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*An Investigation into Themes Resulting from the Perceptions of
Women Teaching Secondary Instrumental Music Education*

Presented by:

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Methodology

The research was conducted in two parts: a survey emailed to female band and orchestra directors in Minnesota, Iowa, and Wisconsin, and a focus group interview of eight participants. A list of band and orchestra directors from each state was obtained through: The Minnesota Music Educators Association (MMEA), Wisconsin School of Music Association (WSMA) and the Iowa Bandmaster's Association (IBA). The survey was sent via email to 434 women. Of the initial 434 email addresses 37 were returned as invalid email addresses, resulting in N=397 total recipients of the survey. The survey was open for approximately one month and the total number of respondents was 208, yielding a 52% response rate.

The focus group was selected from the researcher's colleagues that she has met through teaching and from the list provided by MMEA. The model of the survey was based on a study by Elizabeth Gould, a combination of open ended questions and forced-choice questions. The survey tool utilized was "Survey Monkey", which also collected the data. The focus group interview questions were guided by the studies of Colleen Anne Quinn Sears and Denise Grant who both used small focus groups in their studies. The focus group was recorded and transcribed onto Microsoft Word. Other studies have utilized mailings and phone interviews, but it is believed that email surveys and group interviews will "provide the most insight into the participants' thoughts, reflections, and experiences." A pilot test of the survey questions was completed prior to sending out the invitation to participants to take part in the survey. Finally, the potential for prolonged engagement exists for both the qualitative and quantitative components of the study, in that subjects who participated in either the survey or the focus group were welcome to contact the researcher afterwards; for example to provide additional information or to request results or other information from the thesis project.

The survey was comprised of four forced-choice questions, eleven short-answer questions and three questions combining the two. Answers to the survey were optional, so while 208 women responded to the survey, not all questions were answered by all the respondents.

Participants in the survey remained anonymous to protect privacy. Below is a list of the survey questions and the number of women who responded to each question:

Survey Questions

1. Please indicate your age and marriage status. (208)
2. Do you have any children? If so, please indicate their age. (208)
3. What is your main instrument? (208)
4. What is your highest obtained degree? If you are in the middle of a program, please indicate what program and anticipated date of graduation. (208)
5. How many years have you been in your current job? (206)
6. How many total years have you been teaching? (208)
7. Do you participate in any non-school related musical activities? If so, please list and indicate how often you participate in these activities. (194)
8. What is your job title and job description? (207)
9. Do you know other women who hold positions like yours? If yes, please indicate approximately how many women you know in this position. (208)
10. Do you feel that there is disconnect between women in the profession, versus men who have seemed to have a 'good ol' boys club' entitlement towards the profession? If yes, please explain your answer. (205)
11. Do you feel there are sufficient role models for women in the profession? (208)
12. What have been your experiences being a woman in what is still considered to be a male-dominated profession? Are there issues that are a result of gender? Do you have any potential solutions to dissolve the inequality-if you believe there to be inequality? (194)
13. Do you have further career aspirations? Why or why not? (205)
14. Do you feel that socialized perceptions of gendered roles in music education influence how educators present gender roles in a band classroom? (204)
15. Which of the following do you identify yourself with: a conductor, an educator, a musician, or a combination of the listed? You may choose as many as you identify with. Why do you feel this way? (208)

16. Are women conductors perceived differently than male conductors in our society?
Please explain your answer. (199)
17. How might music educators create a dialogue with their students regarding women in music? (171)
18. Is there anything else that you would like to share about your experiences in music education as a female? (128)

Focus Group Questions and Prompts

1. What is your job title and job description?
2. What is your marital status?
3. Do you have any children? If so, what are their ages?
4. Do you feel there are sufficient role models for women in the profession? If so, can you explain your answer? If not, can you explain your answer?
5. What have been your experiences being a woman in what is still considered to be a male-dominated profession? Are there issues that are a result of gender? Do you have any potential solutions to dissolve the inequality-if you believe there to be inequality?
6. What has been your experience with women in this role?
7. How might music educators create a dialogue with their students regarding women in music?
8. What are the qualities or characteristics of an effective instrumental instructor? Are any of the attributes associated with gender?
 - **When do you feel most confident in your job?
 - **When do you feel least confident in your job?
 - **What advice would you give to a young, female instrumentalist just starting out?

Profiles of Survey Participants Based on Relationship Status, Parental Status and Total Years Teaching Experience

Using Survey Monkey, filters were created to isolate the women based on their relationship status, parental status and total years teaching experience. Women who reported that they were married, partnered, engaged, in a long term relationship or same-sex relationship were combined into one profile: “Committed Relationships”. “Divorced” was included because of its mention in the Sears study and its appearance in this survey.

Figure 1: Committed Relationship or Single and No Children

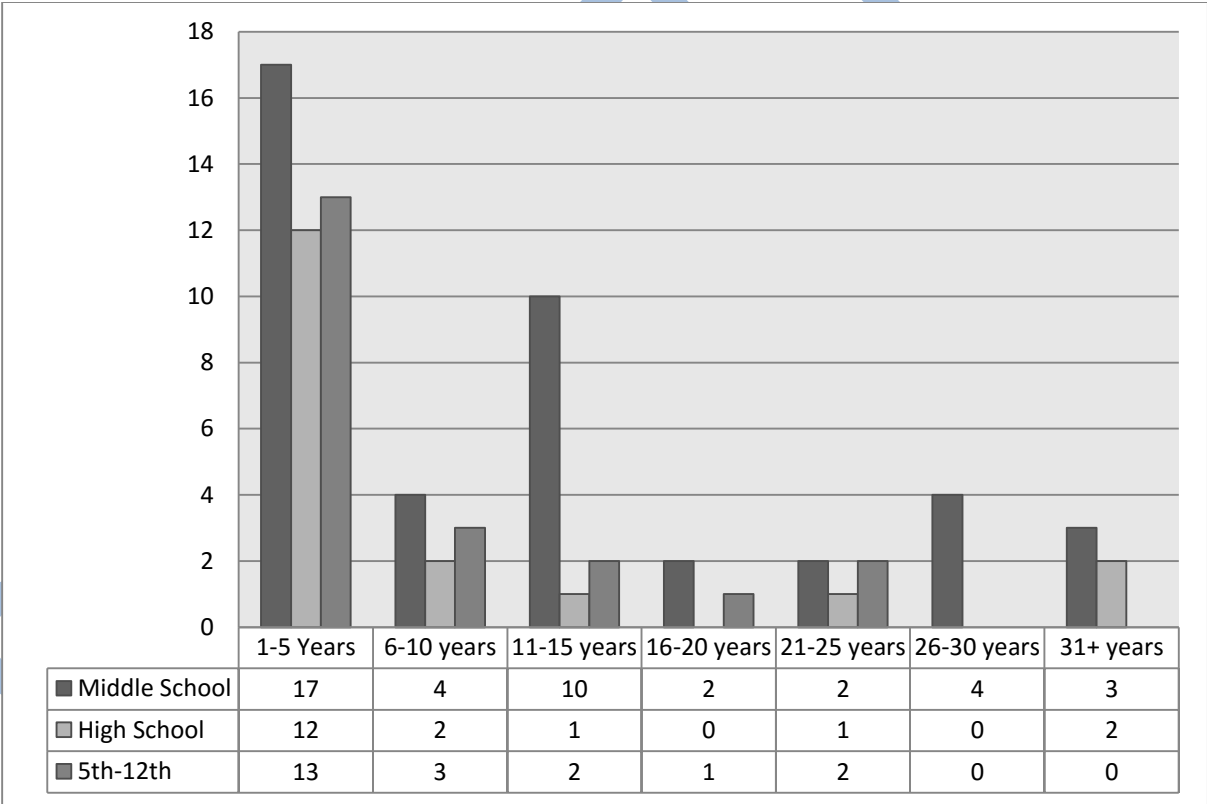


Figure 2: Committed Relationship with Children

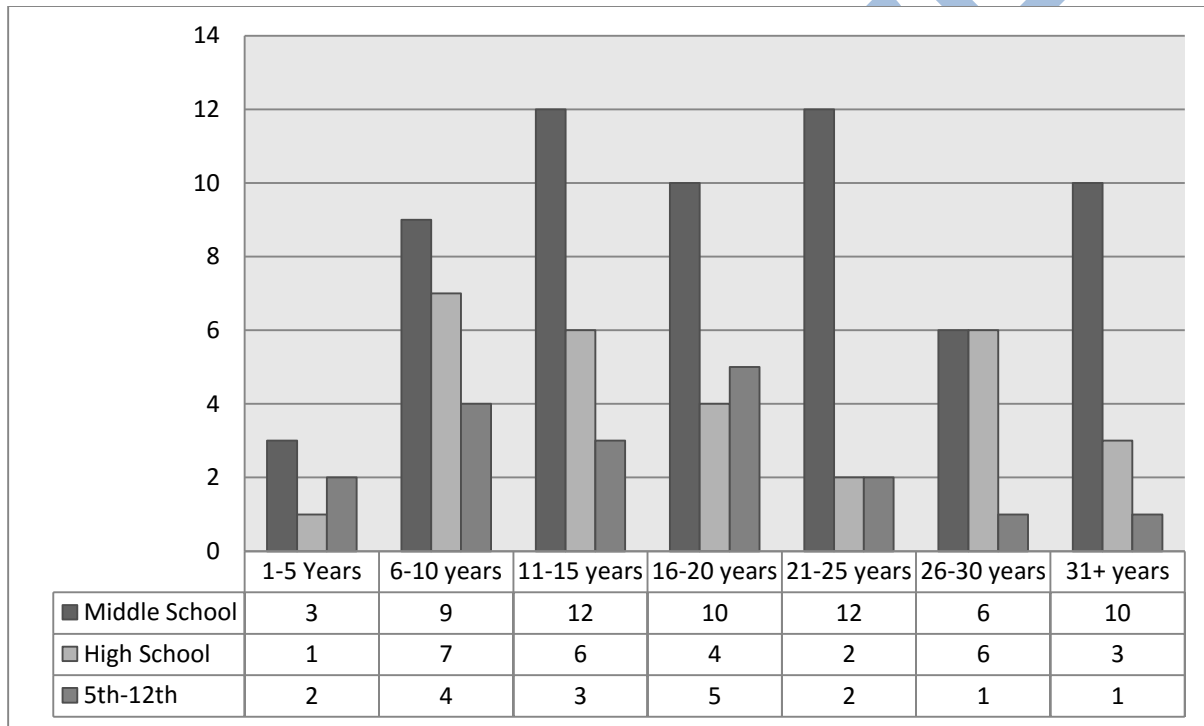
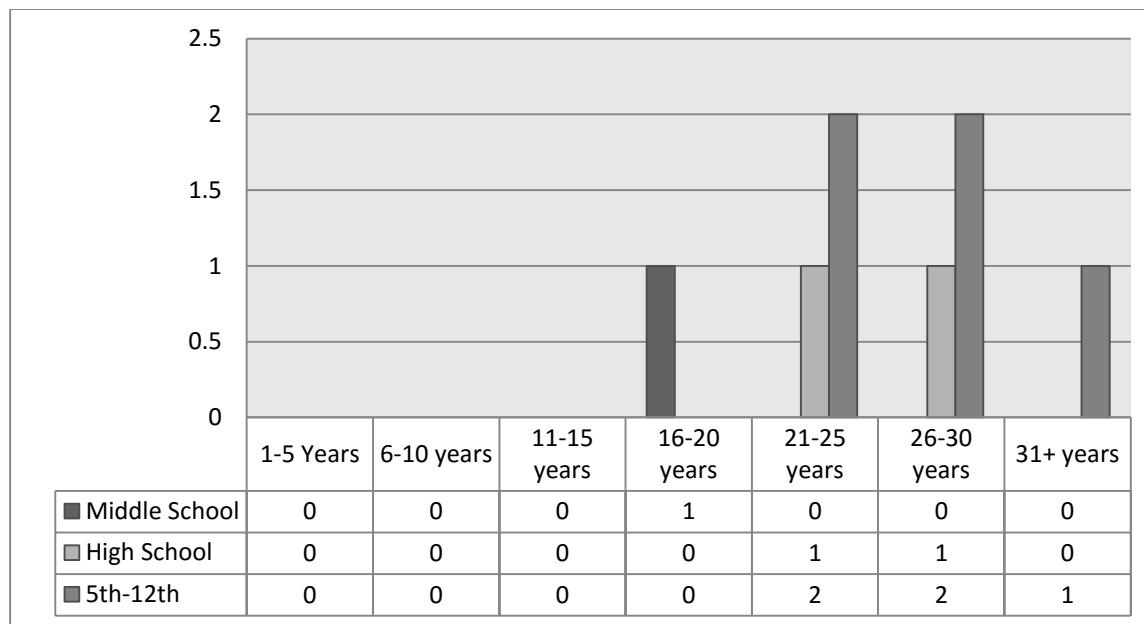


Figure 3: Single Parent



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