

## **Pattern Analyses on Women Entrepreneurship in Performance's Services Industries: Malaysian and Australian Perspectives.**

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**Abstract:** The main aim of this paper is to examine why performance services industry is far being gender neutral. It discusses the feminist debate through the authors' self-reflective accounts, which rely upon the application of certain concepts of justice, equality, and humanity. With the rise of feminist and then gender studies through the last quarter of the twentieth century, scholars began to identify the male centrism in the discourse on performance services industry. As they have in many fields (music, literature, and anthropology, among others), strategies to remove or balance the male bias in the study of entrepreneur potency and power in performance services industries have generally fallen into three categories; scholars try to demonstrate that contemporary women have their own equally important entrepreneur power structures that are parallel or tangential to male structures; scholars try to insert women into male power structures; or scholars try to reinsert women and female power into the discourse on performance services industry. This being so, a central question for this paper is "Why is the performance services industry far from being gender neutral?" The authors argue that such issues need to be highlighted, as they perceives that society as it stands is still unfair to women, and that this unfairness should be addressed. The paper also identifies that there are still, unanswered questions as to whether discrimination against suitably qualified women for such positions are defensible according to the current principles of social justice.

**Key words:** Women entrepreneurship, musical ethnography, women's education, feminist and gender studies,

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### **INTRODUCTION**

The main aim of this paper is to examine why performance services industry is far being gender neutral. It discusses the feminist debate through the author's self-reflective accounts, which rely upon the application of certain concepts of justice, equality, and humanity. In recent years there has been an increased controversy regarding the role of women in the performance services industry arena. Should the fact that a person is a woman create a presupposition that she is therefore to give up performing and devote herself to composition and conducting in performance services industry? Since performance services industry arena focuses mainly on a mark of authority as the form of judgment, that is, the quality of the musicianship brought to the work that is important, and for that gender is completely unimportant. The dearth of women in this sector might have something to do with the fact that more opportunities exist for men because the ways of handling a crisis are more usual for men than for women. However, this cannot justify the exclusion of women. Surely those women who like to stand up on the box in front of the orchestra ought not to be prevented from doing so on the grounds that they are female (Stuart Jeffries, 2005, Jessica Duchon 2010). Even though there are very few women orchestra conductors, there is no reason why denying any particular woman a position in the performance services industry. In this paper, explored is the importance of relevant femininity issues

Although the issues of a woman's role in the performance services industry are becoming a major subject in debates on both the genders of musicians, it is important that we get this issue properly focused.

Can we prove that it is always unfair to choose a man rather than a woman for something they would both like to do, when the woman could do it better than the man could? The authors believe that when considering the rejection of a woman who is actually more suitable for the position in question than the competing man, then it is not discrimination.

If however, women are rejected on the grounds that they will perform badly within a prejudiced work force, or because someone is wanted who will not be away to have children, then, that may show unfairness

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in the structure of society, but does not necessarily involve the actual rejection of suitable women at this point.

The selector selecting of the best candidate for the purpose in question removes any accusation of selection discrimination. Discrimination on grounds of sex is counting sex as relevant in contexts where it is not, and leads to the rejection of suitable women. It is not discrimination on grounds of sex to reject women, who are not suitable, even if being a woman causes their unsuitability. When that occurs, their unsuitability, and not their sex, has caused their rejection (author personal reflection, May 2010).

As argued by leading feminist musical entrepreneur advocate Stremikis (2002):

*“Considering the long history of discrimination against women found in the literature and the unknown status of women composers and conductors today, no continuous pattern was found in the surveys that could point to an explanation of why certain musicians are successful and others are not?”* (Stremikis’s 2002, p 91)

Stremikis (2002) who studied the personal and environmental characteristics of 121 successful U.S. and European women composers and orchestra conductors from 18 geographical areas in the United States concluded that for women to become successful musicians, high motivation, self-direction, and single-mindedness to achieve their goals, as well as independence of thought and nonconformity to gender stereotypes, were needed to be able to tolerate and overcome difficulties experienced in relation to gender and career—in addition to having family support. She also argued that the performance services industry is one of the fastest growing sectors of the world economy, and in theory it should be gender neutral, that is, the industry should be accessible to both men and women at all employment levels. As Emanuelle Haïm in Jessica Duchen et al (2010) state:

*“Emanuelle Haïm (French conductor of Baroque music): “If you know what you want musically then the musicians are completely OK and there is no question at all,” It can be the crisis moments that provoke more problematic situations, though: “If there are difficult issues, for instance if a male conductor is yelling in a theatre about something, then it’s generally accepted – the way men handle difficult situations is taken as a mark of authority. But to do this a woman can be very badly perceived. Different ways of handling a crisis are more usual for men. Showing the same authority from a woman’s point of view is sometimes not that easy for others to deal with.”*

In a similar view with Jessica Duchen’s (2010) philosophy, the authors agree that the feminist claim of injustice would be established if totally unisex societies sprang up and flourished; or if there were as many societies in which the roles of men and women were reversed as there were traditional ones. They also agree with Duchen’s ideal that the existence of any successful and stable society in which the reversing of the roles of the sexes are evidence in favour of the claim of feminism (Duchen 2010).

The question that arises in this paper is how to explore how a “real” woman thinks and acts, and what the feminist perception of the issues for women to become successful musicians, high motivation, and self-direction to achieve their goals as well as successful women entrepreneur in performance cultural industries. Thus, the focus will be from the perspective of educational development in the performance services industry, whose relevant principles, the authors perceive:

*Are the patterns of successful women entrepreneur in performance services industries, different in our society?*

Examining the individual’s interests and desires are paramount in the determination of career choices. For example, even if there are very few female entrepreneurs, are there reasons why any particular woman could not be a successful female entrepreneur in performance services industries?

### ***Women and Music:***

Here, the authors comment on the issues of feminism, those that are in dispute. The authors believe that the development of theory for Women as classical instrumentalists and conductors may be of some help. Nineteenth-century women frequently pursued a musical education in order to perform in the home, and that they would choose instruments like the guitar, the lute, the harp, or a keyboard instrument that emitted soft, delicate, soprano sounds and allowed them to appear attractive and graceful while playing. The piano was the first instrument accepted as appropriate for solo concert performance by women, followed by the violin and cello, but the perception that women might not be strong enough to perform as soloists, particularly in the case of more “masculine” composers like Beethoven or Grieg, prevailed.

Examples:

- One of the unusual prominent female musicians - pianists Fannie Bloomfield-Zeisler (1863-1927) occasionally stopped performing for periods of time due to stress and illness, but reviewers generally characterized her as a woman who as a woman who was able to maintain both a successful performing

career and a happy family life.

- Conductor and pianist Ethel Leginska (1886-1970) became an outspoken feminist who insisted that a career and marriage were incompatible with the life of a performing artist.
- Leginska apparently always suffered from severe performance anxiety and in 1918, after several nervous breakdowns resulting in missed engagements she decided to give up performing and concentrate on composition and conducting. Not surprisingly, gender issues figured prominently in the reviews. Although she accepted several guest conductor positions often without pay, and formed several of her own orchestras, she was unable to find a permanent conducting position. In 1940, she moved to Los Angeles and taught piano until her death in 1970.
- Like Leginska, Antonia Brico (1902-1989) story exemplifies the gender-based obstacles faced by women living in the early twentieth century who aspired to careers as orchestral conductors. ...the dominant cultural expectation that women could not conduct orchestras kept her from ever obtaining a permanent position.

(Adapted from Beth Abelson Macleod (2001) *Women Performing Music: The Emergence of American Women as Classical Instrumentalists and Conductors*.)

However, today's musical women, including the conductors JoAnn Falletta and Marin Alsop, confront some of the same gender based issues that affected the lives of nineteenth- and early twentieth-century musicians. While female virtuosos have gained popularity and women can safely aspire to membership in symphony orchestras, gender stereotypes continue to influence instrument choice and the image conveyed on stage or compact disc covers.

The authors have the same view as most conservative movement leaders that provoked a powerful argument against the doctrine that protection of woman is due to the kindness of men who want to shield their women. This view contrasts with the view of many young males - that women are just 'birds' and provides empirical support to arguments based on the principles of Universal Humanity. In line with Duchene's (2010) philosophy, the authors further argues that women are worthy of respect for the same reasons as men are, and so humanity as a whole. If it is wrong to hurt a man, to harm him, to humiliate him or to frustrate him, then it is also wrong to hurt, harm, humiliate or to frustrate a woman, as they are both serious parts of the group we call humanity.

#### ***Feminist and Gender Studies in Musicology:***

Until recently, female conductors have been too few. More and more women are refusing denial of their skills and ambitions and are rising to prominence on the podium (Duchen, 2010).

As Jessica Duchen (2010) in his article "A Glass Ceiling for Women in the Orchestra Pit," states:

*"Why are there so few women conductors?" British conductor Julia Jones, 48 answered: "How come we're even having this conversation?" she protested "It's 2010! Women conductors should not be the issue - it's the musicianship that counts, it's what you can bring to the work that is important, and for that gender is completely unimportant." Jones says that she was actively discouraged from her aims [as a conductor] by her professor at Music College: "He was worried that I wouldn't get a job." She insists: "I've never encountered any issues or any prejudice from musicians because I'm a woman," ... "On the contrary, I was elected to my job by the musicians of the orchestra. What other proof do we need?" Jones see the problem when she has a young daughter - "If you are a woman without a woman's family life, then I don't think there are too many problems in being a conductor," she says, "but to raise a family as well as doing a job that is so time-consuming and demanding is very tough. It's not the same as it was for the male conductors of long ago, whose wives would usually be there to assist them and look after the children. Life is more difficult for a woman, whether a conductor or not a conductor - just a bit more difficult."*

He further argues that the incompatibility of an international lifestyle with raising a family is certainly a problem, but this applies equally to singers and soloists, and to business careers of many types. The conducting profession still looks sluggish about catching up.

Not that there haven't been successful women conductors in the past. The first woman to conduct a symphony orchestra was one Mary Davenport Engberg (1880-1951); better known is Nadia Boulanger, the French composer and professor, whose recordings of works such as the madrigals of Monteverdi and the Requiem by her teacher, Fauré, are now treasured classics. Dame Ethyl Smyth, the composer, used to conduct performances of her own works after the First World War. The late Rosalyn Tureck formed her own orchestra, the Tureck Bach Players, and conducted them and other orchestras, notably the Philharmonia, in the late Fifties and early Sixties (Duchen, 2010).

According to Jessica Duchen (2010), it's easy to adopt the perception that Britain is slower than other

countries to accept women conductors in high places. Sian Edwards's stint as music director of ENO lasted only three years. De la Martinez and Ambache found success principally through orchestras they started themselves. Marin Alsop's tenure at the Bournemouth Symphony Orchestra was between 2002 and 2008, but she has no obvious successors: today, no women hold principal conductor or principal guest conductor posts among Britain's leading symphony orchestras. (Many male soloists venture into conducting but this transformation is rare for female soloists). He further states that from now, some organizations are taking steps to encourage young women on to the podium: the League of American Orchestras offers special grants to four outstanding women conductors each year.

As mention by Jessica Duchen (2010), perception problems do linger. Some conductors are always more successful than others, but if a woman conductor isn't popular with her players or the critics, the fact that she is a woman is more likely to be mentioned. Some commentators still prefer to carp at Maestra's choice of clothing rather than listen to her work – perhaps that is why so many prefer to wear the same traditional garb as their male counterparts, usually tailcoats or a Nehru jacket. Still, when musical results convince, the re- invitations, appointments and magazine covers can follow apace.

Examples:

- **Sian Edwards**

A British conductor respected for great professionalism and expertise, especially in opera. Studied with Sir Charles Groves in Britain and Ilya Musin in St Petersburg. First woman to conduct at the Royal Opera House, 1988; music director of English National Opera 1993-95. Conducted premiere of Mark-Anthony Turnage's Greek in 1988. Repertoire from Mozart to cutting-edge contemporary works.

- **Xian Zhang**

Born Dandong, China. Made debut at 20; moved to US 1998. Assistant conductor at the New York Philharmonic under Lorin Maazel in 2004; Maazel appointed her its associate conductor in 2005. Hugely acclaimed for 'La Bohème' at English National Opera, 2007. This season she became music director of Orchestra Sinfonica di Milano Giuseppe Verdi. One to watch.

- **Emmanuelle Haïm**

French harpsichordist and conductor, now among best-loved of early music specialists. Founded her orchestra, Le Concert d'Astrée, in 2000. First woman to conduct at the Lyric Opera of Chicago; has guest-conducted at Glyndebourne and Orchestra of the Age of Enlightenment. Recording of Handel Italian Cantatas with the soprano Natalie Dessay won the Diapason d'Or in 2005.

- **Marin Alsop**

Currently music director of the Baltimore Symphony Orchestra. Studied in Tanglewood with Leonard Bernstein and Seiji Ozawa. First woman to record complete symphonies of Brahms, and also Mahler's Fifth with London Symphony Orchestra. Admired for interpretations of American music. Controversy surrounded her appointment in Baltimore, but she has emerged all the stronger.

(Adapted from Jessica Duchen (2010) in *A Glass Ceiling for Women in the Orchestra Pit*.)

### ***Problem Statement and Research Objective:***

According to Valerie Sher (2005), there were only six candidates' names for artistic director at the San Diego Chamber Orchestra's audition during the orchestra's 2005-06 seasons and none were women. The authors agreed with Valerie Sher (2005) that the innocent portrayal of women in non-authoritarian positions simply perpetuates the notion of women not being 'capable' of doing the technical artistic aspects of performance management (Semiz, S 2010). Hence, to deny people the fruits of their examination success or deprive them of their right of choice is wrong. As Valerie Sher (2005), states:

*"There used to be the assumption that the orchestra was a male domain – it was a carry-over of the chauvinism that was prevalent in the business. It takes a while for people to be less stupid than they have been in the past. Pioneering efforts also were made by such female musicians as composer-conductor-educator Nadia Boulanger – who became the first woman to lead the leading symphony orchestras in New York and Boston in the late 1930s – and conductor-opera director Sarah Caldwell, who founded an opera company in Boston in the 1950s and was the first female conductor at New York's Metropolitan Opera in 1976. Women aren't exactly crowding the podium. Or the classroom. Only about 18 percent of U.S. conducting doctorates were awarded to women in recent years. Conductors often build on careers as instrumentalists – think of pianists Vladimir Ashkenazy and Daniel Barenboim, cellist Mstislav Rostropovich and violinist Peter Oundjian. But women aren't rushing to use their instrumental acumen to achieve orchestral success."*

According to Valerie Sher (2005) and Hinkle Turner (2009), the culture of maleness and stereotypical gender roles prevails within the performance cultural industries. In their paper, they highlighted an interesting

analysis of this stereotyping. Sherry Turkle's (2006) a review of cartoons featuring women, men and computers, shows that women were mostly drawn in subservient stereotyped employment positions or generally less represented as responsible professionals.

Therefore, this study seeks to answer the following research questions:

- Why is it that in our supposedly enlightened age, when so many gender barriers have been broken, female conductors still have difficulty reaching the top of the profession?
- If so, what needs to change for that to happen? This involves the breaking down barriers, forming alliances, networking, mentoring, and achieving success of women composers of younger women to follow their example.

According to Hinkle Turner (2009), the numbers of female students in United States university music composition performance programs have actually decreased in recent years (247), and their female predecessors doubt their own influence as role models (253). Her documentary evidence would seem to support a theory that the cultural neglect of feminism-the idea that we are all equal now, that feminism is obsolete rather than a vital movement that requires care and feeding-could be a major contributor to the recent retrenchment of gender equity in the composition programme of many U.S. universities

### **Methodology:**

This study involves social and organisational contexts with hermeneutical dimensions (i.e. the process of mimetic or imitation through reconstructions of facts by the understanding of its meanings and intentions rather than by deductive explanation); hence, an ethnographic reflection on historical case study methodology is most appropriate in this case.

The following flow chart (replicated Fig 1.1, below) presents the ethnographic reflection on historical case study methodology used in this study.

Here the authors preview their research method.

In phase one, the philosophical perspective, either the interpretivist or the positivist or both, influences the methodology. The ethnographic-reflective-practitioner-practice paradigm employing critical social theory narrows the interpretive approach. Then the performing of qualitative ethnographic reflection adopting the critical social theory perspective occurs.

Phase two outlines the selection of research instruments that includes both face-to-face interviews and documentation. Then the establishment of data collection procedures takes place through the recall of the reflective practitioner data. Then the application of the hermeneutic approach takes place on the interpretation of interview transcripts.

In phase three, the analyses of data occur using an ethnographic interpretative approach through a data meta-matrix. The processes of discovery, observation, documentation, and assessment were integral aspects of the methods employed in this stage of the study.

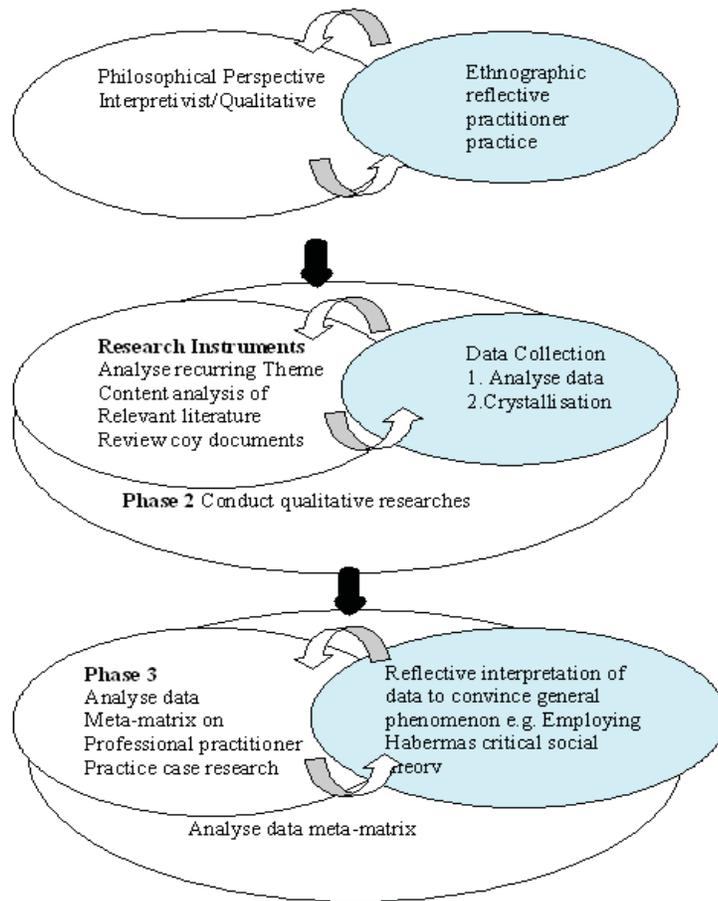
Finally, is a presentation of the recorded summaries of the interpreted findings that including the reflections of the principal researcher, that lead to the necessary warranted conclusions.

Next is discussed, a pilot study in which the authors investigated the possibilities of femininity's issues of women as performance entrepreneur, in the hope of providing a catalyst for the development of egalitarianism.

The methodology chosen for this pilot study was necessarily qualitative and the resulting information is a compilation of discussions and debates surrounding the issues of women in Malaysia and Australia as performance entrepreneur within University # M and A. The comments were from a structured workshop designed to achieve specific outcomes for this paper, and basing the analysis on systematic content coding (Morgan, 1998). It also utilized a participant approach, which relies on interviewee quotations to illustrate themes and support key findings (Geissler & Zinkhan, 1998). As the following section illustrates, the pilot study investigated the possibilities of femininity's issues of women as performance entrepreneur, in the hope of providing a catalyst for the development of egalitarianism (see Figures 1 and 2).

### **Results:**

The authors describe the experiment, illustrating the dominating methodological issues in the conduct of a women entrepreneurship seminar of performance services industries arena in two universities, one in Malaysia, University #M and the other in Australia, University #A. Sixteen female doctoral students formed



**Fig. 1:** A diagram illustrating the methodology used as flow-charts showing the progression of the research.

two groups from these two universities and asked how they, and others, might react to the differences in the intellectual achievements and typical behaviour between men and women entrepreneurs within performance services industries.

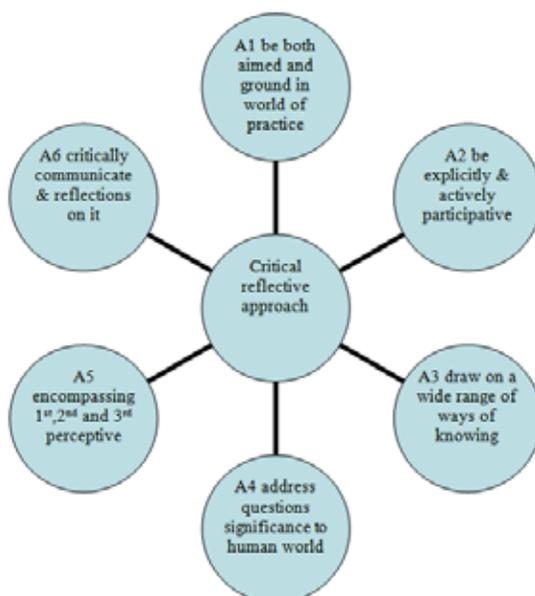
Table 3 profiles the respondents and under column 2, are the ratings of the responses to the interpreting quotes from the interviews based upon the Action Research criteria located in the appendix. Ranks were determined on the basis of a 5-point Likert scale, where 5 is strongly agreed with the provision that the respondents were asked to rank 5 if their perceptions were the most effective, through to strongly disagree (rank 1), concerning the perceptions of effectiveness of a topic through a respondent's quote.

Participant responses from semi-structured, unstructured, or dialogical situations, and were then transcribed, verified, and afterwards they were critiqued and all of this became key empirical data. This data were then placed into a context under the terms of 'bouncing theory' (column 1), this related these quotes to research themes, cases, philosophy, or approaches (column 4). These quotes were then analysed with regard to the Informing Theory of Reflexive Verisimilitude, or an appearance of truth (column 3).

**Table 3:** Respondents Profile

	Column 1	Column 2	Column 3	Column 4
Participants	Bouncing Theory	Action Research Criteria list (From figure 2)	Reflexive verisimilitude (appearance of truth)	Cases/ Philosophy/ Approach
For example, University # M responses	1. Stremikis (2002), 2. R. Richard (1984)	A1, A2, A3, A4, A5 (Strongly Agree) AR1, AR4, AR6, AR8, AR9, AR10 (Strongly Agree)	1. Habermas' context of lifeworlds 2. People lifeworlds concerns as egalitarianism issues	The philosophy of Jessica Duches' s (2010)

The following section describes and analyses all the research interviews conducted with the given focus group participants at University # M.



**Fig. 2:** A methodology flowchart showing the use of a critical reflective approach. (Adapted from Reason and Bradbury, 2004).

Question posed to participants: Considering the long history of discrimination against women found in the literature and the unknown status of women composers and conductors today, no continuous pattern in the surveys could point to an explanation of why certain musicians are successful and others are not.

Response from Focus Group #M: *“In order to examine women’s voices in literature and music. Firstly, music must have a presence in women’s studies programs. We believe a positive answer to the first question requires that we integrate the study of women’s history and feminist theory into survey courses on music history, so that knowledge of women’s presence is basic, not supplementary. For the same reason, women must be assured a visible presence in the public life of the musical community. A positive answer to the second question will come if we interact with our colleagues in women’s studies programs. One day to initiate dialogue is to invite those whose interests intersect with our own to lead classroom discussions in our music courses. Ideally this would spark an exchange, so that they, in turn, might benefit from our work as musicians in the fields of feminist theory and women’s histories.”*

- From the Reflexive Practitioner:
- In the above quote, focus Group University # M describes the way that women are worthy of respect for the same reasons as men are, and so humanity as a whole. If it is wrong to hurt a man, to harm him, to humiliate him or to frustrate him, then it is also wrong to hurt, harm, humiliate or to frustrate a woman, as they are both serious parts of the group we call humanity. Furthermore, they support the assertion that women conductors in music industry should not be the issue – it’s the musicianship that counts, it’s what you can bring to the work that is important, and for that gender is completely unimportant, and from the statement concerning the need and processes necessary for providing a catalyst for the development of egalitarianism seems to be in a similar vein to the philosophy of Jessica Duchen’ s (2010), who argued that events contribute to career success of women, only if artists are well-prepared. (Personal reflection).
- From the Action-researcher (to add other authenticating perspective):
- In the above reflexive verisimilitude (appearance of truth), the voice of the focus Group #M captured the vital qualities of Habermas’ context of lifeworlds, as they viewed that the people who are the best-informed, their lifeworld’s concerns are also egalitarianism issues, as these issues created a compromise between the upper administrations and board members. The perceptions of the focus Group #M were that the problem is not with the audiences or even the orchestras themselves but with the boards and committees who appoint the musical directors. The upper administrations and board members feel it is risky and possibly dangerous to hire women music directors.

- Focus Group #M realized that the key to such that the feminist claim of injustice would be established if totally unisex societies sprang up and flourished; or if there were as many societies in which the roles of men and women were reversed as there were traditional ones. They also agree with Duchen's ideal that the existence of any successful and stable society in which reversing the roles of the sexes is evidence in favour of the claim of feminism (Duchen 2010).

The authors conducted another experiment, this time to try to find evidence either for or against the issues about feminine abilities and attitudes particularly in performance services entrepreneurship context. (Personal case study No 2, April 2010). As focal group from university #A doctoral students summarised:

Question posed to participants: Why is it that in our supposedly enlightened age, when so many gender barriers have been broken, female conductors still have difficulty reaching the top of the profession?

Response from Focus Group # A: *"Firstly, women aren't exactly crowding the podium or the classroom. Only about 20 percent conducting doctorates in our university were awarded to women in recent years, according to one participant. Conductors often build on careers as instrumentalists – think of pianists Vladimir Ashkenazy and Daniel Barenboim, cellist Mstislav Rostropovich and violinist Peter Oundjian. But women aren't rushing to use their instrumental acumen to achieve orchestral success. It's a hard road – maybe a lot of women don't want to take it on. As a result, with sufficient care we may be able to disentangle what is true in the feminists' contention from what is false. At least we should be able to avoid the dilemma, which seems to be taken for granted by most participants in the debate, that we must say that women either are in all respects exactly the same as men or else are in all respects different from, and inferior to them, and not members of the same universe of discourse at all. We do not share Socrates' feeling about gender. We think the sexes are different, and incomparable. No doubt, women are not quite as good as men, in some respects are, but since men are not nearly as good as women in others, this carries with it no derogatory implication of uniform inferiority. What angers us most is the de-personalisation of women in society and one cannot but sympathise with their protest against women being treated as mere objects of sexual gratification by men. Given the fact that women have demonstrated that they are equally capable of succeeding in all industries, allowing encouragement, it would be short-sighted not to employ women, in any field of endeavour, including working in performance cultural industries."* (Personal interviews, May 2010).

- From the Reflexive Practitioner:
- Focus Group #A states that evidence for and against deprivation of women's rights is hard to find in a performance services entrepreneurship context. Therefore, we found ourselves concluding that social pressure is the main cause of discrimination in these areas. This study notes that radical changes affecting performance services culture involve organizing regular meetings and stimulating cross-discipline professional dialogue. Focus Group #A's contribution supports the assertion that an interactive format design promotes openness and allows for possible serendipity (Personal reflection).
- From the Action-researcher (to add other authenticating perspective):
- Focus Group BB has crystallized their perspective by using Habermas' Critical Social Theory where this group reflects upon matters concerned their lived experiences in dealing with serendipitous situations as these serendipitous actions form an integral part of their learning actions. For example, they perceived that the hardest thing for women is always to get a big sound from the orchestra without being very demanding or apologizing. As a woman, if they're too aggressive people think, 'They are so overpowering. What's she on us for?' But if a man does the same gesture, it's regarded as strong and virile." Hence, to show men what women means she sticks out an upturned fist towards her male colleagues and then uncurls her fingers. "If you're too strong, the orchestra responds the same way. If you push them too hard, the sound tightens up. I have worked hard to make my gestures less threatening. In addition, when you're delicate, as a woman sometimes you're interpreted as being light weight. Men don't get that."
- Reflections on the above Theme.
- As a reflective practitioner, this study can now reveal and explore his interpretation and use of Habermas' theory of communicative action in providing a framework for analyzing the changes within the social-cultural contexts of performance services management practice (Ngwenyama, 1997a). Habermas' theory of communicative action provides a fruitful framework for practitioners to understand human behaviour, in particular, one that is oriented to the attainment of rational thinking. This human activity allows a sustaining knowledge sharing culture within an organization, and using a new knowledge sharing culture that is more meaningful as a person using communicative actions attempts to enact coherent meaning of actions within the given situation, as this involves intersubjective and cooperative reflexivity (Ngwenyama, 1997, p. 150). In doing so, this process allows a person to express their personal voice, perspectives, and

interpretations on how they employ their experiences through personal demonstrations within their day-to-day work.

- In addition, this study views communication as an emotional as well as an intellectual act and from this, communicative action involves not only understanding what the speaker or writer means, but also, how well a person recreates the intended meaning of the communication. In the light of this, it is important to understand how the sharing of tacit knowledge evolved and developed as this new knowledge was interpreted, questioned, constrained, and used in various social-cultural contexts.
- Finally, it has been shown through some studies that women are by nature less competitive and aggressive than men are, and therefore have little interest in pushing against the “glass ceiling”, as they do not want to expend energy in competing with their colleagues. When dealing with contentious issues such as the role of women in any given area of expertise, it is essential, in our opinion, that the researcher uses reflection to identify and distance themselves from their own assumptions and conditioning. (Personal interviews, April 2010).

### ***Discussions:***

On reflection, we realised that we agreed with the above participants’ point of view, yet we found it difficult to understand why we were in such close agreement with them. Evidence for and against deprivation of women’s rights is hard to find in a performance services entrepreneurship context. Therefore, we found ourselves concluding that social pressure is the main cause of discrimination in these areas.

The above section presented a discussion on a range of strategies concerning the study of entrepreneur potency and power in performance services industries. In addition, under the section of Reflexive Practitioner and Action-researcher, the intention is to facilitate and assist the reader in having a deeper understanding of the development, activities, and pertinent issues revealing the epistemology and practice in a narrative fashion that contains elements of a confessional ethnography (Van Maanen, 1995, p. 8).

The above dialogues underpin the epistemological issues and assumptions that highlight the study of entrepreneur potency and power in performance services industries. In this light, the manifestation of a lived research setting experience is revealed through the participant’s dialogues from focus group University #A and B, with the researcher and the reflexive practitioner, accompanied by the voice of his own psyche (at times representing in Jungian terms, the innate wisdom of the anima) referred to as the action-researcher (Wong, 2003).

Each voice in the above text box expresses a personal perspective and interpretation of the research action. In this writing, the researcher, through this study, believes that he may be able to capture the important qualities of the lived research experience as well as a sense of the appearance of truth. Discovering a meaning and its appearance by means of dynamic question and answer dialogues with my readers creates this emergence. The voices of the participants from focus group University #A and B are interspersed throughout the dialogue to help to create a sense of authenticity. Occasionally, hearing the voice of the author’s own psyche (as action-researcher) adds other authenticating issues to the research findings (Wong, 2004).

For example, few people deny that social pressures have a considerable bearing on our behaviour and capacities. Some people argue from the analogy with other animals, whose behaviour are indubitably determined genetically and differ according to their sex, or by extrapolation from purely physical features. Humans are animals, but unlike other animals, our behaviours are mostly socially and culturally determined. It seems likely that much of our behaviour is learned, and although recent studies seem to indicate genetic inheritance affects some behaviour, but we are unlike other animals in so many ways. So, here again, we are obliged to allot women’s apparent lack of interest and ability in the performance services field to learned behaviour and condition. For example, the would-be numerate “Sappho” is penalised by society that denies women the opportunity to engage in all facets of performance services management and treats the male as norm, expecting women to adopt masculine ways of relating to technology.

### ***Conclusion:***

This study exposed the development of his "living thesis paradigm" theory (Whitehead, 2002), through a multi-voice dialogue about the life-world of this focus group of doctoral candidates from University A, primarily as a journeying practitioner researcher, as the researcher through this study, describes his "big picture" view of the study of entrepreneur potency and power in performance services industries.

The methodology section outlines the process taken by this work to translate and interpret the transcripts of the study participants. In the reflexive practitioner's perspective, the researcher describes his development journey towards the evaluative criteria for judging the merit of the research by addressing his understanding

of his tacit knowledge and compares it with the literature. This study then highlights the dilemma the researcher faced in translating theory into practice, and relates this to the knowledge sharing culture. For example, knowledge sharing culture in investing foreign direct investments to finance development as they have positive effects on the economies such as the transfer of technology, the creation of more job opportunities and the opening new markets for exports (Kenawy E.M., 2007).

In the action-researcher's perspective, this study discusses the influence of the philosophical framework with the provision of other authenticating point of views. These three viewpoints relate the research outcomes from the judgments and reflections from a personal life-world to the broader setting of the practitioner's world (Wong, 2004). Through this action-researcher perspective the researcher through this study, has come to understand the local situation by thinking reflexively, analyzing evidence, and writing his story of this inquiry (Richardson, 1994, p. 518).

**Limitations of the Study:**

The limitations of this workshop study pertain to the information gathered through the limited interviews of a small sample size of sixteen participants, from varied cultural backgrounds, and sourced within two universities. The veracity of the data gathered rests solely on the integrity and knowledge of the interviewed participants.

**Future Research:**

The following issue may be worthy of further investigation:

Firstly, compare the effects that political and academic forces within a university to accept or not, new research methodologies within a predominately Western culture and compare with other advanced and advancing cultures. Secondly, consider the risks to a University's academic integrity if new methodologies either are or are not accepted. Thirdly, consider the benefits the skills and processes of reflective practice taught at the undergraduate level and transferred to the post-graduate stage and early professional life.

**Appendix:**

Action Research review form (REASON AND BRADBURY)

Please rate your response to the manuscript on the scale below, using the following range of responses. (1=low, 5=high):

	Low				High
AR1: The extent to which the researcher explicitly addresses the qualities they believe relevant to their work and the choices they have made in their work.	1	2	3	4	5
AR2: The extent to which the quality criteria choices manifest in the finding link with and contribute to the literature in the field the researcher are qualified to review	1	2	3	4	5
AR3: The extent to which the finding speaks with clarity to a true interdisciplinary audience.	1	2	3	4	5
AR4: The extent to which the manuscript exhibits overall (academic) quality.	1	2	3	4	5
AR5: The extent to which the insights in the manuscript are significant in content and process. By significant we mean having meaning and relevance beyond their immediate context in support of the flourishing of persons, communities, and the more than human world.	1	2	3	4	5
AR6: The extent to which the manuscript helps defines Action Research in a way that the researcher wants.	1	2	3	4	5
AR7: The extent to which the manuscript has an acceptable "contribution to length" value or ratio.	1	2	3	4	5
AR8: The extent to which the research process is articulated and clarified	1	2	3	4	5
AR9: The relevance and significance of the paper for the world of practice	1	2	3	4	5
AR10: The extent to which the work has appropriate relevance for second and third person perspectives	1	2	3	4	5

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