428. The result is significant at p <0.05. The proportion of responses for Observation 1 is 0.188. The proportion for Observation 2 is 0.066).

4.1.9.4 Least experienced, comparing country (under 2 years combined with 2-10 years)

Combined, both countries disagreed significantly more than agreed (p <0.01). There were no other significant differences.

Uncombined, the proportion of British that strongly agreed was significantly larger than the Australians that did (the Z-Score is 2.0299. The p-value is 0.04236. The result is significant at p <0.05. The proportion of responses for Observation 1 is 0.085. The proportion for Observation 2 is 0.013).

4.1.9.5 Medium experience, comparing country (between 10-20 years)

Combined, both countries disagreed significantly more than agreed (British $p < 0.05$. Australian $p < 0.01$).

The proportion of British that agreed was significantly larger than the proportion of Australians (the Z-Score is 2.3041. The p-value is 0.02144. The result is significant at $p < 0.05$. The proportion of responses for Observation 1 is 0.379. The proportion for Observation 2 is 0.2). yet the proportion of Australians that disagreed was not significantly larger than the proportion of British that did (the Z-Score is 1.3305. The p-value is 0.18352. The result is *not* significant. The proportion of responses for Observation 1 is 0.7. The proportion for Observation 2 is 0.591). Uncombined there were no significant differences.

4.1.9.6 COMMENTS

Category	Total %	Australia		Britain		Z score	p-value
		%	*n*/58	%	*n*/50		
Uncategorised	26.79	24.14	14	32	16	-0.9096	0.36282
Disagree	14.29	17.24	10	10	5	1.085	0.27572
Depends on the experience of choir	8.93	8.62	5	10	5	-0.2466	0.80258
Depends on conductor	6.25	10.34	6	2	1	1.7564	0.0784
It undermines the conductor's authority	6.25	6.9	4	4	2	0.6553	0.50926
Experience isn't expertise	5.36	3.45	2	8	4	-1.0297	0.30302
Decided by the conductor	4.46	6.9	4	2	1	1.2075	0.22628
Size/type of choir	4.46	3.45	2	6	3	-0.6293	0.5287
Agree	3.57	1.72	1	6	3	-1.1732	0.242
Not during rehearsals	3.57	3.45	2	4	2	-0.1514	0.88076
Will, not should	3.57	1.72	1	6	3	-1.1732	0.242
Assert authority	2.68	1.72	1	4	2	-0.7176	0.47152

Depends how	2.68	3.45	2	2	1	0.4567	0.64552
Experience easy to accept	2.68	3.45	2	0	0	1.3254	0.18352
Work as a team	2.68	5.17	3	0	0	1.631	0.1031
Disrespectful	1.79	3.45	2	0	0	1.3254	0.18352
If solicited	1.79	1.72	1	2	1	-0.106	0.9124
Not a democracy	1.79	3.45	2	0	0	1.3254	0.18352
Depends what	0.89	0	0	2	1	-1.0821	0.28014
Depends who	0.89	1.72	1	0	0	0.9328	0.35238
Erodes confidence	0.89	1.72	1	0	0	0.9328	0.35238
Helpful	0.89	0	0	0	0	-	-
Only if detrimental	0.89	0	0	0	0	-	-
Student conductor	0.89	1.72	1	0	0	0.9328	0.35238

4.1.10 Senior members (i.e. the longest standing) of the choir should be allowed to contribute to the way things are done musically and artistically.

4.1.10.1 Overall (all responses combined)

Of the 481 total responses, 234 disagreed, 154 agreed (the Z-Score is 5.2578. The p-value is 0. The result is significant at $p < 0.01$. The proportion of responses for Observation 1 is 0.486. The proportion for Observation 2 is 0.32). 93 (19.33%) had no opinion (Figure 20).

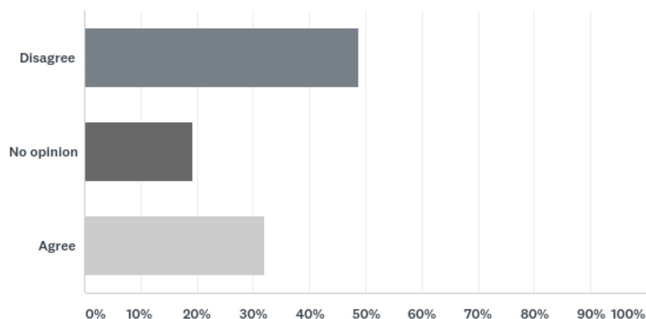

Figure 20: All responses for statement 10

4.1.10.2 Comparing country (all Australian responses compared with all British responses)

Almost identical responses (Figure 21). Equal numbers responded 229 from each country. Each country disagreed more than agreed (Australia the Z-Score is 3.5064. The p-value is 0.00044. The result is significant at $p < 0.01$. The proportion of responses for Observation 1 is 0.498. The proportion for Observation 2 is 0.336; Britain the Z-Score is 3.7275. The p-value is 0.0002. The result is significant at $p < 0.01$. The proportion of responses for Observation 1 is 0.48. The proportion for Observation 2 is 0.31). There were no other significant differences.

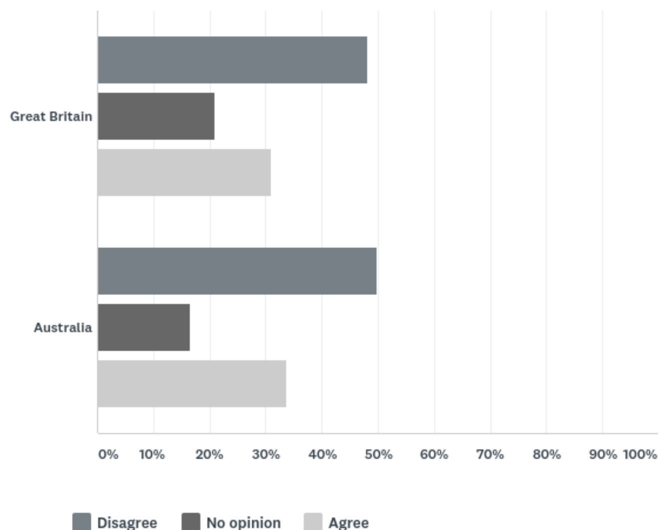

Figure 21: All Australian responses compared with British responses to statement 10

4.1.10.3 Highly experienced, comparing country (over 20 years)

Australians from this group disagreed significantly more than agreed (the Z-Score is 3.7127. The p-value is 0.0002. The result is significant at $p < 0.01$.

The proportion of responses for Observation 1 is 0.576. The proportion for Observation 2 is 0.294). The same was true for the British (the Z-Score is 4.7912. The p-value is 0. The result is significant at $p < 0.01$. The proportion of responses for Observation 1 is 0.587. The proportion for Observation 2 is 0.239). There were no other significant differences.

4.1.10.4 Least experienced, comparing country (under 2 years combined with 2-10 years)

More Australians in this group disagreed than agreed, although not significantly (the Z-Score is 0.6679. The p-value is 0.50286. The result is *not* significant. The proportion of responses for Observation 1 is 0.408. The proportion for Observation 2 is 0.355). The opposite was true for the British; more agreed than disagreed, although again, not significantly (the Z-Score is 0.6868. The p-value is 0.4902. The result is *not* significant. The proportion of responses for Observation 1 is 0.423. The proportion for Observation 2 is 0.366).

But the proportion of Australians that disagreed was not significantly greater than the proportion of British that disagreed (the Z-Score is 0.5185. The p-value is 0.60306. The result is *not* significant at $p < 0.01$. The proportion of responses for Observation 1 is 0.408. The proportion for Observation 2 is 0.366). Nor was the proportion of British that agreed significantly larger than the proportion of Australians that did (the Z-Score is 0.8365. The p-value is 0.4009. The result is *not* significant at $p < 0.01$. The proportion of responses for

Observation 1 is 0.423. The proportion for Observation 2 is 0.355). There were no other significant differences.

4.1.10.5 Medium experience, comparing country (between 10-20 years)

Both countries disagreed more than agreed, only British responses reached significance (the Z-Score is 1.9817. The p-value is 0.0477. The result is significant at $p < 0.05$. The proportion of responses for Observation 1 is 0.455. The proportion for Observation 2 is 0.288; Australian the Z-Score is 1.5572. The p-value is 0.11876. The result is *not* significant. The proportion of responses for Observation 1 is 0.5. The proportion for Observation 2 is 0.368). There were no other significant differences.

4.1.10.6 COMMENTS

Category	Total %	Australia		Britain		Z score	p-value
		%	*n*/91	%	*n*/85		
All members equal	58.89	45.05	41	72.94	62	-3.7523	**0.00018**
Time is not expertise	25	27.47	25	21.18	18	0.9714	0.33204
Quality of input	10	12.09	11	8.24	7	0.8429	0.4009
Depends how	5	5.49	5	4.71	4	0.2373	0.81034
If solicited	5	5.49	5	4.71	4	0.2373	0.81034
Disagree	5	6.59	6	3.53	3	0.9221	0.35758
Depends what	4.44	6.59	6	2.35	2	1.3496	0.17702
Group dynamics	4.44	6.59	6	2.35	2	1.3496	0.17702
Uncategorised	4.44	5.49	5	3.53	3	0.6254	0.5287
Anti-change	3.89	2.2	2	5.88	5	-1.2499	0.2113
Committee	3.89	6.59	6	1.18	1	1.8376	0.06576
Not policy	0.56	0	0	1.18	1	-1.0376	0.29834

CHAPTER 5 – Discussion

Two things immediately stand out from the findings. Firstly, participants from each country as groups answered the Likert-type responses remarkably similarly – the correlation was extremely strong (see Figure 1, Chapter 4). This would seem to mean that based on these findings, there is no significant difference in attitude between choristers of each country (it could also be a sign that the statements were too ambiguous, but this was not the finding of the item analysis). Secondly, the summated response scores from the Australians was higher than the British for every statement but one (even then the difference was only one), meaning that in general, they were *more* in favour of conductor autocracy than the British.

Looking at these scores in more detail reveals that those of the Australians were above the neutral attitude median score for statements 1, 3, 5, 6, 8 and 9, and below it for 2 and 4, suggesting that a more egalitarian sentiment was only evident for these two statements (Figure 22). Whereas the British scores were below the neutral attitude median for five statements (Figure 23). A good reason for using the summated scores is that it can give a more accurate indication of strength of attitude, as opposed to the simple number of agrees or disagrees (for example, two agree responses might attract a score of four, but one strongly disagree beats that with a score of five). Again, this appears to be evidence for Australians being more in favour of conductor autocracy.

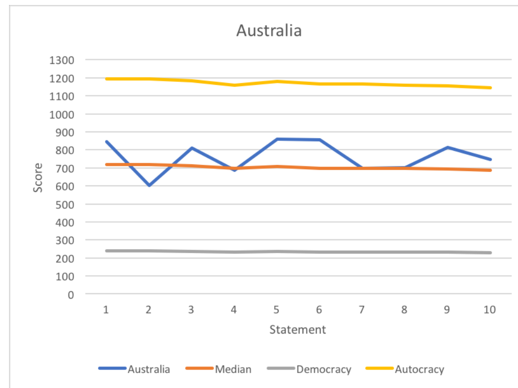

Figure 22: Australian summated scores with the median and highest and lowest possible scores

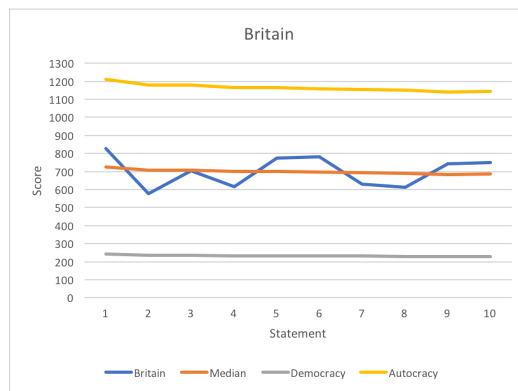

Figure 23: British summated scores with the median and highest and lowest possible scores

These findings therefore, on the surface, would appear to be strong evidence for rejecting the hypothesis; a high degree of similarity would support the null hypothesis (in order to consider rejecting the null hypothesis a strong *negative* correlation would be necessary and lower summated scores from the Australians than the British). But even though on the whole the countries answered similarly, within those responses was often observed a high level of polarisation, for example, where one country would strongly agree significantly more than the other whilst at the same time the other would strongly disagree more significantly than the other (for example, statement five). Furthermore, the analysis of the comments from each country often revealed more nuanced

sentiment. The next section examines the findings in more detail and looks specifically at the nature of comments.

5.1 Discussion by Statement

5.1.1 The conductor should be responsible for all musical decisions.

Looking at all responses to this statement, on the surface the attitude of participants seems conclusive. Significantly more choristers agreed the conductor should be responsible for all musical decisions than disagreed. Yet in reviewing the comments, two things emerged. Firstly, it became clear that there was a high level of variance in the way the statement was interpreted. And secondly that the agreement came with a number of qualifications and conditions.

5.1.1.1 Interpretation of the statement

Nearly 20% of comments referred directly to repertoire; it seems many interpreted "musical decisions" to mean picking the actual works to be sung. Comments like "If she thinks a song is not suitable for our choir she explains the reasons clearly", or "Largely agree, but like it when conductors invite input around repertoire for performances and rehearsals" and "Our choir members prefer to sing songs they like so input is needed. We also respect the conductor's likes and dislikes".

Further interpretation of the statement also appeared to fall into two categories: The conductor should be solely responsible *for making* all musical decisions; and the conductor should *take responsibility for* all musical decisions. This second interpretation was often apparent through the sentiment that choristers should be included in decision-making but that the "buck stops" with the conductor and was reflected in the word "ultimately" or "ultimate" which occurred in 6% of the comments: "That does not exclude consulting members – indeed, a conductor should – but he/she must ultimately take the responsibility". Another: "Ultimate responsibility…rests with the conductor; however good conductors will consider taking suggestions on board" and "Ultimate responsibility, yes (with input)". This idea of ultimate responsibility was closely related to another, more widespread theme, that of "the final say" resting with the conductor, but again, with input coming from the choir members. Comments that included the terms "final say" or "final decision" accounted for 28% of all comments: "The...conductor has the final say but at the rehearsal stage choir members should have input" and "The conductor should have the final say, but be open to suggestions". This idea of having the final decision went hand-in-hand with the idea of chorister input, which was one of the highest-recurring qualifications.

5.1.1.2 Qualification of agreement

As outlined, most respondents agreed or strongly agreed with this statement on the Likert scale. However many comments revealed that this came with certain qualifications. The first and most widespread was the idea that choristers being involved in the decision-making process was acceptable

under certain circumstances and to a certain degree. Experience and expertise of the conductor and actual group was a factor: “It depends on the expertise of the conductor and the choristers” and “It depends on the relative musical ability of conductor and choir members”, as was the size and type of group: “But depends on the size of the group and the group’s ethos” and “Depends upon the group size and competency of the singers. Larger the group the more the conductor is responsible. Consort or small group singing there is more collaboration. Having too many cooks spoils the broth, as they say”. The size or type of group being a factor accounted for 6% of all comments (the above saying “too many cooks spoils the broth” came up in 4% of comments!). Themes of consultation, being open to feedback and negotiation combined accounted for just over 80% of the comments. The idea of negotiation is interesting. It is subtly distinct from consultation, which implies hearing any suggestions and taking advice but not necessarily implementing them, whereas negotiation implies more actual influence on the direction of the group; it implies a more collaborative approach. This ties in with Adenot’s (2015) idea of “interaction within a negotiated order” (p. 5). Comments such as “Some negotiation is healthy” and “There has to be a compromise” would appear to support the second interpretation of the statement more than the first. If respondents agreed with the first interpretation (“The conductor should be solely responsible for making all musical decisions”) we might expect to see a high level of disagreement with statement number two, yet this was not the case (see below).

5.1.1.3 Comments by country

Looking at the frequency of themes in the comments for each country, the difference was rarely significant. Only three themes stood out as being significantly distinct: the idea of consultation; the idea of the conductor having the final say; and outright, unqualified agreement.

For the first, significantly more British respondents mentioned the importance of having some amount of consultation than Australian ($p < 0.05$). This was the same for the second – that there should be some input from choristers but that the final decision is the conductor’s to be made ($p < 0.05$). However, for the third – comments of direct, unqualified agreement with the statement – the occurrence was significantly higher for Australians than it was for British ($p < 0.05$).

These findings appear to go directly against the hypothesis: The hypothesis stated that as a result of Australian cultural traits such as egalitarianism and tall poppy syndrome Australians’ preference for the way decisions are made would differ from the British, disagreeing more with the idea of the conductor holding all the power to make decisions and showing more support for consultation. But the opposite appears to be on display in these results.

5.1.2 It is important that individuals are able to have input into musical decisions and that their opinion is heard.

For statement two, like statement one, significantly more respondents agreed than disagreed. As statement one was intended to be favourable to the attitude that the conductor makes all decisions and statement two unfavourable to this attitude, this seems a direct contradiction. Unless, again, the second interpretation is applied, as the comments suggest.

Broadly speaking, two themes emerged in the comments given to this statement: Firstly, similarly to the first statement, many tended to iterate that conductors seeking consultation was a good thing in moderation (38% of comments referred to the idea of "moderation" or "to a degree"). Again, the idea of the conductor having the final say featured highly. Secondly, when and how input was offered – something that tended to emerge as qualifications for the first theme. Many agreed with the statement providing it was "done in a suitable way". For example, the notion of wasting rehearsal time emerges for the first time. Nine percent of comments alluded to the wasting of rehearsal time being a factor and something to be guarded against whilst of those, nearly half actually went a step further to state that this input should not be offered during rehearsals at all (something that will re-emerge as larger theme in later statements). Although some respondents shared this notion that input from choristers should be limited in rehearsal time, some also underscored the importance for input to be welcomed through official channels or in private. In relation to private consultation: "Sometimes a private word is more appropriate than raising or questioning conductor (sic) in front of whole choir (sic)".

“Inspiring musical directors and conductors do pay attention to choristers and their comments but this is not a democratic activity and certainly not in rehearsal”. In relation to official channels: “I disagree but believe there should be an ongoing open channel for a chorister to privately question…a decision they think to be musically incorrect but ultimately it is the conductor’s job and she/he holds the authority and responsibility for decisions”. “Such opinions need…to be expressed in an appropriate way. Normally this would not include initiating a discussion in front of the rest of the choir during the actual course of a rehearsal”. And from another: “There should be ways that individuals can make their opinion known (e.g. part reps, surveys of members etc.) and the conductor should take those opinions into account when they are given but there must be established channels of communication...”

For the first time in the comments the idea of “undermining” appears along with the notion of interruption and interference; input it is permissible so long as its sole intention is not to undermine the conductor or show off. One respondent referred specifically to the act of speaking up in order to deliberately “railroad” the conductor:

> While individual choristers' opinions and musical knowledge often give us the ability to give valuable input into musical decisions, I have been in far too many choirs where certain individuals speak up in order to railroad the conductor or the choir into going along with their ideas or to show off their musical knowledge. This is inappropriate and detracts from the conductor's authority, wastes time in rehearsal, and contributes to instability within the choir. (Respondent)

It also seems that the size of the group again was a factor. Many respondents indicated that individuals offering opinions in large choirs was not helpful and could lead to disruption, however in small choirs it could be more useful: “Individuals should be able to express their opinion but in a group of more than twenty it would not be practical if everyone did this all the time”. From another: “Perhaps in a small professional choir. Not feasible in large choirs and unwise in amateur ones”, and another: “Depends on the size of the choir – in a more intimate group this should be possible”; “For larger choirs this is almost impossible, for chamber choirs it is imperative”.

It seems that the “who” is also a consideration; opinions offered by those with actual (or even perceived) musical knowledge are more widely accepted: “It depends on the level of the singers”; “[It] depends on the level of musical experience of the participants”. But experience can work both ways, as pointed out by one respondent:

> I conduct a lot of choirs too. There are many people who ask questions/make comments because they feel the need to contribute, whether their question is worth it or not. A lot of the time is because they think the way they have done it with another conductor has to be correct and that there is no other right way of doing things. (Respondent)

This raises a further interesting point: Who decides, therefore, which or whose contributions are valid or of value? It seems that certainly some choristers actively judge the value of contributions by other choristers. This is discussed in Section 5.1.10.

5.1.2.1 Comments by country

As with statement one, the frequency of themes for each country was rarely significantly different. However two significant differences did emerge: The notion of input being acceptable but in moderation was alluded to significantly more by the British respondents than the Australian ($p < 0.05$). But perhaps more interestingly, the number of comments that reflected an outright, unqualified disagreement with the statement was significantly greater for the Australians than the British ($p < 0.05$). Once again, this would appear to reject the hypothesis: If notions of egalitarianism were to be present in choir rehearsals, it would be expected that more Australians would want a more equal footing with the conductor and therefore be more in agreement with this statement.

5.1.3 It annoys me when other choristers offer suggestions regarding musical matters during the rehearsal.

Significantly more respondents reported being annoyed by other choristers offering suggestions regarding musical matters during the rehearsal than not.

Firstly, like the first, there appears to be some scope in interpreting the statement, specifically what was meant by “suggestions”. This emerged as one part of an important qualification. Comments of this nature fell under the broader category of “depends what” – a theme that accounted for nearly 20% of comments. Many comments were clear to make the point that questioning how

things should be done, for example, was more permissible than offering alternatives: “It depends what it is...checking a note or a marking or something is more acceptable than suggesting something be done differently or picking up errors etc.” and “Questions are fine (e.g. "Should we breathe here?") but suggestions about musical interpretation or style should be made privately to the conductor in person or by email”. From another: “Asking questions to clarify what's desired is helpful, offering alternative views about how something should be performed is not”. One respondent directly questioned the meaning of suggestion: “not sure what is meant by 'suggestions'. I think it's fine to seek clarification if it's obvious that there is general confusion”, however it should be said that asking a question or seeking clarification would arguably be quite obviously distinct from making a suggestion.

The largest qualification to emerge was “depends who”. This was interesting as again, it infers some sort of value judgement – the respondent is actively deciding what they view to be a valuable contribution, and this again begs the question based on what? Twenty-three percent of comments mentioned that it depended on who was making the suggestion: “It depends who they are. Sometimes it can be helpful – i.e. if they are knowledgable (sic) and appropriate in the manner they offer it”, “It depends on the background and musical knowledge of the chorister offering suggestions”, “It depends a bit on whether they know what they are talking about” and also “My response to suggestions from fellow choristers depends upon my perception about the knowledge and musicality of the chorister involved”. Related to this were judgements based on the perceived quality of the suggestion: “So long as the suggestions are valid and sensible”, and “Provided that the suggestions are

valid and not given simply to make a point or demonstrate cleverness". This last idea of making suggestions for the sake of showing off appeared in 6% of all comments and was cast as being negative in each. Overall, the most common theme, again, was that these suggestions, although welcomed, should not be made during the rehearsals themselves.

5.1.3.1 Comparing country

Interestingly, this statement was the first to reveal a difference in attitude between the two countries: more Australians agreed than disagreed whilst the opposite was observed for the British. Although the difference in agrees/disagrees was only significant for the Australian responses, a significantly greater proportion of Australians agreed than British and *vice versa*. So from this result it would seem that Australians get more annoyed at choristers offering suggestions during rehearsal than British. Again, this finding appears to reject the hypothesis; Australians seeking a more egalitarian approach to rehearsals should, according to the hypothesis, be more accepting of others offering suggestions.

5.1.3.2 Comments by country

For this statement, the occurrence frequency for five themes differed significantly between the two countries: not making suggestions during rehearsals; the idea that it is disrespectful to offer suggestions; the quality of suggestion being a factor; what the suggestion actually is; and the size and type of choir being a factor. For the first, significantly more Australians mentioned

explicitly that suggestions should not be made during rehearsals ($p < 0.01$), the same was true for the second; significantly more Australians mentioned disrespect ($p < 0.05$. Half of which also explicitly mentioned during rehearsal. See also statement eight below for a discussion on respect [Section 5.1.8]). The nature of the suggestion also seemed to matter less to Australians than British with significantly more British respondents stating that their attitude was qualified by what the actual suggestion was ($p < 0.05$), likewise that the quality of the suggestion was a factor – significantly more British mentioned this than Australians.

These differences could be seen as further evidence for rejecting the hypothesis, but not as evidence in support of the null hypothesis (if the null hypothesis was to be adopted we would expect to see no significant differences). It seems not only to contradict the hypothesis but point to the opposite conclusion; Australians are *less* egalitarian than the British respondents when it comes to choir rehearsals. However, it could be that these findings do not *discount* the presence of egalitarian sentiment, but hint at it *being manifest in a different way*. In accordance with the original hypothesis, I was expecting to see in the data evidence of egalitarianism acting across the choir/conductor threshold: The choristers desire, or strive to be on, egalitarian terms with the conductor. They endeavour to bring the conductor (considered to be a tall poppy) down to the same level as them themselves by allowing themselves to be part of the decision-making process. This would mean Australian singers should be annoyed *less* than the British by others calling out in rehearsal, as individuals accept that it is the caller-out's egalitarian right to do so and should be respected: The caller out would be seen as simply positioning

themselves on the same level as the conductor. But in fact, Australians were annoyed *more* than the British. Therefore, it maybe that the effect of egalitarianism does not act across the singer/conductor threshold, but across the singer/singer threshold. In other words, calling out is perceived as unegalitarian, the singer calling out is raising themselves above the rest of the group. Here then, again, we encounter an interesting paradox that may not have been fully captured in the survey statements and Likert responses: *The individualistic self seeks to call out and allows it, yet the emphasis on equality denies it in others*. This would also seem to echo the idea of Australia as an horizontally individualistic culture discussed in Section 2.4.2 and the statement by Singelis et al. (1995) "Horizontal individualism is...where an autonomous self is postulated, but the individual is more or less equal in status with others" (p. 245). If this were not the case, no calling out in Australian rehearsals would be observed – something that (in my personal experience at least) is not the case.

5.1.4 New members of the choir should be allowed to contribute to the way things are done musically and artistically.

Even though more Australians agreed with this statement than disagreed, the difference was not significant (it was for the British). And although the summated Likert score of 688 was in fact lower than the neutral attitude median score of 696, tending towards the side of being unfavourable to conductor autocracy, it was only marginally below. Furthermore, the proportions that disagreed and strongly disagreed were significantly larger than the proportion of British who responded that way. This would suggest the overall

attitude of the Australians towards this statement was not as decisive as it was for some of the others.

The only significant difference in the comment-theme occurrence frequency for this statement was between the number of unqualified disagreements; significantly more Australians disagreed with the statement unconditionally in their comment than British ($p < 0.05$).

We might expect a strong sense of egalitarianism to be reflected in high levels of agreement with this statement (and a lower summated score), yet these findings – the lack of overwhelming or confident agreement and fairly robust disagreement – still perhaps could point to evidence of a more egalitarian mentality, but not how we might expect. The egalitarian element, hypothetically, *could* demand that all members are to be considered equal and newcomers should be allowed a say as much as anyone, so the expectation is that the egalitarian Australian will agree with this statement. The opposite, unegalatarian respondent, might disagree with the statement because they think all are not, or should not be, equal – these are new-comers and therefore should not be allowed a say. But disagreement with the statement might also reflect the sentiment that no one should be allowed to speak out more than the next person (regardless of how long they have been a member) *as speaking out singles them out and raises them above the group as a unit*, so newcomers should not speak out either. So this result, like the result above, might be pointing to a sense of egalitarianism acting across the choir's members, not the choir's members and the conductor.

5.1.5 When I'm at rehearsals, I just like to be told what to do.

Again, with this statement, it was hard to differentiate countries based on their Likert-type responses; both agreed significantly more than they disagreed. However there did appear to be a significant differences in the strength of sentiment; there was significantly stronger agreement from the Australians and at the same time, significantly stronger disagreement from the British. This again, on the face of it, would not only seem to be evidence for rejecting the hypothesis, but evidence for the opposite – stronger favourable attitude towards conductor autocracy than the British. The British also seemed to display a higher level of ambivalence with a significantly higher proportion of no opinion responses than the Australians.

In reviewing the comments, it is evident that this statement attracted a high number of comments "off topic" or not directly related to the statement. Comments of this nature accounted for 21% of the total number and was significantly higher for the British. The most important thread to emerge was related to *how* choristers were told. For example, one respondent noted:

> None of us are robots! Camaraderie and getting the choir onside are absolutely necessary for good rehearsals. I've been in rehearsals where the conductor obviously just wanted to do the job and it was unbearably tedious, firstly because I'm not a pianola and secondly because it gets boring and people start not paying attention and the next thing you know the rehearsal is out of control. (Respondent)

Also related to the "how" seems to be the idea of explanations: "I'm happy to go along with [the] conductor 'telling me what to do' as long as it is explained". And "The best rehearsals are those where the director knows what he/she wants, and is able to communicate, give reason for, and implement that choice". Twenty-two percent of the comments contained some reference to the mode of delivery. Looking at the two countries, the occurrence of this theme was significantly higher amongst the Australian comments. Furthermore, within this theme of how, the subcategory of being told respectfully occurred with relatively high frequency too (9%) yet interestingly, it was again encountered significantly more frequently in Australian comments than British – at 15%. Australians were also the country that raised the issue of who was doing the telling the most; they made significantly more explicit references to whether or not it was the conductor. This could be interesting as it might display a need to qualify their obedience, i.e. that they will be inclined to more obedience but only to the authority of the conductor. Any other obedience is not guaranteed (for a discussion on obedience, see Section 5.5.2).

5.1.6 I think rehearsals are more enjoyable when we can all have a say.

Like statement five above, the majority of choristers that responded to this statement appeared to display a preference towards conductor autonomy with significantly more disagrees than agrees. And again, like statement five on the evidence of the Likert responses, very little difference between the two countries exists. The hypothesis predicted that Australians would achieve a low

summated score on this statement, however the opposite was true, and whilst both countries scored highly, the Australians was significantly higher. Not only this, but the proportion of Australians that strongly disagreed was significantly bigger than the proportion of British.

In the comments, the biggest theme was the idea that “all having a say” wastes too much rehearsal time. So it’s worth noting that the high level of disagreement may stem from this sentiment and not directly from the attitude towards conductor autocracy. Yet again, the same argument could be made against the conductor having all the say, i.e. taking up too much rehearsal time issuing directions and justifying them. Indeed, in the previous statement above, which could be seen to be the reverse of all having a say, there was no mention of time-spent-doing-it being a qualification: The opportunity to disagree with being told what to do on grounds of it wasting too much rehearsal time didn’t appear to be taken. Nor did the theme of “within reason” emerge as a qualification to statement number five in the same way as it did here. For this statement, 17% of comments referred to moderation as being important. One difference, however, between the two situations covered by statements five and six – i.e. all having a say, and the conductor having all the say – is that the former has arguably more potential for disruption. This consideration (making things “too chaotic”), however, was made by significantly more British than Australians, in fact, only one Australian respondent alluded to it. So it might be that the disagreement to this statement by the British was made on the grounds of this as a consideration, but not the Australians. Looking at the number of comments that reflected out-right, unqualified disagreement, the Australians, again, produced significantly more.

5.1.7 I think it's ok to have a discussion during rehearsals about how something should be performed.

More respondents agreed to this statement than disagreed, moving the attitude back towards being in favour of a more democratic approach; strong favourable attitudes towards conductor autonomy appear to have been tempered by this statement. However, within this broad agreement, there were a number of differences and again, perhaps reflected in the Australian summated score being exactly the same as the neutral-attitude, median score, evidence of a favourable attitude towards conductor autocracy by the Australians. Firstly, the overall number of Australian agrees was not significantly larger than the disagrees whereas it was for the British. Secondly, the proportion of Australians that disagreed was significantly higher than the British as was the strength of sentiment, with a significantly larger proportion of Australians strongly disagreeing.

Interestingly, for this statement, there were notable differences in the responses within certain demographic groups. Firstly, choristers with a medium amount of experience (between 10 and 20 years) answered differently between countries: the Australians in this group disagreed significantly more than agreed but the opposite was true for the British. Furthermore, the proportion of Australians that did disagree was significantly larger than the proportion of British. Secondly, the older age groups seemed to display differences in attitude between country. A similar pattern was also found to exist in 45-65 and over 65 year-old age groups. So it could be that older Australians are displaying stronger pro-conductor autocracy tendencies in response to this statement.

Within the comments, the most common theme was brevity. Fifteen percent of all comments in some way related to the fact that discussions were to a degree permissible, providing they were succinct and relevant: “As long as the discussion doesn’t last too long” and “Short suggestions may be OK but not a major discussion”. Again, as expected, attached to this was the notion that there is a danger that discussions can cause too much rehearsal time to be wasted as one pointed out: “A quick point might be alright. A lengthy debate is likely to be an annoying waste of time” and more tersely: “waste of everyone’s time” and “it isn’t the time for that”. “Not during the rehearsal”, again, was a common theme and many respondents took the time to point out that discussion should be instigated and lead by the conductor (14%). This outlines perhaps an important distinction that the statement cannot make. Spontaneous discussions amongst choristers is something entirely different to one encouraged and instigated by the conductor. The former, would, or should, simply be seen as rude behaviour in a civilised society regardless of the context; if an individual has been appointed to lead, regardless of the motivations or method of appointment, he or she should, in accordance with the idea of contractual authority (Adenot, 2015) be afforded the simple courtesy of not being spoken over or ignored. Interestingly, it was the British respondents that raised the issue of brevity significantly more frequently than the Australians. This also with the idea of discussion being permitted occasionally.

5.1.8 It's disrespectful to the director/conductor for choristers to offer suggestions about how something should be performed.

Once again, although more Australians disagreed with this statement than agreed, the difference was not significant. It was, however, for the British, perhaps indicating in them a higher level of conviction. Furthermore, again the countries were polarised on the strength of sentiment: There was a significantly higher level of strong agreement from Australians and at the same time a significantly higher level of strong disagreement from the British. Australians in general showed a significantly higher level of agreement than the British and *vice versa*. So whilst again each country appears to be more in favour of conductor-only decision-making, the Australians exhibited more of this tendency than the British. Again, the opposite of what was hypothesised.

The weakness of the overall Australian conviction may be accounted for by respondents with medium experience. Here, where more agreed than disagreed (contrary to all Australians combined), the difference was significant. This pattern also emerged in the over 65 age group, but was not significant here (largely due to the small sample).

As one might expect, the most common theme to come out of the comments was that of the manner in which the suggestions were made. Comments of this nature accounted for 41% of the total and were distributed evenly between the countries. "I've seen it done in a disrespectful way and I have no patience for that but if it is done respectfully, it is invaluable" and:

> It all depends on how it is done. Suggestions can be
> offered disrespectfully or in the wrong context or in a way that disrupts the rehearsal and annoys the bejeezus out of everyone else. Frequently that's about the chorister showing off or seeking attention, and yes, it's disrespectful to everyone, to the choir as well as to the director. But a well-timed, thoughtful, courteous suggestion (or question) need not be disrespectful and may very well be helpful. (Respondent)

These comments could indicate that some respondents may have disagreed on the grounds that offering a suggestion *in itself* is not inherently disrespectful, but like most other interactions, disrespect can be a factor. This could highlight a short-coming of the statement. It would be interesting to see what the responses would have been had the statement been worded to include "…even if made in a respectful way".

Once again, comments indicating that these suggestions were best made outside of rehearsal featured highly at 21%. The frequency of occurrence for this theme was significantly higher in Australian comments with 30% making some reference to it. This is another area that perhaps is tending to skew data. For example, one participant responded "disagree", but in a comment simply wrote "not during rehearsal". So it is unclear if they think it is not disrespectful to make a suggestion outside a rehearsal? Or do they actually mean it is only disrespectful during rehearsal? This being said, another participant made essentially the same point and strongly agreed with the statement: "should only be done privately….NEVER during rehearsal or publicly". Another important distinction in the frequency of themes was that of "depends who" again. Australians made significantly more references to the idea of who was making

the suggestion as being a factor in their answer, as can be seen in the comment quoted above with "…the chorister showing off or attention seeking". Many referred to the "serial pest": "The person who is the serial rehearsal interrupter making and inane suggestion would be disrespectful" or new-comer: "Someone new to our group recently suggested to the conductor how he should conduct a particular session and we were horrified!" This last comment also goes to the aforementioned "what" (see discussion to statement three). It seems, therefore, that who is making the suggestions is certainly more of a consideration for the Australians than it is for the British. This would not seem to align with ideals of equality or egalitarianism, as those ideals espouse that it need not matter who you are or what you do or where you come from. To be making active judgements on those around you about any perceived right or entitlement they have to speak out seems wholly unegalitarian.

5.1.9 How much input the choristers have should depend on the amount of experience the director/conductor has.

Once more, even though both countries disagreed more than they agreed overall, there appeared to be differences within the strength of attitude: the proportion of British that agreed or strongly agreed was significantly larger than that of the Australians, whilst the proportion of Australians that strongly disagreed was significantly larger than the British. Furthermore, the proportion of British that strongly agreed was significantly larger than that of the Australians.

Although the overall number of comments for this statements was relatively low, it seemed to attract the most variety with participants raising many different perspectives on which they felt comment was necessary. Therefore, it also (somewhat inevitably) elicited a large number of comments that were not directly related to it resulting in a high number of uncategorised comments. This high number of categories, of course meant that any chance of reaching significance in the difference of occurrence frequency between the two countries was impacted. No significant differences were observed.

In the comments, however, an interesting division was evident: Those that thought, for example, new conductors would benefit from more input from choristers due to their novice status, and those that thought they should be given time and space to “find their feet”. Conversely, there was sentiment that more input from choristers under an experienced conductor was permissible due to them having the experience required to accept and respond to the input, and those that thought offering input to an experienced conductor showed more disrespect. Whist holding any of these opinions would mean agreement with the statement, these divisions seemed to cloud that fact from many respondents. Looking at the comments it was clear that, in fact, some of these opinions brought about a disagreement with the statement. For example one respondent commented: “An inexperienced conductor needs to work out their own way of working, so too much input from everyone will be confusing…” this opinion is clearly in agreement with the statement: the conductor is inexperienced / therefore choristers should not offer input / therefore level of chorister input relates to level of experience.

However, this participant answered with “disagree” in the Likert responses. Likewise, from another: “No. Newbies should have a bit of free rein – it’s a learning curve after all”. Once more this participant responded with disagree. In fact, of the ten comments that alluded to novices being given space to find their feet eight were in disagreement with the statement and two had no opinion. Those that held the view that more input would or should be expected if the conductor was inexperienced and was beneficial to them agreed with the statement. One participant commented: “would only support a lot of chorister input if the conductor is less musically trained/experienced than the choristers”. And from another: “Probably. I’d expect inexperienced/inexpert conductors to consult more than expert ones…”. Both participants agreed with the statement. In fact again, all six that alluded to input being beneficial to novice conductors were in agreement with the statement. It did not appear that these divisions were held by one country any more than another.

5.1.9.1 Experience/expertise

Many decided to pick up directly on the word “experience” with an “experience isn’t expertise” sentiment and disagreed on these grounds: “How much experience they have and how good they may be are two entirely different things” and “Just because a conductor is experienced, does not make them a good conductor”, and from another “It’s not about experience. You could be very experienced but a terrible conductor. It depends on teh (sic) repertoire, how informed the chorister is, what kind of input they are trying to make (sic)…could you make your survey more specific?!” The last part of this comment highlights a misunderstanding on the part of the respondent; the

statement is entirely specific, just not the right type of specificity for them. The statement was not asking them their opinion of any perceived correlation between input and skill, it was asking them about input and experience. These participants have apparently read something into the statement that may or may not have been implied and then answered that in the negative. In other words, the statement was not “experience and expertise are the same thing”, or “chorister input depends on the level of skill, how informed the chorister is, or what the input is”. This might be reflecting Adenot’s (2015) idea that professional authority is not guaranteed and was consistent across both countries (further indicating that we may be looking at a universal response to authority). These participants appear bent on insisting that longevity of service, or professional status – two things that the term experience could arguably be said to encompass – are not a consideration when quantifying the amount of input a chorister should be allowed to contribute – but skill is. Most people might justifiably assume some correlation between them, however.

5.1.10 Senior members (i.e. the longest standing) of the choir should be allowed to contribute to the way things are done musically and artistically.

Overall, the Likert-type responses to this statement did not reveal a difference in attitude between the two countries. In fact the responses were almost identical, with more disagreeing than agreeing.

In a sense, statement four and 10 are related. Where four refers to allowing newcomers a say, this statement tackles the idea of allowing long-

standing members a say, based on their longevity of service. In reviewing these statements, it was interesting to see if length of service would automatically confer some degree of authority on members of the choir, in the same way that experience might confer authority on a conductor (statement nine above). I was interested to see whether permission to grant long-standing members more input could operate as a dynamic in Adenot's (2015) idea of contractual authority alongside that of conductor authority, and whether divisions existed between the two countries. The hypothesis being that longevity of service in itself bestows a level of authority on choir members (contractual – due to the nature of their role, and standing in, the choir), in much the same way that seniority in the workplace often does, and indeed as it does in the wider society. The statement may have been more carefully worded to included "only senior members" but to apply this same qualification to statement four would have been absurd (to suggest that *only* new members could have a say), and would have therefore destroyed any symmetry between the two. In reviewing the comments, however, it seems that many automatically took the statement to have that meaning. Refer back to Sections 5.1.2 and 5.1.3 where many comments referred to the "who" was doing the calling out and offering suggestions. Often people seemed to permit and accept input from other choristers more readily when those choristers displayed a degree of authority themselves. Many responses appear tacitly to say: "Individuals should have their opinion heard, if I believe they are qualified enough". But how can an inexperienced or unknowledgeable singer recognise useful or accurate knowledge? Who judges the quality of qualification? One theory would be that in choirs seniority, in the absence of any other evidence, can be readily

accepted as a guarantee to quality and useful input. In other words, time served automatically bestows authority, and that authority allows individuals to contribute more to the way things are done musically.

Like statement four, the most common theme in the comments was that of “no more than others” or all members being equal. Comments of this nature accounted for 59% of all comments. Where for statement four the difference between the countries was noticeable but not significant, the same difference here was significant – a significantly larger proportion of British raised the idea of all equally having a say than the Australians (it was present in 73% of all British comments). This again is the opposite of what was predicted and rejects the main research hypothesis. It also stands against the idea of longevity of service, in the same way as for the conductor, automatically guaranteeing authority (here, in the form of the right to contribute more than others). Furthermore, disagreement to this statement was more robust than that to statement four (as can be seen in the higher summated scores in Table 3). Like statement nine, many of the comments expressed the idea that time served (or experience) is not the same as expertise. Twenty-five percent of comments included this sentiment, again denying the notion that experience alone bestows authority.

5.2 General Discussion

The hypothesis of this research was that Australian choristers would display a significantly more favourable attitude towards a democratic and

inclusive system of decision-making during rehearsals than British choristers. This was not found to be the case. In fact the opposite appeared to be true: Australian choristers had a less favourable attitude than the British and often a significantly more favourable attitude towards conductor only decision-making. This hypothesis was based on two things. Firstly, evidence in the literature suggests that a culture's response to authority is one of its strongest defining factors and that it is widely agreed that conductors of orchestras and choirs hold authority. And secondly, that it is also widely documented in the literature that Australia has cultural traits in relation to authority that are distinct or more pronounced than those of the UK, such as the ideas of Australian Egalitarianism and anti-authority sentiment.

According to the literature, Australian society is one founded on the spirit of egalitarianism, something that is not commonly celebrated as a leading characteristic of British society. If this is so, why then would they be less in favour of what is in essence a more egalitarian approach? Evidently there is more to this than meets the eye and the next section explores some possible explanations for the findings.

5.2.1 Egalitarian or not?

In the literature review, anecdotal notions of different ideals were explored, such as anti-authority and egalitarianism, but often we saw that in practice, the sentiments were not borne out by the data of empirical studies, or that in fact cherished "Australian values" are as much in evidence in other

societies as they are in Australia. The idea of Australian Egalitarianism may not be so much a myth than a romantic notion, one that is cultivated to portray Australian culture as possessing something it certainly has, but in a more idiosyncratic or unique way. For whilst egalitarianism certainly resonates with Hofstede's low Australian score for Power Distance, we see that Britain has an equally low score – actually slightly lower – but we hear nothing of the prized value of British Egalitarianism. And we cannot escape the niggling, apparent contradiction between Hofstede's assessment of Australia as an individualist society – where people look after themselves and direct family only – and the idea of egalitarianism (even if Singelis et al.'s [1995] theory of horizontal and vertical individualism goes some way to explain it). Simply put, it may well be that what we see is in fact the proliferation of a myth or romantic notion as Hirst (2004) suggests, that is, Australians are no more egalitarian than the British, *but they like to think they are*. The same might also be true in relation to the idea of Australian obedience.

5.2.2 Obedient or not?

The reason for the higher summated scores and greater leaning towards conductor autocracy might be because Australian respondents *are* simply exhibiting higher levels of obedience towards legitimate authority. It might also be that they are actually exhibiting higher levels of *the desire to appear* obedient. Again, even though there is strong anecdotal evidence for high levels of obedience in Australia (Section 2.6.1), the Kilham and Mann (1974) study found Australians to have one of the lowest levels of obedience to authority.

Australians were in strong agreement to statement five (When I'm in rehearsals I just like to be told what to do), a statement that deals, in effect, directly with obedience, attracting the highest summated score of all statements. But again this appears to be at odds with Hofstede's assessment of Power Distance. Remember back to Table 1, whereby it was revealed that one of the differences between small- and large- power distance countries was that in the former, subordinates expect to be consulted but in the latter subordinates expect to be told what to do. In my personal experience, I have found Australian choristers to be true to this characteristic of small power distance countries and it comes as a surprise to me that they should indicate so strongly that they prefer simply to be told what to do. So again, there could be an element of respondents answering the survey in accordance with *what they believe to be a desired norm*, i.e. in appearing to obedient. Remember too, that Australians were significantly more interested in making it clear that who was doing the telling was important largely indicating they would only be told by the conductor. As mentioned in Section 5.1.5, this explicit qualification could be a further indication of a desire to display their obedience to authority. So could a desire to appear obedient be masking the Australian sense of egalitarianism? A strong sense of equality might be present, but hidden behind a more powerful desire to appear obedient.

As mentioned in Section 5.1.4, indications of an Australian egalitarian spirit might still be present in the data, but just not in the way that was anticipated. This is discussed next.

5.2.3 Another explanation

There are very few, if any, empirical studies into the relationship between Australian respect and authority. However, again, the mainstream media abounds with anecdotal accounts of how respectful of authority Australians are. In the piece written for the ABC entitled *The 10 most Australian values that make Australia so valuable*, Ben Pobjie (2017) has number three as "Hating/respecting authority" and writes "Real Australians respect authority with a zealot's passion, and demand harsh punishments for those who defy it". This zealous passion for respect might also be reflected in statement eight, which deals directly with the issue. Although more Australians disagreed that it was disrespectful to call out, it was not significantly more than those that agreed and far from unanimous. In fact a significantly larger proportion of Australians strongly agreed than British. Furthermore, anti-calling out sentiment might also partly be a product of the view outlined in the last part of Pobjie's (2017) statement, the idea that Australians resent those that defy authority. In Chapter 2, the Australian dislike of tall poppies was discussed. It might be that "those who defy it [authority]" inevitably make *themselves* a tall poppy. By raising their voice above the others, by speaking out during the rehearsal, they are raising themselves above the group, singling themselves out in an unegalitarian way. This might also be why Australians scored low on statement seven (I think it's OK to have a discussion during rehearsal about how something should be performed) meaning they *were* more in favour of this more egalitarian activity – discussion is fine, we can all have our say equally, but if one person is making suggestions on their own, this is unacceptable, and is perhaps illustrated by the

high level of Australian agreement with statement three (It annoys me when other choristers offer suggestions regarding musical matters during the rehearsal). Discussion, by its very definition, requires the involvement of more than one participant, i.e. multiple choir members, *simultaneously* contributing input. And whilst statement six and seven might seem similar on the surface, there is no such requirement for multiple simultaneous participation in “all having a say” as these “says” might happen sporadically and independently throughout the rehearsal. So statement six could be conceived in the same way as three: the egalitarian element of “all” is lost to the idea of “all individuals”, creating tall poppies and individuals who defy the authority of the conductor.

5.2.4 Age, gender and experience

One of the research questions was whether any observable differences between countries existed within specific age-groups, gender-groups, or particular levels of experience. Although there were occasional individual cases of differing opinion (for example, see Section 5.1.7), the findings did not demonstrate any meaningful trends. In other words, there seems not to be any significant difference between, for example, the responses of Australian males and British males, or Australians with over twenty-years’ experience and their British counterparts. However it should be said that this was not the central drive of the research but more simply an opportunity to investigate the *possibility* of such differences. It may be worthwhile revisiting this with future research employing a more specific focus.

5.3 General Discussion on the Running of Successful Rehearsals: Observations and Recommendations Made by the Choristers

Taking all the comments from all participants, regardless of age, gender, level and country of experience, some broad conclusions can be drawn about what choristers consider to be useful, more enjoyable and productive to the rehearsal process. The first main observation was that in nearly all choirs, a degree of discussion and member-input should be encouraged and that this should be built into the group ethos, so long as it does not rob singers of their primary motivation for being there – often just to sing! This was the primary finding we endeavoured to adopt during the rehearsal process for this D.M.A.'s final recital. During the rehearsal, we set about to actively discuss certain points of interpretation, such as tempo, proportion and breathing, and include everyone in that discussion where possible. This was made easier by the small size of the group – something also highlighted in the findings. However, we were mindful not to let discussion take up too much time and become too discursive or disorderly. It was also important that I retained the final say on how we finally performed these discussed elements; something else that was highlighted by the participant comments.

Based on the comments, choir administrators should try to ensure proper, official channels for feedback too. This serves two purposes: It takes away the need to make what might be considered by all involved as impertinent or impolite suggestions during the rehearsal. It also gives voice to those who might ordinarily feel unable to make suggestions face-to-face with the

conductor/director – especially, again, during rehearsals, for fear of seeming disrespectful or even through a simple dislike of drawing attention to oneself. Suitable solutions might include a simple feedback box or set opportunities to talk to the conductor outside of rehearsal times (much like the “listening posts” of local MPs outside the station). The social side of the group could also be encouraged if this were to take place on neutral ground such as a local pub. Another good strategy implemented by many groups is the idea of section leaders. Thoughts, suggestions and feedback can be offered to the conductor through the conduit of elected representatives for each voice part. These interventions are all the more important as the size of the group increases. All in all, conductors should be willing to listen to choristers.

5.4 Conclusions

Whilst both countries displayed very similar attitudes towards conductor-only and singer-input decision making, there is evidence for a difference in the strength of those attitudes. On the surface the findings presented here appear to reject the research hypothesis and provide evidence against the theoretical framework. However the fact that there were significant differences is interesting and warrants, I believe, further investigation. Furthermore, the findings might also *support* the theoretical framework, i.e. that in showing a greater preference for a conductor-only system, Australians are actually manifesting a dislike for other choristers displaying unegalitarian behaviour.

This research has provided important insight to the preferences of over 500 choristers for what they find useful, irritating and effective in terms of rehearsal decision-making. The response to the survey is also an indication of the need for and desire for choristers to be heard in this regard. Stories abound amongst choir circles about dictatorial conductors, serial callers-out and timewasters, along with stories more urgent about failed performances. But these anecdotes, experiences and opinions have never before, to my knowledge, been collated or documented in any formal way.

Amateur choir membership in the twenty-first century is seeing a resurgence[1], likewise the interest in the formal education of their directors and formulation of curricula to do so (Durrant, 2017). Based on his previous work in proposing a model of effective choral conducting (Durrant, 1994, 1996), Durrant (1998) puts forward a case for drawing various traits and behaviours together for the purpose of developing a choral conducting curriculum; a set of attributes observed in successful choral conductors that can be, to some degree, taught and learnt. He explores the learning processes associated with three key areas: score preparation; aural skills; and interpersonal skills, including singer motivation. The last of these focuses on the non-musical related traits, what he calls "communication skills". Missing from this curriculum is any focus on the *group dynamic* and the role of conductor authority in terms of the day-to-day running of the choir. "Interpersonal skills" still assumes the type of one-on-one mentality, or musicians as one big object, that some are advocating be left

[1] In a national survey by UK choral charity Voices Now (https://voicesnow.org.uk/wp-content/uploads/2018/03/FINAL-Voicesnowreport-July-2017.pdf), 300,000 more people now sing regularly than play amateur football each week. They estimate that 2.14m people sing regularly in over 40,000 choirs. A similar study by Chorus America estimated that 23.5m Americans sang weekly in over 250,000 choirs (Chorus America, 2003)

behind. Guise (2013) points out: “While the conductor may have an excellent relationship with each member of the ensemble in a one-on-one setting, inter-member problems can hinder group function” (p. 135), and “There will be power relationships between any two members of the ensemble…It is because of this fact that simple, top-down hierarchical structure shows little relation to the reality of any musical ensemble” (p. 135). And Koivunen and Wennes (2011) who claim most existing research into musical conductor leadership has “focused on conductors’ individual leadership skills and styles while treating the musicians as a separate entity or as one big object” (p. 52). This thesis has argued that as a consideration, the level of chorister inclusion and input into musical decision-making must be made, and that in doing so, cultural differences must not be overlooked. It argued that when entering a new role as conductor of an amateur choir in a society or country different to that where they were trained, the individual must not assume that the “way things were always done” is sufficient as a one-size-fits-all approach. The International Federation for Choral Music founded in 1982 for the purpose of “Facilitating communication and exchange between choral musicians throughout the world” (www.ifcm.net) now reports serving over 2000 members worldwide. As musicians become more and more globally-based, this issue will become increasingly important.

5.5 Limitations

The survey carried the title “Group Preferences for Musical Decision-Making Processes in British and Australian Amateur Choirs”. Although

respondents could see this and therefore knew the topic of the survey, it was unlikely that they would be able to interpret the aim of the research from this. However demand characteristics (whereby participants endeavour to respond as they think the experimenter might wish [see: Orne, 1962]) may still have been a factor. Furthermore, as mentioned in Section 5.2.2, social desirability may have played a role in participants guessing what was considered a socially acceptable answer (e.g. being seen to be obedient).

The wide degree of possible interpretation of each statement, or terms within them, may have been an issue. As mentioned in Section 5.1.1.1, for example, many respondents appear to have taken statement one to mean one of two distinct things. Individual problems of possible interpretation were discussed for each statement in Section 5.1 as and when they arose.

The main division between countries was made based on the answer to "In which country did you gain the majority of your choral experience?" On reflection, this may have been unwise. Due to the increasingly international workplace that this research itself has alluded to (see above), it could have been that many answering this question were raised in one culture but gained their singing experience in another. The unwise assumption was that if an individual had gained all (or the majority of) their choral experience in, for example, Australia, they were representative of Australian culture. But what of the individual who had grown up in Australia never having sung, and on moving to the UK took up singing and could boast four-years singing experience, all of which was gained in the UK? It would have been more straight forward, with hindsight, to ask simply what nationality they identified with.

Another interesting consideration – pointed out by a colleague – might be worth considering. Unfavourable attitudes towards a behaviour might be stronger among certain populations simply because it happens more. Take for example statement three. Australian respondents indicated that other choristers offering input annoyed them more than it did British. Again, because this might *occur more* in Australian society, it might be more of an annoyance; something, taken in general, is likely to annoy you less if it seldom happens.

Finally, it is worth pointing out again that the respondents of the survey may not be an accurate representation of the culture they are intended to represent. Indeed, behaviour may even be moderated by the unique environment produced by a collaborative exercise such as rehearsing (see Section 2.4.1). The survey was sent out as widely as possible. To facilitate this, social media was utilised. In posting a call for participants on forum noticeboards and in online groups, it was impossible to know the return rate of the survey. But each participant followed a weblink in order to complete the survey and although anonymous, recorded IP addresses provide some assurance against repeated completions by the same individual (although, of course, they could have relocated to a different machine to do so, but this seems unlikely). No survey can ever sample the entire population but it is hoped that with the larger sample size, some accurate cultural representations can be relied on.

5.6 Future Research

A stated, the impetuous for this research stemmed from my own personal experience as a British-trained choral conductor moving to Australia. On the surface, the two countries might seem to have very similar cultures – Western values, first-world, Westminster System of government, largely English-speaking. They even drive on the same side of the road. Yet below this surface appearance there are, I believe, subtle, nuanced differences. The largest and most palpable of these I have attempted to outline in this thesis. Yet notwithstanding this, what about countries or regions with even more overtly varied cultures? Such as Asia and America?

Future research might seek to present the same (perhaps improved) survey to these countries to investigate if even more pronounced differences in responses to conductor authority were present.

As outlined above, there is a strong possibility that responses to the survey were influenced by a form of social desirability, i.e. Australians may have answered in a way that displayed greater obedience simply to portray themselves as obedient. Of course, there is no evidence for this, but certainly some of the responses of the Australians – and for that the British – choristers seemed to contradict my own twenty-year experience of working with them. Future research might involve an observational study in tandem with the survey (or modified survey). During a set period, rehearsals of amateur choirs in both countries would be observed and the actual number and nature of each "suggestion" or interjection recorded. It would be interesting then to compare

these observations with the chorister responses to the survey to see if observed, actual behaviour correlated with intended or perceived behaviour.

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Appendix – Human Ethics Approval Letter

THE UNIVERSITY OF SYDNEY

Research Integrity & Ethics Administration
Human Research Ethics Committee

Thursday, 18 August 2016

Dr Jennifer Rowley
Music Education Unit; Sydney Conservatorium of Music
Email: jennifer.rowley@sydney.edu.au

Dear Jennifer

The University of Sydney Conservatorium Review Committee has considered your application.

After consideration of your response to the comments raised your project has been approved.

Approval is granted for a period of four years from **18 August 2016** to **18 August 2020.**

Project title: Group preferences to musical decision-making systems in Australian and British amateur choirs

Project no.: 2016/574

First Annual Report due: 18 August 2017

Authorised Personnel: Rowley, Jennifer; Taylor, David

Documents Approved:

Date	Type	Document
08/08/2016	Recruitment Letter/Email	Email to overseas choirs re. flyer
18/07/2016	Questionnaires/Surveys	Survey Questions
18/07/2016	Advertisements/Flyer	New Flyer
18/07/2016	Participant Consent Form	Clean Copy PCF
18/07/2016	Interview Questions	Interview Questions
06/06/2016	Participant Info Statement	PIS

Special Condition/s of Approval

1. Recording Skype and FaceTime interviews is subject to the same State and Federal Laws concerning the taping of telephone conversations. Please ensure you have reviewed these policies and that taping these interviews complies with them. https://intranet.sydney.edu.au/research-support/ethics-integrity/human-ethics/guidelines.html

2. Please keep a record of consent in your field notes from the interviews.

Condition/s of Approval

- Research must be conducted according to the approved proposal.

THE UNIVERSITY OF SYDNEY

- An annual progress report must be submitted to the Ethics Office on or before the anniversary of approval and on completion of the project.

- You must report as soon as practicable anything that might warrant review of ethical approval of the project including:
  - Serious or unexpected adverse events (which should be reported within 72 hours).
  - Unforeseen events that might affect continued ethical acceptability of the project.

- Any changes to the proposal must be approved prior to their implementation (except where an amendment is undertaken to eliminate *immediate* risk to participants).

- Personnel working on this project must be sufficiently qualified by education, training and experience for their role, or adequately supervised. Changes to personnel must be reported and approved.

- Personnel must disclose any actual or potential conflicts of interest, including any financial or other interest or affiliation, as relevant to this project.

- Data and primary materials must be retained and stored in accordance with the relevant legislation and University guidelines.

- Ethics approval is dependent upon ongoing compliance of the research with the *National Statement on Ethical Conduct in Human Research*, the *Australian Code for the Responsible Conduct of Research*, applicable legal requirements, and with University policies, procedures and governance requirements.

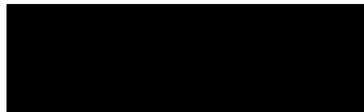
- The Ethics Office may conduct audits on approved projects.

- The Chief Investigator has ultimate responsibility for the conduct of the research and is responsible for ensuring all others involved will conduct the research in accordance with the above.

This letter constitutes ethical approval only.

Please contact the Ethics Office should you require further information or clarification.

Sincerely



Dr Helen Mitchell
Chair
Conservatorium Review Committee (Low Risk)

The University of Sydney HRECs are constituted and operate in accordance with the National Health and Medical Research Council's (NHMRC) National Statement on Ethical Conduct in Human Research (2007) and the NHMRC's Australian Code for the Responsible Conduct of Research (2007).