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# Elementary band directors' occupational identity: an exploratory study

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BOSTON UNIVERSITY  
COLLEGE OF FINE ARTS

Dissertation

**ELEMENTARY BAND DIRECTORS' OCCUPATIONAL IDENTITY:  
AN EXPLORATORY STUDY**

by

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Submitted in partial fulfillment of the  
requirements for the degree of  
Doctor of Musical Arts

2026

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*To music educators everywhere — your work is important and you are valued, no matter  
who or where you teach.*

## **DEDICATION**

*I would like to dedicate this work to my patient and supportive spouse Diana, our wonderful son Patrick, and our cat Winnie.*

## ACKNOWLEDGMENTS

There are many people in my life without whom this work never would have been possible and to whom I owe an incredible debt of gratitude.

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**ELEMENTARY BAND DIRECTORS' OCCUPATIONAL IDENTITY:**

**AN EXPLORATORY STUDY**

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**ABSTRACT**

Identity development of undergraduate music education students has been studied many times by previous researchers. Findings have typically revealed a juxtaposition between students' musician identities and their teacher identities. While past research has shown that undergraduate music education coursework tends to strengthen one's musician identity rather than their teacher identity, comparatively little is known about identity development of music educators once they enter the workforce. The purpose of this study was to examine the occupational identity of in-service band directors working in elementary school contexts. Using a survey design, data were collected from music educators teaching band in the United States using a questionnaire that was distributed nationwide. Statistical analyses were conducted after which significant relationships were found between working in an elementary school band setting and experiencing identity misalignment leading to job dissatisfaction and career change. Future research of elementary band teachers specifically is suggested.

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## LIST OF ABBREVIATIONS

|               |  |
|---------------|--|
| ANOVA .....   | Analysis of Variance   |
| IRB .....     | Institutional Review Board                                       |
| K.....        | Kindergarten   |
| KMO .....     | Kaiser-Meyer-Olkin   |
| KWH.....      | Kruskal Wallis H   |
| MANOVA.....   | Multivariate Analysis of Variance                                |
| MENC.....     | Music Educators National Conference                              |
| NAfME .....   | National Association for Music Education                         |
| PDS .....     | Professional Development School                                  |
| SIT.....      | Social Identity Theory   |
| STRIPED ..... | Survey Tool Regarding Identity Perceptions of Ensemble Directors |

## CHAPTER 1

From the time I was in early elementary school, I knew I wanted to be a teacher. As I became more involved in band, I became more and more drawn to the idea of becoming a high school band director. I excelled and was given leadership roles within the band, which only served to deepen my drive to make this my career. I continued bettering myself as a musician, working toward my undergraduate percussion audition to ultimately be accepted into a school of music. From the very beginning, I was socialized to think of myself as a professional musician, which was a feeling that filled me with pride. I was a serious musician, and my skills were to be respected. Finally, I successfully made it through my student teaching experience hoping to become my high school and college band directors. I wanted to use my musicianship to emulate them as best I could.

My first position out of college was as a music teacher at a large, rural K–6 elementary school. My job was to teach half of the school’s general music classes, and all band lessons and ensemble rehearsals. I also shared the choir responsibilities with my orchestra counterpart. I enjoyed my time teaching instrumental students, but I found the general music classes to be emotionally draining because, at the time, I did not get to lead my ensembles toward musical excellence. Instead, my misguided perception was that I had to spend my time keeping fingers out of noses and averting unrequested show-and-tell presentations of varying degrees of appropriateness in favor of leading activities to instill steady pulse or tuneful singing. When I did have the opportunity to make music for my students, most often they were surprised at my abilities. I was only a teacher, so my musicality did not make sense to them. Worse yet, I was not even their *real* teacher; I was

just a *music* teacher. I spent 9 years *just* as a music teacher, rather than the musician that I had trained to become. When meeting new people, I would call myself an elementary band director, because calling myself an “elementary music teacher” somehow felt like admitting defeat.

### **Practical Justification**

I still work in the same school district, but I have moved into the high school band position. I am much happier now, but people constantly congratulate me on my “promotion.” These comments tend to bother me, because I was not promoted. High school ensemble directors are not more important than elementary music teachers. In fact, I think a reasonable argument could be made to the contrary. The perception of many, however, is often that high school ensemble directors are more important than elementary music teachers, or put another way, there is a tendency to consider promotion by increase in grade level. I was led to the literature to try to learn more about this phenomenon.

Researchers have previously found that music education students typically made the decision to enter their career during their years in high school (Isbell, 2006; Isbell, 2008; Rickels et al., 2010) inspired largely by their high school ensemble directors. In my initial investigation into why people choose music education as a career, I became familiar with the term “occupational identity formation” which refers to the process of creating one’s self-perception by way of interactions with goal-oriented tasks. I learned that my decision to make music education my career was consistent with the findings of these previous studies. Furthermore, in addition to those ensemble directors, undergraduate music education students’ applied studio professors were often their most

positively influential person during undergraduate education (Austin et al., 2012; Isbell, 2006; Isbell, 2008; Robison et al., 2021). Naturally, ensemble directors and applied professors focus their time and energy on developing performing abilities. Following this performance-focused period of their lives, undergraduate students often developed a musician identity much more strongly than a teacher identity (Austin et al., 2012; Bragle, 2021; Froehlich & L’Roy, 1985). Most music education majors hoped to graduate and work in a large ensemble setting (Hellman, 2008), though a lack of early field experience in undergraduate education often results in tension between teacher and musician identities when students first step into a classroom (Campbell, 1999; Powell, 2017; Roulston et al., 2005). Differences in experiences among countries and their cultures also indicate the important role of context on identity development (Ballantyne et al., 2012; Weiss & Kiel, 2013).

Researchers have found that not only are people influential in the formation of occupational identity, but so are the significant experiences of music education students, and that majority of published research is about baccalaureates in certificate programs. For example, research findings show that musical performances are often the most memorable and influential for music education students (Isbell, 2020). This situation combined with the stereotype threat facing education students writ large that students of education may achieve less than their peers in other fields (Ihme & Möller, 2015), music education students might be incentivized to weaken their teacher identity when compared to the musician identity. The proper transition that is needed to move from musician toward the teacher identity, however, often does not begin until the start of

undergraduates' early field experiences (Haston & Russell, 2012; Hendricks & Hicks, 2016), which typically occurs at toward the end of their undergraduate teacher preparation coursework.

Undergraduate music education students largely expect to graduate and become high school ensemble directors (Hellman, 2008; Kuebel, 2019; Rickels et al., 2010; Thornton & Bergee, 2008), influenced strongly by their own high school ensemble directors (Rickels et al., 2010; Thornton & Bergee, 2008). Researchers have found myriad ways that music education students' occupational identity can be impacted by the traditional student teaching phase of preparation (Draves, 2018; Henry, 2016), while the malleable environment of professional development collaborations between schools and universities may be healthy for the identity transition from student to teacher (Conkling, 2004). Once the careers began, in-service music educators have had identity formation impacted by their teaching context and specific content area (Hargreaves et al., 2007; Shouldice, 2009), a finding that my own experience beginning my career as an elementary music teacher corroborates. For these teachers, music continued to be a passion and part of their identities (Millican & Pellegrino, 2017), although they may not encourage their students to pursue a career in music education (Porter et al., 2017). Feeling unprepared by their undergraduate education (Denis, 2019) as well as questioning their own decisions to remain in the field following COVID-19 (Gillani et al., 2022) may be the cause. Furthermore, music educators have reported that students can be both the most positive part of their job, and contribute strongly to the role stressors of the career (Abeles & Hafeli, 2014; Heston et al., 1996; Matthews & Koner, 2017). Unfortunately,

students are only present from a music education student's early field experience and beyond, which means a pivotal factor in identity formation is often not introduced until the very end of their teacher preparation.

Adapting to the role expectations (Scheib, 2003) of a new teaching position has the potential to throw one's occupational identity into a state of flux (Kastner et al., 2019). Teachers whose expectations do not align with that of a teaching context may experience role stressors leading to identity misalignment (Scheib, 2003), ultimately resulting in poor mental health, leaving a school, or completely changing careers. While the most cited reason for music educators changing jobs remains involuntary transfers and layoffs (Hancock, 2016), identity misalignment might still be contributing to music educators leaving the field entirely, be they elementary music specialists (Robison & Russell, 2021) or K–12 music educators in general (Gardner, 2010; Kuntzelman, 2016; Matthews & Koner, 2017).

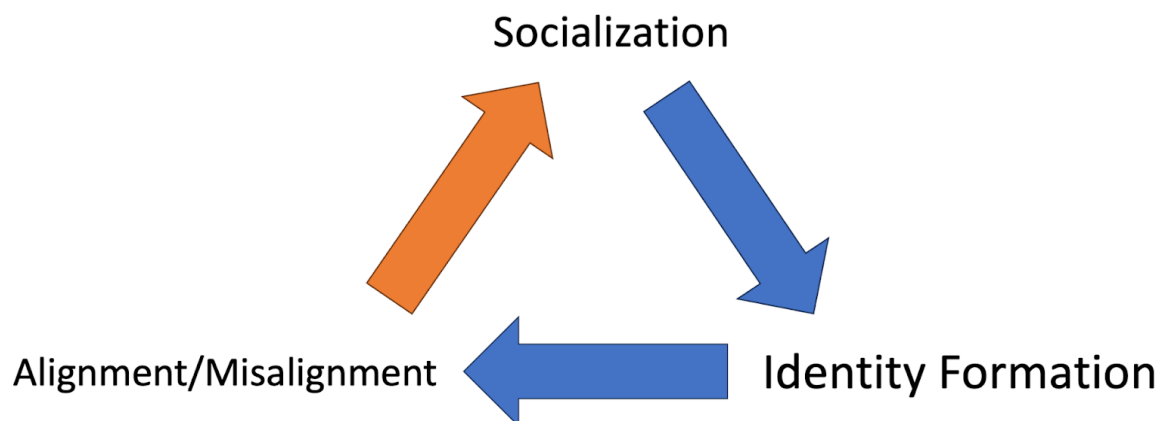
### **Context of the Problem**

Each specific teaching position can bring with it new challenges, though, and because of this, each specific teaching context may have a different impact on the development of a music educator's identity, which was informed by both their identity itself as well as the socialization which led to that identity (see Figure 1). Researchers have supported this notion, writing about the influence entering the career can have on one's perception of the field (Hargreaves et al., 2007), as well as how a job change can have an impact on a person's workplace and career satisfaction. Pellegrino (2015) wrote about the morphing occupational identity that occurred when moving to collegiate

teaching, lending credibility to the idea that context changes such as the ages of students might be an important contributor to identity development. Music educators in the United States are most often credentialed to teach students in kindergarten through 12<sup>th</sup> grade (Kuntzelman, 2016), which allows for an extremely wide range of contexts strictly due to the varied ages of students. In the field of education writ large, there is sometimes a suspicion that certain preservice teachers are naturally a better fit for working with younger students or older students. Although such a differentiation may be logical in a general sense, I found only one study that contains a finding to support this position. Weiss and Kiel (2013) demonstrated that teachers who are drawn to teach younger students tend to be more interested in developing a relationship with their students, while those who prefer to teach older students tend to be more focused on their discipline. This one study piqued my curiosity as to whether educators who work in contexts that are misaligned to their identities may experience career burnout faster than those whose identities fit their teaching contexts.

### **Figure 1**

*Cycle of Socialization*



## **Theoretical Framework**

I chose Christiansen's (1999) Occupational Identity Theory as the lens through which to view the current study due to the importance of actions and how those actions might be perceived. Occupational Identity Theory has four central tenets. The first tenet is that "identity is an overarching concept that shapes and is shaped by our relationships with others." (Christiansen, 1999, p. 548). A person's identity is defined as who that person believes themselves to be. From the term "self," two additional concepts can contribute to the formation of one's identity: self-concept and self-esteem. Self-concept is a person's understanding of who they are and how they fit into their social roles, whereas self-esteem is how one evaluates their own self-concept. These aspects of self are constantly being evaluated and updated based on reflection and interaction with social groups, therefore making relationships critically important to forming one's identity.

The second tenet is that "identities are closely tied to what we do and our interpretations of those actions in the context of our relationships with others" (Christiansen, 1999, p. 549). In modern societies, access to and interaction with certain social groups can be important building blocks for one's identity. Not only do personal goals contribute to one's identity development, but so does one's perception of others' approval or disapproval of those goals. Society tends to view certain professions as either favorable or unfavorable, and interactions with others can often involve a discussion about their employment. For example, learning about a stranger's job can color one's perception of who that stranger is, and that perception can contribute to one's own self-concept. There is certainly overlap between this second tenet and Social Identity Theory

(SIT), but I did not employ SIT as a mainstay of my theoretical framework except as cited in Bragle (2021).

The third tenet is: “Identities provide an important central figure in a self-narrative or life story that provides coherence and meaning for everyday events and life itself” (Christiansen, 1999, p. 550). Life events are constantly evaluated for meaning, and events that one deems significant are integrated into one’s self-narrative, which can then contribute to the development of occupational identity. Roberts (2000) wrote that “identity construction of any individual will be much more global than any single specific society in which that individual operates,” therefore the self-narratives of one will interact with and contribute to the self-narrative of another.

As the fourth and final tenet, Christiansen wrote that “because life meaning is derived in the context of identity, it is an essential element in promoting well-being and life-satisfaction” (Christiansen, 1999, p. 550). Individuals constantly evaluate their self-concept against the goals they hold for themselves, and to the extent that these concepts are opposed to one another, one may feel unsatisfied with their life. This misalignment of occupational identity, or perception that one is not who one hopes to be, may have a profound effect on an elementary band director’s self-esteem.

Roberts (2000) wrote about the intersection of research in the fields of music education and sociology. As a trained musician whose doctoral work was completed in the field of sociology, Roberts offered a unique perspective of what they interpreted as an issue in the way music education researchers use and understand specific sociological terms within their research. Specifically, Roberts stated that “identity” and “socialization”

are terms often misused by music education researchers. Identity, as it is known to most sociologists who adopt symbolic interactionist perspectives, is formed in the interaction between the self and the society. Roberts cited further possible confusion and stated that the terms “self” and “self-concept” are often falsely treated as synonyms. Socialization is defined as the process through which an individual acquires the norms and expectations of a member of their group. Roberts concluded by applauding the attempt to integrate sociological principles into music education research, but asked music education researchers to use care in their applications of terms that may not be familiar to them, as well as to demonstrate appreciation for the subtleties of sociology.

### **Research Problem**

Occupational Identity Theory posits that an individual’s identity is formed socially through interaction with others and that aligning one’s identity and self-perception is integral to one’s well-being (Christiansen, 1999). Music educators, regardless of specialization, are often socialized to develop a self-perception that aligns with high school ensemble teaching (Austin et al., 2012; Hellman, 2008). As a result of entering the profession with a high school ensemble self-perception, elementary band directors may be in more danger of experiencing identity misalignment, which may lead to poor mental health or leaving the profession. For example, Isbell (2020) found that preservice music teachers perceived the large ensemble setting to be the most important source of overall musicianship, but elementary band directors are typically afforded less time for such ensemble teaching. Additionally, Haston and Russell (2012) found that undergraduate music education majors thrive with frequent interaction with peers, an

activity that may become less frequent or non-existent depending upon the demographics of their teaching context. Although there exists a body of literature on socialization during undergraduate music education (Austin et al., 2012; Froehlich & L’Roy, 1985; Hellman, 2008; Isbell, 2006; Rewolinski, 2014), comparatively few studies exist regarding the occupational identity development of band directors who have already started their career, fewer still of elementary band directors specifically. Therefore, the purpose of this study was to examine the occupational identity of in-service band directors working in elementary school contexts.

### **Research Questions**

The questions I used to guide this study were:

1. Which context-based factors (e.g., age of students, teaching colleagues, or supervisors) most impacts the self-reported occupational identity of in-service band directors?
2. What relationship, if any, exists between the self-reported occupational identity of participants and their perceived career satisfaction?
3. What relationship, if any, exists between demographic variables and participants’ self-reported occupational identity?
4. What relationship, if any, exists between participants’ self-reported occupational identity and their future career plans?

### **Summary**

In this chapter, I have contextualized the research problem and presented the research questions and purpose. In addition, I have outlined the theoretical framework for

this study as well as personal and practical justifications. In the next chapter I present an overview of extant research related to occupational identity. In Chapter 3, I explain the methodology I employed in the current study, and in Chapter 4 I present the findings. Finally, I discuss the findings in Chapter 5 as well as lay out implications for practice and future research.

## CHAPTER 2

The purpose of this study was to examine the occupational identity of in-service band directors working in elementary schools. I sought to address the following research questions:

1. Which context-based factors (e.g., age of students, teaching colleagues, or supervisors) most impacts the self-reported occupational identity of in-service elementary band directors?
2. What relationship, if any, exists between the self-reported occupational identity of participants and their perceived career satisfaction?
3. What relationship, if any, exists between demographic variables and participants' self-reported occupational identity?
4. What relationship, if any, exists between participants' self-reported occupational identity and their future career plans?

In this chapter, I provide a summary and critique of relevant literature. I have organized research into subheadings that parallel the central tenets of Occupational Identity Theory (Christiansen, 1999), labeled "Impacts of Relationships," "Perception of Others," "Life Events and Self-Narrative," and "Identity Misalignment," each of which contain further sub-groupings. In each subheading, I start with a summary and critique of each article in chronological order to provide continuity of the scholarly discourse about each topic. At the end of each subheading, I provide an overall summary that connects findings across studies.

## **Impacts of Relationships**

Building relationships is crucial to creating one's identity because these facets of oneself are continuously assess and updated depending on introspection and interactions with social groups (Christiansen, 1999). In the following section, I present literature that demonstrates relationships playing a role in elementary band director occupational identity formation.

### ***Influential People***

Occupational identity can be influenced by interactions with anyone, but those who one considers to be especially important to them may prove to be the most influential people in one's identity development. Isbell utilized survey research in their dissertation (2006) and subsequent article (2008) to investigate the primary and secondary socialization stages of undergraduate music education students. Defining primary socialization as the socialization that occurs during K–12th grade and secondary socialization as occurring during undergraduate education, Isbell sought to identify significant variables during these stages and their impacts on undergraduate music education students' occupational identity. Of the 90 institutions randomly selected, 30 returned complete data for a total of 578 undergraduate participants evenly distributed between their freshman, sophomore, junior, and senior year. Isbell found that 67% of the participants chose to enter the music education field during high school, while 63% indicated that their school music teacher was influential in that decision. Participants also indicated that performing in the community and at music festivals were the two most positive experiences during their primary socialization stage, suggesting that performing

likely played a strong role in their career decision. During secondary socialization, participants reported family members as being the most positively influential, while performances remained as the most positive experiences. Furthermore, using regression analyses, Isbell concluded that experiences, especially during secondary socialization, were more influential than people. Isbell noted that these experiences accounted for less than 20% of the variance in occupational identity and suggested that other factors were likely influential. A reasonable limitation to this study is the lack of demographic information of the participants, such as socioeconomic status. Because the institutions sampled were done randomly, representative distribution in this and other demographics was unlikely. Isbell suggested a longitudinal tracking of preservice teachers in future research, though stops short of calling for continued study once their careers begin.

Echoing Isbell's findings, Rickels et al. (2010) piloted a study designed to investigate the motivations for undergraduate music education majors' pursuit of the field. Researchers used a survey design and included responses from a total of 228 participants distributed across four collection sites in the north central, western, southern, and eastern divisions of MENC: The National Association for Music Education. Participants were auditioning for acceptance as music education majors and were offered the opportunity to anonymously complete a questionnaire made up of nine directed response questions. Data were collected between November 2007 and April 2008. Participants indicated that the decision to major in music came slightly before the decision to major in music education specifically. Of the 228 participants, 134 indicated that a high school ensemble director had spoken with them regarding their decision to

become a teacher, while 97 participants responded that their private lesson instructor had a similar conversation with them. Participants most often reported their private lesson instructor ( $n = 151$ ) was influential in their career decision, with high school band director ( $n = 126$ ) and parents/guardians ( $n = 107$ ) listed second and third most frequently, respectively. When participants were asked why they wanted to become music educators, answers which focused on a love of music were given most frequently, while responses that described an interest in working with children were given comparatively infrequently. Rickels et al. concluded that the interaction with high school directors and private lesson instructors, as well as the activities associated with these people, such as leading sectionals and or teaching privately, were pivotal in cultivating the desire to pursue a career in music education. The limitations of this study are well defined by its researchers, including the variables surrounding the recruitment process and the lack of demographic data collected.

Using the term “role model,” Austin et al. (2012) also investigated people who music majors considered to be influential, as well as which activities they considered to be the most important. Researchers also investigated whether school attended, gender, area of applied study, or degree program had influence on occupational identity, as well as whether the influences of undergraduate music school could predict music career commitment. A representative sample of 454 music majors participated from three geographically and academically varied university schools of music, all of whom completed the 115-item Undergraduate Music Major Questionnaire. Participants indicated that studio professors were among the most positively influential people, and

that tasks which focused on becoming a better musician were the most important to them. The researchers concluded that participants viewed being a musician separately from being a teacher and pointed out the lack of research investigating whether it is most beneficial to hold only one of these identities or to actively foster both. As the researchers noted, only one of the schools of music showed that degree programs had a notable impact on musician identity, suggesting that cultures at schools of music across the United States can vary widely. A limitation of this study is that, while participants from multiple university settings were used, results were not generalizable given the limited sample of contexts. A study involving more than three schools of music could shed more light on the contextual impacts to undergraduate occupational identity.

In a different approach to a similar idea, Robison et al. (2021) used an instrumental multiple case study design to learn about the ways high school music educators and the experiences they provide motivate students to pursue a career in music education. Data were collected from interviews with participating music educators, student focus groups, and field notes from observations. Four music educators were selected to participate in this study. Each of the participants had at least 10 years of teaching experience, taught students in grades nine through twelve, had a demonstrated history of former students majoring in music education, and were demographically diverse. Researchers found that participants most frequently discussed high school music teachers and musical performance opportunities provided by them as influential in their decision to pursue careers in music. Participants reported a variety of experiences regarding how their own high school music teachers encouraged a career in music, which

the researchers note perhaps indicates the music educators' struggle with the tension between their teacher and musician identity. Finally, researchers noted that participants felt most encouraged to pursue a career in music following authentic music educator experiences such as conducting a rehearsal or teaching new music students. The researchers suggested that future research may be needed to maintain a healthy recruitment mechanism for the career field, particularly regarding middle school music educators to learn about their methods for encouraging promising music students, as well as parent attitudes regarding their children's career in music education. The researchers noted the main limitation to this study is the small number of participants, which limits generalizability. In the studies reviewed in this section, there is clear evidence that those who hold musical roles, such as high school and collegiate ensemble directors and studio professors, are often among those considered to be influential by music education students.

### ***Undergraduate Music Teacher Education***

The time spent in undergraduate music education coursework can be incredibly impactful for the development of occupational identity in music education students. In their foundational work that has been cited over 100 times, Froehlich and L'Roy (1985) examined the occupational identity of undergraduate music education majors. To determine the participants' perception of the norms of the field, the researchers assessed the importance of various skills, and their commitment to the career. The researchers piloted the study by interviewing 18 volunteer music education majors. From these interviews, the researchers developed a questionnaire that aimed to collect data on

motivations for entering the field, the role of music education, necessary skills for success in the field, and job satisfaction. Researchers distributed their questionnaire to 165 undergraduate music education majors, 72% of whom completed it. Of the students who returned the questionnaire, the researchers selected 39 randomly to be interviewed. Participants indicated that they had decided to enter the field of music earlier than that of music education, often encouraged by their musical experiences in high school and their high school music teachers. Participants were often student leaders in high school, thus providing a very early field experience prior to any student teaching. The researchers found that participants most often labeled themselves as professional performers, whereas the identity of music educator and musician were tied for the second highest ranked. Furthermore, the rate at which participants ranked professional performers highest increased as students advanced from freshman to senior class status. The researchers found that students who had begun early field experiences began to feel more like educators because of working in an environment where they were treated as teachers. Though foundational in the literature, this study also had limitations. The demographic information of the researchers' sample was not well-defined. For example, it is not clear from how many university settings the participants were drawn, nor did the researchers report the geographic information of the setting(s). Due to these limitations, and the shifting demographics since its 1985 publication, generalization of these data remains challenging, aside from a historical perspective, as the impact of the context is unclear.

Using survey research to demonstrate the potentially negative impact of the strong musician identity identified by Froehlich and L'Roy, Hellman (2008) collected data

regarding music education majors' intentions after graduation. The researcher surveyed six colleges and universities, which represented the varied scope of institution type and size, in one northeastern state in the United States. Hellman chose participants using a convenience sampling model by the local music education coordinator, who also administered the researcher developed questionnaire. The participants responded to questions regarding their preference for teaching level and content area, as well as their ultimate career choice and general demographic information. There were 152 valid and usable questionnaires returned. Participants indicated overwhelmingly that they intended to graduate with a music education degree and teach music, though fewer participants responded that they intended to teach music in schools until retirement (63.4%). Most participants were interested in teaching in a large ensemble setting, and male participants were more likely to desire a high school position than female participants. Although love for music was reported as a common reason to desire a career as a music educator, participants also cited several reasons for not wanting such a career, such as low confidence in one's teaching ability and low pay. The researcher indicated that, due to the convenience nature of the sampling procedure, generalization of these data would not be appropriate. This is a fair limitation, as is the now aging nature of Hellman's results given the drastically changed landscape in education post-pandemic writ large. Future study of undergraduate music education majors' career intentions may yield contrasting findings. The researcher drew attention to the conflict of identity formation facing music education majors and calls for further research in the area.

To explore potential differences in socialization trends from differing cultural

contexts, Ballantyne et al. (2012) used a qualitative design to investigate the occupational identities (or “professional identities,” using the authors’ terminology) of undergraduate music education majors in the United States, Spain, and Australia. The researchers noted the differences in the universities’ approaches to educating future music teachers. For example, the Australian and Spanish universities utilized the education faculty for the education portion of the training and the music faculty for the music portion, while the American school contained the entirety of both elements within the music conservatory. Spanish students reported an increased interest in the educational side of the profession while still identifying more strongly as a musician, and the Australian students seemed eager to gain more practical experience to further hone their skills as educators. American students reported a change in their perceptions regarding how best to learn the art of teaching. Initially, American students believed they would learn how to teach by sitting in a classroom, but by their final year of study, they had realized that practical experience is much more important. The researchers concluded that the emphasis on musical ability, while crucially important, had likely served to diminish the development of the teacher identity during the pre-service teaching years. The researchers stressed the need for “exploring the longitudinal development of teacher identity across multiple contexts” (Ballantyne et al., 2012, p. 224) due to the profound effects varied contexts can have on identity development. A reasonable limitation of this study is that it is comparative in design and meant to examine similarities and differences across three different cultures. Therefore, examining further studies for each of these cultures might be necessary to reach a satisfactory depth of understanding before making generalizations.

Weiss and Kiel (2013) engaged 1,249 education students in Germany in survey research to learn about their perspectives regarding primary teaching and the profession writ large. In Germany, primary teachers are those working with students who are between 6 and 9 years of age, while secondary and grammar teachers work with students who are between 10 and 19 years of age. Questionnaires, which were developed using previous studies, were distributed during a pre-service teacher lecture and were to be filled out immediately and returned. Weiss and Kiel found that participants reported a desire to work with children regardless of their intended teaching context, though prospective grammar school teachers displayed lower self-efficacy expectations than did prospective primary school teachers. The researchers noted that those interested in primary school teaching displayed a lower level of interest in the subject matter and the science of teaching itself than those who desired a secondary teaching position. Though this study had a large sample size, presenting students with the questionnaire during their normal lecture could have been conceived as coercive, leading to biased responses. Furthermore, vast cultural differences between Germany and the United States limit the potential generalizability of this study within the United States. These researchers make it clear that undergraduate curricula socialize students differently and in a lasting way that may impact their occupational identity for years to come.

### ***Pre-Service Early Teaching Experience***

Researchers have repeatedly found that early, authentic field experience during undergraduate education coursework can be transformation, especially in terms of one's occupational identity. Campbell (1999) was interested in preservice teachers' transition

from student to teacher in the context of teaching general music classes in an elementary school setting. The researcher used an ethnographic approach, and data were collected over the course of 2 years from 43 participating students at the Crane School of Music. Data were classroom observations, participant journals, and interviews. Participants struggled with reconciling what they believed a teacher was with what they were required to do as teachers. Participant “Emily” was concerned with maintaining a friendly and fun classroom for her students until she realized she was unable to effectively teach without establishing her authority as the teacher by raising her voice. The methods courses taken during undergraduate education help to shape what preservice music teachers feel a teacher should be, but the pressures of the early field experience allow preservice teachers to merge their own teacher identity with the idealized version constructed during their methods courses. Limitations of this study include the lack of information regarding the participants specific workload. Participants who had a lighter teaching schedule may have had more time for reflection and personal growth than those with more classes to teach.

Pointing to the potential outcomes of varied amounts of early teaching experience, Roulston et al. (2005) utilized a multiple case study design to investigate the transition of young music educators into their career following their undergraduate education. Researchers approached 12 music educators who were in the first 3 years of their careers in the state of Georgia in late 2002. Of those potential participants, 9 agreed to participate in the study, which consisted of interviews of 45 minutes to an hour in the spring of 2003. All participants were female, held Bachelor of Music Education degrees, and worked in a

wide gamut of socio-economic areas and age levels. Participants reported various levels of preparation for their first teaching job based on the range of course work and hands-on experiences they had during their undergraduate education as well as the different teaching contexts in which they found themselves. The researchers concluded that correcting any deficits in undergraduate music education course work would be difficult because the needs are extremely contextually based. Though these data are decades old at the time of writing, the contextual impacts on teacher transitions remains a topic for further research.

A lack of early teaching experience can often exacerbate the already ensemble-centric undergraduate music curricula that might leave music education students feeling unprepared for classroom music teaching. As an example, Powell (2017) followed the early career of Abigail after she was terminated from her first teaching position. Using the Bakhtinian concept of ideological becoming, which states that both authoritative and internally persuasive discourses exert influence over the constantly developing identity, Powell hoped to trace Abigail's development into her adoption of a music educator identity during a 3-year case study that used journal entries, blog posts, social media posts, and frequent interviews as data collection tools. Abigail served as co-researcher and completed accuracy checks of interview notes regularly. Powell found that Abigail reported a tension between her expectations of being an ensemble director and her newfound position of teaching general music in an elementary setting. Abigail noted that "I've always experienced music and thought about music education as coming from the ensemble setting. That's where all my good experiences came from, and that's why I've

decided to do this” (Powell, 2017, p. 29). When she reflected on this, Abigail reported that she felt like an outsider in the world of ensemble directors because of her position in an urban setting, which was often perceived by others to be “difficult” or “bad” (Powell, 2017, p. 36). Throughout the 3-year study, Powell noted Abigail’s transition from someone who was trying to fit in as a band director to a music educator who was fighting to best serve her students. Though originally falling victim to the deficit language that typically accompanies discussion of urban public schools, Abigail eventually assimilated and allowed the school to become part of her identity rather than despite her identity. The qualitative nature of this design precludes generalizability of any data collected, but Abigail’s story highlights the important identity transition that many young music educators endure and the impact of the individual teaching context on that identity. In this section, researchers make clear that while early teaching experience can help stave off identity misalignment once one’s career begins, they also demonstrate that misalignment can often be caused by an expectation of a position as an ensemble director.

### ***Summary***

Researchers have previously found that students usually decide to pursue a profession in music education throughout their high school years (Isbell, 2006; Isbell, 2008; Rickels et al., 2010). Applied studio professors and ensemble directors were often identified as influential people by undergraduate music education students (Austin et al., 2012; Isbell, 2006; Isbell, 2008; Robison et al., 2021). Because applied faculty are intended to aid in the improvement of their students’ performing abilities, undergraduate music education students are likely to have a strong musician identity to the detriment of

fostering their teacher identity (Austin et al., 2012; Froehlich & L’Roy, 1985). While a majority of undergraduate music education students hope to one day become large ensembles teachers (Hellman, 2008), a perceived lack of early field experience during undergraduate education might cause tension between the teacher and musician identities when new music educators first step into a classroom (Campbell, 1999; Powell, 2017; Roulston et al., 2005), especially if that classroom is not a large ensemble setting. The importance of individual situations and contexts regarding identity development has also been made clearer by researchers working in countries and cultures outside of the United States (Ballantyne et al., 2012; Weiss & Kiel, 2013). The need for the present study is made apparent due to the evidence of potential identity misalignment based upon different teaching contexts.

### **The Perceptions of Others**

In modern societies, access to and interaction with certain social groups can provide important building blocks for one’s identity (Gee, 2000). A person’s identity development is influenced not just by their personal objectives but also by how they perceive the approval or disapproval of those objectives by others. Certain professions may be seen as either desirable or unpleasant by society, and discussions concerning employment are common in social contacts (Christiansen, 1999). In the following section, I feature literature that highlights the importance of social interactions to the development of elementary band director occupational identity.

### *Interactions During College*

Time spent during undergraduate coursework has already been shown to be extremely formational for one's occupational identity due to influential people and events, but all interactions and one's perceptions thereof can also be impactful. As discussed earlier in this chapter, Austin et al. (2012) used survey research to investigate influential people and events in undergraduate music majors' lives. Participants reported that studio professors were most frequently reported as being influential and that tasks leading to honing musical ability were perceived as most important. The researchers noted that participants seemed to view being a musician as separate from being a teacher.

Moving on from studio professors, students in an early teaching placement can also prove to impact one's occupational identity. Haston and Russell (2012) used a multiple case study design that included five undergraduate music education majors who were enrolled in either a string pedagogy or instrumental methods class, each with a requirement to teach in a local magnet school. Data were collected mostly through formal interviews with participants, who each agreed to three interviews equally distributed over an academic year. Researchers also observed the participants' teaching, and participants were asked to journal twice per week following each teaching experience. Participants reported three areas in which their teaching experience was impactful to their identity: "teacher confidence, stress about becoming a music teacher, and an informed understanding of responsibility for others' learning" (Haston & Russell, 2012, p. 378). Researchers were clearly able to track participants' confidence increasing through each interview for most, though some lost confidence due to discovering deficiencies in their

teaching abilities. Researchers also found that participants were more likely to take on teacher-like roles outside of the classroom, such as leading chamber music rehearsals, following their early field experiences, suggesting that their identity was adopting a teacher quality. The qualitative nature of this study disallows generalization, but the researchers pointed out the profound impact that early authentic field experiences can have on music education majors.

Included here to demonstrate the extreme compartmentalization of one's various identities, Silvey and Major (2014) used a multiple case study design to learn about the perceptions of three undergraduate conducting students selected using critical case sampling from a large Midwestern university. The participants were in their second year or later of their undergraduate music education and enrolled in a basic conducting course. Three students were selected after reviewing a class roster, one from each of the potential areas of study: band, orchestral, and choral. None of the participants had conducting experience prior to their enrollment in the course, and were interviewed for approximately 25 minutes at the beginning, middle, and end of the course. Participants also submitted weekly reflections to researchers in which they wrote freely about general prompts. Finally, participants reviewed their first and last video recording of their conducting during the course and reacted as they wished with the researchers present. The researchers found that participants' transition from performer to conductor was slowed by their lack of understanding of the roles of a conductor, though perceptions changed quickly. Weekly writing prompts indicated that as participants gained more understanding of the expectations of a conductor, their confidence in their own abilities

actually decreased. The researchers pointed to a need for future research investigating undergraduate conducting curricula to identify deficiencies in student preparation, but notably only included participants from one course in their study, and thus only collected data from a vacuum of one conducting professor's classroom. Silvey and Major found the conductor identity to develop quickly, but not until regular interaction with people (i.e. other students) who assign them the role of conductor begins in with the first conducting course. Their finding reveals a need for more frequent early teaching experience to begin the assimilation of educator and musician identities prior to the start of one's career.

As an example of how the perceptions of others may prove detrimental, researchers conducted a series of three studies in Germany to investigate what researchers referred to as "stereotype threat" that preservice educators may face (Ihme & Möller, 2015). In the first study, researchers gave 82 participants in the final portion of their teacher education 5 minutes to respond to an open-ended question about the characteristics of a typical education student. The responses were coded by student reviewers and then analyzed. Researchers reported that participants were aware of a stereotype that suggested education students are less competent than their peers who were not studying education. In their second study, Ihme and Möller distributed an online questionnaire to 120 participants in various fields to investigate the perceived competency of members of various disciplines. Although the majority of the participants were university students, members of the workforce and people without employment were also represented. The questionnaire used Likert scale questions to gauge participants' perceptions of how groups are viewed by others. The participants' fields of

training included education, law, computer science, and psychology. Researchers found that participants were more likely to indicate a lower level of perceived competency for preservice teachers than for students of other disciplines. The third study was designed to test the hypothesis that the stereotype threat can actually cause the lowered competency in preservice teachers. A cognitive evaluation was used as a tool to compare the preservice teacher participants to psychology students, who were included as a control group. After analysis and accuracy checks, researchers found that participants who were subjected to the stereotype threat, preservice teacher, were the only participants whose cognitive scores were affected by the independent variable of whether they were subjected to the stereotype threat in the explanation of the experiment. This series of studies was well-designed and checked for validity at several points by several parties. Although the researchers identify and present evidence of their problem systematically throughout each study, the cultural differences between Germany and the United States limit potential implications for the United States. Furthermore, in the rapidly changing modern age, quickly changing public perceptions cause the data collected in 2015 to be of limited value today.

Moving back to the United States, Hendricks and Hicks (2016) utilized a youth symphony partnership during a university instrumental methods course to determine the impact of authentic early teaching experience on nine music education students. These participants, as part of their prescribed course of study, were responsible for organizing and leading youth symphony rehearsals, side-by-side rehearsals with non-teaching participants, administrative committee meetings, regular online interaction, and meetings

with the course professor, who served as one of the researchers of this study. Because of the direct involvement of the first researcher as the participants' professor, the second researcher was exclusively responsible for recruiting and conducting individual interviews to avoid potential coercion, maintain confidentiality, and reduce bias. The participants were all junior and senior music education majors, except for one graduate student who was also in the course and agreed to participate. Aside from the graduate student, none of the other participants had been involved with the youth symphony orchestra previously. Furthermore, teaching experience among the participants was limited to minor peer teaching in previous university coursework and some classroom observations. Data were collected over one semester from interviews taken either before or after the scheduled rehearsals. Six of the participants volunteered to take part in the individual interviews, which lasted up to 60 minutes each. At the conclusion of the course, all nine participants took part in a group interview for approximately 60 minutes. The second researcher also observed rehearsals, took field notes, and reviewed administrative documents generated by the participants, including lesson plans and syllabi. Participants believed the experience they received was valuable as it likely resembled the future careers they desired. They also found teaching alongside their professor was extremely helpful as they were able to watch them apply what they had learned in class. Regarding the development of their teacher identity, participants reported feeling ill prepared to begin teaching before the start of the experience, whereas they felt better equipped at the final interview. The researchers noted a marked progression of the participants from "student" to "teacher" identity throughout the course

of the study. Therefore, although the researchers conclude that an increase in practical experiences such as these may prove beneficial to teacher identity development, they recognize that the situation they utilized was perfectly suited for such a university partnership. However, a weakness of this study is the limited, convenient nature of geographic and socioeconomic conditions.

While Hendricks and Hicks experienced positive results with early teaching experience based in an ensemble setting, Isbell (2020) problematized the large ensemble setting in a study aimed to learn about the experiences and socialization of preservice music teachers, including their opinions about musicianship. Using a three-part questionnaire, Isbell collected information from 138 undergraduate music education majors regarding their demographic and musical background, socialization, and their perceived importance of various aspects of musicianship. Participants, who were enrolled at a large public research university in the southern United States, indicated that prior to college, their school music teacher was the top role model as both a teacher and a musician, while the most significant memories were most frequently associated with large ensemble performances. Isbell was concerned by this finding, as large ensembles do not encourage creativity or improvisation, which were both aspects of musicianship that participants ranked relatively low. Though similarly structured music education programs likely exist around the United States, Isbell correctly noted the limitations of collecting data exclusively from one institution, including the underrepresentation of string and percussion majors and the relative lack of demographic diversity in the participants. The researchers in this section have shown that interactions can have lasting effects on one's

identity leading into one's career, which will be discussed in the next section.

### ***Interactions During Career***

Once one's career begins, new groups of people are available to interact with, such as students and colleagues, further impacting one's occupational identity. Heston et al. (1996) mailed questionnaires to 200 public school band directors as part of a study intended to learn about their job satisfaction. Of those directors, 120 agreed to participate in the study and provided usable data. The sampled population was from a state in the Midwest region of the United States and was generally male, over age 30, and had more than 6 years of teaching experience. The survey instrument was drawn from previous research and modified with the help of six music professors before being piloted by ten public school band directors. The questionnaire included four total parts and collected demographic information, general job satisfaction, their degree of stress caused by ten specific stressors, and open-ended responses. Participants indicated strongly that student success was the most prevalent source of job satisfaction, whereas student attitudes, behavior, and teaching load were cited most frequently as sources of stress. The researchers did not collect data from teachers who were brand new to the profession, leaving out potentially valuable information regarding job stress for beginning band directors, those who are most likely to leave the field. A sample that was overwhelmingly male also limits this study's scope substantially. The researchers suggest further study of job-related stress in band directors, as well as a national survey of band directors.

Humphreys (2011) wrote about the musical identity of K–12 public school music educators. Beginning with a historical overview, Humphreys discussed the origin of

singing masters who existed largely prior to the adoption of music education in public school. These singing masters were most often male, white, and working class. Through their work, many singing masters were able to rise out of the lower social ranks to achieve a higher social status. As public school began to be state sponsored and compulsory through the 1800s and early 1900s, music educators began to receive specific training and experienced a switch in identity from musician to something unique. The demographics began to shift from that of the early singing masters, with women representing 64% of the 1907 founding members of MENC. Eventually university music education training courses were adopted and then standardized by the National Association of Schools of Music, which led to a new discrete identity of professional music educator. By the end of the 1920s, most music educators were trained in university programs rather than in other, less formal environments. Humphreys labeled this shift “the single most significant change in the education of American music teachers” (Humphreys, 2011, p.5). Citing the slow adoption of popular music into current university music education curricula in favor of fostering an elitist culture of Western European music, Humphreys argued that music education students elevate their social status by assimilating into the upper-class classical music community. Humphreys concluded that there was ample evidence given existing research that there are structural causes for music education students and early career music educators identities skewing toward that of musicians rather than of teachers.

In an interesting contrast to Heston et al., who found that students were both positively and negatively impacting job satisfaction, Abeles and Hafeli (2014) conducted

47 interviews with symphony musicians who were participating in “curriculum-oriented education programs” (Abeles & Hafeli, 2014, p. 38) within several, mostly urban, elementary schools. Each interview lasted approximately one hour and included topics such as the musician’s background, their motivation for participating, and what the musician thought they had gained for their participation. The researchers concluded that the creative outlet of designing curricula as well as the connection made with the elementary students contributed to the symphony musicians’ overall commitment to continuing the educational programs. The musicians’ participation in the educational programs also seemed to contribute to their career satisfaction. The researchers do not mention how frequently the participants entered the classroom, and this variable could impact the overall satisfaction the symphony musicians experienced. These non-educator musicians were most fulfilled by the creativity needed for their lesson design, which is something that may have been mundane or routine for those who regularly engage with students as music educators.

Returning to music educators specifically, Pellegrino (2015) examined the development of music teacher identity in four preservice music educators using a descriptive case study design. All four participants were in the student teaching phase of their undergraduate education and had dual placements in both elementary general music and secondary band. The researcher was a previous teacher of all the participants but noted that the pre-established relationship and trust was likely an asset to the research. Pellegrino conducted three semi-structured interviews with each participant between January and May of 2012, each of which lasted between 68 and 162 minutes. Pellegrino

found that participants struggled with understanding how their love for music intersected with their identity as an educator. Participants reported that music making in the classroom helped to bridge this gap and consolidate their identities. A limitation of this study was the relatively convenient sample of participants found in the same university setting, making shared experiences and contexts more likely.

After student teaching, however, music educators may be faced with less-than-ideal conditions upon entering the workforce. Matthews and Koner (2017) examined the professional background, teaching responsibilities, and job satisfaction of K–12 music educators in the United States. Using the NAFME email distribution list, the researchers sent their questionnaire to 41,133 active members and received 7,463 usable responses. Participants responded that they were over 90% White and mostly male, which was a finding that corroborated previous research. Participants had also been teaching less than 20 years (73.9%), which the researchers suggested indicates that teachers are leaving the profession early in their career. Finally, 23.5% of participants indicated that their working conditions or time commitment was their least favorite part of their job, and an additional 5.7% cited the lack of support for music education in their school. The researchers mentioned an apparent negative correlation between the percentage of students who are eligible for free or reduced lunches and a school's music offerings. Although the focus of this study was to learn about music educators, as the researchers note, using a sample drawn from NAFME membership excludes music educators who may choose not to be members of the organization. Matthews and Koner concluded by arguing that more study is needed to address the problematic working conditions of music educators. In the

studies presented in this section, researchers have shown that the start of one's career can affect one's occupational identity development, particularly by interactions with students.

### ***Summary***

During their undergraduate education, music education majors were influenced strongly by their applied studio professors (Austin et al., 2012), while the most important musical role model prior to college was their school music teacher (Isbell, 2020), which led to their more strongly developed musician identity. With musical performances being the most memorable and influential for music education students (Isbell, 2020) combined with the stereotype threat facing education students writ large (Ihme & Möller, 2015), the teacher identity faces an even weaker position. The proper transition from musician to teacher identity did not begin until the start of undergraduates' early field experiences (Haston & Russell, 2012; Hendricks & Hicks, 2016). Once their career begins, music educators reported students being both the most positive part of their job as well as students playing the role of stressor (Abeles & Hafeli, 2014; Heston et al., 1996; Matthews & Koner, 2017). With students contributing so strongly to one's feelings toward their career, exploring occupational identity differences between those who teach different groups of students (i.e. different grades) as I have in the present study is the next logical step.

### **Life Events and the Self-Narrative**

Christiansen (1999) believed life events were important to identity development, and wrote that events in life are continuously assessed for significance. Significant events subsequently are incorporated into one's self-narrative, which ultimately contributes to

occupational identity. I discuss research relating to the effects of life events on the self-narrative and occupational identities of elementary band directors in the following section.

### ***During Undergraduate Music Teacher Education***

To learn about the trends of teacher attrition, Hellman (2008) engaged music education students from six universities within the northeast of the United States in survey research. Participants were selected via convenience sample and represented a wide range of contexts, including a large state university, private liberal arts colleges, and conservatories. A researcher-designed questionnaire was administered and 157 were completed. Of those, 152 responses were able to be utilized based on sample criteria. Unsurprisingly, over 94% of music education majors who were surveyed indicated they intended to graduate with a music education degree, almost 87% intended to teach music, while only 63.4% believed they would teach music in schools until they retired. Over 84% of participants responded that they hoped to teach in an ensemble setting and 63.2% indicated that they would like to teach in a general music setting. Hellman noted that gender was correlated with grade level participants hoped to teach, with male participants hoping to teach at the high school level almost 70% of the time, compared to only 30% of female participants hoping for the same. An open-ended portion of the questionnaire revealed that the top reasons for not choosing a career as a music educator included participants' lack of confidence in their own teaching ability, as well as fear of low pay and a high stress work environment. Hellman noted that generalization of these data is not appropriate given the convenience sample used in this study. This study is further

limited by its drawing only from music schools in the northeast of the United States. Hellman suggested that future researchers consider studying the public perception of the field of education writ large and the effect it may have on the socialization of undergraduate students studying music education.

In a slightly expanded study of university music education students, Thornton and Bergee (2008) conducted a survey of undergraduate music education majors to learn about what influenced them to pursue that path as well as to collect any suggestions they had for encouraging future music education students. Ultimately, 12 universities contributed participants by distributing and receiving back a total of 242 completed questionnaires from undergraduate music education majors. Participants reported most frequently that their music teachers and high school band director were the most influential in their decision to study music education. The most often reported suggestion from participants for the best way to recruit future music educators was to allow opportunities to teach. The demographics of the sample population are important to note here, as 70% of participants were instrumentalists, 70% planned to immediately begin their teaching career, while only 12% indicated a desire for teaching at the elementary school level. Given these demographic data, generalizing regarding the entire population of undergraduate music education majors would be inappropriate. The researchers were most concerned with a perceived deficit of incoming music education majors and encouraged increased study of effective recruitment methods.

I discussed the work of Rickels et al. (2010) earlier in this chapter, but I discuss it again here because of its relevance to the significant life events of undergraduate music

education students. Researchers engaged 228 undergraduate music education majors in survey research to learn about their motivations for pursuing a career in music.

Participants most often decided to major in music prior to making the decision to major in music education, and also reported that their private lesson instructor and high school ensemble director were among the most influential people in helping to make the decision. The researchers called for more study of when students make the decision to major in music education and whether making the decision earlier contributes to a greater level of preparedness for entering the field.

Recall the earlier discussion of the research Ballantyne et al. (2012) conducted to investigate professional identities of undergraduate music education majors in America, Spain, and Australia. Researchers found that participants reported a vastly different approach to music education undergraduate curricula between the countries and called a longitudinal study across multiple contexts to learn more about the contextual impacts to teacher identity development.

Weiss and Kiel's (2013) study of German education students' perception of primary level teaching was also discussed earlier in this chapter. Guided by previous research in the field, the researchers developed questionnaires that were distributed during a lecture for pre-service teachers. Weiss and Kiel found that participants who were interested in becoming primary school teachers reported a lower level of interest in the content taught than those who desired a secondary teaching position. Despite the large sample of over 1,200 participants, the recruiting method could have been coercive, and the fundamental differences in the structure of K–12 education in Germany and the

United States limits this study's usefulness to those interested in American education students. In the studies presented in this section, researchers have demonstrated that perceptions of others have an impact on their own self-narrative, and thus their occupational identity.

### ***During Student Teaching***

Student teaching is often one of the most transformational times for undergraduate music education students. Conkling (2004), in a qualitative design, compiled the experiences of music education students involved in a professional development school (PDS) setting to identify potential differences between their training and those trained in a more traditional teacher preparation method. Professional Development School refers to a place where the study of education that typically occurs only in a university setting and the practice that occurs mostly in public schools are purposefully brought together, allowing preservice teachers to learn in an environment that is inquiry-based and supervised by both university and school faculty members. Conkling, who had nearly 20 years of experience participating and organizing these types of PDS partnerships, compiled the stories of more than 100 students trained in these types of partnerships over 8 years. Though the stories themselves were crafted by Conkling using their observations and relationship with the preservice teachers, they were checked for accuracy by each person represented by a story prior to being published. Evaluating the preservice teachers' stories qualitatively, Conkling concluded that music educator identities benefited from the constant malleability and collaboration of the PDS environment. Conkling's writing is limited in scope, though, having only included PDS

environments that they participated in as the university faculty. Furthermore, while valuable and compelling, the information Conkling presented is essentially anecdotal.

Also studying undergraduate field experiences, Henry (2016) used a single case study design to investigate the transition period between teacher identities during a 4-week practicum. The participant was a 22-year-old Swedish female preservice teacher pursuing certification to teach English in grades 7 through 12. “Lina” was chosen because of her lack of excitement about the field of teaching, which Henry notes was perhaps spurred by an earlier practicum experience for students in grades 7 through 9 that Lina perceived did not go well. Through interviews at various points of the practicum, Lina reported feeling like “an extra person but not a teacher” (Henry, 2016, p. 297) initially, but then changing to “someone who wants to work with and help young people” (Henry, 2016, p. 297). Lina reported feeling perhaps more apprehensive about teaching than she did originally, though Henry noted this seemed to be due to Lina’s dissatisfaction with the teaching style of her cooperating teacher and the requirements for student evaluation. Although Lina’s identity never quite developed into a “teacher,” she acknowledged that her displeasure with her experience in the classroom made reflecting on her feelings difficult. Though this study provided insight into the development of Lina’s teacher identity, the case study design does not allow for generalization to a larger population. Teacher retention is tied to the multi-faceted development of teacher identity, and Henry calls for an increase in the study of “in-situ handling of identity experiences” (Henry, 2016, p. 303).

Draves (2018) conducted another qualitative study in which they investigated the identity construction of two female preservice band directors during their middle school student teaching experience. Observations, interviews, videos, and personal reflections were used as data collection tools in this collective instrumental case study design of student teachers Molly and Rachel. Molly's identity development may have been hindered by her overbearing cooperating teacher who did not truly relinquish control until the final 2 weeks of her placement. Once Molly had true control of the classroom, she was able to relax and find her personal teaching style without fear of her cooperating teacher stepping in. Rachel started her placement with much more confidence and was able to jump into teaching immediately. Rachel's cooperating teacher described her as one of the best student teachers she had ever had. The difference between the approaches of Molly's and Rachel's cooperating teachers may have played a major role in confirming or rejecting their budding band director identities. The researcher indicated that future research investigating appropriately matching student teachers with cooperating teachers could be a welcome addition to the literature. A limitation of this study is the lack of information regarding the previous experiences of Molly and Rachel. Rachel's history as a drum major is referenced several times, which was experience that may have helped Rachel develop the prototypical characteristics of a band director that her cooperating teacher and university supervisor both noticed. It is unclear within the context of this study whether Molly had similar experiences prior to student teaching, meaning the perceived differences between Rachel and Molly could have been attributed to the differences in experiences rather than the differences in their cooperating teachers.

In these studies, researchers again make clear the critical impact to occupational identity development that authentic teaching experience can have.

### *As In-Service Teachers*

While researchers have frequently focused on identity development and socialization in undergraduate music education students, comparatively little has been written regarding in-service educators. Hargreaves et al. (2007) designed a study to investigate the identity development during the first year of teaching in a secondary music education position compared to the identities established by students in their final year of music school education. To accomplish this, the researchers used a longitudinal design and questionnaires distributed to students from several different music schools, ranging from universities to conservatories of music. Of the 286 questionnaires that were distributed, only 54 music students and 74 “postgraduate trainees” (Hargreaves et al., 2007, p. 671) were able to complete both phases of the questionnaire due to attrition, career changes, and other issues commonly associated with longitudinal studies. The questionnaire used by the researchers collected data regarding the participants’ musical and educational backgrounds, self-efficacy pertaining to their music and teaching abilities, association with professional groups, and perceived important skills for music teaching. Researchers used a series of ANOVAs to show no significant relationships between the phase one and phase two groups based on any measure of self-efficacy. Researchers also found that students who were actively training as teachers reported an increased perception of importance on skills that involved interacting with students, compared to the music students who were more likely to report specific music

performance skills as important. There are several potential limitations to this study, including the relatively small sample of participants. The researchers suggested that a more extensive longitudinal study may have revealed contrasting data, though it is important to remember that the small number of participants was drawn from only four universities, which have limited the ability to control for variables in contexts.

While Hargreaves found no relationship between the identity of music education students during their last year of undergraduate coursework and their first year of employment, other studies have contradicted that finding. Natale-Abramo (2009) examined what they labeled instrumental music educator professional identity by using a multiple case study design. Three public school instrumental music educators were selected as participants. Participants selected were Margaret, who was in her third year of teaching beginning instrumentalists, Anna, who was in her eighth year teaching instrumental music in a primary school but was unexpectedly moved to high school choir during data collection, and Chris, who was in his twentieth year of teaching instrumental music at the middle and high school level. The researcher conducted four semi-structured interviews with each participant over the course of an academic year, as well as collected journal entries from the participants responding to four specific prompts. Though Natale-Abramo did not indicate how often, they also observed the three participants and collected field notes and audio recordings to include in the data analysis. Anna and Margaret both recalled identifying strongly as a performer during their undergraduate education. In fact, Anna reported having a studio professor who suggested she consider education as a career, seeming to her at the time as an implication that her performance

skills were lacking. Natale-Abramo noted that, while the tension between performer and teacher identity has been researched rather extensively, none of the three participants in their study made any suggestion of experiencing such tension, perhaps due in part to them having spent several years as educators. As the researcher correctly noted, limitations of this study include the commonalities between the participants, such as their shared race, as well as their enrollment in the same graduate school.

Natale-Abramo is one of the only researchers I have found who diminishes the juxtaposition between the musician and teacher identities that are often described to conflict with each other. To that end, Shouldice (2009) invited the entire music faculty ( $N = 40$ ) of a suburban public school district in southern Michigan to participate in a mixed methods study. Shouldice collected the quantitative portion of the study by distributing a questionnaire to the participants, yielding 37 usable results. The questionnaire was designed by the researcher and included Likert-scale, multiple choice, and short answer style questions aimed at gauging the participants' beliefs regarding music and music education. Shouldice noted that participants who taught general music believed more strongly that music education was a vehicle for understanding music, compared to ensemble teachers, who tended to believe music education was used for developing general intelligence. Participants reported that they considered themselves to be teachers more than conductors, though more than 20% of the participants identified themselves as "directors" when asked to label their job. Questionnaire data were used to purposefully sample four teachers to participate in the qualitative portion of the study by participating in 1-hour interviews with the researcher. After analysis, Shouldice wrote that all the

participants indicated a passion for music and music education, though they were born from different events and motivations in their lives. Even given that no participants reported placing a high priority on a final musical product or performance, the interviews revealed that ensemble directors were more conductor-centered than general music teachers, who tended more toward a student-centered approach to their teaching. The researcher noted that their study was limited by the breadth of the topics studied, as well as the very small sample size, and suggested that future research may focus on quantitative data with a larger sample size to increase potential generalizability.

Further emphasizing the importance of individual musicianship, Millican and Pellegrino (2017) investigated the music making of instrumental music teachers outside of their classroom. Researchers used a simple descriptive survey design that was modeled on a previous study of 1,200 members of the American String Teacher Association. The researchers piloted their study with 1,000 members of the Texas Music Educators Association and then sent it to 5,000 members of the National Association for Music Education. They utilized stratified random sampling to include 2,500 band teachers and 2,500 orchestra teachers. The researchers received a total of 791 responses, with an estimated 16% response rate. Of the completed responses, 525 indicated that they taught band and 381 indicated that they taught orchestra. The participants mostly taught middle school. Of the participants, 493 indicated that they taught at that level, while 401 indicated that they taught at the high school level and 306 at the elementary level. Participants responded that they modeled in the classroom more frequently for their least advanced students and over 90% demonstrated technique daily. In general, the

researchers found that string players were more likely to play in class than their wind and percussion counterparts. Furthermore, 94.9% of the participants in this study indicated that they continued to play their instruments outside of the classroom. The most frequently cited reason for continuing to perform outside of the classroom was that it was part of the participants' identities, while the second most reported reason was to keep their performing skills sharp. The researchers noted their low response rate limits potential generalizability, and that their working surrounding "primary instruments" may have limited results for those who may model more frequently on secondary instruments. For example, it is more likely for band directors to model on secondary instruments simply because there are more from which to choose, which may explain why string players reported modeling more frequently on their primary instrument.

Porter et al. (2017) examined the methods that in-service music educators use to encourage their students to consider a career in music education. An online questionnaire was distributed to the membership of three state level music education associations in the Southeast, Midwest, and Southwest regions of the National Association for Music Education. A total of 436 participants completed the questionnaire with little variance found between the NAFME regions. Researchers found that while 52% of participants reported encouraging their students to pursue careers in music education, 21% reported actively discouraging it. In qualitative sections of the questionnaire, participants reported that personal job satisfaction, declining student abilities, and forces outside the profession played a strong role in the decision to steer their students away from the career. Interestingly, 93% of participants reported feeling fulfilled in their career personally.

Researchers found that 37% of participants reported that they felt students interested in a music education career were not fully prepared for the challenges that decision may bring, a belief that may have contributed to the participants choosing to discourage the career path for their students. A limitation noted by the researchers was the skewed age of the participants in the study, with 47% having 17 years' experience teaching or more. The researchers suggested the integration of professional development aimed at encouraging best practices for recruiting and maintaining student interest in careers in music education.

While Porter et al. found that music educators might discourage students from pursuing music education as career due to a perceived lack of requisite skills, Denis (2019) was interested in the perceived importance of those various skill sets according to band directors in their first or second year of their career. Denis also hoped to learn how prepared participants felt from their undergraduate studies and sought their opinions on how undergraduate education for band directors could be improved upon. The survey sample included 85 first- and second-year band directors in the state of Texas, recruited from the Texas Music Educators Association mailing list as well as via snowball sampling. The questionnaire included 70 Likert scale questions regarding personal, teaching, and musical competencies, rating the importance and ease of acquisition of each. The questionnaire also included open-ended questions regarding how well participants' university coursework aided the development of the requisite skills as well as how that coursework could be improved upon. Personal competencies were rated as the most important by participants, while they were also rated as the easiest to acquire.

The least important competency according to the participants in this study were musical, while the teaching competencies were thought of as the hardest to acquire. Participants reported that more early field experience and less emphasis on personal musicianship would have improved their university coursework experience. The researcher suggested that future research would do well to examine the specific ways that early career band directors acquire the skills they deem important for success in the career. Due to only sampling band directors who worked in Texas, the generalizability of this study is limited.

Approaching occupational identity from a career satisfaction point of view, Gillani et al. (2022) examined the impacts of the COVID-19 pandemic on the career satisfaction of K–12 teachers. Researchers used Qualtrics XM to collect responses from 1,807 qualified participants between May 6 and June 8, 2021. Gillani et al. used quotas based on the most recent US census data to guide sampling toward national representation and to help increase generalizability. The researchers used a 171-item questionnaire that collected data ranging from demographic information to COVID-19 specific procedures utilized by participants in their workplace. Researchers found that 43.4% of participants reported being more likely to leave teaching following the COVID-19 pandemic. Furthermore, educators 40 years of age and older were more likely to show an increased desire to leave the profession than were younger teachers. Educators with a desire to leave teaching more frequently reported symptoms associated with anxiety and depression compared to participants whose intention to leave teaching did not increase. Income was also determined to be a predictive variable, with participants with a

household income over \$100,000 per year being more likely to experience an increase in intention to leave the profession. As the researchers noted, a limitation of this study is the time during which data were collected. Collecting participant responses for only 2 months near the end of the official pandemic declaration may not provide the most consistent information. Researchers also noted that the self-reporting nature of their questionnaire is susceptible to bias. Furthermore, the 3-point Likert scale used in the questionnaire left room for participants to regress to the mean, which may have potentially skewed the data.

### ***Summary***

Undergraduate music education students largely expect to graduate and become high school ensemble directors (Hellman, 2008), influenced strongly by their own high school ensemble directors (Rickels et al., 2010; Thornton & Bergee, 2008). Researchers have found that the traditional student teaching phase of training can impact one's occupational identity in myriad ways (Draves, 2018; Henry, 2016), while the malleable environment of professional development collaborations between schools and universities may be extremely healthy for the identity transition from student to teacher (Conkling, 2004). Once the career begins, in-service music educators have had identity development impacted by their teaching context and specific content area (Hargreaves et al., 2007; Shouldice, 2009). For these teachers, music continued to be a passion and part of their identities (Millican & Pellegrino, 2017), though they are not universally encouraging their students to pursue a career in music education (Porter et al., 2017). Feeling unprepared by their undergraduate education (Denis, 2019) as well as questioning their

own decisions to remain in the field following COVID-19 (Gillani et al., 2022) may be to blame. The findings of the researchers discussed in this section have made even more clear the impact of individual teaching contexts that I explored in the present study.

### **Identity Misalignment**

Individuals constantly compare their self-concept to the objectives they have form themselves. If they find these ideas at odds with each other, one may feel a sense of dissatisfaction or misalignment of occupational identity. An elementary band director's self-esteem may be impacted by this misalignment, or the belief that one is not who one aspires to be. The literature in the following section relates to identity misalignment and its potential symptoms.

### ***Finding a New School***

Identity misalignment can, at times, lead to decreased career satisfaction. This could ultimately cause music educators to seek a change to their teaching context. Scheib (2003) identified six role stressors in a study of four high school music educators in a single music department in the Midwest region of the United States. These role stressors were labeled by Scheib as "role conflict, role ambiguity, role overload, underutilization of skills, resource inadequacy, and non-participation" (Scheib, 2003, p. 125). The researcher observed the participants in this collective case study daily over the 5 months of the school's fall semester and also interviewed each participant twice. Scheib found that the participants experience little role ambiguity, but often extensive role conflict between their professional and personal roles. Participants reported struggling balancing their roles as music educator and parent or spouse, as well as their role of educator with

that of director who needed a quality performance. Participants also reported a high level of role overload, mostly due to an inadequate level of staff to meet the perceived needs of the program. Administrative tasks also led to an elevated level of the underutilization of skills stressor, while participants seemed to agree that they were provided with adequate resources. Scheib concludes that stress is often present when there is an “incongruence of the teacher’s expectations and beliefs versus what the system allows” (Scheib, 2003, p. 135). A reasonable limitation of this study is the site that Scheib chose. A high school with four music faculty is likely to experience vastly different stressors than one with only one, or with one who divides their time with another building.

While Scheib identified the role stressors that may be the catalyst for a change in teaching context, Hancock (2016) investigated the outcomes of those changes in teaching contexts, as well as the top reasons for music educators to initiate those changes. Like Gardner (2010), Hancock utilized data from the U.S. Department of Education’s *Schools and Staffing Survey* and *Teacher Follow-up Survey* from 2003–2004 and 2004–2005 respectively. Of the 6,790 teachers for whom data were available, Hancock identified 6,520 participants to be non-music teachers, while 270 participants were identified as music teachers. This sample was deemed to be nationally representative of music teachers across the United States because Hancock utilized a sampling design from the National Center for Educational Statistics that is used by the U.S. Census Bureau to ensure an appropriate distribution of various sub-populations (Hancock, 2016). Hancock found that the most cited reason for music teachers to leave teaching was parenting at 23.0% followed by retirement at 18.8%. The most cited reason for music teachers to

change jobs were involuntary transfers/being laid off at 21.4% and being unhappy with administration at 20.8% (Hancock, 2016). Though many career changes were involuntary, participants still reported positive changes because of the different teaching context. For those music teachers who left the profession, the decision to return was largely based upon their current career status and how returning to teaching might have impacted that status. Though data came from a large and representative sample, this study is limited due to the age of the data used to draw conclusions.

Identities are not just in flux during changes in K–12 music educators teaching contexts. Kastner et al. (2019) engaged in self-study to learn about the transitioning identities of K–12 classroom music educators moving to collegiate teaching. Data collection occurred between October 2013 and June 2014 using semi-structured interviews and personal journals. Analysis was on-going and collaborative as soon as the initial interviews were transcribed, with all researchers agreeing on emerging themes and codes. researchers agreed to three prevalent themes: misalignment, adaptation and acceptance, and rollercoaster of growth. In their transitions to positions in higher education, the researchers' misalignment took the form of many new roles that they previously had not experienced in their K–12 positions. Specifically, one researcher wrestled with balancing their teaching with their research, while another was struggling with comparatively limited opportunities to make music within the course of their workday. Most of the researchers reported feeling a sense of imposter syndrome, though they felt that they were adapting and finding acceptance within their new roles. The variability of growth describes the constant state of flux the researchers experienced

between feeling misalignment and feeling as though they had started to master their new responsibilities. This study is limited in scope due to its qualitative and self-reported nature, as well as the very small group of participants. The researchers write that future research should investigate the factors that are related to misalignment as well as the interplay of factors that affected the rollercoaster of growth.

Moving from teaching some of the oldest students to some of the youngest, Robison and Russell (2021) examined the factors that may influence career decisions of those who identified primarily as elementary general music teachers. The researchers used a questionnaire established by one of their previous studies as a foundation for the survey instrument in this study, which used mostly 4-point Likert-type scale questions. Researchers used the National Association for Music Education mailing list to send the online questionnaire link to 12,150 general music teachers leading to approximately one third of those teachers opening the email and 972 usable questionnaires. Researchers found that almost half of the participants indicated they intended to leave their position within 5 years, and factor analysis was used to find that the two most telling variables regarding likelihood of leaving were participation in mentor programs and the proportion of students belonging to a racial minority. The researchers were quick to point out that this finding was not an indictment of individual music educators, but rather an indication of larger systemic issues. Researchers also found that participants who moved to a different teaching position were both more likely to have fewer children and more likely to have won an award for teaching. The researchers encouraged future researchers to continue to investigate individual contextual impacts on career decisions, as well as to

continue to critically examine the systemic racial issues within the field of music education. To conclude, researchers mentioned in this section have described the myriad ways in which a misalignment of teaching context and occupational identity can cause diminished career satisfaction, ultimately leading to seeking a change in teaching context.

### ***Leaving the Teaching Profession***

While some music educators can find teaching contexts that are more appropriate matches with their occupational identity, others may be unable to cope and eventually leave the teaching profession entirely. Gardner (2010) investigated factors that influenced K–12 music teachers’ decisions to remain in or leave the profession. Moved to conduct a study by the teacher shortage in the United States beginning around 2000, Gardner used existing data from the 1999–2000 *Schools and Staffing Survey* as well as the 2000–2001 *Teacher Followup Survey* to look for trends in teachers who decide to leave or remain as K–12 music teachers. The data used in this study included 47,857 public and private K–12 teachers, 1,903 of whom were music teachers. Gardner stated that the sample of music teachers was representative of music teachers in the United States and included all disciplines, such as choral, instrumental, and general music (Gardner, 2010). Gardner selected four variables based on a review of the literature: teacher attributes, job attributes, school attributes, and teacher opinions of the workplace. While participants indicated that the most common reasons for leaving the profession entirely included retirement and raising a child, the reasons participants reported they had changed positions included dissatisfaction with their old working conditions and a better teaching assignment (Gardner, 2010). Furthermore, Gardner used statistical analyses to show that

the more support teachers felt from their administrators and students' parents, the less likely they were to leave their position. Though the data Gardner utilized are vast, this study is limited by the age of said data. Even at the time of publication, these data were a decade or more old. As the oldest of Gardner's sources approaches 25 years old, a new critical analysis of similar, more recent data would prove valuable.

Supporting Gardner's work with qualitative data, Harfitt (2015) engaged two teachers in a narrative inquiry to learn more about their decisions to leave the profession after their first year only to return to teaching 2 years later. The two participants, Carmen and Alice, were graduates of a 4-year Bachelor of Arts and Education dual degree program in Hong Kong, majoring in linguistics and education. The participants both secured full time teaching positions in Hong Kong in 2009 and taught for a year before leaving the profession. They both returned to teaching in 2012. During the initial interviews, Harfitt gathered the participants' oral histories, including stories describing their decisions to leave the field. In addition, participants reflected on their experiences returning to teaching in journals. Finally, Harfitt held summary conversations with participants at the conclusion of the study. After several rounds of data analysis, the researcher asked participants to review the data and offer additions or clarifications. Harfitt found that Carmen experienced a misalignment between the success she experienced in her university education and the loneliness they felt as a practicing educator. One of Carmen's key requirements for her return to teaching was a well-developed mentoring program for new teachers. Alice noticed that their first year of teaching was dominated by administrative duties tangential to actual instruction. Alice

was given very little time to adjust to their new role as educator, and instead was expected to behave like a veteran teacher from the start. Harfitt indicated that contextual factors are crucially important to understanding the career decisions of those who are beginning in the teaching field. Structures such as support and mentoring programs can often be the deciding factor in young educators staying or leaving the field. A reasonable limitation, as Harfitt noted, is the limited number of participants, making it difficult to draw conclusions outside of those specific to the participants themselves. A second limitation for the purposes of the current study is the setting. Though the experiences of educators may be similar, the educational landscapes of Hong Kong and the United States are vastly different.

Echoing the findings of career satisfaction studies discussed earlier, Kuntzelman (2016) examined rural music educator attrition patterns using a case study design. After a purposeful recruitment process of music educators in the Western region of the United States, the researcher selected five participants. Kuntzelman used interviews, journal prompts, and observations as data collection methods. At the time data were collected, all five participants were responsible for K–12 music in a rural setting. The researcher found that participants reported isolation, salary, and career hierarchy as negatives to working in a rural setting, while student-centered responses were most often reported as positives of working in a rural setting. Participants reported that reasons to consider leaving their current jobs included an overemphasis on athletics, teacher and student absenteeism, and administrative rapport. The researcher concluded by noting that higher rates of attrition may be contributed to an oversaturated job market and music educators working in places

that are not a good fit, leading to identity misalignment. Kuntzelman suggested a follow-up study of the same participants to track their career paths through the years, though the qualitative nature of the data and definition of rural used in this study limit the generalizability to a larger population.

As discussed earlier, Matthews and Koner (2017) conducted a general demographic survey of K–12 music educators in the United States. The researchers suggested, due to the high number of participants who indicated they had been teaching less than 20 years, that music educators were likely to have left the profession early. Almost a quarter of the participants indicated that their working conditions were their least favorite part of their job, which Matthews and Koner called attention to and suggested future research to find solutions. In conclusion, music educators may be less likely to leave the teaching profession than non-music educators, they are unfortunately still subject to the same role stressors that may lead to identity misalignment.

### ***Summary***

Adapting to the new role expectations (Scheib, 2003) of a new teaching position has the potential to throw one's occupational identity into a state of flux (Kastner et al., 2019). Teachers whose expectations do not align with that of a teaching context may experience role stressors leading to identity misalignment (Scheib, 2003). Although the most cited reason for music educators changing jobs remains involuntary transfers and layoffs (Hancock, 2016), and researchers have investigated many other potential career attrition concerns in the field of music education (Gardner, 2010; Hancock, 2016; Harfitt, 2015; Kuntzelman, 2016; Matthews & Koner, 2017; Robison & Russell, 2021), it is

possible that identity misalignment might be the initial issue contributing to music educators leaving the field entirely. Finding specific, context-based factors that lead to identity misalignment is one of the core research questions that I have chosen to guide this study.

The literature I have reviewed in this chapter make one thing very clear: teaching context matters. Researchers have routinely found that students have incredible impacts on their teachers, both positively and negatively. These interactions between students and teachers are crucial to the occupational identity development of the teachers, and thus where there are different students, there are different factors to impact the occupational identity of music educators. In the present study, I investigated the impact of age of students taught to occupational identity, but many other demographic variables that are unique to each teaching context. In the next chapter, I explain the methodology used in this study.

### CHAPTER 3

The purpose of this study was to examine the occupational identity of in-service band directors working in elementary school contexts. I chose Christiansen's Occupational Identity Theory (1999) as the lens through which to interpret the occupational identity of in-service band directors, as well as their perceptions of their teaching contexts. Guided by the previous work of researchers in the field, I used a survey design to answer the following questions:

1. Which context-based factors most impacted the self-reported occupational identity of in-service band directors?
2. What relationship, if any, exists between the self-reported occupational identity of participants and their perceived career satisfaction?
3. What relationship, if any, exists between demographic variables and participants' self-reported occupational identity?
4. What relationship, if any, exists between participants' self-reported occupational identity and their future career plans?

#### **Population**

Although the main focus of this study was on in-service elementary school band directors, I made the decision to include all in-service K–12 band directors to allow for inferential analyses. This population includes all teachers of wind band in grades Kindergarten through 12 in the United States, including those teaching in public, private, and parochial schools. I applied and was approved for research assistance from the National Association for Music Education (NAfME), which allowed for the distribution

of my questionnaire via their member email list. NAFME counts approximately 57,000 music educators among its membership (National Association for Music Education, 2024), and I was able to send my questionnaire to every member who indicated they taught band in a K–12 setting, which, in email correspondence, NAFME estimated to be approximately 17,527 members. Notably, NAFME membership excludes the state of Texas, therefore none of the participants in this sample were music educators in Texas.

### **Procedures**

Following the approval of my study by my dissertation committee, I worked together with my supervisor, an experienced survey-method researcher, to develop the survey instrument I used for this study. Following several rounds of revision, I piloted the questionnaire with a small group of non-participants, who identified minor programming errors in the Qualtrics flow logic. Following finalization of the questionnaire (see Appendix A), I completed the required human subjects research training and applied for Institutional Review Board (IRB) approval. After the IRB's review of the questionnaire, recruitment materials, and research goals, the study was granted Exemption status (see Appendix B), after which I was permitted to collect data.

### **Questionnaire**

I developed the Survey Tool Regarding Identity Perceptions of Ensemble Directors (STRIPED) to be distributed online and via email in the Qualtrics survey platform, and it contains three sections. My questionnaire relied heavily on the work of previous researchers in the field of music educator identity. Following the participant providing their consent to participate, there were 11 questions regarding occupational

identity. The second section included three questions about job satisfaction and future career plans that I used to gather information that would later be used to address research questions 2 and 4. The final section included 17 demographic questions to help contextualize the other responses, as well as to address research question number 3. Within the IRB approved recruiting materials, I advised participants that completing the questionnaire would approximately 10 minutes, but I set no time limit and allowed as much time as needed. I offered no incentives to participants in exchange for their completed questionnaires, nor did I collect information that would allow for follow-up interviews.

### ***Section 1 of the STRIPED***

The first section of the STRIPED contained 11 questions designed to collect information regarding participants' self-reported occupational identity perceptions. These questions were derived from the work of previous researchers (Albert, 2016; Austin et al., 2012; Isbell, 2006; Rewolinski, 2014). The model I used for questions 2, 4, 5, 6, 7, 8, 9, and 10 was the work of Albert (2016), from whom I drew the wording of the questions and the Likert scale responses. For example, to be applicable to in-service music educators, I changed the beginning of question 10 of Albert's (2016) questionnaire from "When I first started participating in the music education program," (2016, p. 284) to the text that appears in question 2 of the STRIPED, which reads "When I first left my undergraduate music education program." Additionally, the identities Albert listed as part of the Likert scale matrix for questions 10 and 11 of his questionnaire were "musician," "music educator," "educator," "director," "conductor," "performer," and "other (please

list)” (2016, p. 284). These identities are identical to those I used in my Likert scale matrices in questions 2, 4, 5, 6, 7, 8, 9, and 10. Isbell’s work (2006) with undergraduate music education major occupational identity specifically served as an excellent model for the current study. Several of the items on my questionnaire were reworded 6-point Likert scale questions derived from Isbell’s dissertation, adapted to apply to in-service music educators rather than undergraduate music education majors. For example, questions 11 and 12 of the STRIPED were derived from the first and second questions from Section II of Isbell’s questionnaire (2006, p. 227), respectively, reworded to apply to in-service music educators rather than undergraduate music education students. The work of Austin et al. (2012), specifically the questionnaire items from Table 3 (2012, p. 74), helped to expand upon the questions from Albert and Isbell, which resulted in questions 2, 4, 5, 6, 7, 8, 9, and 10 of the STRIPED, which I used to explore more identities from the perceptions of more specific people. Additionally, Rewolinski (2014) also inspired several questions from their dissertation, in which they designed a survey tool specifically for measuring occupational identity, which ultimately led to questions regarding the perceptions of students, question 6, and non-music colleagues, question 7. Because researchers in these previous studies focused on undergraduate music education majors, though, slight adaptations were made to instead apply to in-service music educators (see Appendix A).

### ***Section 2 of the STRIPED***

Section 2 of the STRIPED included three questions, 13, 14, and 15, that were designed to collect information about participants’ job satisfaction and future career

plans. Questions 13 and 15 of the STRIPED were taken directly from Hu's survey instrument (2021, p. 146). Question 14 of the STRIPED was also taken directly from Hu's TELL survey instrument (2021, p. 146) but was adapted to use a 3-point Likert scale response rather than asking participants to choose only one response to allow for more thorough comparisons during data analysis.

### ***Section 3 of the STRIPED***

I designed the demographics section based on previous literature as well (Hu, 2021; Robison & Russell, 2021) and I placed 17 demographic questions at the end of my questionnaire to help avoid participant fatigue (Robison, 2016). Basic demographic information I collected included, but was not limited to, age, gender, race, state, years of teaching experience, annual salary, and degrees earned. I pulled these demographic questionnaires from those asked by previous researchers (Albert, 2016; Austin et al., 2012; Isbell, 2006), but the present study is unique in that participants were asked to respond to all whereas previously used questionnaires only included some of the demographic questions asked here, all of which I included to allow for more analytical potential as well as to verify representativeness of the sample. I also asked additional questions based upon my personal suspicions caused by a general lack of discussion of these topics within this area of research, including some that regarded primary performing medium, union membership, grade level of students taught, and content area.

### **Sample**

My questionnaire was originally distributed by NAFME on November 18, 2024, at 3:00pm Eastern time to 14,099 members. Of those who received the email, 7,579

members opened the message and 549 emails were unable to be delivered. Of the music educators who received and opened the email, 295 clicked the included Qualtrics link. A follow-up email was sent 1 week later on November 25, 2024, to 14,075 members, 7,289 of whom opened the message. One hundred eighty-six members clicked the Qualtrics link in the follow up email, while 6,211 music educators did not open the email, and 575 messages were not able to be delivered. Combining the two emails, the recruitment message was opened 14,868 times and the Qualtrics link was clicked 481 times (3.24%). The total number of questionnaires submitted was 329, resulting in a 68.40% completion rate and a 2.21% response rate. Of those responses, 254 were complete and usable.

## CHAPTER 4

To address the research questions, I collected participant responses to the STRIPED questionnaire that was originally distributed via email by the National Association for Music Education (NAfME) on November 18, 2024. In this chapter, I first present the descriptive statistics for the data collected from the STRIPED, then discuss the findings of inferential statistics framed within the lens of my research questions.

### **Descriptive Statistics**

My questionnaire was originally distributed by NAfME on November 18, 2024, at 3:00pm Eastern time to 14,099 members. Of those who received the email, 7,579 members opened the message and 549 emails were unable to be delivered. Of the music educators who received and opened the email, 295 clicked the included Qualtrics link. A follow-up email was sent 1 week later on November 25, 2024, to 14,075 members, 7,289 of whom opened the message. One hundred eighty-six members clicked the Qualtrics link in the follow up email, while 6,211 music educators did not open the email, and 575 messages were not able to be delivered. Combining the two emails, the recruitment message was opened 14,868 times and the Qualtrics link was clicked 481 times (3.24%). The total number of questionnaires submitted was 329, resulting in a 68.40% completion rate and a 2.21% response rate. Of those responses, 254 were complete and usable.

### ***Demographics***

In order to draw conclusions regarding potential contextual impacts to participants' occupational identity as well as determine the representativeness of my sample, it was necessary for me to collect certain demographic information. The

STRIPED questionnaire was distributed nationwide, Section Three of which contained demographic questions. There were slightly more male participants (50.6%) than female (43.5), while 0.8% of participants responded as non-binary or gender fluid. Participants were mostly white (85.5%), and woodwind players were most strongly represented (37.3%) followed by brass players (35.3%). Percussionists (8.6%) and vocalists (8.2%) made up a comparatively small group of participants.

The average age of participants was fairly evenly distributed (Table 1), with the largest group reporting that they were between 32 and 38 years old ( $n = 52$ , 20.4%). Likewise, participants reported a wide range of years of teaching experience (see Table 2), and mostly (18.7%) reported to have between 11 and 15 years of service. Most participants reported having a master's degree (54.9%), while 34.1% reported having a bachelor's degree and 7.1% reported having a doctoral degree. Four participants (1.6%) indicated that they had no music degree.

**Table 1***Age of Participants*

| Age (in years)  | <i>n</i> | %     |
|-----------------|----------|-------|
| 18-24           | 14       | 5.5%  |
| 25-31           | 41       | 16.1% |
| 32-38           | 52       | 20.4% |
| 39-45           | 42       | 16.5% |
| 46-52           | 38       | 14.9% |
| 53-59           | 39       | 15.3% |
| 60 or older     | 19       | 7.5%  |
| Did not respond | 10       | 3.9%  |

**Table 2***Participants' Years of Teaching Experience*

| Years of Experience | <i>n</i> | %     |
|---------------------|----------|-------|
| 1-5                 | 37       | 14.5% |
| 6-10                | 33       | 12.9% |
| 11-15               | 47       | 18.4% |
| 16-20               | 39       | 15.3% |
| 21-25               | 30       | 11.8% |
| 26-30               | 34       | 13.3% |
| 31-35               | 17       | 6.7%  |
| 36-39               | 6        | 2.4%  |
| 40 or more          | 11       | 4.3%  |
| Did not respond     | 1        | 0.4%  |

Although the specific certification that educators can earn is largely dictated by one's state or university, over 75% of participants indicated that they held a PreK–12th grade music certification, while almost 20% responded that their certification was in PreK–12th grade instrumental music (Table 3). Though most participants reported that their only certification was in music, over 31% indicated otherwise. It was not within the scope of this study for me to collect data regarding what subjects other than music in which participants may have been certified.

**Table 3**

*Participants' Original Music Certification*

| Certification                    | <i>n</i> | %     |
|----------------------------------|----------|-------|
| K–12 Music                       | 193      | 75.7% |
| K–6 Music                        | -        | -     |
| 7–12 Music                       | 1        | 0.4%  |
| K–12 Instrumental                | 50       | 19.6% |
| K–6 Instrumental                 | -        | -     |
| 7–12 Instrumental                | 4        | 1.6%  |
| K–12 Vocal                       | 2        | 0.8%  |
| K–6 Vocal                        | -        | -     |
| 7–12 Vocal                       | -        | -     |
| Alternate route to certification | 2        | 0.8%  |
| Did not respond                  | 3        | 1.2%  |

Of the total usable responses, participants from the Eastern division of NAfME made up the largest number of responses (31.1%), followed by the Southern division (21.7%). Participants from the North Central division made up 19.7% of responses, while the Northwestern, Western, and Southwestern divisions made up 10.2%, 9.8%, and 7.5% of the responses, respectively. Participants reported working in suburban settings in

51.4% of responses, while 36.5% of participants reported that their workplace was in a rural setting. Participants reported working in an urban setting the least, totaling 11.8%. Almost 84% of participants worked in either one (59.6%) or two (24.3%) schools, while almost 6% reported working in five schools or more. Having fewer music educators per school was most common, with over 75% of participants reporting that they worked with two music colleagues or fewer. Joining teachers' unions was popular, with almost 77% of participants reporting membership. While only 36 participants (14.1%) reported that they chose not to join, there were 19 participants (7.5%) for whom union membership was not available. Participants' reported salary distribution was reasonably even (Table 4), with 49.4% earning between \$50,000 and \$79,999 per year, 21.2% earning between \$80,000 and \$100,000 per year, 14.5% earning over \$100,000 per year, and 13.4% earning less than \$49,999 per year.

**Table 4**

*Participants' Reported Salary*

| Salary            | <i>n</i> | %     |
|-------------------|----------|-------|
| \$20,000–\$29,999 | 2        | 0.8%  |
| \$30,000–\$39,999 | 4        | 1.6%  |
| \$40,000–\$49,999 | 28       | 11.0% |
| \$50,000–\$59,999 | 46       | 18.0% |
| \$60,000–\$69,999 | 44       | 17.3% |
| \$70,000–\$79,999 | 36       | 14.1% |
| \$80,000–\$89,999 | 30       | 11.8% |
| \$90,000–\$99,999 | 24       | 9.4%  |
| \$100,000 or more | 37       | 14.5% |
| Did not respond   | 4        | 1.6%  |

Elementary band directors were important given the purpose of this study, and 56.1% of participants who submitted complete and useable questionnaires reported working in an elementary context (Table 5). Of those, 67 participants taught all levels of band, 53 taught elementary only, and 23 taught a combination of elementary and middle school band students. The remaining participants either taught middle school band only (15.3%), a combination of middle school and high school band (13.7%), or high school band only (14.1%). Regarding subject matter taught, 29.0% of participants responded that they taught only band, while 11.8% indicated that they taught general music and choir in addition to band.

**Table 5**

*Grade Level of Band Taught*

| Grade Level        | <i>n</i> | %     |
|--------------------|----------|-------|
| Elementary only    | 53       | 20.8% |
| Elementary/Middle  | 23       | 9.0%  |
| Middle only        | 39       | 15.3% |
| Middle/High School | 35       | 13.7% |
| High School only   | 36       | 14.1% |
| All levels         | 67       | 26.3% |
| Did not respond    | 2        | 0.8%  |

***Job Satisfaction and Career Plans***

The STRIPED included three questions that were designed to help understand the participants' career plans, as well as their perception of what was important to them in making such decisions. Regarding their professional plans, 80.0% of participants responded that their immediate plan was to continue teaching at their current school

(Table 6). Almost 10% of participants indicated that they wanted to continue to teach, but either leave their school or their district, while just over 5% answered that they wanted to leave education completely. More than 84% of participants either agreed or strongly agreed that their school was a good place to learn; however, almost 15% of participants reported that their school was not a good place to learn or they were not sure.

**Table 6**

*Immediate Professional Plans of Participants*

| Professional Plans  | <i>n</i> | %     |
|---|----------|-------|
| Leave education entirely (e.g. enter a different profession, retire)  | 13       | 5.1%  |
| Continue working in education but pursue a non-teaching position (e.g. administration, guidance, curriculum director) | 12       | 4.7%  |
| Continue teaching but leave this district   | 19       | 7.5%  |
| Continue teaching in this district but leave this school  | 6        | 2.4%  |
| Continue teaching at my current school  | 204      | 80.0% |
| Did not respond   | 1        | 0.4%  |

Question 14 asked participants how important specific aspects of their working conditions were to their willingness to continue teaching at their school. Managing student behavior was rated as the most important aspect by participants in this study, followed very closely by school leadership, facilities and resources, and community support and involvement (Table 7). Professional development was rated the lowest on average, with almost 33% of participants indicating that it was not an important consideration in their career plans.

**Table 7***Participants' Reported Importance of Working Conditions*

| Working Condition         | Mean | Std. Deviation |
|---------------------------|------|----------------|
| Student Behavior          | 2.58 | .533           |
| School Leadership         | 2.55 | .599           |
| Time Importance           | 2.52 | .560           |
| Availability of Resources | 2.47 | .567           |
| School Community          | 2.44 | .558           |
| Colleagues                | 2.28 | .652           |
| Support Importance        | 2.28 | .651           |
| Professional Development  | 1.89 | .739           |

Note: "Not important" = 1; "Important" = 2; "Very important" = 3

***Identity***

The first of three sections of the STRIPED was designed to collect data regarding the participants' perceptions of their own occupational identity, as well as how they perceived that others viewed them. While eight questions were devoted to gathering these kinds of data, I chose to frame this information within the context of intended career path. For that reason, question number three asked what kind of position participants most desired upon graduating from college. Most participants hoped to obtain an ensemble teaching position, with 128 (50.2%) wanting a high school job, 56 (22.0%) wanting an elementary and junior high ensemble position, and 21 (8.2%) hoped to obtain a mixed level ensemble teaching position.

Question Two gauged participant agreement with occupational identity statements regarding their time immediately following their graduation from college. The strongest identity for participants during this time was music educator, followed closely by musician, while the weakest identity was conductor. Interestingly, 98% of participants

reported that they saw themselves as musicians, while 94.2% saw themselves as educators. The identity of music educator fell between, with 97.3% of participants agreeing that they saw themselves as music educators immediately following their college graduation.

When asked about their current occupational identity, participants once again considered music educator their strongest identity ( $m = 5.88$ ). The weakest identity reported by participants at the present time was performer ( $m = 4.47$ ). Meanwhile, 98.4% of participants agreed that they currently saw themselves as educators, which is an increase compared to after college graduation.

In general participants agreed most strongly that the community in which they taught perceived them as music educators, while 40% of participants disagreed that their community perceived them as performers. Although 74.9% of participants strongly agreed that their community perceived them as music educators, only 42% strongly agreed that their community perceived them as educators, suggesting there may be notable differences in how participants perceived these two identities.

Participants agreed that their students perceived them as music educators most frequently, while performer was once again the least common identity perception. In fact, almost 25% of participants disagreed that their students perceived them as performers, a marked difference from the 4.4% of participants who disagreed that their students perceived them as musicians. Students were perceived positively by participants in this study, with 96.5% indicating that students had a positive impact on their day to day lives as music educators.

When asked to consider how their non-music educator colleagues saw them, participants continued to agree most strongly with music educator and least strongly with performer. Of note here is that in the text response of the “other” field for this question, six participants (2.4%) responded qualitatively with negative perceptions of how their non-music colleagues perceived them. Two participants indicated that they felt their non-music colleagues perceived them only as the people responsible for their students during their assigned planning time, three participants responded that they felt their non-music colleagues perceived them as an interruption or unnecessary, and one participant indicated that they felt they were perceived as lesser than teachers who teach “more important” subjects. Consequently, 19.2% of participants disagreed that their non-music colleagues perceived them as educators. Almost 19% of participants reported that their non-music colleagues had a negative impact on their day to day lives.

Almost 98% of participants reported that their families perceived them as music educators, 95.7% reported that their families perceived them as musicians, and 95.6% reported that their families perceived them as educators (I did not define “family” for the participants). The performer identity also had the highest percentage of participants who disagreed with the statement regarding their family’s perception at 12.2%, a number that is relatively low when compared to disagreeing percentages regarding other people with whom participants may interact. This apparent familial support was validated by 89.8% of participants who responded that their families had a positive impact on their day to day lives.

Participants agreed that their supervisors perceived them as music educators 99.2% of the time. The performer identity was once again ranked the lowest, with 36.4% of participants indicating that they disagreed that their supervisors perceived them as performers. Almost three quarters (74.5%) of participants reported that their administration had a positive impact on their day-to-day lives as music educators, though 60 participants (23.6%) responded that their administration had a negative impact on their day-to-day lives.

Other music educators were largely perceived as positive influences for participants of this study, with 89.8% reporting a positive impact on their day to day lives as music educators. Although 5.1% of participants responded that their music colleagues had a negative impact on them daily, 4.7% reported that the question was not applicable to them, suggesting that they did not interact daily with other music educators. Music educator was still the most agreed with perception, with 99.2% of participants agreeing that their music colleagues perceived them as music educators.

**Table 8***Participant Responses to Identity Statements (descending means)*

| Identity Statement                                 | Mean | Std. Deviation |
|--|------|----------------|
| I currently see myself as a music educator         | 5.88 | .394           |
| My music colleagues see me as a music educator     | 5.84 | .461           |
| My family sees me as a music educator              | 5.78 | .688           |
| My students see me as a music educator             | 5.78 | .563           |
| My music colleagues see me as an educator          | 5.73 | .556           |
| My supervisors see me as a music educator          | 5.70 | .594           |
| I currently see myself as an educator              | 5.70 | .628           |
| My community sees me as a music educator           | 5.65 | .722           |
| My family sees me as an educator                   | 5.64 | .844           |
| My non-music colleagues see me as a music educator | 5.56 | .873           |
| My family sees me as a musician                    | 5.50 | .923           |
| I saw myself as a music educator after college     | 5.46 | .813           |
| My music colleagues see me as a musician           | 5.45 | .751           |
| My music colleagues see me as a director           | 5.43 | .945           |
| I saw myself as a musician after college           | 5.40 | .792           |
| I currently see myself as a musician               | 5.31 | .889           |
| I currently see myself as a director               | 5.27 | 1.064          |
| My supervisors see me as an educator               | 5.22 | 1.014          |
| My students see me as a musician                   | 5.20 | .973           |
| My students see me as a director                   | 5.19 | 1.140          |
| My students see me as an educator                  | 5.19 | 1.049          |
| My family sees me as a director                    | 5.19 | 1.146          |
| My music colleagues see me as a conductor          | 5.07 | 1.088          |
| I saw myself as an educator after college          | 5.05 | .933           |
| My family sees me as a conductor                   | 4.98 | 1.248          |
| My students see me as a conductor                  | 4.98 | 1.251          |
| My family sees me as a performer                   | 4.96 | 1.269          |
| My community sees me as an educator                | 4.90 | 1.167          |
| My supervisors see me as a director                | 4.86 | 1.227          |
| I currently see myself as a conductor              | 4.85 | 1.140          |
| My community sees me as a director                 | 4.84 | 1.280          |
| My non-music colleagues see me as a musician       | 4.81 | 1.188          |
| My music colleagues see me as a performer          | 4.78 | 1.201          |
| I saw myself as a director after college           | 4.73 | 1.183          |
| My supervisors see me as a musician                | 4.70 | 1.188          |
| My community sees me as a musician                 | 4.62 | 1.254          |
| My non-music colleagues see me as an educator      | 4.61 | 1.274          |
| My non-music colleagues see me as a director       | 4.61 | 1.295          |
| I saw myself as a performer after college          | 4.54 | 1.391          |

|   |      |       |
|---|------|-------|
| I saw myself as a conductor after college     | 4.50 | 1.179 |
| My supervisors see me as a conductor          | 4.48 | 1.324 |
| I currently see myself as a performer         | 4.47 | 1.275 |
| My community sees me as a conductor           | 4.37 | 1.433 |
| My non-music colleagues see me as a conductor | 4.36 | 1.395 |
| My students see me as a performer             | 4.18 | 1.272 |
| My non-music colleagues see me as a performer | 3.91 | 1.384 |
| My supervisors see me as a performer          | 3.86 | 1.349 |
| My community sees me as a performer           | 3.78 | 1.419 |

Note: “Not applicable” = 0; “Extremely negative” = 1 “Very negative” = 2; “Somewhat negative” = 3; “Somewhat positive” = 4; “Very positive” = 5; “Extremely positive” = 6

### Factor Analysis

Factor analysis includes several statistical techniques to reduce a large set of variables to a fewer number of factors (Kline, 1994; Thompson, 2004) to facilitate further statistical analysis or find underlying structures of a data set by grouping or classifying variables in a logical way that make up the whole. In this study, I employed exploratory factor analysis to find underlying structures of elementary band directors’ occupational identity. I had no a priori assumptions about this subject matter. I employed oblique, Promax rotations with Kaiser Normalization in these analyses to allow for some variance between the components given this study’s exploratory nature and to reveal any potential correlations. After running several Factor Analyses (using a minimum eigenvalue of 1.0), I used the initial factor analyses to force the model into six factors that took nine interactions to converge and accounted for approximately 42.07% of the variance in responses. Doing so yielded an interpretable pattern matrix with a minimum of cross loadings (Table 9). I established Kaiser-Meyer-Olkin (KMO’s) measure of sampling adequacy (.79) and the assumption of sphericity was met (Bartlett Test  $c^2 = 10164.02, p < .001$ ).

**Table 9***Pattern Matrix*

| Questionnaire Items                                      | Component (% of variance explained) |                  |              |              |              |              |
|--|-------------------------------------|------------------|--------------|--------------|--------------|--------------|
|  | 1<br>(17.51%)                       | 2<br>(6.10%)     | 3<br>(3.75%) | 4<br>(3.71%) | 5<br>(4.47%) | 6<br>(3.64%) |
| My music colleagues see me as a conductor                | .809                                |                  |              |              |              |              |
| My music colleagues see me as a director                 | .771                                |                  |              |              |              |              |
| My students see me as a director                         | .712                                |                  |              |              |              |              |
| My supervisors see me as a director                      | .693                                |                  |              |              |              |              |
| I currently see myself as a director                     | .692                                |                  |              |              |              |              |
| My community sees me as a director                       | .676                                |                  |              |              |              |              |
| I currently see myself as a conductor                    | .655                                |                  |              |              |              |              |
| My non-music colleagues see me as a director             | .631                                |                  |              |              |              |              |
| My students see me as a conductor                        | .604                                |                  |              |              |              |              |
| <del>My community sees me as a conductor</del>           | <del>-.555</del>                    | <del>.405</del>  |              |              |              |              |
| <del>My supervisors see me as a conductor</del>          | <del>-.521</del>                    | <del>.497</del>  |              |              |              |              |
| I saw myself as a director after college                 | .395                                |                  |              |              |              |              |
| Rehearsals have a positive impact on my day              | .381                                |                  |              |              |              |              |
| My non-music colleagues see me as a performer            |                                     | .791             |              |              |              |              |
| My supervisors see me as a performer                     |                                     | .760             |              |              |              |              |
| My community sees me as a performer                      |                                     | .656             |              |              |              |              |
| My supervisors see me as a musician                      |                                     | .649             |              |              |              |              |
| My community sees me as a musician                       |                                     | .592             |              |              |              |              |
| My non-music colleagues see me as a musician             |                                     | .592             |              |              |              |              |
| My students see me as a performer                        |                                     | .581             |              |              |              |              |
| <del>My non-music colleagues see me as a conductor</del> | <del>-.445</del>                    | <del>-.560</del> |              |              |              |              |
| My students see me as a musician                         |                                     | .443             |              |              |              |              |
| Administrative tasks have a positive impact on my day    |                                     | .439             |              |              |              |              |
| Non-music colleagues have a positive impact on my day    |                                     | .387             |              |              |              |              |

|   |                 |                 |
|---|-----------------|-----------------|
| <del>My students' families have a positive impact on my day</del> | <del>.378</del> | <del>.336</del> |
| Administration has a positive impact on my day                    | .369            |                 |
| Availability of resources has a positive impact on my day         | .363            |                 |
| Lesson planning has a positive impact on my day                   | .344            |                 |
| My school is a good place to work and learn                       |                 |                 |
| Student performances have a positive impact on my day             |                 |                 |
| Students have a positive impact on my day                         |                 |                 |
| My community sees me as a music educator                          | .662            |                 |
| My supervisors see me as a music educator                         | .656            |                 |
| My non-music colleagues see me as a music educator                | .632            |                 |
| My non-music colleagues see me as an educator                     | .629            |                 |
| My supervisors see me as an educator                              | .625            |                 |
| My community sees me as an educator                               | .604            |                 |
| My students see me as an educator                                 | .569            |                 |
| My students see me as a music educator                            | .532            |                 |
| I currently see myself as an educator                             | .525            |                 |
| My music colleagues see me as an educator                         | .435            |                 |
| I currently see myself as a music educator                        | .380            |                 |
| <del>My music colleagues see me as a music educator</del>         | <del>.330</del> | <del>.333</del> |
| I saw myself as an educator after college                         |                 |                 |
| Non-ensemble classes have a positive impact on my day             |                 |                 |
| I currently see myself as a performer                             | .743            |                 |
| My music colleagues see me as a performer                         | .682            |                 |
| I saw myself as a performer after college                         | .665            |                 |
| My music colleagues see me as a musician                          | .630            |                 |
| I saw myself as a musician after college                          | .628            |                 |
| I currently see myself as a musician                              | .603            |                 |
| Personal performances have a positive impact on my day            | .530            |                 |
| I saw myself as a conductor after college                         | .348            |                 |
| What kind of position did you most desire after college?          |                 |                 |
| My family sees me as a music educator                             |                 | .898            |

|   |                 |                 |                 |
|---|-----------------|-----------------|-----------------|
| My family sees me as an educator  |                 |                 | .837            |
| My family sees me as a musician   |                 |                 | .792            |
| <del>My family sees me as a director</del>                                | <del>.442</del> |                 | <del>.690</del> |
| <del>My family sees me as a performer</del>                               |                 | <del>.377</del> | <del>.636</del> |
| <del>My family sees me as a conductor</del>                               | <del>.415</del> |                 | <del>.625</del> |
| My family has a positive impact on my day                                 |                 |                 | .354            |
| What are your immediate professional plans?                               |                 |                 |                 |
| Prof. development is important to my willingness to work at my school     |                 |                 | .661            |
| Instructional support is important to my willingness to work at my school |                 |                 | .624            |
| Community support is important to my willingness to work at my school     |                 |                 | .610            |
| Resource availability is important to my willingness to work at my school |                 |                 | .560            |
| Colleagues are important to my willingness to work at my school           |                 |                 | .531            |
| Leadership is important to my willingness to work at my school            |                 |                 | .498            |
| Time during workday is important to my willingness to work at my school   |                 |                 | .429            |
| Student behavior is important to my willingness to work at my school      |                 |                 | .406            |
| I saw myself as a music educator after college                            |                 |                 | .355            |
| My music colleagues have a positive impact on my day                      |                 |                 |                 |

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Note: Strikethrough indicates cross loadings that were removed from further analysis

### ***Cross Loadings***

There were minimal cross loadings following the six-component factor analysis (Table 9). Each variable that contained between zero and three cross loadings was removed from further analysis.

### ***Components***

I labeled component 1 “Podium Identity,” which included variables regarding participants’ perceptions as conductors and directors, as well as the impact of leading ensemble rehearsals. Component 2, labeled “Musical Perceptions of Non-Musical People and Tasks,” contained variables regarding identity perceptions from non-musical colleagues, supervisors, and community members, as well as administrative tasks such as lesson planning. I grouped variables pertaining to participants’ educator and music educator identities into Component 3, labeled Teacher Identity. Component 4, “Musical Perceptions of Musicians and Self,” included variables regarding how musical individuals perceived the participants. Family perceptions were all grouped into Component 5, which I labeled “Family,” and “Impacts to Career Plans” was Component 6, which included any variables pertaining to impacts on day-to-day working lives that may impact future career plans.

In order to determine if these components were robust enough to include in subsequent analyses as new variables, I examined the internal consistency of each component. I found an internal consistency for Component 1 (Cronbach’s  $\alpha$ ) of .88, for Component 2 of .85, for Component 3 of .83, Component 4 of .79, Component 5 of .67, and Component 6 of .68. Due to the logical grouping of the variables and their high

internal consistency, I felt comfortable employing Components 1, 2, 3, and 4 in later MANOVA analyses; however, I eliminated Components 5 and 6 due to their relatively low internal consistency, that is less than .70 (Osborne, 2008; Russell, 2018).

### ***Multivariate Analyses***

In order to determine what effect, if any, demographic variables had on responses, I conducted three factorial Multivariate Analyses of Variance (MANOVAs) using demographic variables as independent variables and the six components as dependent variables. The first factorial MANOVA was an 8X9X7X4 using Primary Instrument Medium, Years of Teaching Experience, Age, and Highest Degree Obtained as independent variables. The second MANOVA was a 6X2X3X3 using Original Certification, Other Certification Areas, Union Membership, and School Setting as independent variables. The third factorial MANOVA was a 3X9X6 using Gender, Salary, and Grade Level, as independent variables. I adopted the technique of splitting the independent variables over three separate MANOVAs because the number of variables required to run a single MANOVA resulted in software malfunctions.

The first factorial MANOVA did not meet Box's test of equality of covariance matrices (Box's M 143.02,  $p = .01$ ), so I did not feel comfortable conducting further tests with these variables. The second factorial MANOVA also did not meet Box's test of equality of covariance matrices (Box's M 419.92,  $p < .001$ ). Likewise, the third factorial MANOVA did not meet Box's test of equality of covariance matrices (Box's M 492.71,  $p < .001$ ).

*Non-Parametric Tests*

The violation of Box's M in the MANOVA analyses lead me to use non-parametric tests. I employed the Kruskal Wallis H (KWH) test, which is the non-parametric version of Analysis of Variance (ANOVA) to determine whether significant differences existed among demographic variables and Components 1 through 4 (Table 10)

**Table 10***Kruskal Wallis H Significant interactions*

|                    | Podium Identity                 | Perceptions of Non-Musical People | Teacher Identity               | Perceptions of Musical People   |
|--------------------|---------------------------------|-----------------------------------|--------------------------------|---------------------------------|
| Professional Plans | $x^2 = 13.297, df = 4, p .010$  | $x^2 = 9.486, df = 4, p .050$     | $x^2 = 13.459, df = 4, p .009$ | -                               |
| Support Importance | $x^2 = 6.220, df = 2, p .045$   | -                                 | -                              | -                               |
| Years teaching     | $x^2 = 36.56, df = 8, p <.001$  | $x^2 = 15.88, df = 6, p .014$     | -                              | -                               |
| Union              | -                               | $x^2 = 7.257, df = 2, p .027$     | -                              | -                               |
| School Setting     | -                               | $x^2 = 6.363, df = 2, p .042$     | -                              | -                               |
| Race               | -                               | $x^2 = 14.507, df = 6, p .024$    | -                              | -                               |
| Degree             | -                               | -                                 | $x^2 = 8.232, df = 3, p .041$  | $x^2 = 13.320, df = 3, p .004$  |
| Buildings          | $x^2 = 9.726, df = 4, p .045$   | -                                 | $x^2 = 10.409, df = 4, p .034$ | $x^2 = 21.278, df = 4, p <.001$ |
| Age                | $x^2 = 27.788, df = 6, p <.001$ | -                                 | -                              | -                               |
| Gender             | $x^2 = 6.695, df = 2, p .035$   | -                                 | -                              | -                               |
| Race               | $x^2 = 22.073, df = 6, p .001$  | -                                 | -                              | -                               |
| Grade Level        | $x^2 = 31.850, df = 5, p <.001$ | -                                 | -                              | -                               |

The appropriate post-hoc test for KWH is the Mann Whitney U test which I employed for each significant KWH finding to determine which group comparisons triggered significant omnibus findings. In Tables 11, 12, 13, and 14, I reported the  $n$  values of each group and their mean rankings, as well as the Mann-Whitney U results for each significant finding including the corresponding effect size. All other comparisons not included in Tables 11, 12, 13, and 14 were statistically insignificant.

**Table 11***Mann-Whitney U Post Hoc Significant Findings and Effect Sizes, Component 1*

|                   |   |     |   |               |              |                 |             |
|-------------------|---|-----|---|---------------|--------------|-----------------|-------------|
| Years of Teaching | Group 1<br>0–5 years<br>$n = 37$<br>$m = 33.31$   | vs. | Group 4<br>16–20 years<br>$n = 39$<br>$m = 43.42$ | $U = 529.50$  | $Z = -2.00$  | $p = .043^*$    | $r = -.023$ |
|                   | Group 1<br>0–5 years<br>$n = 37$<br>$m = 27.66$   | vs. | Group 5<br>21–25 years<br>$n = 30$<br>$m = 41.82$ | $U = 320.50$  | $Z = -2.961$ | $p = .003^{**}$ | $r = -.362$ |
|                   | Group 1<br>0–5 years<br>$n = 37$<br>$m = 28.68$   | vs. | Group 6<br>26–30 years<br>$n = 34$<br>$m = 43.97$ | $U = 358.000$ | $Z = -3.122$ | $p = .002^{**}$ | $r = -.371$ |
|                   | Group 1<br>0–5 years<br>$n = 37$<br>$m = 20.91$   | vs. | Group 7<br>31–35 years<br>$n = 17$<br>$m = 41.85$ | $U = 70.500$  | $Z = -4.552$ | $p < .001^{**}$ | $r = -.620$ |
|                   | Group 1<br>0–5 years<br>$n = 37$<br>$m = 20.41$   | vs. | Group 8<br>36–39 years<br>$n = 6$<br>$m = 31.83$  | $U = 52.000$  | $Z = -2.072$ | $p = .038^*$    | $r = -.320$ |
|                   | Group 1<br>0–5 years<br>$n = 37$<br>$m = 20.96$   | vs. | Group 9<br>40+ years<br>$n = 11$<br>$m = 36.41$   | $U = 72.500$  | $Z = -3.217$ | $p = .001^{**}$ | $r = -.464$ |
| Age               | Group 1<br>18–24 years<br>$n = 14$<br>$m = 17.18$ | vs. | Group 5<br>46–52 years<br>$n = 38$<br>$m = 29.93$ | $U = 135.500$ | $Z = -2.696$ | $p = .007^{**}$ | $r = -.374$ |

|   |     |   |                       |                       |                       |                  |
|---|-----|---|-----------------------|-----------------------|-----------------------|------------------|
| Group 1<br>18–24 years<br><i>n</i> = 14<br><i>m</i> = 15.79 | vs. | Group 6<br>53–59 years<br><i>n</i> = 39<br><i>m</i> = 31.03 | <i>U</i> =<br>116.000 | <i>Z</i> = -<br>3.176 | <i>p</i> =<br>.001**  | <i>r</i> = -.436 |
| Group 1<br>18–24 years<br><i>n</i> = 14<br><i>m</i> = 11.29 | vs. | Group 7<br>60+ years<br><i>n</i> = 19<br><i>m</i> = 21.21   | <i>U</i> =<br>53.000  | <i>Z</i> = -<br>2.919 | <i>p</i> =<br>.004**  | <i>r</i> = -.508 |
| Group 2<br>25–31 years<br><i>n</i> = 41<br><i>m</i> = 33.27 | vs. | Group 5<br>46–52 years<br><i>n</i> = 38<br><i>m</i> = 47.26 | <i>U</i> =<br>503.000 | <i>Z</i> = -<br>2.711 | <i>p</i> =<br>.007**  | <i>r</i> = -.305 |
| Group 2<br>25–31 years<br><i>n</i> = 41<br><i>m</i> = 31.96 | vs. | Group 6<br>53–59 years<br><i>n</i> = 39<br><i>m</i> = 49.47 | <i>U</i> =<br>449.500 | <i>Z</i> = -<br>3.375 | <i>p</i> =<br><.001** | <i>r</i> = -.377 |
| Group 2<br>25–31 years<br><i>n</i> = 41<br><i>m</i> = 26.38 | vs. | Group 7<br>60+ years<br><i>n</i> = 19<br><i>m</i> = 39.39   | <i>U</i> =<br>220.500 | <i>Z</i> = -<br>2.689 | <i>p</i> =<br>.007**  | <i>r</i> = -.347 |
| Group 3<br>32–38 years<br><i>n</i> = 52<br><i>m</i> = 39.77 | vs. | Group 5<br>46–52 years<br><i>n</i> = 38<br><i>m</i> = 53.34 | <i>U</i> =<br>690.000 | <i>Z</i> = -<br>2.438 | <i>p</i> =<br>.015*   | <i>r</i> = -.257 |
| Group 3<br>32–38 years<br><i>n</i> = 52<br><i>m</i> = 38.47 | vs. | Group 6<br>53–59 years<br><i>n</i> = 39<br><i>m</i> = 56.04 | <i>U</i> =<br>622.500 | <i>Z</i> = -<br>3.146 | <i>p</i> =<br>.002**  | <i>r</i> = -.330 |
| Group 3<br>32–38 years<br><i>n</i> = 52<br><i>m</i> = 32.30 | vs. | Group 7<br>60+ years<br><i>n</i> = 19<br><i>m</i> = 46.13   | <i>U</i> =<br>301.500 | <i>Z</i> = -<br>2.504 | <i>p</i> =<br>.012*   | <i>r</i> = -.297 |
| Group 4<br>39–45 years<br><i>n</i> = 42<br><i>m</i> = 35.19 | vs. | Group 5<br>46–52 years<br><i>n</i> = 38<br><i>m</i> = 46.37 | <i>U</i> =<br>575.000 | <i>Z</i> = -<br>2.151 | <i>p</i> =<br>.031*   | <i>r</i> = -.240 |
| Group 4<br>39–45 years<br><i>n</i> = 42<br><i>m</i> = 33.69 | vs. | Group 6<br>53–59 years<br><i>n</i> = 39<br><i>m</i> = 48.92 | <i>U</i> =<br>510.000 | <i>Z</i> = -<br>2.926 | <i>p</i> =<br>.003**  | <i>r</i> = -.325 |
| Group 4<br>39–45 years<br><i>n</i> = 42<br><i>m</i> = 27.58 | vs. | Group 7<br>60+ years<br><i>n</i> = 19<br><i>m</i> = 38.55   | <i>U</i> =<br>255.500 | <i>Z</i> = -<br>2.238 | <i>p</i> =<br>.025*   | <i>r</i> = -.287 |

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|             |   |     |  |                |              |                  |             |
|-------------|---|-----|--|----------------|--------------|------------------|-------------|
| Buildings   | Group 1<br>1 building<br>$n = 152$<br>$m = 83.29$ | vs. | Group 3<br>3 buildings<br>$n = 21$<br>$m = 113.88$ | $U = 1031.500$ | $Z = -2.627$ | $p = .009^{**}$  | $r = -.200$ |
|             | Group 2<br>2 buildings<br>$n = 62$<br>$m = 38.71$ | vs. | Group 3<br>3 buildings<br>$n = 21$<br>$m = 51.71$  | $U = 447.000$  | $Z = -2.141$ | $p = .032^*$     | $r = -.235$ |
|             | Group 3<br>3 buildings<br>$n = 21$<br>$m = 14.45$ | vs. | Group 4<br>4 buildings<br>$n = 4$<br>$m = 5.38$    | $U = 11.500$   | $Z = -2.269$ | $p = .023^*$     | $r = -.454$ |
|             | Group 3<br>3 buildings<br>$n = 21$<br>$m = 21.81$ | vs. | Group 5<br>5+ buildings<br>$n = 15$<br>$m = 13.87$ | $U = 88.000$   | $Z = -2.238$ | $p = .025^*$     | $r = -.373$ |
| Gender      | Group 0<br>Male<br>$n = 129$<br>$m = 130.97$      | vs. | Group 1<br>Female<br>$n = 111$<br>$m = 108.33$     | $U = 5809.000$ | $Z = -2.521$ | $p = .012^*$     | $r = -.163$ |
| Race        | Group 0<br>White<br>$n = 218$<br>$m = 115.30$     | vs. | Group 3<br>Hispanic<br>$n = 7$<br>$m = 41.36$      | $U = 261.500$  | $Z = -2.962$ | $p = .003^*$     | $r = -.197$ |
|             | Group 1<br>Black<br>$n = 6$<br>$m = 7.08$         | vs. | Group 2<br>Asian<br>$n = 4$<br>$m = 3.13$          | $U = 2.500$    | $Z = -2.038$ | $p = .042^*$     | $r = -.645$ |
|             | Group 1<br>Black<br>$n = 6$<br>$m = 9.92$         | vs. | Group 3<br>Hispanic<br>$n = 7$<br>$m = 4.50$       | $U = 3.500$    | $Z = -2.507$ | $p = .012^*$     | $r = -.695$ |
|             | Group 3<br>Hispanic<br>$n = 7$<br>$m = 4.00$      | vs. | Group 4<br>Mixed race<br>$n = 3$<br>$m = 9.00$     | $U = .000$     | $Z = -2.400$ | $p = .016^*$     | $r = -.759$ |
| Grade Level | Group 0<br>Elm only<br>$n = 53$<br>$m = 35.17$    | vs. | Group 3<br>Mid & High<br>$n = 35$<br>$m = 58.63$   | $U = 433.000$  | $Z = -4.222$ | $p = <.001^{**}$ | $r = -.450$ |
|             | Group 0<br>Elm only<br>$n = 53$<br>$m = 35.85$    | vs. | Group 4<br>High only<br>$n = 36$<br>$m = 58.47$    | $U = 469.000$  | $Z = -4.058$ | $p = <.001^{**}$ | $r = -.430$ |

|                       |  |     |  |                        |                       |                       |                  |
|-----------------------|--|-----|--|------------------------|-----------------------|-----------------------|------------------|
|                       | Group 0<br>Elm only<br><i>n</i> = 53<br><i>m</i> = 45.44     | vs. | Group 5<br>All levels<br><i>n</i> = 67<br><i>m</i> = 72.41       | <i>U</i> =<br>977.500  | <i>Z</i> = -<br>4.221 | <i>p</i> =<br><.001** | <i>r</i> = -.385 |
|                       | Group 1<br>Elm & Mid<br><i>n</i> = 23<br><i>m</i> = 23.00    | vs. | Group 3<br>Mid & High<br><i>n</i> = 35<br><i>m</i> = 33.77       | <i>U</i> =<br>253.000  | <i>Z</i> = -<br>2.381 | <i>p</i> =<br>.017*   | <i>r</i> = -.313 |
|                       | Group 1<br>Elm & Mid<br><i>n</i> = 23<br><i>m</i> = 23.43    | vs. | Group 4<br>High only<br><i>n</i> = 36<br><i>m</i> = 34.19        | <i>U</i> =<br>263.000  | <i>Z</i> = -<br>2.351 | <i>p</i> =<br>.019*   | <i>r</i> = -.306 |
|                       | Group 1<br>Elm & Mid<br><i>n</i> = 23<br><i>m</i> = 35.20    | vs. | Group 5<br>All levels<br><i>n</i> = 67<br><i>m</i> = 49.04       | <i>U</i> =<br>533.500  | <i>Z</i> = -<br>2.196 | <i>p</i> =<br>.028*   | <i>r</i> = -.231 |
|                       | Group 2<br>Mid only<br><i>n</i> = 39<br><i>m</i> = 31.87     | vs. | Group 3<br>Mid & High<br><i>n</i> = 35<br><i>m</i> = 43.77       | <i>U</i> =<br>463.000  | <i>Z</i> = -<br>2.381 | <i>p</i> =<br>.017*   | <i>r</i> = -.277 |
|                       | Group 2<br>Mid only<br><i>n</i> = 39<br><i>m</i> = 32.38     | vs. | Group 4<br>High only<br><i>n</i> = 36<br><i>m</i> = 44.08        | <i>U</i> =<br>483.000  | <i>Z</i> = -<br>2.326 | <i>p</i> =<br>.020*   | <i>r</i> = -.269 |
| Professional<br>Plans | Group 2<br>Non-teaching<br><i>n</i> = 12<br><i>m</i> = 74.00 | vs. | Group 5<br>Stay at school<br><i>n</i> = 204<br><i>m</i> = 110.53 | <i>U</i> =<br>810.000  | <i>Z</i> = -<br>1.970 | <i>p</i> =<br>.049*   | <i>r</i> = -.132 |
|                       | Group 4<br>Leave school<br><i>n</i> = 6<br><i>m</i> = 42.17  | vs. | Group 5<br>Stay at school<br><i>n</i> = 204<br><i>m</i> = 107.36 | <i>U</i> =<br>232.000  | <i>Z</i> = -<br>2.593 | <i>p</i> =<br>.010*   | <i>r</i> = -.179 |
| Support<br>Importance | Group 2<br>Important<br><i>n</i> = 127<br><i>m</i> = 105.18  | vs. | Group 3<br>Very important<br><i>n</i> = 99<br><i>m</i> = 124.17  | <i>U</i> =<br>5230.000 | <i>Z</i> = -<br>2.169 | <i>p</i> =<br>.030*   | <i>r</i> = -.144 |

Note. \* indicates *p* values <.05 and \*\* indicates *p* values <.01.

**Table 12***Mann-Whitney U Post Hoc Significant Findings and Effect Sizes, Component 2*

|                   |   |     |  |                     |                   |                  |                     |
|-------------------|---|-----|--|---------------------|-------------------|------------------|---------------------|
| Years of Teaching | Group 1<br>1–5 years<br><i>n</i> = 37<br><i>m</i> = 31.26     | vs. | Group 6<br>26–30 years<br><i>n</i> = 34<br><i>m</i> = 41.16  | <i>U</i> = 453.500  | <i>Z</i> = -2.022 | <i>p</i> = .043* | <i>r</i> =<br>-.240 |
|                   | Group 1<br>1–5 years<br><i>n</i> = 37<br><i>m</i> = 24.59     | vs. | Group 7<br>31–35 years<br><i>n</i> = 17<br><i>m</i> = 33.82  | <i>U</i> = 207.000  | <i>Z</i> = -2.005 | <i>p</i> = .045* | <i>r</i> =<br>-.273 |
|                   | Group 3<br>11–15 years<br><i>n</i> = 47<br><i>m</i> = 29.59   | vs. | Group 7<br>31–35 years<br><i>n</i> = 17<br><i>m</i> = 40.56  | <i>U</i> = 262.5000 | <i>Z</i> = -2.085 | <i>p</i> = .037* | <i>r</i> =<br>-.261 |
| Union             | Group 1<br>Not a member<br><i>n</i> = 35<br><i>m</i> = 140.24 | vs. | Group 2<br>Member<br><i>n</i> = 196<br><i>m</i> = 111.67     | <i>U</i> = 2581.500 | <i>Z</i> = -2.332 | <i>p</i> = .020* | <i>r</i> =<br>-.153 |
|                   | Group 0<br>Not available<br><i>n</i> = 19<br><i>m</i> = 21.37 | vs. | Group 1<br>Not a member<br><i>n</i> = 35<br><i>m</i> = 30.83 | <i>U</i> = 216.000  | <i>Z</i> = -2.112 | <i>p</i> = .035* | <i>r</i> =<br>-.287 |
| School Setting    | Group 1<br>Urban<br><i>n</i> = 30<br><i>m</i> = 62.60         | vs. | Group 2<br>Suburban<br><i>n</i> = 131<br><i>m</i> = 85.21    | <i>U</i> = 1413.000 | <i>Z</i> = -2.398 | <i>p</i> = .016* | <i>r</i> =<br>-.189 |
| Race              | Group 1<br>Black<br><i>n</i> = 6<br><i>m</i> = 7.33           | vs. | Group 2<br>Asian<br><i>n</i> = 4<br><i>m</i> = 2.75          | <i>U</i> = 1.000    | <i>Z</i> = -2.345 | <i>p</i> = .019* | <i>r</i> =<br>-.742 |
|                   | Group 0<br>White<br><i>n</i> = 217<br><i>m</i> = 110.32       | vs. | Group 1<br>Black<br><i>n</i> = 6<br><i>m</i> = 172.75        | <i>U</i> = 286.500  | <i>Z</i> = -2.340 | <i>p</i> = .019* | <i>r</i> =<br>-.157 |
|                   | Group 0<br>White<br><i>n</i> = 217<br><i>m</i> = 112.51       | vs. | Group 2<br>Asian<br><i>n</i> = 4<br><i>m</i> = 29.25         | <i>U</i> = 107.000  | <i>Z</i> = -2.582 | <i>p</i> = .010* | <i>r</i> =<br>-.174 |
|                   | Group 1<br>Black<br><i>n</i> = 6<br><i>m</i> = 9.5            | vs. | Group 3<br>Hispanic<br><i>n</i> = 7<br><i>m</i> = 4.86       | <i>U</i> = 6.000    | <i>Z</i> = -2.146 | <i>p</i> = .032* | <i>r</i> =<br>-.595 |

*Note.* \* indicates *p* values <.05 and \*\* indicates *p* values <.01.

**Table 13***Mann-Whitney U Post Hoc Significant Findings and Effect Sizes, Component 3*

|                     |  |     |  |                     |                   |                   |                     |
|---------------------|--|-----|--|---------------------|-------------------|-------------------|---------------------|
| Degree              | Group 1<br>Bachelor's<br><i>n</i> = 87<br><i>m</i> = 100.52    | vs. | Group 2<br>Master's<br><i>n</i> = 140<br><i>m</i> = 122.38       | <i>U</i> = 4917.500 | <i>Z</i> = -2.447 | <i>p</i> = .014*  | <i>r</i> =<br>-.162 |
|                     | Group 1<br>Bachelor's<br><i>n</i> = 87<br><i>m</i> = 50.28     | vs. | Group 3<br>Doctorate<br><i>n</i> = 18<br><i>m</i> = 66.17        | <i>U</i> = 546.000  | <i>Z</i> = -2.021 | <i>p</i> = .043*  | <i>r</i> =<br>-.197 |
| How Many Buildings? | Group 1<br>1 building<br><i>n</i> = 152<br><i>m</i> = 87.19    | vs. | Group 5<br>5+ buildings<br><i>n</i> = 15<br><i>m</i> = 51.63     | <i>U</i> = 654.500  | <i>Z</i> = -2.731 | <i>p</i> = .006** | <i>r</i> =<br>-.211 |
| Professional Plans  | Group 2<br>Non-teaching<br><i>n</i> = 12<br><i>m</i> = 67.67   | vs. | Group 5<br>Stay at school<br><i>n</i> = 204<br><i>m</i> = 110.90 | <i>U</i> = 734.000  | <i>Z</i> = -2.336 | <i>p</i> = .019*  | <i>r</i> =<br>-.159 |
|                     | Group 3<br>Leave district<br><i>n</i> = 19<br><i>m</i> = 73.24 | vs. | Group 5<br>Stay at school<br><i>n</i> = 204<br><i>m</i> = 115.61 | <i>U</i> = 1201.500 | <i>Z</i> = -2.750 | <i>p</i> = .006** | <i>r</i> =<br>-.184 |

*Note.* \* indicates *p* values <.05 and \*\* indicates *p* values <.01.

**Table 14***Mann-Whitney U Post Hoc Significant Findings and Effect Sizes, Component 4*

|                     |   |     |  |                     |                   |                    |                     |
|---------------------|---|-----|--|---------------------|-------------------|--------------------|---------------------|
| Degree              | Group 1<br>Bachelor's<br><i>n</i> = 87<br><i>m</i> = 94.65  | vs. | Group 2<br>Master's<br><i>n</i> = 140<br><i>m</i> = 126.03   | <i>U</i> = 4406.500 | <i>Z</i> = -3.505 | <i>p</i> = <.001** | <i>r</i> =<br>-.233 |
| How Many Buildings? | Group 1<br>1 building<br><i>n</i> = 152<br><i>m</i> = 80.85 | vs. | Group 3<br>3 buildings<br><i>n</i> = 21<br><i>m</i> = 131.52 | <i>U</i> = 661.000  | <i>Z</i> = -4.353 | <i>p</i> = <.001** | <i>r</i> =<br>-.331 |
|                     | Group 2<br>2 buildings<br><i>n</i> = 62<br><i>m</i> = 37.49 | vs. | Group 3<br>3 buildings<br><i>n</i> = 21<br><i>m</i> = 55.31  | <i>U</i> = 371.500  | <i>Z</i> = -2.939 | <i>p</i> = .003**  | <i>r</i> =<br>-.323 |
|                     | Group 3<br>3 buildings<br><i>n</i> = 21<br><i>m</i> = 23.98 | vs. | Group 5<br>5+ buildings<br><i>n</i> = 15<br><i>m</i> = 10.83 | <i>U</i> = 42.500   | <i>Z</i> = -3.704 | <i>p</i> = <.001** | <i>r</i> =<br>-.617 |

*Note.* \* indicates *p* values <.05 and \*\* indicates *p* values <.01.

## Summary

Using factor analysis, I was able to reduce the variables from the STRIPED into six strongly linked components. Component 1, or podium identity, accounted for the most variance in the data set (17.51%), which led me to conclude that participants' interaction with large ensembles and their perceptions of themselves as directors and conductors may play an important role in their occupational identity. To look for further relationships, I employed KWH and follow up Mann U tests using each component as a dependent variable and the demographic variables as independent variables.

Regarding their podium identity as measured by Component 1, participants who had taught for between 0 and 5 years reported lower means than those who had taught for between 31 and 35 years ( $r = -.620$ ). Similarly, participants who were between the ages of 18 and 24 years old reported lower podium identity means than participants who were 60 years of age or older ( $r = -.508$ ). The grade level of students that participants taught also played a role in their podium identity, with those who taught only elementary band students reporting lower means than those who taught middle school and high school band students ( $r = -.450$ ), high school band students only ( $r = -.430$ ), and those who taught all levels of band students ( $r = -.385$ ). Podium identity also impacted participants' career satisfaction, as those who reported that their immediate professional plans were to obtain a non-teaching role within the field of education had lower mean podium identity scores than those who planned to stay in their current role ( $r = -.132$ ). Those who planned to leave their district but continue to teach also reported lower mean scores than those who planned to stay in their current position ( $r = -.179$ ).

Component 2 included questionnaire items regarding non-musical tasks and the perceptions of non-musical people, such as supervisors and non-music colleagues. Again, participants with between 1 and 5 years of experience reported lower means than their more senior counterparts, specifically those with between 31 and 35 years of experience ( $r = -.273$ ). Participants who were employed by suburban schools held more favorable views about items related to Component 2, such as non-musical tasks, than those who worked in urban settings ( $r = -.189$ ). Race also held significance, with those who identified as Black reporting higher mean scores than those who identified as Asian ( $r = -.742$ ) and Hispanic ( $r = -.595$ ).

Teacher identity was measured by Component 3, and participants with degrees beyond their undergraduate education reported higher means, indicating stronger teacher identity. Participants who reported working in only one building had significantly higher mean scores than those who reported working in five or more buildings ( $r = -.211$ ). Those who reported that their immediate professional plans were to remain in their current position had significantly higher mean scores than those who wished to obtain a non-teaching job within the field of education ( $r = -.159$ ), as well as those who wished to continue to teach but leave their current school district ( $r = -.184$ ). Finally, Component 4, which measured how participants felt other musicians perceived them also had significant relationships with the participants' highest degree earned and number of buildings that they worked in. In the following chapter, I discuss my interpretation of the findings presented here, how they relate to the literature, as well as implications for practice and further research.

## CHAPTER 5

In this chapter, I summarize and discuss my findings and their relationship to the literature, as well as frame the findings within the context of the research questions used to guide this study. I also discuss the limitations of this study, before concluding with implications for practice and future research.

Regarding Research Question 1, I was able to identify four context-based factors that significantly impacted the participants' self-reported occupational identity. First, the more buildings a participant worked in, the weaker their podium and teacher identities. Next, both the school setting and union membership had a significant relationship with how participants felt their musician identities were perceived by the non-musical people in their lives. Working in a suburban setting was correlated with stronger perceptions of participants' musician identities, as did not belonging to a local union. Finally, those participants who worked exclusively with elementary school aged students had weaker podium identities than did those who worked with older students.

Regarding Research Question 2, my analysis revealed no significant relationship between occupational identity and participants' perceived career satisfaction. Regarding Research Question 3, however, younger participants who had fewer years of teaching experience reported weaker podium identity. Further, those with fewer years of experience felt they were perceived less like musicians than participants with more experience. Those who identified as Black reported being perceived more as musicians than those who identified as Asian or Hispanic, and those who identified as White reported being perceived more as musicians than those who identified as Black or Asian.

Those who identified as White reported stronger podium identities than those who identified as Hispanic, those who identified as Black reported stronger podium identities than those who identified as Asian or Hispanic, and those who identified as mixed race had stronger podium identities than those who identified as Hispanic. Male participants reported significantly stronger podium identities than female participants, and those who held advanced degrees reported higher teacher and musician identities than those who held a bachelor's degree only.

Regarding Research Question 4, participants who reported that they wanted to continue working in their current position had stronger teacher identities than those who were looking for non-teaching jobs within the field of education as well as those who wanted to continue teaching but leave their current school district. Additionally, participants who reported stronger podium identities were more likely to want to continue to work in their current jobs than those who were considering non-teaching jobs within education and those who wanted to continue teaching within their district but change schools.

### **Descriptives**

The demographics of the participants of this study aligned with previous national survey design research of PreK–12 band directors in the United States. Most of the participants in this study were from one of the three largest regions of the National Association for Music Education (NAfME), Eastern, Southern, and North Central, aligning with the findings from previous researchers (Gossett et al., 2022). Also corroborating the work of previous researchers of band directors (Denis, 2019; Gossett et

al., 2022; Matthews & Koner, 2017; Yoder, 2022), current participants were mostly male and mostly reported their race as White. Participants in previous studies of music educators as a whole have skewed more female (Ballantyne & Canham, 2022; Gardner, 2010; Gillani et al., 2022; Good, 2013; Robinson et al., 2022), which could be evidence that band is a male dominated discipline within the field of music education (Carver et al., 2022). Most of the participants in this study had earned a master's degree and worked in suburban settings, which is also similar to the findings of previous band director survey researchers (Gossett et al., 2022; Porter et al., 2017). Upon completing their undergraduate music teacher education, most of the participants in the current study hoped to become ensemble directors, which is consistent with findings of past researchers (Hellman, 2008; Thornton & Bergee, 2008).

On average, participants reported that their students, non-music colleagues, supervisors, and communities perceived them less as a musician compared to the participants' own perception of themselves as musicians. Only music colleagues and family were ranked by participants as perceived them more as musicians than their own self-perception. The perceived juxtaposition between one's musician and educator identities has been well-documented over the past several decades (Austin et al., 2012; Froehlich & L'Roy, 1985; Haston & Russell, 2012; Isbell, 2006; Russell, 2012). Participants in the current study reported holding a stronger musician identity than educator identity, with music educator identity falling between, potentially supporting previous findings that undergraduate music education might strengthen the musician identity and neglect the educator identity (Froehlich & L'Roy, 1985; Isbell, 2006; Isbell,

2008). Participants were asked to report their own perceptions of their musicianship both immediately after college as well as currently. By comparing these two means, I found that on average, participants reported higher musician identities and lower educator identities immediately after college. When asked about their current perceptions though, participants reported higher educator identities. This finding corroborates those of previous researchers who have found that field experience is one of the best ways to foster an educator occupational identity (Conkling, 2004; Hendricks & Hicks, 2016; Pellegrino, 2015). Russell (2012) found evidence that music educators' perceptions of themselves as musicians differs from how they perceive others view their musicianship, and current participants echoed that sentiment.

Beyond the juxtaposition between the musician and educator identities, the music educator identity held the top three means in participant responses to identity statements, with participants responding positively on average to "I currently see myself as a music educator" (5.88), "My music colleagues see me as a music educator" (5.84), and "My family sees me as a music educator" (5.78). Participants responding to these three identity statements so strongly could lend support to the notion that one's occupational identity is impacted by the context in which they work. For example, participants reported that their music colleagues and students perceived them as music educators, which likely contributed to, in addition to the familial support, the participants' own identities as music educators receiving the highest mean score of the identity responses.

Conversely, the lowest three means all regarded the performer identity: "My non-music colleagues see me as a performer" (3.91), "My supervisors see me as a performer"

(3.86), and “My community sees me as a performer” (3.78). Although the performer identity could be analogous with the musician identity often identified in the literature, it is important to also note the differences from where these perceptions have come. Whereas the highest three means were the perception of the participants’ families, music colleagues, and themselves, the lowest three means came from the perceptions of participants’ non-music colleagues, supervisors, and communities. Past researchers have found that almost 95% of undergraduate music education programs in the United States require a performing audition to gain acceptance (Payne & Ward, 2020), and awareness of this norm might explain why fellow musicians tend to acknowledge the musicianship of others more so than non-musicians.

### **Factor Analysis**

As discussed in Chapter 4, I employed factor analysis and grouped the variables into six components with a high degree of internal consistency. In Chapter 2, I discussed Isbell’s (2008) study of preservice music educators. Isbell’s factor analysis revealed three components: musician identity, self-perceived teacher identity, and teacher identity as inferred from others. The components of the present study align similarly with Isbell’s: Components 1, 2, and 4 describe musician identity, while Component 3 describes both teacher self-identity and that inferred from others. Components 5 and 6 were not mirrored in Isbell’s study of preservice music educators; however, because they describe the influence of family and future career plans respectively, it is logical that these components should appear only in a study of in-service music educators. Of the components in the present study, Component 1 accounted for the most amount of

variance within the data (17.51%), indicating that podium identity and related issues have remained powerful forces in music educator occupational identity since Isbell's 2008 study almost 20 years later.

### ***Podium Identity***

I labeled Component 1 Podium Identity because it included variables regarding participants' perceptions as conductors and directors, as well as the impact of leading ensemble rehearsals. The questions to which participants responded asked them to consider whether or not their students, colleagues, supervisors, community members, and non-music colleagues perceived them as conductors and directors. Podium Identity also included whether participants perceived themselves as a conductor and director. Podium Identity explaining the most variance within the data is logical given the perceived hierarchy of tasks necessary to a band director in previous literature (McAllister, 2023; Scheib, 2004). Band directors often believe that the time they spend leading their students in practice or performance is the most valuable use of their time, which is a perception that has been supported by a multitude of researchers in this field (Gumm, 2018; Jones, 2021; Natale-Abramo, 2009; Ponchione, 2013; Silvey & Major, 2014). Furthermore, previous researchers have also consistently found that those who lead rehearsals and performances as conductors are frequently seen as very influential and significant people in the lives of those in their ensembles (Austin et al., 2012; Isbell, 2008; Isbell, 2020).

The current findings differ from those of previous researchers but still merit discussion. Isbell (2008) did not find family influences on podium identity as I did, but such a finding is logical given that Isbell's participants were preservice music educators

and mine were in-service music educators who are generally more likely to have domestic partners and children. Austin et al. (2012) found studio professors were the most influential people on undergraduate music students as reported by the preservice music educators they surveyed, while Rickels et al. (2010) reached similar conclusions regarding high school-aged future music educators. Though the population of the present study did not include these demographics, I did find evidence to support the differing perceptions of musician and educator that Austin et al. (2012) identified in preservice educators. Interestingly, the participants in the present study ranked their music educator and educator identities higher than they ranked their musician identity, which is a potential departure from the previous literature discussed. The increase in the educator-based identities found in this study could be due to participants' long-term assimilation into the teaching profession, as previous researchers have found ample evidence to support music educators' occupational identities adapting to various contexts during field experiences as music education students (Draves, 2018; Henricks & Hicks, 2016; Henry, 2016) as well as once their careers began (Hargreaves et al., 2007; Hu, 2021; Jones, 2021; Kastner et al., 2019). Participants' increased educator-based identities could also indicate a potential shift in undergraduate curricula over the years aimed at rectifying the deficit in music education students' teacher identities.

Through KWH and subsequent Mann U Post Hoc tests, I found a relationship between the participants' years of experience teaching and their reported podium identity. Those who had taught for between 0 and 5 years reported lower means for podium identity than those who had between 31 and 35 years of service. Similarly, younger

participants (18 to 24 years old) reported lower mean scores for podium identity than participants who were 60 years of age or older. Although these findings support those of past researchers who have found that identity is constantly adapting to our current situations (Kastner et al., 2019), they could also be understood to be contradictory to the work of previous researchers who have found that the musician identity tends to be more dominant upon the conclusion of undergraduate education (Austin et al., 2012; Isbell, 2006; Isbell, 2008; Rewolinski, 2014; Russell, 2012). However, a reasonable argument could be made for differentiating between the musician identity, derived from one's personal instrumental or vocal performing, that past researchers have identified as being strengthened through undergraduate music education curricula and the podium identity that I have isolated in this study.

Participants who taught only elementary band students reported lower podium identity means than those who taught older students. There are several potential explanations for this finding, with the most obvious being the students themselves. Elementary aged students are simply different from their older counterparts. They speak, perform, and behave differently than students in middle and high school, which no doubt could contribute to the lower podium identity scores found in the present study. For example, elementary band ensembles, especially as beginners, tend to play unison, monophonic music that could be perceived as boring or not artistic enough for music educators who desire to work with more complicated compositions. Ultimately, this kind of ensemble music often requires a different skill set to conduct and rehearse, which may impact podium identity. Furthermore, participants whose immediate professional plans

were to obtain a non-teaching role within the field of education and those who wanted to continue teaching but leave their current district reported lower podium identity than those who wanted to stay in their current position. These meaningful relationships create an interesting link between the potentially weaker podium identity of those who only teach elementary band students and those who are hoping to make a career change.

### ***Musical Perceptions of Non-Musical People and Tasks***

Following Component 1, Component 2 explained the next highest percentage of variance (6.10%). Labeled Music Perceptions of Non-Musical People and Tasks, Component 2 contained questions regarding participants' perceptions of how non-musical people in their lives, such as supervisors, community members, and non-music teaching colleagues, view them as performers and musicians.

Factor analysis also placed questions regarding the impacts of various people and tasks on participants' days into Component 2. These perceptions having an impact on occupational identity is logical, as music educators are surrounded by different people depending upon the settings in which they work. For example, elementary aged students tend to behave and interact with others differently than high school aged students. There are also context-based differences between elementary teachers and high school teachers, elementary administrators and high school administrators, and elementary community members and high school community members. Elementary classroom teachers, for example, tend to operate within self-contained classrooms with the same students most of the day, while high school teachers tend to rotate their students throughout each day, which creates the potential for two vastly different perceptions of those with whom they

interact. Furthermore, the tasks outside of teaching for which music educators might be responsible, such as cafeteria or bus duty, can also be quite varied school to school, potentially creating a perceived hierarchy between those with additional tasks outside of teaching and those without. Previous researchers have identified the sometimes-detrimental nature of these non-teaching tasks (Scheib, 2003; 2004), and the results of this study seem to support their findings.

In the present study, I was able to identify three significant demographic interactions with Component 2: years of experience, suburban versus urban settings, and race. Participants with between 1 and 5 years of teaching experience reported lower means than those with between 31 and 35 years of experience, meaning that as participants gained experience, they reported they were perceived more as performers or musicians by people who are not specifically musicians. This finding supports the idea that there are continual changes to one's occupational identity that are updated throughout one's career as a PreK–12 music educator (Ballantyne & Canham, 2022; Hargreaves et al., 2007; Humphreys, 2011; Hu, 2021; Jones, 2021; Natale-Abramo, 2014; Powell, 2017; Roulston et al., 2005), during the transition into collegiate teaching (Kastner et al., 2019), and even as a professional conductor (Ponchione, 2013). Participants who worked in urban settings reported that they were perceived less like performers or musicians by the non-musical people at their schools than did those who worked in suburban schools. This finding may be logical given the previous literature in which researchers have investigated the differences between urban and suburban areas (Cyna, 2019; Gulosino & Liebert, 2020; Miller & Schugurensky, 2025). Finally,

participants who identified as Black had significantly higher mean scores than those who identified as Asian or Hispanic. Past researchers have found evidence that those who identify as Asian and Hispanic might attend graduate school for conducting study more often than those who identify as Black (Sheldon & Hartley, 2012). Taken within the context of my findings, future researchers may wish to investigate potential impacts of graduate conducting study on one's performer or musician identity and further investigate the causes of race-related differences regarding these identity perceptions.

Isbell (2006; 2008) concluded that, while the influence of significant people impacted occupational identity development most during music students' high school years, during their time in undergraduate school the influence of significant events became more impactful than people. Robison et al. (2021) found that undergraduate students felt the most encouraged about a career in music education after having been provided with authentic music educator experiences, which is a finding that supports Isbell's conclusion that events become more important in identity development during college. There are a number of potential causes for the change in influences that researchers have observed, one of which being the age of the participants in the studies. It is conceivable that as music students grow older, they become firmer in their own opinions, thereby making them less susceptible to influence from people around them.

### ***Teacher Identity***

Component 3 accounted for 3.75% of variance and encompassed questions regarding participants' teacher identity. This component included how participants' felt people in their lives perceived them regarding their teacher identity as well as how they

perceived themselves. In much of the music education literature, researchers have investigated the musician and teacher identities (Albert, 2016; Austin et al., 2012; Froehlich & L’Roy, 1985; Isbell, 2006; Isbell, 2008; Isbell, 2020). However, Natale-Abramo (2014) wrote that the dichotomy between the musician and teacher identities might be more complicated than previous researchers had believed, and the teacher identity accounting for so little of the variance in the present study supports that claim. With that said, there was a relationship in this study between a strong teacher identity and the participants’ desire to remain in their current teaching positions, meaning that those with less developed teacher identities may be more likely to consider a career change.

Participants who were assigned to work in only one building reported stronger teacher identity than those who were assigned to work in five or more buildings. Because these data are based upon self-reported perceptions, it is important to consider the perspective from which these perceptions may have been drawn. It is far less likely for a general education teacher to have to travel between multiple buildings, which might lead those music educators who are required to travel to compare themselves to those general education teachers less favorably. These comparisons could very easily, even if subconsciously, lead to music educators creating a hierarchy in their minds, with general education teachers outranking them in order of importance. Additionally, it is more likely for a music educator working in an elementary school to travel between buildings than music educators who work in high schools, again potentially leading to perceived hierarchies, the perception of which can be detrimental (Ihme & Möller, 2015; Weiss & Kiel, 2013).

### ***Musical Perceptions***

Component 4 explained only 3.71% of variance and contained variables that were designed to measure how participants felt they were perceived by musical individuals, including themselves and fellow music educators. It is interesting that, given the past research regarding musician identity and teacher identity, that Components 3 and 4 accounted for such a low percentage of variance. Regarding the musician identity as measured by Component 4, variables included questions regarding participants' perceptions of their own musician identity as well as how they felt that musicians around them perceived their musician identity. Many music educators have found that performing became difficult upon graduating from college and entering the teaching field, either due to availability of venues or personal scheduling constraints (Millican & Pellegrino, 2017), which could have led to the lower role that musician identity played for participants in the present study.

### **Delimitations**

Keeping in mind the narrow parameters of my research questions, I avoided several potentially interesting items within the context of this study. A further limitation of the present study was the sampling of NAFME membership, as doing so brought biases inherent to the organization into the participant data. For example, membership in NAFME varies widely from state to state, with music educators in Texas specifically almost universally rejecting membership. Participants' geographic locations were also skewed strongly toward the NAFME Eastern Division. As a music educator who lives and works in this region, I can say that NAFME membership is sometimes considered only

valuable for those working in high school settings from whom membership is required to allow student participation in honors festivals. Although simply speculation, it is possible that participants may have reported fewer indicators of occupational identity misalignment due to having positions that include high school large ensemble teaching. Additionally, the response rate of 2.21% was lower than I would have hoped, though valid data were still able to be drawn from the participant responses. Finally, though the focus on this study was the occupational identities of elementary band teachers, many of the participants did not teach elementary band. Although I maintain that the inclusion of these participants was necessary and led to important comparisons between those who did and did not teach elementary band, it is likely that including only elementary band teachers in the study would have led to a clearer picture of elementary band teachers' occupational identities, as well as factors that might influence their development.

### **Implications for Practice**

As music educators transition from their undergraduate preparation to the workforce, careful consideration of occupational identity may be critical for their success. In the present study there was a relationship between the participants' reported occupational identity and their age as well as their years of teaching experience. The stress of working in education is felt by all teachers (Gardner, 2010; Gillani et al., 2022; Hancock, 2016; Harfitt, 2015; Robinson et al., 2022; Robison & Russell, 2021; Scheib, 2003; Scheib, 2006), but based on my findings, particularly for new music educators who are teaching band exclusively at the elementary school level, identity misalignment may occur due to the specific contexts-based factors that are common in elementary school

settings.

Based upon my finding that participants who taught only elementary band reported weaker podium identities, administrators may wish to consider treating music educators with additional care due to the unique factors that are likely impacting their occupational identity, especially given the significant correlation ( $p = .01$ ;  $r = -.179$ ) between underdeveloped podium and the desire to leave their current teaching position. Even participants who taught elementary band in addition to an older grade level of band had lower podium identity means than those who did not teach elementary band at all (Elementary & Middle vs. Middle & High:  $p = .017$ ;  $r = -.313$ ; Elementary & Middle vs. High only:  $p = .019$ ;  $r = -.306$ ). With that said, though it may be perceived unfavorably by music educators, there may be merit to administrators responsibly expanding teaching positions that are exclusively responsible for teaching elementary band to also include instruction of older grade level band students.

I found that podium identity explained the most amount of variance in participant identity perception. Based upon previous researchers' findings that ensemble directors remain significantly influential figures in the lives of high school music students as well as preservice music educators (Isbell, 2006), the podium identity identified within the present study is likely strongly related to the musician identity that has been identified in previous studies as being overdeveloped to the detriment of the teacher identity during undergraduate music education coursework (Albert, 2016; Froelich & L'Roy, 1985; Isbell, 2006; Isbell, 2008). With that said, I believe my study adds even more credibility to the frequent calls for undergraduate music education faculty to explore changes to their

curricula, particularly ways to increase authentic early field experience for elementary ensemble teaching specifically.

### **Implications for Future Research**

The exploratory nature of this study lends itself well to uncovering areas that are in need of increased attention within the literature. Perhaps most importantly is the differentiation between musician identities, such as performer in one's main performance medium, conductor, and director. In the present study, I combined conductor and director identities into podium identity by use of factor analysis, but these terms do have different connotations and call to mind different ideas. Researchers may consider future survey designs to investigate as many different arms of the umbrella musician identity individually to learn about any specific impact each might have on one's overall occupational identity.

Similarly, the data I collected for this study show a distinction between the participants' music educator identities and their musician identities, with music educator identities reported as stronger on average. This finding could be viewed as a departure from the previous literature, but I prefer to see it as an example of the need for further study because this is a distinction that has not previously been made: I was unable to find previous research that differentiates between the specific music educator and musician identities found in this study. I believe that researchers may wish to engage experienced elementary band teachers in case studies to explore how these identities are developed.

Participants in the current study who worked with elementary-aged students reported significantly lower podium identity mean scores than those who didn't.

However, participants who identified as male also had significantly higher podium identity mean scores than those who identified as women (see Table 11). This finding raises interesting questions given the existing research that demonstrates an underrepresentation of male educators in elementary settings (Meader & Larwin, 2022). Future research could target elementary music teachers specifically to look at whether podium identity is beneficial for elementary teaching, or if it might just lead to misalignment and dissatisfaction.

Although a music educator's perception of their own musical ability no doubt plays an important role in the development of their identity, I chose not to ask questions of the participants about their own musical ability, favoring instead to focus on the perceived impacts from the varied contexts in which the participants taught. Researchers could build upon this work through qualitative research that explores teacher's perceptions of musical ability, or even quantitative research that measures the time music educators spend performing or practicing.

With the current study, I believe that I have documented an important difference in the occupational identity development of those who teach elementary band students exclusively, as well as the potential impacts of those who experience identity misalignment. Further research is needed specifically to generate further understandings about those who teach elementary band students exclusively to learn more about the factors that contribute to their occupational identity development that may be unique to those who teach that age level. A longitudinal study would likely serve this purpose well. Additionally, while some elementary band jobs are filled by music educators hoping for a

high school job, there are many music educators who are not only content with elementary teaching, but it is precisely their goal. I humbly suggest researchers explore the differences in these two groups of music educators, as there is certainly a need for more of the latter. Although I was able to explore career satisfaction very briefly in the current study, researchers may wish to continue this work with those who teach elementary band students specifically. Finally, many of the participants who indicated that they wished to leave their current teaching position reported that they hoped to obtain a non-teaching job but remain within the field of education. I suspect that most of these participants envision themselves becoming administrators, and I believe that there could be a need for further study of the motivations and identities that most push educators to move into administration, as well as any subsequent identity development once they become administrators.

## **Conclusion**

In this nationwide survey, I have found evidence to believe that the occupational identities of music educators can vary based upon several context-based factors. The age of the students taught and the number of buildings in which one teaches both had significant impact on the participants' self-reported occupational identities, with situations that are common to elementary school settings tending to be detrimental to their podium and teacher identities. Furthermore, those with weaker podium and teacher identities were more likely to desire a career change. It is imperative, given the shortage of educators that is currently facing the United States, that avenues to retain music educators be explored as fully as possible, and I believe that I have identified several of

those potential avenues in this study.

### **Coda**

Now that I have completed this study, I now understand that my personal journey mirrors my findings almost exactly. I experienced identity misalignment caused by the context in which I was working; I wanted to be a band director like my high school and college directors, and teaching in an elementary school was not satisfying me. I became one of my statistics. Fortunately, in my case, it was for the better, and I was able to change positions within my school district to one that left me more fulfilled than I had been previously. Now I am the high school band director I always wanted to be, and I am also in a position to counsel our graduating seniors who hope to pursue a career in music education. Many students have approached and revealed that they want to be a “band director,” which opens the door for a conversation regarding the totality of what it means to be a music educator. The very next thing I now tell them is to organize a job shadow with our district’s elementary band director, our new hire who holds the job I had previously held for nearly a decade. I suggest this not in order for them to see their potential career path, but rather in the hope that they might begin to see music teachers in such positions, as the true equal that they are.

## APPENDIX A

## Elementary band directors' occupational identity: An exploratory study

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### Start of Block: Introduction and Informed Consent

Q1 Dear Music Educator, <br><br>My name is Phillip Wyant, a music educator in Pennsylvania and a doctoral candidate at Boston University. I would like to invite you to participate in my dissertation research by completing a brief questionnaire. The purpose of this study is to examine the occupational identity of in-service band directors working in elementary school contexts. The data collected from this questionnaire could lead to increased awareness of contextual based impacts on in-service K-12 band director occupational identity development. Your participation is entirely voluntary, and you may withdraw at any time prior to submitting your responses. This questionnaire should take less than ten minutes to complete. The main risk of allowing us to use and store your information for research is a potential loss of privacy, however, responses will be kept confidential, and no personally identifying information will be collected. There are no direct benefits or compensation. Only I, as the principal investigator, and the faculty advisors listed below will have access to the responses. <br><br>If you have any questions about this study, you may contact me at pwyant@bu.edu. You may also contact my advisors, Dr. Tiger Robison at tiger.robison@uwyo.edu or Dr. Tawnya Smith at tdsmith7@bu.edu. If you have questions about your rights as a research participant, or if you have any complaints or concerns and want to speak with someone independent of the research team, you may contact the Boston University Charles River Campus IRB at 617-358-6115. The IRB Office webpage has information where you can learn more about being a participant in research, and you can also complete a Participant Feedback Survey. <br><br>If you wish to participate in this study, please verify your consent below and proceed with the questionnaire. <br><br>Thank you for your consideration. <br><br>Sincerely, <br><br>Phillip Wyant



Q1 I certify that I am over 18 years of age and that I understand the risks associated with participating in this study. By continuing, I am giving my informed consent to participate in this study.

- I consent to participating in this study.
- I do not consent to participating in this study.
-

Page Break

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## End of Block: Introduction and Informed Consent

## Start of Block: Background



Q2 When I first left my undergraduate music education program, I saw myself as a \_\_\_\_\_ . (give the best rating for each label)

|                     | Strongly agree        | Agree                 | Somewhat agree        | Somewhat disagree     | Disagree              | Strongly disagree     |
|---------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| Musician            | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Music Educator      | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Educator            | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Director            | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Conductor           | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Performer           | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Other (please list) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |



Q3 Regardless of your current teaching position, what kind of position did you most desire upon graduating from college?

- Elementary general music teacher
- Elementary/Junior high ensemble teacher
- High school ensemble teacher
- Mixed level ensemble director
- K-12 music (e.g. rural setting)
- Other - please list \_\_\_\_\_

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Page Break \_\_\_\_\_

End of Block: Background

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Start of Block: Career



Q4 Currently, I see myself as a \_\_\_\_\_. (give the best rating for each label)

|                     | Strongly Agree        | Agree                 | Somewhat Agree        | Somewhat disagree     | Disagree              | Strongly disagree     |
|---------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| Musician            | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Music Educator      | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Educator            | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Director            | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Conductor           | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Performer           | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Other (please list) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |



Q5 I perceive that my school's community sees me as a \_\_\_\_\_. (give the best rating for each label)

|                     | Strongly Agree        | Agree                 | Somewhat Agree        | Somewhat disagree     | Disagree              | Strongly disagree     |
|---------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| Musician            | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Music Educator      | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Educator            | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Director            | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Conductor           | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Performer           | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Other (please list) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |



Q6 I perceive that my students see me as a \_\_\_\_\_. (give the best rating for each label)

|                     | Strongly Agree        | Agree                 | Somewhat Agree        | Somewhat disagree     | Disagree              | Strongly disagree     |
|---------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| Musician            | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Music Educator      | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Educator            | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Director            | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Conductor           | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Performer           | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Other (please list) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |



Q7 I perceive that my non-music colleagues (e.g. classroom teachers) see me as a \_\_\_\_\_ . (give the best rating for each label)

|                     | Strongly Agree        | Agree                 | Somewhat Agree        | Somewhat disagree     | Disagree              | Strongly disagree     |
|---------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| Musician            | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Music Educator      | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Educator            | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Director            | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Conductor           | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Performer           | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Other (please list) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |



Q8 I perceive that my family sees me as a \_\_\_\_\_. (give the best rating for each label)

|                     | Strongly Agree        | Agree                 | Somewhat Agree        | Somewhat disagree     | Disagree              | Strongly disagree     |
|---------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| Musician            | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Music Educator      | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Educator            | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Director            | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Conductor           | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Performer           | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Other (please list) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

\*

Q9 I perceive that my supervisors see me as a \_\_\_\_\_. (give the best rating for each label)

|                     | Strongly Agree        | Agree                 | Somewhat Agree        | Somewhat disagree     | Disagree              | Strongly disagree     |
|---------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| Musician            | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Music Educator      | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Educator            | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Director            | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Conductor           | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Performer           | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Other (please list) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |



Q10 I perceive that my music colleagues (e.g. other music educators) see me as a \_\_\_\_\_ . (give the best rating for each label)

|                        | Strongly Agree        | Agree                 | Somewhat Agree        | Somewhat disagree     | Disagree              | Strongly disagree     |
|------------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| Musician               | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Music Educator         | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Educator               | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Director               | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Conductor              | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Performer              | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Other<br>(please list) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

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Page Break



Q11 The following people have a(n) \_\_\_\_\_ influence on my day to day life as a music educator?

|                      | Extremely negative    | Very negative         | Somewhat negative     | Somewhat positive     | Very positive         | Extremely positive    | Not applicable        |
|----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| Music colleagues     | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Non-music colleagues | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Students             | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Students' families   | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Administration       | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Your family          | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |



Q12 The following activities have a(n) \_\_\_\_\_ influence on my day to day life as a music educator?

|                                | Extremely negative    | Very negative         | Somewhat negative     | Somewhat positive     | Very positive         | Extremely positive    | Not applicable        |
|--------------------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| Administrative tasks           | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Lesson planning                | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Availability of resources      | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Personal artistic performances | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Student performances           | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Leading rehearsals             | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Teaching non-ensemble classes  | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

End of Block: Career

Start of Block: Future Plans

Q13 Which of the following best describes your immediate professional plans?<br>

- Continue teaching at my current school
- Continue teaching in this district but leave this school
- Continue teaching but leave this district
- Continue working in education but pursue a non-teaching position (e.g. administration, guidance, curriculum director)
- Leave education entirely (e.g. enter a different profession, retire)



Q14 How important are these aspects of your working conditions to your willingness to keep teaching at your school?

|                                     | Not important         | Important             | Very important        |
|-------------------------------------|-----------------------|-----------------------|-----------------------|
| Time during the work day            | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Facilities and resources            | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Community support and involvement   | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Managing student behavior           | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Teacher colleagues                  | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| School leadership                   | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Professional development            | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Instructional practices and support | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

Q15 Overall, my school is a good place to work and learn.<br>

- Strongly disagree
- Disagree
- Agree
- Strongly agree
- Don't know

-----  
Page Break

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End of Block: Future Plans

---

Start of Block: Demographics

Q16 Which best describes your primary performance medium?

- Woodwind
  - Brass
  - Percussion
  - Voice
  - Orchestral strings
  - Piano
  - Guitar
  - Other - please specify \_\_\_\_\_
- 

Q17 Including this year, how many years have you been teaching?

▼ 1 ... 40 or more

---

Q18 What is your current age in years?

▼ 18 ... 60 or more

---

Q19 What is your highest earned music degree?

- Bachelor's
  - Master's
  - Doctorate
  - No music degree
- 

Q20 In what field(s) is/are your degree(s)? Check all that apply

- Music education
  - Music performance - Instrumental or vocal
  - Music performance - conducting
  - Education (non-music, i.e. curriculum/instruction, administration, etc.)
  - Other - please specify
- 

Q21 Which of these options best describes your original music certification?

▼ K-12 Music ... Alternate route to certification

---

Q22 Aside from music, are you certified to teach other subjects or do you hold any other credentials?

- No
- Yes

-----

Q23 In what state do you currently teach?

▼ Alabama ... U.S. Virgin Islands

-----

Q24 If available to you, are you a member of a local education association or union?

- Yes
- No
- Union membership is not available in my area

-----

Q25 Which best describes your school setting?

- Urban
- Suburban
- Rural

-----

Q26 In how many buildings do you currently work?

▼ 1 ... 5 or more

Q27 Including yourself, how many music educators work in your building(s)?

▼ 1 ... 10 or more

Q28 What is your self-identified gender?

\_\_\_\_\_

Q29 What is your self-reported race?

\_\_\_\_\_

Q30 Please indicate your current annual salary.

- \$0-\$9,999
- \$10,000-\$19,999
- \$20,000-\$29,999
- \$30,000-\$39,999
- \$40,000-\$49,999
- \$50,000-\$59,999
- \$60,000-\$69,999
- \$70,000-\$79,999
- \$80,000-\$89,999
- \$90,000-\$99,999
- Over \$100,000

Q31 What grade level of student do you currently teach?

- Elementary band only
  - Both elementary and middle school band
  - Middle school band only
  - Both middle school and high school band
  - High school band only
  - All levels
- 

Q32 What content area do you currently teach? Select all that apply.

- Band
- Orchestra
- Choir
- General music
- Music theory
- Music history
- Other - please list \_\_\_\_\_

End of Block: Demographics

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## APPENDIX B

Charles River Campus Institutional Review Board  
25 Buick Street, Suite 158  
Boston, Massachusetts 02215  
T 617-358-6115 / [www.bu.edu/irb](http://www.bu.edu/irb)



### Notification of IRB Review: Exemption Determination

July 10, 2024

Phillip Wyant, M.M.  
855 Commonwealth Avenue  
Boston, MA 02215

|                  |  |
|------------------|--|
| Protocol Title:  | Elementary band directors' occupational identity |
| Protocol #:      | 7503X  |
| Funding Agency:  | Unfunded   |
| IRB Review Type: | Exempt 2(ii)                                     |

Dear Phillip Wyant:

On July 10, 2024, the IRB determined that the above-referenced protocol meets the criteria for exemption in accordance with 45 CFR 46.104(d)2(ii).

The exempt determination includes the use of:

1. Up to a total of 500 participants
2. Protocol Application (version 3, submitted on July 10, 2024)
3. Consent Script
4. Recruitment Material

Please note:

- Changes to exempt research are submitted to the IRB using the [Clarification Form](#) and are only needed when the change affects the provisions to protect the privacy of the subjects and to maintain confidentiality of the data, when there is a change to the PI, and when the change may alter the criteria so that the research no longer qualifies for an exemption. If you have questions about whether the change you wish to make to exempt research requires review, please contact the IRB Office.

If you have any questions, please contact Yamelly Pena at [penay@bu.edu](mailto:penay@bu.edu).

Sincerely,

A black rectangular box redacting the signature of LaNeia Thomas.

LaNeia Thomas, MSW  
Director, Charles River Campus IRB

cc: Tawnya Smith, Ph.D.

### APPENDIX C

#### Q2\_1 = UnderMusician

When I first left my undergraduate music education program, I saw myself as a \_\_\_\_\_ . (give the best rating for each label) - Musician

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

#### Q2\_2 = UnderMusicEd

When I first left my undergraduate music education program, I saw myself as a \_\_\_\_\_ . (give the best rating for each label) - Music Educator

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

#### Q2\_3 = UnderEd

When I first left my undergraduate music education program, I saw myself as a \_\_\_\_\_ . (give the best rating for each label) - Educator

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |

|   |                |
|---|----------------|
| 4 | Somewhat agree |
| 5 | Agree          |
| 6 | Strongly agree |

**Q2\_4 = UnderDirector**

When I first left my undergraduate music education program, I saw myself as a \_\_\_\_\_ . (give the best rating for each label) - Director

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q2\_5 = UnderConduct**

When I first left my undergraduate music education program, I saw myself as a \_\_\_\_\_ . (give the best rating for each label) - Conductor

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q2\_6 = UnderPerform**

When I first left my undergraduate music education program, I saw myself as a \_\_\_\_\_ . (give the best rating for each label) - Performer

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q3 = DesiredPosition**

Regardless of your current teaching position, what kind of position did you most desire upon graduating from college? - Selected Choice

|   |   |
|---|---|
| 1 | Elementary general music teacher        |
| 2 | Elementary/Junior high ensemble teacher |
| 3 | High school ensemble teacher            |
| 4 | Mixed level ensemble director           |
| 5 | K-12 music (e.g. rural setting)         |
| 6 | Other – please list                     |

**Q4\_1 = CurrentMusician**

Currently, I see myself as a \_\_\_\_\_ . (give the best rating for each label) - Musician

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q4\_2 = CurrentMusicEd**

Currently, I see myself as a \_\_\_\_\_. (give the best rating for each label) - Music Educator

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q4\_3 = CurrentEd**

Currently, I see myself as a \_\_\_\_\_. (give the best rating for each label) - Educator

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q4\_4 = CurrentDirector**

Currently, I see myself as a \_\_\_\_\_. (give the best rating for each label) - Director

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q4\_5 = CurrentConduct**

Currently, I see myself as a \_\_\_\_\_. (give the best rating for each label) - Conductor

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q4\_6 = CurrentPerform**

Currently, I see myself as a \_\_\_\_\_. (give the best rating for each label) - Performer

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q5\_1 = CommMusician**

I perceive that my school's community sees me as a \_\_\_\_\_. (give the best rating for each label) - Musician

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q5\_2 = CommMusicEd**

I perceive that my school's community sees me as a \_\_\_\_\_. (give the best rating for each label) - Music Educator

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q5\_3 = CommEd**

I perceive that my school's community sees me as a \_\_\_\_\_. (give the best rating for each label) - Educator

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q5\_4 = CommDirector**

I perceive that my school's community sees me as a \_\_\_\_\_. (give the best rating for each label) - Director

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q5\_5 = CommConduct**

I perceive that my school's community sees me as a \_\_\_\_\_. (give the best rating for each label) - Conductor

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q5\_6 = CommPerform**

I perceive that my school's community sees me as a \_\_\_\_\_. (give the best rating for each label) - Performer

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q6\_1 = StudentsMusician**

I perceive that my students see me as a \_\_\_\_\_. (give the best rating for each label) - Musician

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q6\_2 = StudentsMusicEd**

I perceive that my students see me as a \_\_\_\_\_. (give the best rating for each label) - Music Educator

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q6\_3 = StudentsEd**

I perceive that my students see me as a \_\_\_\_\_. (give the best rating for each label) - Educator

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q6\_4 = StudentsDirector**

I perceive that my students see me as a \_\_\_\_\_. (give the best rating for each label) - Director

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q6\_5 = StudentsConduct**

I perceive that my students see me as a \_\_\_\_\_. (give the best rating for each label) - Conductor

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q6\_6 = StudentsPerform**

I perceive that my students see me as a \_\_\_\_\_. (give the best rating for each label) - Performer

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q7\_1 = NonmusicMusician**

I perceive that my non-music colleagues (e.g. classroom teachers) see me as a \_\_\_\_\_. (give the best rating for each label) - Musician

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q7\_2 = NonmusicMusicEd**

I perceive that my non-music colleagues (e.g. classroom teachers) see me as a \_\_\_\_\_ . (give the best rating for each label) - Music Educator

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q7\_3 = NonmusicEd**

I perceive that my non-music colleagues (e.g. classroom teachers) see me as a \_\_\_\_\_ . (give the best rating for each label) - Educator

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q7\_4 = NonmusicDirector**

I perceive that my non-music colleagues (e.g. classroom teachers) see me as a \_\_\_\_\_ . (give the best rating for each label) - Director

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q7\_5 = NonmusicConduct**

I perceive that my non-music colleagues (e.g. classroom teachers) see me as a \_\_\_\_\_ . (give the best rating for each label) - Conductor

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q7\_6 = NonmusicPerform**

I perceive that my non-music colleagues (e.g. classroom teachers) see me as a \_\_\_\_\_ . (give the best rating for each label) - Performer

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q8\_1 = FamilyMusician**

I perceive that my family sees me as a \_\_\_\_\_ . (give the best rating for each label) - Musician

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q8\_2 = FamilyMusicEd**

I perceive that my family sees me as a \_\_\_\_\_. (give the best rating for each label) - Music Educator

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q8\_3 = FamilyEd**

I perceive that my family sees me as a \_\_\_\_\_. (give the best rating for each label) - Educator

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q8\_4 = FamilyDirector**

I perceive that my family sees me as a \_\_\_\_\_. (give the best rating for each label) - Director

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q8\_5 = FamilyConduct**

I perceive that my family sees me as a \_\_\_\_\_. (give the best rating for each label) - Conductor

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q8\_6 = FamilyPerform**

I perceive that my family sees me as a \_\_\_\_\_. (give the best rating for each label) - Performer

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q9\_1 = SuperMusician**

I perceive that my supervisors see me as a \_\_\_\_\_. (give the best rating for each label) - Musician

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q9\_2 = SuperMusicEd**

I perceive that my supervisors see me as a \_\_\_\_\_. (give the best rating for each label) - Music Educator

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q9\_3 = SuperEd**

I perceive that my supervisors see me as a \_\_\_\_\_. (give the best rating for each label) - Educator

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q9\_4 = SuperDirector**

I perceive that my supervisors see me as a \_\_\_\_\_. (give the best rating for each label) - Director

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q9\_5 = SuperConduct**

I perceive that my supervisors see me as a \_\_\_\_\_. (give the best rating for each label) - Conductor

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q9\_6 = SuperPerform**

I perceive that my supervisors see me as a \_\_\_\_\_. (give the best rating for each label) - Performer

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q10\_1 = ColleagueMusician**

I perceive that my music colleagues (e.g. other music educators) see me as a \_\_\_\_\_. (give the best rating for each label) - Musician

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q10\_2 = ColleagueMusicEd**

I perceive that my music colleagues (e.g. other music educators) see me as a \_\_\_\_\_ . (give the best rating for each label) - Music Educator

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q10\_3 = ColleagueEd**

I perceive that my music colleagues (e.g. other music educators) see me as a \_\_\_\_\_ . (give the best rating for each label) - Educator

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q10\_4 = ColleagueDirector**

I perceive that my music colleagues (e.g. other music educators) see me as a \_\_\_\_\_ . (give the best rating for each label) - Director

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q10\_5 = ColleagueConduct**

I perceive that my music colleagues (e.g. other music educators) see me as a \_\_\_\_\_ . (give the best rating for each label) - Conductor

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q10\_6 = ColleaguePerform**

I perceive that my music colleagues (e.g. other music educators) see me as a \_\_\_\_\_ . (give the best rating for each label) - Performer

|   |                   |
|---|-------------------|
| 1 | Strongly Disagree |
| 2 | Disagree          |
| 3 | Somewhat disagree |
| 4 | Somewhat agree    |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q11\_1 =InfluenceColleagues**

What type of influence (positive or negative) have each of the following people had on your day to d - Music colleagues

|   |                    |
|---|--------------------|
| 0 | Not applicable     |
| 1 | Extremely negative |
| 2 | Very negative      |
| 3 | Somewhat negative  |
| 4 | Somewhat positive  |
| 5 | Very positive      |
| 6 | Extremely positive |

**Q11\_2 = InfluenceNonmusic**

What type of influence (positive or negative) has each of the following people had on your day to day - Non-music colleagues

|   |                    |
|---|--------------------|
| 0 | Not applicable     |
| 1 | Extremely negative |
| 2 | Very negative      |
| 3 | Somewhat negative  |
| 4 | Somewhat positive  |
| 5 | Very positive      |
| 6 | Extremely positive |

**Q11\_3 = InfluenceStudents**

What type of influence (positive or negative) has each of the following people had on your day to day - Students

|   |                    |
|---|--------------------|
| 0 | Not applicable     |
| 1 | Extremely negative |
| 2 | Very negative      |
| 3 | Somewhat negative  |
| 4 | Somewhat positive  |
| 5 | Very positive      |
| 6 | Extremely positive |

**Q11\_4 = InfluenceStudentFam**

What type of influence (positive or negative) has each of the following people had on your day to day - Students' families

|   |                    |
|---|--------------------|
| 0 | Not applicable     |
| 1 | Extremely negative |
| 2 | Very negative      |

|   |                    |
|---|--------------------|
| 3 | Somewhat negative  |
| 4 | Somewhat positive  |
| 5 | Very positive      |
| 6 | Extremely positive |

### **Q11\_5 = InfluenceAdmin**

What type of influence (positive or negative) has each of the following people had on your day to day - Administration

|   |                    |
|---|--------------------|
| 0 | Not applicable     |
| 1 | Extremely negative |
| 2 | Very negative      |
| 3 | Somewhat negative  |
| 4 | Somewhat positive  |
| 5 | Very positive      |
| 6 | Extremely positive |

### **Q11\_6 = InfluenceFamily**

What type of influence (positive or negative) has each of the following people had on your day to day - Your family

|   |                    |
|---|--------------------|
| 0 | Not applicable     |
| 1 | Extremely negative |
| 2 | Very negative      |
| 3 | Somewhat negative  |
| 4 | Somewhat positive  |
| 5 | Very positive      |
| 6 | Extremely positive |

**Q12\_1 = TaskInfluence**

The following activities have a(n) \_\_\_\_\_ influence on my day-to-day life as a music educator? - Administrative tasks

|   |                    |
|---|--------------------|
| 0 | Not applicable     |
| 1 | Extremely negative |
| 2 | Very negative      |
| 3 | Somewhat negative  |
| 4 | Somewhat positive  |
| 5 | Very positive      |
| 6 | Extremely positive |

**Q12\_2 = LessonPlanInfluence**

The following activities have a(n) \_\_\_\_\_ influence on my day-to-day life as a music educator? - Lesson planning

|   |                    |
|---|--------------------|
| 0 | Not applicable     |
| 1 | Extremely negative |
| 2 | Very negative      |
| 3 | Somewhat negative  |
| 4 | Somewhat positive  |
| 5 | Very positive      |
| 6 | Extremely positive |

**Q12\_3 = ResourcesInfluence**

The following activities have a(n) \_\_\_\_\_ influence on my day-to-day life as a music educator? - Availability of resources

|   |                    |
|---|--------------------|
| 0 | Not applicable     |
| 1 | Extremely negative |
| 2 | Very negative      |

|   |                    |
|---|--------------------|
| 3 | Somewhat negative  |
| 4 | Somewhat positive  |
| 5 | Very positive      |
| 6 | Extremely positive |

#### **Q12\_4 = PersonalPerfInfluence**

The following activities have a(n) \_\_\_\_\_ influence on my day-to-day life as a music educator? - Personal artistic performances

|   |                    |
|---|--------------------|
| 0 | Not applicable     |
| 1 | Extremely negative |
| 2 | Very negative      |
| 3 | Somewhat negative  |
| 4 | Somewhat positive  |
| 5 | Very positive      |
| 6 | Extremely positive |

#### **Q12\_5 = StudentPerfInfluence**

The following activities have a(n) \_\_\_\_\_ influence on my day-to-day life as a music educator? - Student performances

|   |                    |
|---|--------------------|
| 0 | Not applicable     |
| 1 | Extremely negative |
| 2 | Very negative      |
| 3 | Somewhat negative  |
| 4 | Somewhat positive  |
| 5 | Very positive      |
| 6 | Extremely positive |

**Q12\_6 = RehearsalsInfluence**

The following activities have a(n) \_\_\_\_\_ influence on my day-to-day life as a music educator? - Leading rehearsals

|   |                    |
|---|--------------------|
| 0 | Not applicable     |
| 1 | Extremely negative |
| 2 | Very negative      |
| 3 | Somewhat negative  |
| 4 | Somewhat positive  |
| 5 | Very positive      |
| 6 | Extremely positive |

**Q12\_7 = NonensembleInfluence**

The following activities have a(n) \_\_\_\_\_ influence on my day-to-day life as a music educator? - Teaching non-ensemble classes

|   |                    |
|---|--------------------|
| 0 | Not applicable     |
| 1 | Extremely negative |
| 2 | Very negative      |
| 3 | Somewhat negative  |
| 4 | Somewhat positive  |
| 5 | Very positive      |
| 6 | Extremely positive |

**Q13 = ProfessionalPlans**

Which of the following best describes your immediate professional plans?

|   |   |
|---|---|
| 1 | Leave education entirely (e.g. enter a different profession, retire)  |
| 2 | Continue working in education but pursue a non-teaching position (e.g. administration, guidance, curriculum director) |

|   |  |
|---|--|
| 3 | Continue teaching but leave this district                |
| 4 | Continue teaching in this district but leave this school |
| 5 | Continue teaching at my current school                   |

### **Q14\_1 = TimeImportance**

How important are these aspects of your working conditions to your willingness to keep teaching at your school? - Time during the work day

|   |                |
|---|----------------|
| 1 | Not important  |
| 2 | Important      |
| 3 | Very important |

### **Q14\_2 = ResourcesImportance**

How important are these aspects of your working conditions to your willingness to keep teaching at your school? - Facilities and resources

|   |                |
|---|----------------|
| 1 | Not important  |
| 2 | Important      |
| 3 | Very important |

### **Q14\_3 = CommunityImportance**

How important are these aspects of your working conditions to your willingness to keep teaching at your school? - Community support and involvement

|   |                |
|---|----------------|
| 1 | Not important  |
| 2 | Important      |
| 3 | Very important |

**Q14\_4 = BehaviorImportance**

How important are these aspects of your working conditions to your willingness to keep teaching at your school? - Managing student behavior

|   |                |
|---|----------------|
| 1 | Not important  |
| 2 | Important      |
| 3 | Very important |

**Q14\_5 = ColleaguesImportance**

How important are these aspects of your working conditions to your willingness to keep teaching at your school? - Teacher colleagues

|   |                |
|---|----------------|
| 1 | Not important  |
| 2 | Important      |
| 3 | Very important |

**Q14\_6 = LeadershipImportance**

How important are these aspects of your working conditions to your willingness to keep teaching at your school? - School leadership

|   |                |
|---|----------------|
| 1 | Not important  |
| 2 | Important      |
| 3 | Very important |

**Q14\_7 = PDImportance**

How important are these aspects of your working conditions to your willingness to keep teaching at your school? - Professional development

|   |                |
|---|----------------|
| 1 | Not important  |
| 2 | Important      |
| 3 | Very important |

**Q14\_8 = SupportImportance**

How important are these aspects of your working conditions to your willingness to keep teaching at your school? - Instructional practices and support

|   |                |
|---|----------------|
| 1 | Not important  |
| 2 | Important      |
| 3 | Very important |

**Q15 = PlaceToLearn**

Overall, my school is a good place to work and learn.

|   |                   |
|---|-------------------|
| 0 | Don't know        |
| 1 | Strongly disagree |
| 2 | Disagree          |
| 5 | Agree             |
| 6 | Strongly agree    |

**Q16 = PrimaryMedium**

Which best describes your primary performance medium? - Selected Choice

|   |                        |
|---|------------------------|
| 1 | Woodwind               |
| 2 | Brass                  |
| 3 | Percussion             |
| 4 | Voice                  |
| 5 | Orchestral strings     |
| 6 | Piano                  |
| 7 | Guitar                 |
| 8 | Other - please specify |

**17 = YearsTeaching**

Including this year, how many years have you been teaching?

|   |            |
|---|------------|
| 1 | 1-5        |
| 2 | 6-10       |
| 3 | 11-15      |
| 4 | 16-20      |
| 5 | 21-25      |
| 6 | 26-30      |
| 7 | 31-35      |
| 8 | 36-39      |
| 9 | 40 or more |

**Q18 = Age**

What is your current age in years?

|   |            |
|---|------------|
| 1 | 18-24      |
| 2 | 25-31      |
| 3 | 32-38      |
| 4 | 39-45      |
| 5 | 46-52      |
| 6 | 53-59      |
| 7 | 60 or more |

**Q19 = Degree**

What is your highest earned music degree?

|   |                 |
|---|-----------------|
| 0 | No music degree |
| 1 | Bachelor's      |
| 2 | Master's        |
| 3 | Doctorate       |

**Q20 = DegreeField**

In what field(s) is/are your degree(s)? Check all that apply - Selected Choice

|   |  |
|---|--|
| 1 | Music education  |
| 2 | Music performance - Instrumental or vocal                                |
| 3 | Music performance - conducting   |
| 4 | Education (non-music, i.e. curriculum/instruction, administration, etc.) |
| 5 | Other - please specify   |

**Q21 = OriginalCert**

Which of these options best describes your original music certification?

|    |                                  |
|----|----------------------------------|
| 1  | K-12 Music                       |
| 2  | K-6 Music                        |
| 3  | 7-12 Music                       |
| 4  | K-12 Instrumental                |
| 5  | K-6 Instrumental                 |
| 6  | 7-12 Instrumental                |
| 7  | K-12 Vocal                       |
| 8  | K-6 Vocal                        |
| 9  | 7-12 Vocal                       |
| 10 | Alternate route to certification |

**Q22 = OtherCert**

Aside from music, are you certified to teach other subjects or do you hold any other credentials?

|   |     |
|---|-----|
| 1 | No  |
| 2 | Yes |

**Q23 = State**

In what state do you currently teach?

|    |             |
|----|-------------|
| 1  | Alabama     |
| 2  | Alaska      |
| 3  | Arizona     |
| 4  | Arkansas    |
| 5  | California  |
| 6  | Colorado    |
| 7  | Connecticut |
| 8  | Delaware    |
| 9  | Florida     |
| 10 | Georgia     |
| 11 | Hawaii      |
| 12 | Idaho       |
| 13 | Illinois    |
| 14 | Indiana     |
| 15 | Iowa        |
| 16 | Kansas      |
| 17 | Kentucky    |
| 18 | Louisiana   |
| 19 | Maine       |
| 20 | Maryland    |

|    |                |
|----|----------------|
| 21 | Massachusetts  |
| 22 | Michigan       |
| 23 | Minnesota      |
| 24 | Mississippi    |
| 25 | Missouri       |
| 26 | Montana        |
| 27 | Nebraska       |
| 28 | Nevada         |
| 29 | New Hampshire  |
| 30 | New Jersey     |
| 31 | New Mexico     |
| 32 | New York       |
| 33 | North Carolina |
| 34 | North Dakota   |
| 35 | Ohio           |
| 36 | Oklahoma       |
| 37 | Oregon         |
| 38 | Pennsylvania   |
| 39 | Rhode Island   |
| 40 | South Carolina |
| 41 | South Dakota   |
| 42 | Tennessee      |
| 43 | Texas          |
| 44 | Utah           |
| 45 | Vermont        |
| 46 | Virginia       |
| 47 | Washington     |
| 48 | West Virginia  |
| 49 | Wisconsin      |

|    |                          |
|----|--------------------------|
| 50 | Wyoming                  |
| 51 | Washington, D.C.         |
| 52 | American Samoa           |
| 53 | Guam                     |
| 54 | Northern Mariana Islands |
| 55 | Puerto Rico              |
| 56 | U.S. Virgin Islands      |

**Q24 = Union**

If available to you, are you a member of a local education association or union?

|   |  |
|---|--|
| 0 | Union membership is not available in my area |
| 1 | No   |
| 2 | Yes  |

**Q25 = SchoolSetting**

Which best describes your school setting?

|   |          |
|---|----------|
| 1 | Urban    |
| 2 | Suburban |
| 3 | Rural    |

**Q26 = HowManyBuildings**

In how many buildings do you currently work?

|   |           |
|---|-----------|
| 1 | 1         |
| 2 | 2         |
| 3 | 3         |
| 4 | 4         |
| 5 | 5 or more |

**Q27 = HowManyTeachers**

Including yourself, how many music educators work in your building(s)?

|    |            |
|----|------------|
| 1  | 1          |
| 2  | 2          |
| 3  | 3          |
| 4  | 4          |
| 5  | 5          |
| 6  | 6          |
| 7  | 7          |
| 8  | 8          |
| 9  | 9          |
| 10 | 10 or more |

**Q28 = Gender**

What is your self-identified gender?

|   |                         |
|---|-------------------------|
| 0 | Male                    |
| 1 | Female                  |
| 2 | non-binary/gender fluid |

**Q29 = Race**

What is your self-reported race?

|   |                        |
|---|------------------------|
| 0 | White/Caucasian        |
| 1 | Black/African American |
| 2 | Asian/Asian American   |
| 3 | Hispanic/White         |
| 4 | Mixed race             |

|   |                       |
|---|-----------------------|
| 5 | Latin American        |
| 6 | Native Hawaiian/White |

**Q30 = Salary**

Please indicate your current annual salary.

|    |                     |
|----|---------------------|
| 0  | \$0 – \$9,999       |
| 1  | \$10,000 – \$19,999 |
| 2  | \$20,000 – \$29,999 |
| 3  | \$30,000 – \$39,999 |
| 4  | \$40,000 – \$49,999 |
| 5  | \$50,000 – \$59,999 |
| 6  | \$60,000 – \$69,999 |
| 7  | \$70,000 – \$79,999 |
| 8  | \$80,000 – \$89,999 |
| 9  | \$90,000 – \$99,999 |
| 10 | Over \$100,000      |

**Q31 = GradeLevel**

What grade level of student do you currently teach?

|   |   |
|---|---|
| 0 | Elementary band only                    |
| 1 | Both elementary and middle school band  |
| 2 | Middle school band only                 |
| 3 | Both middle school and high school band |
| 4 | High school band only                   |
| 5 | All levels                              |

**Q32 = ContentArea**

What content area do you currently teach? Select all that apply. - Selected Choice

|   |                     |
|---|---------------------|
| 0 | Band                |
| 1 | Orchestra           |
| 2 | Choir               |
| 3 | General music       |
| 4 | Music theory        |
| 5 | Music history       |
| 6 | Other - please list |

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