

University of St. Thomas, Minnesota

## UST Research Online

---

Education Doctoral Dissertations in Leadership

School of Education

---

Spring 4-13-2023

# New York City Music Educators' Perspectives of How the COVID-19 Pandemic Impacted Access and Equity in Instrumental Music Education

Jose Luis Diaz Jr.  
jose.diaz@wagner.edu

Follow this and additional works at: [https://ir.stthomas.edu/caps\\_ed\\_lead\\_docdiss](https://ir.stthomas.edu/caps_ed_lead_docdiss)



Part of the [Education Commons](#), and the [Music Education Commons](#)

---

### Recommended Citation

Diaz, Jose Luis Jr., "New York City Music Educators' Perspectives of How the COVID-19 Pandemic Impacted Access and Equity in Instrumental Music Education" (2023). *Education Doctoral Dissertations in Leadership*. 177.

[https://ir.stthomas.edu/caps\\_ed\\_lead\\_docdiss/177](https://ir.stthomas.edu/caps_ed_lead_docdiss/177)

This Dissertation is brought to you for free and open access by the School of Education at UST Research Online. It has been accepted for inclusion in Education Doctoral Dissertations in Leadership by an authorized administrator of UST Research Online. For more information, please contact [asle4660@stthomas.edu](mailto:asle4660@stthomas.edu).

NEW YORK CITY MUSIC EDUCATORS' PERSPECTIVES OF HOW THE COVID-19  
PANDEMIC IMPACTED ACCESS AND EQUITY IN INSTRUMENTAL MUSIC  
EDUCATION

By

Jose Luis Diaz Jr.

A DISSERTATION SUBMITTED TO THE EDUCATIONAL LEADERSHIP FACULTY OF  
THE SCHOOL OF EDUCATION

UNIVERSITY OF ST. THOMAS

MINNEAPOLIS, MINNESOTA

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

FOR THE DEGREE OF

DOCTOR OF EDUCATION

2023

UNIVERSITY OF ST. THOMAS, MINNESOTA

NEW YORK CITY MUSIC EDUCATORS' PERSPECTIVES OF HOW THE COVID-19 PANDEMIC  
IMPACTED ACCESS AND EQUITY IN INSTRUMENTAL MUSIC EDUCATION

We certify that we have read this dissertation and approved it as adequate in scope and quality.

We have found that it is complete and satisfactory in all respects, and that any and all revisions required by the final examining committee have been made.

Dissertation Committee

  
\_\_\_\_\_  
Douglas C. Orzolek, Ph.D., Committee Chair

  
\_\_\_\_\_  
Candace Chou, Ph.D., Committee Member

  
\_\_\_\_\_  
Aura Wharton-Beck, Ed.D, Committee Member

April 13, 2023 \_\_\_\_\_  
Final Approval Date

## ABSTRACT

Music education plays a foundational role in fostering students' social and emotional well-being and promoting independent thought and the development of the students' unique voices (Váradi, 2022; Westerlund, 2008). The COVID-19 pandemic and shutdown to the New York City school system resulted in an unprecedented disruption in K–12 education, exacerbating the disparities that existed in the educational system towards instrumental music. Using the theoretical lenses of Maslow's (2015) hierarchy of needs and Adams (1965) Equity theory, this study asks: What are music educators' perspectives on the impact of the COVID -19 pandemic on the quality, equity, and delivery of the instrumental music curriculum and experiences to students in New York City schools? What are the challenges and opportunities faced by music educators during the COVID-19 pandemic? Using the explanatory sequential mixed methods, the researcher surveyed New York City instrumental music educators who were employed during the COVID-19 pandemic and shutdown (March 2020 to May 2021). Data collected through the qualitative research yielded perceived impact pertaining to the following themes; curricular offerings, extra-curricular offerings, effects of programs, technical and remote modality. Based on the data provided in this research, it is clear that educators identify that the pandemic had an impact on instrumental music education in New York City. The findings of this research have implications for music educators as well as educational leaders and administrators at all levels of education. Recommendations include increasing instrument access, expanding the usage of online tools, and updating instrumental music curriculum.

*Keywords:* Music education, New York City schools, COVID-19, pandemic, instrumental music education, remote learning, music curriculum, student experience

## DEDICATION

Dedicated to the tireless efforts of music educators, from my city and beyond, throughout the COVID-19 pandemic. Your unyielding dedication to arts education provided your students the much-needed support during that unprecedented time and inspired me to share your stories through this research.

## ACKNOWLEDGEMENTS

I am deeply indebted to the many individuals who supported me throughout my educational journey. First, I would like to express my deepest appreciation to my advisor, Dr. Douglas C. Orzolek, for providing guidance, expertise, and support. I would also like to express my gratitude to the members of my dissertation committee, Dr. Chientzu Candace Chou and Dr. Aura Wharton-Beck, for their feedback and encouragement. Their insights have been instrumental in my journey. I am extremely grateful to the University of St. Thomas School of Education and Music Department faculty for providing a supportive academic environment.

This endeavor would not have been possible without the support from my family, friends, and colleagues, with particular thanks to my wife Jennifer Diaz and our child, Sofia, for their patience and encouragement. Their encouragement and motivation have been a driving force behind my success, and I am forever grateful.

Finally, I would like to thank those whose contributions have made this research possible. Their willingness to share their experiences and insights have been truly inspiring and have contributed to our collective understanding of the perceived impact of COVID-19 in the quality, equity, and delivery of the instrumental music curriculum and experiences to students in New York City schools.

## TABLE OF CONTENTS

|   |     |
|---|-----|
| ABSTRACT.....   | iii |
| DEDICATION.....   | iv  |
| ACKNOWLEDGEMENTS.....   | v   |
| TABLE OF CONTENTS.....  | vi  |
| LIST OF FIGURES.....  | ix  |
| LIST OF TABLES.....   | x   |
| CHAPTER ONE.....  | 1   |
| Statement of the Problem.....                                 | 2   |
| Purpose of the Study.....                                     | 5   |
| The Significance of the Problem.....                          | 5   |
| Research Question.....  | 6   |
| Definition of Terms.....                                      | 6   |
| CHAPTER TWO: RELATED LITERATURE.....                          | 10  |
| Philosophical and Historical Context.....                     | 11  |
| Current New York State Department of Education Standards..... | 14  |
| Inclusive Pedagogy.....                                       | 15  |
| Impact of COVID-19 in Arts Education.....                     | 20  |
| Gaps and Tensions in the Literature.....                      | 22  |
| Theoretical Framework.....                                    | 24  |
| Motivation Theory and the Hierarchy of Needs.....             | 24  |
| Equity Theory.....  | 25  |
| Summary.....  | 26  |
| CHAPTER THREE: METHODOLOGY.....                               | 27  |
| Mixed Methods Approach.....                                   | 27  |
| Mixed Method Designs.....                                     | 28  |
| Explanatory Sequential Mixed Methods Research.....            | 28  |
| Institutional Review Board (IRB).....                         | 29  |
| Data Collection Process.....                                  | 29  |
| Quantitative Data.....  | 30  |
| Qualitative Interviews.....                                   | 32  |

|  |    |
|--|----|
| Document Review .....                                | 34 |
| Data Processing and Analysis .....                   | 34 |
| Data Transcription and Coding.....                   | 35 |
| Time Schedule .....                                  | 36 |
| Ethics and Confidentiality .....                     | 37 |
| Informed Consent .....                               | 37 |
| Reflexive Statement .....                            | 37 |
| Limitation and Validity .....                        | 38 |
| Summary .....  | 39 |
| CHAPTER FOUR: FINDINGS .....                         | 41 |
| Quantitative Data.....                               | 41 |
| Curricular Offerings .....                           | 44 |
| Extra-curricular Offerings .....                     | 47 |
| Effects on Programs.....                             | 50 |
| Staffing Concerns .....                              | 52 |
| Qualitative Data.....                                | 53 |
| Curricular Offerings .....                           | 54 |
| Extra-curricular Offerings .....                     | 56 |
| Effects on Program .....                             | 57 |
| Technology and Remote Discussions.....               | 59 |
| Synthesis of Data.....                               | 61 |
| Summary .....  | 63 |
| CHAPTER FIVE: THEORETICAL ANALYSIS OF FINDINGS ..... | 66 |
| Motivation Theory.....                               | 66 |
| Physiological Needs .....                            | 68 |
| Safety.....  | 69 |
| Love and Belonging.....                              | 70 |
| Esteem .....   | 70 |
| Self-actualization.....                              | 71 |
| Equity Theory.....                                   | 72 |
| Inputs .....   | 73 |
| Outputs.....   | 73 |

|   |     |
|---|-----|
| Comparison Level.....                                 | 74  |
| Summary .....   | 75  |
| CHAPTER SIX: IMPLICATIONS AND RECOMMENDATIONS .....   | 77  |
| Summary of Study and Findings.....                    | 77  |
| Quantitative Data Results .....                       | 77  |
| Qualitative Data Results .....                        | 78  |
| Implications.....                                     | 79  |
| Recommendations .....                                 | 81  |
| Music Educators .....                                 | 81  |
| Administrators and Policymakers.....                  | 81  |
| Digital Access.....                                   | 81  |
| Recommendations for Future Research.....              | 82  |
| Limitations of the Study .....                        | 83  |
| Population and Perspective.....                       | 83  |
| Nonspecific .....                                     | 84  |
| Distribution and Sample Size .....                    | 84  |
| The Pandemic .....                                    | 84  |
| Author’s Reflections .....                            | 84  |
| REFERENCES .....                                      | 88  |
| Appendix A: Institutional Review Board Approval ..... | 97  |
| Appendix B: CITI Training Certificate.....            | 98  |
| Appendix C: Quantitative Survey.....                  | 99  |
| Appendix D: Interview Consent Form.....               | 107 |

## LIST OF FIGURES

|   |    |
|---|----|
| Figure 3.1 NYSSMA Zone Map.....   | 31 |
| Figure 4.1 Perceived Impact of Curricular Offerings.....  | 44 |
| Figure 4.2 Perceived Impact of Extra-curricular Offerings.....                                    | 48 |
| Figure 4.3 Specific Program Impacts.....  | 50 |
| Figure 4.4 School Related Factors That May Have Negatively Impacted Enrollment.....               | 51 |
| Figure 4.5 Music or Performance Related Factors That May Have Negatively Impacted Enrollment..... | 52 |
| Figure 5.1 Data Analysis Aligned with Maslow’s Hierarchy of Needs .....                           | 68 |
| Figure 5.2 Data Analysis Aligned with Equity Theory.....  | 72 |

## LIST OF TABLES

|   |    |
|---|----|
| Table 2.1 Search Terms and Themes.....                              | 11 |
| Table 3.1 Demographic Information of Interview Participants.....    | 33 |
| Table 4.1 Demographic Information of Survey Participants.....       | 42 |
| Table 4.2 Perceived Reductions in Curricular Programming.....       | 46 |
| Table 4.3 Perceived Reductions in Extra-curricular Programming..... | 49 |
| Table 4.4 Thematic Topics for Interview Data.....                   | 54 |

## CHAPTER ONE

In the summer of 1990, I unexpectedly received my first guitar: a 21" scale length, nylon-stringed, spruce-top classical guitar. How could my nine-year-old self recognize at that time the magnitude of this gift and the trajectory my life would take from that point forward? But there it was, in the hands of my *abuelo* as he exited the Iberia Airlines airplane on to the tarmac of John F. Kennedy International Airport that spring night.

I had almost forgotten during that late-night airport visit that, a few weeks earlier, he had been inquiring about what item he could bring me during his scheduled holiday in America to see his family. As an exceedingly shy child, it was engrained in me to never directly ask for anything. When asked, in a moment of nervousness, I vaguely remember muttering out something like, "bring me whatever you are bringing my cousin," completely ignorant of the fact that my debilitating shyness led me to the precipice of receiving the first in a great deal of many guitars that have since entered my life.

I was unaware at the time, but upon further study and reflection, I can now identify that the guitar I received at the airport that night had entered my life at a crucial point in my educational, musical, and social development. This was the first time I had interacted with a musical instrument. In learning to play the guitar, I was able to find my outlet. The pursuit of music became my passionate obsession. Passionate obsession, as defined by Elliott and Silverman (2015, p.2) is, "a strong inclination toward a self-defining activity that one loves and finds important." Many scholars researched the various impacts that studying music has on a child. Anthropologists, ethnomusicologists, and sociologists, in particular emphasize the importance of musical interactions within a social context (Hodges, 2017). Music has the ability to affect one's mental health in a positive way because it increases dopamine levels in the brain

(Linnemann et al., 2016). It was my early experiences with music that led me to seek out a music education of my own, and my love of music greatly influenced my desire to be a music educator.

Music education plays a foundational role in fostering students' social and emotional well-being (Váradi, 2022). It promotes independent thought and the development of the students' unique voices (Westerlund, 2008). In particular to music education, researchers focused their writing on a variety of issues, including student experience and development, equity, and inclusive pedagogy (Albert, 2006; Allsup & Benedict, 2008; Allsup & Shieh, 2012; Bassett, 2010; Fitzpatrick, 2012; Jorgensen, 1994; Simonelli, 2014). As an educator, I believe that music education should be for every student, despite one's socio-economic conditions. This is not always the instance. There is a great disparity in educational experiences that exists across New York City. The COVID-19 pandemic, school closures, and schedule disruptions may have worsened the conditions relating to student experience and access to instrumental music education.

### **Statement of the Problem**

Access and equity in education received much academic attention, yet universal access to instrumental music education is lacking in the New York City educational system. Each year, the New York City Department of Education (NYCDOE) publishes its official reports on the state of arts education in the public school system serving approximately 1,800 schools and 1.1 million students. According to the 2016-2017 Arts in Schools Report by The Center for Arts Education, 28% of low-income area schools in New York City reported a decrease in their arts funding while a dedicated music classroom in low socioeconomic areas of the city was likely to not exist as compared to high-income areas. In 39% of middle schools and 56% of high schools there were no full-time certified music teachers. High-poverty schools were less likely to have the

physical space and equipment necessary to support their music programming. New York City Department of Education data from the 2018-2019 academic year displayed the disproportions between the supplemental funding of schools by the Parent Teacher Associations (PTAs) in wealthy neighborhoods as compared to schools in higher poverty zip codes (Amin & Zimmer, 2019). Charter schools and alternative schools were not accounted for in this data because they were not required to maintain a PTA. Parent-Teacher associations cannot fundraise to pay teachers directly, the organizations can circumvent this limitation by compensating supplemental staff, including instrumental music educators. This disparity afforded city schools with more financial resources and additional programs that are unavailable to low socio-economic status (SES) equivalents, including supplemental programs in the arts that meet after school as well as additional programming those budgetary constraints will not allow.

English-Language-Learners (ELL) were also found to be underrepresented in music ensembles. Researchers identified that class scheduling conflicts occur between required English as a Second Language (ESL) courses and music ensembles frequently (Elpus & Abril, 2011). In fact, Allsup and Shieh (2012) suggested that the lack of arts education due to these inequities negatively impact and dehumanize Black, Indigenous, and People of Color (BIPOC) students and students of low SES because they are not represented or exposed to the arts. All of the preceding information was gathered before the unprecedented disruption to the education system caused by the COVID-19 pandemic.

The shutdown to the New York City school system in the spring of 2020 and the preceding reopenings, shutdowns, and various models of instructions over the past two years resulted in an unprecedented disruption in K–12 education. The interruption to traditional

educational models caused by the COVID-19 pandemic only exacerbated the disparities in equity that existed in the educational system towards instrumental music.

The Coronavirus (COVID-19) initiated a global pandemic resulting in the 1,800 schools in the city of New York public school system (representing approximately 1.1 million children) to shut down on March 15, 2020, and the move to a remote learning (RL) model began on March 23, 2020. On April 11, 2020, Andrew M. Cuomo, the governor of the State of New York, and Bill de Blasio, the mayor of the City of New York, announced that New York State schools would remain closed for the remaining academic year. On July 8, 2020, the NYCDOE announced that the city school system would not fully reopen. As the New York Times reported, “Instead, he introduce[d]s a partial reopening plan calling for school leaders to work out staggered schedules and other measures to help schools enforce social distance and minimize virus transmission” (Heyward, 2021, para. 6). By September 1, 2020, the reopening plan was augmented to allow for families to elect an option of in person instruction, virtual instruction, or a hybrid of both. This was followed by a delay to the start of the academic year by ten days to allow for the teachers’ union to negotiate the logistics of this new model.

The 2020-2021 academic year was met with a school shutdown on November 19, 2020 and another reopening, this time in stages, on November 29, 2020. Elementary schools were the first to reopen to those who previously opted for in-person instruction. This was followed by middle schools on February 25, 2021, and finally high schools on March 22, 2021. All of these reopenings allowed for hybrid models of learning, including remote learning options. Finally on May 24, 2021, the mayor’s office announced that there will no longer be a remote or virtual option beginning in the new academic year. On September 13, 2021, the new academic year began with full in person classes in all of the public schools in the city of New York.

### **Purpose of the Study**

The purpose of this research is to explore educators' perspectives on the impact of the COVID-19 pandemic on the delivery of instrumental music education in the New York City school system. This research sets to focus on the disparities in students' instrumental music educational experiences throughout the pandemic. Although this study will consist of qualitative methods, it will also use contextual statistics with regards to educators and their classroom experiences over the past two years to examine the disparities fully.

### **The Significance of the Problem**

The focus of my research is on the COVID-19 pandemic impact on instrumental music instruction in City of New York. This research may also serve as a means to remind future educators and administrators of the access and equity issues that may exist at their respective institutions. Universal access to instrumental music education guarantees the potential benefits awarded from the study of music to all students. The removal of the potential gatekeeping barriers (systemic, financial, technological, etc.) to instrumental music education may lead to a more equitable educational experience for all young learners. These research findings could be applied to future situations where long term remote education may be necessary.

Some research has previously considered the impact of COVID-19 on arts education but little, if any, has focuses on the instrumental music education in New York City schools. A recent dissertation by Siew Hui (2022) studied the impact of COVID 19 on musicianship through performance programs on an international school band program. This study lacks the specific research goals pertaining to the New York City area. Hash (2021) researched the experiences and perspectives of remote learning on school band directors. Their survey which included questions pertaining to technology and materials as well as participation rates was distributed to band

teachers from the state of Illinois. This study focused on the instrumental music directors in New York City and their unique perspectives and experiences.

### **Research Question**

This research seeks to answer the questions: What are music educators' perspectives on the impact of the COVID -19 pandemic on the quality, equity, and delivery of the instrumental music curriculum and experiences to students in New York City schools? What are the challenges and opportunities faced by music educators during the COVID-19 pandemic?

### **Definition of Terms**

Some of the terms used in this study may have varied meaning. These discrepancies may be due to the context in which the terms have been used. I adopted the following definitions for this study:

**Abuelo:** Spanish language term for Grandfather.

**Access:** The term access refers to the process by which educational institutions strive to provide students with equal and equitable opportunities.

**Black, Indigenous, and People of Color (BIPOC):** This term allows for collective research and activism with the acknowledgement that, while differences clearly exist, equity issues impact all people of color (Merriam-Webster, 2022)

**Coronavirus (COVID-19):** This is an infectious virus caused by the SARS-CoV-2 virus (Johns Hopkins Medicine, 2022)

**COVID-19 Fatigue:** This refers to the emotional exhaustion due to the prolonged stress and disruption caused by the pandemic (Wong & O'Connor, 2021).

**English-Language-Learners (ELL):** The NYCDOE defines English Language Learners (ELL) as students who come from non-English speaking households. While English-

Language Learners may develop a varied proficiency in the English language, these students may struggle academically with the language. The resulting disconnect has negative impacts across multiple subjects.

**English as a Second Language (ESL):** The NYCDOE defines English as a Second Language (ELS) as non-native English-speaking students. This term applies to students who learn English in a country where English is primarily spoken. An ESL programs may also be referred to as English as a New Language (ENL) program. English as a Foreign Language (EFL) would apply to students in a country where English is not common.

**Equity:** The Oxford English Dictionary (2007) defines equity is as “the quality of being equal and fair” and “that which is fair and right.” Unterhalter (2009) states that equity might be thought of as the process of equality turned into action and making equal and fair.

**Gatekeeping:** Gatekeeping can be defined as the activity of trying to control who gets particular resources, power, or opportunities, and who does not (Cambridge English Dictionary, 2022).

**Hybrid or Blended Learning:** This occurs when traditional classroom models of education incorporate aspects of remote learning. The remote learning portion can occur synchronously or asynchronously.

**MEANYC:** Music Educators’ Association of New York City

**NAfME:** National Association for Music Education

**New York City Department of Education (NYCDOE):** The New York City Department of Education manages the city’s public school system. This includes the five

boroughs that comprise New York City (Brooklyn, Bronx, Manhattan, Queens, and Staten Island). Data provided by the DOE states that, as of Fall 2020, there are 1,876 schools within the NYCDOE, including 268 charter schools. The NYCDOE employs almost 135,000 people full-time and provides an education for 1.1 million students.

**NYSSMA:** New York State School Music Association

**Opportunity Gap:** The term opportunity gap refers to ways in which different factors (race, ethnicity, SES, English proficiency) contribute to lower educational achievement (Carter & Welner, 2016).

**P-EBT:** Pandemic Electronic Benefit Transfer Program is a food benefit for students to continue to receive meals during the pandemic-related school closure.

**Parent-Teacher Association (PTA):** A Parent-Teacher Association (PTA) or Parent Association (PA) is required in all New York City Department of Education's schools.

According to the NYCDOE, PTA's serve the following functions:

- Advocate for students and families,
- Update parents and families about the school,
- Plan and run activities for parents and families.

PTAs can support schools in a number of ways, including:

- Hosting parent workshops,
- Organizing activities for families—both academic and social,
- Raising funds,
- Running volunteer events.

**Principal:** The chief executive officer of an educational institution (Dubin et al., 1991).

**Remote Learning:** This is when the learner and instructor are separated by distance and the information or course work is transmitted via technology (email, Google Classroom, Zoom, etc.).

**Socioeconomic Status (SES):** One's SES can pertain to their social class but also to their financial stability or education. Socioeconomic status includes the distinction that said status can provide and the privileges some in society awarded to them. SES is a consistent and reliable predictor of a vast array of outcomes across the life span, including physical and psychological health (Aikens et al., 2008). SES is relevant to all realms of behavioral and social science, including research, practice, education and advocacy (Muijs et al., 2004).

**Title One:** Part of the Every Student Succeeds Act (ESSA), it is a federal program that provides financial assistance to schools with a high percentage of students from low-income families.

**Urban School:** A city school as classified by the National Center for Educational Statistics (NCES). This classification is defined by the school's size, population density, and location in relation to a city.

## CHAPTER TWO: RELATED LITERATURE

Music education plays a foundational role in fostering students' social and emotional well-being (Koelsch, 2014). It promotes independent thought and the development of the students' unique voices. This research will focus on disparities in students' instrumental music educational experiences with a focus on COVID-19's impact on the quality, equity, and delivery of the instrumental music curriculum.

This literature review will examine the history of music education curriculum; the current pedagogy surrounding music education along with the national and New York City and State Department of Education standards; examine the literature of researchers advocating for diverse voices in music; explore the lack of access to instrumental music in the educational system; and current research into pandemic-related educational challenges. These areas of literature are crucial to understanding the state of music education prior to the impacts of the pandemic. This review of literature was conducted to uncover the current research related to the main question of this study: what are music educators' perspectives on the impact of the COVID -19 pandemic on the quality, equity, and delivery of the instrumental music curriculum and experiences to students in New York City schools?

For this review of literature, a variety of research terms such as arts education, band and orchestral study, equity, and COVID-19 were used to find appropriate materials. These larger topics were refined to include more specific research terms such as New York State arts standards and inclusive pedagogy. The literature was selected from online databases including JSTOR, Google Scholar, and EBSCO. The literature was organized into topics including: historical themes, current New York state department of education standards, inclusive

pedagogy, and current research into the impact of COVID-19 in arts education. Table 2.1 details each topic and the search terms used.

**Table 2.1**

*Search Terms and Themes*

| <b>Theme</b>   | <b>Search Terms</b>                            |
|--|--|
| <b>1. Philosophical and Historical Context</b>                     | <b>Tanglewood Symposium</b>                    |
|  | <b>Instrumental music education K-6</b>        |
|  | <b>Instrumental music education 7-12</b>       |
|  | <b>Music education philosophy</b>              |
| <b>2. Current New York State Department of Education Standards</b> | <b>NYSDOE Arts standards</b>                   |
|  | <b>NYCDOE Arts standards</b>                   |
|  | <b>NAfME Arts standards</b>                    |
|  | <b>NYSSMA Arts standards</b>                   |
|  | <b>Cultural diversity in the NYC classroom</b> |
| <b>3. Inclusive Pedagogy</b>                                       | <b>Significance of music education</b>         |
|  | <b>Barriers for access in arts education</b>   |
|  | <b>Equity in music education</b>               |
|  | <b>Disparities in NYC education</b>            |
| <b>4. Impact of COVID-19 in Arts Education</b>                     | <b>Music Education and COVID-19</b>            |
|  | <b>Distance Education and Music Education</b>  |
|  | <b>Covid-19 pandemic teaching</b>              |

### **Philosophical and Historical Context**

Since the Tanglewood Symposium in the summer of 1967 in Tanglewood, Massachusetts, music educators and researchers discussed the importance of the music education profession to address the musical needs of every community (Choate, 1968). The scholars discussed in this section on the history of music education focus primarily on music education from 1967 to the present day. The authors of each of these articles identified as Positivist in their approach. Positivism is an epistemology that employs observation, searches for consistency, and

notates the laws of existence in an attempt to establish their findings as the truth (Park, et. al. 2020).

The philosophical foundations of music education played a key role in the support of the advocacy efforts for music education as well as a means to establish its function and place in the educational systems of the United States (Colwell, 2015). One of the first authors to articulate a philosophy of music education was Bennett Reimer. Reimer was the author of *A Philosophy of Music Education* (1970) as well as several publications on curriculum for elementary and middle school music classroom. Reimer's music education philosophy was founded on his argument "that the nature and value of music education are determined by the nature and value of the art of music" (p. 120). Since music evoked a feeling, Reimer felt that it was worth being taught in schools because it aids in the development of self-knowledge and growth. Colwell (2015) believed Reimer's philosophy established two key points for music education fixed in nature and value: 1) the nature of the artistry in music established the development of a curriculum in music; and 2) the value that music established and the part that music education plays in the general education of all students. Both of these authors were of the opinion that the true importance of music education should be defined and established within the overall goals of the broader purpose of education in order to ensure that music education had a role and place in the country's schools.

Barrett (2005) contradicted Colwell's summation concerning the relationship between music education and general education. Barrett took particular offense to the standardization of education for a broader purpose rather than one established on the needs of each student. Barrett wrote that, "teachers are called upon to differentiate teaching approaches to meet the diverse needs of students, they are also asked to standardize expectations and provide highly structured

content for these very same students” (Barrett, 2005, p. 21). For Barrett, the music curriculum should reflect the ways students interacted with the art form and how it relates to their daily lives outside of the school day. According to Barrett (2005), as the teachers gather insights into the role that music plays in the lives of the students, they can help their students find a deeper understanding of the music they are studying and the ways that it impacts their life.

The traditional model of music education is one that supports the broader goals of education. Allsup and Benedict (2008) asked for a balance between the traditional role of instrumental education and that of nurturing the student’s individual artistry. Allsup and Benedict (2008) acknowledged that instrumental music education is full of traditional models:

What I would like you to consider nonetheless, is that our band tradition is one piece of a larger music education antinomy- a dialectic, perhaps, that regards teaching and learning as a knowable and predictable science while simultaneously cultivating an orientation toward performance and interpretation that is passionate, inventive, and imaginative. (p. 160)

The authors acknowledged that music educators avoid engaging in reflection concerning methods and pedagogy that challenges the educators’ actions. “In the quest to become part of the greater narrative of legitimate course study, little has been done to create the space necessary for critical examination and reflection” (p. 161).

In searching for a compromise, Allsup and Benedict (2008) asked music educators to consider the question, “Who and how will our students’ be in this world?” (p. 170). The authors believed that the answers would aid in striking a balance between honoring the larger curriculum and the needs of each student by engaging meaningfully in their experiences.

There is little doubt that the COVID-19 pandemic and the resulting school shutdowns deeply impacted the lived experience of every student inside and outside of the instrumental music classroom. Regardless of whether or not a music educator was trying to provide a music education that met the broader goals of education or one that met the needs of individual students, the pandemic created new barriers and that deeply impacted music educators' capacity to deliver a meaningful music education. Further, in the opinion of the author, the pandemic exacerbated the philosophical basis for the profession described in the previous paragraphs. In my opinion, there should be a much stronger emphasis on the needs of individual students through a curriculum that is designed to meet that end. The next section will present the strengths and weaknesses in the New York State Music Education curriculum standards.

### **Current New York State Department of Education Standards**

In 2020, the New York State Department of Education defined instructional requirements and standards for the delivery of arts education. These requirements and standards vary by grade levels in terms of expected time spent in arts classrooms. For example, in first through third grade, "20 percent of the weekly time spent in school should be allocated to dance, music, theater, and visual arts" and in fourth through sixth grade, "10 percent of the weekly time spent in school should be allocated to dance, music, theater, and visual arts" (New York City Department of Education, 2020). This equals roughly 186 hours a year dedicated to the study of visual or performing arts in first through third grade and roughly 93 hours a year dedicated to the study of visual or performing arts in fourth through sixth grade.

In the seventh and eighth grade, New York City students must complete two, half units of visual or performing arts instruction. This equals roughly 54 hours per semester. Finally, ninth through twelfth grade requirements for graduation include a unit in one of the arts; including

dance, music, theatre, or the visual arts, totaling approximately 108 hours, to be completed over the four years.

The NYSDOE standards does not distinguish between allocated hours for each subject in the arts. The vagueness in the state requirements allows for loose interpretations of the guidelines, leading to inconsistencies in school arts offerings throughout the city and therefore disparities in the music education received by every student. In addition, the vagueness in the state guidance for the selection of repertoire does not provide a requirement for diversity among its literature. It is this open interpretation in the state learning standards that has led to music education's inadequacies in integrating a diverse selection of musical styles. The ambiguity in the New York State music education arts standards allowed for the pandemic-based schedule alterations to impact arts education and the delivery of the instrumental music curriculum, impacting the experiences to students in New York City schools.

### **Inclusive Pedagogy**

The study of the impact of the pandemic on the quality, equity, and delivery of the instrumental music curriculum requires exploration into issues concerning the lack of BIPOC music educators, teacher-training programs, as well as students' socioeconomic status and exposure to the arts before the COVID-19 shutdown.

Elpus and Abril (2019) examined the demographics of instrumental music students in high school across the country. Results indicated that 24% of students in the class of 2013 were enrolled in one arts course, including band, choir or orchestra during their tenure in high school. Furthermore, the data collected was divided in categories based on gender and racial/ethnic identity:

Music students were 60% female and 40% male, and the racial/ethnic composition of music ensemble students was 58% White, 13% Black or African American, 17% Hispanic or Latino, 4% Asian or Pacific Islander, 8% two or more races, and under 1% American Indian or Alaska Native (p.323).

On the National level, the U.S. DOE reports that curricular music education is accessible. Elementary schools have an accessibility rate of 94% and secondary schools have an accessibility rate of 91% (Parsad & Spiegelman, 2012). Elpus and Abril (2019) stated that “the availability of and access to school music programs differ from community to community across the United States” (p. 324). The researchers noted that schools in impoverished areas are found less likely to offer music instruction. Additionally, a student’s race and ethnicity closely align with their socioeconomic status (SES). Elpus and Abril’s research also points out that students from the highest SES participate in instrumental music at a far greater rate. Based upon available data, these findings are similar to what is found in the New York City schools.

According to the 2020-2021 NYCDOE arts report, the pandemic and the disruption to the school schedule led to the State Department of Education waiving the required instruction time requirements during the 2019 through 2021 school years. This change in policy impacted the specific amount of art instruction time to New York City students. The report shows downward trends in the music instruction in all grades, a decrease in the number of art disciplines offered by schools, and a decline in the hours of instruction provided. Most notable was the impact on programs serving grade 1-5 music instruction in which participation rates were stable for the previous five years. Music instruction in those grades decreased by 11 percent between the two academic years of the pandemic. Additionally, there was a decrease in partnerships between schools and cultural organizations that provide arts instruction and teacher support.

Not only did the pandemic impact previously existing participation rates of students in music education, it also widened the existing issue of a lack of BIPOC music educators teaching music in the schools. Elpus (2015) conducted a study into the demographics of music teacher candidates. Elpus' goal of the study was to determine of demographical data correlated to the performance on the music teacher licensure exam (Praxis II). The research results indicated that BIPOC individuals were significantly underrepresented among candidates, while people who identified as White were a significantly disproportionately higher representation. Teacher candidates, "identified as 86.02% White, 7.07% Black, 1.94% Hispanic, 1.79% Asian, 0.30% Native American/Alaska Native, 0.32% Pacific Islander, 0.82% Multiracial, and 1.74% Other" (p. 314). Elpus' analysis of the data also indicated that "White candidates earned significantly higher Praxis II scores than did Black candidates and that male candidates earned significantly higher scores than did female candidates" (p. 314). Female and BIPOC students underperformed on the music certification exam when compared to White and male students. These results indicate that current and future music educators, as represented by the Praxis exam, are significantly less diverse than their student population. This report is one among many that highlight the inequitable access to music education.

Similarly to Elpus' findings, Fitzpatrick (2012) found a disparity between suburban and urban music offerings in secondary instrumental music education in the Chicago area. Fitzpatrick (2012) compared urban and suburban secondary instrumental music teachers. To select participants from both areas, the urban schools included a random sample of thirty Chicago City high schools that offer instrumental music as a course and the thirty suburban teachers were chosen from a random sample of the suburban municipalities within Cook County, Illinois that

offer a similar instrumental music course as their urban counterparts. The demographical data revealed:

Suburban participants had higher levels of educational attainment than their urban counterparts, urban participants were more diverse than suburban participants, suburban participants taught a greater variety of courses than did urban participants, suburban participants were slightly older with more corresponding teaching experience than their urban colleagues, and urban participants were more likely to be female than their suburban counterparts. (p. 53)

The researcher summarized that without recruitment efforts directed at BIPOC teachers, including a curriculum that offers a selection of diverse musical repertoire, the existing racial-socioeconomic disparities in inclusion will be exhausted (Fitzpatrick, 2012).

Authors and scholars write about enriching and/or “updating” the undergraduate music educator curricula in teacher-training programs to focus on multicultural diversity in music education (Bassett, 2010; Simonelli, 2014). Simonelli (2014) theorized that undergraduate music curricula be comprised of open-ended creativity as opposed to a more closed and methodical approach. Simonelli (2014) calls for a balance between what is colloquially called “western” music and other genres of music vastly underrepresented in traditional music curriculum, stating that, “Studying a variety of music and exploring commonalities rather than differences among styles encourages universal applicability of concepts... (Studies) can be integrated with traditional theory and musicianship curricula” (p. 27). Critical researchers value the questioning of hegemony, challenging conventional social structures and dominative relationships, and engaging in social action in an attempt to uncover societal values and assumptions that subjugate individual’s as subordinate or “less than” (Vue & Newman, 2010). The addition of an updated

curriculum can lead to a more inclusive and equitable classroom experience. The next section will explore these themes more deeply, discussing the systemic barriers to inclusion and the delivery of the instrumental music education.

Westerlund (2008) called upon the later works of John Dewey to inquire upon the justification for music education; "people continually ask themselves whether a given enjoyment is worthwhile or whether the conditions involved in its production are such as to make it a costly indulgence" (p. 85). In defense of the significance of inclusive pedagogy the study of music education, Allsup and Shieh (2012) suggested that music education is uniquely situated, aided by the public nature of performance, to help students promote social change. Jorgensen (1994) in their argument for the justification for universal music education, called upon an earlier argument provided by Maxine Green's in *The Dialectic of Freedom*. Jorgensen (1994) summarized Green's writing thusly, "the arts provide an important vehicle for achieving freedom because they are so much a part of spiritual and imaginative selves" (p. 28). In this statement, the goal and reward of music education is defined by imparting the students with a sense of achieving community, of personhood, and of recognizing one's value.

During the COVID-19 pandemic, classroom conditions limited the students' sense of community and created barriers in the development of said personhood. Jorgensen recognized that the decision makers with regards to school funding are preoccupied with financial concerns rather than artistic ones. The author surmises that the political class has little use for subjects that are not immediately defensible on practical grounds. Budgetary constraints often mean music/arts programs are sacrificed for the sake of financial concerns. Allsup and Shieh (2012) agreed with Jorgensen's concerns that there is a perceived devaluing of music education through budgetary constraints and prioritization of standardized testing over arts programs. Like

Jorgensen (1994), Allsup and Shieh (2012) noted that schools in low socioeconomic areas enroll students who are less likely to have access to arts education. This was particularly true for minority students, who experience music program budget cuts more frequent. Their research suggested that the lack of arts education due to these inequities dehumanized BIPOC students and students of low SES because they are not represented or exposed to the arts.

Culp and Clauhs (2020) concurred with numerous researchers concerning the issue that lower SES students are less likely to participate in a music program in their school. In particular, they cite that fees pertaining to the participation in musical programs may exclude students as well as “students who work to contribute financially to their families may have less time to attend rehearsals/performances and therefore would be less able to participate in secondary school music” (p. 44). Financial constraints, parental involvement, repertoire selection, and scheduling may all contribute to a students’ inability to participate and a feeling of being excluded in music education. Given the global nature of music, it is imperative that school leaders examine ways to find alternative methods to provide access, all the while providing justification for the subject (Culp & Clauhs, 2020; Jorgensen, 1994). As a means to combat that issue, Culp and Clauhs advocated for exposing potential barriers and empowering music educators to examine their programs in order to promote inclusion and access to music education.

### **Impact of COVID-19 in Arts Education**

The uniqueness of the educational and societal shutdown that took place in the rise of the COVID-19 pandemic was unprecedented. “Teaching music is a stressful occupation and it is clear that stress only increased in Spring 2020 during the pandemic” (Miksza et al., 2022, p. 1165). For music educators of all disciplines, the pandemic shutdown created a stressor relating

to the successful continuation of their programs and the implementation of online learning (Hash, 2021; Koner et al., 2022). Through a 12-week focus group, Koner's investigation revealed that educators of all grade levels experienced stress during the pandemic. Their main stressor was the concern for their students through remote learning.

Pandemic remote teaching with insufficient preparatory time is different than digital learning that is designed methodically (Hodges et al., 2020). Research conducted in remote private lesson instructions revealed that the outcomes of the curriculum were not entirely accomplished during distance learning (Gül, 2021). "It was determined that this situation was caused by the inadequacy of educational materials, as well as not being able to perform group activities and activities requiring implementation in online courses" (p. 107). The author went on to conclude that the low morale that the students perceived was created by the location of the instruction.

A recent dissertation by Siew Hui (2022) studied the impact of COVID 19 on musicianship through performance programs on an international school band program. Siew Hui's research included the implementation of online resources for students to continue their music education. The results found these tools effective in engaging students who, for distance reasons, could not be together. Octiaviani (2021) discussed the challenges prospective music educators found in the transition to online or remote learning. Those challenges included delivering materials, facilities, and digital platforms. In particular, the difficulty in the online modality was noted in the "practical material, such as singing practice with the right technique and position" (p. 147). Additionally, Hash (2021) researched school band directors' experiences with remote learning, including survey questions pertaining to technology and materials as well as participation rates and was distributed to music educators for the state of Illinois. Hash notes

that, “directors in higher poverty schools also reported significantly greater challenges with parental support and student access to instruments and other materials than directors in lower poverty schools did” (p. 393). It is the conditions expressed that give answers to the questions raised in the study pertaining to lower participation of students when compared to their more affluent counterparts.

Each researcher discussed in this section demonstrated a need, despite the many barriers, for all students to have equity in the delivery of the instrumental music education. Colwell (2015), Barrett (2005), and Allsup and Benedict (2008) discussed the historical approaches and traditional models of instrumental education. These scholars believed that the answers would aid in creating the balance between traditional music education and creating an inclusive environment for all students by engaging meaningfully in their experiences. Researcher studied the impact of remote learning on music education and the challenges there in (Koner et al, 2022; Octiaviani, 2021). Research conducted by Siew Hui (2022) and Hash (2021) discussed the impact SES had on virtual learning within instrumental music education. Given the global nature of music, it is imperative that music teachers examine ways to empower students and find alternative methods to continue to provide access, all the while providing justification for the subject (Allsup & Shieh, 2012; Culp & Clauhs, 2020; Jorgensen, 1994).

### **Gaps and Tensions in the Literature**

In the following section, I address the research gaps and tensions in relation to studies concerning music education and the perceived COVID-19 pandemic effects on New York City schools, highlighting the differences in my proposed research.

The Department of Education research claimed that curricular music education is accessible throughout the country. More research is needed on how accurate that data is for

specific locations. My research focuses exclusively on schools in the New York City area. Moreover, the U.S. Department of Education research does not include effects that COVID-19 had on that participation in instrumental music ensembles. Elpus and Abril (2019) researched the demographics of high school instrumental music students. Their counterclaim to the U.S DOE stating that availability and access to instrumental music programs are not equitable across the nation reveals a tension that exists in the current literature.

In both the Fitzpatrick (2012) and the Elpus (2015) studies, the researchers analyzed the demographic profile of teacher candidates. Elpus' analyses of this specific demographical data pertaining to music educator candidates left a gap in the research pertaining to current music educators employed during the pandemic. Fitzpatrick's research focused exclusively on the Chicago area. More research into other areas of the country is needed, specifically the music education offerings in large settings. Again, this research does not include the delivery of instrumental music curriculum, the music educator's perspective, and experiences in New York City schools.

There is current research underway regarding impacts of COVID-19 on arts education but little, if any, on instrumental music education in the New York City area. Siew Hui (2022), Octiaviani (2021), and Hash (2021) focused on particular impacts of the pandemic on music education. Siew Hui's focus is on international music students, Octiaviani (2021) conducted research exclusively in Indonesia, while Hash (2021) focused on the state of Illinois. These research studies do not target the specific research goals pertaining to New York City schools. Furthermore, Hash noted a particular tension in the research, referencing the equity disparity between high and low poverty areas during remote work that ensued during the shutdown caused by the pandemic.

Scholars studied music education both on a national and local level. To the researchers' knowledge, there is no research regarding the educators' perspective on how the COVID -19 pandemic impacted the quality, equity, and delivery of the instrumental music curriculum and experiences to students in New York City schools.

### **Theoretical Framework**

The data analysis includes the implementation of Motivation Theory (Maslow, 1943) and Equity Theory (Adams, 1965). The following section justifies the selection of these frameworks for use in this research.

#### **Motivation Theory and the Hierarchy of Needs**

The Theory of Human Motivation proposed that human need can be categorized. Maslow (1943) offered five categories of human need, referred to as a "Hierarchy of Needs," ranging from the basic needs to more intangible ideas. Stage one is the Physiological needs, such as basic needs of drinking, eating, and breathing. This category includes basic and necessary survival needs. Once people's physiological needs are met, the second need is Safety. Maslow stated that humans have a need for safety and security and respond negatively when these needs are not met. This category includes one's need for structure, order, and stability. According to Maslow, the next need in the hierarchy is Love and Belonging. This includes romantic love as well as friend and family interactions. This third category relates to our need to belong to a social group and maintain social relationships. The fourth human need is Esteem. The category of Esteem involves feeling self-worth and being valued by others. The final need, according to Maslow, is Self-Actualization. Self-Actualization is the pinnacle of the hierarchy of needs. This category can refer a human's fulfillment of their personal development and security in their self-image and relationships.

In an educational setting, the Theory of Motivation states that the prerequisite to self-actualizations is safety, security, stability, and personal interactions and it is the role of the educators and the educational institutions to provide these needs for their students. Much like the Theory of Motivation, Equity Theory also recognizes that there are individual factors that affect each person's perception of themselves and awareness of their relationships with others.

### **Equity Theory**

As Benton (1984) observed, the educational system serves to reproduce and legitimize class inequality while working to promote capitalism. While educational scholars have varied opinions towards Marxist writings, equity theory attempts to address the disproportionate systems in society. Equity theory, as discussed by Carrell and Dittrich (1978), was introduced by John Stacey Adams in 1965 and was based on the principle that people are motivated by fairness and any deviation from fairness will cause individuals to address the issue.

Equity Theory is not interchangeable with Critical Theory and should not be treated as such. Critical Theory can be used to examine particular oppressed populations, for example; critical race theory, critical gender theory, and critical disability theory (Vue & Newman, 2010), it is "concerned with issues of power and justice and the ways that the economy, matters of race, class, and gender, ideologies, discourses, education, religion and other social institutions, and cultural dynamics interact to construct a social system" (Denzin et al., 2008, p. 436). In contrast, Equity Theory tenets include a balance between individual's efforts (inputs) versus what they receive (outputs) (Adams, 1965). Inputs for a student may include appropriate behavior or completing tasks. For students, Equity Theory is a way to monitor if a situation is fair. In an equitable educational system, students would have the access and the ability to participate in all programs, including instrumental music, regardless of location and socioeconomic status.

The combination of Motivation Theory and Equity Theory in mixed-method research emphasizes the importance of multiple methods in approaching the subject of music education. Motivation Theory allows for the researcher to examine the educator's role in creating stability and fulfilling the social-emotional needs of their students. Equity Theory, specifically to my research on the perceived impact of COVID-19 on music education, allows for the exploration of the phenomenon and its impacts on the quality, equity, and delivery of the instrumental music experience. My research intention is to corroborate the data from interviews with the data generated from quantitative surveys. The use of mixed-method research allows for the data and narrative to create generalized statements about music education.

### **Summary**

In conclusion, the effects of COVID-19 in education received much academic attention, however research into the particular effects of the pandemic and shutdown had on instrumental music in the New York City education is lacking. The COVID-19 pandemic only exacerbated the disparities that exist in the educational system toward instrumental music. Researchers studied music education both on a macro and micro level. Scholars expressed concern for the need to address access and equity in education. The scholars included in the review of literature approached their research from an objective standpoint, utilizing quantitative methods while using a positivist and critical approach to their research. These authors discuss the historical approaches and current models of music education.

In the next section, I will discuss explanatory sequential mixed methods research to contextualize the lived experiences of instrumental music educators over the past two years. I will explore the music educators' perspectives of the impact of the COVID-19 pandemic on the delivery of instrumental music education in the New York City school system.

## CHAPTER THREE: METHODOLOGY

The purpose of this research is to explore the music educators' perspectives of the impact of the COVID-19 pandemic on the delivery of instrumental music education in the New York City school system. This research intends to focus on the experiences and disparities in students' instrumental music educational experiences throughout the pandemic. My study consists of explanatory sequential mixed methods to research the lived experiences of instrumental music educators over the past two years.

This chapter provides a synopsis of the methods I used for my study. It describes mixed method research design, explanatory sequential mixed methods research in particular, as the dependable method for collecting and studying data that was adopted to reach my distinctive research goals. It details the selection and recruitment of participants, data selection, analysis, and the secure storage of all information collected. It concludes with a timeline and reflexive statement concerning the researcher's experience and bias towards the research subject.

### **Mixed Methods Approach**

In a mixed methods study, elements of both quantitative and qualitative research are included. The researcher "combines statistical trends (quantitative data) with stories and personal experiences (qualitative data), this collective strength provides a better understanding of the research problem than either form of data alone" (Creswell, 2015 p. 19). Because the in-depth data collection for this research is based on a variety of sources of information including surveys, interviews, and documents, along with the uniqueness of the events, a mixed methods design was employed. This process is needed in order for the interviews to lead to an "explanation from the data instead of from (or in addition to) prior knowledge or theory" (Richards & Morse, 2013, p. 1).

## **Mixed Method Designs**

Creswell (2015) provides various mixed method designs including: convergent design, explanatory sequential design and exploratory sequential design. In convergent mixed method research, the quantitative and qualitative data is collected together and analyzed, culminating with an amalgamation of both datasets as the results. Explanatory sequential design is the collection of quantitative data. This is followed by the collection of qualitative data. The qualitative data is used to, “help explain the quantitative results in more depth” (Creswell, 2015, p. 23). Exploratory sequential design is a multiphase approach to data collection. After the researcher uses qualitative methods to explore the issue, the data collected is used to build a quantitative study. Finally, the quantitative study is administered and the data is analyzed. In my study of perceived pandemic impacts on instrumental music education, I adopted explanatory sequential mixed methods research.

### **Explanatory Sequential Mixed Methods Research**

The explanatory sequential research design uses qualitative data (interviews) to further explain quantitative data (surveys). The intention of explanatory sequential design is to conduct the quantitative strand of research first. A second qualitative data strand is collected to explain quantitative results. (Creswell, 2015, p.54).

Explanatory sequential mixed method research has two phases. The researcher collects and analyzes the quantitative data. The following qualitative data collection builds upon the preceding quantitative findings. The qualitative data analysis provides explanations of the quantitative results. By using explanatory sequential mixed methods research, I closely examined the educator’s perspectives on how the COVID -19 pandemic impacted the quality, equity, and delivery of instrumental music and the experiences of the students in New York City schools.

### **Institutional Review Board (IRB)**

The Institutional Review Board (IRB) considers the proposed research and performs an ethical review, meeting the requirements for the protection of human research participants set forth by the Department of Health and Human Services (DHHS). The Institutional Review Board at the University of St. Thomas evaluates and approves research studies to protect the safety of the participants involved in the research (Appendix A).

This research study contains human participants, specifically New York City music educators employed during the COVID-19 pandemic. Precautions were taken in order to protect the participant's identity during data collection and analysis. There are no foreseeable risks associated with the participation in this study, and confidentiality was maintained. The researcher acknowledges that there is always a possibility that school administrators or other educators may recognize the narratives collected. Throughout the research, the school and participants names were redacted. There was no direct benefit or compensation for participation in the study and it was completely voluntary. If a participant chose not to participate, there were no penalties. The study did not include any vulnerable populations.

Training in Human Subject Research (HSR) through the Collaborative Institutional Training Initiative (CITI) program (Appendix B) was completed by the researcher in preparation for the data collection. Human subject training includes the historical development of human subject protection, as well as ethical and regulatory information.

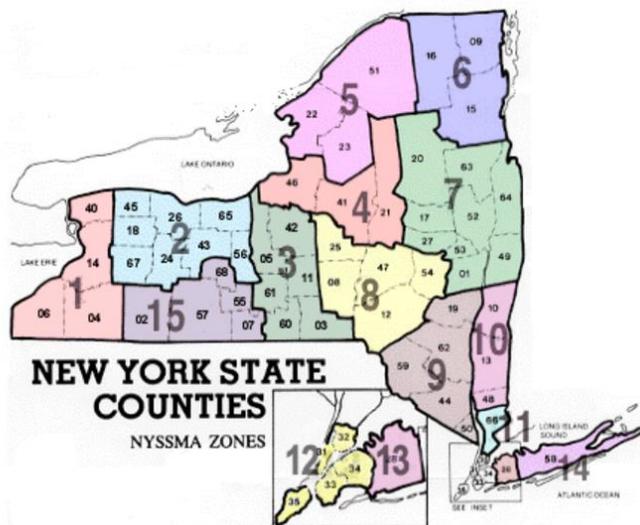
### **Data Collection Process**

The general target population who received the survey will consist of New York City instrumental music educators actively teaching during the COVID-19 pandemic and shutdown, defined as March 2020 to May 2021.

## **Quantitative Data**

The first step in explanatory sequential research is to collect and analyze quantitative data. A survey will be utilized in order to collect quantitative data. A survey is, a “method of gathering information from a sample of individuals” (Scheuren, 2004, p. 9). The information is collected in a method in which each participant is asked the same set of questions. The data collected from the responses is analyzed through IBM SPSS Statistics, a statistical software platform. SPSS Statistics allows for the researcher to extract data in multiple formats, including charts and graphs, as well as export and organize the information to find meaningful conclusions.

For the purposes of this study, I contacted the membership of Zone 12 of the New York State School Music Association (NYSSMA). The state of New York is divided into 15 regions, which they refer to as “zones.” Figure 3.1 is the state zone map as created by NYSSMA. Zone 12 includes the five boroughs that comprise New York City including Manhattan, the Bronx, Queens, Brooklyn, and Staten Island. The member directory is publicly posted as well as public social media groups dedicated to the NYSSMA organization also exist.

**Figure 3.1***NYSSMA Zone Map*

*Note.* From Zone Map, retrieved from <https://www.nyssma.org/membership/zone-maps/>

Reprinted with permission.

All members were invited to complete the online survey. In addition to the members of NYSSMA zone 12, the survey was shared on public music educator forums on social media.

The population under study includes instrumental music educators who were employed during the COVID-19 pandemic and shutdown (March 2020 to May 2021). While there were no age or socioeconomic status requirements, these variables needed to correspond with the requirements for teacher employment. All participants are at different stages in their careers, and they may currently hold or are working towards a master's degree as required by the state DOE or their independent schools. All individuals of various gender, ethnicity, and religious backgrounds were welcome to participate. Semi-structured interviews were conducted following the collection of the survey data to further understand the participants' experiences.

## Qualitative Interviews

The second step in explanatory sequential research is to collect and analyze qualitative data. Semi-structured interviews were utilized in this research to collect qualitative data. Semi-structured interviews, “begin with a set of standardized questions which are asked of multiple respondents” (Ahiln, 2019, p. 2). The questions are in a set order and follow a particular theme. Through the use of the semi-structured interview, the researcher gained an understanding of an occurrence and is provided the data to support their understanding.

Interviews were conducted after the survey was complete. Participants for the semi-structured interviews consisted of a random sampling of survey participants who expressed an interest in contributing to a further interview. A question pertaining to participant’s interest in the interview process was included in the initial survey (Appendix C, Q20). Interviews were scheduled with the participants soon after the surveys were received, and the random sampling was determined. Interview data collection was limited to 4-7 participants in a random sampling.

The researcher used purposeful sampling as a qualitative research technique for the selection of individuals. This particular purposeful sampling involves identifying and selecting individuals that are experienced with both teaching during the pandemic and instrumental music education, the area of research interest. This technique is widely used to identify and select participants that are knowledgeable about the phenomenon (Patton, 2015).

Table 3.1 details the six interview participants. Two of the interviewees identified as male High School teachers, one worked in education for 8 years, while the other was in education for 27 years. One High School teacher, who taught for 15 years, identified as female. One Middle School participant identified as male and taught for 21 years. The Kindergarten through Fifth Grade survey participant also identified as male and worked in education for 6

years. Additionally, one participant identified as a male Middle School/High School educator who taught for 40 years.

**Table 3.1**

*Demographic Information of Interview Participants*

| <b>Name</b>       | <b>Instructional Grade Level</b> | <b>Years Employed in Education</b> | <b>Gender Identity</b> |
|-------------------|----------------------------------|------------------------------------|------------------------|
| Participant One   | Kindergarten Through Fifth Grade | 6                                  | Male                   |
| Participant Two   | High School                      | 8                                  | Male                   |
| Participant Three | High School                      | 15                                 | Female                 |
| Participant Four  | Middle School/High School        | 40                                 | Male                   |
| Participant Five  | Middle School                    | 21                                 | Female                 |
| Participant Six   | High School                      | 27                                 | Male                   |

*Note.* All participants in the interview identified as Caucasian/White.

Semi-structured interview questions include:

1. How does your pre-pandemic music program compare with your program during the COVID -19 pandemic?
  - a. How does your particular situation compare to the state arts report statistics with regard to quality and equity?
2. What efforts did you take to combat these circumstances?
  - a. How would you assess these efforts?
3. What do you think the post-pandemic future of music education is with regards to equity and delivery?
4. Have any new methods been established over the shutdown that you continue to implement?

The collection and analysis of the qualitative data builds upon the quantitative findings. The qualitative data analysis should provide explanations of the quantitative results.

### **Document Review**

A document review is a data collection method consisting of a review of existing materials. “Existing records often provide insights into a setting and/or group of people that cannot be observed or noted in another way” (Williams, 2019, p. 81). The researcher reviewed the documents published in the annual arts report by the Department of Education as well as the federal government’s pandemic electronic benefit program. The data in these documents describe the academic performance, institutional strengths and weaknesses, and defining characteristics of the state of arts education during the 2020-2021 school year in New York City along with the relief program, coinciding with the start of the COVID-19 pandemic. It must be noted that the response rate of NYCDOE schools to the annual arts education survey was 75%. This response rate is lower than previous years (NYCDOE Arts Report, 2021). Statistical data from these documents were used in the formation of the quantitative survey and were shared with interview participants in order to gain their insight on their experiences compared to the state’s statistical data.

### **Data Processing and Analysis**

Qualtrics surveys were distributed at the beginning of the 2022-2023 school year (see Appendix C). Participants for the semi-structured interviews consisted of a random sampling of survey participants with interest in contributing further to the study in an interview format. Participation on the survey did indicate the participants agreement to participate in the interview portion unless the interviewee otherwise indicated during the survey. The interviews were scheduled at the convenience of the participants soon after the surveys were received and the

random sampling determined. The interviews commenced in a location and/or modality of the participants' choice. Each participant was instructed to sign a consent form document prior to the interview which gave permission for me to conduct my research (Appendix D). The interviews portion of the research was completed by January of 2023.

### **Data Transcription and Coding**

At the time of writing this, I recognize that there is still an unpredictability due to the ever-evolving nature of the COVID-19 pandemic, therefore I conducted all of the interviews over Zoom Video Conferencing Software. Zoom is a communications platform which allows for users to conduct virtual meeting and the creation of audio recording. While the camera feature may be turned on, with permission from the participant, only an audio file was recorded for any portion of the interviews. By using Zoom as a recording device, it allowed for me as the researcher to produce of a transcript of the conversation.

I used Qualtrics software to distribute my initial web-based survey. Qualtrics is a software that allows for the researcher to both generate surveys and produce reports. The Qualtrics survey tool allowed for me to collect survey data on educators' experiences and search for similarities and differences in order to capture the participants' real experiences. The quantitative data from Qualtrics was analyzed through IBM SPSS Statistics. SPSS Statistics allows for me to analyze the data in multiple formats as well as export and organize the information.

For the qualitative data analysis, Taguette is a free open-source text-tagging tool. It allows for coding text, referred to as "tagging" for qualitative data analysis. Taguette allows for a researcher to upload interview transcripts collected through Zoom, tag the text with the appropriate code, and export the data based my predetermined tags. "The process for coding is

central to qualitative research and involves making sense of the text collected from interviews, observations and documents” (Creswell & Poth, 2018, p.190). During the coding stage of qualitative data analysis, Taguette allowed for the analysis of unstructured text from interviews.

Transcripts were entered in Taguette for open coding. Open coding is a process in qualitative research where qualitative data is labeled into parts relating to various themes, referred to as codes or “tags.” The goal of open coding in qualitative research is to identify all relevant data and organize this data into categories (Bazeley, 2021). During the coding process, the researcher reads the text and codes each appropriate section as it pertains to the research questions (Strauss & Corbin, 1998). The codes are typically descriptive phrases, short in nature, that encompass the meaning of the data. During the coding process, the researcher can add or remove codes, or collapse two or more codes into a larger theme. Open coding helps the researcher generate ideas and identify patterns in the data (Bazeley, 2021).

I recognize that there are other software programs for surveys and data analysis, but Qualtrics, SPSS, and Taguette are specifically designed for use in qualitative, quantitative, and mixed-methods research, allowing for the exploration of every possible source of evidence in the collected data.

### **Time Schedule**

Surveys were sent to New York City instrumental music educators at the beginning of the 2022-2023 academic year (Appendix C). The interview portion commenced soon after. Given the potential travel limitations and uncertainty of the pandemic, interviews were conducted through Zoom. The interview portion of the research were completed by the end of January 2023.

### **Ethics and Confidentiality**

During the collection of data, analysis, and throughout the writing process, all precautions were taken to protect the identity of the participants. Records, including audio recordings and transcripts were kept confidential and stored to my UST OneDrive account. Once all data was de-identified and identifiers destroyed, the de-identified data was stored in a password protected computer. Any physical data, including written narratives and notes, were stored in a locked drawer in my professional office. If traveling with physical research data, the contents will remain with me in my briefcase locked in a hotel room safe. I assigned place holders for all individual participants and removed any information that would identify the names of the schools. All research data was only accessed by the researcher.

### **Informed Consent**

Each participant received a consent form and was instructed to sign the document before the interview (Appendix D). Each consent form indicated that there are no foreseeable risks associated with the participation in this study and that confidentiality will be maintained throughout the research. The school and participant names were redacted. Additionally, there were notices that there was no direct benefit or compensation and this study was completely voluntary. There were no penalties if someone chose not to participate.

### **Reflexive Statement**

As my colleague who, for the purposes of this research will remain anonymous, once told me after a meeting of prospective music teacher applicants, “The music community is so incestuous in New York City. You all know each other.” This statement was in reply to my various relationships with each individual in a potential instructor applicant pool. Over the last 25 years of my career in music education, I observed and collaborated with many local musicians

and music educators. It is with this recognition that I am acknowledging that it is impossible to be completely objective.

As a musician in New York City, I am part of a specific community. As an educator, I am part of a different yet equally specific community. As a music educator however, I am a member of a unique cross-section of both the music community and the education community. Being a member of this community gives me a great deal of experience and access to many colleagues in various teaching positions across the city. My experiences, in many ways, allow me to relate to my interviewees and create a comfortable and open dialogue with them. Rooney (2005) reasons that a deep personal and professional connection to a subject has the potential to increase the legitimacy of the research, adding a richness and validity to the information. Along with my passion for the subject matter and its importance in the educational experience, I found it imperative to conduct this research to serve as a model for future educators and administrators to apply in their respected institutions. I trust my colleagues and in turn they can trust me because a relationship exists through our common experiences. Throughout the dissertation process, I reflected on any potential blind spots relating to my objectivity and balanced my own experiences with those stories and experiences provided by my participants.

### **Limitation and Validity**

Cohen and Crabtree (2008) established seven criteria for evaluating the validity of qualitative research, including:

[C]arrying out ethical research; importance of the research; clarity and coherence of the research report; use of appropriate and rigorous methods; importance of reflexivity or attending to researcher bias; importance of establishing validity or credibility; and importance of verification or reliability (p. 331).

To evaluate qualitative research, the researcher must adopt criteria relevant to the specific qualitative research while communicating the emotional elements of the participants engaging in the research study. Creswell and Poth (2013) considered the authentication in qualitative research in the assessment of the accuracy of the results. Therefore, the criteria for validity in the results is reached only when extensive data collection is employed, and the researcher-participant relationship has been reached.

Triangulation is helpful for establishing validity. Triangulation includes three or more methods for the authentication of the research. To achieve triangulation in my research data, I:

- Provided both a survey consisting of both closed and open-ended questions.
- Conducted random sample interview. Upon completion of the interview, transcripts were returned to the interviewees to determine their verification.
- Document analysis of data gathered from NYCDOE published documents and shared them with interview participants in order to gain insight on the educators' experience compared to the state's statistical data.

### **Summary**

This summary provides a synopsis of the methods used in this study. It described the use of explanatory sequential mixed methods research to closely examine the experiences of instrumental music educators during the COVID -19 pandemic pertaining to the delivery of the music curriculum and experiences of students in New York City schools. This chapter detailed the recruitment of participants as music educators employed during the COVID-19 pandemic. The data capturing, analysis, and the secure storage of all information was collected through Qualtrics, SPSS, and Taguette and stored to the researcher's UST OneDrive account. Once all data was de-identified and identifiers destroyed, the de-identified data was stored in a password

protected computer. It concludes with a timeline and reflexive statement concerning the researchers experience and bias towards the research subject.

## CHAPTER FOUR: FINDINGS

The purpose of this research was to explore the music educators' perspectives of the impact of the COVID-19 pandemic on the quality, equity, and delivery of instrumental music education in the New York City school system in addition to the challenges they face during the school shutdown.

In explanatory sequential mixed methods research, the researcher collects and analyzes quantitative data (Creswell, 2015). This is followed by the collection and analysis of qualitative data that builds upon the quantitative findings. The qualitative data analysis provides explanations of the quantitative results to, "help explain the quantitative results in more depth" (Creswell, 2015, p. 23) and, therefore, best understand the experiences of the educators and disparities in students' instrumental music educational experiences throughout the pandemic.

### **Quantitative Data**

A Qualtrics survey consisting of both open and closed-ended questions (Appendix C) was distributed to instrumental music educators who were employed during the COVID-19 pandemic and shutdown (March 2020 to May 2021). While there were no age or socioeconomic status requirements, these variables needed to correspond with the requirements for teacher employment. All participants were at different stages in their careers and all individuals of various gender, ethnicity, and religious backgrounds were welcome to participate.

**Table 4.1***Demographic Information of Survey Participants (n=17)*


---

|  | <b>Title 1 Funding</b> |
|--|------------------------|
| Yes                                      | 47.10%                 |
| No                                       | 23.50%                 |
| Unsure                                   | 29.40%                 |
|  |                        |
| Under 10 Years                           | 35.30%                 |
| Between 11-20 Years                      | 35.30%                 |
| Between 21-30 Years                      | 17.60%                 |
| Over 30 Years                            | 11.80%                 |
|  |                        |
|  | <b>Racial Identity</b> |
| AAPI (Asian American, Pacific Islander)  | 0%                     |
| African American/Black                   | 0%                     |
| Arab-American                            | 0%                     |
| Caucasian/White                          | 88.20%                 |
| Indigenous/First Nations/Native American | 0%                     |
| Latino/x or Hispanic                     | 5.90%                  |
| Multi-racial                             | 0%                     |
|  |                        |
|  | <b>Gender Identity</b> |
| Agender                                  | 0%                     |
| Female/woman                             | 23.50%                 |
| Gender fluid                             | 0%                     |
| Gender non-conforming                    | 0%                     |
| Male/man                                 | 76.50%                 |
| Non-binary                               | 0%                     |
| Transgender                              | 0%                     |
| Two Spirit                               | 0%                     |

---

*Note.* Chi-square analyses of Title 1 Funding with each of the other demographic variables indicate no statistically significant relationships.

Twenty-seven individuals responded to the consent statement. Seven individuals who attempted to respond did not serve as instrumental music instructors and were removed by the researcher. Incomplete responses were received from 3 individuals, yielding 17 valuable responses on many questions. 35.3% ( $n=6$ ) of the respondents were teaching for under 10 years. 35.3% ( $n=6$ ) of the respondents were teaching between 11-20 years. 17.6% ( $n=3$ ) of the respondents were teaching between 21-30 years, while 11.8% ( $n=3$ ) taught over 30 years. Of the 17 valuable responses, 15 identified as Caucasian/White, one identified as Latino/x or Hispanic, and one preferred not to answer the question and all participants were born within the United States. Of the participants 23.5% ( $n=4$ ) identified their gender identity as a Female/woman while 76.5% ( $n=13$ ) identified as a Male/man.

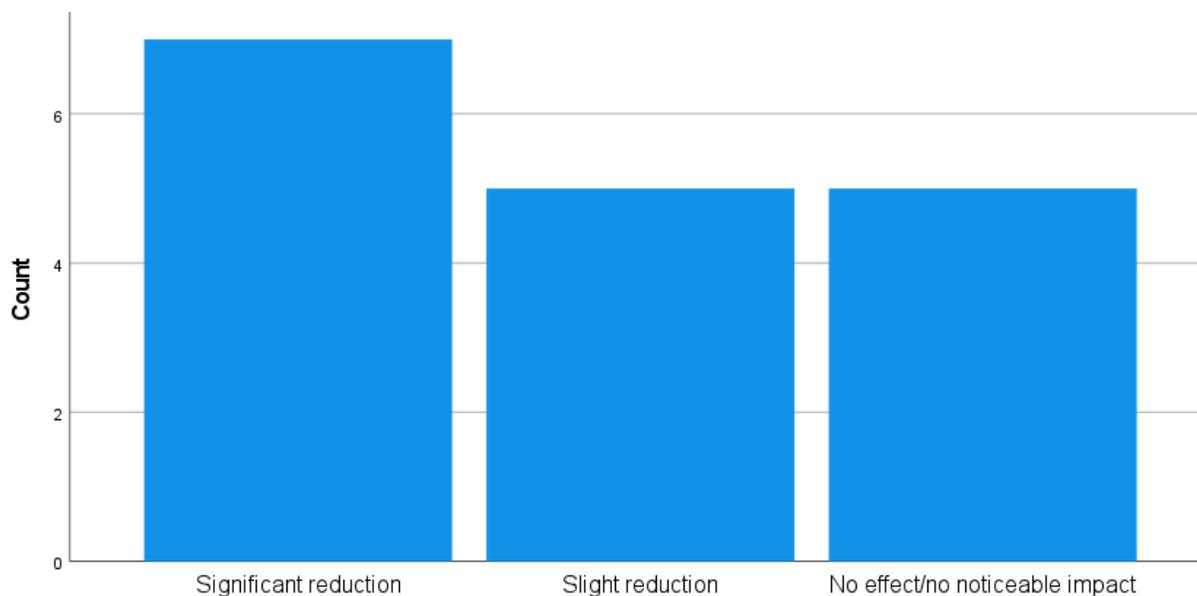
Seventeen responded to a question pertaining to their school receiving Title 1 funding. Of the participants 47.1% ( $n=8$ ) of respondents were aware that they taught at a Title 1 school. Of the participating educators 23.5% ( $n=4$ ) reported that their school did not receive Title 1 funding. An additional 29.4% ( $n=5$ ) did not know if their school received funding. Of those who reported receiving Title 1 funding, the following descriptive words or phrases were used in discussing their school; lower middle-class, students qualify for free lunches, middle-class suburb, most of my students live below the poverty line, and working class/poor. Of those who reported not receiving Title 1 funding, the following descriptive words or phrases were used in discussing their school; affluent, very well off, and upper middle-class. Of those who reported that they were unaware of receiving Title 1 funding, the following descriptive words or phrases were used in discussing their school: very diverse community socioeconomically, middle-class, semi-affluent, on free/reduced lunch, and upper middle-class.

## Curricular Offerings

Of the 17 individuals who answered the question regarding their perceived impact in instrumental program offerings, 41.2% ( $n=7$ ) reported a significant reduction in the curricular offerings between the 2019-2021 school years, 29.4% ( $n=5$ ) reported a slight reduction in the curricular offerings, and 29.4% ( $n=5$ ) perceived no effect (Figure 4.1). For the purposes of this research, curricular offerings are defined as courses and programming that is incorporated into the school day schedule as defined by the individual school. Notably, no one reported any increases in the program offerings. The yield of participants was determined to meet the requirements and objectives in the study.

**Figure 4.1**

*Perceived Impact of Curricular Offerings*



**Please respond to the following questions concerning your instrumental program offerings.**

**What impact do you believe the COVID-19 pandemic had on your band program's CURRICULAR offerings between the 2019-2021 school years?**

Based on the previous question, the respondents reported how curricular programs were affected. Given the sample size and the spread of responses, the following statistically significant

Chi-square analyses should be interpreted cautiously because the expected value per cell is less than 5.

The reported level of perceived reduction in programs and offerings in Figure 4.1 reached statistical significance as a predictor of type of curricular change,  $\chi^2(6, N = 17) = 17.41, p = .008$ . One hundred percent ( $n=2$ ) of those who reported that a program had been eliminated had also noted a significant reduction in curricular offerings. Sixty two percent ( $n=5$ ) of those who had reduced programs reported a significant reduction, while 37.5% reported a slight reduction in their offerings. Of those who reported no change in their programming, 16.7% ( $n=1$ ) noted a slight reduction in offerings while 83.3% ( $n=5$ ) of those who reported no change in their programming noted that there was no perceived effect. One individual perceived a complete cancelation for the 2020-2021 school year, with restoration the following year, as a slight reduction. No one reported an increase in their program offerings.

**Table 4.2***Perceived Reductions in Curricular Programming*

|   | Curricular Impact     |                  |                                |
|---|-----------------------|------------------|--------------------------------|
|   | Significant Reduction | Slight Reduction | No Effect/No Noticeable Impact |
| Programs Eliminated                                     | 100%                  | 0%               | 0%                             |
| Programs(s) Reduced/Fewer Sections or Ensembles Offered | 62.50%                | 37.50%           | 0%                             |
| No Change in Programming                                | 0%                    | 16.70%           | 83.30%                         |
| Other   | 0%                    | 100%             | 0%                             |

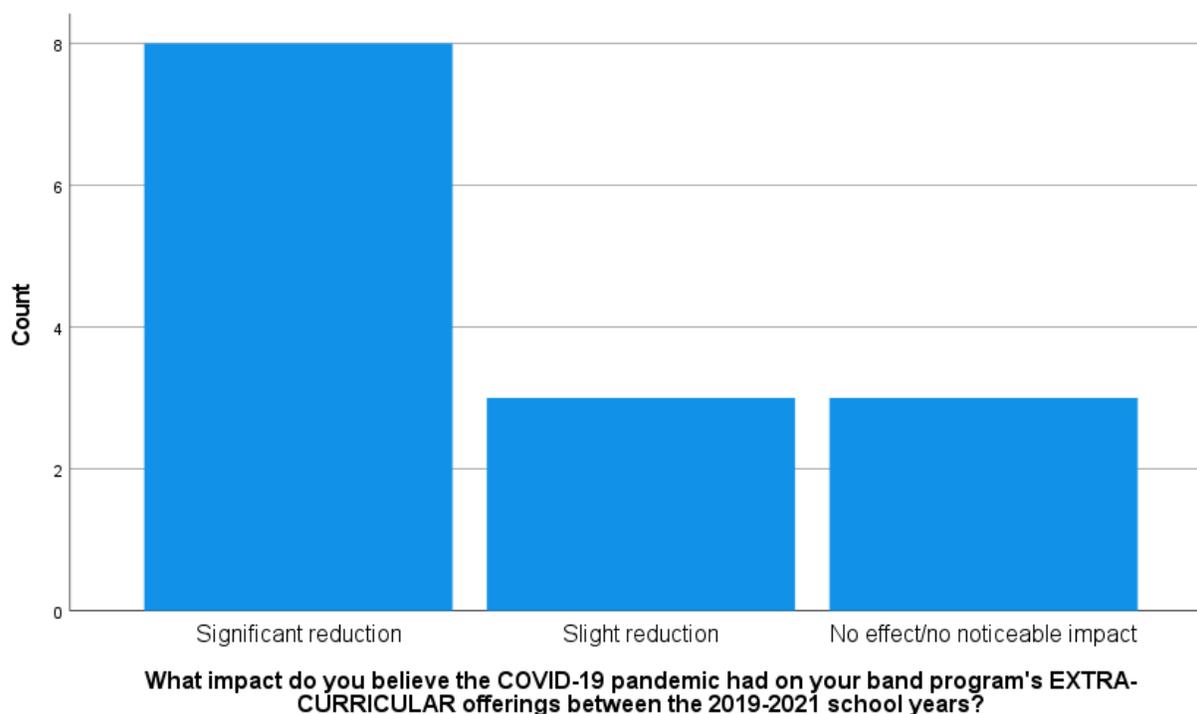
*Note.* All percentages sum to 100% across each row to indicate perceived curricular impact of each type of change. The respondent who indicated “other” supplied the following explanation: “Program was not offered for the 2020-21 school year but restored the following year and thereafter.”

Similarly, the reported level of perceived reduction in Figure 4.1 reached statistical significance as a predictor of impact on enrollment,  $\chi^2(4, N = 17) = 15.30, p = .004$ . Of the participants, 87.5% ( $n=7$ ) of those who reported a significant reduction in enrollment also noted a significant reduction in program offerings, while 12.5% ( $n=1$ ) of those who reported a significant reduction in enrollment noted a slight reduction in offerings. Of the participants 50% ( $n=4$ ) of those who had a slight reduction in enrollment reported a slight reduction in program offerings, while 50% ( $n=4$ ) of those who reported a slight reduction in enrollment there was no

perceived impact in their offerings. Notably, only one respondent reported no effect on enrollment and no perceived impact in their curricular offerings and no one reported an increase in enrollment. Respondent's descriptions of whether or not their school received Title 1 funding did not significantly relate to curricular offerings  $\chi^2(4, N = 17) = 6.58, p = .161$ .

### **Extra-curricular Offerings**

Of the 14 individuals who reported their perceived impact on extra-curricular instrumental program offerings, 57.1% ( $n=8$ ) reported a significant reduction in the offerings between the 2019-2021 school years, 21.4% ( $n=3$ ) reported a slight reduction in the offerings, and 21.4% ( $n=3$ ) perceived no effect (Figure 4.2). For the purposes of this research, extra-curricular offerings are defined as courses and programming that meet outside of the school day as defined by the individual school. Notably, no one reported any increases in the extra-curricular program offerings.

**Figure 4.2***Perceived Impact of Extra-curricular Offerings*

Based on Figure 4.2, the respondents reported how extra-curricular programs were affected. The reported level of perceived reduction in programs and offerings in question seven reached statistical significance as a predictor of type of extra-curricular change,  $\chi^2(4, N = 14) = 17.73, p = .001$ .

Table 4.3 indicates that 80% ( $n=8$ ) of those who reported that a program had been reduced had also noted a significant reduction in extra-curricular offerings while 20% ( $n=2$ ) reported a slight reduction in extra-curricular program offerings. Three respondents reported no change in their extra-curricular programming, noting that there was no perceived effect. One respondent who described the change in extra-curricular offerings as slight, shared that programming was maintained but performance opportunities were reduced. No one reported an increase in their program offerings.

**Table 4.3***Perceived Reductions in Extra-curricular Programming*

|   | Extra-curricular Impact |                  |                                |
|---|-------------------------|------------------|--------------------------------|
|   | Significant Reduction   | Slight Reduction | No Effect/No Noticeable Impact |
| Programs Eliminated                                     | 0%                      | 0%               | 0%                             |
| Programs(s) Reduced/Fewer Sections or Ensembles Offered | 80%                     | 20%              | 0%                             |
| No Change in Programming                                | 0%                      | 0%               | 100%                           |
| Other   | 0%                      | 100%             | 0%                             |

*Note.* All rows with responses sum to 100% across the row to indicate perceived curricular impact of each type of change. The respondent who indicated “other” supplied the following explanation: “We maintained the program but did less in the way of performing.”

The reported level of perceived reduction in Figure 4.2 reached statistical significance as a predictor of impact on enrollment in extra-curricular offerings,  $\chi^2(4, N = 13) = 19.5, p < .001$ . One hundred percent ( $n=7$ ) of those who reported a significant reduction in enrollment also noted a significant reduction in extra-curricular program offerings. Seventy five percent ( $n=3$ ) of those who had a slight reduction in enrollment reported a slight reduction in program offerings, while 25% ( $n=1$ ) of those who reported a slight reduction in enrollment perceived no impact in their offerings. Two respondents reported no effect of enrollment and no perceived impact in their extra-curricular offerings, and no one reported an increase in extra-curricular enrollment.

Respondents' descriptions of whether or not their school received Title 1 funding did significantly relate to extra-curricular offerings,  $\chi^2(4, N = 14) = 12.19, p = .016$ .

### Effects on Programs

As depicted in Figure 4.3, respondents reported removal and reduction of Concert Band, Jazz Band, Marching/Pep Band, and Percussion Ensembles. Across the sample, some respondents reported perceived reductions in all types of programs, while others reported no perceived change. Increases occurred only in Marching/Pep Band, and Percussion Ensembles. No additions were made.

**Figure 4.3**

*Specific Program Impacts*

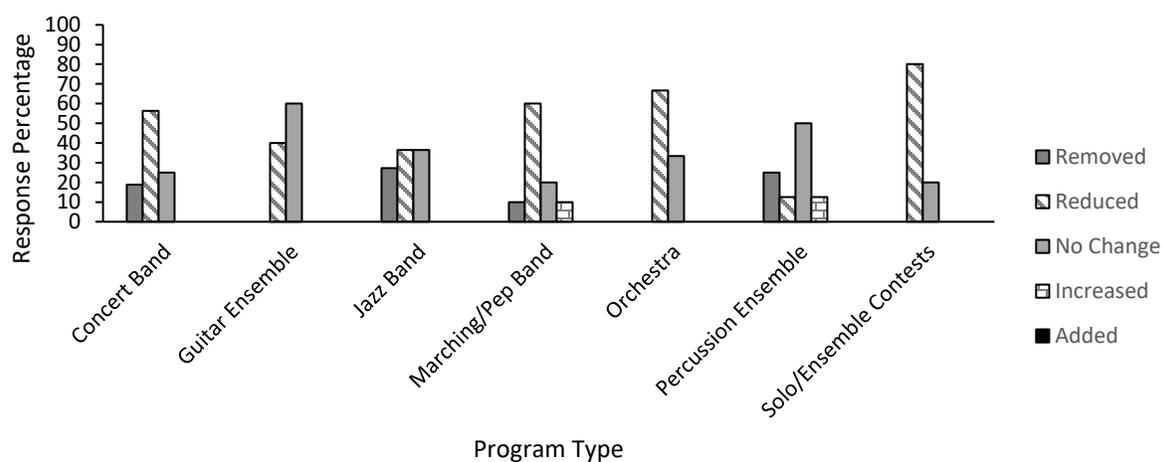


Figure 4.4 depicts various factors that may have negatively impacted enrollment from the perception of the educator. These school related factors include: capacity limitations, class sizes, learning model, technology, scheduling, and overall enrollment decline. Changes to the school schedule 23.5% ( $n=4$ ), learning modality 17.6% ( $n=3$ ), and capacity limitation due to social distancing 17.6% ( $n=3$ ), were the three factors that produced the highest responses of “very strong impact.” Reduced class size 35.3% ( $n=6$ ), limited access to technology 29.4% ( $n=5$ ), and

overall enrollment decline 23.5% ( $n=4$ ) produced the largest “not a factor” response from the participants. Notably, no one reported that the learning modality was not a factor in enrollment impact.

**Figure 4.4**

*School Related Factors That May Have Negatively Impacted Enrollment*

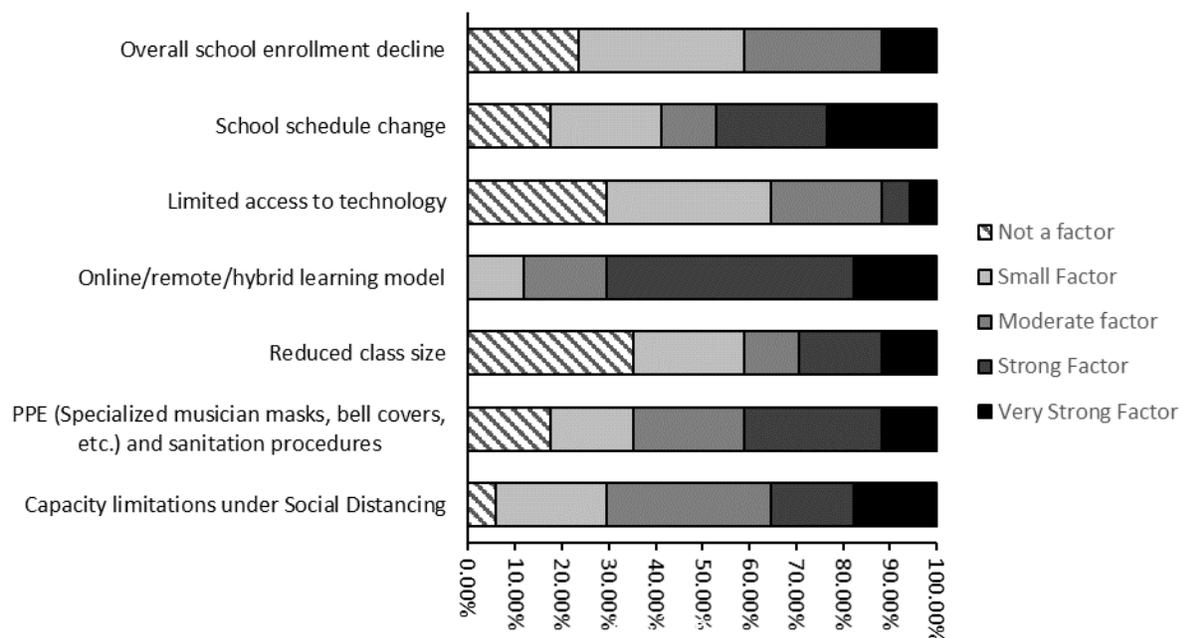


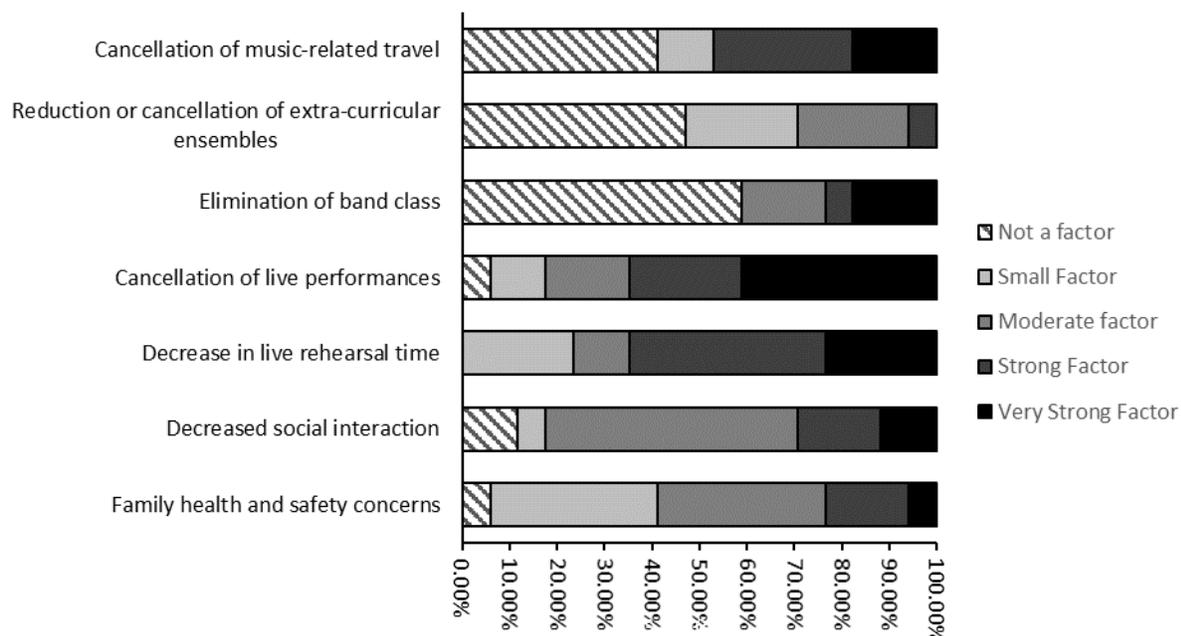
Figure 4.5 also depicts various factors that may have negatively impacted enrollment from the perception of the educator. These are music or performance related factors including: cancellation of travel, reduction or cancellation of extra-curricular ensembles, elimination of classes, cancellation of live performances, decrease in rehearsals, decrease level of musicianship, decrease in social interaction, and family health and safety concerns. Cancellation of live performances 41.2% ( $n=7$ ), the decrease in live rehearsal time 23.5% ( $n=4$ ), the elimination of band class 17.6% ( $n=3$ ), the decrease level of musicianship within the ensemble 17.6% ( $n=3$ ), and cancellation of music-related travel 17.6% ( $n=3$ ) were the five factors that produced the highest responses of “very strong impact.” The elimination of band class 58.8% ( $n=10$ ),

reduction or cancellations of extra-curricular ensembles 47.1% ( $n=8$ ), and cancellation of music-related travel 41.2% ( $n=7$ ) produced the largest “not a factor” response from the participants.

Notably, no one reported that the decrease in live rehearsal time was not a factor in enrollment.

**Figure 4.5**

*Music or Performance Related Factors That May Have Negatively Impacted Enrollment*



Respondents were asked to assess if family health and safety concerns were a factor in students’ participation. Of the educators surveyed, 5.9% ( $n=1$ ) indicated that it was not a factor. Another 35.3% ( $n=6$ ) indicated that it was a small factor. Additionally, 35.3% ( $n=6$ ) indicated that it was a moderate factor. Also, 17.6% ( $n=3$ ) indicated that it was a strong factor while 5.9% ( $n=1$ ) indicated that it was a very strong factor.

### Staffing Concerns

One respondent reported an increase in staff while 16 reported no change in staffing during the 2019-2021 academic years. Fortunately, the only reported change in staffing was an

increase reported by one respondent. This staffing increase corresponds with the change in total enrollment at their school.

### **Qualitative Data**

The second step in explanatory sequential research is to collect and analyze qualitative data. Six interviews were conducted to collect qualitative data to explore the music educators' perspectives of the impact of the COVID-19 pandemic. Using the semi-structured interview, the researcher gained an understanding of an occurrence and was provided the data to support the participants' understanding. Semi-structured interviews, "begin with a set of standardized questions which are asked of multiple respondents" (Ahiln, 2019, p. 2). The questions are in a set order and follow a particular theme.

Interviews were conducted after the survey was complete and consisted of a random sampling of survey participants who expressed an interest in contributing to a further interview. A question pertaining to participant's interest in the interview process was included in the initial survey (Appendix C, Q20). Interviews were scheduled for January 2023, after the random sampling was determined.

Six thematic topics emerged and were used in the data analysis of the interview transcripts. The table below details the researcher's coding that was used in the qualitative data analysis as well as the frequency each reference to the code appeared.

**Table 4.4***Thematic Topics for Interview Data*

| Thematic Topics            | Subtopics                                | Coding Frequency |
|----------------------------|--|------------------|
| Curricular Offerings       |  | 16               |
|                            | Student Progress                         |                  |
|                            | Access to Instruments                    |                  |
| Extra-curricular Offerings |  | 9                |
|                            | Student Participation                    |                  |
|                            | Program Quality                          |                  |
| Effects on Program         |  | 17               |
|                            | Administration Impact on Program Effects |                  |
|                            | Educators Responsibility                 |                  |
| Tech/Remote Discussions    |  | 19               |
|                            | The Educators Role in Virtual Learning   |                  |
|                            | Benefits of the Virtual Experience       |                  |
| Equity Theory              |  | 12               |
| Motivation Theory          |  | 8                |

The first four thematic topics presented in table 4.4 build upon the findings in the survey research data presented earlier in the quantitative section of this chapter. The two remaining sections correspond to the theoretical framework presented in Chapter Two and will be explored in Chapter Five.

### **Curricular Offerings**

The six individuals interviewed each described their perception of the impact to their respected institutions curricular instrumental offerings. Sixteen references to alterations to curricular offerings and/or student involvement in curricular offerings were made during the interviews. The majority of the participants described a perceived reduction in their instrumental offering and a reduction in the program participants. These descriptions support the survey data

regarding instructors perceived impact in instrumental program offerings; 41.2% ( $n=7$ ) reported a significant reduction and 29.4% ( $n=5$ ) reported a slight reduction, as indicated in Figure 4.1.

### *Student Progress*

When describing the perceived reductions, Participant One stated, “I don't think they even made great strides on their instrument, which is unfortunate. This was more to maintain and hope that they'd go to middle school and be part of like a real program.” Participant Three added more detail to the specific impacts to their curricular programs and student progress:

So our program was very robust pre-pandemic. We had six bands that typically had about at least 100 students in each band, except for the jazz band, which is, you know, smaller just because of the nature of what it is. So COVID really cut that number, probably in half (...)So, for example, last year my freshman band class, Pre-COVID, I normally had over 100 students in there. So last year we had about 85, so small drop off. Out of, in normal times of the 100, I would say about 60 to 70 students would continue as sophomores. This year out of the 85 that we had, 9 continued.

### *Access to Instruments*

While Participant One and Participant Three's account spoke about the level of performance ability during the pandemic, Participant Five discussed the administrative hurdle presented to them regarding students and access to instruments. According to Participant Five, in March of 2020, the administration asked them to collect all the instruments from all of the students for the remainder of the academic year. They continued, “in 2021, I was not able to give school instruments to students to keep at home. The children did not have instruments.”

Participant Four indicated that there was minimal impact in the 2021-2022 academic year but did acknowledge the disruption during the initial shutdown in March of 2020. Participant

Four details the modification they and others made to the classroom and instruments to continue their program:

We have to change our rehearsal techniques (...) but we performed throughout COVID in a spaced area with protocol in place that would safeguard all the students 12 feet.

Sanitation procedure, bags over the instrument, small covers over the mouth. So everything was from an aerosol perspective. Nothing could travel away from the horn based upon all the latest data that we had, and as we researched and things move forward, we adjust to what we needed to do it better.

However, even those who had instruments access for the students described the difficulty teaching in these modified conditions. As Participant Five stated:

So then we had to wear our masks from September and March (2021). I was trying to teach articulation without being able to see a child. Trying to teach proper embouchure setting without being a child's mouth, or I'm listening to a faint playing through a mask and guessing, and it sounds like you need to do X, Y and Z. It was a lot of guesswork and the kids made it through it. But now I have the repercussions of trying to fix the mistakes that were made last year in the beginning learning because they all had masked on, and it was hard for me to even recognize.

This account details the difficulty educator's experienced, even when instruments were available to the students. Teaching proper techniques to students when the protective mask blocks the educator's view of their mouth.

### **Extra-curricular Offerings**

Four of the six individuals interviewed each described their perception of the impact to their respected institutions extra-curricular instrumental offerings. Nine references to alterations

to extra-curricular offerings and/or student involvement in extra-curricular offerings were made during the interviews. The respondents described a perceived reduction in their offering and a reduction in the program participants. This data corresponds with the survey data collected earlier indicates that 80% ( $n=8$ ) of those who reported that an extra-curricular program had been reduced noted the reduction was significant while 20% ( $n=2$ ) reported only a slight reduction in extra-curricular offerings.

### ***Student Participation***

When describing the student involvement, Participant Two indicated that the membership of their Marching Band pre-pandemic was approximately 120 students. They stated that post-pandemic, “Marching Band is the one that we've had some trouble with, but we're back to about 60.” It became clear from the interview with Participant Six that much alteration was needed to continue extra-curricular programs. Participant Six cited the move of their outdoor band competition program to indoors and a virtual modality.

### ***Program Quality***

As for the quality of their program, Participant Six said, “you were getting less people coming to audition and coming to be involved in the program because there were less people learning instruments.” These statements corroborate the survey data stating 78.5% of participants reported a significant or slight reduction in the offerings between the 2019-2021 school years.

### **Effects on Program**

Participants cited safety policies that may have negatively impacted their programs. In particular, they noted capacity restrictions due to COVID policies as having a negative effect on their program. Schools that once had open-door or community participating extra-curricular programs were irrevocably altered. In these examples, due to pandemic-related safety concerns,

nonstudents were not permitted on premises, effecting the number of participants and the overall quality of the ensembles. Participant Six noted, “We used to have a policy in which any high school student could join the program, even if they didn't go to NAME OF HIGH SCHOOL REDACTED (...) But now that's been erased.” Others discussed the difficulty in scheduling their courses during remote learning. Participate Three shared, “Remote learning was the biggest issue, and the issue with it was our principal cut periods out of the school day, so students didn't have the flexibility in their program even with remote learning, to take our classes.” This data correlates to the quantitative data regarding capacity limitation and modality. Social distancing accounted for 17.6% of school related factors that may have negatively impacted enrollment. Changes to the school schedule accounted for 23.5% and the learning modality accounted for 17.6% of the factors that may have negatively impacted enrollment.

### ***Administration Impact on Program Effects***

It became clear from the interviews conducted that the administration of the schools contributed to the perceived effects on instrumental programs. Some respondents stated that the support of the administration aided in the rapid recovery of the programs. Participant Five said, “my principal is very, very, very supportive of the arts” and Participant Four stated that, “the administration on our end is extremely supportive of music (...) We had meetings with the administration, and them being involved with what could we do to get our kids back into the school.” Participant One thanked their principal, citing their appreciation for keeping them on staff throughout the pandemic and allowing them to conduct their band class remotely.

### ***Educators' Responsibility***

Notably, one respondent cited that the educators were required to advocate for themselves, for their programs, and conduct their own research to mitigate the effects of their

programs. Participant Two suggested that the music instructor should bring their research to their principals and school building leaders. “If they didn’t advocate” Participant Two said, “they lost their programs.” These additional responsibilities added to the already overwhelming amount of work that was asked of educators during the Pandemic.

### **Technology and Remote Discussions**

Nineteen references to modality, hybrid, and remote learning were made during the interviews. Many respondents discussed the difficulty of instructing instrumental ensembles in a virtual setting. Participant Three noted that, “You can't build ensemble skills when students can only play one at a time.” Participant Five shared the same opinion, stating:

They couldn't really play, you couldn't play on zoom, because it wasn't the same as being in person. They were able to send me individual videos, but whenever we tried to Google meet or zoom and play at the same time, with the Wi-Fi and everything, it never really worked out.

This supports the quantitative data, which indicated that 100% of those that participated reported that the learning modality was a factor that impacted enrollment.

### ***The Educators’ Role in Virtual Learning***

While some participants spoke about the disadvantage of ensemble work in a virtual modality, others discussed the painstaking amount of time that was spent creating compilation performance videos. Participant Three noted that they needed to become “really comfortable” with audio and video editing. Participant Two shared their experience:

During COVID, during especially remote learning, becoming an audio engineer, giving up literally all my free time is what it took to maintain a program. It was kind of, it was the hardest I've ever worked, and the hardest I will ever work again. I'll never do that

again. But it was for the sake of maintaining a music program at the school. My day was from 8:00 AM to 1:00 in the morning, most days, especially around trying to put on the concert (...) I will never do the audio engineering side of it again.

Octaviani (2021) discussed the challenges music educators found in the transition to online or remote learning. Research conducted in remote private lesson instructions revealed that the outcomes of the curriculum were not entirely accomplished during distance learning (Gül, 2021). “It was determined that this situation was caused by the inadequacy of educational materials, as well as not being able to perform group activities and activities requiring implementation in online courses” (p. 107). The challenges for music educators included delivering materials, facilities, and as well as the limitations of digital platforms.

### ***Benefits of the Virtual Experience***

Other respondents, while discussing the negative impacts of remote learning, noted some of the benefits of the virtual experience. They praised Google Classroom and other learning management systems as an organizational tool that simplified communication. Participant Six, when discussing Google Classroom in particular stated, “No announcement is ever made live anymore, it is always posted” and Participant Five exclaimed that, “Google Classroom has changed the game for me” while Participant Two also noted that, “the way I use Google Classroom really changed the way I teach.” While these are valid points in the educators’ experience, it is important to also note that these modalities existed and were available to educators before the Pandemic. Hodges et al (2020) noting that remote teaching with insufficient preparatory time is different than digital learning that is designed methodically.

## Synthesis of Data

Based on the data provided in this research, it is clear that educators identify that the pandemic had an impact on curricular music programs. Data collected in the Qualtrics survey distributed indicated that 70.6% of the instrumental music educator participants who were employed during the COVID-19 shutdown (March 2020 to May 2021) reported a slight or significant reduction in their curricular offerings (Figure 4.1). These perceived reductions came in the form of program reductions and/or the temporary elimination of the instrumental programs offered. This was the case for both curricular and extra-curricular programs. Subsections in both of these sections included themes of student progress, program quality, instrument access, student participation, and the responsibility of the educator. These perceived reductions and/or eliminations correlate with the reduction in instrumental program enrollment and the data contained in the 2020-2021 New York City Department of Education arts report detailing the pandemic disruption to the school schedule. The disruption led to the State Department of Education waiving the required instruction time standards. This change in policy impacted the specific amount of art instruction time for New York City students.

Participants who reported a slight or significant reduction in their curricular offerings also reported a perceived reduction in their enrollment. No one surveyed reported an increase in their curricular program offerings during the pandemic shutdown and no one reported increased enrollment. Notably, only one respondent reported that there was no effect on enrollment and no perceived impact in their curricular offerings. The educator's individual stories support these findings. Participant Three noted the decrease in enrolment stating, "We have had the largest drop off of students." This theme continued with Participant Six. "I'm still feeling the repercussion of that now" Participant Six said. "It's just coming back now, most middle schools

didn't have anything except for a virtual program.” These findings correlate to the research conducted in remote private lesson instructions (Gül, 2021). The impact in the classroom, according to the participants will still effect the quality of these programs long after the return to the traditional educational model.

In addition to curricular programs, the pandemic-based closures had a perceived impact on extra-curricular music programs. Instrumental music educator participants in the Qualtrics survey indicated that 78.1% of those who were employed during 2019-2021 school years reported a slight or significant reduction in their extra-curricular offerings (Figure 4.2). While two respondents reported no effect of enrollment and no perceived impact in their extra-curricular offerings, no one reported an increase in extra-curricular enrollment, and no one surveyed reported an increase in their extra-curricular program offerings during the pandemic shutdown. All of those surveyed who reported a significant reduction in extra-curricular program offerings also noted a significant reduction in their enrollment. Notably, there were reports of minimal increases in Marching/Pep Band and Percussion Ensembles during the pandemic shutdown, but these increases may relate to the modality of these programs, correlating to the outdoor nature of these offerings. Octiaviani (2021) discussed the challenges prospective music educators found in the transition to online or remote learning. In particular, the difficulty in the online modality was noted in the “practical material, such as singing practice with the right technique and position” (p. 147). Interview data collected supports these findings. As Participant Six stated regarding their after-school band program, “In terms of the quality of the program, you were getting less people coming to audition and coming to be involved in the program because there were less people learning instruments.” Educators faced the challenge of a student

participation gap. This decrease in student participation was summed up best by Participant One, “But I guess a half is better than nothing. Right?”

Educator’s assessments of their efforts included phrases indicating that they did the best they could, given the situation and the tools and training at their disposal. Others agreed, adding that the educator needed to take on the added responsibility of researching safety protocols as well as the address the social-emotional needs of their students throughout remote learning. Interviewees also commented on the inconsistencies from school to school regarding the availability of instruments for all students who want to participate in these programs. Others cited policies regarding the collection of instruments during the pandemic varied, therefore the experiences and delivery of music curriculum varied from student to student depending on the school they attended.

### **Summary**

Explanatory sequential mixed methods research combines quantitative and qualitative data, conducted in sequential stages, to obtain an accurate understanding of the phenomenon investigated. The results of the analysis of quantitative data informs the quantitative research questions that follow and builds off of the findings (Creswell, 2015). This chapter provided a synopsis of those findings.

Data collected through the quantitative research yielded the following themes relating to curricular offerings, extra-curricular offerings, effects of programs, and staffing concerns. In the 2019-2021 school years, respondents reported a reduction in the curricular offerings. Those who reported a significant reduction in enrollment also noted a significant reduction in program offerings. There were perceived reductions in offerings for extra-curricular instrumental study. Notably, no one reported any increases in curricular or extra-curricular program offerings during

the pandemic. One hundred percent of those who reported a significant reduction in extra-curricular program enrollment also noted a significant reduction in extra-curricular program offerings.

Survey data analysis detailed school related factors that may have negatively impacted enrollment including, changes to the school schedule, learning modality, and capacity limitation due to social distancing. Other factors that negatively impacted enrolment pertained to performance and included the cancellation of live performances, the decrease in live rehearsal time, the elimination of band class, the decrease level of musicianship within the ensemble, and cancellation of music-related travel. The majority of the participants interviewed described a perceived reduction in both their instrumental curricular and extra-curricular offering as well as a reduction in program participants. Participants cited safety policies that negatively impacted participation in their programs, mainly they noted COVID capacity restrictions. The data also suggests that educator's correlate the impact of school administrators and technology on instrumental programs and enrollment. The perceived reduction in programs correlates to the data provided in the New York State arts report regarding program offerings.

Some respondents discussed the difficulty of instructing instrumental ensembles in a virtual modality and the time commitments pertaining to creating and editing compilation performance videos. While many participants agreed on the negative impacts of remote learning, some noted the benefits of the virtual experience, in particular learning management systems. The quantitative and qualitative data provided an understanding of the experiences of the educators and disparities in students' instrumental music educational experiences throughout the pandemic. In the next chapter, I will explore the themes of equity theory and motivation theory

as part of the theoretical framework presented in Chapter Two in relation to the data obtained in the explanatory sequential mixed methods research.

## CHAPTER FIVE: THEORETICAL ANALYSIS OF FINDINGS

The pandemic induced shutdown to the New York City school system in the spring of 2020 and the proceeding reopenings, shutdowns, and various models of instruction over the past two years resulted in an unprecedented disruption in K–12 education. Music education was not immune to the disruption. This research attempted to understand the impact of the COVID-19 pandemic on the quality, equity, and delivery of instrumental music education from the perspectives of the New York City music educators by examining the following questions: what are music educators' perspectives on the impact of the COVID -19 pandemic on the quality, equity, and delivery of the instrumental music curriculum and experiences to students in New York City schools; and what were the challenges and opportunities faced by music educators during the COVID-19 pandemic? This chapter explores the tenets of Equity Theory and Motivation Theory as part of the theoretical framework presented in Chapter Two in relation to the data obtained in the explanatory sequential mixed methods research. The following analysis includes the application of Maslow's Motivation Theory and Equity Theory.

### **Motivation Theory**

The Theory of Human Motivation (Maslow, 1943) proposes five categories of need. Maslow's Hierarchy of Needs ranges from basic needs to more intangible ideas. The five tenets of the hierarchy are:

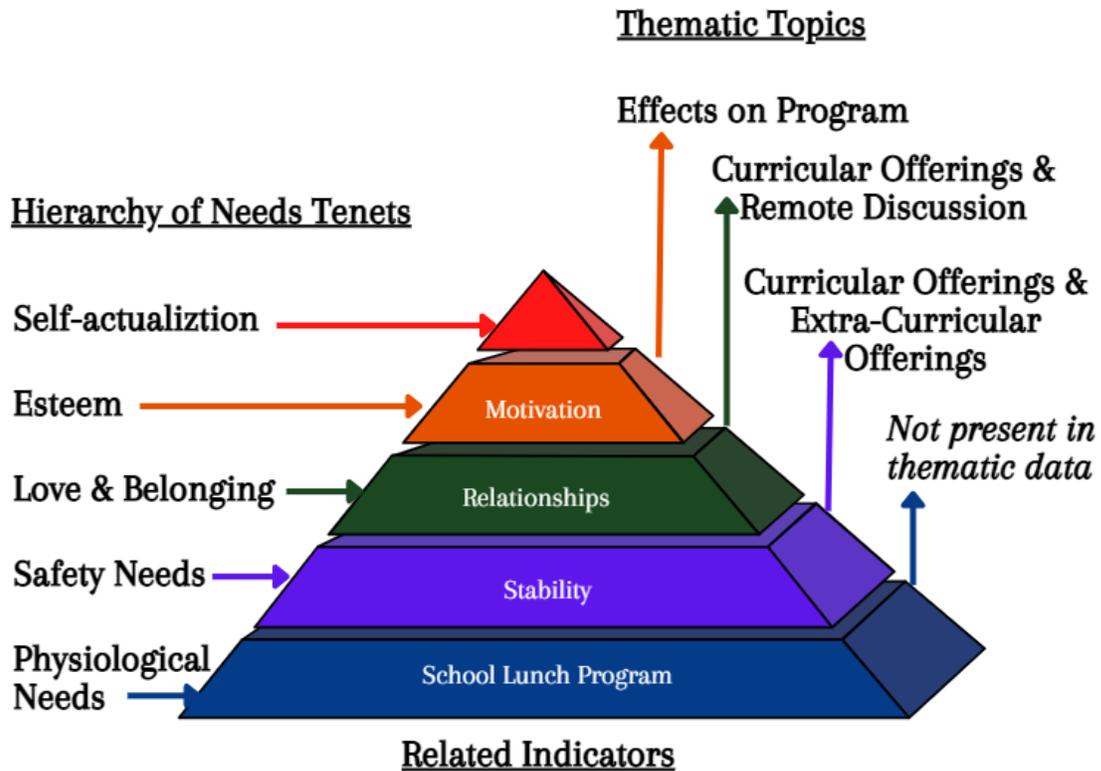
1. **Physiological Needs:** These include basic needs (drinking, eating, breathing, shelter) that are necessary to one's survival.
2. **Safety Needs:** Once people's physiological needs are met, the next need is Safety. Maslow stated that humans have a need for emotional and physical safety, stability, and security, and respond negatively when these needs are not met.

3. Love and Belonging Need: After safety needs are met, the next need is Love and Belonging. This includes romantic love as well as social connections and belonging. This third category relates to our need to belong to a social group and maintain social relationships.
4. Esteem Needs: The fourth human need involves feeling of self-worth and being valued and respected by others.
5. Self-actualization Need: This is the zenith of the hierarchy of needs and includes self-fulfillment and personal growth. (Maslow, 1970)

In an educational setting, the Theory of Motivation states that the prerequisite to self-actualization is safety, security, stability, and personal interactions. It is the role of the educators and the educational institutions to provide these needs for their students. Figure 5.1 shows the relationship between the tenets of Motivation Theory and the themes from the data analysis.

**Figure 5.1**

*Data Analysis Aligned with Maslow's Hierarchy of Needs*



*Note.* While Physiological Needs were not present in the Thematic Topics, Pandemic Electronic Benefit Transfer Programs were available. Theory of Human Motivation (Maslow, 1943).

Adapted from *Colorful Hierarchy of Needs Chart*, by Galvez, R. A., retrieved from [Canva.com/design](https://www.canva.com/design)

### **Physiological Needs**

Physiological Needs, while not present in the themes from the qualitative data, were addressed in schools through the school lunch program. School lunch programs ensure access to healthy meals which, in turn, support the physical needs of the students. Document analysis showed that during the pandemic-related school closure, the Federal Government provided food

benefits in the form of the Pandemic Electronic Benefit Program (P-EBT). These benefits were administered through an electronic benefit transfer card and all students in the New York City school system were eligible to receive the funds. By providing access to meals, this program addressed the lack of available school lunches created by school closures, aiding to mitigate the impact of hunger on the students' ability to succeed academically.

## **Safety**

In themes regarding curricular and extra-curricular offerings, topics of student participation and progress emerged. The educators interviewed discussed the musical progress of the students being secondary to the students' need for stability. Sixteen references to alterations to curricular offerings and nine references to alterations to extra-curricular offerings were made during the interviews. These alterations impacted the students' routines and the reductions in instrumental offering led to a reduction in the program participants. Participant Six discussed the need to, "create some semblance of a return to normalcy," and Participant Two stated similarly that the educators' role during the pandemic was, "the idea of trying to maintain normality in whatever capacity possible."

The majority of individuals interviewed discussed their efforts to limit the impact that the pandemic had on their students' security and stability. These indicators are related to the second tenet of Safety Needs in Maslow's Theory of Motivation. These educators, and countless others throughout the city, were challenged by the pandemic induced shutdown to provide their students the stability necessary for growth while uncertainty surrounded them. Despite the cancellation of live performances, the decrease in rehearsals, and the elimination of classes, various learning modalities, and inconsistent school schedules, the educators did all they could in the moment to create some semblance of stability and safety for their students.

## **Love and Belonging**

In themes regarding curricular offerings and tech/remote discussions, topics of student participation and the virtual experience emerged. Participant Three shared their experience trying to create a community while on remote learning. This participant cited the following request from their students, “Can we just talk and hang out? And that's what we did at least twice a week. So that social emotional piece of band, they needed it more than they needed to actually play their instruments.” This interaction correlates to the quantitative data regarding the “very strong impact” the learning modality had on students. A students’ relationship to their teachers or their peers can provide a student with a sense of connection and support which will help satisfy their needs for love and belonging.

The virtual modality prevented the communal experience that instrumental ensemble participation can provide. Koner’s (2022) research revealed that educators of all grade levels experienced stress during the pandemic and their main stressor was the concern for their students through remote learning. Many respondents discussed the difficulty of instructing an instrumental ensemble in a virtual setting. It became clear to the researcher that Participant Three, knowingly or otherwise, was evoking Maslow’s third tenet of Love and Belonging. This participant recognized that their students would not reach a place where they are able to learn without community interactions and socializations. This educator’s perspective and understanding of the needs of their students created a safe place for social and emotional growth.

## **Esteem**

In themes regarding effects of programs, topics of administration impact on program effect and educators’ responsibility emerged. Various factors negatively impacted programs from the perception of the educator. These factors included: cancelation of live performances,

decrease in rehearsals, reduction or cancellation of ensembles, decreased level of musicianship. Participant Two indicated that it was up to the individual educator to advocate for their program during the shutdown while others surveyed discussed the administration as key in limiting the negative impacts.

In the context of instrumental music, esteem can play a substantial role in shaping the motivation and attitude of the students. Be it positive or constructive, feedback on a students' performance growth and achievements creates a sense of pride and accomplishment, leading to a healthy boost in their self-esteem. This, in turn, motivates the student to continue to challenge themselves in the pursuit of their instrumental studies. The pandemic disruption to the school schedule broke this cycle of motivation and esteem. Educators and administrators who made attempts to keep the performance offerings recognized that esteem, as a crucial component of Maslow's hierarchy of needs, is shaped by the students' sense of accomplishment and any disruption can negatively impact the development of healthy self-esteem.

### **Self-actualization**

While the last tenet of Self-actualization is the desired goal, obtaining it is complex and dependent on the availability of opportunities necessary for personal growth. Maslow suggested that individuals who meet the previous tenets may be in the best position to pursue self-actualization. Jorgensen (1994) in summarizing Maxine Green's writing stated, "the arts provide an important vehicle for achieving freedom because they are so much a part of our spiritual and imaginative selves" (p. 28). During the COVID-19 pandemic, educators expressed that the instability of the classroom conditions limited the students' sense of freedom and development, creating barriers that prohibited their potential for learning and subsequent self-actualization. For instrumental music educators and their students, the COVID-19 pandemic created challenges in

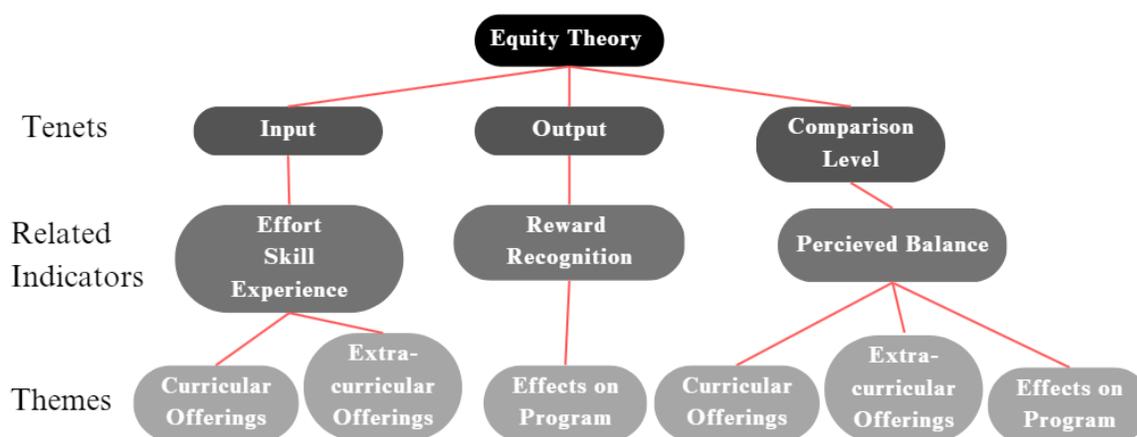
providing safety, stability, and maintaining relationships. These limitations prevented the personal growth and development necessary to achieve the goal of Self-actualization.

### Equity Theory

Unterhalter (2009) stated that equity might be thought of as the steps necessary to create a situation that is both equal and fair. Equity Theory (Adams, 1965) explains how fairness is evaluated in social settings. Adams developed the theory to explain fairness using the tenets of Inputs, Outcomes, and Comparison Levels. Inputs may include one's effort, skill, and experience while Outcomes may include rewards and recognition. Equity Theory discusses the balance between individual's efforts (Inputs) versus what they receive (Outputs) (Adams, 1965). The Comparison Level refers to one's own perception of an ideal balance of Input and Outcomes for a particular situation. If people perceive their Inputs and Outcomes are balanced, they feel a sense of equity, if not, they become demotivated and dissatisfied. Individuals differ in their perceptions of equity, with some being more aware of equity than others.

**Figure 5.2**

*Data Analysis Aligned with Equity Theory*



*Note.* Adapted from *White Minimalist White Team Organization List Graph*, retrieved from [Canva.com/design](https://www.canva.com/design).

According to Equity Theory, when an individual perceives that they are in an inequitable situation, they may choose to alter their Input or Outcome, distort their self-perception, or leave the situation.

### **Inputs**

For students, Equity Theory is a way to monitor if a situation is fair. In themes regarding curricular and extra-curricular offerings, topics of student participation and progress emerged. For students during the pandemic shutdown, many did not have the opportunity to advance their efforts, skills, and experience as young musicians. Participant One noted the discrepancy between instrumental music programs in the city saying, “All my fourth and fifth grade band students. They take home their instruments, not for good, but for their duration as a student. I know a lot of schools don't have that capacity.” This was before greater restrictions in access to instruments during the pandemic were implemented by school building leaders, even among schools that had the inventory to share among their students. Many schools collected their school-issued instruments on the last day of classes in March of 2020 with the intent to redistribute them upon the reopening of schools. Inconsistencies in policies regarding the redistribution of instruments greatly varied the experiences and delivery of music curriculum to students in New York City schools. With students restricted from instrumental experience due to the pandemic, their Input was negatively impacted.

### **Outputs**

In themes regarding effects on programs, topics of administrators' impact and educators' responsibility emerged. All of the participants cited in both the interviews and surveys that participation level dropped during the pandemic. Respondents indicated factors include the cancellation of live performances, a decreased level of musicianship within the ensemble, and

the cancellation of music-related travel impacted participation. Survey respondents also reported the removal and reduction of programs including Concert Band, Jazz Band, Marching/Pep Band, and Percussion Ensembles. Live performances, as well as travel, are the outcomes for music students. For those limited students who had access to an instrument during this time, the removal of their Output in the form of public performance left them with a sense of inequity. Demotivated and dissatisfied, many students elected to no longer participate in their instrumental programs.

### **Comparison Level**

Equity Theory states that when an individual perceives that their Input, defined as rehearsal and practice in this circumstance, is not equal to their Outcomes, defined as performance opportunities and recognition, they may choose to leave instrumental music programs if their perception of the ideal balance is not being met in their situation. This tenet is reflected in themes of curricular offerings, extra-curricular offerings, and program impact. Music educators faced an enrollment and retention challenge during the COVID-19 pandemic. If performance opportunities are perceived as the Outcomes to the students' Input of practice and rehearsal, then the removal of rewards and performance opportunities correlate to the decrease in enrollment and participation.

In larger systemic comparisons, the downward shift in enrollment and program offerings indicated that the COVID-19 pandemic seemingly affected instrumental music offerings at all socioeconomic levels. Hash (2021) notes that, "directors in higher poverty schools also reported significantly greater challenges with parental support and student access to instruments and other materials than directors in lower poverty schools did" (p. 393). Data in the quantitative analysis revealed that the respondent's descriptions of whether or not their school received Title I funding

did not significantly relate to the perceived impact on their curricular programs, however the finding also indicated that Title I funding did significantly relate to impact in extra-curricular programs.

During the interviews, issues pertaining to Title 1 and arts funding were never deeply addressed. When I inquired about equity in arts programs and the future of music education, the interview participants were more focused on discussions pertaining to their programs directly, rather than thoughts of a larger systemic issue. It became clear from the interview with Participant Three that they believed COVID had an impact on equity, stating “What COVID did was it took equity and threw it out the window.” Participants discussed the removal of an emotional and creative outlet as well as the loss of peer interactions and the communal goal of “making something together.”

### **Summary**

Survey, interview, and document analysis data collected attempted to understand the impact of the COVID-19 pandemic on the quality, equity, and delivery of instrumental music education from the perspectives of the New York City music educators. Analysis of the data included the application of Maslow’s Motivation Theory and Equity Theory, to better understand and interpret the uniqueness of the situation. While educators did all they could to continue their programs throughout the shutdown, alterations in the school schedule, limited access to instruments, and decreasing participation challenged instrumental music educators and impacted the quality and delivery of instrumental music curriculum and the experiences of students in New York City schools.

The pandemic created new barriers that deeply impacted music educators’ capacity to deliver a meaningful music education. Not only did the pandemic impact previously existing

participation rates of students in music education, it also widened the existing issue of a lack of diversity in music education. Elpus and Abril (2019) noted that schools in impoverished areas are found less likely to offer music instruction. Culp and Clauhs (2020) concurred that lower SES students are less likely to participate in a music program in their school, while Fitzpatrick (2012) found a disparity between suburban and urban music offerings in secondary instrumental music education in the Chicago area. Research conducted by Siew Hui (2022) and Hash (2021) discussed the impact SES had on virtual learning within instrumental music education. The pandemic-based disruption to the students schedule and access to instrumental music education impacted the quality and equity of the learning experience of every student inside the music classroom.

In the next chapter, I will explore the implications from this research, recommendations, research limitations, and potential future research into this topic.

## CHAPTER SIX: IMPLICATIONS AND RECOMMENDATIONS

### **Summary of Study and Findings**

The novel Coronavirus (COVID-19) prompted a global pandemic, resulting in a shutdown of schools in the city of New York beginning in March of 2020, with a move to a remote learning (RL) model later that month. The 2020-2021 academic year was met with a variety of school shutdowns, along with an augmented reopening plan. This plan included the addition of allowing families to elect their modality of instruction including: in person, virtual, or a hybrid of both. The following academic year began with full, in person, education in New York City schools. The shutdown of the New York City school system and the preceding reopenings, shutdowns, and various models of instruction resulted in an unparalleled disruption in K–12 education.

The pandemic and school disruption had a significant impact on instrumental music education. During the closures, music education programs were shifted to an online format or were completely canceled, leading to a disruption in the student’s musical development. With performance opportunities canceled, student musicians experienced the same feelings of loss and uncertainty that many professional musicians were experiencing. This research attempted to understand the educator’s perspective on the pandemic impact on instrumental music classroom instruction in the City of New York.

### **Quantitative Data Results**

The data revealed that educators perceived significant impact on the quality and delivery of their instrumental courses. 41.2% reported a significant reduction in the curricular offerings and 57.1% reported a significant reduction in the extra-curricular offerings for the 2019-2021

school years. Notably, no one reported any increases in the program offerings during the same academic year.

The quantitative data also indicated that the pandemic shutdown presented challenges for music educators. This is supported by Hash (2021) who discussed the challenges for ensemble instructors with regards to program sustainability and online instruction. The reported level of reduction in curricular instrumental courses reached statistical significance as a predictor of impact on enrollment. Similarly, the reported level of reduction in extra-curricular instrumental courses reached statistical significance as a predictor of impact on enrollment in extra-curricular offerings. Survey participants indicated various factors that may have negatively impacted enrollment including disruption to the school schedule, the change in learning modality, and capacity limitations due to social distancing. Octiaviani (2021) discussed the difficulty in the online modality, noting that it is difficult to assess students' musical ability and technique in a virtual modality. These negative factors were in addition to the cancelation of live performances and the decrease in live rehearsal time. The reduction of instrumental offerings and opportunities not only impacted the quality and delivery of music education, but it also created an enrollment challenge that participants expanded upon during the qualitative data collection.

### **Qualitative Data Results**

Semi-structured interviews consisted of a random sampling of survey participants who expressed an interest in participating were conducted. The following themes emerged from the transcripts:

- curricular offerings;
- extra-curricular offerings;
- effects on program;

- technology and remote discussions;
- equity theory;
- and motivation theory.

Each of these themes were then divided into subsections, including: student progress, access to instruments, student participation, program quality, administration impact on program, educators' responsibility, the educators' role in virtual learning, and the benefits of the virtual experience. The use of subsections aided in the organization of the data and interrupting its meaning.

### **Implications**

Music educators were presented with significant challenges during the COVID-19 pandemic. The findings of this research have implications for music educators as well as educational leaders and administrators at all levels of education. Music educators should continue to utilize any successful techniques developed during the COVID-19 shutdown and incorporate them into their continued practice.

Remote education, while necessary during the initial shutdown, has limitations that are prevalent in music education. With many schools closed to in-person learning, educators had to quickly transition to a remote learning model. Music educators were able to acclimate to the new various teaching models. Upon return to the classroom, educators found that music-related personal protective equipment has restrictions that prevent the educator from teaching their students proper technique.

Students without access to instruments at home during the school closures faced significant disadvantages. Not all schools had the resources to loan instruments to their student populations. Hash (2021) notes that, "directors in higher poverty schools also reported

significantly greater challenges with parental support and student access to instruments and other materials than directors in lower poverty schools did” (p. 393). School administrators should work to provide access to instruments and additional equipment necessary for successful and equitable music instruction for all students.

The COVID-19 pandemic highlighted the importance of participation in a music program. The pandemic impact on scheduling made it impossible to hold group rehearsals, which are essential for ensemble study. During the inconsistencies regarding school schedules and limited access to instrumental music courses, students made it clear to the educators that these programs are vital in their lives. Educators who advocated for their programs, with administration support, demonstrated the importance of their work to their local school communities.

Music educators need to continue to highlight the importance of the mental health of their students. During virtual learning, many educators developed their own systems of “checking in” with their students. Educators realized that the student-teacher and/or peer to peer connections played a pivotal role in the development of their students and created a sense of community and stability. The music educators interviewed had to prioritize the mental health of their students to ensure that they were able to succeed in their classroom. Adequate teacher training on mental health awareness must be a priority moving forward in order to battle the negative impacts of the pandemic isolation.

Music education during the COVID-19 pandemic was challenging for music educators. The implications from the study included were developed by these educators and can be redeployed to alleviate these challenges in a potential future disruption to education occurs again.

These educators, and countless others, found innovative solutions and used all for their resources to continue teaching music to their students.

### **Recommendations**

The following recommendations are based on the findings from the study and are for music educators as well as educational leaders and administrators at all levels of education:

#### **Music Educators**

Music educators must continue to find ways to reach students at their level to guarantee that ensembles continue to grow and flourish. Updating curriculum regarding music selections, including music from a diverse population, and redefining the roles of instruments and participation in music is necessary to engage students. Alternative ensembles, including the use of modern instruments, need to be funded and implemented to foster new and meaningful student engagement.

#### **Administrators and Policymakers**

Instrument access is needed for all students who have an interest in participating in the study of music. School building leaders should provide the support necessary for the teachers to procure instruments that students use in school and at home. City and State political leaders must be called on to provide the tools necessary for school music programs to be successful, this includes funding and political support. School administrators could also consider alternative ways of providing instruments, such as an interschool loan system or from community partnerships.

#### **Digital Access**

School building leaders should expand the usage of online tools and learning management systems. During the pandemic shutdown, these systems allowed for continued

learning outside of the classroom and continued to advance the connectivity between the student, their instructors, and their practice. Electronic devices will need to be made available to every student, regardless of socio-economic background, in order to provide them uninterrupted access to their music education. Continued investment in teacher training in new programs and learning management systems also must be provided.

Music educators and administrators operated under unprecedented circumstances. Through the pandemic, they prioritized the students and advocated for their programs. Expanding instrument access, the use of online tools, and the variety of instrumental programs offered will provide future students with the benefits of an accessible music education.

### **Recommendations for Future Research**

Further research is required to fully understand the depth and breadth pertaining to the impact of the pandemic on instrumental music education. Future studies could be focused primarily on underrepresented populations in the community. In addition to underrepresented populations, qualitative studies can also include administrators, school building leaders, and the students themselves. Similar studies can also include regions outside of the New York City area studied in this research.

To further develop our understanding of post-pandemic effects on the study of instrumental music, additional quantitative research is necessary. Researchers could form surveys designed to address the post-pandemic reinstitution of music programs in schools. While Title One funding did not show statistical significance in my research pertaining to COVID-19 perceived effects on curricular programs, further research can include an analysis of a significant portion of time after schools fully reopened in the fall of 2022. This research can also include

correlational studies between the return of instrumental programs and the student and community socioeconomic status.

Research may also be needed to understand the effect the pandemic placed on music educators. Mixed method studies could offer an insight into the anxiety levels of music educators as they navigate rebuilding and repopulating their programs while balancing the aftermath of the pandemic in their personal and professional lives. This research may uncover issues pertaining to post pandemic teacher shortages throughout parts of the country.

### **Limitations of the Study**

This research, as with any research, has limitations. “Limitations represent weaknesses within the study that may influence outcomes and conclusions of the research. The goal of presenting limitations is to provide meaningful information to the reader.” (Ross & Zaidi, 2019, p. 261). The researcher has included five limitations in the study.

### **Population and Perspective**

The population of this study includes New York City instrumental music educators who taught during the COVID-19 shutdown. Collecting data from one specific geographical region may limit the ability to generalize the findings. The uniqueness of the experiences within this group may not be transferable to the experiences of other instrumental music educators outside of the selected population. The research presented in the study is limited by those who participated in it. It is also important to reach out to representation from all populations. In particular, representation from BIPOC educators and individuals of lower SES. Researchers must reach out to representative voices in the community that need to be heard.

## **Nonspecific**

The next limitation pertains to the inclusion of all instrumental music educators at all levels. An educator's perceived impact of the pandemic shutdown in a first through fifth grade school setting may differ vastly from a high school educator's perspective. Additionally, there are many facets to instrumental music education. Marching Band has its own unique set of needs and challenges which may vary greatly from a String Ensemble, which may also vary from a Concert Band. The uniqueness of each discipline and non-specificity is a limitation in the research.

## **Distribution and Sample Size**

Another limitation in this study was the sample size. The original means of survey distribution became unexpectedly unavailable to the researcher. This may have negatively impacted the potential number of participants in the survey, which impacted the number of potential interviews conducted. Because the sample size was not ideal, it is possible that the results may not be representative of a larger population.

## **The Pandemic**

The unique nature of the pandemic itself was its own limitation. The data collected may not only relate to the impact of COVID-19, but to other personal or professional factors that led to the removal of programs and low participation from students. Additionally, many of the participants described exhaustion from teaching in pandemic conditions. This COVID fatigue among teachers and students may have also impacted instrumental ensemble participation.

## **Author's Reflections**

It was March of 2020 and the faculty and administration at my college had been discussing a potential temporary disruption to our spring semester. It was around this time that I

met regularly with an administrator at the time, as we were working closely on an unrelated project. In their office was a chalkboard where they would systematically map out various events and campus-wide projects. I noticed on the chalkboard was a proposal for a temporary closure of the campus which would disrupt the academic calendar for one week. This one-week closure would lead directly into a previously scheduled spring break. I, and I assume many others, predicted that after a week-long disruption followed by a week of spring break, we would all return to our classes for the remainder of the spring semester. After all, I had spoken with all my friends and colleagues at various levels of education and we all agreed that there was no way the New York City school system would shut down. I emphatically admit that was completely wrong in my assumptions.

After spring break, my classes began meeting online regularly, first on WebEx, then finally moving to the Zoom platform. In those virtual weeks of the spring semester, my experiences were similar to those interviewed in this study. Acknowledging the limitations of virtual ensembles, I was reduced to assigning recording projects to my students. Participant One reminded me of the feeling that I had when they shared, “I was really floundering. I don't think they even made great strides on their instruments, which is unfortunate.” I would use part of my virtual class time to check in with my students. I felt it necessary to give them a safe place to talk and express whatever was occurring in their lives. Participant Three shared a similar experience when they discussed the following request from their students, “Can we just talk and hang out and be normal? (...) that social emotional piece of band, they needed it more than they needed to actually play their instruments.”

As we slowly returned to the classroom, instrumental music educators needed to find ways to safely return to playing and performing. I set a meeting with the administration to

discuss how to return to an instrumental music classroom. Research and safety protocols for instruments was limited in the early days of the pandemic, but my immediate network of affiliated collegiate band directors and I read all of the available research and I began working on masks and instrument covers for woodwind and brass instruments. My wife and I spent hours with our sewing machine, trying to create mask designs that would work for various instruments, with varying degrees of success. I reported all of the existing research and met with the same administrator mentioned earlier. On the office chalkboard almost a year later, the initial plan to suspend classes for one week was still posted.

This research taught me that educators needed to return to the comfort of the ensemble experience just as much as the students did and the stress of returning in a safe and productive way occupied most of my time. “Teaching music is a stressful occupation and it is clear that that stress only increased in the Spring of 2020 during the pandemic” (Miksza et al, 2022, p. 1165). By the spring of 2021, the athletic department at my college attempted its first football game since the fall of 2019. While no students were allowed to attend, the band was able to perform in the outdoor stadium, with mask, while maintaining 12 feet of distance from each other. Due to the spacing, the band members occupied most of the seating in the stadium. Conducting an ensemble in that particular setting was difficult, but we performed for the first time in over a year. This was followed by well-spaced outdoor rehearsals, concerts, and recitals.

The experience and this research were transformative and impacted my teaching. While discussing the next steps in the progression of music education and the effects of the pandemic on equity, Participant Five spoke about “O.G. band teachers” and their strict definition concerning sound and appearance of a concert band. Participant Five discussed how the pandemic has shifted the definition of concert band to be more inclusive. Allsup and Benedict

(2008) also acknowledged that instrumental music education is full of traditional models. I would not argue with the significance of these traditions, but these traditions should not lead to a path of exclusionary practices. Music is for the masses and so too is a quality music education. The pandemic and this research led me to reevaluate the importance of music experiences in order to be more inclusive of and for our entire student population.

Throughout the shutdown I continued to check in with my students. Many of them suffered loss throughout the pandemic and they are still processing the traumatic experience. As I spoke with Participant Two, their response had a profound impact on me. Participant Two said, “I’m like it’s different, COVID. I had kids coming up to me telling me my mom is dying. My dad is dying. I’m watching my family die. What, you have to miss an event? It’s fine. Yeah. It changed. It all changed.” As a pre-pandemic music educator, I too have been guilty of placing product over people. I still conduct a check-in with my students. I worry a lot less about the performance, and more about the performers. The personal conflicts and needs of the students and faculty no longer need to be sacrificed for the performance. Learning can be measured not only by the performance, but by the process of learning.

The pandemic shutdown of the New York City school system in the spring of 2020 resulted in an unprecedented -19 disruption in K–12 education. Music education spared. This research attempted to understand the impact of the COVID pandemic on the quality, equity, and delivery of instrumental music education from the perspectives of the New York City music educators, with an exploration of themes through the lens of equity theory and motivation theory as part of the theoretical framework. This explanatory sequential mixed methods research has impacted me as I continue to implement the findings of this research in my classroom.

## REFERENCES

- Adams, J. S. (1965). Inequity in Social Exchange. *Advances in Experimental Social Psychology*, Volume 2, 267–299. [https://doi.org/10.1016/s0065-2601\(08\)60108-2](https://doi.org/10.1016/s0065-2601(08)60108-2)
- Ahlin, E. (2019). *Semi-Structured Interviews with Expert Practitioners: Their Validity and Significant Contribution to Translational Research*, 1-15. SAGE Publications Ltd. <https://doi.org/10.4135/9781526466037>
- Aikens, N. L., & Barbarin, O. (2008). Socioeconomic differences in reading trajectories: The contribution of family, neighborhood, and school contexts. *Journal of Educational Psychology*, 100(2), 235-251. <http://dx.doi.org/10.1037/0022-0663.100.2.235>
- Albert, D. (2006) Socioeconomic status and instrumental music: What does the research say about the relationship and its implications? *Applications of Research in Music Education*, 25(1), 39-45. <https://doi.org/10.1177/87551233060250010105>
- Allsup, R. E., & Benedict, C. (2008) The problems of band: An inquiry into the future of instrumental music education. *Philosophy of Music Education Review*, 16(2), 156-173. <https://doi.org/10.2979/pme.2008.16.2.156>
- Allsup, R. E., & Shieh, E. (2012). Social justice and music education: The call for a public pedagogy. *Music Educators Journal*, 98(4), 47–51. <https://doi.org/10.1177/0027432112442969>
- Amin, R., & Zimmer, A. (2019, December 2). *Find out how much your school's PTA raises (or doesn't)*. Chalkbeat New York. <https://ny.chalkbeat.org/2019/12/2/21113658/find-out-how-much-your-school-s-pta-raises-or-doesn-t>
- Barrett, J. R. (2005). Planning for Understanding: A Reconceptualized View of the Music Curriculum. *Music Educators Journal*, 91(4), 21–25.

- Bassett, J. (2010). *A philosophical inquiry on the valuation and selection of musical materials for culturally diverse learners in global environments* (dissertation). USF Tampa Graduate Theses and Dissertations, Florida.
- Benton, T. (1984). Althusser and Marxist philosophy: Science and ideology. In *The Rise and Fall of Structural Marxism* (p. 35–51). Palgrave books. [https://doi.org/10.1007/978-1-349-17548-2\\_2](https://doi.org/10.1007/978-1-349-17548-2_2)
- Bazeley, P. (2021). *Qualitative Data Analysis: Practical Strategies*. SAGE Publications Ltd.
- Cambridge English dictionary: Meanings & definitions*. Cambridge Dictionary. (2022).
- Carrell, M. R., & Dittrich, J. E. (1978). Equity theory: The recent literature, methodological considerations, and New Directions. *Academy of Management Review*, 3(2), 202–210. <https://doi.org/10.5465/amr.1978.4294844>
- Carter, P. L., & Welner, K. G. (2016). *Closing the opportunity gap: What America must do to give all children an even chance*. Oxford University Press.
- Choate, R. A. (1968). *Music in American society: Documentary report of the Tanglewood symposium*. Music Educators National Conference.
- Cohen, D. J., & Crabtree, B. F. (2008). Evaluative criteria for qualitative research in health care: Controversies and recommendations. *The Annals of Family Medicine*, 6(4), 331–339. <https://doi.org/10.1370/afm.818>
- Colwell, R. (2015). A challenge from Bennett Reimer. *Philosophy of Music Education Review*, 23(2), 117. <https://doi.org/10.2979/philmusieducrevi.23.2.117>
- Creswell, J. W., & Poth, C. N. (2013). *Qualitative inquiry & research design: Choosing among five approaches*. (4<sup>th</sup> ed.). Sage Publications.
- Creswell, J. W. (2015). *A concise introduction to mixed methods research*. Sage Publications.

- Creswell, J. W., & Poth, C. N. (2018). *Qualitative inquiry & research design: choosing among five approaches*. SAGE Publications.
- Culp, M. E., & Clauhs, M. (2020). Factors that affect participation in secondary school music: Reducing barriers and increasing access. *Music Educators Journal*, 106(4), 43–49.  
<https://doi.org/10.1177/0027432120918293>
- Delgado, R., & Stefancic, J. (2017). *Critical race theory: an introduction*. New York University Press.
- Denzin, N. K., & Lincoln, Y. S. (2003). Rethinking Critical Theory and qualitative research. In *The landscape of qualitative research* (pp. 433–488). Sage Publications.
- Dubin, A. E. (1991). Chapter 3: Interviews with chief executive officers: The role of the principal. In *The principal as chief executive officer* (pp. 71–114). Falmer Press.
- Elpus, K. (2014). Evaluating the effect of no child left behind on U.S. Music course enrollments. *Journal of Research in Music Education*, 62(3), 215–233.  
<https://doi.org/10.1177/0022429414530759>
- Elpus, K. (2015). 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), 314–335. <https://doi.org/10.1177/0022429415602470>
- Elpus, K., & Abril, C. R. (2011). High School music ensemble students in the United States: A demographic profile. *Journal of Research in Music Education*, 59(2), 128–145.  
<https://doi.org/10.1177/0022429411405207>
- Elpus, K., & Abril, C. R. (2019). Who enrolls in high school music? A national profile of U.S. students, 2009–2013. *Journal of Research in Music Education*, 67(3), 323–338.  
<https://doi.org/10.1177/0022429419862837>

- Elliott, D. J., & Silverman, M. (2015). *Music matters: A philosophy of music education*. Oxford University Press.
- Fitzpatrick, K. (2012). A survey of the characteristics and perceptions of urban and suburban secondary instrumental music teachers. *Contributions to Music Education*, 39(1), 53–68.
- Galvez, R. A., *Colorful Hierarchy of Needs Chart*. Retrieved from Canva.com/design., accessed March 23, 2023, <https://www.canva.com>
- Greene, M. (1988). *The Dialectic of Freedom*. Teachers College Press.
- Gül, G. (2021). Teachers' views on music education practices in secondary education in distance education during the COVID-19 pandemic process. *Journal of Education in Black Sea Region*, 6(2), 95–111. <https://doi.org/10.31578/jeps.v6i2.235>
- Hash, P. M. (2021). Remote learning in school bands during the covid-19 shutdown. *Journal of Research in Music Education*, 68(4), 381–397. <https://doi.org/10.1177/0022429420967008>
- Held, D. (2010). *Introduction to critical theory: Horkheimer to Habermas*. Polity Press.
- Heyward, G. (2021, September 13). From shutdown to reopening: Here’s a look at N.Y.C. schools’ trek through the pandemic. *The New York Times*.
- Hodges, D. A. (2017). *A concise survey of music philosophy*. Routledge.
- Hodges, C., Moore, S., Lockee, B., Trust, T., & Bond, A. (2020, March 27). *The difference between emergency remote teaching and online learning*. EDUCAUSE Review. Retrieved December 28, 2022, from <https://er.educause.edu/articles/2020/3/the-difference-between-emergency-remote-teaching-and-online-learning>
- Jorgensen, E. R. (1994) Justifying music instruction in American public schools: An historical perspective. *Bulletin of the Council for Research in Music Education*, 120, 17-31.

- Koelsch, S. (2014). Brain correlates of music-evoked emotions. *Nature Reviews Neuroscience*, 15(3), 170–180. <https://doi.org/10.1038/nrn3666>
- Koner, K., Potter Gee, J., & Borden, B. (2022). Lived experiences: Music educators' stress in the COVID-19 pandemic. *Visions of Research in Music Education*, 39(2), 4-19.
- Kuhn, T. S. (1970) *The structure of scientific revolutions* (2nd Edition) University of Chicago Press. Section V, pp. 43-51
- Linnemann, A., Strahler, J., & Nater, U. M. (2016). The stress-reducing effect of music listening varies depending on the social context. *Psychoneuroendocrinology*, 72, 97–105. <https://doi.org/10.1016/j.psyneuen.2016.06.003>
- Maslow, A. H. (1943). A theory of human motivation. *Psychological Review*, 50(4), 370–396. <https://doi.org/10.1037/h0054346>
- Maslow, A. H. (1970). *Motivation and personality*. Harper & Row. (Original work published in 1954)
- Merriam-Webster. *BIPOC definition & meaning*. Merriam-Webster. Retrieved October 7, 2022, from <https://www.merriam-webster.com/dictionary/BIPOC>
- Miksza, P., Parkes, K., Russell, J. A., & Bauer, W. (2022). The well-being of music educators during the Pandemic Spring of 2020. *Psychology of Music*, 50(4), 1152–1168. <https://doi.org/10.1177/03057356211042086>
- Muijs, D., Harris, A., Chapman, C., Stoll, L., & Russ, J. (2004). Improving schools in socioeconomically disadvantaged areas? A review of research evidence. *School Effectiveness and School Improvement*, 15(2), 149–175. <https://doi.org/10.1076/sesi.15.2.149.30433>

National Association for Music Educators. (2014) *Music standards*. <https://nafme.org/my-classroom/standards/core-music-standards/>.

New York City Department of Education. (2021). *Annual arts in schools reports, 2020-2021*. <https://infohub.nyced.org/reports/academics/annual-arts-in-schools-reports>.

New York City Department of Education. *Demographic Snapshot – Citywide, Borough, District, and School 2017-18 to 2021-22*. [Data set]. <https://www.schools.nyc.gov/about-us/reports/doe-data-at-a-glance#:~:text=Schools%20and%20Programs,2020%2C%20including%2068%20charter%20schools>.

New York City Department of Education. (2022) *English language learners*. <https://www.schools.nyc.gov/learning/multilingual-learners/english-language-learners#:~:text=The%20English%20as%20a%20New,%2C%20write%2C%20and%20speak%20English>.

New York City Department of Education. (2023). *Food benefits*. Pandemic Electronic Benefit Transfer Program (P-EBT) Food Benefits. <https://www.schools.nyc.gov/school-life/food/menus/food-benefits>

New York State Department of Education. (2017). *NYS Statewide Strategic Plan for the Arts: Dance, Music, Theater, Visual and Media Arts*. <https://www.regents.nysed.gov/common/regents/files/FB%20Monday%20AM%20-%20NYS%20Statewide%20Strategic%20Plan%20for%20the%20Arts.pdf>

New York State Department of Education. (2022) *Parent and parent teacher associations*. <https://www.schools.nyc.gov/get-involved/families/parent-associations>

- New York State Department of Education. (2023) *Title I, part A - improving basic programs operated by LEAs*. <https://www.nysed.gov/essa/title-i-part-improving-basic-programs-operated-leas#:~:text=This%20federal%20program%20provides%20supplemental,PROGRAM%20INFORMATION>
- New York State School Music Association. (2022). *Zone maps*.  
<https://www.nyssma.org/membership/zone-maps/>
- Octaviani, K. S. (2021). Music education in the COVID-19 pandemic: Challenges of Distance Learning and digital platforms. *Advances in Social Science, Education and Humanities Research*, 552, 146–149. <https://doi.org/10.2991/assehr.k.210602.028>
- Park, Y., Konge, L., & Artino, A. R. (2020). The positivism paradigm of research. *Academic Medicine: Journal of the Association of American Medical Colleges*, 95 (5).  
<http://dx.doi.org/10.1097/ACM.0000000000003093>
- Parsad, B., & Spiegelman, M. (2012). Arts education in public elementary and secondary schools: 1999-2000 and 2009-10. Report NCES 2012-014.
- Patton, M. (2015). *Qualitative research and evaluation methods*. Sage Publications.
- Reimer, B. (1970). *A philosophy of music education*. Prentice Hall.
- Richards, L., & Morse, J. M. (2013). *Readme first for a user's guide to qualitative methods*. SAGE Publications.
- Rooney, P. (2005). Researching from the inside — does it compromise validity? - A discussion. *Dublin Institute of Technology. Issue 3* (3). 1-19.
- Ross, P. T., & Zaidi, N. L. (2019). Limited by our limitations. *Perspectives on Medical Education*, 8(4), 261–264. <https://doi.org/10.1007/s40037-019-00530-x>
- Scheuren, F. (2004). *What is a survey?* (2nd ed.). American Statistical Association.

- Siew Hui , A. L. (2022). *Impact of a Comprehensive Musicianship through Performance Program on an International School Band during Covid-19* (dissertation). Liberty University, Lynchburg, Virginia.
- Simonelli , M. T. (2014). *Problem-Solving Pedagogy: A Foundation for Restructuring, Updating, and Improving Undergraduate Theory and Musicianship Updating, and Improving Undergraduate Theory and Musicianship Curricula* (thesis). ScholarWorks@UMass Amherst, <https://doi.org/10.7275/6031127>
- Strauss, A. L., & Corbin, J. (1998). *Basics of qualitative research: Grounded theory procedures and Techniques*. Sage publications.
- Unterhalter, E. (2009). What is equity in education? Reflections from the capability approach. *Studies in philosophy and education*, 28(5), 415–424. <https://doi.org/10.1007/s11217-009-9125-7>
- Vue, R., & Newman, C. B. (2010). Critical race theory in education research. *International Encyclopedia of Education*, 779–786. <https://doi.org/10.1016/b978-0-08-044894-7.01738-3>
- Váradi, J. (2022). A review of the literature on the relationship of music education to the development of socio-emotional learning. *SAGE Open*, 12(1) <https://doi.org/10.1177/21582440211068501>
- What is coronavirus?* Johns Hopkins Medicine. (n.d.). <https://www.hopkinsmedicine.org/health/conditions-and-diseases/coronavirus>
- Westerlund, H. (2008). Justifying music education: A view from here-and-now value experience. *Philosophy of Music Education Review*, 16(1), 79–95. <https://doi.org/10.2979/pme.2008.16.1.79>

*White Minimalist White Team Organization List Graph.*, Retrieved from Canva.com/design.,  
accessed March 23, 2023, <<https://www.canva.com>>

Williams, G. (2019). *Applied qualitative research design*. EDTECH.

Wong, I., & O'Connor, M. B. (2021, January 21). *Covid-19 and workplace fatigue: Lessons learned and mitigation strategies*. Centers for Disease Control and Prevention. Retrieved April 24, 2023, from <https://blogs.cdc.gov/niosh-science-blog/2021/01/13/covid-19-fatigue/>

## Appendix A: Institutional Review Board Approval

Date: September 22, 2022  
To: Jose Luis Diaz, Jr.  
From: Sarah Muenster-Blakley, Institutional Review Board  
Project Title: [1958552-1] New York City Music Educators' Perspectives of How the COVID-19  
Pandemic Impacted Access and Equity in Instrumental Music Education  
Subject: New Project Approved  
Approval Date: September 22, 2022  
Project report due: August 31, 2023

Dear Jose Luis:

Your project has been approved in accordance with 45 CFR §46 under exempt review category 2 with limited review. Please note that all research conducted with this project title must be done in accordance with this approved submission. IRB approval does not expire; a Study Closure Form must be submitted once all data collection and de-identification of data has been completed.

Please remember that informed consent is a process beginning with a description of the project and assurance that the project is understood by the participants. The informed consent process must continue as approved throughout the project. Federal law requires that each person participating in this study receive a copy of the consent form. All original records relating to participant consent must be retained for a minimum of three years upon completion of the project.

Please follow all confidentiality, data security, and data transcription requirements as outlined by the IRB. Amendments to risk level, recruitment, research procedures, or the consent process as approved by the IRB must be reviewed and approved by the IRB prior to implementing changes to the research study. No changes may be made without IRB approval except to eliminate apparent immediate hazards to the participant.

Recruitment has become challenging owing to the COVID-19 pandemic; if the approved recruitment plans do not produce responses, please contact the IRB office and consider submitting an amendment to change your recruitment methods.

Any problems or complaints involving project participants or others must be reported to the IRB within one (1) business day of the principal investigator's knowledge of the problem. A problem reporting form is available in the IRBNet Document Library and should be submitted to [muen0526@stthomas.edu](mailto:muen0526@stthomas.edu).

Please direct questions at any time to Sarah Muenster-Blakley at (651) 962-6035 or [muen0526@stthomas.edu](mailto:muen0526@stthomas.edu). I wish you success with your project!

Sincerely,



Sarah Muenster-Blakley, M.A., CIP  
Chair, Institutional Review Board

Appendix B: CITI Training Certificate



Completion Date 31-Jan-2022  
 Expiration Date 30-Jan-2026  
 Record ID 47095937

This is to certify that:

**Jose Luis Diaz Jr**

Has completed the following CITI Program course:

Not valid for renewal of certification through CME.

**Human Subjects Research (HSR)**

(Curriculum Group)

**Human Subjects Research Training: Social-Behavioral-Educational Researchers**

(Course Learner Group)

**1 - Basic Course**

(Stage)

Under requirements set by:

**University of St. Thomas - Minnesota**



Verify at [www.citiprogram.org/verify/7w76e34ed2-e709-4993-b7a7-eebba52df13-47095937](http://www.citiprogram.org/verify/7w76e34ed2-e709-4993-b7a7-eebba52df13-47095937)

## Appendix C: Quantitative Survey

### NEW YORK CITY MUSIC EDUCATORS' PERSPECTIVE OF HOW THE COVID-19 PANDEMIC IMPACTED ACCESS AND EQUITY IN INSTRUMENTAL MUSIC EDUCATION

The survey consisted of the following groupings of questions;

- Introduction with consent questions (3 questions)
- Curricular Offerings (4 questions)
- Extra-Curricular Offerings (4 questions)
- Program and Enrollment Impacts (2 questions)
- Staffing (2 question)
- School Community (2 question)
- Demographic Information (4 questions)
- Interview Participant (1 question)

#### **Introduction**

##### Consent Block

[1958552-1] NEW YORK CITY MUSIC EDUCATORS' PERSPECTIVE OF HOW THE COVID-19 PANDEMIC IMPACTED ACCESS AND EQUITY IN INSTRUMENTAL MUSIC EDUCATION Principal Researcher: Jose Luis Diaz Jr. Ed.D. Candidate

The purpose of this study is to examine the COVID-19 pandemic impact on the quality, equity, and delivery of the instrumental music curriculum and experiences to students in New York City schools. You were selected as a possible participant because you served as an instrumental music educator in the New York City area during the COVID-19 pandemic and school shutdown.

The study has minimal risks.

There are no direct benefits for participating in the study.

While we can never guarantee complete confidentiality in online research, the records of this survey will be kept as confidential as possible. In any sort of report I publish, I will not include information that will make it easy to identify you.

Your participation in this study is entirely voluntary. Your decision whether or not to participate will not affect your current or future relations with the University of St. Thomas. If you decide to

participate, you are free to withdraw before the survey is submitted. You may withdraw by closing the survey on your computer. You are also free to skip any questions I ask.

This study is being conducted by: Jose Luis Diaz Jr., research advisor Dr. Orzolek, in affiliation with the Department of Educational Leadership. This study was approved by the Institutional Review Board at the University of St. Thomas.

You may ask any questions you have now and any time during or after the survey by contacting the researcher. You may contact me at: diaz4695@stthomas.edu. You may also contact the University of St. Thomas Institutional Review Board at (651) 962-6035 or muen0526@stthomas.edu with any questions or concerns.

Participants will be asked to complete the online Qualtrics survey consisting of both closed and open-ended questions. The survey should not last longer the 15 minutes. At the conclusion of the survey, you will be invited to further volunteer to participate in a semistructured interview. Random sampling will be used to identify participants from those who have expressed an interest in contributing further to the study in an interview format.

Participation on the survey does not indicate the participants' agreement to participate in the interview portion unless the interviewee otherwise indicates during the survey. The types of records I will create from semi-structured interview will include an audio recording and transcript of each participant's interview.

By clicking "Agree," I consent to participate in the study. I am at least 18 years of age.

Please print this form to keep for your records.

- Agree

Please select the following to indicate that you taught instrumental music during the COVID 19 Pandemic

- I served as an instrumental music educator in the New York City area during the COVID-19 pandemic and subsequent shutdown
- I did not I served as an instrumental music educator during that time

Please select the following to indicate your acknowledgment that you understand that your responses will be confidential and that you understand your right to end your participation at any time:

- I understand that my responses will be confidential and that I have the right to end my participation at any time
- I do not wish to participate in this survey

Please select the following to confirm that you have not previously complete this survey

- This is my first time completing this particular survey
- I have previously completed this survey

### **Curricular Offerings**

Please respond to the following questions concerning your instrumental program offerings.

Q4. What impact do you believe the COVID-19 pandemic had on your band program's CURRICULAR offerings between the 2019-2021 school years?

- 1: Significant reduction
- 2: Slight reduction
- 3: No effect/no noticeable impact
- 4: Slight increase
- 5: Significant increase

Q5. Based on your previous answer, how were your CURRICULAR programs affected between the 2019-2021 school years?

- 1: Program eliminated
- 2: Program reduced/fewer sections or ensembles offered
- 3: No change in programming
- 4: Existing programs increased
- 5: New programs, sections, or ensembles added
- 6: Other (Please elaborate below)

If you chose "Other" for the previous question, please elaborate on how your CURRICULAR program offerings were affected between the 2019-2021 school years.

---

Q6. What impact, if any, do you believe the COVID-19 pandemic had on your CURRICULAR band program's enrollment between the 2019-2021 school years?

- 1: Significant reduction

- 2: Slight reduction
- 3: No effect/no noticeable impact
- 4: Slight increase
- 5: Significant increase

### **Extra-Curricular Offerings**

Q7. What impact do you believe the COVID-19 pandemic had on your band program's EXTRA-CURRICULAR offerings between the 2019-2021 school years?

- 1: Significant reduction
- 2: Slight reduction
- 3: No effect/no noticeable impact
- 4: Slight increase
- 5: Significant increase

Q8. Based on your previous answer, how were your EXTRA-CURRICULAR programs affected between the 2019-2021 school years?

- 1: Program eliminated
- 2: Program reduced/fewer ensembles offered
- 3: No change in programming
- 4: Existing programs increased
- 5: New programs or ensembles added
- 6: Other (Please elaborate below)

If you chose "Other" for the previous question, please elaborate on how your EXTRA-CURRICULAR program offerings were affected between the 2019-2021 school years.

---

Q9. What impact do you believe the COVID-19 Pandemic had on your EXTRA-CURRICULAR band program's enrollment between the 2019-2021 school years?

- 1: Significant reduction
- 2: Slight reduction
- 3: No effect/no noticeable impact
- 4: Slight increase
- 5: Significant increase

### **Program and Enrollment Impacts**

Q10. How were each of the following instrumental programs impacted by the COVID-19 pandemic between the 2019-2021 school years?

Please respond to each row.

|  | Removed | Reduced | No Change | Increased | Added Program | Not Applicable |
|--|---------|---------|-----------|-----------|---------------|----------------|
|  |         |         |           |           |               |                |

|                       |  |  |  |  |  |  |
|-----------------------|--|--|--|--|--|--|
| Concert Band          |  |  |  |  |  |  |
| Guitar Ensemble       |  |  |  |  |  |  |
| Jazz Band             |  |  |  |  |  |  |
| Marching/Pep Band     |  |  |  |  |  |  |
| Orchestra             |  |  |  |  |  |  |
| Percussion Ensemble   |  |  |  |  |  |  |
| Solo/Ensemble Contest |  |  |  |  |  |  |

Q11. Focusing on decreased enrollment between the 2019-2021 school years, evaluate the importance of each of the following factors.

|   | Not a factor | Small Factor | Moderate factor | Strong Factor | Very Strong Factor |
|---|--------------|--------------|-----------------|---------------|--------------------|
| Family health and safety concerns   |              |              |                 |               |                    |
| Capacity limitations under Social Distancing                                  |              |              |                 |               |                    |
| PPE (Specialized musician masks, bell covers, etc.) and sanitation procedures |              |              |                 |               |                    |
| Reduced class size  |              |              |                 |               |                    |
| Decreased level of musicianship within ensembles                              |              |              |                 |               |                    |
| Decreased social interaction  |              |              |                 |               |                    |
| Online/remote/hybrid learning model   |              |              |                 |               |                    |
| Decrease in live rehearsal time   |              |              |                 |               |                    |
| Cancellation of live performances   |              |              |                 |               |                    |
| Limited access to technology  |              |              |                 |               |                    |
| Elimination of band class   |              |              |                 |               |                    |
| Reduction or cancellation of extra-curricular ensembles                       |              |              |                 |               |                    |
| Cancellation of music-related travel  |              |              |                 |               |                    |
| School schedule change  |              |              |                 |               |                    |
| Overall school enrollment decline   |              |              |                 |               |                    |

### Staffing

Q12. Did your school experience any changes in instrumental music educator staffing between the 2019-2021 school years?

1. Reduction

2. No change
3. Increase

Q13. What do you believe was the biggest factor in your staffing change?

1. There was no change
2. Change in band program enrollment
3. Change in number of course ensembles
4. Change in school day schedule
5. Change in school enrollment
6. School consolidation

### **School Community**

Q14. Did your school receive Title 1 funding between the 2019-2021 school years?

1. Yes, we are a Title 1 school
2. No, we do not receive Title 1 funding
3. I am unaware whether we receive Title 1 funding

Q15. In a few words, describe your impressions of the socioeconomic status of the neighborhood in which your school is located (Socioeconomic status can encompass income but also educational attainment, financial security, and subjective perception of status and social class).

---

### **Demographic Information**

Q16. What is your age?

---

Q17. How many years have you been employed in music education?

---

What is your race?

-AAPI (Asian American, Pacific Islander)

-African American/Black

-Arab-American

-Born outside of the United States?

Continent: \_\_\_\_\_ Nation/Country: \_\_\_\_\_

- Caucasian/White
- Indigenous/First Nations/Native American
- Tribal affiliation: \_\_\_\_\_
- Latino/x or Hispanic
- Multi-racial Please specify: \_\_\_\_\_
- Not listed: \_\_\_\_\_
- Prefer not to answer

What is your gender identity?

- Agender
- Female/woman
- Gender fluid
- Gender non-conforming
- Male/man
- Non-binary
- Transgender
- Two Spirit
- Not listed: \_\_\_\_\_
- Prefer not to answer

### **Interview Participant**

Q20. Would you be interested in participating in an additional semi-structured interview? A random sample of volunteers will be invited. The interviews will be scheduled at your convenience. The interviews will commence in a location and/or modality of your choice.

1. Yes, I would like to be included in the random sampling in order to participate in an interview. Please include an email contact \_\_\_\_\_
2. No, please do not include me in the random sampling.

Thank you for participating in the study!

As a reminder, all of your results will be kept confidential. This study of educators' perceptions on the COVID-19 pandemic impact on the quality, equity, and delivery of the instrumental music curriculum and experiences to students in New York City schools

If you have any questions or would like a copy of the final research report, please contact me.  
Contact Information: [diaz4695@stthomas.edu](mailto:diaz4695@stthomas.edu)

## Appendix D: Interview Consent Form

### Research Participation Key Information

#### NEW YORK CITY MUSIC EDUCATORS' PERSPECTIVE OF HOW THE COVID-19 PANDEMIC IMPACTED ACCESS AND EQUITY IN INSTRUMENTAL MUSIC EDUCATION

#### What you will be asked to do:

We ask participants to complete a short survey

The interview will last no longer than 60 minutes and will take place on zoom

Individuals can elect to participate in a random sampling interview (duration 60 minutes)

#### There are no known risks in this study.

#### Please read this form and ask any questions you may have before agreeing to be in the study.

You are invited to participate in a research study about music educators' perspective on the impact of COVID 19 on the quality, equity, and delivery of the instrumental music curriculum and experiences to students in New York City schools. The title of this study is NEW YORK CITY MUSIC EDUCATORS' PERSPECTIVES OF HOW THE COVID-19 PANDEMIC IMPACTED ACCESS AND EQUITY IN INSTRUMENTAL MUSIC EDUCATION.

**You are eligible to participate in this study because you are an instrumental music educator, serving in the New York City area during the COVID-19 pandemic and subsequent shutdown.** The following information is provided to help you make an informed decision whether you would like to participate or not.

#### What will you be asked to do?

- If you agree to participate, I will ask you to complete a semi-structured interview with me.
- The interview will last approximately 60 minutes and will take place on Zoom. You may choose whether or not to use your camera in Zoom.
- With your permission, I will record audio in Zoom. I will not be using video recording.
- There will be approximately 5-7 participants in this study.

#### What are the risks of being in the study?

There are no known or foreseeable risks associated with participation in this study and confidentiality will be maintained. The researcher acknowledges that there is always a possibility that school administrators or other educators may recognize the narratives collected. Throughout the research, the names of both the participants and their related schools will be assigned a pseudonym. There is no direct benefit or compensation for participation in the study and it is completely voluntary. If a subject choose not to participate, there are no penalties.

#### Here is more information about why we are doing this study:

This study is being conducted by Jose Luis Diaz Jr, supervised by University of St. Thomas This study was reviewed for risks and approved by the Institutional Review Board at the University of St. Thomas.

The purpose of this study is to examine the music educators' perspective on the impact of COVID 19 pandemic on the quality, equity, and delivery of the instrumental music curriculum and experiences to students in New York City schools.

There are no direct benefits for participating in this study.

**While I can never guarantee complete confidentiality in research, I believe your privacy and confidentiality is important. Here is how I will protect your personal information:**

Your privacy will be protected while you participate in this study. **You will have control over the date and time of the study and what you choose to share.**

The records of this study will be kept as confidential as possible. I save your information in the most secure online location available to us at the University of St. Thomas. However, I cannot guarantee confidentiality because rare data security incidents and breaches may occur. In any reports I publish, I will not include information that will make it easy to identify you; your name and other identifiers will not be reported in the findings. The types of records I will create include:

- Audio recordings in Zoom, transcriptions of the recordings, and notes from our interview.
- The audio recordings will be transcribed and will be destroyed once they are no longer needed for this research.
- All data will remain on the secure University of St. Thomas server and is only accessed by the researcher.

We will only use aggregate information and will not use any identifiers in future research. There is no limit to the length of time we will store de-identified information, but if you choose to withdraw from the study your information will not be stored for future use.

All signed consent forms will be kept for a minimum of three years once the study is completed. Institutional Review Board officials at the University of St. Thomas have the right to inspect all research records for researcher compliance purposes.

**This study is voluntary and you have the right to withdraw from the research with no penalties of any kind.**

Your participation in this study is entirely voluntary. Your decision whether to participate or not will not affect your current or future relations with the researcher or the University of St. Thomas. There are no penalties or consequences if you choose not to participate. If you decide to participate, you are free to withdraw at any time without penalty. Should you decide to withdraw, data collected about you will be destroyed unless it is already de-identified or published and I can no longer delete your data. If you decide to participate, you are free to withdraw at any time up until the completed e-mail review and return of your interview transcript. Should you decide to withdraw upon review of your interview transcript the data collected about you will be deleted. You can withdraw by contacting me by phone, text, or email. You are also free to skip any questions I may ask.

**Who you should contact if you have a question:**

My name is Jose Luis Diaz Jr. You may ask any questions you have now and at any time during or after the research procedures. If you have questions before or after we meet, you may contact me at 917-239-1446 or [diaz4695@stthomas.edu](mailto:diaz4695@stthomas.edu). You may also contact my dissertation chair, Dr. Orzolek, at (651)962-5878 or [dorzolek@stthomas.edu](mailto:dorzolek@stthomas.edu). Information about study participant rights is available online at <https://www.stthomas.edu/irb/policiesandprocedures/forstudyparticipants/>. You may also contact Sarah Muenster-Blakley with the University of St. Thomas Institutional Review Board at 651-962-6035 or [muen0526@stthomas.edu](mailto:muen0526@stthomas.edu) with any questions or concerns reference project number 1958552-1.

### **STATEMENT OF CONSENT:**

I have had a conversation with the researcher about this study and have read the above information. My questions have been answered to my satisfaction and I consent to participate in the study. I am at least 18 years of age. **I agree to be audio recorded during this study.**

**You will be given a copy of this form to keep for your records.**

---

**Signature of Study Participant**

**Date**

---

**Print Name of Study Participant**

---

**Signature of Researcher**

**Date**

