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THE ROLE OF PRE-COLLEGIATE MENTORSHIP PROGRAMS IN ORCHESTRA TEACHER RECRUITMENT IN SOUTH CAROLINA

by

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Lynchburg, Virginia

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ABSTRACT

The looming crisis of teacher shortages has garnered attention from music education stakeholders worldwide. The search for causation and resolution of this critical issue has inspired innovative approaches to hiring, training, and the support of professional educators. While mentoring has been lauded by education experts as an essential component of educator career fulfillment, and mentorship programs designed for novice teachers have been recognized within the profession's ranks as effective tools in this pursuit, there has been little research evaluating the impact of mentorship programs designed to identify and recruit pre-collegiate future educators. This study aims to advance the cause for early interventions and make recommendations for effective mentorship programs starting in secondary education by asking questions regarding the long-term career outcomes and potential challenges to implementing future educator mentorship programs in music education in South Carolina. Information gathered here was collected through a mixed-method explanatory sequential design, employing surveys to collect data and establish trends with follow-up interviews using open-ended questions exploring opinions, behaviors, and experiences. Interview subjects were orchestra classroom teachers who have participated in mentorship partnerships highlighting the success of formal and informal program models in South Carolina schools. While this step is only one of many to be taken to secure the future of our educational institutes, it is crucial to realize the implementation of early intervention mentorship programs. This study provides much-needed data on the efficacy of robust, well-designed, and content-specific pre-collegiate mentorship programs.

Keywords: mentoring, recruiting, pre-collegiate music educators, orchestra, collaboration

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"And let us consider how we may spur one another on toward love and good deeds, not giving up meeting together, as some are in the habit of doing, but encouraging one another—and all the more as you see the Day approaching" (Hebrews 10:24-25, New International Version).

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List of Abbreviations

American String Teacher Association (ASTA)

Areas of Strategic Planning and Action (ASPA)

Artificial Intelligence (AI)

Center for Educator Recruitment Retention and Advancement (CERRA)

Collaborative Institutional Training Initiative (CITI)

Every Student Succeeds Act (ESSA)

Grow Your Own (GYO)

Institutional Review Board (IRB)

Music Educators National Conference (MENC)

Music Supervisors National Conference (MSNC)

Music Teacher Professional Initiative (MTPI)

National Association for Music Education (NAfME)

National Defense Education Act (NDEA)

National Educator Association (NEA)

No Child Left Behind (NCLB)

Program of Alternative Certification for Educators (PACE)

South Carolina Music Educators Association (SCMEA)

String Research Journal (SRJ)

CHAPTER ONE: INTRODUCTION

The future of music education depends on the capacity of stakeholders to attract newcomers into the profession.[1] As teacher recruitment continues on a low trajectory and teacher attrition is at historically high levels, innovative approaches to resolving teaching shortages are being sought.[2] These approaches include alternative licensure paths and Grow-Your-Own mentorship program models for students and professionals.[3] While mentorship has often been identified as a strategy for addressing the unique needs of novice educators, more research is needed regarding the profound impact of mentorship relationships on fostering secondary school-level future music educators. This research examines the impacts of mentorship programs offered at the secondary school level on students' decision to pursue music education as a career path. The information derived from this study contributes insight into the effect of future teacher mentorship practices on music educator recruitment.

Background

In their EdWorking 2022 article authors Kraft and Lyon claim that the issue of teacher shortages has been a long-standing problem following historical trends.[4] In the study, which examines trends that lead to various aspects influencing the "rise and fall of the teaching

[1]Tiger Robison, et al., "Music Teacher Recruitment of Precollegiate and Marginalized Populations: A Review of the Literature." Update: Applications of Research in Music Education 38, no. 2 (2020): 20, https://doi.org/10.1177/8755123319884989.

[2]Philip M. Hash, "Supply and Demand: Music Teacher Shortage in the United States," *Research & Issues in Music Education* 16, no. 1 (2021): 4, https://commons.lib.jmu.edu/rime/vol16/iss1/3.

[3]Angela Valenzuela, "Grow Your Own Educator Programs A Review of the Literature with an Emphasis on Equity-based Approaches," *Intercultural Development Research Association* (2017): 1, https://files.eric.ed.gov/fulltext/ED582731.pdf.

[4]Matthew A. Kraft and Melissa Arnold Lyon, "The Rise and Fall of the Teaching Profession: Prestige, Interest, Preparation, and Satisfaction over the Last Half Century," *EdWorkingPaper* (2022): 3, Retrieved from Annenberg Institute at Brown University, https://doi.org/10.26300/7b1a-vk92.

profession," the authors state that public perception of teacher prestige is counted among the leading factors influencing the declining interest in the vocation.[5] The patterns that the authors identify have only been exacerbated by factors such as the COVID-19 pandemic.[6] Examining the effects of pandemic-related school disruptions on teacher retention and recruitment, authors Bacher-Hicks, Chi, and Orellana found that while in the first year of school shutdowns, the retention rate remained stable, in the ensuing years, the rate of attrition grew rapidly.[7]

In the search for strategies to address the problem of teacher recruitment and retention, the implementation of mentorship programs has been identified as a practical measure.[8] According to research by Beronda L. Montgomery, mentorship partnerships today have "been widely recognized as one of the key factors contributing to skills development, psychosocial or socio-emotional support, and career advancement and success of educators."[9] The concept of mentorship can be traced back to its origins, derived from the term mentor, and traced to Greek mythology.[10] Today, teaching mentorships can be interpreted in various ways. Academic researchers Head, Reiman, and Thies-Sprinthall write that the "heart and soul of mentoring

[5]Kraft and Lyon, "The Rise and Fall of the Teaching Profession," 19.

[6]Ibid., 19.

[7]Andrew Bacher-Hicks, Olivia L. Chi and Alexis Orellana, "Two Years Later: How COVID-19 Has Shaped the Teacher Workforce," *Educational Researcher* 52, no. 4 (2023): 219, https://doi.org/10.3102/0013189X231153659.

[8]Aftab Alam, "Mentoring for Newly Recruited School Teachers: Concept, Features and Models," *International Journal of Research in Social Sciences* 09 (2019): 339, https://www.researchgate.net/publication/350530537.

[9]Beronda L. Montgomery, "Mapping a Mentoring Roadmap and Developing a Supportive Network for Strategic Career Advancement," *SAGE Open 7*. no. 2 (2017):1, https://doi.org/10.1177/2158244017710288.

[10]Michael V. Smith, "Modern Mentoring: Ancient Lessons for Today: A Good Mentor Can Give a Beginning Music Educator the Guidance and Support He or She Needs During the First Years of Teaching," *Music Educators Journal* 92, no. 2 (2005): 62, https://www.jstor.org/stable/3400199.

grows out of belief in the value and worth of people and an attitude toward education that focuses upon passing the torch to the next generation of teachers."[11]

Individuals and institutions invested in music education have recognized the importance of understanding the impact of mentorship programs on the career development of instrumental music educators.[12] Tiger Robinson, et al., conclude in their work that "based on our findings, there are several logical entry points into examining middle school educators' role in early intervention with promising students and long-term recruiting."[13] In her work, Colleen Conway has noted that a lack of content-specific mentorship has been recognized as having an adverse impact on adequate supplies of instrumental music teachers.[14] In his research, author Scott N. Edgar states that "given the demand and the relatively low percentage of total students interested in music education, attention to recruiting both institutionally and departmentally seems warranted."[15]

In studies of professional identity in pre-service music educators, DiAnn L'Roy notes that students' opportunity to experience a role as educators has a significant impact on their

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[11]Theresa M. Bey and C. Thomas Homes, *Mentoring: Contemporary Principles and Issues*, (Reston, VA: Association of Teacher Educators, 1992), 5.

[12]Margaret H. Berg and Colleen Conway, "The Design and Implementation of the ASTA Mentor Program: Perceptions of Program Developers and Mentor Preparation Workshop Participants," *String Research Journal* 7, no. 1 (2016): 65, https://doi.org/10.1177/194849921600700103.

[13]Tiger Robison et al., "Inspiring the Next Generation of Music Educators: A Multiple Case Study of High School Music Experiences and Career Choice," *Journal of Research in Music Education* 69, no.2 (2021): 221, https://doi.org/10.1177/0022429420975787.

[14]Colleen Conway, "Beginning Music Teacher Mentor Practices: Reflections on the Past and Suggestions for the Future," *Journal of Music Teacher Education* 24, no. 2 (2015): 100, http://doi.org/10.1177/1057083713512837.

[15]Scott N. Edgar, "Attracting the Next Generation of Music Educators: A Case Study of Music Education Institutional Recruiting Practices," *Contributions to Music Education* 43, (2018): 33, https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/scholarly-journals/attracting-next-generation-music-educators-case/docview/2114589586/se-2.

perception of selves as educators.[16] The author states, "Career commitment was influenced by students' attachment to a professional ideology and by learning of new work-related skills. Students who had had teaching experience reported a stronger perception of themselves as music educators, and they also expressed a stronger commitment to continuing in music education in comparison to those who had not."[17] Noting that there is "a lack of literature examining the recruitment of student musicians," authors Robinson and his academic associates recommend further research to address the gap. The research by this author aims to discern the efficacy of mentorship relationships in promoting interest in the field of music education.[18] Additionally, this inquiry will examine the long-term outcomes of formal mentoring programs, such as those offered by The South Carolina Center for Educator Recruitment, Retention, and Advancement (CERRA), to learn whether individuals who participate in such mentorship programs are more likely to enter the field, stay in their roles, and be satisfied with their careers.

An investigation addressing the potential challenges to implementing pre-collegiate educator mentorship programs in music education across the state of South Carolina is essential. As the teacher shortage crisis is growing and innovative approaches to addressing the problem must be advanced by education stakeholders, more research is needed. In her study, researcher Burkhauser has presented findings indicating that teacher shortages have had detrimental impacts on students' educational experiences and outcomes and can lead to perpetual dissatisfaction and

[16]DiAnn L'Roy, "The Development of Occupational Identity in Undergraduate Music Education Majors," (PhD diss., North Texas State University, 1983), 23, ark:/67531/metadc332238.

[17]L'Roy, "The Development," 5.

[18]Tiger Robison et al., "Inspiring the Next Generation of Music Educators," 221.

teacher turnover.[19] Therefore, removing obstacles to implementing pre-collegiate mentorship programs should be a priority for all music education stakeholders. The first step to resolving the problem of access to pre-collegiate mentorship opportunities and future educator recruitment strategies is identifying the challenges. Once these challenges are discerned through research, education stakeholders can establish pathways to access.

Problem Statement

United States federal legislation signed into law in December 2015 under the title *Every Student Succeeds Act* (ESSA) mandates "that all students be taught to high academic standards that will prepare them to succeed in college and careers."[20] To meet staffing requirements, school districts have relied on both traditional and alternative routes to teacher licensure and the hiring of certified as well as non-certified teachers to fill teacher position openings.[21] Despite varied practices, teacher shortages adversely affect student learning outcomes and well-being.[22] In addition, existing teacher training programs are falling short of attracting future educators into the profession, especially those in marginalized populations.[23]

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[19]Susan Burkhauser, "How Much Do School Principals Matter When It Comes to Teacher Working Conditions?" *Educational Evaluation and Policy Analysis* 39, no. 1 (2017): 126, https://www.jstor.org/stable/44984573.

[20]South Carolina Department of Education, "Every Student Succeeds Act (ESSA)," n.d., https://ed.sc.gov/policy/federal-education-programs/every-student-succeeds-act-essa/#:~:text=Requires%20that%20all%20students%20be,students'%20progress%20toward%20high%20standards.

[21]Cheryl J. Craig, Valerie Hill-Jackson and Andrew Kwok, "Teacher Shortages: What Are We Short Of?" *Journal of Teacher Education* 74 no.3 (2023): 209, https://doi.org/10.1177/00224871231166244.

[22]Kay Martinez, "Mentoring New Teachers: Promise and Problems in Times of Teacher Shortage," *Australian Journal of Education 48*, no. 1 (2004): 96, https://doi.org/10.1177/000494410404800107.

[23]Tiger Robison, et al., "Music Teacher Recruitment of Precollegiate and Marginalized Populations," 23.

Testimonials from participants in formal mentorship programs point to several advantages gained. These include solutions to stymie the issues related to teacher attrition, a leading factor severely impacting teacher shortage. Among those issues is teacher burnout. As Stephanie Wallace, a future teacher recruitment and leadership program educator, offers, "We see so much burnout in teachers in the first five years, and we don't see that with the Teacher Cadets…they go into it eyes wide open."[24] However, institutional shortcomings and inequitable access have hampered the implementation of formal mentorship programs in secondary schools. These shortcomings include a lack of program offerings in the schools due to a lack of funding, qualified instructors, and nominal awareness of the existence of such programs.[25] It should be noted that a gap in the literature addressing the efficacy of current pre-collegiate mentorship practices on the recruitment of string orchestra educators in South Carolina still exists.

Purpose Statement

This study aims to explore the correlation between participation in pre-collegiate mentorship partnerships and the decision to pursue an instrumental music education career path in South Carolina. The method employed in this study is a mixed-method explanatory sequential design. This method utilizes a two-phase model. The first phase is quantitative data collection and analysis, followed by a second phase, which utilizes qualitative phenomenological research.[26] Colleen Conway defines phenomenological research as "the attempt to study the

[24]Hanna Gross, "Grow Your Own' Program Helps Build New Teacher Pipeline," *National Education Association News,* last modified August 16, 2022, https://www.nea.org/nea-today/all-news-articles/grow-your-own-program-helps-build-new-teacher-pipeline.

[25]Gross, "Grow Your Own."

[26]John W. Creswell and J. David Creswell, *Research Design Qualitative, Quantitative, and Mixed Method Approaches*, Fifth Edition (Thousand Oaks, CA: Sage Publications, Inc., 2018), 218.

essence or nature of lived experience through the eyes of human existence."[27] The decision to utilize the qualitative research method was determined as the analysis of the perceptions of the lived experience of individuals who have interacted with future educator mentorship experiences is the focus of the study's first research question: What are the long-term career outcomes of secondary school level instrumental music students participating in future educator mentorship programs in South Carolina? According to Author Kenneth Phillips, award-winning researcher, and professor of music education, "typically qualitative research relies on words for data and for the narrative to tell the story."[28] The interpretive nature of the study seeks to understand individuals' decision-making based on the perspective of participants.[29]

The research plan for this study involves a two-step data collection process and the qualitative phenomenological analysis of the findings. Once the author of this study gained Institutional Review Board (IRB) approval, she shared a request for participation in the survey process with the South Carolina Music Educators Association (SCMEA) Band and Orchestra presidents for authorization to distribute among the members. Once the SCMEA leadership granted permission to collect data, the study commenced in the first of two phases. In the initial quantitative stage, an anonymous survey was utilized to discern the place of formal and informal mentorship partnerships where professional music educators' decisions to pursue music education as a career occurred. Once the surveys were completed, the author of this study collected preliminary data to identify individuals who have had interactions through experience with future educator mentorship and, in addition, have expressed a willingness to participate in

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[27]Colleen M. Conway, *Approaches to Qualitative Research. An Oxford Handbook of Qualitative Research in American Music Education Volume 1* (New York, NY: Oxford University Press, 2020), 111.

[28]Kenneth E. Phillips, *Exploring Research in Music Education and Music Therapy* (Oxford, NY: Oxford University Press, 2008), 83.

[29]Phillips, *Exploring Research*, 85.

the second phase of the study: the individual interviews phase. The qualitative phase in the data collection process commenced with the author conducting interviews. These interviews took place in person in face-to-face settings, on the telephone, or on web-based platforms such as Zoom, Google Meet, Teams, and WhatsApp. The individuals involved were those who expressed a willingness to share details about their current standing and past experiences influencing their decision to pursue the music education profession. Adhering to the characteristics of qualitative research, this stage of the study evolved as the interview questions and answers provided by the participants in the interview process guided the flow of the investigation.[30]

Addressing the second research question regarding access to future teacher recruitment and mentorship programs at the secondary school level, the author of this study has analyzed the data collected through the surveys and interviews mentioned above and offered conclusions and suggestions. Great care was taken to protect the identity, privacy, and welfare of the study participants. Following the confidentiality protocols as noted on the Liberty University, Graduate School, Institutional Review Board web page: "Investigators and personnel conducting research on human subjects must agree to maintain in strict confidence the names, characteristics, questionnaire scores, ratings, incidental comments, and/or other information on all subjects and/or subjects' data they encounter so as not to conflict with State and/or Federal laws and regulations."[31] The researcher completed the Collaborative Institutional Training Initiative (CITI) before conducting the research.[32]

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[30]Phillips, *Exploring Research*, 102.

[31]Liberty University Institutional Review Board "Confidentiality," last modified n.d., https://www.liberty.edu/graduate/institutional-review-board/irb-confidentiality/.

[32]Liberty University School of Music, "Doctoral Thesis Handbook," last modified August 31, 2023, https://www.liberty.edu/music/wp-content/uploads/sites/26/DME-Thesis-Handbook.pdf.

Significance of the Study

This study delves into the significant role mentorship programs play in cultivating robust teacher supply lines and investigates their role in the decision to enter the field. Education stakeholders acknowledge that steep declines in enrollment in teacher education programs call for effective policy proposals and practices targeting these needs.[33] This study contributes to the field of music education by offering valuable information regarding the use of pre-collegiate mentorship programs in the recruitment and training of future music educators. The significance of this study lies in the potential for the knowledge gained from this study to positively affect education policy as it pertains to the implementation of future educator mentorship programs. The empirical observation gathered in the processes of conducting this study addresses the critical issue of teacher shortages both at the beginning of the educational processes through recruitment and training and, in turn, through the course of the educator's professional career through support and fulfillment.

In her chapter on pre-service music teacher education in Abeles and Custodero's *Critical Issues in Music Education: Contemporary Theory and Practice*, author Colleen Conway speaks of the period in educators' early development when interaction with music teachers forms their interest in the education field.[34]

> Most music teachers begin their development as teachers long before they ever enter into an undergraduate music education program, some have known that they wanted to be music teachers since elementary school. Most have taught some private lessons and held

[33]Lisette Partelow, "What To Make of Declining Enrollment in Teacher Preparation Programs," *Center for American Progress,* (2019): 13, https://cdn.americanprogress.org/content/uploads/2019/12/04113550/TeacherPrep-report1.pdf.

[34]Harold F. Abeles and Lori A. Custodero, *Critical Issues in Music Education: Contemporary Theory and Practice* (Oxford NY: Oxford University Press, 2022), 273.

> leadership roles in their high school music programs such as section leaders, drum majors, and peer teachers.[35]

With this assertion in mind, music education stakeholders and education policy directors must create pathways to harness this interest in the music education field through long-term investment in future music educator mentorship programs.[36]

In addition, the complexity of music educator shortages is compounded when content-specific qualifications are taken into consideration in the process of hiring and placing educators in teaching roles for secondary school-level instrumental programs. More specifically, strings or orchestra.[37] In her study, author Angela Ammerman states:

> Fewer string teachers leads to even fewer string programs, and the attritive cycle continues. In order to fully understand the issues surrounding the string program problems, it is important to look to the factors influencing advocacy and recruiting efforts and to examine recruiting attitudes, subjective norms, and self-efficacy as a localized and microcosmic element of advocacy.[38]

Research Questions

Teacher shortages are a common element of the educational landscape in the United States. Downward trends in the availability of licensed teachers and a rising rate of departures from the field of education have resulted in critical deficits.[39] Several causes for these developments have been identified in research. These include departures due to retirement, transfer, termination, and high rates of teachers leaving the profession. Compounding the issue is

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[35]Abeles and Custodero, *Critical Issues in Music Education*, 278.

[36]Ibid., 222.

[37]Angela Ammerman, "Breaking the Cycle: Predicting String Orchestra Recruiting Behaviors with the Theory of Planned Behavior," Order No. 10273738, (George Mason University, 2017): 8.

[38]Ammerman, "Breaking the Cycle," 8.

[39]United States Department of Education, "Teacher Shortage Area Report," accessed August 31, 2023, https://tsa.ed.gov/#/reports.

the evidence cited by author Lisette Partelow, who mentions a dwindling number of individuals entering collegiate education training programs.[40] An investigation by Andere R. Jones-Castro has concluded that motivation to pursue teaching has been low due to a negative perception of the profession.[41] In a quest to offer solutions that remediate the problem, several initiatives have been proposed and implemented throughout the United States.[42] These programs include early mentoring interventions to identify and promote interest in the education field in secondary school students. This study focuses on the following questions to explore the efficacy of early mentoring programs:

RQ1: What are the long-term career outcomes of instrumental music students participating in future educator mentorship programs in South Carolina?

RQ2: What are the potential challenges and barriers to implementing future educator mentorship programs in music education in South Carolina?

Hypotheses

Authors Kraft and Lyon offer that "career interests and aspirations often form early in students' academic careers. While these intentions are strong predictors of students' actual career paths, they are also important measures on their own, reflecting the early impressions students have about the desirability of different jobs."[43] In light of these findings, as well as the current

[40]Partelow, "What to Make of Declining Enrollment in Teacher Preparation Programs," 7.

[41]Andere R. Jones-Castro, "Leading in Precarious Markets: Teacher Shortages and Organizational Stability in Schools," (PhD. diss., The University of Texas at Austin, 2019), 26, https://repositories.lib.utexas.edu/bitstream/handle/2152/78261/JONES-CASTRO-DISSERTATION-2019.pdf?sequence=1&isAllowed=y.

[42]Donna Floyd, "A Case Study of the Stakeholders' Perception of the Effectiveness of a South Carolina District Mentorship Program" (EdD Dissertation, Liberty University, 2018), 1834: 44, https://digitalcommons.liberty.edu/doctoral/1834.

[43]Kraft and Lyon, "The Rise and Fall of the Teaching Profession," 9.

research on the impact of future educator recruitment and mentorship programs, it is plausible to propose the following hypotheses:

H1: Individuals engaged in future educator recruitment and mentorship programs in South Carolina are more likely to pursue a career in the music education profession.

H2: Potential challenges and barriers to implementing future educator recruitment and mentorship programs in South Carolina include limited resources and a need for more awareness of the existence of such programs.

Core Concepts

The central concept directing this study is the implementation of mentorship programs for the recruitment of future instrumental music educators in South Carolina. As of February 2023, the data collected by CREEA showed 1,276.70 teaching vacancies in SC. Of those, 59.90 were music teaching vacancies K-12.[44] As this downward trend continues, implications for music education programs have been felt within the school district where this author is employed. In the previous school year, 2022-2023, the school district dissolved two instrumental programs because qualified teachers could not be secured in vacant positions. This school year, 2023-2024, the school district has two long-term substitutes placed in full-time elementary music teaching positions and one in an instrumental middle school position.

One of the most significant music education advocacy collaboratives, codified in 1999, calls for the inclusion of music education as a *core subject* in public schools. The "Vision 2020: The Housewright Symposium on the Future of Music Education." A fundamental tenet of the symposium widens the breadth of this call to action in a resolution addressing the goals, vision,

[44]Center for Educator Recruitment, Retention and Advancement, "Supply and Demand," last modified February 2023, https://www.cerra.org/uploads/1/7/6/8/17684955/supply___demand_data_tables_2022-23.pdf.

and future of quality music education programs as well as the expansion and improvement of teacher education.[45] To this end, music education stakeholders must seek to implement programs that encourage the recruitment of future music educators. While the public perception of educators has seen tremendous shifts in recent years, teacher shortages are not new. In a study conducted by Kraft and Lyon, these fluctuations in public perception were attributed to "influences including macro-economic trends, shifting political narratives, evolving labor movements, and persistent reform efforts and Americans' ever-changing views about teachers."[46] In their introduction to their study "The Rise and Fall of the Teaching Profession: Prestige, Interest, Preparation, and Satisfaction over the Last Half Century," they offer that "prestige, interest, preparation, and satisfaction declined rapidly in the 1970s, rose swiftly in the early to mid-1980s, remained somewhat steady for the next 20 years, and then began declining precipitously around 2010."[47] The efforts to advocate for the profession of music education date back to the Nineteenth Century when, according to authors Mark and Madura, the "Boston School Committee became the first in the United States to approve music in public schools as a curricular, tax-supported subject."[48]

Author John Buchanan points to a trend of deprofessionalizing education as another cause for teacher shortages. Buchanan states that "once teaching became a high-status profession, more talented people became teachers, lifting the status of the profession even

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[45]National Association for Music Education, "Vision 2020: The Housewright Symposium on the Future of Music Education," accessed January 27, 2024, https://nafme.org/my-classroom/journals-magazines/nafme-online-publications/vision-2020-housewright-declaration.

[46]Kraft and Lyon, "The Rise and Fall of the Teaching Profession," 3.

[47]Ibid., 4.

[48]Michael L. Mark and Patrice Madura, *Music Education in Your Hands: An Introduction for Future Teachers* (New York: Routledge, 2010), 4.

higher…Conversely, where the profession has a low status, it attracts less [and fewer] talented applicants, pushing the status of the profession down further, and with it, the caliber of people it is able to attract."[49] Factors such as low salaries, lack of autonomy, outside opportunities, working conditions, and school shootings have all been seen as mitigating factors in the teacher shortage crisis.[50] An investigation of career development theories illustrates that choices and decisions may be influenced by aptitude and external influences.[51] To this end, barriers to entry into the music education field may also include the influence of music teachers, non-music teachers, school counselors, and a lack of access to mentorship programs.[52]

An examination of data collected by author Lisette Partelow on behalf of the Center for American Progress, a nonpartisan policy institute, shows a downward trend in enrollment in teacher preparation programs between 2010 and 2018. During that period, the national average drop in enrollment in teacher preparation programs was 35 percent.[53] As mentioned in this study, the first variable causing this issue is teacher salaries.[54] While stopgap measures have been taken in several states, more concrete resolutions are still needed.[55]

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[49]John Buchanan, *Challenging the Deprofessionalisation of Teaching and Teachers: Claiming and Acclaiming the Profession*, (Singapore: Springer, 2020), 236.

[50]Kraft and Lyon, "The Rise and Fall of the Teaching Profession," 2.

[51]Sherron M. Brumbaugh, "High School String Orchestra Teacher as a Career Choice: A Survey of 11th- and 12th-Grade High School String Orchestra Students in Texas," (PhD. diss., University of North Texas, 2003), 20, https://digital.library.unt.edu/ark:/67531/metadc4434/m2/1/high_res_d/dissertation.pdf.

[52]David A. Rickels, Edward C. Hoffman, and William E. Fredrickson, "A Comparative Analysis of Influences on Choosing a Music Teaching Occupation," *Journal of Research in Music Education* 67, no. 3 (2019): 287, https://doi.org/10.1177/0022429419849937.

[53]Partelow, "What to Make of Declining Enrollment," 13.

[54]Ibid., 1.

[55]Ibid., 37.

Additional topics in this study may address exploring the causes of the downward trend in enrollment in teacher preparation programs. These causes could include equitable access to music education, content-specific mentorship partnerships, and the impacts of underqualified music educators in the instrumental music program on recruiting future instrumental music educators. According to author Jones-Castro, it is critical that education stakeholders understand these trends and that they all contribute to "entry decisions, or why teachers choose to pursue teaching, and the factors that motivate or attract teachers to the profession."[56]

In their article "Influences on Career Choice Among Music Education Audition Candidates: A Pilot Study," David A. Rickels and his colleagues offer that "the influence of the school music teacher on the career decision process of those who become music educators or undergraduate music education majors is well documented."[57] Bearing in mind this statement regarding the influence of the music teacher, it stands to reason that the classroom teacher's role in promoting a student's interest in a future career in music education should be prioritized. According to author Tinger Robinson and his associates:

> Based on our findings, there are several logical entry points into examining middle school music educators' role in early intervention with promising students and long-term recruiting, including the modeling of professional behaviors, the tendency to communicate with their best students on this topic, the perceptions of the importance of formative musical experiences on long-term interest in the profession, and examples of personal practice they feel contribute to the promotion of interests in music and teaching among their students.[58]

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[56]Jones-Castro, "Leading in Precarious Markets," 26.

[57]David A. Rickels, et al., "Influences on Career Choice Among Music Education Audition Candidates: A Pilot Study," *Journal of Research in Music Education* 57, no.4 (2019): 293, https://doi.org/10.1177/0022429409350779.

[58]Tiger Robison, "Inspiring the Next Generation of Music Educators," 221.

Report editor Clifford Madsen states that "recruiting prospective music teachers is the responsibility of many, including music educators. Potential teachers need to be drawn from diverse backgrounds, identified early, led to developing both teaching and musical abilities, and sustained through ongoing professional development."[59] Echoing this call, author Jeanne DelColle explains that "recruiting students takes a team effort. We need teachers, school counselors, and administrators working together to recruit future educators, especially those who have not considered the profession before."[60] To this end, Phillip Hash proposes that "the first step in recruiting music teachers is to identify pre-college students who would be good candidates," and then promote the music education profession from within any given program.[61] Identifying successful future teacher mentorship models would be essential in establishing the role of such programs in providing strategies to address teacher shortages. To this end, an investigation of the availability, efficacy, and any potential barriers to access to early intervention mentorship programs is needed.[62]

Definition of Terms

Attrition - Teachers exiting the educational profession.

CERRA - Center for Educator Recruitment, Retention, and Advancement.

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[59]Clifford K. Madsen, *Vision 2020: The Housewright Symposium on Music Education* (Latham, MD: Rowman and Littlefield Publishers, 2000), 220.

[60]Jeanne DelColle, "Recruiting Future Educators: We Need You!" *Education News*, (May 23, 2022): 15, https://education.tcnj.edu /wp-content/uploads/sites/206/2022/05/Recruiting-FE.pdf.

[61]Hash, "Supply and Demand," 9.

[62]Doug Hamman, Shirley M. Matteson, and The Nguyen, "Finding Tomorrow's Teachers: Investigating School District Plans for Pre-Collegiate GYO Programs," *Education Policy Analysis Archives* 31, no. 77 (2023): 1, https://doi.org/10.14507/epaa.31.7803.

Deprofessionalization – Discrediting professional statutes by means of micromanaging or taking away teacher autonomy in the classroom.

Early Intervention – Programs identifying potential for future educators and providing opportunities for participation in mentorship partnerships.

Education Stakeholders - Students, parents, teachers, and policymakers.

Formal Mentoring - Partnerships that are formally allocated and assigned responsibility to support and facilitate the professional development of newly recruited teachers.

Future Music Educators - Students enrolled in music education programs at the secondary school level who may choose music education as a career path.

Grow-Your-Own (GYO) - Teacher recruitment and training programs are designed to promote pre-collegiate students' interest in the teaching vocation.

Intentional Informal Mentoring - Refers to informal relationships within a network that are sought independently from structured programs to benefit participants.

Licensure - Credentials that allow an individual to work legally as a teacher.

> **Alternative Path** - Individuals holding a bachelor's degree in a related field and having work experience in the related field may pursue licensure through accelerated programs while teaching.
>
> **Traditional Path** - Completion of a bachelor's degree or high and required score on the prescribed assessment.

Mentoring - Providing personal and professional support and guidance leading to growth.

Retention - The continuity of teaching within the same position from year to year.

Teacher Cadet – A secondary school level future educator accredited mentorship program offered through CERRA in the state of South Carolina.

Chapter Summary

This study aims to examine the impacts of mentorship on the recruitment of future music educators. As teacher shortages negatively impact students' learning and welfare and the ability of school systems to support education professionals effectively, solutions for this crisis are crucial. While paying particular attention to the trend's effects on music education, this author is keen to address the issue regarding the shortage of qualified string teachers in South Carolina. Few studies addressing the impact of early intervention mentorship programs are currently available. Of those available, none directly address programs engaging instrumental music students at the secondary school level in South Carolinas.

Added to this is the urgency that presents in the education field post-pandemic, where teacher supplies are not meeting the demand of a growing population, and attrition is compounding the problem. Reiterating the importance of the role of teacher recruitment programs, authors Austin and Miksza state:

> A primary goal of teacher recruitment programs is to attract the most capable students to teaching, not merely the most interested or motivated. Finding ways to alter high school students' perceptions about the teaching profession and/or assist them in recognizing the rewards associated with teaching prior to when career-related decisions are made, is clearly an important consideration for anyone exploring alternative methods of music teacher recruitment.[63]

With the understanding that not one single solution can affect the change necessary to secure the course of music education on its own, several creative approaches should be explored. This study serves a dual purpose in exploring the possibility of what mentorship, a centuries-old practice, has to offer. When applied through innovative means, future music educator programs have the

[63]James R. Austin and Peter J. Miksza, "Trying on Teaching: Effects of a Precollegiate Music Teacher Recruitment Program," *Journal of Music Teacher Education* 21, no. 2 (2012):14–27, https://doi.org/10.1177/1057083711401712.

potential to promote the status of music education and secure the future of music education programs. Therefore, it is imperative that additional literature on the impact of mentorship programs serve as tools in the recruitment of future music educators and for the betterment of teacher retention and promotion be made available. Heeding the call from author Scott Edgar that "given the demand and the relatively low percentage of total students interested in music education, attention to recruiting both institutionally and departmentally seems warranted," it is the aim of this study to examine the impact of pathways to alleviate instrumental music teacher shortages.[64]

[64]Austin and Miksza, "Trying on Teaching," 33.

CHAPTER TWO: LITERATURE REVIEW

Introduction

Ancient philosophers Confucius, Aristotle, and Plato have addressed the significant role of music in the human experience, either as a moral, intellectual, or aesthetic discipline. In his discussion on the role of music education in our schools, former MENC president Paul Lehman asserts that:

> Music is one of the most powerful, most compelling, and most glorious manifestations of every cultural heritage. All of us ought to be able to understand, enjoy, and participate fully in our musical environment. Music in school is not merely an activity to be engaged in as a respite from the serious business of education; it's an important means of discovering underlying truths about human nature.[65]

In a world where societies strive to find their voice, and express their unique identities, one finds that some commonalities may be gleaned from music's role in their lives. Whether it be for enjoyment, ceremony, transcendental experiences, or music for the sake of music, the value societies place on music, directly or indirectly, will be apparent in the investment made to promote music through education.

Section I: A Brief History of Music Education Policy in Twentieth Century United States

Music education in the United States became a curricular subject, deriving legitimization from the Boston School Committee (Board of Education) in 1838.[66] Championing this cause was Lowell Mason, a composer and teacher known as the grandfather of music education.

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[65]Paul R. Lehman, "A Personal Perspective," *Music Educators Journal* 88, no. 5 (03, 2002): 47, https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/scholarly-journals/personal-perspective/docview/197182816/se-2.

[66]Michael L. Mark and Patrice D. Madura, *Music Education in Your Hands: An Introduction for Future Teachers* (New York: Routledge, 2010), 3.

Soon after, schools nationwide would adopt vocal music education as a core curriculum subject, taking inspiration from Swiss educator Johann Heinrich Pestalozzi and with the belief that "music was good for children physically, morally, and intellectually."[67] At first, music education would be provided by classroom teachers under the supervision of music specialists in the role of music supervisors, who would visit the classrooms on regular rotation, assigning materials, and administering assessments. In the late nineteenth century, Normal Schools, teacher training institutions, and universities began offering courses in music education, providing aspiring music teachers with pedagogical knowledge.[68]

In his article published in the *Journal for Band Research*, Jere Humphreys writes that at the turn of the twentieth century, instrumental music education enjoyed popularity as an extracurricular subject with a proliferation of community bands and orchestras. In recognition of well-established traditions, formal high school credit for in-school programs would be granted in 1905.[69] Prior to earning curricular acceptance, instrumental programs appeared in collegiate settings, reaching back to the Revolutionary War in the Drum and Bugle Corps at Harvard University.[70] The Boston Public Schools became the first school district in America to offer group violin classes as part of the regular curriculum in 1911, and the following year, strings

[67]Mark and Madura, "Music Education In your Hands," 5.

[68]Michael L. Mark, *A Concise History of American Music Education* (Latham, MD: Rowman & Littlefield Education, 2008), 72.

[69]Jere T. Humphreys, "Instrumental Music In American Education: In Serves Of Many Masters," *Journal of Band Research* 30, no. 2 (Spring, 1995): 42, https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/scholarly-journals/instrumental-music-american-education-service/docview/1312113739/se-2.

[70]Humphreys, "Instrumental Music," 40.

class method books were published.[71] Music education historian Edward Bailey Birge noted that "the entrance of instrumental music education into the schools was due to the conditions inherent in the growth of democracy in education, which developed an elective system giving the pupil a free choice of a wide range of studies."[72] As instrumental music programs expanded in the schools, shortages in teacher preparation programs were not keeping up with demand. As a result, professional musicians lacking teaching training were hired by school districts in need. This deficit fueled the call to organize music educators into an empowered profession.

Policy Perspectives

The essence of music education is not static. The transformation of themes, theories, and approaches to music education is influenced by societal priorities.[73] During the first half of the twentieth century, the need to cultivate structures for the expanding industrial economy emphasized the importance of reading, writing, mathematics, science, history, and foreign languages in a movement coined essentialism.[74] Music education was designed as an aesthetic experience to be explored and enjoyed as non-essential following the progressivism education movement. Here, the ideas of education theorist John Dewey would nurture the individual for their unique abilities, interests, ideas, and needs.

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[71]Dilek Göktürk, "Historical Development of Public-School String Education in The United States and Connections with Turkey," Uludağ Üniversitesi Eğitim Fakültesi, 22(2), 692.

[72]Edward Bailey Birge, *History of Public School Music in the United States*, New and Augmented edition, (United States: Bailey Birge Press, 2007), 173.

[73]Abeles and Custodero, *Critical Issues in Music Education*, 1.

[74]Ibid., 2.

National Defense Education Act

Post World War II, during the Cold War period, the United States saw a shift in popular opinion regarding the role of education. The focus was on the "Race to Space" influenced policy in the form of the National Defense Education Act (NDEA) of 1957. An emphasis on math and science once again relegated music education as non-essential.[75] Still, some would champion the cause of arts education as necessary for the development of the whole person. In 1957, the American Association of School Administrators issued a statement advocating for the arts to be included "in a well-balanced school curriculum."[76] Recommendations for the inclusion of the arts in the curriculum were also offered by scientists on the Panel on Educational Research and Development.

> Certain members of the Panel were convinced that there was a degree of correlation between excellence in scientific achievement and the breadths of an individual's human experience. The best scientists, it was thought, were not necessarily those who had devoted themselves single-mindedly to their own field: somehow, familiarity with the arts and humanities sharpened a food scientist's vision.[77]

Tanglewood Symposium

Born of the desire for representation in the dialogue on music education, the Tanglewood Symposium held in 1967 comprised discussions concerning music education and music educator preparation by those engaged in teaching. In her article on the fiftieth anniversary of the Symposium, author Constance McKoy reflects on the advances made in music education advocacy and the journey yet to come. McKoy notes that participants in the Symposium sought

[75]Abeles and Custodero, *Critical Issues in Music Education,* 4.

[76]Mark, *A Concise History*, 139.

[77]Ibid., 140.

to address cultural diversity and the need for inclusivity in music education.[78] In a visionary statement, the declaration calls for the inclusion of teacher training to effectively address the needs of a changing society. "We recommend the formulation of a new curriculum for teacher training institutions that will attract such persons and educate them in actual community situations during the pre-service period."[79] Mckoy notes that this call to action speaks to current needs fifty years later.

Housewright Declaration

At the turn of the new millennium, leaders of the Music Educators National Conference (MENC) gathered to consider issues related to music education in a rapidly changing society. In her article reflecting on the themes of the Declaration's twelve points of agreement, author Marie McCarthy turns her focus to the developments in music education policy in the decades since it was published.[80] One of the themes McCarthy identifies in her analysis of the agreements is "widening horizons."[81] These agreements would "address the expansion of goals related to curriculum, advocacy, policy, and networks."[82] She finds that agreement eight, addressing teacher recruitment and preparation, fits within this theme as technological advances have

[78]Constance L. McKoy, "On the 50th Anniversary of the Tanglewood Symposium," *Journal of Music Teacher Education* 27(1): 4, https://doi.org/10.1177/1057083717719073.

[79]Robert A. Choate et al., "The Tanglewood Symposium: Music in American Society," *Music Educators Journal* 54, no. 3 (1967): 77. https://doi.org/10.2307/3391187.

[80]Maria McCarthy, "The Housewright Declaration: A Lens for Viewing Music Education in the Early Twenty-First Century," *Contributions to Music Education 45* (2020): 48, https://www.jstor.org/stable/26974516.

[81]McCarthy, "The Housewright Declaration," 51.

[82]Ibid., 56.

expanded opportunities for training, "innovations in distance education and the proliferation of online degree programs have transformed spaces of learning."[83]

No Child Left Behind

In a study conducted by Chad West on the effects of No Child Left Behind (NCLB) policies on music education, the author found "that many principals [viewed] NCLB as negatively impacting their music programs."[84] In an era of high-stakes testing and school accountability formulas that focused heavily on the tested subjects of math and reading, policies had adverse effects on arts education and teachers in those content areas. These included reduced or eliminated programs due to budgetary constraints and scheduling difficulties creating barriers to access to music classes.[85] Music educators were often required to assist with teaching other subjects, and professional development requirements were focused on math and reading scores rather than teaching music. In conclusion, West speaks of a trend calling for innovation in music educators' outlook on preparation. "Surviving program reductions, budget cuts, scheduling problems, and enrollment declines may involve more than a simple adaptation to a culture of high-stakes testing—it may also involve adapting the product and delivery to a more contemporary society."[86]

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[83] McCarthy, "The Housewright Declaration," 57.

[84]Chad West, "Teaching Music in an Era of High-Stakes Testing and Budget Reductions," *Arts Education Policy Review* 113, no. 2 (2012): 75.

[85]West, "Teaching Music," 76.

[86]Ibid., 78.

Every Student Succeeds Act

According to a policy analysis conducted by Ronald Kos, in a shift towards the inclusion of music among additional subjects as the foundation of a "well-rounded" education, the Every Student Succeeds Act (ESSA), brought into effect in 2015, places college and career readiness as the goal of K-12 education in the United States.[87] Additionally, ESSA placed decision-making abilities in the hands of states rather than federal policymakers, increasing the autonomy of the states to decide their own priorities.[88] This directive opened opportunities for advocacy for music education and additional funding through grant applications. With the availability of new funding, equity in access to music education has increased, content-specific professional development has been prioritized, and music education has been acknowledged as a core subject with instructional and accountability standards.[89] In addition, in a study of North Carolina A+ schools, authors Wolf, Best, and Railey found that ESSA's directive to incorporate the arts into the curriculum substantially increased teacher engagement and satisfaction.[90] This added benefit of ESSA would reverse some of the ill effects of NCLB policy on music educator professionals' career fulfillment.

Section II: Professional Organizations and Advocacy

Organizational advocacy for the inclusion of music education in public schools can be traced back to the Music Educators National Conference (MENC). In an article by scholar

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[87]Ronald P. Kos, "Music Education and the Well-Rounded Education Provision of Every Student Succeeds Act: A Critical Policy Analysis," *Arts Education Policy Review* 119, no. 4 (2018): 210.

[88]Thomas Rizzuto, "Perceptions of Secondary Music Educators on the Transition to, and First Years of Every Student Succeeds Act," (2022): 21, https://digitalcommons.molloy.edu/etd/143.

[89]Rizzuto, "Perceptions," 145.

[90]Kate Wolf, Jane R. Best, and Hunter Railey, "Preparing Educators and School Leaders for Effective Arts Integration," *The Education Commission of the States* May 2018, https://files.eri c.ed.gov/fulltext/ED582977.pdf.

Micheal L. Mark, the organization is credited with providing guidance in "intellectual leadership, curriculum, professional development, advocacy, and professional standard."[91] Shifting its focus to promoting music education's cause towards policymakers in government, the MENC became a leading presence in legislative agendas on national, regional, and state levels by the 1980s.[92] With the creation of the Goals and Objectives project in 1969, the MENC was able to actualize the recommendations brought forth in the Tanglewood Symposium. Mark identifies the development of standards as an area of focus whose purpose is twofold. One was "to ensure that all music instruction is provided by teachers well prepared in music."[93] The second is "to enable students to arrive at a broad-based, self-grounded understanding of the nature, value, and meaning of the arts."[94]

National Association for Music Education

Representing music educators in all levels of education preschool through graduate studies, the National Association for Music Education (NAfME) is a professional organization focused on advancing music education by promoting the value of equitable access to well-rounded, comprehensive, and high-quality music education programs for all students. Tracing its origins to the Music Supervisors National Conference (MSNC), NAfME's advocacy arm comprises several coalitions, including the Music Teacher Professional Initiative (MTPI). This task force was created in 2021 "to identify barriers to equity in music teacher recruitment,

[91]Michael L. Mark, "Music Education Since Mid-Century: The Role of the Music Educators National Conference," *Journal of Aesthetic Education* 33, no. 3 (1999): 79, https://doi.org/10.2307/3333703.

[92]Mark, "Music Education," 88.

[93]Ibid., 88.

[94]Music Educators National Conference, *National Standards for Arts Education* (Reston: VA, 1994), 18.

education, and retention."[95] In June of 2023, MTPI published a report titled *A Blueprint for Strengthening the Music Teacher Profession.* In the report, the task force identifies challenges and offers mitigation for issues related to music educator recruitment, training, and retention.[96] One theme identified in the focus group discussion was low perception of music education as a viable profession. "Former teachers have a big influence on going into music, and right now it's a terrible time to be a teacher, and teachers are not encouraging kids to be teachers."[97] Among the solutions offered in these discussions was participation in groups such as the Tri-M Music Honor Society, where students may gain insight into music teaching and "might be provided with teaching experience or be able to assist with teaching in some way."[98]

American String Teacher Association

Created as an offshoot of the MENC in 1946, the American String Teacher Association's (ASTA) mission is to "create and lead a community of diverse members to advance string teaching, performing, and scholarship."[99] To this end, ASTA offers opportunities for its membership to support strings music education through communities of practice, collaborative projects, support networks, mentorship, and professional development. Advocacy for string playing and string education programs has yielded a significant volume of research on related

[95]National Association for Music Education, "Music Teacher Professional Initiative," accessed January 28, 2024, https://nafme.org/advocacy/music-teacher-profession-initiative/.

[96]National Association for Music Education, *A Blueprint for Strengthening the Music Teacher Profession* (Reston: VA, 2023), https://nafme.org/wp-content/uploads/2023/11/NAF072-MusicInitiative-8.pdf.

[97]NAfME, *A Blueprint*, 17.

[98]Ibid., 27.

[99]American String Teacher Association, "Mission, Vision, and Core Values," accessed August 16, 2023, https://www.astastrings.org/site/vision.

topics. ASTA's String Research Journal (SRJ) is a peer-reviewed publication that "promotes scholarship and research within the education field."[100] Another research focus for the association is influencing career choice among string education college students. In their article related to string teacher shortages, authors Gillespie and Hamann offer practical strategies that were derived from research findings indicating that "string education students were influenced, as are other students, by role models, music teachers, the chance to teach fellow students while in high school, and their school orchestra experience."[101]

Section III: Teacher Shortages

In a report published in October of 2022 addressing what is rapidly becoming a national crisis in the education field, the National Education Association (NEA) compiled data from multiple sources addressing the issue of teacher shortages.[102] One of the topics the publication addresses is the downward trend in interest in the vocation; "while people leaving education is one part of the shortage equation, another key factor is declining rate of people choosing education as a career path."[103]

[100]American String Teacher Association, "Publications," accessed August 16, 2023, https://www.astastrings.org/site/string-research-journal.

[101]Robert Gillespie and Donald L. Hamann, "Career Choice among String Music Education Students in American Colleges and Universities," *Journal of Research in Music Education* 47(3), (1999): 275, https://doi.org/10.2307/3345784.

[102]National Education Association, *Elevating the Education Professions: Solving Educator Shortages by Making Public Education an Attractive and Competitive Career Path*, (Washington District of Columbia, 2022), 2, https://www.nea.org/sites/default/files/2022-10/29302-solving-educator-shortage-report-final-oct-11-2022.pdf?_ga=2.142589042.1916801854.1693164015-1440076124.1693164015.

[103]National Education Association, *Elevating the Education Professions,* 4.

Statistics

In a study by Kraft and Lyon, the authors investigated various factors influencing the teaching profession. Among those were prestige and interest in the vocation. The authors point to a worrying trend showing that "interest in the teaching profession among high school seniors and college freshman has fallen 50% since the 1990s, and 38% since 2010, reaching the lowest level in the last 50 years."[104] In their work, the authors also note that public perceptions of the role of educators as professionals can inform an individual's interest in becoming an educator and, ultimately, their decision to invest in a pathway to gain credentials. They explain that characteristics of professionalization in education include salary, licensure rates, and professional support.[105] Additionally, Kraft and Lyon point to the effects of the COVID-19 pandemic and the polarization in education as factors compounding negative perceptions of the education field. They offer that "between 2018 and 2022, the percentage of parents who say they would like their children to be teachers dropped from an already low 46% to 37%."[106] At the same time, educators' outlook towards the vocation as rewarding and worthwhile has declined from 72% to 44% during this same four-year period.

Professional Trends

A study conducted by Phillip Hash notes that a lack of student interest in pursuing a music education major in college and a decline in educator preparation programs adversely affect

[104]Kraft and Lyon, "The Rise and Fall of the Teaching Profession," 5.

[105]Ibid., 8.

[106]Ibid., 34.

professional trends.[107] He points to these as contributing factors to the inadequate supply of music teachers reported in thirty-two states in the period between 2011 and 2021.[108] In his article, he proposes that music educators, teacher educators, and policymakers may positively affect professional trends by implementing music teacher recruitment programs to attract future educators, especially from urban and rural schools.[109] Referencing the Yale University *Declaration On Equity in Music For City Students*, he states that these individuals, in turn, would act as role models for their students and, as such, inspire the next generation of music educators.[110] He states that recruits from these diverse backgrounds would bring an added cultural advantage needed in these settings.[111]

An article published by Hannah Natason points to a lack of respect given to educators by politicians, parents, and school board representatives in the "escalating culture wars" throughout the United States and the increasing restrictions placed on teacher autonomy as contributing factors in the crisis.[112] A report published by the NEA addressing educator shortages identifies a confluence of post-pandemic resignations, educator retirements, and population growth as components of the crisis.[113] In addition, the report concludes that educators have been "grossly

[107]Hash, "Supply and Demand," 4.

[108]Hash, "Supply and Demand," 6.

[109]Hash, "Supply and Demand," 9.

[110]Yale School of Music, "Declaration on Equity in Music for City Students," accessed December 16, 2023, https://www.declaration.yale.edu/declaration.

[111] Hash, "Supply and Demand," 11.

[112]Hannah Natanson, "Never seen it this bad: America Faces Catastrophic Teacher Shortage*," Washington Post*, August 14, 2022, https://www.washingtonpost.com/education/2022/08/03/school-teacher-shortage/.

[113]National Education Association, *Elevating the Education Profession*, 4.

under-compensated as a profession compared to other professions with comparable education and training requirements."[114]

Cultural Events and Impacts

In a literature review by researcher Tia Madkins, the author notes that the decline in the number of African American teachers in the workforce can be traced back to the desegregation of schools when tens of thousands lost their positions.[115] What was formerly a highly accessible and respected career was no longer attainable as a result, as teaching positions were eliminated. According to Madkins, contemporary factors contributing to the shortage of minorities in the education field include undereducation, which renders students unprepared for higher education. She states that the underfunding of urban school districts has created resource deficits and limited educational opportunities for many minority students. Madkins notes that another factor influencing the minority teacher pipeline is new career opportunities offering more lucrative salaries and prestige.[116]

In her work, author Patricia Carter highlights the effects of cooperation among teaching professionals and women's rights advocacy organizations. She mentions Susan B. Anthony, a former teacher and women's rights advocate, who pointed out in 1853 that limited opportunities forced women to compete for the few positions available and that this drove down women's salaries and prestige.[117] Moving forward, the Twentieth Century ushered in significant strides in

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[114]National Education Association, *Elevating the Education Profession*, 3.

[115]Tia C. Madkins, "The Black Teacher Shortage: A Literature Review of Historical and Contemporary Trends," *The Journal of Negro Education* 80, no. 3 (2011): 418, http://www.jstor.org/stable/41341143.

[116]Madkins, "The Black Teacher Shortage," 420.

[117]Patricia A. Carter, *Everybody's Paid but the Teacher: The Teaching Profession and the Women's Movement* (New York, NY: Teachers College Press, 2002), 4.

women's legal rights and expanded social standing as winning the right to vote opened new occupational opportunities. Having new career path options meant that fewer individuals were entering the teaching profession. According to researchers Murnane and Steele, this change made it "increasingly difficult to attract and retain the many effective teachers who are needed."[118] The Women's Rights Movement brought about many changes, improving the lives of women and their families through social reform. However, its effect also contributed to shrinking the labor pool from which teachers have traditionally come.

String Teacher Shortages

Compounding the crisis of teacher shortages is the ongoing issue of low participation of string players in string teaching training programs. In an article published in the Journal of Research in Music Education, Gillespie and Hamann gathered information regarding the statutes of string education, including enrollment in school programs, private instruction, curriculum, and support. They share that "for the past three years, virtually every symposium, session, and research study designed to address the problems in the string teaching profession has identified a shortage of string teachers as one of the most critical concerns of the profession."[119]

A description of a collaborative project seeking to offer solutions for this ongoing issue is discussed by author James Przygocki. In his article "Addressing the String Teacher Shortage Around the Country," Przygocki provides an overview of *The Strings Project*, a strings teacher recruitment model that serves communities throughout the nation. The Strings Project

[118]Richard J. Murnane, and Jennifer L. Steele, "What is the Problem? The Challenge of Providing Effective Teachers for All Children," *The Future of Children,"* 17(1), (2007): 18, https://files.eric.ed.gov/fulltext/EJ795873.pdf.

[119]Robert Gillespie, and Donald L. Hamann, "The Status of Orchestra Programs in the Public Schools," *Journal of Research in Music Education,* 46(1), (1998): 75-86, https://doi.org/10.2307/3345761.

program was introduced by former American String Teacher Association (ASTA) president Robert Jesselson, who built the program after a model was introduced in 1948 at the University of Texas.[120] The String Project is a teacher-training program that gives teachers practical experience in environments emulating the public-school setting. One testimonial relaying the essence of the program speaks to a means of strings teacher recruitment. String Project program participant Nichole Cleveland is quoted saying, "I came to Sacramento State not intending on pursuing a music degree, but the string project changed my mind. I'm now convinced that I am meant to dedicate my life to music and inspiring others through teaching."[121] According to researchers Chang and Ammerman, string teacher shortages may be traced back to a shortage in qualified string teacher educators. They note that "exacerbating the problem may be the lack of full-time, dedicated string music education faculty and subsequent lack of string-specific courses in music education curricula."[122] Their study found that while full-time string music education specialists could be found primarily in large universities, few were present in smaller institutions. One trend they noted in those smaller settings was the above-mentioned String Project models as well as Suzuki pedagogy professors. In their conclusion, the authors suggest that further study is needed to address the question of the efficacy of such programs in preparing students to teach in schools.[123]

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[120]James Przygocki, "Addressing the String Teacher Shortage around the Country," *American String Teacher* 59(2), (2009): 32, https://doi.org/10.1177/000313130905900206.

[121]Przygocki, "Addressing the String Teacher Shortage," 33.

[122]Annalisa Chang and Angela Ammerman, "String Teacher Preparation Programs in the United States," *String Research Journal* 10(1) (2020), 36, https://doi.org/10.1177/1948499220926175.

[123]Chang and Ammerman, "String Teacher Preparation," 40.

Section IV: Music Educator Training

Once an individual has made the commitment to become an educator, a handful of routes can be taken to achieve the goal. This goal is to equip individuals with the knowledge, skills, and competencies necessary to effectively teach music to students of various ages, abilities, and backgrounds. While most would agree that the arts offer a unique challenge in the dual charge of training the artist and the teacher, the realization of how to achieve the goal continues to pose a challenge for music educator training stakeholders. In his article on music teacher education, scholar David Elliott delves into the complexity of music educator training. He notes that music educators are expected to hold dual expertise in music and in education.[124] Elliott defines musicianship as "a form of procedural knowledge…what competent, proficient, and artistic music-makers know how to do."[125] He goes on to offer the term "educatorship" to describe the set of skills possessed by those who are "flexible, able to think-in-action in relation to student needs, subject matter standards, community needs, and professional standards."[126] In conclusion, Elliott suggests that music educator training should engage in "problem-solving and problem-finding…through encounters with authentic teaching challenges."[127]

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[124]David J. Elliott, "Rethinking Music Teacher Education," *Journal of Music Teacher Education*, 2(1), (1992): 7, https://doi.org/10.1177/105708379200200103.

[125]Elliott, "Rethinking," 9.

[126]Ibid., 12.

[127]Ibid., 14.

Certification and Licensure

According to the National Center for Education Statistics, more than half of all public-school teachers earn their teaching credentials as part of a four-year B.A. major in education.[128] The coursework for a music education degree program may include teaching methods, music theory, music history, ear training, conducting, ensembles, and applied study. In addition, non-music coursework and a student teaching practicum are required. Once a degree is awarded, an individual may apply for teaching credentials or certification from an educational institution or a government agency. In addition, licensure, or the legal right to practice the profession, must be obtained by meeting state requirements.

In a study conducted by May et al., the authors examined current practices in certification and licensure. They note that music teacher certification practices remained unchanged for the greater part of the Twentieth Century.[129] However, a shift in public perception regarding teacher competencies, brought to light in response to a report published in 1986 by the Holmes Group Report and the Carnegie Task Force on Teaching Profession, impacted practices significantly. This report made recommendations for new, formal policies, regulations, and accountability measures for teachers. As a result, reforms in education policy started taking place, shaping teacher certification, licensure processes, and professional development.[130] In their analysis, the authors found that these changes may have had adverse effects on music educators as preparation

[128]National Center for Education Statistics "Fast Fact: Teacher Qualifications," last modified 2023, https://nces.ed.gov/fastfacts/display.asp?id=58.

[129]Brittany Nixon May, et al., "An Analysis of State Music Education Certification and Licensure Practices in the United States," *Journal of Music Teacher Education, 27*(1), (2017): 67, https://doi.org/10.1177/1057083717699650.

[130]May, et al., "An Analysis," 67.

programs shifted focus to improve outcomes. In their analysis report, they quoted researcher Charles Leonhard.

> As a result of a long series of compromises, the present music teacher education program results in a human product whom applied music specialists consider less than adequate as a performer, whom musicologists consider deficient as a musical scholar, whom theorists view as lacking the basic musicianship, and whom school administrators consider unprepared to relate music to the total school program. The graduate is placed in the unenviable position of having tried to please everybody and having pleased nobody.[131]

Obstacles in Traditional Paths

One of the goals of music educator training programs is to address the difficulties music educators are faced with in meeting multifaceted expectations on their path to accreditation. In his work, author Jere Humphreys points to the "impossible task of serving would-be masters…professional music establishment and intellectual leadership in music education, simultaneously."[132] While the cause for music education continues to gain acceptance and legitimacy through public opinion and an increasingly supportive education policy, Humphreys draws attention to social and educational trends that play into a challenging dynamic in music educator training. Those factors include an increased focus on "cultural diversity in the curriculum and new subjects crowding the curriculum [addressing] our increasingly complex society."[133] In addition, Humphreys points to challenges posed by a growing trend in the enrollment of non-traditional, older students and part-time in training programs.[134]

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[131]Charles Leonhard, "Toward Reform in Music Teacher Education," *Bulletin of the Council for Research in Music Education* no. 157 (2003): 84, http://www.jstor.org/stable/40319189.

[132]Humphreys, "Instrumental Music," 60.

[133]Ibid., 61-62.

[134]Ibid., 62.

The issues music teacher training programs are confronted with are not limited to changing demographics. The rapid pace of technological growth brought about through the development of the Internet and online platforms is proving to be an additional area where training is needed. Addressing the dilemma of multiple demands in music teacher training, music education, and technology, professors Hickey and Rees share their findings related to curriculum reforms. In their article, they note that despite the demand for the inclusion of courses related to music technology, world music, cultural sensitivity, and different learning styles, among others, in the curriculum, "the academic requirements of most collegiate music curricula supersede these topics."[135] They acknowledge that the task of curriculum reform is often met with resistance from peers and non-music education specialists. To this end, they suggest that "if curricular change is to occur, all members of the music community engaged in an academic unit's program review must be involved from the outset. Building stakeholders out of colleagues is the only way to ensure that enduring curricular change has a chance of occurring."[136]

In his study of music teacher licensure practices in the United States, author Kenneth Elpus presents a distinctive focus on the correlation between teacher licensure candidate demographic profiles and licensure exams. While it is widely known that licensure practices vary from state to state, they share similarities in the completion requirement of a four-year undergraduate degree in music or music education and a satisfactory score on a teacher licensure exam.[137] In his examination of Praxis II data from Education Testing Services, he shares that,

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[135]Maud Hickey, and Fred Rees, "Developing a Model for Change in Music Teacher Education," *Journal of Music Teacher Education,* 12(1), (2002): 2, https://doi.org/10.1177/10570837020120010701.

[136]Hickey and Rees, "Developing a Model," 2.

[137]Kenneth Elpus, "Music Teacher Licensure Candidates in the United States: A Demographic Profile and Analysis of Licensure Examination Scores," *Journal of Research in Music Education* 63(3), (2015): 315, https://doi.org/10.1177/0022429415602470.

> Analysis demonstrate(s) that music teacher licensure candidates are a highly selected segment of the population: Music teacher licensure candidates are not representative of the population of American adults, not representative of the population of currently working public school music teachers in the United States, not representative of the population of U.S. undergraduate students, and not representative of the pool of high school graduates who had persisted in music through the entirety of their high school careers.[138]

His conclusions point to a lack of diversity within the pool of future music educators, which is predominantly reflected in the low number of women and minorities participating.

In her research, author Newbrey addresses another concern related to traditional four-year undergraduate education degree programs. In her work, she examined teacher preparation programs pertaining to music educator training in teaching strings. She notes that participants in her study expressed dissatisfaction with the quality of string education they received and that shortcomings in their training programs rendered non-strings players underprepared for the task of teaching strings. She reports that "fifty-eight percent of the respondents in the study rated their string collegiate training adequate or below."[139]

Alternative Paths to Classroom Teaching

In recent years, many school districts across the United States have sought creative means to fulfill staffing needs, opting to employ alternatively qualified professionals who are pursuing non-traditional paths to certification to fill vacancies. According to data collected by the Center for Educator Recruitment, Retention, and Advancement, teacher vacancies in South Carolina (SC) have increased by nine percent at the beginning of the 2023-2024 school year from the year prior. In the investigation, teachers are defined as certified educators in a classroom-based

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[138]Elpus, "Music Teacher Licensure," 329.

[139]Melissa May Newbrey, "An Examination of the Issues of Non-String Teachers Teaching Strings," (UNLV Retrospective These & Dissertations, 2008): 83, 241, http://dx.doi.org/10.25669/wn9z-y3as.

teaching position.[140] In 1984, the SC General Assembly passed the Education Improvement Act, allowing individuals holding undergraduate degrees who did not meet certification requirements a path to seek employment in the schools. The State Board of Education would determine the teaching positions' critical needs, subject area, and critical demographic area annually.[141] To address critical teacher shortages in SC, individuals seeking alternative certification may choose one of fourteen approved routes to achieve their goal.[142] The South Carolina Department of Education sponsors the Program of Alternative Certification for Educators (PACE) and endorses national programs, including Teach for America, Teachers of America, and Teach Right USA. In addition, the department endorses partnership programs through SC institutions for higher education, including Columbia College and the University of SC, as well as a handful of programs sponsored through local school districts.[143]

In their study on music teachers' self-efficacy, authors West and Frey-Clark sought to address concerns often posed regarding the competence of alternatively certified music educators versus those who are traditionally certified. Given the growing trend of teachers entering the vocation via alternative certification paths, this study raises questions relevant to classroom management, student motivation and achievement, and teacher commitment and attrition.[144] In

[140]"South Carolina Annual Educator Supply and Demand Data Tables," Center for Educator Recruitment, Retention, and Advancement, last modified 2023, https://www.cerra.org/uploads/1/7/6/8/17684955/supply___demand_data_tables_2023-24__3_.pdf.

[141]Center for Educator Recruitment, Retention, and Advancement, "Alternative Pathways," last modified 2023, https://www.cerra.org/alternative-pathways.html.

[142]South Carolina Department of Education, "Alternative Certification Programs," accessed December 16, 2023, https://ed.sc.gov/educators/alternative-certification/.

[143]South Carolina Department of Education, "Alternative Certification."

[144]Justin J. West and Marta L. Frey-Clark, "Traditional Versus Alternative Pathways to Certification: Assessing Differences in Music Teacher Self-Efficacy," *Journal of Music Teacher Education* 28, no. 2 (2019): 100.

their findings, they offer that while differences in the perception of self-efficacy were not statistically significant between the two groups, the depth of experience in both played a more significant role in the perception of "professional maturation."[145]

Further addressing concern regarding the wide acceptance of alternative certification, author Hash suggests that music education stakeholders concerned with potential deficits in alternative certification educator readiness for the classroom consider "drawing parallels between fully licensed and un/under-licensed music teachers with professional paramedics and volunteer emergency medical technicians (EMTs)."[146] While ideally, all positions would be filled by fully certified professionals, communities would still benefit from the placement of competent individuals with professional music backgrounds in the classroom. Hash points out that an added benefit to implementing alternative licensure programs is that these paths could "attract a more diverse pool of music educators."[147]

Section V: Music Educator Professional Identity

The role of music in any given society influences and shapes policies regarding music educator training and professional standing. Music education often reflects a culture's priorities, relying on a combination of education, certification, ongoing development, teaching experience, artistic skills, professionalism, and advocacy. The valuation of professionalism can be derived from a set of principles, behaviors, and standards encompassing expertise, competence, ethical conduct, respect, responsibility, collegiality, and accountability.

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[145]West and Frey-Clark, "Traditional Versus Alternative," 104.

[146]Hash, "Supply and Demand," 15.

[147]Hash, "Supply and Demand," 15.

In his work, author Todd Whitaker shares the understanding that one challenge in any profession is the ability to accurately self-reflect. Those who know how they come across to others and how others receive their behavior work more effectively.[148] In a study of the perception of preservice music educators of successful and unsuccessful teaching professionals, an observation was made that younger participants, who have less experience as teachers, saw teachers more holistically (i.e., good teachers are good people and vice versa). In comparison, older participants with more teaching experience saw teaching more as a professional practice developed through study and experience.[149] In their article, Haston and Russell examined the development of occupational identities in music education undergraduate students. In the study, students were engaged in teaching either band or strings through a yearlong professional development school. The authors found that most students entering the programs identified themselves as musicians first and that their educator identity developed as they participated in pre-service field experience.[150] They suggest that in the case of the preservice music teachers who participated in the study,

> Occupational identities were transformed as their general pedagogical knowledge increased, their knowledge of themselves as educators became more nuanced, they realized the teacher roles they assumed in performance activities, and they gained more insight into how they viewed their role in music education and music teacher role models.[151]

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[148]Todd Whitaker, *What Great Teachers Do Differently: Seventeen Things That Matter Most,* 2nd Ed., (Larchmont, NY: Routledge, 2012), 31-32.

[149]Sean R. Powell and Elizabeth Cassidy Parker, "Preservice Music Teachers' Descriptions of Successful and Unsuccessful Teachers," *Journal of Music Teacher Education* 26, no. 3 (2017): 30.

[150]Warren Haston and Joshua A. Russell, "Turning into Teachers: Influences of Authentic Context Learning Experiences on Occupational Identity Development of Preservice Music Teachers," *Journal of Research in Music Education* 59, no. 4 (2012): 371, http://www.jstor.org/stable/41348844.

[151]Haston and Russell, "Turning into Teachers," 387.

Haston and Russell conclude that students who are given opportunities to engage in authentic teaching experiences "may strengthen their commitment to teaching."[152] They recommend that professors designing undergraduate coursework and field experience should strive to facilitate growth in occupational identity, as it is found to be a contributing factor in teacher attrition and career satisfaction.[153]

Section VI: Mentorship

The concept of mentorship, with its ancient roots, can be traced back to a significant figure in Greek mythology. In Homer's epic poem 'The Odyssey,' Odysseus entrusted the care and education of his son, Telemachus, before embarking on the Trojan War, to his friend and advisor, Mentor. In his father's absence, this guidance and advice gave rise to the term 'mentor' to describe a trusted advisor or guide.[154] In its modern form, mentorship is recognized as a valuable tool for personal and professional growth across various industries and sectors, and engagement in mentorship relationships is credited as a "key factor contributing to skills development, psychosocial or socio-emotional support, and career advancement and success."[155]

In a study of various expressions of mentorship, researcher McLaughlin describes two categories of mentorship: formal and informal. She writes that a mentorship relationship developed independently by two cooperating partners would be purported to be categorized as informal mentorship. In contrast, an assigned relationship within an organization is considered a

[152]Ibid., 387.

[153]Haston and Russell, "Turning into Teachers," 387.

[154]Catherine McLaughlin, "Mentoring: What Is It? How Do We Do It and How Do We Get More Of It?" *Health Services Research* 45, 3 (2010): 872, doi:10.1111/j.1475-6773.2010.01090.x.

[155]McLaughlin, "Mentoring," 872.

formal partnership.[156] McLaughlin adds that "for many observers, what has been historically an informal, unofficial, voluntary, mutually agreeable, and self-selected interaction between two people has become a program, an institutionalized strategy for trying to force what some observers think can only come about naturally."[157] Noting the positive effect of mentorship on the retention and efficacy of first-year teachers, she concludes that education stakeholders should set aside external monetary incentives and institutional requirements and consider mentoring a primary professional responsibility, which should be arrived at organically as a "means to contribute to the field."[158]

In her work, author Beronda Montgomery describes the concept of mentorship as a relationship where a "senior or experienced individual provides advice and guidance to a novice, or an individual with limited experience, in a particular domain."[159] She offers that a mentorship partnership that is considered formal is likely to take the form of a hierarchical relationship, influencing short-term career outcomes, and that the informal, individually driven partnership is shown to have long-term benefits in meeting career goals and retention.[160] Montgomery suggests that the multifaceted nature of mentorship may require the mentor to approach the role comprehensively or that the mentee may need to seek engagement with multiple mentors, i.e., a mentorship network.[161]

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[156]Ibid., 876.

[157]McLaughlin, "Mentoring," 877.

[158]Ibid., 882.

[159]Montgomery, "Mapping a Mentoring Roadmap," 1.

[160]Ibid., 2.

[161]Ibid., 3.

In his article on music educator mentorship, author Jay Jacobs notes that despite the unique scope of music educators' licensure and added professional responsibilities, little discussion has been conducted on mentorship program models built to meet the needs of novice teachers. The unique attributes music educators must undertake include training and qualification requirements facilitating licensure to teach in all music content areas in grade levels K-12. In addition, music educators are expected to take on administrative and public relations responsibilities, which may require additional support.[162] Pairing an effective mentor with a new teacher, who may be the only person teaching their content in the building, can be challenging to achieve. In such a case, the mentee may benefit from engaging in a mentorship network. Jacobs suggests setting up a program that provides connections to retired music educators willing to serve as mentors during the induction year and possibly for an extended period after.[163] These pairings may provide content-specific support and may be offered in addition to prescribed mentorships. Program developers for the ASTA mentorship model have echoed the recommendation for mentorship networks and multi-year mentorship programs. In their research on developing and implementing an ASTA-sponsored program designed specifically for string teachers, Berg and Conway examined the perceptions of program developers and those participating in the program training on the program's efficacy.[164] The stated goal of ASTA-sponsored programs is to address the need for "content-specific and age-level mentoring by a string/orchestra specialist."[165] In addition to providing content-specific support to string teachers

[162]Jay N. Jacobs, "Constructing a Model for the Effective Mentoring of Music Educators," *Journal of Music Teacher Education* 17, no. 2 (2008): 62.

[163]Jacobs, "Constructing a Model," 64-65.

[164]Berg and Conway, "The Design and Implementation,"66.

[165]Berg and Conway, "The Design and Implementation," 69.

who would otherwise not be afforded such an opportunity through their employers' formal state or district mentorship pairing, the findings point to the potential for additional positive impacts on novice teachers' retention and the opportunity for mentors to participate in "lifespan professional development."[166] Upon final reflection, the authors of this study quote a statement made by Bob Phillips, the driving force behind the ASTA mentorship program, regarding the goal and future direction of the model:

> The real goal [for the ASTA Mentor Program] is to start something, make it successful, and then build on that and see where it goes. And I think the big answer to that question is we want to be open to what's working, what's not working, and we want to let the mentors and mentees help teach us, whoever's administrating this, what direction this needs to go, because I think we understand what the questions are, but I don't think we have all the answers.[167]

Reciprocal Benefits of Mentorship

In studies examining the perceptions of mentorship programs from the perspective of an experienced educator, authors Snell et al. direct attention to a trend promoting mentorship's benefits for both the mentee and the mentor. Shifting the lens to the mentorship culture, the authors suggest that mentors should regard engagement in a partnership as a form of highly effective professional development. Teaching a mentee how to put concepts into action would create opportunities for mentors to reflect on and participate in self-inquiry about the mentors' own practices. In the process, mentors may gain new professional materials, ideas, and teaching strategies as "they benefit from having to explain why they do what they do when teaching."[168]

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[166]Berg and Conway, "The Design and Implementation," 72.

[167]Ibid., 75.

[168]Alden H. Snell, Jill Wilson, and Carolyn S. Cruse, "Cooperating Teachers' Perceptions of Hosting and Mentoring Music Student Teachers," *Journal of Music Teacher Education* 28, no. 2 (2019): 87.

Snell et al. concluded that the potential for mentors and mentees to experience reciprocal interactions should be considered when evaluating and considering engagement in "collaborative/mentoring relationships."[169] The opportunity for mentors to experience extended professional growth through mentorship could transform the approach to formal and informal relationships and direct focus on the benefits of professional development through veteran and future music educator partnerships.[170]

Pre-collegiate Programs

Assuming a consensus on the aim of music education has been reached, the next question would be how to best prepare music educators to achieve the task at hand. Ella Wilcox suggests that identifying potential candidates and encouraging them to pursue their vocation begins in the classroom. In her article, she proposes that these young people may show the leadership, empathy, and music skills needed to become educators. Promoting engagement in the classroom through active participation in the planning and implementation of lessons and providing opportunities for peer coaching and autonomous music programming choices would lay the foundation for future teachers.[171]

In a study examining high school students' decision to pursue music education in the collegiate setting, researcher Sherron Brumbaugh notes that student motivations were identified as intrinsic and altruistic.[172] She indicates that intrinsic values, such as being helpful to others

[169]Snell, "Cooperating Teachers," 93.

[170]Snell, Wilson, and Cruse, "Cooperating Teachers," 95.

[171]Ella Wilcox, "Building a Legacy: Finding and Fostering Future Music Teachers in Your Classroom," Digitaleditions.walsworthprintgroup.com. Accessed March 20, 2024, http://digitaleditions.walsworthprintgroup.com/article/Building+A+Legacy%3A+Finding+And+Fostering+Future+Music+Teachers+In+Your+Classroom/4320368/755701/article.html.

[172]Brumbaugh, "High School String Orchestra Teacher as a Career Choice," 192.

and contributing to society, and extrinsic values of respect, steady employment, and leadership were described by her research participants as work priorities. For instance, some students expressed a desire to teach music to underprivileged children as an intrinsic value. In contrast, others saw the stability and respect that comes with a career in music education as an extrinsic value. Brumbaugh adds that engaging with children and young adults and sharing the love of music were the most significant motivations for entering the field. She further notes that while general education students indicated no particular deep interest in specific subject matter as motivation to pursue an education career, in contrast, "music education students expressed devotion to music and the desire to share this devotion through the medium of teaching."[173] Brumbaugh's research suggests that students engaged in leadership roles, such as rehearsing the ensemble, leading sectionals, and teaching private lessons, are more interested in pursuing music teaching as a career. The impact of these findings is further underscored by student comments such as, "I have had a taste of teaching others, and I'm hooked."[174] These comments highlight the profound influence of teaching experiences on students' career decisions.

Building on these findings, authors Pellegrino and Millican sought to glean a deeper understanding of personal identity factors contributing to string players' choice to pursue a career in music education. The authors hoped to identify critical forces in investigating the influences leading string students to music educator training programs. These forces, including personal experiences, societal expectations, and career opportunities, were identified by carefully analyzing the participants' comments and identifying recurring themes. The authors focused on the question, "How does their own music-making on their string instrument intersect with their

[173]Brumbaugh, "High School String Orchestra Teacher As A Career Choice," 3.

[174]Robison et al. "Music Teach Recruitment," 21.

teaching?"[175] The questions they posed were related to string students' decision to continue playing their chosen instrument in college and what influenced them to choose music education as a career.[176] An interpretation indicated a connection between the participants' love for music and music-making and a desire to continue playing beyond high school. One of the highest-rated motivations identified in the research respondents' reasons for choosing music education is the possibility of a music-making continuum, as "it (music) was part of my identity."[177] In their discussion, these individuals indicated that they had concluded that teaching music would allow them to continue engaging in what they loved, playing music while being gainfully employed. These findings offer a new perspective on music educators' decision-making influences and open the possibility for further investigation into the means to incorporate them into precollegiate recruitment programs.

The conclusion derived from Rickels et al.'s investigation into career choices emphasizes the early formation of career opinions. In a survey of 228 students auditioning for college acceptance, respondents indicated that they had decided to become music majors by the tenth grade.[178] Further, results showed that the decision to become a music education major came slightly later. In the survey utilized for this study, respondents reported that while their families were highly influential in the decision-making process, their high school music directors and private music instructors were often primarily influential. The authors note that while students reported experiencing positive reinforcement from their music directors, few were encouraged to

[175]Kristen Pellegrino, and John Si Millican, "Influences on String Teachers' Career Decisions," *Journal of String Research, 5, no. 1 (2014): 89.*

[176]Pellegrino, and Millican, "Influences on String Teachers," 89-90.

[177]Ibid., 96.

[178]Rickels et al., "Influences on Career Choice," 295.

pursue music education as a career.[179] This insight underscores the potential impact of precollegiate recruitment programs in shaping students' career choices, particularly in music education. Rickels et al. conclude that acknowledging and harnessing the potential of the music educator's positive influences on precollegiate students can be beneficial in recruiting future music education majors.[180]

Grow Your Own

In recent years, school districts across the United States have invested resources in "Grow Your Own" (GYO) teacher recruitment programs in an effort to address teacher shortages. While many programs are focused on recruiting adults within the community to teach in local schools, a growing number of programs are designed to identify middle and high school students who may consider teaching to encourage them to explore the opportunity.[181] These programs may offer financial incentives, mentoring, and support services to encourage individuals to pursue teaching credentials and ultimately join the teaching profession.

In a qualitative study examining the experiences of a group of aspiring teachers who completed a pre-collegiate (GYO) teacher program, researchers Chu and Weems gathered data on district-university-community partnerships. In their work, the authors presented findings to education stakeholders to facilitate discussion and recommendations for the implementation of programs. In their discussion, the authors concluded that the overarching goal of GYO programs was to provide "early exposure to teaching knowledge and teaching-related activities and preparing

[179]Ibid., 303.

[180]Rickels et al., "Influences on Career Choice," 305.

[181]Yiting Chu and Amy L. Weems, "Preparing Community Teachers Early: Exploring Aspiring Teacher Learning and Identity Development in a Grow Your Own Program," *Action in Teacher Education* 46, no. 1 (2024): 39, doi:10.1080/01626620.2023.2282417.

(students) for transition to post-secondary learning in college."[182] This knowledge was gained through participation in classroom learning, field experience, and mentorship partnering. This support system enabled the participants to "further foster their sense of belonging to the teaching profession and ongoing teacher identity development."[183]

Exploring educator recruitment trends, Amaya Garcia's study on GYO programs and state policies revealed that all states, except North Dakota, Vermont, and Wyoming, offer GYO programs at the state or district level. However, not all these programs are supported by state funds.[184] The programs also varied in their descriptions. For example, Missouri's program aims to "help districts grow their own teacher pipeline...by attracting and supporting students in their home districts to become future teachers."[185] Minnesota's GYO program primarily focuses on diversifying the state's educator workforce, as stated in the program's goal.[186] In contrast, Hawaii's GYO programs are designed to address teacher shortages by providing funding for individuals working as emergency hires, substitute teachers, or educational assistants.[187] While program design and delivery vary, states and districts are unified in their reason for promoting and investing in GYO: "the belief that recruiting and preparing teachers from the local

[182]Chu and Weems, "Preparing Community Teachers Early," 41.

[183]Chu and Weems, "Preparing Community Teachers Early," 44.

[184]Amaya Garcia, "A 50-State Scan of Grow Your Own Teacher Policies and Programs," New America, June 20, 2020, https://www.newamerica.org/education-policy/reports/grow-your-own-teachers/.

[185]Jefferson City: Missouri Department of Elementary and Secondary Education, "Grow Your Own! A Resource Guide to Creating Your Own Teacher Pipeline," last modified, 2016, https://dese.mo.gov/sites/default/files/GrowYour-Own-Resource-Guide.pdf.

[186]Minnesota Department of Education Districts, Schools, and Educators, "Grow Your Own Competitive Grant Opportunity for Pathway 1 and Pathway 2–State Funding–FY20," last modified, July 29, 2019, https://education.mn.gov/MDE/DSE/MDE087103.

[187]Department of Education, State of Hawaii, "Grow Your Own," accessed March 25, 2023, https://www.hawaiipublicschools.org/DOE%20Forms/OTM/GOOflyer2021.pdf.

community will increase retention and equip schools with well-prepared teachers who are deeply connected to the needs of students and families in the community."[188] This community-centric approach not only fosters a sense of belonging but also ensures that the education system is tailored to the unique needs of each locality.

In an article examining pre-collegiate recruitment programs, authors Councill et al. provide an overview of three music education association-run models comparing access, content, effect, and future goals.[189] These programs were designed to fulfill the Teacher Recruitment, Areas of Strategic Planning and Action (ASPA) goals of promoting the recruitment of future music educators.[190] The evidence cited in the study illustrates the need for creative, collaborative approaches to encouraging students to consider music education careers. In their conclusion, the authors invite music education stakeholders in the classroom, music education associations, and collegiate music education programs to participate in conversations exploring how to achieve these goals either by implementing existing programs or creating new models.

Chapter Summary

An analysis of the current literature on music educator training clearly explains music educators' issues, such as the need for more practical training and continuous professional development. This literature review synthesized a comprehensive range of scholarly works pertaining to the evolution of music education in the United States, trends in music educator preparation, educator mentorship, and pre-collegiate mentorship for the recruitment of music

[188]Garcia, "A 50-State Scan," 16.

[189]Kimberly H. Councill, et al., "Collegiate Connections: Developing the Next Generation of Music Teachers: Sample Music Education Association Programs That Promote the Profession and Prepare Future Colleagues," *Music Educators Journal* 100, no. 1 (2013): 48, http://www.jstor.org/stable/43288768.

[190]Society for Music Teacher Education, "Areas of Strategic Planning and Action," n.d., https://smte.us/aspas/.

educators. It examined existing literature, elucidating key themes and findings, and by integrating diverse perspectives, the literature review contributed to a deeper understanding of the subject matter while laying the groundwork for future research endeavors.

However, it has become evident that there needs to be more literature specifically addressing precollegiate mentorship programs designed to attract and foster the development of music educators. Moreover, while programs targeting string players in this category have been presented in a handful of settings, more research is needed to gather support for creating and employing effective partnerships. In an analysis of influences affecting music teacher choice, authors Rickels et al. conclude that "if music teacher education is to continue to thrive and provide competent new teachers who can continue to work toward broader support of music in schools and the arts in our society, it will be important for music teachers to encourage future music teachers, not just future musicians."[191] To this end, this study aims to explore the correlation between participation in pre-collegiate mentorship partnerships and the decision to pursue an instrumental music education career path in South Carolina.

[191]Rickels et al., "A Comparative Analysis of Influences," 299.

CHAPTER THREE: METHODS

Introduction

This study examines the potential effect of pre-collegiate mentorship programs on long-term career outcomes and the challenges to implementing future educator mentorship programs in music education in South Carolina. This chapter of the research study serves as a blueprint for the entire research endeavor, encompassing both the overarching design and the specific methods of the investigation employed. Implementing mixed methods research involves combining quantitative and qualitative techniques in a single research project. The aim is to leverage both approaches' strengths to provide a more comprehensive understanding of the studied phenomenon.[192]

Design

This study employed a mixed-method explanatory sequential design, utilizing a two-phase data collection model. In the first phase, an anonymous survey collected quantitative data, which was gathered using a Likert scale measuring method. This was followed by a second phase, which utilized a qualitative phenomenological study of the participants' perspectives. According to Creswell and Creswell, "Qualitative research is an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem."[193] In this phase, participants whose experience as string educators is directly relevant to this study were purposefully selected for one-on-one interviews and were asked a series of open-ended

[192]Nataliya V. Ivankova, John W. Creswell, and Sheldon L. Stick, "Using Mixed-Methods Sequential Explanatory Design: From Theory to Practice," *Field Method* 18 (1), (2006): 3, https://doi.org/10.1177/1525822X05282260.

[193]Creswell and Creswell, "Research Design," 4.

questions.[194] The author's interest influenced the decision to utilize this research model in the lived experiences of individuals from varied backgrounds and life phases. Creswell and Creswell explain that phenomenological study engages the researcher in the philosophical attributes of research.[195] This research design aims to offer a nuanced understanding of the impacts of pre-collegiate mentorship programs in South Carolina on the desire to pursue careers in music education.

Research Questions and Hypothesis

As the field of music education becomes more diverse through the inclusion of technology and varied perspectives, the need to excite new talent, promote the profession, and recruit future music educators has become crucial.[196] Teacher shortages have significant implications for educational systems, impacting the quality of instruction and student outcomes. Factors contributing to teacher shortages vary, and addressing the critical issue often requires comprehensive strategies. Implementing policies to attract and retain educators, enhancing teacher preparation, and fostering positive environments that promote the value of the teaching profession can help mitigate the problem. Research has identified pre-collegiate mentorship programs as an effective tool in a comprehensive approach to teacher recruitment, providing valuable insights for educators, researchers, and policymakers in the field of music education.[197] This study focuses on the following questions to explore the efficacy of early mentoring programs.

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[194]Creswell and Creswell, "Research Design," 222.

[195]Ibid., 13.

[196]Hash, "Supply and Demand," 3.

[197]Chu and Weems, "Preparing Community Teachers Early," 39.

Research Question 1: What are the long-term career outcomes of instrumental music students participating in future educator mentorship programs in South Carolina?

Hypothesis 1: Individuals engaged in future educator recruitment and mentorship programs in South Carolina are more likely to pursue a career in the music education profession. Provided that this hypothesis is proven true, the question of access to such programs would be significant in designing program models.

Research Question 2: What are the potential challenges and barriers to implementing future educator mentorship programs in music education in South Carolina?

Hypothesis 2: Potential challenges and barriers to implementing future educator recruitment and mentorship programs in South Carolina include limited resources and a need for more awareness of the existence of such programs.

Researcher Positionality

At the heart of this author's educational philosophy is the desire to positively influence the development of young persons entering adulthood. As they become independent and come into their own, her goal is to present students with a worldview that allows them to know that numerous paths lead to fulfilling lives. To this end, she wants to inspire students to consider pursuing music education as a career path. This choice can offer a fulfilling career and a platform for personal growth and creative expression. Many successful musicians and educators attribute their achievements to the guidance and inspiration from a mentor. The influence of a network of mentors inspired her and brought her to her second career. After many years in nonprofit management, she became a music educator. While her passion for music performance has always driven significant life decisions, she has come to experience great joy and gratification in her role as orchestra director. Because of this, she would love to help guide others to this adventure.

Understanding the profound influence of mentors on a mentee's career, the author emphasizes the strategic necessity of mentorship programs in identifying and nurturing potential music educators. She views the recruitment of future music educators through such programs as a crucial investment in the quality and continuity of the education system. These programs not only cultivate talent but also align future educators with institutional values, thereby enhancing the overall educational experience for students. An individual's success in meeting and surpassing goals is contingent on the preparation invested through training, prior experience, and the support received while in the position. Therefore, the author advocates promoting future music educator programs through research and increased accessibility, underlining their strategic importance.

The shortage of orchestra teachers, particularly those specializing in strings, in the author's school district, has necessitated the employment of non-string players in orchestra teaching positions. This practice has raised concerns about teacher shortages. A deeper examination of the issue has revealed underlying problems with teacher recruitment, training, and retention. The author's aim with this study is to present evidence that can advance the music education profession through a holistic approach to mentorship. This approach would seamlessly blend pedagogical guidance with recruitment and professional development, nurturing a new generation of music educators and ensuring a sustainable and enriched educational system.

Participants

The decision to select South Carolina as the location for this study was reached due to the researcher's geographic location. Approaching the SCMEA for permission to recruit research study participants amongst the membership pool enabled the researcher to access K-12 and collegiate music educators who are active members of the state's Orchestra Division of the

NAfME chapter. Participants in the research were at least eighteen years of age and would have had classroom experience teaching strings either in their current position or in past circumstances.

Settings and Procedures

After the SCMEA board granted permission to disseminate a recruitment letter and a link to the anonymous survey via email (see Appendix C), participants would have completed one or two phases of this mixed-method study. In the first phase, an anonymous survey collecting quantitative data was delivered via Google Forms (see Appendix F). Participants could complete the survey in a setting of their choosing, provided that internet access was available. For the second phase of the study, participants were contacted via email to arrange for an online one-on-one confidential interview (see Appendix G).

For these interviews, recordings were created with the consent of the interviewees, and transcriptions were generated to ensure accuracy. To maintain the participants' confidentiality, the researcher conducted the interviews in a closed-door setting where privacy was ensured. The interviewees were given the freedom to decide if their individual computer camera would be engaged, allowing them to be seen by the researcher, or whether to deny access to their device camera.

Instrumentation

The researcher developed two instruments for this study. In the first phase, an anonymous survey was designed using Google Forms. This survey included multiple-choice and five-point Likert-scale questions. The multiple-choice questions were designed to collect demographic and factual data to validate qualification for participation in the study. The Likert-scale questions were designed to collect data related to the individual's prior interactions with pre-collegiate

mentorship activities either in the educator role or as a student. These activities may include peer tutoring, leading sectionals, conducting the ensemble, assisting with the administrative aspects of the program, etc.

Questions for Likert-Scale Responses

1. As a student, I frequently engaged in pre-collegiate mentorship activities in middle school or high school.
2. I credit my involvement in pre-collegiate mentorship activities in helping to shape my desire to become an educator.
3. I am likely to recommend pre-collegiate mentorship activities to my students based on my own experiences.
4. I am aware of formal or informal mentorship programs available for the recruitment of pre-collegiate future music educators.

After agreeing to participate in the qualitative portion of the study, the confidential interview, the researcher asked participants ten open-ended questions about their personal experiences with pre-collegiate mentorship relationships. The questions utilized in the interview were related to the instructors' educational background, interactions with pre-collegiate mentorship in the role of mentee and mentor, and awareness of formal program offerings through CERRA and NAfME.

Questions for Open-Ended Interview Responses

1. Tell me about your musical background: what prompted you to choose music?
2. What was your musical experience growing up? In school (elementary-middle-high)
3. Why did you decide to become a teacher?

4. If you were engaged in pre-collegiate mentorship activities, how would you describe your relationship with your mentor teacher?

5. Describe the opportunities you provide for your students to engage in mentorship activities.

6. What are the obstacles to creating opportunities for your student to participate in mentorship activities, if any?

7. Are you aware of the opportunities provided via CERRA or NAfME for pre-collegiate mentorship?

8. Does your school offer ProTeam or Teacher Cadet programs/courses?

9. Does your school have a Tri-M Music Honor Society Chapter?

10. What academic credential(s) do you have that is/are required for this teaching job? (For example, an undergraduate degree in music/teaching, an alternative teaching certification, etc.)

Data Analysis

Creswell and Creswell's approach to mixed methods data analysis was employed in this study. This three-phase methodology comprises coding the qualitative data into themes, statistically analyzing the quantitative data, and then analyzing the integration of the two data sets.[198] In an article, Johnson et al. provide strategies for quantitative and qualitative research plans, organization, collection, coding, storage, retrieval, analysis, and efficient data writing.[199] The authors advise that deductive and inductive coding be applied to identify and categorize

[198]Creswell and Creswell, "Research Design," 222.

[199]Bruce D. Johnson, Eloise Dunlap, and Ellen Benoit, "Organizing 'Mountains of Words' for Data Analysis, Both Qualitative and Quantitative," *Substance Use & Misuse* 45, no. 5 (2010): 650, doi:10.3109/10826081003594757.

themes in the data. Inductive coding involves reading the raw data to gain an understanding of themes and be able to create a category system. While inductive coding evolves during the interpretation process, deductive coding in research is a process that involves applying pre-determined ‘a prior' codes or categories to the data based on existing theories or frameworks. Applying this concept-driven coding fosters transparency, ensures validity, and promotes rigor in the research.[200] Creswell and Creswell suggest that “researchers might develop a qualitative codebook, a table that contains a list of predetermined codes for coding.”[201] In this research, understanding is derived from analyzing and coding the statements made by the research participants and unfolding the insights they provide to discern common patterns and themes.

In the study's first phase, quantitative data was collected using multiple-choice and Likert scale questions presented in an anonymous survey. The platform chosen for this phase of the study was Google Forms. Analyzing data from Likert scale questions involves several steps to ensure accurate and meaningful interpretation. Likert scales are typically ordinal, reflecting a rank order but not a precise point difference. The data collected was prepared using the following steps to ascertain insight into trends in participation in pre-collegiate mentorship.

In the first step, the data was prepared by entering the responses into a spreadsheet and coding each response with numerical values. Data cleaning was the next step in preparation. This step involved checking for and addressing any missing data. Step two involved descriptive statistics, calculating the frequency and percentage of responses for each Likert item and computing each item's mean (*M*), median (*Mdn*), mode (*Mo*), and standard deviation (*SD*). The mean provides an average score, while the median and mode can offer insights into the most

[200]Johnson, Dunlap, and Bonoit, “Organizing ‘Mountains of Words’,” 664.

[201]Creswell and Creswell, “Research Design,” 196.

typical responses. The mode is determined by identifying the most frequent response, and the standard deviation is the average amount of variability or distance in the data set.

One built-in feature Google Forms provides is that it allows the user to create visual representations of the data in pie chart form, making charts for each item to visualize the distribution of responses. Creating the pie charts was the third step in the process. The researcher identified response patterns in the fourth step and interpreted the data. This data was later utilized in the third form of interpretation, connecting the quantitative database to the qualitative database.[202]

Following Andrea Bingham's five-phase qualitative analysis process, the qualitative data collected in the second phase of the study was organized, sorted, analyzed, interpreted, and later explained.[203] The predetermined categories and themes used to interpret the transcribed materials included the following four themes, with two codes within each category.

- Mentorship Relationship Quality: Trust, Communication
- Mentorship Function: Career Guidance, Academic Support
- Mentee Outcomes: Increased Confidence, Skill Development
- Challenges in Mentorship: Time Constraints, Mismatched Expectations

In addition, data-analyzing NVivo Artificial Intelligence (AI) software was utilized to identify recurring themes within the transcribed interview materials. To enhance the robustness of the analysis, a study of the results derived via inductive and deductive coding was compared,

[202]Creswell and Creswell, "Research Design," 223.

[203]Andrea J. Bingham, "From Data Management to Actionable Findings: A Five-Phase Process of Qualitative Data Analysis," *International Journal of Qualitative Methods* 22 (2023): 4, https://doi.org/10.1177/16094069231183620.

contrasted, and triangulated.[204] The synthesis of the findings allows for the integration of themes and a balanced perspective.

Summary

This study employs a mixed-method explanatory sequential design, a significant research approach that comprises two distinct phases: quantitative data collection and analysis, followed by qualitative data collection and analysis. This approach ensures a comprehensive understanding of the research problem by integrating statistical trends with in-depth personal perspectives, thereby enhancing the value and impact of the research. The first phase involved collecting quantitative data to establish a broad understanding of the research problems. Participants from the SCMEA Orchestra Division population were administered a structured survey instrument. The survey included multiple-choice qualifying questions and Likert-scale questions in an anonymous format. Data analysis was conducted by applying numerical values to determine each item's mean, median, mode, and standard deviation. The results of this phase indicated several key trends and patterns that required further exploration.

Building on the quantitative findings, the second phase involved qualitative data collection to gain deeper insights into the identified trends. Phase one study participants who expressed an interest in participating in this study phase were selected for the confidential interview. Semi-structured interviews were then conducted, allowing participants to elaborate on their experiences and perspectives related to pre-collegiate mentorship. The qualitative data were transcribed verbatim and analyzed using inductive and deductive analysis, which involved analyzing the data to identify recurring themes and patterns. The qualitative findings provided nuanced explanations and contextual understanding, revealing underlying factors and personal

[204]Creswell and Creswell, “Research Design,” 200.

experiences that shaped the observed trends, thereby ensuring the reliability and validity of the research findings.

The final stage of the study integrated the quantitative and qualitative data, which involved comparing and contrasting the findings from both phases to identify convergences and divergences. The mixed-method approach enabled a robust and well-rounded understanding of the research problem, combining the statistical power of quantitative data with the rich, detailed insights from qualitative data. The sequential explanatory design thus facilitated a thorough examination of the research questions, allowing for a comprehensive analysis that addresses the breadth and depth of the phenomenon under study.[205] This methodological approach underscores the value of integrating multiple data forms to enhance the validity and reliability of the research findings.

[205]Creswell and Creswell, "Research Design," 209.

CHAPTER 4: DISCUSSION OF RESEARCH FINDINGS

Introduction

This study examined the perceived impacts of mentorship partnerships experienced at the secondary school level on individuals' decisions to pursue music education as a career path. The author employed a mixed-method explanatory sequential design and a two-phase data collection model. The quantitative analysis scrutinized numerical data derived from Likert scale responses to measure and interpret behaviors. The qualitative portion of the study involved individual analysis and coding, utilizing inductive and deductive themes, followed by a cross-case analysis. This comprehensive research process provides robust insights into the potential of such relationships to impact music teacher recruitment positively.

Section I: Quantitative Data Analysis and Results

General Demographics

The anonymous survey used in this study's quantitative phase comprises two sets of questions. In the first set, participants were asked to respond to questions related to their qualifications to participate in the study and the category in which they would identify their primary instrument. This information provides insight into pre-collegiate mentorship participation trends amongst string educators in South Carolina as it relates to their educational background, providing an opportunity to interpret the data. Figure 4.1 illustrates the responses to participation qualification, and Figure 4.2 summarizes the respondents' instrumental breakdown as provided by their selection.

Figure 4.1 shows that the data collected through the responses to the first question indicates that all the respondents are eighteen years of age or older and are current or former string educators experienced in classroom settings in South Carolina.

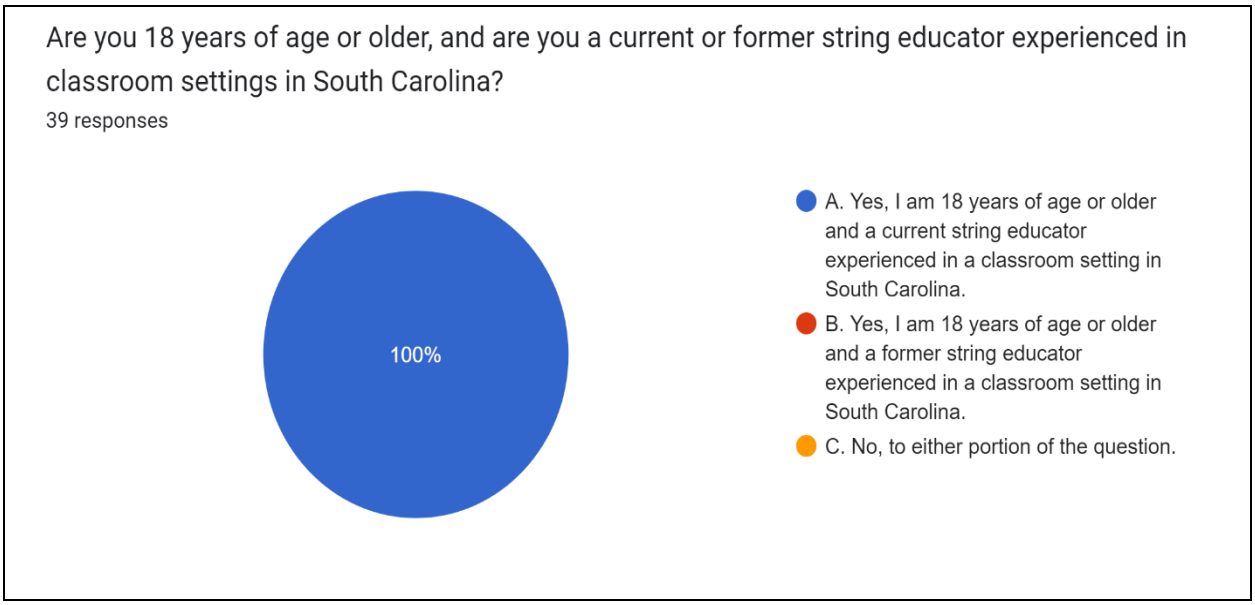

Figure 4.1. Responses to the Question Regarding Survey Participation Qualification.
Source: Data Adapted from Google Forms Responses.

Figure 4.2 shows that a majority of respondents identified their primary instrument as strings, with 21 respondents, or 61.5% of the overall tally. Next, 7 participants identified brass as their primary instrument or 17.9% of the total. Woodwinds were identified as the primary instrument by 5 participants or 12.8% of the total. Percussion and keyboard had 2 and 1 participant, respectively, identified as the primary instrument. Although vocals were offered as a category, none of the participants indicated this as their primary instrument. In total, 39 responses were recorded. Data indicated that of the 39 directors who participated (n = 39), 24 identified strings as their primary instrument (61.5%), and 14 identified woodwinds, brass, percussion, and keyboard as their primary instrument (38.5%). This data was utilized to further investigate trends in engagement in pre-collegiate mentorship.

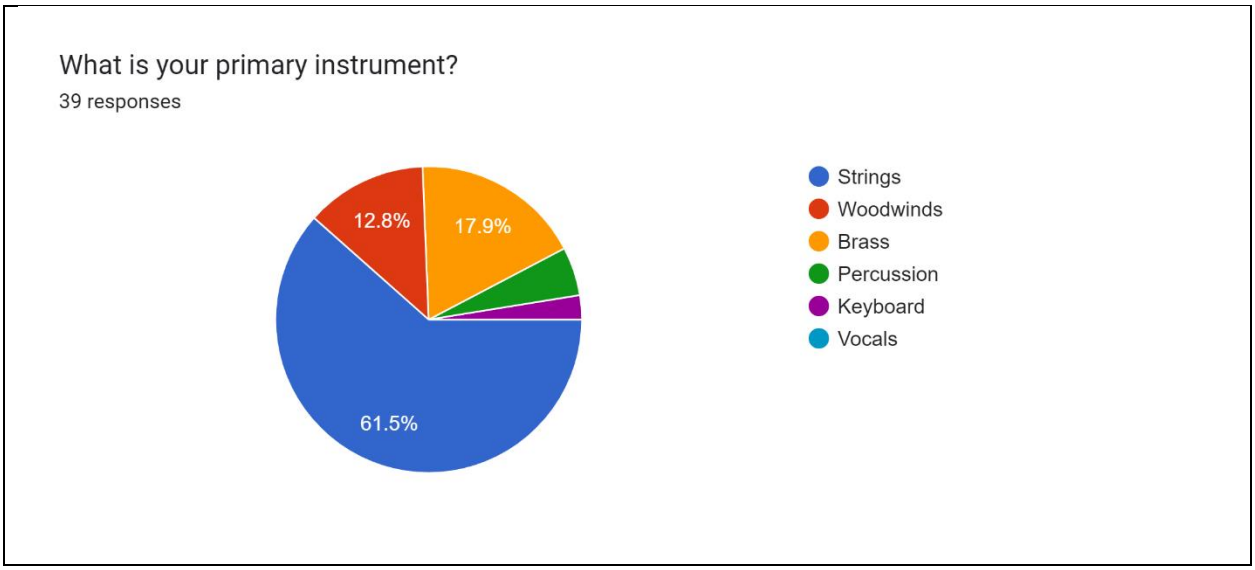

Figure 4.2. Responses to the Question Regarding Primary Instrument.
Source: Data Adapted from Google Forms Responses.

Results for Likert-type Scale Question

The second set of questions on the anonymous survey was designed to collect data regarding the individual's participation in activities that could be characterized as pre-collegiate mentorship. An open-ended definition was provided, giving examples of activities such as peer tutoring, leading sectionals, conducting the ensemble, and assisting with the administrative aspects of the program for the participants' consideration. The Likert-type five-point scale included the following responses: strongly disagree, disagree, neutral, agree, and strongly agree.

Responses to Likert-type Scale Question One

In Figure 4.3, responses were categorized according to the five-point scale used. The pie chart used here shows the responses to the first statement: As a student, I frequently engage in pre-collegiate mentorship activities in middle school or high school. The results leaned heavily toward agreed and strongly agreed, with 51.3% selecting one of those two responses (M = 3.23; Mdn = 4.0). Sixteen respondents (41.1%) indicated that they either disagreed or strongly disagreed with the statement, indicating that the most frequent response was Disagree, showing a

notable proportion of disagreement (*Mo* = 2), while three respondents (7.7 percent) indicated a neutral response, neither agreeing nor disagreeing with the statement (*SD* = 1.37).

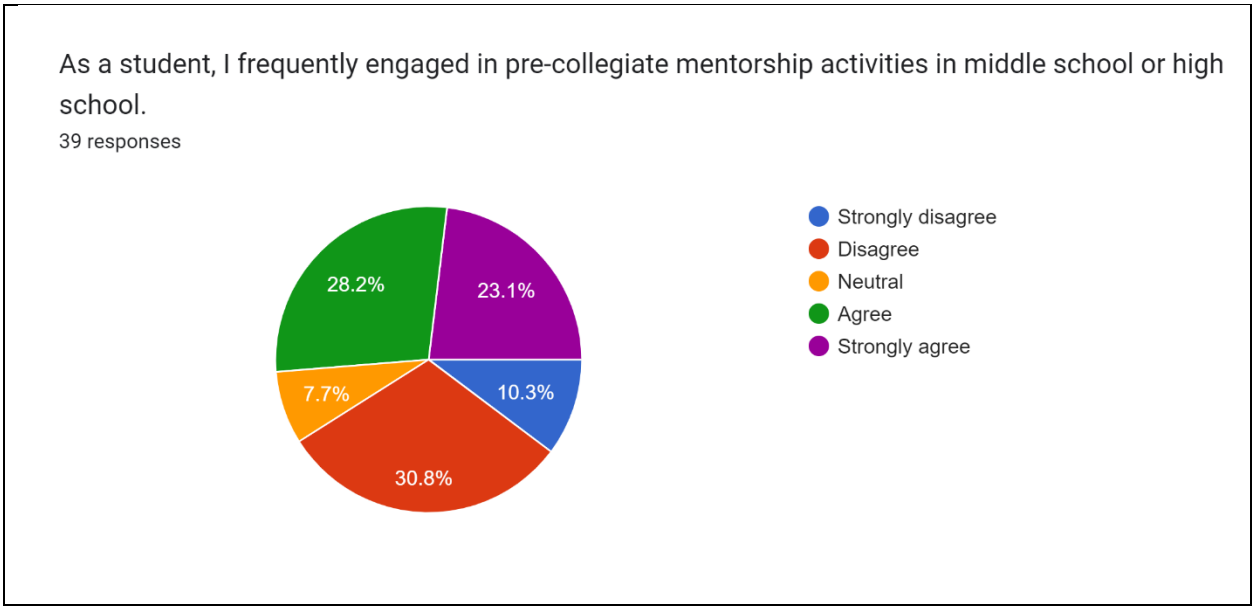

Figure 4.3. Frequently Engaged in Pre-collegiate Mentorship Activities.
Source: Data Adapted from Google Forms Responses.

Table 4.1 showcases responses to the same Likert-scale question, providing additional data, the respondents' primary instrument. Analysis of all responses (*n* = 39) to the first Likert scale question indicated that the average response was slightly Neutral (*M* = 3.23), leaning towards Agree. The middle value of the responses is Agree (*Mdn* = 4.0), indicating that half of the responses are Agree or Strongly Agree. The most frequent response is Disagree, showing a notable portion of disagreement with some variability, indicating a range of opinions (*Mo* = 2; *SD* = 1.37).

When the same data set was analyzed again, this time differentiating between string players and non-string players, the analysis showed the average response provided by the string players (*n* = 24) fell between Neutral and Agree, indicating a moderate level of engagement in mentorships activities (*M* = 3.42). The middle value was Agree, showing that many students frequently engaged in mentorship activities (*Mdn* = 4.0). The most common response was

Disagree, indicating that a notable number of students did not frequently engage (*Mo* = 2), and the variability in responses (*SD* = 1.31) was indicated with a mix of agreement and disagreement.

In the analysis of the data set collected from the responses of non-string players (*n* = 15), it was noted that the average response was between Disagree and Neutral, indicating a mixed level of engagement in mentorship activities (*M* = 2.87). The middle value here was Neutral, showing a balanced perception (*Mdn* = 3.0). The most common response was Disagree, indicating that a notable number of students did not frequently engage (*Mo* = 2), and the variability in response was a mix of agreement and disagreement (*SD* = 1.28).

The researcher noted that when the data from all three sets was examined, accounting for the demographic information collected, the group representing the string players consistently scored higher in the positive response to the question of engagement in pre-collegiate mentorship. Triangulation of the data suggests that string players had more experience with mentorship activities. A comparison of negative responses further supports this observation.

Table 4.1. Responses to Frequency of Engagement in Pre-collegiate Mentorship Activities

Primary Instrument		Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Brass	7	1	1	0	2	3
Woodwinds	5	1	0	2	2	0
Strings	24	7	7	1	8	1
Percussion	2	0	2	0	0	0
Keyboard	1	0	1	0	0	0
Frequency	39	9	11	3	12	4
Percentage		23.1	28.2	7.7	30.8	10.3

Source: Data Adapted from Google Forms Responses.

Responses to Likert-type Scale Question Two

In the second question, participants were asked to provide their responses based on their personal experiences with pre-collegiate mentorship activities and the influence these had on shaping their desire to become educators. Figure 4.4 presents the analysis of those responses to the question in the following categories. Most of the respondents indicated that they either strongly agreed with the statement (20.5%) with 8 counts or agreed (33.3%) with 13 counts. Seven participants gave a neutral response (17.9%), 9 disagreed (23.1%), and 8 disagreed strongly.

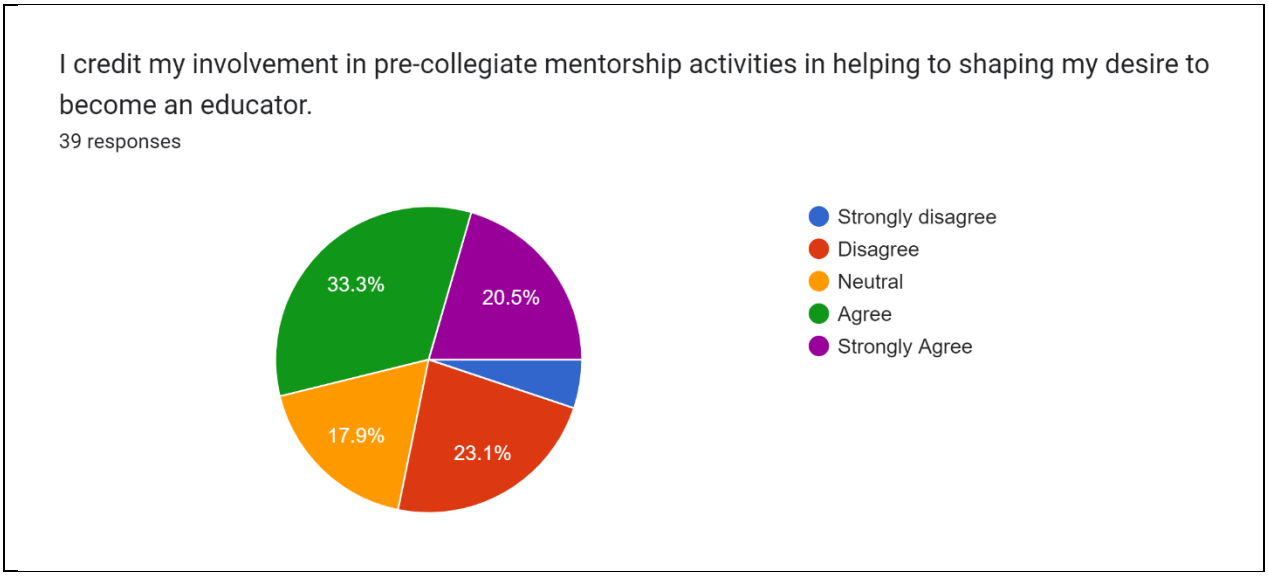

Figure 4.4. Credits Involvement in Pre-collegiate Mentorship Activities in Helping to Shape the Desire to Become an Educator.
Source: Data Adapted from Google Forms Responses.

The group's average response (n = 39) was above Neutral, leaning towards Agree, indicating a generally positive view of the influence of mentorship activities (M = 3.41). The middle value of responses was Agree, showing that half were Agree or Strongly Agree (Mdn = 4.0). The most frequent response was Agree, suggesting a common positive perception (Mo = 4).

While there was some variability in the response, most were around the Agree level (*SD* = 1.19). This is illustrated in Table 4.2.

The differentiated data set for string players (*n* = 24) showed that the average response was between Neutral and Agree, indicating a moderate to positive influence of mentorship activities (*M* = 3.58). The middle value was Agree, showing a generally positive influence (*Mdn* = 4.0). The most common response was Agree, indicating that many respondents credit their mentorship involvement with the decision to become an educator (*Mo* = 4). The variability in responses was a mix of agreement and disagreement (*SD* = 1.18).

The average response provided by the orchestra directors who are non-string players (*n* = 15) was close to Neutral, indicating mixed views on the influence of mentorship activities (*M* = 3.13). The middle value was also Neutral, showing a balanced perception (*Mdn* = 3.0). The most common response was Agree, indicating that many respondents associate their decision to become music educators with mentorship involvement in middle or high school (*Mo* = 4). The variability in responses was a mix of agreement and disagreement responses. (*SD* = 1.37).

The responses to this question again point to the string players' group reporting more positive experiences. This may have, in turn, motivated those individuals to pursue opportunities to continue engaging in music-making and leadership roles.

Table 4.2. Responses to Crediting Involvement in Pre-collegiate Mentorship Activities in Helping Shape the Desire to Become an Educator.

Primary Instrument		Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Brass	7	1	2	1	1	2
Woodwinds	5	0	2	1	2	0
Strings	24	6	8	4	6	0
Percussion	2	1	0	1	0	0
Keyboard	1	0	1	0	0	0
Frequency	39	8	13	7	9	2
Percentage		20.5	33.3	17.9	23.1	5.2

Source: Data Adapted from Google Forms Responses.

Responses to Likert-type Scale Question Three

In this step of the study (n = 39), the data analysis illustrated in Figure 4.5 reflected a strong agreement on the likelihood that participants would recommend or implement pre-collegiate mentorship programs with their students based on their experiences. Seventeen participants strongly agreed with this statement (43.6%), and thirteen (33.3%) agreed. Eight participants indicated neutrality (20.5%), and only one participant disagreed (2.6%).

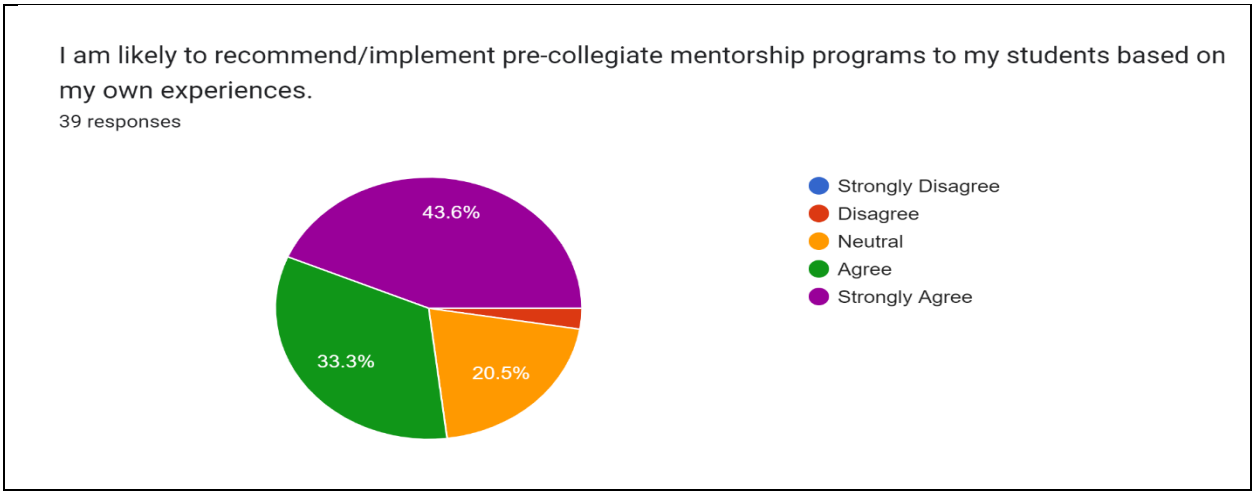

Figure 4.5. I Am Likely to Recommend Based On My Own Experiences.
Source: Data Adapted from Google Forms Responses.

An examination of the data provided in Table 4.3 indicates that of all the participants in the survey (n = 39), the average response is above Agree, reflecting a strong inclination towards recommending or implementing pre-collegiate programs (M = 4.2). The middle value of the response is Agree, showing that over half of the responses are Agree or Strongly Agree (Mdn = 4). The most frequent response is Strongly Agree, suggesting a predominant positive inclination (Mo = 5), while the response variability is relatively low (SD = 0.84), indicating a consensus towards agreement or strong agreement.

The analysis of the data to account for responses from string players (n = 24) indicates that the average response was between Agree and Strongly Agree (M = 4.46). The middle value was also between Agree and Strongly Agree, showing strong support for pre-collegiate programs (Mdn = 4.5). The most common response is Strongly Agree (Mo = 5), and the variability in responses was relatively low (SD = 0.80), with most responses clustered around Agree and Strong Agree.

The average response provided by orchestra directors who were non-string players (n = 15) was Agree (M = 4.0), indicating a substantial likelihood of recommending or implementing mentorship programs. The middle value showed consistent support for these programs (Mdn = 4.0), with the most common response of Agree (Mo = 4). The variability in response remained relatively low (SD = 0.73).

The responses to this question are noteworthy as they offer insight into the potential of pre-collegiate mentorship to affect career choices among students. Although the data indicates a more robust favorable response in the string player group, overall, both groups responded with an overwhelmingly Agree response.

Table 4.3. Responses to Likely to Recommend/Implement Pre-collegiate Mentorship Programs to Students Based on One's Own Experiences.

Primary Instrument		Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Brass	7	2	2	3	0	0
Woodwinds	5	1	3	1	0	0
Strings	24	13	6	4	1	0
Percussion	2	1	1	0	0	0
Keyboard	1	0	1	0	0	0
Frequency	39	17	13	8	1	0
Percentage		43.6	33.3	20.5	2.6	0

Source: Data Adapted from Google Forms Responses.

Responses to Likert-type Scale Question Four

The anonymous survey's fourth and last question asked participants (n = 39) to indicate their awareness of formal and informal mentorship programs available for recruiting pre-collegiate future music educators in South Carolina. Figure 4.6 illustrates the analysis of the responses. Twelve participants indicated awareness of such programs (30.8%), and 8 were neutral (20.5%). Most participants disagreed (16; 41%) with the statement or strongly disagreed (2; 5.1%). Only 1 participant strongly agreed with the statement (2.6%).

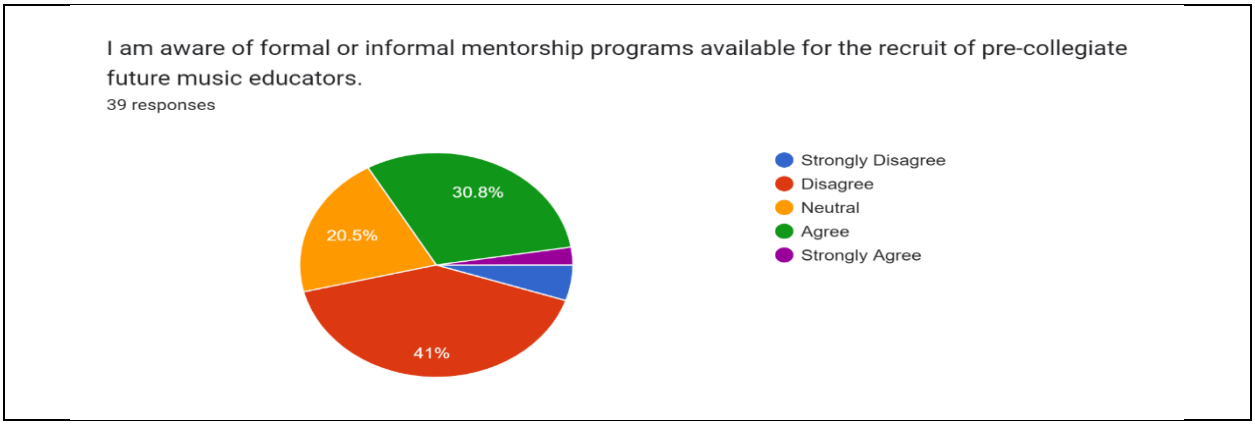

Figure 4.6. I Am Aware of Formal or Informal Mentorship Programs.
Source: Data Adapted from Google Forms Responses.

In the data set presented in Table 4.4, the overall statistical analysis (n = 39) indicates that the average response is close to Neutral, slightly leaning towards Disagree, indicating a mixed awareness of mentorship programs (M = 2.85). The middle value of the responses is Neutral, showing a balanced perception (Mdn = 3.0). The most frequent response is Disagree (Mo = 2), suggesting a notable number of respondents are not aware of such programs. The responses show some variability, indicating different levels of awareness among respondents (SD = 1.00).

Analysis of the data collected from directors who are string players indicates that the average response is slightly above Neutral (M = 3.32), indicating a moderate level of awareness of pre-collegiate mentorship programs. The median (Mdn = 3.0) shows a balanced perception, with the middle value being neutral. The Mode (Mo = 4) indicates that the most common response is Agree, highlighting a positive level of awareness among some respondents. The Standard Deviation (SD = 1.15) indicates moderate variability in response, with a mix of agreement and disagreement.

For directors who are woodwinds, brass, percussion, and keyboard players, the average (M = 2.33) indicates that the average response is slightly above Disagree, indicating limited awareness of mentorship programs. The middle value (Mdn = 2) shows a consistent trend with responses of Disagree. The most frequent response (Mo = 2) highlights predominant unawareness of pre-collegiate mentorship programs. The Standard Deviation (DS = 0.72) indicates moderate variability in responses, with most responses close to Disagree.

Table 4.4. Awareness of Formal or Informal Mentorship Programs Available for the Recruitment of Pre-collegiate Future Music Educators.

Primary Instrument		Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Brass	7	0	1	2	3	1
Woodwinds	5	0	0	1	4	0
Strings	24	1	11	4	7	1
Percussion	2	0	0	0	2	0
Keyboard	1	0	0	1	0	0
Frequency	39	1	12	8	16	2
Percentage		2.0	30.8	20.5	39	7.7

Source: Data Adapted from Google Forms Responses.

Section II: Qualitative Data Analysis and Findings

Respondents were asked to indicate their willingness to participate in an online interview during the initial anonymous survey. Each respondent who answered affirmatively was directed to a second Google Form, where they were asked to acknowledge the consent form by providing a signature and to include contact information. Each potential participant then received an email asking them to provide the times that would best suit their schedules for a virtual interview. The interviews took place utilizing Zoom and were recorded and transcribed with the participant's permission. The interviews progressed following the predetermined open-ended questions (see Appendix G). In this data collection phase, the researcher actively engaged with members of the SCMEA Orchestra Division. The participants, either retired or active string educators, responded thoughtfully to the ten predetermined questions. As the interviews unfolded, data related to the participant’s demographics, educational background, and involvement with pre-collegiate mentorship were recorded, highlighting their crucial role in this research.

Participants

Participant One (P1) is a high school orchestra director holding undergraduate and master's degrees in music education. This participant has recently embarked on the path to a doctoral degree in music education. This individual began their musical journey in the first grade, following in the footsteps of a sibling. Their instrumental education journey allowed them to experience keyboard, string, and band ensembles, including marching band. In addition to this participant's love for music and a desire to find a path that allowed them to continue to be involved with art, this participant attributes their high school band director's mentorship with helping shape their decision to pursue music education in college.

Participant Two (P2) is a high school orchestra director who holds an undergraduate degree in music education, a master's in counseling, and a doctoral degree with an emphasis in education administration. This participant has experience performing in vocal ensembles beginning in elementary school, orchestra, symphonic band, and marching band starting in middle school. The participant counts positive experiences in summer music camps and a compassionate high school orchestra director as leading factors in the decision to pursue involvement in band and orchestra in college.

Participant Three (P3) is a veteran music educator with forty-six years of experience in the classroom. This participant has gained licensure in five states and has taught general, vocal, and instrumental music in elementary through high school settings. This individual credits their private violin instructor from whom the participant took lessons starting in the fifth grade for success as an educator and professional musician. The participant referred to the private instructor as a very kind and inspirational individual. The guidance the participant was provided led the participant to believe in themselves and have the desire and confidence to participate in

musically challenging settings and thus grow as a musician. This drive created an opportunity for this individual to embark on a successful career in music education while completing their senior year in college.

Participant Four (P4), a high school orchestra director, began a music journey in the third grade when this participant was enrolled in an afterschool Suzuki string program. After moving to a school that offered an exploratory orchestra class, this participant recalls being given the opportunity to help less experienced peers in the ensemble. In addition to creating leadership roles, the participant's orchestra director encouraged this individual to diversify and study all the instruments in the string orchestra. This talented musician recalls having bonded with their educator and being inspired to be like her. This educator holds a Master of Arts in Teaching with an emphasis on instrumental education.

Participant Five (P5) is a middle school orchestra director with a master's degree in music education. The participant embarked on a musical journey in infancy in the church, where P5's father was a minister. Inspiration to pursue music came from the traveling musical groups that the church hosted. As recollection would have it, it was upon the advice given by trusted adults that the participant enrolled in college as a music major in saxophone performance to "pursue a dream of playing like those traveling bands." This participant does describe their band director as knowledgeable; however, the participant does not attribute any positive traits or inspiration to the individual. The participant noted that their decision to switch to music education was arrived at out of financial necessity once they were married.

Participant Six (P6), a middle school orchestra director, recalls early interactions with music in the church, where skilled musicians intrigued the participant. This participant was enrolled in private piano lessons at a young age and began playing the flute in middle school

after the band director came to visit the elementary school during a recruitment event. This participant recalled that the band director was fun and made it easy to excel in the classroom. The participant emphasized that the opportunity to thrive in the environment was crucial to their well-being. At the same time, the individual began private studies on violin and fell in love. An in-school string program would not be available until the participant was in high school. Here, the participant encountered an educator who would inspire through excellent teaching and modeling through participation in the local professional symphony. This participant received their license through an alternative route.

Participant Seven (P7), a middle and high school orchestra director, was surrounded by a family of musicians. The participant recalls being fascinated by a friend's drum set and having a strong desire to play the instrument, which would create an opportunity to play alongside the participant's father. In middle school, the participant earned a score on a music aptitude test, which would enable the participant to play percussion; however, this may have alienated P7 from their band director's favor. An encounter with a professional percussionist in the twelfth grade opened the doors to outstanding opportunities for this participant. This figure, who became a mentor, would go on to guide the participant to an exceptional career as an accomplished and stylistically diverse musician. Later in life, the participant pursued alternative licensure as they settled down and started a family.

Participant Eight (P8) is a seasoned director with decades of experience in string education and collegiate methods class instruction. The participant's mother was a piano and organ player, and P8's extended family enjoyed music. This participant began formal training in the fourth grade when it was decided that the violin would be the instrument, and a music aptitude test indicated that it was a good fit. This participant credits a private violin instructor

with inspiring dedication and motivating hard work. Despite having a negative experience in the classroom in middle school, this participant persevered with encouragement and guidance from their private teacher. This participant is instrumental in the development and inspiration of two other participants in this study who pursued music education as their career path.

Participant Nine (P9) is a middle school orchestra director with strong ties to former directors, whom the participant now counts as colleagues. This remarkable relationship builds on a long-standing tradition of collaboration and innovation within the school district. This participant can recount numerous instances in which they participated in leadership roles in high school, playing viola in the orchestra program. The Participant counts orchestra directors (middle and high) and English teachers as mentors, inspiring the participant to pursue a career in music education. The participant's love for music and working with young students is fulfilled in the participant's professional role. In addition to providing mentorship to students, this participant is also a South Carolina State, CERRA-certified teacher mentor and has hosted student teachers in the classroom.

Findings

In the first step of the qualitative data analysis, Zoom AI Companion's transcriptions were prepared using a process described by Edmund Husserl, the "father of phenomenology."[206] Husserl used the term "bracketing" to suggest that a researcher should remove their position when analyzing the data. Their biases would be suspended in this process so that they "can get to the essence of something."[207] This researcher intentionally sought to apply this process so that

[206]Katarzyna Peoples, *How to Write a Phenomenological Dissertation: A Step-By-Step Guide* (Los Angeles, CA: SAGE Publications, Incorporated, 2020), 30.

[207]Peoples, *How to Write a Phenomenological Dissertation,* 31.

they would gain a clearer understanding of the participant's individual experiences as they were perceived through their unique lens. Husserl referred to this as Phenomenological reduction, "suspending judgments to focus on analysis of experience."[208]

The next step in preparing the interview transcripts was to read and reduce the document, taking care to remove any identifying materials, irrelevant information, redundancies, and any vocal disfluencies such as "you know," "um," "ah," etc. Through this process, the researcher gained an additional understanding of the whole. The focus was on the interviewees' demographics, educational backgrounds, educative perspectives, and priorities. In the following step, the reduced data was read and reread by the examiner in search of four overarching themes under which the process of coding would commence, breaking down the data into parts for new insight into the experience.

Deductive Themes and Codes

Arriving at deductive themes and codes in phenomenological research involves a systematic approach to ensure that the themes accurately reflect the participant's experiences and the phenomena under study.[209] The process begins with thoroughly exploring existing literature related to the research topic. This foundational step is crucial, allowing the researcher to understand existing theories and frameworks that can inform the study. By immersing oneself in the literature, key concepts, variables, and relationships emerge, forming a solid base for the subsequent steps. Themes begin to take shape as related codes are grouped. These themes are directly linked to the theoretical framework and research questions, providing a structured yet flexible interpretation of the data. The researcher reviews these themes repeatedly, refining them

[208]Peoples, *How to Write a Phenomenological Dissertation,* 32.

[209]Creswell and Creswell, "Research Design," 194.

to ensure they truly capture the essence of the participants' experiences. It is crucial to maintain objectivity and rigor throughout the research process. The researcher continuously reflects on their biases and assumptions, striving to maintain objectivity and rigor.[210]

Table 4.5 is the culmination of this process. Here, each theme and code are noted, and each participant's engagement with the themes is charted. Any unmarked space denotes an omission on the participant's part regarding the theme and subsequent codes. Noting that each participant's intentionality or consciousness of something is directed by their perspective on any given situation, a pattern of prioritizing experiences may have led to these omissions.[211]

Table 4.5. Deductive Themes and Codes.

	P1	P2	P3	P4	P5	P6	P7	P8	P9
Mentorship Quality									
Code: Communication	X	X		X		X		X	X
Code: Trust	X	X	X		X	X		X	X
Mentorship Function									
Code: Academic Support		X		X		X	X	X	
Code: Career Guidance	X		X	X	X		X	X	X
Mentee Outcomes									
Code: Skill Development	X	X	X	X	X	X	X	X	X
Code: Increased Confidence	X	X	X	X		X		X	X
Challenges to Mentorship									
Code: Mismatched Expectations	X	X			X	X	X		
Code: Time / Space Constraints			X	X		X		X	

Source: Data adapted from thematic analysis applied by Tamar Ben-Pazi.

[210]Peoples, *How to Write a Phenomenological Dissertation,* 34.

[211]Ibid., 83.

Mentorship Quality

In this analysis phase, research was focused on the themes of communication and trust. Words and phrases such as “believed in me, talked to me, open-minded, kind person, and encouraged” appeared several times. While a mix of experiences was noted under this theme, most participants provided positive feedback. They described their teachers as role models and people they wanted to emulate. In the interview, P1 recalled, “[w]hat got me into wanting to be a director or just a music teacher, in general, was my actual high school director. He just had this love for music, and he really enjoyed doing it” (Interview, May 31, 2024). P2 described the director as “very compassionate [and] she had a lot of empathy” (Interview, May 31, 2024). P3 explained, “I just wanted to be like her. I wanted to be up on that stage like she was, and I wanted to be in classrooms” (Interview, June 03, 2024). P3 referred to the orchestra director who maintained an active role as a professional musician along with a teaching career. P4 shared a similar sentiment, referring to an orchestra director who was “…an epic teacher herself. I followed her across to different music camps, and that’s when I knew I wanted to be a teacher” (Interview, June 04, 2024). P6 referred to the director’s ability “to make things fun…he was a fantastic music teacher. I think he is one of the reasons I teach today.” (June 07, 2024). P8 recalled, “[s]he was my inspiration, and I chose teaching because of her” when referring to the director (Interview, June 08, 2024). And P9 was also able to count the orchestra director as an inspiration. “I just loved them. And just I thought, I want to teach” (Interview, June 10, 2024).

Participants Five and Seven described negative experiences in their interviews. The phrases used here were “ignored” and “belittled.” P7 recalls feeling alienated and bored. The participant was not challenged musically and recalled making up parts to avoid being left out.

> Mom said I want to come to your concert. Yeah, I said, well, you can come if you want to. You know what? It doesn't matter. And I said, I don't have much to play, and she said,

> well, I want to go anyway. But she came, and on the ride home, she said, boy, you really had a big part at the end of that last piece. You had that symbol part, and it was a really big part. You couldn't miss it. And I said, well, I didn't actually have a part. I was standing there with nothing to play, so I grabbed the crash cymbals and made up a part (Interview, June 08, 2024).

P5 recalls a humiliating interaction with the director during middle school recruitment. However, despite this experience, P5's love for music would not be squelched. Additionally, the participant still recalls this director as a "knowledgeable educator."

> The band director was talking to us, and I had a question. I don't even remember what it was, but I had my hand up since he started on the other side of the room, and he gets all the way around. And he's coming to me, and I call his name, he says did I speak to you? I said, No, sir. He said. Well, then, shut up, you clawed. And I was like, okay. Then, whenever he got to where he was ready to answer my question, I couldn't remember what it was; I was just, no, no burning faces (Interview, June 06, 2024).

Mentorship Function

Under this theme, participants discussed interacting with career guidance and academic support in their pre-collegiate settings. Many participants expressed some level of engagement with their director regarding these topics. Words and phrases used to identify this theme were "I was the director, I was section leader, guided me, and advised me to." While many instances of these types of interactions are evident in the interviews, some participants could not recall such positive interactions with their respective directors.

P1 recalls running class in the director's absence. P2 had a director who was "willing to just help anyone and took me under her wing" (Interview, May 31, 2024). P3 spoke about the director advising the participant to enroll in "every audition or performance opportunity, regardless of where I sat in the section" (Interview, June 03, 2024). P4's director encouraged the participant to learn all the instruments in the string family so that P4 would "be able to fill in for any section and, later on, for teaching" (Interview, June 04, 2024). P8's director provided opportunities for performances such as church services, weddings, and later symphony services.

P9 recalled a unique opportunity the participant's setting was able to afford. P9's middle school and high school directors had a very strong collaborative partnership. In fact, they were sisters. This relationship extended to student mentorship, and this participant was encouraged to recruit private students from the middle school as high school students.

Mentee Outcomes

All the participants experienced interactions related to skill development or increased confidence in the role of student. Phrases such as "drive, knowledge, gaining skill, and knowing" were identified under this theme. Participants discussed advances in personal growth as musicians and leadership, whether it was personal drive, the director's creation of opportunities for healthy competition within the ensemble, or direct engagement with the director.

P1 recalled being asked to step onto the podium and direct a section of the music. "It made me come out of my shell because as much as I'm talking right now, I was truly an introvert" (Interview May 31, 2024). P2 had a feeling of accomplishment when one of the participant's peers the director had partnered P2 with for tutoring made it into the Governor's School of the Arts. P3 was able to link growing success in auditions with the director's push to participate in the process. "Make yourself more visible to people because you participated in so many music activities" (Interview, June 03, 2024). P4 was able to help peers and participate in leading sectionals, which in turn helped the participant develop leadership skills. P5 was given opportunities to study additional instruments in the high school band so that the participant could "fill in at church" (Interview, June 06, 2024). P6 attributed much of the participant's skill development to the "high school orchestra director who taught from the instrument, incorporating modeling into their teaching. I was sad that this was my senior year, but I learned so much from her" (Interview, June 07, 2024). P7's experience was unique, attending a school in

the senior year that combined high school and college on the same campus. During this time, P7 would help an older, more advanced peer with private studio lessons. P7 also participated in classroom visits to local elementary schools as part of the recruitment arm of the symphony, providing instrumental demonstrations. “I felt like a big shot then” (Interview, June 08, 2024). P8 was assigned the role of concertmaster, where the participant engaged in leadership and peer mentoring. In addition, the orchestra director would send this participant out into the community to provide entertainment for community and private events, leading small chamber ensembles. P9 was encouraged to teach private lessons and participate in small recitals.

> I worked a part-time job on the weekends very briefly. I was selling piano sheet music at a local store. Then, my parents and teachers told me that teaching private lessons was a great way to earn extra income and not have to go through all the driving into an office. So, my teachers encouraged me to make flyers. And then I remember sending the flyers out to the middle school and getting several students from that. This was an exciting time for me. I got to do what I loved and made some money. I also feel that I grew as a musician because I had to reflect more on what I was doing when I played (Interview, June 10, 2024).

Challenges to Mentorship

Some of the participants described the opportunities they were able to provide for students in their classrooms. Those opportunities included placing students in leadership roles for a segment of class time or in before-school or after-school settings. Students were given teaching responsibilities, including helping to tune their peers, conducting sectionals, stepping up on the podium to conduct music selections, and peer-tutoring. Directors also described engaging students in activities that fit under the administrative role of the educator. These included selecting music for the ensemble, cataloging the music library, assisting with the inventory of supplies, and creating promotional materials for the ensemble.

When asked to describe perceived challenges to implementing mentorship activities, most of the participants noted areas of deficit. These included time and space constraints, student

skills proficiency, student socio-emotional maturity, and a lack of organization. This theme included words and terms such as “not ready, no time, no space, and maturity.” P1 described student behaviors such as shyness and lack of confidence as barriers to the implementation of mentorship activities. The participant adds that “not being proficient enough to understand where to start or what to look for gets in the way” (Interview, May 31, 2024). P7 exclaimed that a lack of organization due to extenuating circumstances such as interruptions and classroom settings poses an obstacle. “I don’t teach in a classroom. We use a storage space adjacent to the cafeteria. I feel I should do more of that kind of thing. But I'm so time-conscious about getting in the instruction in, and I don’t have time to try it” (Interview June 07, 2024).

Figure 4.7 provides an account of the number of times each of the barriers to implementing mentorship activities was discussed during the participants’ interviews. Time constraints were mentioned most often, followed by space limits and the student’s lack of maturity. Student socio-emotional maturity and skill proficiency were discussed only in the middle school setting.

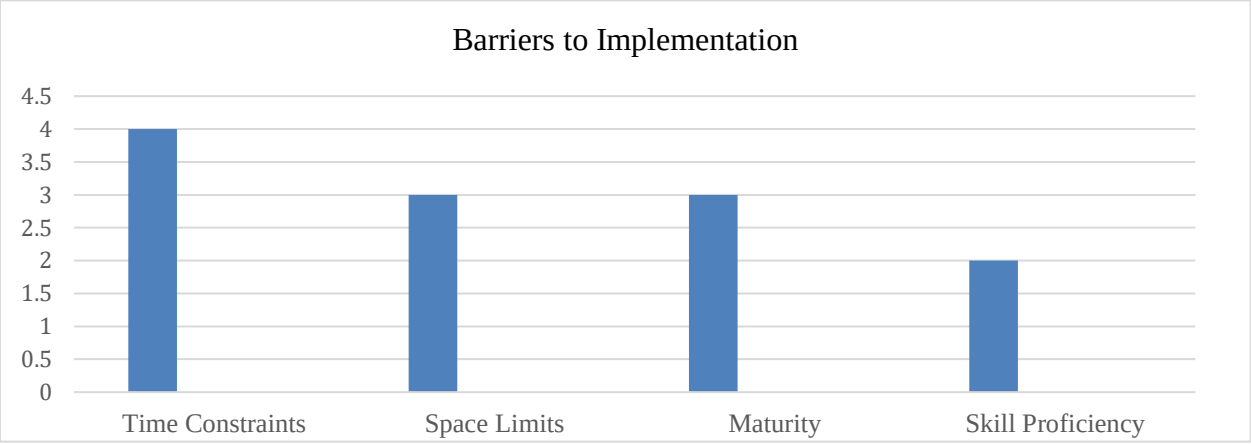

Figure 4.7. Barriers to Implementation.
Source: Adapted from interviews conducted by Tamar Ben-Pazi.

The responses related to the question of awareness of programs offered by CERRA and NAfME, including the Tri-M Music Honor Society, were primarily negative. All sets of data

point to an alarming lack of information related to pre-collegiate mentorship programs. The shortcomings of visibility of such programs are evident in both string and non-string player demographic groups. Figure 4.8 illustrates these findings. In the first category, participants were asked about their awareness of programs offered by CERRA and NAfME. In the second category, they were asked about specific programs offered by the organization by the name each is given: Pro Team in the middle school and Teacher Cadet in the high school. In the third category, participants were asked if their schools had sponsored the Tri-M Music Honor Society chapter. In all categories, the responses were primarily negative.

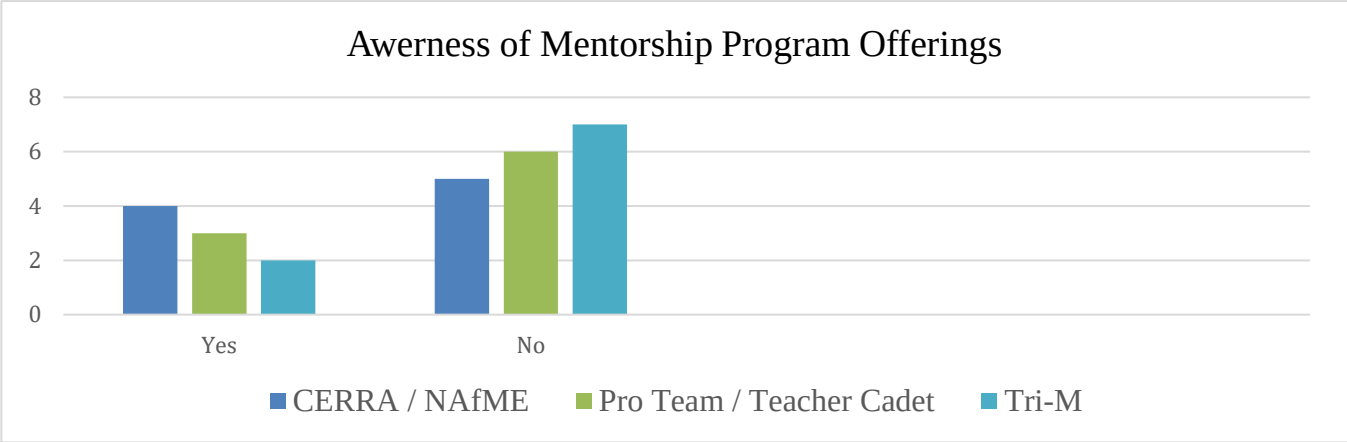

Figure 4.8. Awareness of Mentorship Programs
Source: Data adapted from interviews conducted by Tamar Ben-Pazi.

Inductive Themes

Through the application of NVivo AI Companion's software, the researcher was able to discern themes that were not investigated in the analysis derived from the treatment of data with deductive themes. Creswell and Creswell point out that when implementing software analysis programs to the collected data, the researcher can perceive new themes that emerge from the

text.[212] The inductive themes detected in this analysis included early musical interest, the significant impact of the participant's teacher, resilience, and love of music.

Early Musical Interest

Most of the participants in this study recalled that their interest in music started at a young age. They credited exposure to music either within their immediate or extended families. P4 described early exposure to structured music education (Suzuki Method) as playing a role in shaping their passion for music. P5 recalls exposure to music, "I guess you'd say when I was in the womb" (Interview June 6, 2024). P6 discussed "an enduring interest in music which was sparked very, very early" (Interview June 07, 2024). Both P7 and P8 were raised in environments where music played an integral part of family life.

The Significant Impact of Teacher

Many of the participants in this study were inspired by positive experiences with practicing string mentors. The impact of engaging with skilled educators emphasized their decision to pursue a career in music education. P3 explained, "[p]rofessional musicianship, when demonstrated with passion by educators, can ignite a fire in students. This emphasis on passion and perseverance can inspire students, fueling their determination. It serves as a powerful role model, showcasing the rewards of dedication and hard work (Interview June 03, 2024). P8 discussed a teaching practice that aims to create positive and encouraging environments. This participant identified this philosophy as instrumental in creating a desire to "follow in her footsteps," referring to the director (interview, June 08, 2024). P6 recalls the "moment when it clicked. She was demonstrating on the violin, and I wanted to be up there… musicianship and dedication" (Interview, June 07, 2024).

[212]Creswell and Creswell, *Research Design,* 192.

Resilience

Resilience enables individuals to navigate challenging situations and is considered a critical trait in managing workload and stress.[213] This theme appeared as a characteristic of some of the directors interviewed and occurred in various settings. Some examples include P5, who was able to handle negative feedback from the band director during recruitment, and P7, who was able to adapt to rejection when the participant felt ignored by the director. P1 shared that it took several tries before the participant could pass the Praxis exams, and P2 was able to sustain long-term motivation despite experiencing burnout as a double major in college.

Love of Music

A commitment to ongoing engagement with music was the undercurrent identified in many of the study participants. When P2 faced a career-related decision in college following a period of burnout, the participant chose to keep on the path that would enable continued involvement with music-making and sharing with others. P1 was determined that the participant's love of music would lift students who shared P1's socioeconomic background. P9 developed a strong passion for the viola and the community it brought, which influenced the participant's decision to pursue music further. Table 4.6 shows the instances in which each of the inductive themes appeared in the interview transcriptions.

[213]Oxford English Dictionary, s.v. "resilience" accessed June 17, 2024, https://www.oed.com/dictionary/resilience_n?tl=true.

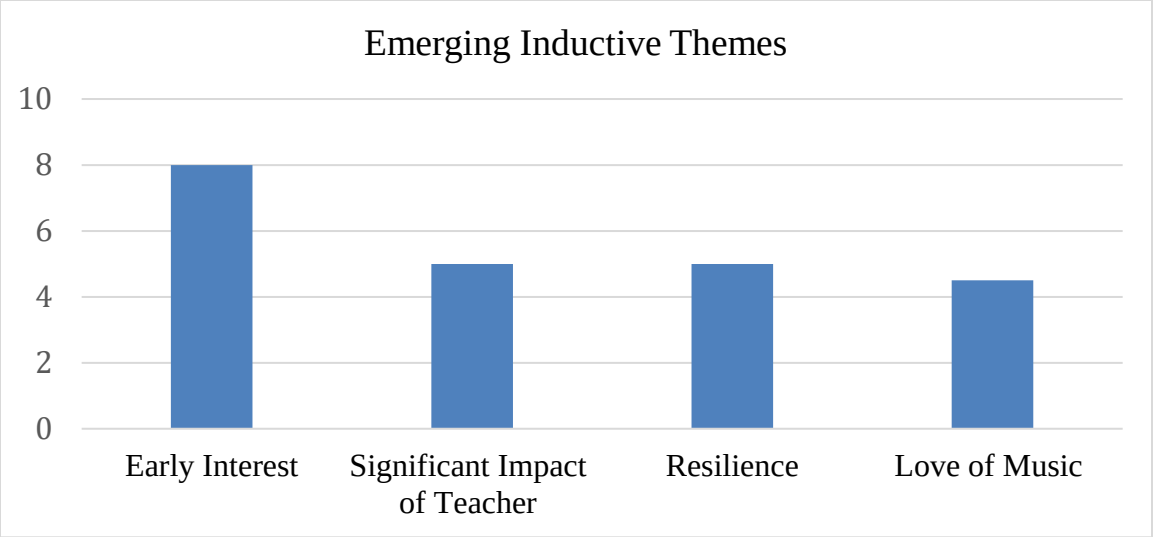

Figure 4.9. Emerging Inductive Themes

Source: Data adapted from NVivo AI Companion's software created by Tamar Ben-Pazi.

Summary

In the quantitative portion of this mixed-methods study, the researcher discovered a varied degree of educator engagement with pre-collegiate mentorship and various levels of awareness of and implementation of mentorship models in the classroom. The variables that impede the implementation of mentorship programs are awareness and time constraints. While the analysis indicates that there is much room for growth in support of such programs and for advocacy to increase visibility, the positive impacts of such programs warrant prioritizing this goal.

The qualitative portion of this mixed-methods study provided information related to a diverse sample of orchestra educators in South Carolina. These findings may be transferable to a larger population with similar experiences as they comprised a varied representative sample of educators from various regions of the state who hold positions in distinctive settings. The themes and insights related to per-collegiate mentorship partnerships may offer insights for music education stakeholders with concerns about music educator supply lines. Through the analysis of

the data collected, the researcher was able to identify patterns related to the music educator's interactions with mentorship. The insights were derived using deductive and inductive themes, possibly revealing new areas for research focus to be discussed in the next chapter.

CHAPTER FIVE: CONCLUSION

Overview

This study explored the positive impacts of early interventions through participation in pre-collegiate mentorship programs on the critical issue of teacher shortages. Specifically, it sought a correlation between pre-collegiate mentorship interactions and long-term career outcomes and challenges to implementing such programs for string educators in South Carolina. Chapter 5 provides a summary of the study. The findings of this mixed-methods study are discussed, providing a synopsis of their significance. The implications for practice, limitations of the study, and recommendations for future studies are discussed.

Summary of Study

This study aimed to address the gap in the current research body regarding the use of pre-collegiate mentorship in the recruitment of future string educators, particularly in South Carolina. The goal was to explore the correlation between participation in either formal or informal mentorship partnerships and the participants' desire to pursue music education as a career path. Available research has suggested that this link does exist; however, studies unique to string programs in SC have been absent. In the first phase of this study, the researcher gathered and analyzed quantitative data to determine participation rates and awareness of pre-collegiate programs. In the second phase, qualitative data was analyzed to discern thematic patterns supporting the findings from the first phase. In the process, hypotheses were validated, and new connections were gleaned, encouraging further investigation. The following research questions were presented for this study:

Research Question 1: What are the long-term career outcomes of instrumental music students participating in future educator mentorship programs in South Carolina?

Research Question 2: What are the potential challenges and barriers to implementing future educator mentorship programs in music education in South Carolina?

Summary of Findings and Prior Research

Prior Findings

This researcher was intrigued by prior findings on teacher shortages, especially as they affect string education. Several studies have pointed to a number of variables affecting this long-standing problem.[214] In recent years, the ramifications of the COVID-19 pandemic have only exacerbated this critical issue. Advocacy for teacher recruitment and retention through the implementation of pre-collegiate mentorship partnerships has grown. Research continues to address the potential for such programs to alleviate teacher shortages by providing means to support the future music educator pipelines.[215] Robinson et al. recommend encouraging student buy-in through "modeling of professional behaviors, communicating with their best students on this topic, and examples of personal practice they feel contribute to promoting interests in music and teaching among their students."[216]

Discussion of Research Question One

Analysis indicated that music educators who had participated in mentorship activities during their early development had experienced positive impacts from supportive directors and engagement with leadership roles. Participants agreed with the statement, "As a student, I frequently engaged in pre-collegiate mentorship activities in middle school or high school." They

[214]Kraft and Lyon, "The Rise and Fall of the Teaching Profession," 20.

[215]Edgar, "Attracting the Next Generation," 33.

[216]Robison et. al, "Inspiring the Next Generation," 221.

also agreed with the statement, “I am Likely to recommend/implement pre-collegiate mentorship programs to my students based on my own experiences.” These experiences included opportunities to lead sectionals, conduct from the podium, mentor peers, lead small ensembles, select music for performance programming, catalog music for school programs, and assist with inventorying equipment and supplies.

Participants stated that these experiences increased confidence, boosted their sense of accomplishment, were inspirational, encouraged trust, and promoted skill proficiency. The group who identified as string players reported these positive attributes more frequently. These participants also provided a more significant number of instances where they were able to provide mentorship to the students in their classroom. Additionally, inductive analysis of this data highlighted the directors’ increased focus on a desire to emulate their string-playing directors.

Discussion of Research Question Two

The investigation into the perceived challenges or barriers to the implementation of mentorship activities yielded responses that mostly aligned with time constraints and space limitations. Time constraints were mentioned in association with both instructional time and sufficient planning time. These findings were representative of both the middle and high school settings. In addition, middle school directors discussed their students’ lack of socio-emotional maturity and insufficiently developed instrumental proficiency skills as barriers to the implementation of mentoring activities. In some instances, questions related to the adverse effects of COVID-19 on students' maturation were raised.

A theme that emerged during the qualitative phase of the study was related to the challenges or barriers of implementation, which was the absence of collaboration between

middle school and high school directors. Apart from one director, collaboration within the cluster schools was not mentioned. The benefit of creating such opportunities would positively affect the students, directors, and the community at large. In a few instances, middle school directors discussed a longing for such reciprocal partnerships.

Perhaps the most prevalent barrier to mentorship opportunities discussed in this study was the lack of awareness of established mentorship programs accessible through CERRA and NAfME (Tri-M). The absence of administrative support, teacher workloads, and scarcity of training and support could account for these deficits. Rigid curricula and performance-focused assessment, remnants of NCLB policies, may have adverse effects on arts education.[217]

Implications for Practice

The findings of this study support the implementation of pre-collegiate mentorship partnerships as a viable tool for future educator recruitment. The insights provide a clear connection between the student experience and the journey to a music education career. Passion is contagious, and a director's enthusiasm can inspire others to pursue a career in music education. Establishing mentorship programs that offer students opportunities to lead sections, assist in teaching, or conduct peer teaching sessions will enable students to develop leadership skills and musical proficiencies.

Professional development sessions that create opportunities for collaboration between directors may be instrumental in alleviating time constraints and help create a shared pool of resources. Showcasing educators' positive impact on students and communities will help promote the profession. Providing information on scholarship programs such as CERRA

[217]West, "Teaching Music in an Era of High-Stakes Testing," 75.

Teaching Fellows and advocating through community engagement are all essential to the advancement of the vocation.

Limitation

The study was influenced by several factors, including the small sample size. This factor could have potentially affected the accuracy and applicability of the results to the broader community of music educators. This underscores the importance of addressing the issue, as it can significantly impact the validity and relevance of the findings.[218] Another aspect to consider is the insight gained from demographic information during the interview process. It was observed that respondents teach in diverse school settings, indicating variations in classroom scheduling or allotted instructional time. This discrepancy could have potentially been mitigated by collecting additional demographic information about the participants' teaching environments. This underscores the value of such information in providing a comprehensive understanding of the research context, a crucial aspect for all researchers to consider.

Recommendations for Future Study

Based on the findings, recommendations are made for studies replicating this research model on a larger scale in various geographical regions within South Carolina. The current study's limitations lie in its narrow focus and the absence of geographical data collection. By expanding the scope, researchers can collect region-specific data that will enable them to identify and analyze different areas' unique cultural and educational environments. Understanding these dynamics is essential for developing targeted strategies to support and enhance pre-collegiate mentorship programs statewide.

[218]Creswell and Creswell, "Research Design," 151.

Moreover, identifying regions where students consistently pursue music education can serve as a model for other areas. By examining the characteristics and practices of successful programs, educators and policymakers can implement similar approaches throughout the state. This practice could lead to developing best practices tailored to each community's specific needs and contexts. A related study would investigate the correlation between the implementation of pre-collegiate mentorship in those programs and collaboration through regional university partnerships.

Lastly, an additional study derived from the findings related to pedagogical modeling in this research would address the proliferation of pre-collegiate orchestra director engagement with mentorship in string vs. non-string players. Do string-playing educators provide added benefits to student outcomes related to recruiting future orchestra directors in South Carolina?

Summary

This study provides a detailed account of the obstacles that music education stakeholders face in the context of educator shortages. A thorough examination of prior research has uncovered a gap in the literature regarding the use of pre-collegiate mentorship for the recruitment of future orchestra educators in SC. By employing a mixed-method design, the researcher aimed to understand both the quantitative and qualitative experiences of participants as they interacted with mentorship as mentees and mentors in real life.

The study concluded that pre-collegiate mentorship programs are remarkably effective in promoting music education as a career path and a tool for recruiting future music educators. The combination of increased interest, skill development, positive role models, and a supportive community significantly influence students’ decisions to pursue careers in music education. The findings strongly suggest that expanding such mentorship programs could be a promising

strategy for addressing the shortages of music educators. The research provides a recommendation for developing mentorship programs through collaborative efforts, which could yield important tools for preserving and expanding string education programs through future teacher recruitment.

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APPENDIX A: IRB APPROVAL LETTER

LIBERTY UNIVERSITY

INSTITUTIONAL REVIEW BOARD

May 1, 2024

Tamar Ben-Pazi
Rebecka Rose

Re: IRB Exemption - IRB-FY23-24-1605 The Role of Pre-collegiate Mentorship Programs in Orchestra Teacher Recruitment in South Carolina

Dear Tamar Ben-Pazi, Rebecka Rose,

The Liberty University Institutional Review Board (IRB) has reviewed your application per the Office for Human Research Protections (OHRP) and Food and Drug Administration (FDA) regulations and finds your study to be exempt from further IRB review. This means you may begin your research with the data-safeguarding methods described in your IRB application, and no further IRB oversight is required.

Your study falls under the following exemption category, which identifies specific situations in which human participants' research is exempt from the policy set forth in 45 CFR 46:104(d):

Category 2. (iii). Research that only includes interactions involving educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures, or observation of public behavior (including visual or auditory recording) if at least one of the following criteria is met:
The information obtained is recorded by the investigator in such a manner that the identity of the human subjects can readily be ascertained, directly or through identifiers linked to the subjects, and an IRB conducts a limited IRB review to make the determination required by 546.111(a)(7).

For a PDF of your exemption letter, click on your study number in the My Studies card on your Cayuse dashboard. Next, click the Submissions bar beside the Study Details bar on the Study Details page. Finally, click Initial under Submission Type and choose the Letters tab toward the bottom of the Submission Details page. Your information sheet and final versions of your study documents, which you must use to conduct your study, can also be found on the same page under the Attachments tab.
This exemption only applies to your current research application, and any modifications to your protocol must be reported to the Liberty University IRB for verification of continued exemption status. You may report these changes by completing a modification submission through your Cayuse IRB account.

If you have any questions about this exemption or need assistance in determining whether possible modifications to your protocol would change your exemption status, please email us at irb@liberty.edu.

Sincerely,
G. Michele Baker, PhD, CIP
Administrative Chair
Research Ethics Office

APPENDIX B: DOCTORAL THESIS PROPOSAL LETTER
Doctor of Worship Studies or Doctor of Music Education
Doctoral Thesis Proposal Decision

The Thesis Advisor and Reader have rendered the following decision

concerning the proposal status for

Tamar Ben-Pazi on the

research topic title of

The Role of Precollegiate Mentorship Programs in Orchestra

Teacher Recruitment in South Carolina as submitted on 2/28/2024.

X **Full Approval to proceed with no proposal revisions.**

The student may fully engage the research and writing process according to the established the timeline. Upon full approval, the student may apply for IRB approval, if applicable (see STEP 4 concerning IRB approval process).

Provisional Approval to proceed with proposal pending cited revisions.

This is the most common decision. The student must resubmit the proposal with cited revisions according to the established timeline. The Advisor will indicate the committee's status on your response to the required revisions. The student may NOT apply for IRB approval until full approval is granted.

Redirection of Proposal

The student is being redirected to develop a new proposal, as minor revisions will not meet the expectations for the research project. The student may NOT apply for IRB approval.

Rebecka Rose 2/28/2024

Print Name of Advisor **Signature** **Date**

Jerry L. Newman3/6/2024

Print Name of Reader Date

APPENDIX C: SCMEA RECRUITMENT/CONSENT LETTER

From: Colleen Marcou
Sent: Friday, May 24, 2024 12:19 PM
To: Colleen Marcou
Subject: Request for Participation in Music Education Study

The SCMEA Executive Board has approved the following request from a member in good standing. This request has been sent to all Orchestra Division Members. It is totally voluntary and anonymous. Please consider participating in this study.

Dear fellow strings teacher,

As a doctoral candidate in the School of Music Online at Liberty University, I am conducting research as part of the requirements for a Doctor of Music Education degree. As teacher shortages are affecting us all, students and educators, I am intrigued by innovative approaches to increasing the teacher supply line. The purpose of my research is to explore the correlation between participation in pre-collegiate mentorship partnerships and the decision to pursue an instrumental music education career path in South Carolina. To this end, I hope you would be willing to join my study.

Participants in this study must be 18 years of age or older and must be current or former string educators experienced in classroom settings in South Carolina. If you choose to participate, you will be asked to answer seven questions in this survey, which will take approximately five minutes to complete. The data collected from the survey will be analyzed and screened for potentially suitable candidates interested in participating in a 30-minute follow-up interview over the phone or via a virtual platform.

To participate, please take a few moments to complete an anonymous online survey.
This brief survey is presented via Google Forms and can be found by clicking here. The process should take approximately five minutes to complete. Should you be willing to take part in the one-on-one, audio-recorded interview in the second phase of this study, please indicate so by providing your email address at the bottom of the survey.

Names and other identifying information will only be requested as part of the second phase of this study, but participant identities will not be disclosed. I have set the survey to maintain the anonymity of your responses and to prevent any ability to identify you, your districts, and your administration in any way. If necessary, references to specific responses in publications and presentations will be derived using pseudonyms for confidentiality.

A consent document is provided as the first question of the survey. The consent document contains additional information about my research. Because participation is anonymous, you do not need to sign and return the consent document unless you would prefer to do so. After you have read the consent form, please check the box and proceed to the survey. Doing so will indicate that you have read the consent information and would like to take part in the study.

Please complete this anonymous survey by 11:59 p.m. on Friday, June 7, 2024. If you have any questions or concerns regarding this study and would like to speak with me, you are encouraged to email me.

Your willingness to participate in this study is greatly appreciated. Your insights and experiences as a strings educator in South Carolina are crucial to the success of this research. Thank you for your support.
Sincerely,

Tamar Ben-Pazi
Orchestra Director
Socastee High School

--
Colleen L. Marcou
2023-2025 SCMEA President

APPENDIX D: ANONYMOUS SURVEY CONSENT LETTER

Title of the Project: The Role of Pre-collegiate Mentorship Programs in Orchestra Teacher Recruitment in South Carolina.
Principal Investigator: Tamar Ben-Pazi, Doctoral Candidate School of Music Online, Liberty University.

Invitation to be Part of a Research Study

You are invited to participate in a research study. Participants in this study must be 18 years of age or older and must be current or former strings educators experienced in classroom settings, in South Carolina. Taking part in this research project is voluntary.

Please take time to read this entire form and ask questions before deciding whether to take part in this research.

What is the study about and why is it being done?

The purpose of the study is to explore the correlation between participation in pre-collegiate mentorship partnerships and the decision to pursue an instrumental music education career path in South Carolina.

What will happen if you take part in this study?

If you agree to be in this study, I will ask you to do the following:

1. You will be asked to complete a seven-question survey using this Google Form. This survey should take approximately five minutes to complete.
2. If your consent is given and applicable you will be contacted via the email address you choose to provide to take part in a one-on-one interview on the phone or via an online platform. This interview will be audio-recorded and will take no more than thirty minutes to complete.

How could you or others benefit from this study?

Participants should not expect to receive a direct benefit from taking part in this study.

Benefits to society include advancing the cause for early interventions as they relate to the looming teacher shortage crisis by making recommendations for effective pre-collegiate mentorship programs and by asking questions regarding the long-term career outcomes and potential challenges to implementing future educator mentorship programs in music education in South Carolina.

What risks might you experience from being in this study?

Expected risks from participating in this study are minimal, which means they are equal to the risks you would encounter in everyday life.

I am a mandatory reporter. During this study, if I receive information about child abuse, child neglect, elder abuse, or intent to harm self or others, I will be required to report it to the appropriate authorities.

How will personal information be protected?

The records of this study will be kept private. Research records will be stored securely, and only the researcher will have access to the records.

- Participant responses to the online survey will be anonymous.
- Participants who have selected to provide responses in the one-on-one interview phase of this study, will be kept confidential by replacing names with pseudonyms.
- Interviews will be conducted in a location where others will not easily overhear the conversation.
- Data will be stored on a password-locked computer. After three years, all electronic records will be deleted.
- Recordings will be stored on a password locked computer for three years and then deleted. The researcher and members of her doctoral committee will have access to these recordings.

Is study participation voluntary?

Participation in this study is voluntary. Your decision whether to participate will not affect your current or future relations with Liberty. If you decide to participate, you are free to not answer any question or withdraw at any time without affecting those relationships.

What should you do if you decide to withdraw from the study?

If you choose to withdraw from the study, please exit the survey and close your internet browser. Your responses will not be recorded or included in the study.

If you choose to withdraw from the interview phase of the study, please contact the researcher at the email address/phone number included in the next paragraph. Should you choose to withdraw, data collected from you will be destroyed immediately and will not be included in this study.

Whom do you contact if you have questions or concerns about the study?

The researcher conducting this study is Tamar Ben-Pazi. You may ask any questions you have now. If you have questions later, **you are encouraged** to contact her at **XXXXXX.**
You may also contact the researcher's faculty sponsor, Dr. Rose, at **XXXXXX.**

Whom do you contact if you have questions about your rights as a research participant?

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher, **you are encouraged** to contact the IRB. Our physical address is Institutional Review Board, 1971 University Blvd., Green Hall Ste. 2845, Lynchburg, VA, 24515; our phone number is 434-592-5530, and our email address is irb@liberty.edu.

Disclaimer: The Institutional Review Board (IRB) is tasked with ensuring that human subjects research will be conducted in an ethical manner as defined and required by federal regulations. The topics covered and viewpoints expressed or alluded to by student and faculty researchers are those of the researchers and do not necessarily reflect the official policies or positions of Liberty University.

Your Consent

Before agreeing to be part of the research, please be sure that you understand what the study is about. You can print a copy of the document for your records. If you have any questions about the study later, you can contact the researcher using the information provided above.

APPENDIX E: CONFIDENTIAL INTERVIEW CONSENT LETTER

Title of the Project: The Role of Pre-collegiate Mentorship Programs in Orchestra Teacher Recruitment in South Carolina.
Principal Investigator: Tamar Ben-Pazi, Doctoral Candidate School of Music Online, Liberty University.

Invitation to be Part of a Research Study

You are invited to participate in a research study. Participants in this study must be 18 years of age or older and must be current or former strings educators experienced in classroom settings, in South Carolina. Taking part in this research project is voluntary.

Please take time to read this entire form and ask questions before deciding whether to take part in this research.

What is the study about and why is it being done?

The purpose of the study is to explore the correlation between participation in pre-collegiate mentorship partnerships and the decision to pursue an instrumental music education career path in South Carolina.

What will happen if you take part in this study?

If you agree to be in this study, I will ask you to do the following:

1. You will be asked to complete a seven-question survey using this Google Form. This survey should take approximately five minutes to complete.
2. If your consent is given and applicable you will be contacted via the email address you choose to provide to take part in a one-on-one interview on the phone or via an online platform. This interview will be audio-recorded and will take no more than thirty minutes to complete.

How could you or others benefit from this study?

Participants should not expect to receive a direct benefit from taking part in this study.

Benefits to society include advancing the cause for early interventions as they relate to the looming teacher shortage crisis by making recommendations for effective pre-collegiate mentorship programs and by asking questions regarding the long-term career outcomes and potential challenges to implementing future educator mentorship programs in music education in South Carolina.

What risks might you experience from being in this study?

Expected risks from participating in this study are minimal, which means they are equal to the risks you would encounter in everyday life.

I am a mandatory reporter. During this study, if I receive information about child abuse, child neglect, elder abuse, or intent to harm self or others, I will be required to report it to the appropriate authorities.

How will personal information be protected?

The records of this study will be kept private. Research records will be stored securely, and only the researcher will have access to the records.

- Participant responses to the online survey will be anonymous.
- Participants who have selected to provide responses in the one-on-one interview phase of this study, will be kept confidential by replacing names with pseudonyms.
- Interviews will be conducted in a location where others will not easily overhear the conversation.
- Data will be stored on a password-locked computer. After three years, all electronic records will be deleted.
- Recordings will be stored on a password locked computer for three years and then deleted. The researcher and members of her doctoral committee will have access to these recordings.

Is study participation voluntary?

Participation in this study is voluntary. Your decision whether to participate will not affect your current or future relations with Liberty. If you decide to participate, you are free to not answer any question or withdraw at any time without affecting those relationships.

What should you do if you decide to withdraw from the study?

If you choose to withdraw from the study, please exit the survey and close your internet browser. Your responses will not be recorded or included in the study.

If you choose to withdraw from the interview phase of the study, please contact the researcher at the email address/phone number included in the next paragraph. Should you choose to withdraw, data collected from you will be destroyed immediately and will not be included in this study.

Whom do you contact if you have questions or concerns about the study?

The researcher conducting this study is Tamar Ben-Pazi. You may ask any questions you have now. If you have questions later, **you are encouraged** to contact her at XXXXXX.
You may also contact the researcher's faculty sponsor, Dr. Rose, at XXXXXX.

Whom do you contact if you have questions about your rights as a research participant?

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher, **you are encouraged** to contact the IRB. Our physical address is Institutional Review Board, 1971 University Blvd., Green Hall Ste. 2845, Lynchburg, VA, 24515; our phone number is 434-592-5530, and our email address is irb@liberty.edu.

Disclaimer: The Institutional Review Board (IRB) is tasked with ensuring that human subjects research will be conducted in an ethical manner as defined and required by federal regulations. The topics covered and viewpoints expressed or alluded to by student and faculty researchers are those of the researchers and do not necessarily reflect the official policies or positions of Liberty University.

Your Consent

By signing this document, you are agreeing to be in this study. Make sure you understand what the study is about before you sign. You will be given a copy of this document for your records. The researcher will keep a copy with the study records. If you have any questions about the study after you sign this document, you can contact the study team using the information provided above.

I have read and understood the above information. I have asked questions and have received answers. I consent to participate in the study.

The researcher has my permission to audio-record me as part of my participation in this study.

_____

Printed Subject Name

_____

Signature & Date

APPENDIX F: ANONYMOUS SURVEY QUESTIONS

Anonymous Survey in Google Forms available here

Q1 Are you an orchestra ensemble director in South Carolina?

A. Yes, currently
B. Yes, formerly
C. No

Q2 What is your primary instrument?

A. Strings
B. Woodwinds
C. Brass
D. Percussion
E. Keyboard
F. Vocals

Please indicate your agreement or disagreement with the following four (4) statements using these Likert scale ratings.

1. Strongly Disagree
2. Disagree
3. Neutral
4. Agree
5. Strongly Agree

Mentorship activities may include peer tutoring, leading sectionals, conducting the ensemble, assisting with the administrative aspects of the program, etc.

Q3 As a student, I frequently engaged in pre-collegiate mentorship activities in middle school or high school.

Q4 I credit my involvement in pre-collegiate mentorship activities in helping to shape my desire to become an educator.

Q5 I am likely to recommend pre-collegiate mentorship activities to my students based on my own experiences.

Q6 I am aware of formal or informal mentorship programs available for the recruitment of pre-collegiate future music educators.

- Please add your email address below if you would like to potentially become a participant in an interview regarding your pre-collegiate mentorship experiences.

APPENDIX G: CONFIDENTIAL INTERVIEW QUESTIONS

Interview Questions

1. Tell me about your musical background: what prompted you to choose music?

2. What was your musical experience growing up? In school (elementary-middle-high)

3. Why did you decide to become a teacher?

4. If you were engaged in pre-collegiate mentorship activities, how would you describe the relationship you had with your mentor teacher?

5. Describe the opportunities you provide for your students to engage in mentorship activities.

6. What are the obstacles to creating opportunities for your student to participate in mentorship activities, if any?

7. Are you aware of the opportunities provided via CERRA or NAfME for pre-collegiate mentorship?

8. Does your school offer ProTeam or Teacher Cadet programs/courses?

9. Does your school have a Tri-M Music Honor Society Chapter?