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LGBTQ+ Safe Space and Inclusive Practices: Perspectives of Collegiate Music Education Majors

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LGBTQ+ Safe Space and Inclusive Practices:
Perspectives of Collegiate Music Education Majors

A Dissertation Presented

By

DESMOND ARMENTROUT

Submitted to the Graduate School of the
University of Massachusetts Amherst in partial fulfillment
of the requirements for the degree of

DOCTOR OF PHILOSOPHY

May 2023

Music Education

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Perspectives of Collegiate Music Education Majors

A Dissertation Presented

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DEDICATION

I dedicate this dissertation to both my parents, my partner, family, and friends who have encouraged me to pursue my dreams and strive for my goals. I also dedicate this to all LGBTQ+ music educators, both past, present, and future. Know that what we do as music educators has a lifetime impact on our students.

To the LGBTQ+ youth that are in the music classroom, know there are individuals that are striving to help make your music classrooms safe, inclusive, and an environment where you can be who you are meant to be inside and out!

ACKNOWLEDGEMENTS

I want to acknowledge both my mother and my father who instilled in me the importance of education, the value of music, and the drive to work towards and achieve my dreams. To my music teachers, you have stood beside me and hoisted me up when I have needed it the most, but also encouraged me to continually move forward no matter how challenging the situation. To my committee, you have helped me grow not just as an individual, but also as a scholar and researcher. Thank you for your continued guidance and support over the course of this chapter in my life. Finally, to my partner, you have stood beside me through the good and bad, ups and downs, and we still have a long way to go on this crazy adventure!

ABSTRACT

LGBTQ+ SAFE SPACE AND INCLUSIVE PRACTICES:
PERSPECTIVES OF COLLEGIATE MUSIC EDUCATION MAJORS

MAY 2023

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The purpose of this study was to examine the perceptions and experiences of collegiate music education students' perceptions and experiences in secondary U.S. music classrooms as they pertain to classroom climate, safe spaces, and academic/inclusive practices for LGBTQ+ students. Six hundred sixty-six emails were sent to music education coordinators and music department chairs inviting undergraduate music education majors to participate in the research study, which resulted in 143 participants. Findings from the study indicated that nearly two-thirds of the participants considered the secondary school music classroom a safe environment, and choice of concert uniform attire and use of personal pronouns were the two most discussed inclusive practices. Music educators need to continue to provide all students safe learning environments where they can discover their own personal identities without fear of repercussions, discover who they are through their own personal journey with creating and performing music, and know that they are seen, they are heard, they are valid, and they are never alone on their personal musical journeys.

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CHAPTER 1

STATEMENT OF PROBLEM

Introduction

One did not speak about homosexuality or being gay in small town Southwest Iowa. When I was growing up, people in my close-minded community believed that being gay was not acceptable. These people included family members, so-called friends, peers, teachers, and even administrators. These individuals, particularly family, would use their religious faith to make comments about how God condemned homosexuality and how gays and lesbians led immoral lives. Peers in school joked and made homophobic comments about gays and lesbians. I was bullied, teased, and tormented. I was called “fag” and “queer” daily, and teachers and administrators just ignored this verbal harassment. Though I was not out to anyone at home or school, I knew I was not like other people. I did not feel the same way about the opposite sex that was portrayed on television or enacted at school. As a result, I withdrew socially and emotionally and rarely shared personal thoughts and feelings with others. I almost never felt safe at school.

My parents instilled in me the belief that school was supposed to be supportive and protective of students. The public school I attended, however, was generally not a safe environment. The only place where I felt safe was within the music room. I went to the combined band and choir room to practice trumpet every chance during the day. There, I never had to worry about being harassed by my peers. My music teachers called out negative comments from students, fostered a protective climate, and encouraged individuality with all music students. Other teachers did not provide the same safe

environment or expectations of security within their classrooms. Male teachers, in particular, overlooked teasing, name calling, and physical harassment that I would endure in the classrooms and hallways. My band and choir teachers, who both were male, were exceptions because they supported me as an individual and created an inclusive environment where I felt safe.

My experiences in public school were like those that many lesbian, gay, bisexual, transgender, and queer (LBGTQ+)¹ youth currently face in U.S. schools. Before examining safety, verbal and physical harassment, verbal and physical assault, and inclusive practices in the context of music education, I review literature from the general school and classroom perspectives before moving to studies in the music classroom. This provides a grounding in the research that has already been conducted pertaining to the general education classroom, as well as an overview of LBGTQ+ youth perspectives as they relate to safety in the classroom, verbal and physical harassment, verbal and physical assault, and inclusive practices. Through the examination of these areas in relation to the general education classroom, I then examine if or how they have been applied to the music classroom. It is important to note that safe spaces and inclusive practices are not uniformly accepted; they in fact are controversial and contested ideas (Demissie et al,

¹ For the purposes of this dissertation, the LBGTQ+ acronym stands for lesbian, gay, bisexual, transgender, queer, questioning, and other related (non-heterosexual and non-cisgender) identities. Though most prior research uses LGBT, an outdated acronym as per the APA publication manual 7th edition, I have chosen to use the LBGTQ+ acronym as it currently reflects common usage and is more inclusive of a variety of established and emerging) identities.

2018; Morrow & Gill, 2003; Vega et al.,2012). As a result, there are nuances to consider when considering intersectionality of identities.

According to the Gay Lesbian Straight Educators Network (GLSEN) 2019 National School Climate Survey, 59.1% of LGBTQ students did not feel safe at school due to their sexual orientation (Kosciw et al., 2020). The GLSEN Survey is conducted every two years to gather data on the experiences of LGBTQ+ middle and high school youth in schools across America. Participant numbers have grown steadily (see Table 1) with each survey (Kosciw, 2002, 2004, 2006, 2008, 2010, 2012, 2014, 2016, 2018, 2020). The 2019 survey involved 16,713 participants (ages 13-21) from all 50 states, District of Columbia, Puerto Rico, Guam, and American Samoa.

Table 1
GLSEN Total Participant Count & Survey Region Coverage

Year	# Participants Ages 13-21	Survey Region
2019	16,713	50 States, District of Columbia, Puerto Rico, American Samoa, Guam
2017	23,001	50 States, District of Columbia, & 5 major U.S. Territories
2015	10,528	50 States, District of Columbia, 3,095 Unique School Districts
2013	7,898	50 States, District of Columbia, & 2,770 Unique School Districts
2011	8,584	50 States & District of Columbia
2009	7,261	50 States & District of Columbia
2007	6,209	50 States & District of Columbia
2005	1,732	50 States & District of Columbia
2003	887	48 States & District of Columbia
2001	904	48 States & District of Columbia

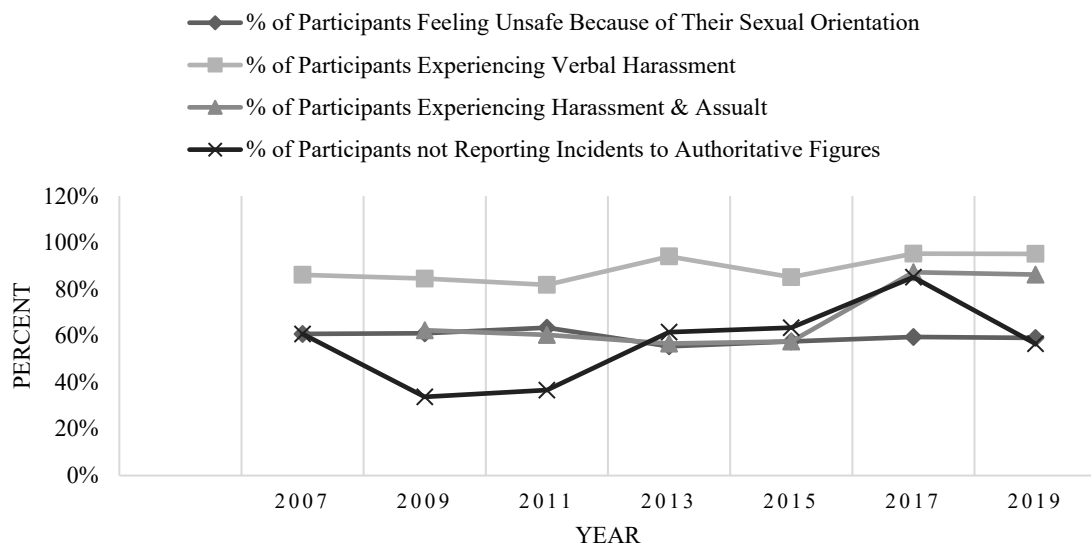
When examining the trends pertaining to perceptions of safety, verbal harassment, physical harassment, and assault, and incident reporting to administration (see Figure 1),

there is very little change from 2007 to 2019 for LGBTQ youth (Kosciw, 2008, 2010, 2012, 2014, 2016, 2018, 2020). The trend in perceptions of feeling unsafe due to sexual orientation from 2007 to 2019 has also remained largely unchanged. Over the past decade, there has been an increase in reports of verbal harassment and assault toward LGBTQ youth. When these trend areas are compared to other demographic classifications, such as race/ethnicity, disability, religion, or other reasons, each of these areas has shown significant decrease. This decrease indicates that non-LGBTQ identified participants felt safer, experienced decreases in verbal harassment, physical harassment and assault, and felt more comfortable reporting incidents to administration. For example, 59.1% of LGBTQ youth felt unsafe at school based on sexual orientation while only 7.5% felt unsafe because of their race/ethnicity, 10.5% because of religious views, or 1.4% because of their citizenship status. A further breakdown and examination of these trends are discussed in the literature review in Chapter 2.

Since the inception of the National Climate Survey in 1999, LGBTQ+ students have reported an overall decrease of intervention by administration and staff regarding anti-LGBTQ remarks in school. The number of LGBTQ+ students not reporting anti-LGBTQ comments has increased from 2009 to 2017 by 51.4% and decreased by 28.6% from 2017 to 2019 (Kosciw et al., 2018). A comparison of the data from 2007 to 2019 indicates that LGBTQ+ youth felt that school climates are not safe, and that educators and administrators needed to be more aware of the school climate as well as classroom environments, while actively working toward stronger interventions to combat harassment. It is important to note, that while there are other prominent LGBTQ+ youth surveys conducted by organizations, such as the Trevor Project, Center for the Study of

Social Policy, and the Human Rights Campaign, that examine various aspects of LGBTQ+ youths' lives both in and outside of the public school, the GLSEN survey was selected and will serve as the primary reference for this study because it focuses solely on LGBTQ+ youth experiences in K-12 public schools and classrooms and is most analogous to the present study.

Figure 1
GLSEN Summary of Participant Experiences Since 2007



Note. Source: (Kosciw et al., 2008, 2010, 2012, 2014, 2016, 2018, 2020)

School climate was defined as the quality and character of school life (National School Climate Council, 2009). Researchers have characterized school climate as a combination of views, internal traits, concepts, attributes, or social activities that vary from school to school, resulting in a wide range of classifications aimed at better understanding school climate (Gregory et al., 2007; Hoy & Miskel, 2005; Johns et al., 2019; Kutsyuruba et al., 2015). According to Bradshaw et al. (2014), the school environment is made up of a collection of shared ideas, values, and attitudes. According to Loukas (2007), school atmosphere is made up of students' sentiments and attitudes in

the classroom. According to Cohen et al. (2009), there is no universally accepted definition of school climate, although practitioners and researchers have used terminology such as atmosphere, sentiments, tone, or setting to characterize school climate. Even though there is no general agreement on how to define school climate, some writers have identified various dimensions and subscales that comprise school climate (Bradshaw et al., 2014; Cohen et al., 2009; Loukas, 2007; National School Climate Council, 2009; Thapa et al., 2013).

Loukas (2007) posited that school climate consisted of three dimensions: physical, social, and academic. Classroom size, student-teacher ratio, facility cleanliness, safety considerations, classroom organization, building appearance, and school policy addressing were all physical dimensions. Interpersonal relationships and interactions between students, instructors, and staff, membership in LGBTQ+ groups, and school rules that impact students' social interactions are all examples of social dimensions. These dimensions have the potential to affect both positive and negative student interactions with diverse people in the educational context. Youth becoming friends with classmates in their classrooms is an example of positive student interactions as student debates with teachers about breaking classroom or school norms is an example of negative student interaction. Academic elements included classroom topics, classroom expectations, and reactions and behaviors related to academic learning. These dimensions play a part in the building's learning surroundings.

Cohen et al. (2009), who examined the relationship between school climate related research findings to educational policies, school improvement practices, and teacher education, suggested that school climate is comprised of four dimensions that

influence the quality and character of life within the school: safety, teaching and learning, relationships, and environmental structure. The subscale items that made up the dimension of safety included communication of clear rules and regulations; crisis management plans; individual perception of safety within the school; attitudes towards bullying and violence; and responses to bullying and violence within the school. Teaching and learning dimensions encompassed instructional quality; social, emotional, and ethical learning; professional development provided to faculty; and leadership. These items focused on high expectations for student achievement, varied teaching methods, connections across disciplines, data-driven decision making, and supportive administration. The relationship dimension included respect for diversity, school community and collaboration, morale, and connectedness. This dimension focused on relationships between student-teacher, peers, diversity within the school, communication between the school and parents, and enthusiasm within the school environment. The fourth dimension, environmental-structural, consisted of school cleanliness, quality of the school, and school building and classroom size. According to Cohen et al., each of these dimensions and sub items play pivotal roles in developing school climate and can influence LGBTQ+ student's perceptions of the norms, values, safety, and security of the school climate. For example, schools that are dilapidated can give individuals a decreased sense of safety and security. Whereas a school that is kept clean and properly maintained can have an increased sense of safety and security. The presence of teachers and administrators monitoring the hallways during student passing time can also affect perceptions of safety because it shows that they care about the safety of the students outside of the classroom during the school day. For many LGBTQ+ youth, knowing and

seeing the existence of security cameras in the hallways, in addition to teachers being present, increases their sense of safety in the school.

Thapa et al. (2013) conducted an integrative review of school climate research that consisted of experimental studies, literature reviews, correlation studies, and other descriptive studies. They identified five dimensions of school climate: safety (school rules and norm), relationships (how connected people feel to one another, e.g., student-teacher relations), teaching and learning (academic achievement and content in the curriculum), institutional environment (school layout and surrounding), and school improvement process (character education programs). They suggest that school climate research can help shape policies to create a positive school climate, thus increasing positive student performance and development.

Finally, Bradshaw et al. (2014), who examined the United States Department of Education three-factor model of school climate, asserted that school climate consists of acceptable behaviors and norms comprised of shared beliefs, values, and attitudes that shape the interactions between students, teachers, and administrators. Their three dimensions included engagement, environment, and safety. Engagement dimensions pertain to academic engagement, connection with teachers, student connectedness, whole school connectedness, culture of equity, and parent engagement. Environment dimensions consisted of rules and consequences, physical comfort and cleanliness, student perception of support, and physical and behavior disorder. Safety dimensions encompassed perceptions of the safety of the school environment, bullying and aggression, and concerns about student substance use. Bradshaw et al. noted that a comprehensive and concise measure of school climate is needed to create effective

conditions for student learning and engagement. To summarize, Table 2 shows a comparison of the dimensions of school climate according to these authors.

Table 2
School Climate Comparison Table

Researcher(s)	Dimensions	Item
Loukas (2007)	Physical	Building Structure Classroom Structure/Size Student/Teacher Ratio
	Social	Peer Relationships Faculty/Staff Relationships Teacher/Staff Involvement in LGBTQ Organizations
	Academic	LGBTQ Content & Curriculum Classroom Expectations, Responses, & Actions
Cohen et al. (2009)	Safety	Physical Social-Emotional
	Teaching & Learning	Quality of Instruction Social, Emotional, & Ethical Learning Professional Development Leadership
	Relationships	Respect for Diversity School Community & Collaboration Morale & Connectedness
	Environmental-Structural	Cleanliness School Size Classroom Size
Thapa et al. (2013)	Safety	School Rules & Supportive Norms
	Relationships	How Connected People Feel to One Another Peer Relationships
	Teaching & Learning	Student & Academic Achievement Classroom Management
	Instructional Environment	School Connectedness/Engagement Physical Layout & Surroundings of the School
	School Improvement Process	Implementation of Character Education Programs
Bradshaw et al. (2014)	Engagement	Connection with Teachers Student Connectedness Academic Environment Discipline Environment Wellness
	Environment	Rules & Consequences Physical Comfort & Cleanliness Student Perception of Support Physical & Behavior Disorder
	Safety	Perception of the Safety of the School Environment Bullying & Aggression Concerns about Student Substance Use

The dimensions and sub items in Table 2 play a role in creating safe and inclusive learning environments that help develop students' emotional, behavioral, and academic well-being (Birkett et al., 2009; Bradshaw et al., 2014; Hagan, 2014; Loukas, 2007; Maxwell, 2016; Thapa et al., 2013). They can positively or negatively shape students' perspectives, attitudes, sense of self-worth, beliefs towards their peers, teachers, and personal identity, and can influence the overall school climate youth experience daily (Bradshaw et al., 2014; Demissie et al., 2018; Hagan, 2014; Thapa et al., 2013). Positive effects of creating safe and inclusive learning environments may consist of higher academic performance (Hagan, 2014), increased self-esteem (Rodrigues, 2017), increased sense of safety within the school (Snapp et al., 2015), improved support roles from educators (Johns et al., 2019), lower substance and alcohol abuse/misuse, decreased suicide ideations (Demissie et al., 2018), and decreased harassment, assault, abuse, and violence (Kutsyruba et al., 2015). Negative effects of an environment that does not provide safety and inclusivity for youth may consist of issues such as truancy (Day et al., 2019; Kosciw et al., 2020), substance use/abuse (Bradshaw et al., 2014; Johns et al., 2019), bullying (Day et al., 2019; Fernkopf, 2017; Gower et al., 2018), harassment (Palkki & Caldwell, 2018), verbal and physical assault (Sadowski, 2016), isolation (Biegel, 2018; Bochenek & Brown, 2001), self-harm (DePalma & Atkinson, 2010; Fernkopf, 2017), increased drug and alcohol use (Bradshaw et al., 2014; Coulter et al., 2016), or suicidal thoughts or action (Hagan, 2014; Hatchel et al., 2019; Johns et al., 2019). Harmful issues that affect LGBTQ+ youth include homophobia (Ishee et al., 2004; Nappa et al., 2018), transphobia (Meyer et al., 2019), and bullying based on gender or sexual orientation (González-Jiménez & Fischer, 2017). These issues can adversely affect

academic performance (Kutsyuruba et al., 2015; Rodrigues, 2017), student perceptions of safety (Hagan, 2014; Toomey et al., 2012), student self-worth (Fernkopf, 2017; Palkki & Caldwell, 2018), and school attendance and absenteeism (Maxwell, 2016). These issues not only affect students' self-worth and the overall school climate but can raise concerns for the physical and emotional safety, along with an equal and inclusive education for LGBTQ+ youth in the classroom (Stuft & Graff, 2011).

Classroom climate can be a mirror of school climate with safety and inclusivity as primary concerns for LGBTQ+ youth (Hong & Garbarino, 2012; Kosciw et al., 2020; Koth et al., 2008; Kutsyuruba et al., 2015). As with school climate, there is no universal consensus on the definition of classroom climate (Wang et al., 2020; Yoneyama & Rigby, 2006). The term classroom climate was first used by Rudolf Moos in 1974 to describe the overall learning environment characteristics in which students procure relevant educational knowledge (Yoneyama & Rigby, 2006). Ambrose et al. (2010) explained classroom climate as an environment consisting of four facets (intellectual, social, emotional, and physical) that is conducive to student learning. The intellectual facet consists of lessons that develop student's disciplinary knowledge, skills, and attitudes. The social facet consists of peer interactions, teacher interactions, and explicit behavior expectations within the classroom. The emotional facet consists of a motivating atmosphere that values and recognizes students' backgrounds and personal identities. The fourth facet (physical) consists of classrooms that are free from distractions, allow equal access to learning materials, and have a clear visual sightline for participants to interact with all entities in the classroom.

These classroom dimensions can be viewed as parallel microenvironments to the macro school climate. While the macro school climate may consist of academic, social, and physical dimensions that create the overall school atmosphere, the micro classroom climate is created through a smaller construct of academic, social, and physical dimensions within each classroom. The micro classroom climates, when combined as a whole structure, help to create the macro school environment.

Though other researchers have not fully defined classroom climate, they have identified constructs that comprise the classroom climate. These constructs consist of student-student relationships, student-teacher relationships, teacher behaviors, task orientation, classroom management, and the number of teachers that educate students (Jiménez et al., 2021; Johnson, 2009; Rucinski et al., 2018; Wang et al., 2020; Yoneyama & Rigby, 2006). Like school climate, the various constructs of classroom climate are interconnected to student behavioral issues and can affect students' perceptions and behaviors towards classroom safety and inclusivity (Ambrose et al., 2010; Reinke & Herman, 2002; Yoneyama & Rigby, 2006).

As seen in the school climate with behavioral issues, youth also experience bullying and harassment, lack of teacher intervention, physical violence and/or assault in the classroom. (Gower et al., 2018; Russell & McGuire, 2008; Toomey et al., 2012). LGBTQ+ youth face issues of stigmatization because of their sexuality or gender identity, heterosexist language such as "that's so gay," increased heteronormative presence within lesson content, and an increased sense of feeling unwelcome in the classroom (Dentato et al., 2016; Garvey & Rankin, 2015; Stufft & Graff, 2011). More importantly, these behavioral issues influence learning and academic performance,

students' physical and psychological safety, attendance, and interactions with peers and teachers (Ambrose et al., 2010; Dentato et al., 2016; Hong & Garbarino, 2012).

A safe environment for LGBTQ+ youth can be created through inclusive classroom practices (Cardinal, 2021). Yet, according to Dentato et al. (2016), there are challenges that prevent this. These include educators' fear of broaching LGBTQ+ inclusive topics in the classroom due to repercussions from administration or the community (Fredman et al., 2015; Garrett & Spano, 2017; Steck & Perry, 2018), a lack of understanding school policies or fear of violating those that surround LGBTQ+ curricula (Bishop & Atlas, 2015), biased views, attitudes, or religious beliefs towards LGBTQ+ individuals (Garrett & Spano, 2017; Silveira & Goff, 2016), or that the teaching of LGBTQ+ issues is a private issue that should not be addressed by educators (Hoffman, 2001). These challenges can bring consequences of job loss, community retaliation, fear of doing more harm than good for LGBTQ+ youth, or lack of administrative support (Dunnell, 2018; Ollivier, 2017; Rodrigues, 2017; Steck & Perry, 2018). As a result, LGBTQ+ youth do not get an equal right to safe and inclusive school and classroom environments that many heterosexual youths experience (Cardinal, 2021; Snapp et al., 2015). Furthermore, many states have passed anti-LGBTQ legislation that challenges or prevents inclusive practices from being implemented in classrooms. Such legislation includes Florida's controversial "Don't Say Gay" bill that was signed into law and curtails discussion on LGBTQ+ topics within the classroom (Thoreson, 2022).

The school climate dimensions and items in Table 2, along with classroom constructs of intellectual, social, emotional, and physical (Ambrose et al., 2010), are known in general or non-music settings to help to foster safe school climates and

inclusive classrooms for LGBTQ+ youth. Research to date has included Demissie and colleagues' (2018) examination of how safe spaces have been utilized as an inclusive practice, Holley and Steiner's (2005) study on students' perspectives of classroom characteristics that create safe or unsafe spaces, and Freitag's (2013) research on how inclusive practices have been utilized to create an anti-bullying and inclusive environment. Additional research involving the general classroom setting will be discussed in Chapter 2. While the school climate and the classroom climate may differ conceptually, they are similar in construct. The classroom climate is a micro version of the macro school climate.

As far as can be determined, there has been little research in music settings regarding inclusive classroom practices and safe spaces. Gurs (2018) examined transgender youths' experiences and the tools to create safe learning environments in choral music classrooms and found that music conductor-educators need to be aware of their students and challenge old habits that do not support inclusivity and identity. Palkki and Caldwell (2018) examined LGBTQ collegiate students' reflections on middle and high school choral classes regarding safety and safe spaces. They found that while some music educators may not be comfortable with discussing LGBTQ issues in the choral setting, many LGBTQ youth feel that the choral classroom is a safe space. Both Hendricks et al. (2014) and Southerland (2018) presented overviews on how to create safe spaces in music classrooms. Hendricks et al. suggested that to create a safe space for youth, music educators must actively shape music environments by listening and being emotionally present, encourage and actively stimulate students with ability-appropriate and challenging repertoire, educate others through words and modeling about creating

safe spaces, be sensitive to the relationship between students' musicality and personal lives, and adapt the learning environment to students' social contexts. Southerland suggested that students need to feel connected.

Research focusing on inclusive practices in music classrooms includes Garrett and Spano's (2017) examination of LGBTQ inclusive practices utilized by practicing music educators and Silveira and Goff's (2016) study on music educators' attitudes towards transgender individuals and supportive practices towards transgender individuals. Garrett and Spano found many music educators were afraid to use or avoided using inclusive academic practices primarily due to a lack of understanding or knowledge of LGBTQ content. Silveira and Goff found that, though music educators had a positive attitude toward transgender individuals and understand the importance of inclusive practices, a lack of training and/or understanding may be a primary barrier for music educators to implement said practices in the music classroom. Other authors have made suggestions on how to create safe and inclusive music classroom for LGBTQ youth (Bergonzi, 2014; Hendricks et al., 2014; Palkki & Caldwell, 2018; Southerland, 2018). Nonetheless, as far as can be determined, no research has been conducted pertaining to safe spaces relative to music classrooms outside of the choral music setting, such as band, orchestra, or general music. Furthermore, no research has come to light on LGBTQ+ inclusive practices as they relate to instrumental or general music at the secondary education level. Much extant research has focused on the choral music classroom and students. Furthermore, we do not know how the role of safe spaces applies toward instrumental or general music classrooms, how LGBTQ+ inclusive practices are used in non-choral music settings, or how the effectiveness of LGBTQ+ inclusive practices and safe spaces are perceived by

music students. Understanding how safe spaces and inclusive practices are used in instrumental and general music classrooms may help create environments where all students are able to explore and discover their authentic self as it relates to music.

Music educators may believe that they create open and supportive classroom environments for LGBTQ+ students, but LGBTQ+ students may see safety and inclusivity in the music classroom from different perspectives. Insight into LGBTQ+ inclusive practices and safe spaces may aid in understanding what students consider to be effective LGBTQ+ inclusive practices and help pre-service and in-service music educators create more inclusive and safe music learning environments for LGBTQ+ youth.

Purpose of the Study

With the intent of creating safer and more inclusive music learning environments, the purpose of this study was to investigate collegiate music education majors' perceptions of safe space and inclusive practices in secondary school music classrooms. I draw on school and classroom safety (GLSEN) and inclusive practices (Garrett & Spano, 2017) to investigate safety and safe spaces in the music classroom, as well as inclusive practices that participants observed in their secondary school music classroom.

Research Questions

The following research questions guided this study:

- What were undergraduate music education majors' perceptions of safe space in their secondary school music classrooms?
- What secondary school music classroom strategies and practices did participants identify as inclusive of LGBTQ+ youth?

- What secondary school music classroom strategies and practices did participants believe create inclusive secondary school music classrooms for LGBTQ+ youth?

An investigation that examines these questions may help music educators to provide students with opportunities to express their identities and authentic selves, engage with diversity, and help create safer and more inclusive music classrooms. This study builds upon prior research in the choral classroom and will give a broader understanding of inclusive practice and safe spaces for LGBTQ+ students involved in all secondary school music classrooms.

Definition of Terms

Since many of the terms relevant to this research vary within the LGBTQ+ community, this study adhered to the following definitions, which are presented in alphabetical order. These terms came from a combination of the Human Rights Campaign (HRC) glossary of terms, Parents, Family, and Friends of Lesbians and Gays (PFLAG) glossary of terms, and the Equality and Human Rights Commission glossary of terms. I settled on the given definitions through a comparison of the three glossaries that most accurately represent each term.

Agender: Denoting or relating to a person who does not identify as having a particular gender.

Asexual: An individual who does not experience romantic attraction.

Bisexual: An individual who is potentially attracted to more than one gender physically, romantically, sexually, and/or emotionally.

Cisgender: An individual whose gender identity and biological sex assigned at birth are congruent.

Gay: A man who is primarily (or solely) attracted physically, romantically, sexually, and/or emotionally to other men.

Gay-Straight Alliance: A student club for LGBTQ students and their straight allies, designed to provide a safe and supportive environment for social interaction, education, and advocacy.

Gender: A set of social, physical, psychological, and emotional traits, often influenced by societal expectations, that classify an individual as feminine, masculine, androgynous or other.

Gender Expression: How an individual outwardly expresses their gender, usually expressed through behavior, clothing, hairstyle, mannerisms, and other characteristics.

Gender Identity: An individual's perceived inner sense of being male, female, or other gender. One's gender identity can be the same or different from their assigned sex at birth.

Gender and Sexuality Alliance Network (GSA Network or GSA): Student-run organizations that unite LGBTQ+ and allied youth to build community and organize around issues impacting them in their schools and communities.

Heteronormativity: The social setting that normalizes heterosexuality, that everyone is heterosexual, and that heterosexuality is superior to all other sexualities.

Heterosexual/Straight: An individual who is primarily (or solely) attracted physically, romantically, sexually, and/or emotionally to members of a different gender.

Intersex: Individuals who are born with a variety of differences in their sex traits and reproductive anatomy that is not typically found in binary notions of bodies designated “male” or “female.”

Lesbian: A woman who is primarily (or solely) attracted physically, romantically, sexually, and/or emotionally to other women.

LGBTQ+: Acronym for lesbian, gay, bisexual, transgender, and queer. The + is to recognize the limitless sexual orientations and gender identities used by member of the LGBTQ+ community.

Privileged Heteronormativity (Heterosexual Privilege): Unearned, often unconscious or taken for granted benefits afforded to heterosexuals in a heterosexist society based on their sexual orientation.

Queer: Term used to express the spectrum of identities and orientations that are counter to the societal mainstream and used as a catch-all to include many individuals that don’t classify as straight and/or cisgender.

Questioning: Individuals who are unsure about or exploring their own sexual orientation and gender identity.

Safe Space: location or environment in which a person or group of people, such as LGBTQ+, can be free of bias, conflict, criticism, harassment, potentially threatening actions, ideas, or conversations.

Sexual Orientation or Sexuality: Term for an individual’s physical, romantic, sexual, and/or emotional attraction to another person.

Transgender: Individuals whose gender identity differs from the sex they were assigned at birth.

CHAPTER 2

LITERATURE REVIEW

Introduction

A prevailing view among educators is that all students should have a place free from bullying, harassment, and assault when it comes to obtaining an education (Kosciw, 2020). This view, however, has come under attack from conservatives who want to prevent educators from discussing or teaching about sexual orientation and gender identity, and having books and other LGBTQ+ related content in schools, classrooms, or libraries (Jones & Franklin, 2022; Rhoden, 2022; Thoreson, 2022). Recent legislative initiatives, such as Florida's "Don't Say Gay" bill, can damage LGBTQ+ youth's development by creating school environments that repress self-discovery and expression, allow homophobia, and reinforce hetero- and gender-normativity. This can lead to increases in youth depression, isolation, fear of peer and adult rejection, substance use and abuse, decreases in involvement in classes and school, tendencies towards self-harm, and even attempts of suicide (Ali, 2017; Gower et al., 2018; Weaver, 2022). Accordingly, the emphasis of this review of the literature will be on safe spaces, inclusive classroom practices, inclusive curricular practices, and Gay-Straight Alliances. Even though the focus of this study is secondary school music education, this review begins with studies conducted in general classrooms before proceeding to those conducted in music classrooms. As indicated in the Gay Lesbian Straight Educator Network (GLSEN) National School Climate Surveys since 2001, many LGBTQ+ students have reported they do not feel safe in schools. GLSEN is an organization that conducts a national report every two years addressing the experiences LGBTQ+ middle and high school youth face

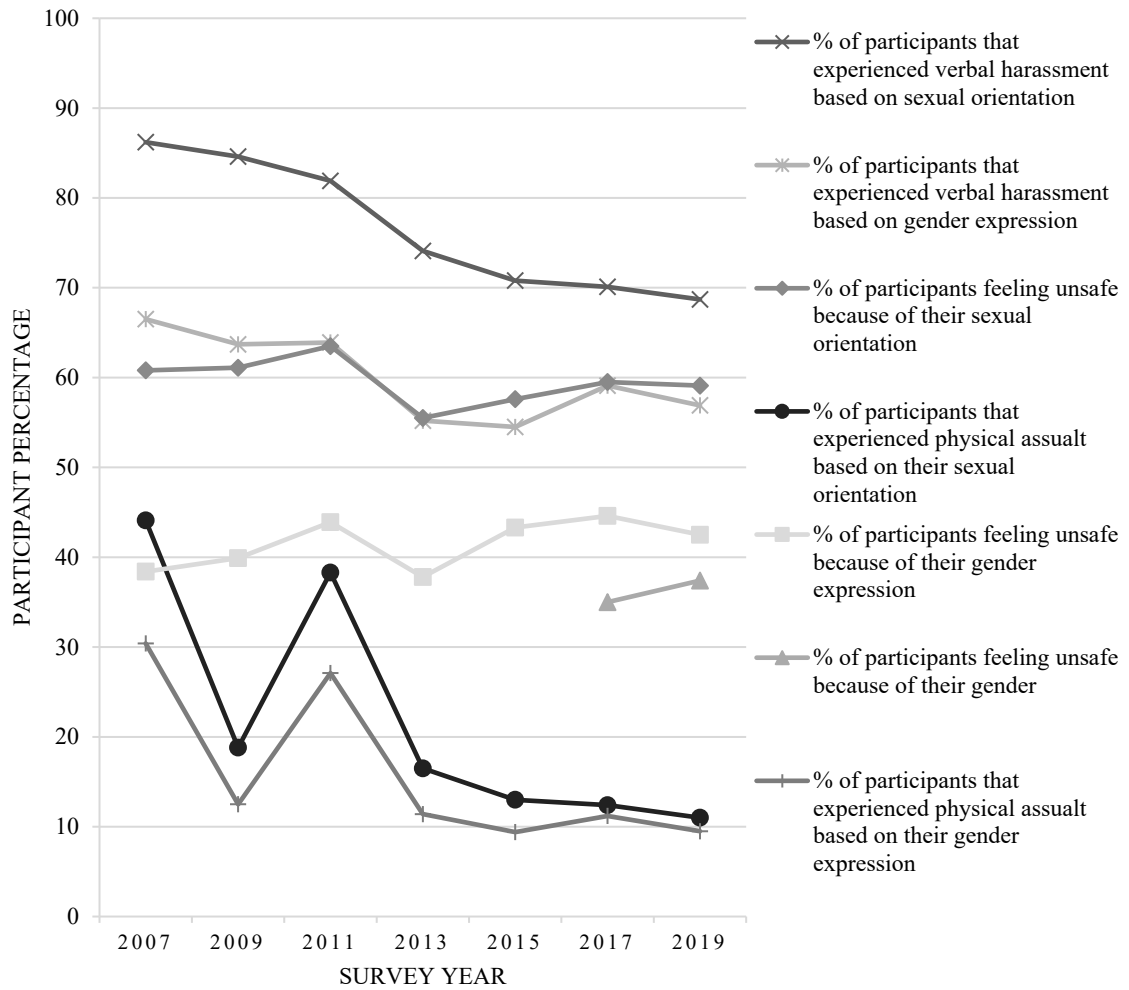
in schools across America. Participation varied with each survey year, as seen in Table 1. The most recent survey was in 2019, which involved 16,713 LGBTQ+ youth, ages 13 to 21, from all 50 states, the District of Columbia, Puerto Rico, American Samoa, and Guam. The 2019 survey sample was representative of the LGBTQ+ demographic in K-12 schools across the U.S. The survey is conducted from April until August every other year and participants are contacted through national, regional, and state organizations and through social media sites such as Facebook. It is worth noting that, though the GLSEN is not the largest LGBTQ youth survey in the United States², it is the primary LGBTQ+ youth survey pertaining to educational environments. The GLSEN survey collects data on LGBTQ youths' experiences of verbal and physical harassment from both teachers and students, verbal and physical assault from both teachers and students, anti-LGBTQ discrimination, hostile school climate effects on educational learning environments and outcomes, hostile school climate effects on LGBTQ youth psychological well-being, and availability and utilization of supportive school resources. Participants also indicate whether said experiences resulted due to their perceived sexual orientation, gender expression, gender, race and ethnicity, or religion (Kosciw et al., 2020).

Beginning in 2007, GLSEN reported more specific data pertaining to sexual orientation, gender expression, and gender as seen in Figure 2 (Kosciw et al., 2007, 2009, 2011, 2013, 2015, 2017, 2019). In order of frequency, overall verbal harassment based on sexual orientation was most common, followed by verbal harassment based on gender expression, feeling unsafe because of sexual orientation, experiencing physical assault

² The TREVOR Project survey is the largest LGBTQ youth survey in the United States, reaching over 40,000 participants between the ages of 13 to 24 with a primary focus in mental health.

based on sexual orientation, feeling unsafe because of gender expression, feeling unsafe because of gender, and experiencing physical assault based on gender expression. The 2019 National School Climate Survey indicated that approximately 60% of LGBTQ+ youth did not feel safe in school because of their sexual orientation, 42.5% because of their gender expression, and approximately 36% because of their gender (Kosciw et al., 2020). Overall, from the 80,194 participants since 2007, 59.45% (47,673) indicated that this feeling of safety based on sexual orientation in schools has not improved. The GLSEN National School Climate Survey did not measure or report out the number of students who felt unsafe in schools because of their gender prior to 2017.

Figure 2
Comparison of Bi-Yearly GLSEN Data



GLSEN reported that inclusive practices can have positive effects, however, only 1 in 5 LGBTQ+ youth indicated that LGBTQ figures, events, or history have been represented in a positive manner in their academic courses (Kosciw et al., 2020). Per the 2019 GLSEN survey, more than half of the LGBTQ+ participants (59.1%) reported experiencing discriminatory policies and practices within schools. These experiences included gender discrimination based on transgender youth’s choice of bathroom and

locker room use, denial of forming or promoting Gay-Straight Alliances (GSAs), prevention from attending school dances with someone of the same gender, prohibition from writing or discussing LGBTQ topics in school assignment, or simply identifying as LGBTQ (Kosciw et al., 2020). Additionally, LGBTQ+ youth (19.2%) have limited access to LGBTQ+ related resource information in textbooks or assigned readings. Less than half had access to similar resources within school libraries and only 8.2% reported receiving an LGBTQ-inclusive sex education (Kosciw et al., 2020).

Inclusive LGBTQ curricula can have positive effects on the classroom and school climate (Cardinal, 2021; Rodrigues, 2017). Inclusive practices, such as Gay-Straight Alliances or Gender-Sexuality Alliances (GSAs) and safe spaces, help lower substance and alcohol abuse/misuse, suicide ideations, and helped improve academic outcomes (Ali, 2017; Gower et al., 2018). GSAs are LGBTQ+ youth- and ally-led school-based organizations that work to provide a safe environment, while safe spaces are places or environments where individuals of varying backgrounds can protect themselves from those with opposing and potentially harmful ideological viewpoints. Many states have adopted practices to prohibit harassment of students based on sexual orientation and gender identity to help foster a positive and productive learning environment for all students in public schools and classrooms (Demissie et al., 2018). One of the more prominent pieces of legislation, passed in March 2022, has been Florida's "Don't Say Gay" bill, which bars public school educators from discussing or teaching about sexual orientation or gender identity in kindergarten through twelfth grade (Jones & Franklin, 2022). Other states that have either proposed and/or passed anti-LGBTQ+ or anti-Transgender legislation include Alabama, Arizona, Georgia, Indiana, Iowa, Kentucky,

Louisiana, Missouri, Oklahoma, South Carolina, and Tennessee. These legislative bills vary from prohibiting early classroom instruction on sexual orientation and gender identity, banning library books that pertain to gender and sexual diversity training, or banning instructional materials that would promote, normalize, support, or address LGBTQ+ issues or lifestyle (Rhoden, 2022; Thoreson, 2022). Many advocates, like the TREVOR Project, have argued that such legislation is harmful to LGBTQ+ youth and may lead to an increase in bullying, harassment, and even suicide attempts (Weaver, 2022).

When music educators utilize inclusive practices, such as the normalization of pronoun use based on gender identity, displaying LGBTQ+ flags and posters, discussions about LGBTQ+ individuals in context of the subject area, and increased accountability towards anti-LGBTQ+ abuse and harassment, they can create learning environments that will provide students with opportunities to maximize their potential (Garrett, 2012; Meyer et al., 2019; Page, 2017; Snapp et al., 2015; Southerland, 2018). By raising the topic and discussions of LGBTQ+ issues through inclusive practices, while creating safe spaces, music educators can influence real change in the lives of their students (Dodge & Crutcher, 2015). Nevertheless, while there has been a forward momentum toward LGBTQ+ inclusive practices over the past decade, nearly 60% of LGBTQ+ youth continue to experience discrimination in U.S. schools, thus stemming their ability to maximize their own potential (Kosciw et al., 2020). This literature review examines the topics of safe spaces and inclusive practices, as well as what has been done to assist LGBTQ+ students in secondary classrooms.

Safe Spaces

This section includes a definition of safe spaces, and a discussion of historical examples, perceptions of safe spaces in the general classroom and school settings, the use of safe spaces as an inclusive practice, and educator perspectives towards safe spaces in secondary education. More than just a physical room or structure, safe spaces are places where individuals feel safe. These spaces are mostly figurative and developed via peer networks and social ties. Safe spaces are intellectual settings where individuals may express themselves freely, without fear of repercussion, while being safeguarded from harm. Historical examples of safe spaces have included Yale students who gathered to instigate change in curriculum in the 1800's, historically black college and universities that helped stimulate the civil rights movements of the 1950's and 1960's, and prior to the Stonewall riots of 1969, LGBTQ individuals who utilized safe spaces as locations for a chance to be honest about their sexual identities and orientation. On college campuses, for example, safe spaces allowed students to have freedom of expression, to organize protests or civil/political activism rallies, and to provide support services (Ali, 2017; Arao & Clemens, 2013).

Educational safe spaces are classrooms to provide students with safety and security to be open and honest with themselves, take risks, and freely express viewpoints, attitudes, and behaviors (Holley & Steiner, 2005; Palkki & Caldwell, 2018). Safe spaces provide marginalized or oppressed minority groups with a location to be safe and have visibility. Evidence of educators striving to provide a safe space for all youth has included the implementation of professional development programs (Demissie et al., 2018), use of safe space stickers on classrooms (Meyer et al., 2019; Palkki & Caldwell,

2018), and school-based programs to promote safer environments for LGBTQ youth (Sadowski, 2016). Rom (1998) aimed to explain the term safe space, or safe place, in metaphorical terms of classroom life. Safe space is more than just a physical classroom or building in which students feel secure, but primarily a figurative space that is built through peer connections and social relationships. Safe spaces are cognitive places where students are not isolated from self-expression but allowed to express their diverse individuality without fear of negative reaction and be protected while obtaining an education. The idea of safe space centers around a classroom but can be extended to include the entire school building.

For students to be able to learn, they need to feel and be safe in schools and classrooms. Nonetheless, though schools may implement the new anti-bullying laws and policies, they are often broadly defined, potentially causing school personnel to under-interpret student behaviors of bullying and harassment when these are graver and illegal such as sexual hazing or assault. Other factors include school staff who make LGBTQ+ students feel secure addressing difficulties or antibullying measures. Gay-Straight Alliances (GSA) and other LGBTQ supportive organizations in the school also improve student safety and safe space (Sadowski, 2016). Specifically, GSAs increase LGBTQ students' perception of safety in the school and provide an environment where they can be open and comfortable with their sexual and/or gender identity. Researchers have come to similar conclusions and have suggested that more can be done to provide support through delivering curricular content on LGBTQ issues, increasing effectiveness on anti-LGBTQ harassment and bullying policies, and increasing LGBTQ inclusion within the schools (Demissie et al., 2018; Gower et al., 2018; Sadowski, 2016; Southerland, 2018).

While progress has been made to provide safe spaces for LGBTQ+ youth, not every school in the US has provided safe spaces or enacted supportive practices for LGBTQ+ youth. Demissie et al. (2018) investigated state level trends of US secondary schools where LGBTQ support practices were implemented. This included the identification of safe spaces and examination of safe space practices. Data was collected from School Health Profiles. Participants completed self-administered questionnaires, one designed for school administrators and one designed for educators. The two questionnaires were distributed to both participant groups every two years from 2008 to 2014. The School Health Profiles data consisted of survey responses from students in grades 6 through 12 in 37 states. Furthermore, data were only collected from states that had a 70% response rate and participated in the survey for three years. The two separate questionnaires evaluated trends in areas such as aspects of the school environment and safe spaces, student-led clubs such as Gay-Straight Alliances, professional development on safe and supportive environments, and practices related to bullying and harassment. Demissie and colleagues (2018) hypothesized that there would be an increase in school's implementation of supportive policies and practices. Instead, the researchers found that identifying safe spaces was the only practice that increased (by 72.2% increase) in most of the states surveyed. Other findings indicated that the practice of prohibiting harassment based on a student's perceived or actual sexual orientation/gender identity had an adoption rate of 90.3% in schools across the United States. Only 40.5% of schools implemented GSAs or similar clubs and 30.6% increased practices of encouraging faculty and staff to participate in professional development programs geared towards safe and supportive school environments. Demissie and colleagues also concluded that schools

that engaged in the supportive LGBTQ practices showed increased student engagement and incidence of students feeling safe. The authors discovered a few strategies to help LGBTQ students locate safe places, including the use of LGBTQ-positive door signs, stickers, posters, and other readily observable cues that LGBTQ students might recognize as exhibiting nonjudgmental surroundings and/or persons. Additionally, the researchers conveyed that the participants expressed an increased interest in learning and incorporating LGBTQ inclusivity practices, such as providing LGBTQ curricula or supplemental materials that are relevant for LGBTQ youth. Finally, they suggested that while they did see increases with certain practices overall, a continued effort is needed towards implementation of supportive practices by principals, teachers, and other individuals of importance in the school system.

In a related study, teachers discussed a number of additional inclusive practices that Freitag (2013) cited including confronting pre-bullying acts with students and dealing with issues non-confrontationally, thereby demonstrating to students how to stop bullying behavior before it begins; “queering” the school by presenting and teaching queer and non-queer subjects that challenge heteronormative practices, policies, and curricula; and faculty, administration, and staff responding to reports of bullying in a proactive manner rather than just filing a report and not fully investigating or responding to reported incidents.

To better understand how safe spaces are created through inclusive practices, Freitag (2013) examined supportive behaviors to build an anti-bullying and inclusive safe space environment for LGBTQ adolescents to gain a better understanding of how safe spaces are formed via inclusive activities. The study was conducted at Unity Charter

Schools, a 6-12 grade urban charter school in Great Lakes City located in the upper Midwestern region of the United States, whose mission is to facilitate and create a safer environment for its diverse population. Through narrative inquiry, Freitag collected stories and interviews from six teachers, twelve students, one “lead” teacher, one social worker, and one school psychologist. Additional data were collected through observing classrooms practices, events in the hallways, and from gathered artifacts over the course of six months. While most of the participants identified as queer, the school’s mission statement was not explicitly constructed for queer students but was to create a safe space for all students. Freitag believed that many of the practices observed helped create safe spaces for the students at Unity Charter Schools and that many of the practices, curricula, and decisions/choices observed could be transferred to other school districts. Some of the suggestions made by participants included smaller schools and focus groups centered on bullying prevention, providing schools with more social service programs such as case management, individual and family therapy, and/or regular, intentional, and personal staff meetings once a week to discuss personal and professional lives. Finally, Freitag suggested that through the observed practices, other schools can create safer spaces for all students when all players at the school participate and openly share their stories. However, though bullying of queer students was a widely accepted issue, the issue cannot be completely challenged until the topic of privileged heteronormativity has been investigated and confronted.

Though creating schoolwide safe spaces can help decrease bullying and harassment, students (including LGBTQ+ youth) spend much of their day in the classroom, which has also been the focus of research. Holley and Steiner (2005) studied

safe versus unsafe classrooms in higher education. Their research focused on college students' perceptions of classroom settings and safe places, but the findings may be applied to secondary classrooms. Though this literature review focuses on secondary music education, Holley and Steiner's results illuminate the characteristics of creating safe space classroom environments. The researchers gathered undergraduate and graduate student views. Participants ($N = 131$; 54 undergraduate students and 67 master's students) in a Council on Social Work Education-accredited program at a prominent public western university completed a questionnaire. The researchers studied how teachers, classmates, themselves, and the classroom physical space created a safe or unsafe place and impacted their learning. The questionnaire was divided into four sections: demographic data, the importance of a secure classroom environment, whether individuals could present contentious views and opinions, and if they unable to present contentious views and opinions.

In a social work course, 88 percent of participants felt comfortable expressing opposing ideas or points of view compared to 63 percent who did not, according to Holley and Steiner. Most of the masters students (92%) and less than half of the undergraduates (44%) took a course in which they felt safe, and more men than women did so. Most participants (97%) said it was extremely or very essential to provide a safe atmosphere in the classroom, and 97% said it altered what they learnt about others' views, perspectives, opinions, and experiences. Two-thirds (66%) of participants said safe space classrooms are intellectually difficult.

According to Holley and Steiner, safe space classrooms are essential for what and how kids learn since they are academically demanding. They also stated that teachers

who wish to establish safe space classrooms should consider ground rules for activities such as classroom debates. Students may feel safer when the instructor can exhibit course expertise, is upfront about who they are, and is calm in the classroom. Finally, they said the safe classroom is an arena or location where students develop cultural competence.

Though some educators work toward providing safe spaces for LGBTQ+ youth within their classrooms, many LGBTQ+ youth face challenges such as heterosexist and homophobic behavior in other classrooms. In a study conducted on educators' perspectives at the secondary level as they relate to safe space, Morrow and Gill (2003) examined perceptions of homophobia and heterosexism in physical education through in-class observations. To learn more about how educators deploy inclusive behavior and how students perceive homophobic and heterosexist attitudes in physical education, the researchers polled 77 young adults and 83 physical education teachers. In the initial stage of the study, physical education teachers from a sample of North Carolina secondary schools were surveyed by researchers. In the second stage, they polled young adults in college on their individual experiences with physical education in secondary schools. The findings revealed that almost all educators saw heterosexist conduct between students, and most of them saw it between students and instructors. Additionally, 61% of educators witnessed some homophobic behavior between students, but very few experienced homophobic behaviors personally from their students or colleagues. Results indicated that most educators did not use homophobic remarks or name calling, but about half used sexist comments in a homophobic manner, used heterosexist comments, or the term "normal" to imply heterosexual. In general, results showed physical education instructors rarely created an inclusive space, seldomly used inclusive language, and never or rarely

used gay role models. Furthermore, over half never or rarely confronted homophobic behavior and most confronted heterosexist behavior only some of the time. They concluded that many educators did not recognize heterosexism as problematic and based on personal experiences, educators more often enabled heterosexism than homophobia. Finally, their results suggested a close relationship between homophobia and sexism, where each of these behaviors translated to power and status. Unconsciously, physical educators tended to exhibit heteronormativity behaviors or attitudes.

In another study pertaining to educator perspectives as they relate to safe spaces, Vega et al. (2012) investigated teachers' views on their role in promoting safe schools for LGBTQ students in K-12 education. Data were evaluated and divided into three categories: the role of instructors; the population of lesbian, gay, bisexual, transgender, and intersex (LGBTQI) students; and the subject of school safety. This was done by a meta-review of peer-reviewed literature and the use of a list of keywords. According to this review of the literature, teachers were aware of the academic consequences of bullying and harassment of LGBTQI students, as well as the verbal and physical harassment and bullying of Lesbian Gay Bisexual Transgender/Transsexual Queer/Questioning Intersex (LGBTQI) students. Teachers were also cognizant of the sexual orientation and gender expressions of their students. They also identified three areas of passive behavior: reluctance to address heteronormativity, lack of support, and indecision to address heteronormativity. They observed that a lot of teachers' complacency regarding homophobic harassment and bullying is caused by a lack of training in handling LGBTQ problems in the classroom, heteronormative attitudes and/or beliefs, or addressing behaviors without questioning the homophobia inherent in them.

However, they stated that teachers who take a proactive approach also address homophobia, have discussions about the harmful effects of hate speech, and do not remain silent when heteronormativity in the classroom becomes apparent. They concluded that for teachers to help promote safe spaces, they need to understand that not all students, faculty, and staff are heterosexual, be able to identify heteronormative practices used within classroom and school cultures and increase visibility towards LBGTQI practices and issues within the classroom.

The use of safe spaces and inclusive practices in the general classroom has shown to be effective in reducing bullying, homophobia, heterosexism, and challenge students academically (Demissie et al., 2018; Freitag, 2013; Holley & Steiner, 2005; Morrow & Gill, 2003; Sadowski, 2016; Vega et al., 2012). Nevertheless, little research has been conducted on safe space and its impact in the music classroom (Palkki & Caldwell, 2018).

Safe Spaces in Music Classrooms

The music classroom has usually been thought of as a safe space for LGBTQ+ youth (Hennessy, 2012), but there has been very little research to affirm this notion. To the best of my knowledge, the only research study that has been conducted on safe spaces in the music classroom is one by Palkki and Caldwell (2018). Of the literature reviewed in this chapter, this study is the most closely related to my present investigation. The researchers collected data from 1,123 U.S. and Canadian LGBTQ college students pertaining to their experiences in middle and high school choral music. They conducted an online survey with four open-ended safety and support-related questions, Likert-style questions, true/false open-ended responses, and quantitative questions. A link to the

survey was sent to all participants involved in choral music via their collegiate choral professors.

Regarding support, more than half (55%) of the participants said that their middle school choral music instructors and 41% of high school choral music instructors did not express open support for LGBTQ students. Some of the participants (22%) reported being bullied and/or harassed by peers in the choral music classroom, while 35% reported being bullied and/or harassed by peers outside the choral classroom. In terms of hate speech policies, it was found that 57% of middle school choral music teachers and 51% of high school choral music teachers did not have policies in place in their respective schools. Through data gathered from the Likert-type questions, participants reported that they considered the physical space of the choir room as a safe space for LGBTQ individuals and that the choral instructor worked to provide an environment where LGBTQ students felt safe to be open about their identity. The Likert-type questions had many favorable responses, although none of the means represented a strong agreement or agreement grade of 4 or 5. This indicated that there were LGBTQ students who did not find the choir room to be a safe space. Finally, through the open-ended responses, participants indicated that one of the primary topics was the lack of acknowledgement, or silence regarding LGTBQ issues in the choral classroom. Participants noted that they wanted choral instructors that were more supportive of LGBTQ individuals and their issues. Additionally, they pointed out that teachers did nothing to stop students from using homophobic slurs in class or aggressively stop anti-LGBTQ hate speech.

While LGBTQ issues may be difficult for many choral music educators to address, recognizing and understanding LGBTQ issues can still help improve the

classroom as a safe space. Strategies for improvement include increased professional development around LGBTQ issues, music educators showing their support by either having a safe space sticker in the classroom or providing verbal support during or outside of class time, or music educators being present at gay-straight alliance meetings and functions. When choral music educators address LGBTQ issues and create safe spaces, they provide LGBTQ students the strongest support desired, recognition of their identity (Palkki & Caldwell, 2018).

My study aims to build on the Palkki & Caldwell (2018) study by asking similar questions and branching out from the choral classroom to include other secondary music classrooms, such as band and orchestra. My study takes a similar approach utilizing a questionnaire and Likert-style questioning to help determine if undergraduate collegiate music education majors had similar views toward the concept of safe space in secondary music classrooms.

Summary

Educational safe spaces allow students to be open and honest with themselves, take chances, and openly express views, attitudes, and actions (Holley & Steiner, 2005; Palkki & Caldwell, 2018). Several studies have examined safe spaces, including a whole school model (Sadowski, 2016), the characteristics of a classroom and students' perspectives to create safe or unsafe spaces (Holley & Steiner, 2005), and how they have been used to create an inclusive environment (Demissie et al., 2018; Freitag, 2013). Morrow and Gill (2003) explored educators' attitudes on safe space in connection to homophobia and heterosexism in physical education, whereas Vega et al. (2012) examined teachers' roles in creating/promoting safe school in K-12 education. Though

the intent of safe spaces is to provide individuals with a place to express their authentic selves, the literature reviews show that this has not always been the case. As Morrow and Gill (2003) and Sadowski (2016) indicated, not all students found the general education classroom to be a safe space. This finding was similar in the choral classroom (Palkki & Caldwell, 2018). Many factors contribute to the creation of unsafe classroom environments for LGBTQ+ students including teacher bias, lack of training, and teachers not enforcing or following up with issues of bullying or harassment toward LGBTQ+ individuals.

In the area of music classrooms and safe spaces, Palkki and Caldwell (2018) examined LGBTQ perspectives towards safe spaces in secondary school choral programs and Southerland (2018) discussed potential strategies to help music educators create safe spaces for sexual minority students, primarily LGBTQ, within the music classroom. Through creating safe spaces for LGBTQ+ youth in music classrooms, music educators create opportunities for LGBTQ+ youth to recognize their identity, provide a place LGBTQ+ youth can be open and honest about themselves, lower the risks of bullying and harassment toward LGBTQ+ youth, increase engagement within the classroom, and increase visibility toward LGBTQ+ practices and issues (Demissie et al., 2018; Holley & Steiner, 2005; Palkki & Caldwell, 2018; Sadowski, 2016; Vega et al., 2012). Nevertheless, more can be done than just providing a safe space for LGBTQ+ youth, music education classrooms and curriculum can expand the safe space into LGBTQ-inclusive practices (Demissie et al., 2018).

Inclusive Practices

Truancy, bullying, physical and verbal assault, drug and alcohol use, isolation, mental health concerns, heteronormativity, lower grades, and increased potential for suicide are issues many LGBTQ+ youth struggle with during their secondary education (Cardinal, 2021; Dinkins & Englert, 2015; Fredman et al., 2015; Snapp et al., 2015). Many of these issues can adversely affect classroom climate for LGBTQ+ youth. Inclusive practices, such as LGBTQ+ inclusive curriculum, safe spaces, Gay-Straight Alliances and/or similar organizations (GSAs), or LGBTQ focused policies, aim to help to improve classroom climates for LGBTQ+ youth (Cardinal, 2021; Gower et al., 2018; Page, 2017). In this section, I review inclusive practices, including those used in music classrooms and across the curriculum.

Inclusive Classroom Practices

Inclusive classroom practices are designed to create classrooms that appeal to all students, provide appropriate support, give students opportunities to best achieve their maximum potentials, and help all students feel valued (Dodge & Crutcher, 2015; Rodrigues, 2017; Steck & Perry, 2018). For LGBTQ+ youth, these practices may be seen in the use of safe space stickers, Pride flags, or ally posters displayed in the classroom (Meyer et al., 2019); the use of the name and pronouns youth prefer (Southerland, 2018); gender nonconforming performance attire for music performances; or language that avoids reinforcing the gender binary ideology concept (Garrett & Palkki, 2012). Additional classroom inclusivity practices include safe spaces, bullying and harassment policies, LGBTQ-centered professional development for teachers and staff, LGBTQ-centered curriculum and classroom content, physical health services, Gay-Straight Alliances and similar organizations, professional development sessions aimed at creating

safe and supportive environments, and student psychological health services (Demissie et al., 2018). Such practices help to instill an increased sense of safety and belonging for LGBTQ+ youth. When educators implement inclusivity in the classroom, it informs LGBTQ+ students that they are accepted and valued, that hate and negativity towards LGBTQ+ youth will not be tolerated, and that LGBTQ+ students can safely discuss LGBTQ+ issues (Kosciw et al., 2020; Palkki & Caldwell, 2018). Furthermore, inclusive practices give LGBTQ+ youth visibility and validation (Meyer et al., 2019).

Primary LGBTQ inclusive practices that have been implemented in 38 of the 50 U.S. states include safe spaces, bullying and harassment policies, and LGBTQ-centered professional development (Demissie et al., 2018). The two inclusive practices found to have the greatest implementation within school systems consisted of safe spaces and policies prohibiting harassment based on a student's sexual orientation or gender identity. Although two states, Massachusetts, and New Hampshire, had significant increases in anti-harassment regulations, many other states had little to no change at the time of the study and suggested that schools should do more to ensure safe environments for all students.

Faulkner et al. (2021) hypothesized that the following practices are best to include in the classroom: contact students prior to class start, set expectations, offer self-disclosure, be approachable, engage in the student's life, provide resources, inform students of trigger warnings, and build relationships. A study of university level students' perceptions of inclusive classroom practices shows some insight as to how inclusive practices are perceived and used at the post-secondary level (Faulkner et al., 2021). Faulkner et al. discovered two themes concerning teacher features, conduct, and behavior

before and during class interactions. These two themes were (a) instructor behavior before and during class interactions and (b) transforming power differences. Within the first theme, participants indicated that instructors created inclusive classrooms by communicating that discrimination would not be tolerated; providing trigger warnings before assignments, videos, or other classroom materials; and creating an understanding and connective bond with students. In the second theme of transformation of power differences, participants indicated a lack of diversity of instructors, which caused a power struggle between students and instructors. They concluded that, though the data provided in focus groups was valuable, instructors should continue to work towards transformation of classrooms into inclusive spaces for all students.

To gain a deeper comprehension of the methods used to transform classrooms, Meyer et al. (2019) examined how gender and sexual diversity inclusive education was being experienced and incorporated by elementary educators. Participants consisted of Canadian elementary educators and addressed five primary topics: LGBTQ visibility, LGBTQ-themed events, complaints, administrative supports, and barriers to inclusion. They reported that 83 participants cited age, religious convictions, and lack of teaching experience as barriers to discussing LGBTQ topics in the classroom. Twenty-seven participants answered LGBTQ curriculum questions. Most responders said their school sponsored “acceptance” and/or “inclusion” activities for LGBTQ students, such as “pink t-shirt day” and “LGBTQ professional development for educators.” Some reported parental concerns, while others feared they would if they taught LGBTQ curricula. Teachers felt administration supported LGBTQ curricular inclusion when concerns were voiced.

Meyer et al. concluded that LGBTQ-inclusive curriculum can be implemented into the classroom, that educators can introduce and discuss LGBTQ topics without discussion of sexual behaviors, and that educators can go beyond safe space stickers and pink t-shirts to teach about family structure, family diversity, and gender identity and expression. They also concluded that educators must take responsibility to educate themselves and their understanding about LGBTQ topics. By doing this, educators can gain insights, gain confidence, and help youth, administration, fellow educators, parents, and community members understand LGBTQ topics.

Another study examined how educators incorporated LGBTQ-inclusive practices while navigating social and academic environments that were heteronormatively dominant (Fredman et al., 2015). Five themes emerged, including curricular and policy restraints, oppression and marginalization of LGBTQ topics, resistance to inclusion of LGBTQ topics, personal comfort levels, and perceived risks. When discussing LGBTQ themes in the classroom, the researchers discovered that instructors employed three key techniques to manage their positions and the school environment. These behaviors contributed to the public education system's heteronormative culture. They suggested that to reform heteronormative educational settings, educators must take chances and face hurdles in including LGBTQ themes into the curriculum. This could be achieved through appealing to shared values, recognizing and comprehending space within the heteronormative system, and making tiny efforts toward change. Finally, educators could direct professional development resources toward LGBTQ training and take minor initiatives to promote safety and inclusion in heteronormative contexts.

Several LGBTQ inclusive practices have shown a decrease in bullying and harassment behaviors and practices, which is attributed to stakeholder involvement in the successful implementation of the practices. Gower et al. (2018) found that several practices helped to foster safer environments, including having a point person for LGBTQ issues and displaying LGBTQ content in the school and classroom. They concluded that by implementing inclusive practices, school bullying decreased while perceptions of school environment safety increased. They also noted that more work needs to be done on how administrators and/or educators decide to implement or not implement inclusive practices in the school and classroom. Furthermore, they posited that evaluation efforts can assist with additional steps and/or practices that should be implemented to increase school safety for all students.

When inclusive classroom practices are implemented, they decrease bullying and harassment (Gower et al., 2018), create safer environments for LGBTQ+ youth (Fredman et al., 2015), and provide validity and visibility (Meyer et al., 2019). These practices also help create a more accepting classroom climate in which LGBTQ+ youth can further be open and honest with themselves (Cardinal, 2021; Rodrigues, 2017). Furthermore, these classroom practices can also be reinforced through LGBTQ-inclusive curriculum.

Inclusive Curricular Practices

LGBTQ+ curricular practices are those that avoid bias, include positive representation of LGBTQ+ people, history, and events, and benefit all students through the promotion of diversity through the incorporation of LGBTQ+ themed material into academic curricula (Kosciw et al., 2020). While promoting diversity in the classroom and giving LGBTQ+ youth the chance to see themselves reflected in curricula, these

approaches also challenge the practice of heteronormativity (Cardinal, 2021). Inclusive LGBTQ+ curricular practices could include introducing and discussing of LGBTQ+ characters and themes in literature (Page, 2017) or implementing LGBTQ+ history into course content (Snapp et al., 2015). Bergonzi (2014) suggested that music educators can introduce LGBTQ+ content into the curriculum through discussion of LGBTQ+ composers and musicians and their historical background or working on musical pieces with LGBTQ+ themed connections, such as discussing the attacks on Aaron Copland's sexuality during the era of McCarthyism and how it prevented the work *Lincoln Portrait* from being performed at the inauguration for Eisenhower. While these examples show how inclusive practices can be implemented in the music classroom and can positively impact LGBTQ+ youth, this segment of the literature review will start with an examination of inclusive practices within the context of the general classroom.

Via a questionnaire completed by 116 school psychologists employed at elementary schools in New York, Bishop and Atlas (2015) found that only 23% of school districts taught about gay/lesbian family household structures, 23% provided classroom discussions on family diversity, 27% provided library books and videos, and only 2.3% provided visual indicators of a welcoming LGBT inclusive climate. Bishop and Atlas concluded that the inclusion of LGBT families in curricula, policies, and practices is limited. The study's findings, however, are encouraging because many LGBTQ families said that they were either completely visible and integrated or moderately visible, feeling safe to be open.

When school community members' needs are neglected, the potential for bullying and harassment increases. In a study conducted by Snapp et al. (2015), 1232 students

from 154 schools were asked about LGBTQ-inclusive curricula, perceptions of safety, and school bullying/victimization. LGBTQ youth and allies reported LGBTQ-inclusive curricula in different subjects. Health/sexuality education had the most inclusive curricula (40%), with English and social studies as the second most inclusive curriculum (27%) per participant response. Snapp and colleagues found that students with more curricular support experienced less personal bullying pertaining to gender non-conformity, sexual orientation, or having LGBTQ friends. They concluded that LGBTQ inclusive curriculum can make students feel safer in their schools. They also concluded that sexual education and health courses can play a role in bridging inclusive and supportive curriculum to student perceptions of safety.

While inclusive practices can decrease bullying and harassment, LGBTQ+ youth still experience issues of heteronormativity in the school classroom. According to Dinkins and Englert (2015), the school and classroom environment are primarily heteronormative, which creates a barrier in communication between teachers and LGBTQ students. Participants consisted of twenty-four eighth graders in a low-income classified central Kentucky school district located in a mid-sized city. Data collection consisted of 28 hours of classroom observations, field notes, two hour-long teacher interviews, and artifact collections, i.e., written student work. To capture classroom discussions, each observation was audio taped.

Dinkins and Englert found three emergent themes: (a) both school and classroom environments positioned students as heterosexual; (b) non-heteronormative gender performance and sexual identity was labeled as *other*; & (c) teacher and students composed contradictory views to and of each other despite given text on acting as a

window and a mirror. They noted both the school and classroom environment was primarily heteronormative and grounded in gender-binary biased curricular practices. Upon closer examination, students demeaned and diminished other students believed to be LGBTQ with negative connotations and demonstrated intolerance towards gay literary characters. Teachers believed that the students were accepting of other identities, but the students' actions contradicted their belief. Furthermore, teachers did not provide students with the opportunities to challenge heteronormativity by correlating LGBTQ identities with "being different" while trying to fit in, nor did he allow students to connect personally with the gay literary character. Dinkins and Englert concluded that heteronormativity in the classroom and literature discussion created an environment that eliminated the potential for LGBTQ students to explore and express their identities and neglected to address homophobia or other hate speech used by the students in the classroom.

English Language Art (ELA) teachers found it a personal challenge to integrate LGBT themes into the curriculum and classroom practices due to their comfort levels (Page, 2017). Follow-up interviews were offered to further explore the responses of participants. In a survey of teachers, Page (2017) found that over 75% of participants were female, 55% taught in grades 9-12, 80.6% were under the age of 51, and 25.2% taught 11-15 years. Most participants were White and straight/heterosexual. According to Page, teachers between the ages of 20 and 30 were more at ease reading LGBT literature than teachers over the age of 51. Less experienced teachers were less at ease with LGBT literature than experienced teachers were. Page discovered that although 89.7% of respondents said they were members of a religious community, their comfort level in

addressing LGBT topics in the classroom or curriculum was unrelated to their religious membership. Page found that rural teachers are less comfortable than urban and suburban teachers with using LGBT literature in the classroom, and that community support and fear of job loss may contribute to this lower comfort level. Page concluded that a high level of comfort level surrounding the ideas of LGBT literature and topic discussion in the classroom was not reflected in classroom practice. This was due to a lack of administrative support and fear of community outrage.

Curricular practices provide LGBTQ+ youth with visibility and validation (Meyer et al., 2019), an increased sense of safety (Snapp et al., 2015), and prepares all students to live in a diverse society (Page, 2017). However, as Page indicated, many educators are hesitant to incorporate LGBTQ+ thematic content into the curricula due to various fears, despite the benefits that result from a LGBTQ-inclusive curriculum. Fredman et al. (2015) and Meyer et al. (2019) also indicated that educators are challenged with incorporating LGBTQ+ content when it comes to inclusive classroom practices. Nevertheless, little has been researched regarding LGBTQ+ inclusive classroom and/or curricular inclusive practices in secondary music classrooms.

Inclusive Classroom and Curricular Practices in Music

Inclusive classroom and curricular practices in the general classroom have included safe space stickers, displaying Pride flags, use of ally posters in the classrooms, introduction and discussion of LGBTQ+ characters in literature, use of personal pronouns, and discussion of LGBTQ+ history (Meyer et al., 2019; Page, 2017; Snapp et al., 2015; Southerland, 2018). Previous studies have focused on LGBTQ-inclusive strategies in music (Garrett & Spano, 2017) music educator attitudes and school practices

toward transgender students (Silveira & Goff, 2016), and the strategies/practices utilized by choral conductors with vocal transitioning of transgender singers (Gurss, 2018). Next, I examine the research conducted in the music classroom.

Garrett and Spano (2017) examined LGBTQ-inclusive strategies used by 300 practicing music educators in the United States, 49 of whom identified as LGBTQ. Heterosexual-identified music educators responded to questions to determine level of bias towards LGBTQ via the Attitude towards Lesbians and Gays Survey, a 10-question survey in which 5 items explored attitudes toward gay men and 5 items explored attitudes toward lesbian women. An additional survey was used to collect data on demographics, comfort levels with comments regarding LGBTQ-inclusive tactics, and sentiments about discussing LGBTQ topics in the classroom. Additionally, open-ended responses were solicited to allow participants to add clarifying statements to answer responses or expand upon LGBTQ-inclusive activities used in the classroom.

Heterosexual music educators held positive attitudes towards gay men and lesbian women, according to Garrett and Spano. In terms of LGBTQ-inclusive strategies, 99.0 % of respondents said they disapproved of negative remarks directed at LGBTQ people, 98.3 % said they disapproved of students making LGBTQ people the target of jokes, and 99.3 % said they discouraged the use of anti-marginalizing LGBTQ language. Findings regarding LGBTQ incorporated curriculum indicated that 87.3% of participants did not include LGBTQ topics in their pedagogical practices and 74.3% did not promote LGBTQ awareness in school. One reason participants expressed for not incorporating LGBTQ topics or promoting awareness was a low comfort level when engaging with those two areas.

Regarding teachers' perceived barriers in using LGBTQ-inclusive strategies, participants did not feel as if administration, fellow colleagues, or even parents were barriers. Many participants indicated that the barriers they encountered included not considering items presented in the survey, not knowing of LGBTQ issues, or feeling uncertain of how a survey item would be applicable within their school or classroom environment. Furthermore, when comparing teacher's barrier perceptions to using LGBTQ-inclusive strategies in the music classroom, Garrett and Spano found significant differences between participants reported school type and inclusive strategies. Public school music educators felt less comfortable with using inclusive strategies than private non-religious music instructors. Other differences included music educators in urban schools being more supportive of inclusive classroom practices than those in rural schools, and LGBTQ music educators feeling more comfortable addressing LGBTQ topics and utilizing inclusive practices than heterosexual music educators. Furthermore, music educators with longer teaching histories reported greater confidence with inclusive classroom techniques. This increased degree of comfort may be due to school board and administration support, support from coworkers, or confidence in not fearing job loss.

Garrett and Spano concluded that most participants held a positive perception toward gay men and lesbian women, which corresponded to many inclusive practices. These practices included disapproval of homophobic remarks, support for LGBTQ individuals, and work toward decreasing marginalized attitudes toward LGBTQ individuals in the classroom. From the data, Garrett and Spano suggested more work needs to be done in the areas of incorporating LGBTQ topics into music curricula. They suggested that to help, more resources need to be created for music curricula and music

educators. This may help music educators feel more comfortable integrating LGBTQ topics into their classroom teachings. One of the goals of my research is to learn about the inclusive approaches that students encountered, and thought were helpful in presenting LGBTQ+ themes and creating safe spaces in the music classroom. I hope to learn what strategies students recognized to be beneficial in communicating these topics by using similar inquiry and expanding my research outside a choral classroom context.

Sometimes creating resources to help increase content delivery comfort levels may not be the only barrier; the personal attitudes of educators and music educators can also be a potential barrier. Silveira and Goff (2016) examined music educator attitudes toward transgender individuals and school practices that support transgender students. Participants included 612 elementary, middle school, and high school music teachers from 28 states who taught various music classes. Participants were selected through a convenience sample using online recruitment via contacting presidents and executive directors of state music education associations. Demographic information, music teacher views regarding transgender people, and music teacher attitudes toward supportive school procedures were all obtained via an online questionnaire. A 5-point Likert-type scale (1 – *strongly agree* to 5 – *strongly disagree*) was utilized to collect data pertaining towards attitudes and practices. Participants teaching specialties included general music (43.1%), band (48.4%), choir (43.6%), orchestra (8.8%), and “other” (8%).

Silveira and Goff discovered that music teachers had average to somewhat positive attitudes toward transgender people, with a mean score of 2.29 out of 5. A score closer towards 1 indicated a more positive attitude while a 5 was more negative attitude towards transgender individuals. Data on supportive school practices indicated a mean

score of 2.11, slightly more positive than teacher attitudes towards transgender individuals. Additionally, there was some variance that was observed within the areas of attitudes towards gender and the role of political persuasion, or how political views and ideology play a role to affect personal perspectives, with the participants. Silveira and Goff also discovered that male participants had a more unfavorable attitude toward LGBTQ people in terms of both attitude and practice than female participants. However, 95.3% of all participants agreed or strongly agreed that teachers should never use slurs or negative comments towards a student's gender identity or expression. Additionally, it is important to note that while a large percentage of participants indicated that teachers should not make negative comments, Silveira and Goff pointed out that many LGBTQ youth have reported that teachers tend to fail when it comes to not making negative comments or intervening when it comes to cases of harassment and bullying. Moreover, while findings indicated that attitudes and practices tended to be positive on average, Silveira and Goff believed that music teachers focus to create safe classroom environments that are supportive for all students regardless of gender norms.

In a survey study that investigated practices supporting transgender individuals, Gurss (2018) examined the experiences of 154 cisgender and transgender individuals from 20 of the 50 United States and 12 individuals from Ontario, Canada pertaining to transitioning transgender voices. Though this study focused primarily on the vocal transitioning of transgender singers, Gurss also discussed strategies and practices pertaining to curricular practices in the choral rehearsal. Additional information was collected via interviews with other scholars researching transgender voices, attending lectures at the 2017 Trans Singing Voice Conference, and two interviews with choral

composers/conductors. Gurss asked about demographic information, rehearsal settings in which conductors potentially used offensive language related to gender identity, rehearsal settings in which individuals felt threatened, bullied or uncomfortable due to being transgender, and rehearsal settings where they or others witnessed such practices. Other portions of the survey asked questions pertaining to physical characteristics transgender individuals experienced in relation to singing, such as effects of hormone therapy, challenges experienced singing with their new voice, and other noticeable physical changes that may have impacted participants' singing voice.

Pertaining to creating safe spaces through inclusive practices, Gurss found that conductors can assist transgender individuals in being comfortable with their gender identity in social settings, such as the choral rehearsal. Using appropriate pronouns, permitting transgender individuals to sing vocal parts that align to their gender preference, wearing concert attire that coincides with their chosen gender identity, and limiting choral repertoire that conveys heavy gender stereotypes can provide welcoming and safe rehearsal environment for transgender individuals.

To help create safe spaces for transgender individuals, conductor-educators need to learn, understand, and help educate others that sexuality and gender identity have no correlation (Gurss, 2018). This means that sexuality and gender identity are two separate items, and one cannot presume the sexual preference of a transgender individual. By understanding the difference between sexuality and gender identity, conductor-educators can develop guidelines within the choral setting to create an inclusive environment for transgender individuals. As previously stated, concert attire uniforms are one area that can help with gender identity. For example, some choirs utilize the model of black tuxedo

for men and black dresses for women. The conductor can help with affirming gender identity by permitting the individual to wear the concert attire that coincides with their chosen gender. Another option is a gender-neutral choice, such as choir robes or informing performers/members to wear an all-black outfit. These two options help individuals retain their chosen gender identity.

Gurss concluded that to help create safe and inclusive spaces in the choral setting for transgender individuals, conductor-educators should never gender label choral sections, should be cognitive in the use of personal pronouns, and should gain understanding of the physical transitions that transgender individuals experience. By understanding these experiences, conductor-educators can better prepare vocal warm-ups for the changing voice and know how the body can react with concepts such as singing in falsetto or diaphragmatic breathing.

Summary

Inclusive classroom and curricular practices provide LGBTQ+ youth with opportunities to be safe and successful in school and within the classroom. As discussed in this review of literature, these practices range from utilizing safe spaces (Demissie et al., 2018), incorporating gender and sexual diversity into the classroom (Meyer et al., 2019), understanding the impact heteronormativity plays in the school and classroom (Fredman et al., 2015), and understanding how inclusive practices help to reduce bullying and harassment (Gower et al., 2018). These practices also extend into the curriculum. However, LGBT-headed families are underrepresented in curriculum, policy, and practices (Bishop & Atlas, 2015). Students feel safer in their schools when LGBTQ+ content is incorporated into the curriculum, and sexual education and health classes can

serve as a bridge between inclusive and supportive curriculum and student perceptions of safety (Snapp et al., 2015). The setting established by heteronormativity in the classroom and literary discussion prevented LGBTQ students from exploring and expressing their identities and failed to confront homophobia or other forms of hate speech utilized by students (Dinkins & Englert, 2015).

While most music instructors had a favorable perception of gay men and lesbian women, more work is needed to include LGBTQ topics into music curricula.

Furthermore, many LGBTQ adolescents claimed that teachers failed to avoid making critical remarks or stepping in when harassment and bullying occur (Garrett & Spano, 2017). In general, attitudes and practices were favorable, and music teachers focused on creating safe, supportive classrooms for all students, regardless of gender conventions (Silveira & Goff, 2016). Thus, conductor-educators must understand not only the difference between sexuality and gender identity to create safe and inclusive settings for transgender people, but for all LGBTQ+ youth (Gurss, 2018). Regarding music classrooms, the existing research has been contained to choral music settings. A final practice that surrounds LGBTQ-inclusive practices: Gay-Straight Alliances and similar organizations is discussed next.

Gay-Straight Alliances

One strategy shown to have had a positive effect on school climate has been that of Gay-Straight organizations. Gay-Straight Alliances (GSA), Gender-Sexuality Alliances (GSA), and similar organizations have worked to decrease bullying and victimization, increase the availability of safe spaces, provide various social/emotional supports through peer groups or social media platforms, or worked with district officials

to provide better inclusive policies, practices, and faculty/staff training (Day et al., 2019; Kosciw et al., 2020; Porta et al., 2017; Swanson & Gettinger, 2016). The Gender and Sexuality Alliance Network (GSA Network or GSA) is a national organization founded in San Francisco in 1998 with the primary focus of empowering and training queer, trans, and allied youth leader to advocate, organize, and mobilize an intersectional movement for safer schools.

Baams et al. (2020) analyzed 1,260 California high schools with and without GSAs to better understand LGBTQ+ students' school atmosphere. Class size, academic achievement, truancy, and dropout rates were analyzed. The California Department of Education, the National Center for Education Statistics, and the GSA Network collected the data. The California Department of Education offers data on student enrollment, teacher experience, student/teacher ratio, socioeconomically disadvantaged students, dropout rates, and truancy rates. The CES divided school geographical demographics into 12 categories: (a) rural, remote census-defined rural territory, (b) rural, distant census-defined rural territory, (c) rural, fringe census-defined rural territory, (d) town, remote territory, town, distant territory, (f) town, fringe territory, (g) suburb, small territory, (h) suburb, mid-size territory, (i) suburb, large territory, (j) city, small territory, (k) city, mid-size territory, and (l) city, large territory. GSA Network provided data on schools that had a GSA present. They found that of the 1,360 California high schools, 54.3 percent had a GSA present. These schools have larger student body populations, experienced instructors, reduced dropout rates, and ethnic/racial variety when compared to schools with no GSA. Schools with longer established GSAs also had reduced number of low-income students and improved ACT scores. Baams et al. showed that GSA schools share

numerous similarities, which may aid implementation and sustainability of GSA programs. Most schools with GSAs had bigger student/teacher ratios and higher truancy rates than did schools without GSAs. Furthermore, they concluded that student population size needs to have careful consideration when taking GSAs' presence and function into account with school climates as previous research may have been confounded when examining hostile school climates and GSAs.

In 2015, Fetner and Elafros examined the comparison of GSA presence to no presence of a GSA. They primarily focused on student experiences of harassment and negativity, teacher and administrator support, and peer relationships within the school. Fifty-three 18-25-year-olds interested in LGBTQ activism in high schools and of varying sexuality and gender identity participated. Most were from metropolitan public schools and attended schools with a GSA. Three themes emerged: harassment, authority figure support, and friendship patterns. Participants reported occurrences of harassment and violence towards homosexual and lesbian students and if a GSA was present. Schools with a GSA reported an increase in teacher support and intervention for harassment and violence. Other individuals formed a GSA to eliminate bullying and harassment. Participants who attended schools with no GSA presence indicated a greater feeling of not being safe and how the terms bullying, and harassment were downplayed and labeled "teasing" by faculty and administration. Other individuals reported anti-gay bullying and harassment in school. Participants at religious schools without GSAs indicated the overall culture of the school was antigay and that LGBTQ youth were not welcome. GSA members reported good professor and administrative support. Participants said many academics and administrators worked with GSAs in schools. Participants in schools

without GSAs disclosed difficulty and/or inability to form GSAs within the school due to lack of support and/or teacher or administration resistance. Participants also stated that teachers and administration participated in making homophobic remarks or negative remarks toward gender expression. Thus, the lack of GSA presence coincided with increased experiences of discrimination in the school due to lack of teacher and administration intervention. Fetner and Elafros found a size and variety difference between GSA members' and non-members' friendships. GSA members had a larger social circle and stated that GSAs were LGBTQ social hubs. GSAs helped youth network with others in the LGBTQ community and with other GSA-affiliated schools. This networking enhanced LGBTQ youth's friendships. When compared to participants without GSAs, their findings revealed LGBTQ reports of feeling isolated, without school support, being unable to interact with other youth, and not participating. Fetner and Elafros concluded that GSAs are vital instruments to improving the quality of life for LGBTQ youth in schools. GSAs assist in reducing bullying and harassment in the school climate, increase youth perceptions of safety in the school building, and assist LGBTQ youth with the development of friendships. While many members had similar experiences, the shape and purpose of GSAs may differ from school to school. In summary, GSAs can improve LGBTQ students' mental health and well-being.

Baams et al. (2020) and Fetner and Elafros (2015) found that schools with GSAs tend to improve the climate for LGBTQ+ youth. Li et al. (2019) used multigroup-multilevel (MG-ML) modeling to examine the effect of Gay-Straight Alliances by school level on perceived safety for LGB and heterosexual students. Repeated measurements (e.g., survey cycles) are indicated as "known groups" in MG-ML analysis. Each measure

nests people (e.g., students) inside places (e.g., schools), therefore the data are two-level clustered. Participants included 1,625 LGB and 37,597 heterosexual students in grades 7-12 from British Columbia. Surveys provided data from 2003, 2008, and 2013. The researchers examined six categories from each poll: classrooms, bathrooms, corridors, the cafeteria, the library, and outside during school hours. Li et al. observed that some LGB and heterosexual students never felt comfortable in the classroom (7%), washroom/bathroom (14.1%), halls (13.5%), library (7.2%), cafeteria (13.6%), or outside on school grounds during school hours (15.5 %). The length of time a GSA has been at a school predicts LGB felt safety. Perceived safety and GSA duration corroborated heterosexual student data. Increased GSA presence also lowered bullying and victimization and increased student health, benefits, and wellbeing. Li et al. discovered that enhanced GSA involvement with students may also benefit teachers and administration through improved monitoring and support systems that assist in creating a healthy school atmosphere. They found that GSA presence can benefit LGB and heterosexual students' school atmosphere. Smaller schools might benefit from greater safety, teacher and administrative training, and student mental health.

Swanson and Gettinger (2016) reviewed anti-bullying laws, GSAs in schools, and teacher training. Teachers' opinions of LGBT pupils were also examined. Ninety-eight teachers of grades 6-12 supplied four months of data. Participants from California, Iowa, Pennsylvania, and Tennessee completed a survey covering five categories: teachers' knowledge of LGBT risk factors and legal rights, frequency in engaging in diverse roles and activities to support LGBT youth, perceptions of barriers to providing support to LGBT students, general attitudes toward LGBT youth, and demographic information.

Swanson and Gettinger found that most instructors knew of LGBTQ rights and school adjustment concerns. Despite teachers being well versed in knowing legal rights, their findings did indicate varying results in the areas of teacher's frequency of taking supporting roles, supporting role importance, and attitudes toward LGBTQ youth.

Swanson and Gettinger found significant differences between GSA and non-GSA schools in the frequency and importance of supportive roles. LGBTQ adolescents with GSAs had higher teacher support. Teachers that had reported higher levels of training regarding LGBTQ issues indicated higher levels of support structure and behaviors. Swanson and Gettinger highlighted three reasons teachers may be reluctant to help. Lack of awareness, a non-supportive or discriminatory attitude toward LGBTQ students, or ignorance of the benefits of aiding. Less than two-thirds of participants (63%) said personal values and/or discomfort with LGBTQ topics prevented them from helping, 55% said they did not know how or when to intervene, and 83% said they did not understand LGBTQ students' needs. Also, less than two-thirds of schools (62%) lacked GSAs and other support groups, 33% lacked LGBTQ-specific anti-bullying/harassment policies, and 5% lacked LGBTQ-specific training (Swanson & Gettinger, 2016). These factors hindered LGBTQ teen help and intervention. Swanson and Gettinger found teachers with GSAs viewed LGBTQ students more favorably and were friendlier. However, few participants had training opportunities. They concluded that teachers play a vital role in the lives of LGBT youth, but also the presence of GSAs, antibullying/harassment policies, and that LGBT provision trainings can have a positive effect on teacher attitudes and on the overall school climate. Additionally, GSAs and teacher training in LGBT issues also help

increase support for LGBT youth, as well as increase intervention practices and implementations in the school.

Day et al. (2019) examined Gay-Straight Alliances (GSAs) and LGBTQ-focused policies, along with their relationship to bias-based bullying and LGBTQ student perceptions of support in schools. Data were acquired from the Risk and Protective Factors for Suicide among Sexual Minority Individuals research by Grossman and Russell (2016). The participants comprised 1,061 LGBTQ-identified youth between the ages of 15 and 21. Using multivariate regression analysis, they tested the relationship of LGBTQ youth reports of GSA presence and LGBTQ-focused policies to the experience of bullying and perceived support by LGBTQ youth. Multivariate regression is an appropriate analysis procedure when two or more independent variables and two or more dependent variables are linearly related (Reinsel & Velu, 2013).

Three other areas were analyzed: bias-based bullying, perceived social support in schools, and GSAs and LGBTQ-focused policies. In the area of biased-based bullying, two items were analyzed; how many times in a 12-month period was being bullied/harassed a result because the participant was (a) gay, lesbian, bisexual, or other or a result because of their (b) sex or gender. Finally, for GSAs and LGBTQ-focused policies, participants indicated whether their school had a GSA group and if there were anti-bullying policies that specifically protected LGBTQ students.

Day et al. found in the category of bias-based bullying, participants indicated that in schools that had both or either GSAs and LGBTQ-focused policies, LGBTQ youth indicated experiencing lower odds of homophobic bullying and gender-based bullying. Bisexual youth had lower odds experiencing homophobic bullying when compared to gay

and lesbian youth, but transgender youth experienced twice greater odds of experiencing homophobic bullying and gender-based bullying.

In the category of classmate and teacher support, within schools that had both GSAs and LGBTQ-focused policies or either a GSA program or LGBTQ-focused policies, participants perceived more support from both peers and teachers than participants in schools that did not have GSAs or LGBTQ-focused policies in place. Furthermore, LGBTQ youth also indicated, in terms of ethnicity, that Black or African American youth had more support from both peers and teachers than White youth. Yet, regarding transgender youth, it was reported that transgender youth experienced less support from their peers than that of cisgender youth. Also, youth that were “out” at school tended to perceive greater levels of support from peers and teachers.

In the area of gender identity, as it pertains to GSAs and LGBTQ-focused policies, Day et al. found that there was not enough evidence to be statistically significant, comparing high school students and graduates, GSAs or LGBTQ-focused policies had stronger peer support, and when both were present, teacher support was higher. High school graduates did not perceive peer or teacher support for GSAs or LGBTQ-focused policies.

Day et al. concluded that the presence of GSAs and LGBTQ-focused policies did have a positive impact on the school climate. In addition, they reported that the presence of GSAs and LGBTQ-focused policies helped reduce homophobic, gender-based, and biased-based bullying and was an effective method for addressing biased-based bullying in schools. They also concluded that GSAs were notable for providing a social support structure for LGBTQ youth and their peers. Finally, they determined that schools that

implement GSAs and LGBTQ-focused policies can effectively improve school climate and social supports for LGBTQ youth while reducing homophobic, gender-based, and biased-based bullying.

As previously noted, GSAs can have a positive effect on school climate. Porta et al. (2017) analyzed the experiences of LGBTQ students active in GSAs and their perceptions of the functions GSAs played in their lives in order to comprehend how these organizations produce this impact. The 58 participants were between the ages of 14 and 19 and were from the United States and Canada. Interviews with six open-ended questions on the youth's surroundings were used to obtain data. The results revealed three major themes: (a) GSAs establish and give community, (b) GSAs function as gateways, and (c) GSAs symbolize safety. Community was the most common concept that emerged from youth interviews, according to the researchers. The concept of community encompassed the subtopics of shared emotional and social support, a sense of belonging, and the satisfaction of membership/inclusion demands. Youth responses included conversations about finding commonalities among peers, peers helping each other emotionally and personally, how GSAs provide open, comfortable spaces, how youth would extend socially beyond the GSA spaces and beyond the school day, and how LGBTQ youth learned from each other on a variety of topics, ranging from healthcare issues to advice and assistance with coming out to parents. Porta and colleagues discovered that LGBTQ students described GSAs as a bridge to supportive adults, such as teachers and administrators, links to outside services such as health care clinics, hotlines, support groups, and linkages to wider LGBTQ networks outside of school. Youth discussions included participation in regional GSA events and conferences,

connecting with individuals outside of GSAs, connecting with the larger LGBTQ community through PRIDE events or various LGBTQ movement events, and how outside organizations visited schools to educate others on LGBTQ issues/topics. In addition, participants indicated how GSA's connection to LGBTQ community members aided in the formation of their own identities. The researchers discovered that participants regarded GSA presence as an indicator of school safety and attractiveness in the topic of safety. Schools with GSAs were seen as safe schools for LGBTQ youth, which increased their attractiveness relative to schools without GSAs. Furthermore, school GSAs fostered an atmosphere of trust where LGBTQ students felt comfortable discussing difficulties with educators. Porta et al. concluded that GSAs are an invaluable resource for LGBTQ students in schools. GSAs indicate the degree of school safety, provide entry points to greater LGBTQ community connections, and satisfy the demand for community among LGBTQ students inside the school. They contribute to education on LGBTQ issues and have a beneficial impact on the lives of all youngsters participating.

While GSAs can be an asset for many LGBTQ+ youth, the research also explained that unsafe school environments can be detrimental to their well-being. Marx and Kettrey (2016) examined the relationship between Gay-Straight Alliances and the wellbeing of LGBTQ+ youth. Data was collected from 15 research reports selected from an initial 772 reports published between 2001 and 2014. The criterion for selection was studies that reported quantitative measures of victimization outcomes for students at high schools that had a GSA. Victimization parameters included self-reported harassment or bullying, fear for safety, verbal threats, physical altercations, or homophobic remarks.

Marx and Kettrey found that nine of the studies measured homophobic victimization, twelve studies measured student perceptions of safety at school, and three studies measured students hearing homophobic remarks. In each of the three areas of homophobic victimization, safety, and homophobic remarks, Marx and Kettrey noted that school-based victimization is a serious concern for all school youth. LGBTQ youth who are victims from bullying and harassment tend to have an increased potential for interpersonal violence and suicidal behaviors. Yet, according to their findings, schools that have a GSA presence showed decreased risk of interpersonal violence and suicidal risk, along with lower reports of victimization. This presence had nearly a 30% lower rate of victimization when compared to schools without a GSA presence.

GSAs in schools are critical for the health of LGBTQ students, according to the research of Marx and Kettrey. The presence of GSAs helps to reduce victimization of LGBTQ youth and increase youth activism through promoting safe school environments. Additionally, they concluded that, though GSAs may require minimal involvement from faculty or staff members in the school, GSAs may be a cost-effective solution in helping to reduce bullying and harassment issues while creating a safer environment for all youth.

Summary

GSAs can be an asset for many LGBTQ+ youth in schools. This is evident through students discussing their experiences in high schools with and without GSAs (Fetner & Elafros, 2015), the effect Gay-Straight Alliances play on school level perceived safety for LGB and heterosexual students (Li et al., 2019) and a comparison of school characteristics that contained GSAs to those that did not have a GSA present (Baams et al., 2020), Furthermore, through the examination on compared teacher knowledge,

attitudes, and supportive practices in relation to GSAs (Swanson & Gettinger, 2016), examination of student experiences of social support and bullying as they correlate towards GSAs (Day et al., 2019), and LGBTQ youth's views as they relate to the presence of GSAs in the high school (Porta et al., 2017), we can gain an understanding of the role GSAs play in LGBTQ youth's well-being. Though GSAs positively seem to impact overall school culture, their effects within secondary music classrooms are still unknown.

Chapter Summary

In this literature review, I examined the following topics: safe spaces, inclusive classrooms practices, inclusive curriculum practices, and gay-straight organizations. Only a small number of research articles touched on three of the four topics as they relate to secondary music classrooms. Furthermore, the research from the field of music education only examined secondary choral music classroom settings (Palkki & Caldwell, 2018), transgender singers (Gurss, 2018), music teacher attitudes toward transgender youth and supporting school practices (Silveira & Goff, 2016), or LGBTQ-inclusive strategies used by practicing music educators (Garrett & Spano, 2017). The scope of the reviewed research indicates there is a gap in understanding of the role that safe spaces, inclusive classrooms practices, and inclusive curricular practices played in other music classrooms, such as band, orchestra, general music, or music technology. My study built on the reviewed research and examined the perceptions of music education majors' experiences in their secondary music classrooms. I aimed to understand how collegiate music education majors view the discussed topics within the realms of band, orchestra, choral,

general music, and other music classroom settings. In chapter three, I discuss the proposed methodology for this study.

CHAPTER 3: METHODOLOGY

Introduction

Music educators may believe that they create open and supportive classroom environments for LGBTQ+ students, but LGBTQ+ students may see safety and inclusivity in the music classroom from a distinct perspective. With the intent of creating safer and more inclusive music learning environments, the purpose of this study was to investigate collegiate music education majors' perceptions of safe space and inclusive practices in secondary school music classrooms. Thus, the research questions for this study were as follows:

- What were undergraduate music education majors' perceptions of safe space in their secondary school music classrooms?
- What secondary school music classrooms strategies and practices did participants identify as inclusive of LGBTQ+ youth?
- What secondary school music classrooms strategies and practices did participants believe create inclusive secondary school music classrooms for LGBTQ+ youth?

An understanding of what LGBTQ+ students consider to be effective strategies and practices may help pre-service and in-service music educators to create more inclusive and safe music learning environments for LGBTQ+ youth.

Research Design and Rationale

In this study, I used survey design. Surveys are an effective tool for data collection because they are relatively easy to administer, can reach a large population, can provide a large amount of data, and are useful to investigate opinions or attitudes of a

population (Blaxter et al., 2010; Thwaites Bee & Murdoch-Eaton, 2016). The questionnaire contained forty multiple-choice, five matrix, and four drop-down questions organized into six categories. The six categories consist of background information on music, music classroom and safety, safe spaces and organizations, academic and inclusive practices, demographic data, and two open-ended response questions. A closed-ended survey is one in which the questions contain a predetermined list of responses that respondents may or may not have considered (Patel & Joseph, 2016; & Rattray & Jones, 2007; Thwaites Bee & Murdoch-Eaton, 2016). An open-ended survey is one in which participants provide short answer responses (Blaxter et al., 2010; Krosnick, 2018). The open-ended questions in this survey allowed participants to clarify their responses to the previous closed-ended questions, provide additional information on how their music instructor created safe spaces in the music classroom or could have created safe space, identify specific repertoire used, identify curricular practices used to create inclusive classrooms, and provide any other information they felt was not covered in the questionnaire. In addition, responses to the open-ended question may shed light on safe spaces, academic practices, and inclusive practices in secondary school music classrooms in the United States (Bell, 2014). The survey was developed using questions based on previous research on classroom safety (Palkki & Caldwell, 2018), safe spaces and organizations (Day et al., 2019; Kosciw et al., 2020; Palkki & Caldwell, 2018), academic practices (Bishop & Atlas, 2015; Kosciw et al., 2020), and inclusive practices (Faulkner et al., 2021; Kosciw et al., 2020). The survey for this study was developed using a combination of questions administered by previous researchers and questions I

formulated after reviewing the literature. Table 3 briefly shows the research questions and corresponding survey questions.

Table 3
Correlation of Research Questions and Survey Instrument

Research Question	Survey Question Number
1) What were participants' perceptions of safe space in their secondary school music classrooms?	4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19,
2) What strategies and practices did participants identify that created inclusive secondary school music classrooms for LGBTQ+ youth?	20, 23, 24, 25, 26, 27, 28, 29
3) What strategies and practices do participants believe would create inclusive secondary school music classrooms for LGBTQ+ youth?	20, 24, 29, 30

While closed-ended questionnaires can provide large amounts of data that can be analyzed relatively easily, limitations included the following:

- restriction of the depth of responses of participants
- participants may get frustrated due to their desired answer not being available
- may force participants to make choices that they would not make in real world situations
- questions may be misinterpreted by participants
- participants with no opinion or knowledge can still answer (Bell, 2014; Patel & Joseph, 2016; & Rattray & Jones, 2007; Thwaites Bee & Murdoch-Eaton, 2016).

According to Rattray and Jones (2007), these limitations may diminish the quality of data collected.

To help mitigate these limitations, the following processes were used:

- Participants were provided with open-ended response questions that give an opportunity to expand upon their answers and permit them to provide additional information they believe may be relevant.
- Participants were provided an “other” (short answer) option at the end of closed-ended questions for participants to provide answers that may not be an available option.
- Participants were provided questions and answer choices that are like real world situations.
- Participants were provided response options for participants who have no opinion or knowledge to the questions (Rattray & Jones, 2007).

Population

The target population for this study was music education majors who attend post-secondary institutions offering undergraduate music education degrees. These post-secondary institutions were also members of the College Music Society (CMS). The rationale for this population choice was two-fold. First, the focus of this research project was geared toward secondary school music classrooms. Music education students tend to reflect on their prior education experiences as a part of their preservice training and thus would have presumably had a vested interest as future music educators. Second, parental permission and school administration permission was not required for post-secondary institution students ages 18+. Obtaining permission from either entity would have potentially increased the timeframe to distribute the survey and obtain the data from the participants, decreased the potential target population due to possible bias toward LGBTQ+ topics based on parental religious views toward homosexuality, biased views

within the school administration on LGBTQ+ topic being presented to students under the age of 18, or state laws preventing LGBTQ+ topics from being discussed in public school classrooms.

Though the purpose of this study was to investigate LGBTQ+ participants' impressions of safe places and inclusive practices, I encouraged all undergraduate music education majors to participate, regardless of their sexual orientation. This resulted in (a) a greater response rate, (b) additional information on the role music classrooms play in inclusive practices and safe spaces, and (c) the ability to compare LGBTQ+ and non-LGBTQ+ (heterosexually identified) participants. This comparison between LGBTQ+ and heterosexual participants gave a nuanced insights into their experiences and perspectives of secondary school music classrooms across the United States. These comparisons are reported in Chapter 4 and discussed in Chapter 5.

Distribution

As of November 2022, there were 660 colleges and universities in the United States, including Washington D.C., that offer a bachelor's degree with an emphasis in music education. The questionnaire was sent via email to the 600 college and university institutions' music education primary contact as provided on the College Music Society institution directory website. The email explained the purpose of the study and contained a link to the survey created through Qualtrics (see Appendix A). Qualtrics was the primary tool for development and administration of the survey. The music education primary contacts were asked to share the link with all students involved in undergraduate music education programs at their institution.

Validity

Validity is when we can believe assertions made in research studies about causality and generalizability (Miksza & Elpus, 2018). Causality is the relationship of how two or more items influence each other, cause and effect, while generalizability is the measure of how useful the results are for a broader group of people or situations (Bryman, 2016). Validity exists when the questionnaire is representative of what it was built to measure. For this study, the questionnaire represented participants' perspectives of safe spaces and inclusive practices in secondary school music classrooms. To determine this, the following forms of validity were examined: face, content, and construct.

Content validity is the results when the survey questions within each domain represent all aspects of the domain being measured (Almanasreh et al., 2019; Patel & Joseph, 2016). To establish content validity, I asked an experienced music education researcher to help determine if the questions within each domain covered that domain. Additionally, members of the dissertation panel also provided guidance and assistance to help determine if the questions provided under each domain covered all aspects of the domain.

Face validity is a type of content validity used to determine if the survey questions measure what they are intended to measure (e.g., do the questions in the domain of safe space pertain to safe spaces?) (Yusoff, 2019). To establish face validity, the questionnaire was pilot tested by music education majors at a small midwestern university to ensure that questions were clear; feedback was solicited on possible modifications. Modifications that were suggested and implemented from the pilot study included adding

short definitions to the sexual orientation and gender identity terms, providing participants a response option of “unsure/decline to answer” to questions, and combining questions that had similar statements such as “My music teacher...” Once revisions were complete, the questionnaire was then reviewed once more by an outside reviewer who is an expert in quantitative research to ensure that the questionnaire was ready for distribution to participants.

Construct validity is the extent to which the survey instrument measures the concept or construct, such as safe spaces, inclusive classroom practices, and curricular practices in this study (Heale & Twycross, 2015). Three types of construct validity include homogeneity, convergence, and theory evidence (Heale & Twycross, 2015). Homogeneity is the measurement of one construct, and theory evidence which is when behavior is like theoretical propositions of the construct. For example, with theory evidence, if a participant scored high for a certain behavior, one would expect the participant to demonstrate the behavior in their day-to-day lives. Homogeneity and theory evidence were not used because this study was measuring more than one construct and was not measuring certain participant behaviors. Convergence evidence was used to establish construct validity since the questionnaire allowed me to measure more than one construct and measure the concepts discussed in the literature review. To determine convergence validity, correlations were made between the survey tool for this study and the survey tools used to create this survey. This indicates that this survey instrument had a relationship with the survey instruments used to create it, thereby enhancing the validity of participant responses, and decreasing the likelihood that the responses were the result

of random chance. In addition, with the correlation between the surveys, I observed a commonality between the responses to the survey questions used to develop this survey.

Data Analysis

For this research, I used the following programs: Qualtrics survey software, NVivo, and Microsoft Excel. Qualtrics is an online survey program that allows users to create and test surveys in real time. The program allows users to customize reports derived from the collected data and export it into programs such as PowerPoint, Word, Excel, and even turn the data into PDF documents. This program was utilized to create the survey for data collection, distribute survey links to the participants, and collect participant responses. Distribution of the survey link was sent through Qualtrics. Additionally, Qualtrics provided each respondent with a unique ID/link for answering the survey.

NVivo software is a qualitative research-based analysis software that organizes, analyzes, and finds insights in unstructured data such as interviews, open-ended survey responses, and literature articles. NVivo was used to discover trends, themes, and patterns within the open-ended question response data. NVivo allowed for data findings to be coded into themes and categories. This software aided in the identification of major themes in the literature review and in the coding of the free-form survey responses. Responses from participants were uploaded to NVivo and then analyzed for keywords and phrases (e.g., teacher supported, felt safe, used personal pronouns). Then, these key words and phrases were cross-referenced with the major themes of the literature review and assigned a code word/phrase. The codes were then categorized according to the research questions (for example, the code "teacher support" was placed in the category of

teacher support, and the code "felt safe" was placed in the category of safe space). The participant comments were then grouped according to context similarity. Following an examination of the coded comments, they were redistributed to the research questions and analyzed in relation to the given question.

Microsoft Excel is a spreadsheet program with features such as graphing, performing calculations and quantitative operations, and conditional formatting that allows for data to be color coded for quick sight referencing. This software was used to organize data from questionnaires.

Ethical Procedures

The University of Massachusetts Amherst Institutional Review Board (IRB) states that

Individuals who wish to gather data from human subjects as part of evaluations, assessments, service, reporting, classroom assignments, educational inquiry, or practice AND intend to use the data as research data for the purpose of publishing or sharing with a research community or the public at large, must obtain IRB approval PRIOR to conducting the activity. (Research Administration & Compliance, 2016)

This research was approved by the dissertation committee and was submitted for IRB approval. Additionally, this study was approved and granted exempt status by the IRB review board.

Summary

In summary, this study consisted of an online survey that was sent to 660 higher education institution music education coordinators and music department chairs inviting undergraduate music education majors to participate. The survey was reviewed by an

experienced music education researcher and test piloted by a group of music education majors from a small midwestern university to test content, construct, and face validity. Qualtrics was utilized to create and distribute the survey to participants after receiving IRB and committee approval. Chapter 4 will have a presentation of the findings from the survey data and Chapter 5 will consist of the summary and conclusions, limitations of the study, recommendations, and future research.

Chapter 4

Findings

The purpose of this research study was to investigate collegiate music education majors' perceptions of safe spaces and inclusive practices in secondary school music classrooms with the intent of answering the following research questions:

- What were undergraduate music education majors' perceptions of safe space in their secondary school music classrooms?
- What secondary school music classroom strategies and practices did participants identify as inclusive of LGBTQ+ youth?
- What secondary school music classroom strategies and practices did participants believe create inclusive secondary school music classrooms for LGBTQ+ youth?

This chapter contains the findings from the survey that allowed me to address these research questions.

The research survey was sent using the Qualtrics mailer to 660 higher education institutions that had been identified by the College Music Society as having a program leading to a music education degree. The email sent out asked music education coordinators or music department chairs to distribute the survey invitation to undergraduate students majoring in music education. This resulted in a total of 138 participants ($N=138$) between the dates of December 20, 2022 and February 28, 2023, after which there were no further responses. Importantly, each reported finding will include the total number of participants with " N " and the subset of participants who responded, or number of responses given with " n ."

On December 20, 2022, 660 emails were sent out to music education coordinators and music department chairs, followed by a follow-up email on January 3, 2023. This resulted in 83 respondents participating in the survey. Another round was sent out on February 1, 2023, with a follow-up email sent on February 15, 2023, to increase participant response. The second round of emails generated another 60 respondents participating in the survey bringing the total number of participants to 143. The coordinators and department chairs were asked to forward the survey invitation to participate letter and link to undergraduate music education major participants. Participants were given a choice to respond or decline to respond to questions in the survey. Additionally, participants had the option to discontinue participation in the survey at any point or decline to answer/skip questions within the survey due to potentially sensitive subject matter. This resulted in some participants not answering all questions. For this reason, I indicate how many participants responded to each question in the findings (see Appendix A for a copy of the survey). Additionally, the findings section will follow the social science convention of reporting round numbers for all percentage as opposed to using decimals. As a result, totals may not add up to 100% due to rounding. The next section will describe the survey participants for this study.

Demographics

The demographics for this study included participants' age, ethnicity, sexual orientation, gender identity, current year in college/university, primary state where they received secondary school education, main music class in secondary education, music classes involved with during secondary education, and type of secondary school district. Three demographic questions were utilized at the beginning of the survey as screening

questions. These questions consisted of music classes participants were involved during secondary education, their main music class during secondary education, and their current music education area of focus. Participants who indicated not being involved in music classes during secondary education or being a music education major were not permitted to continue to the main survey and thanked for their time. I report results of the screening questions first, then the remaining demographics.

Survey respondents ($N=136$) indicated the music classes they were involved with during their secondary education (grades 7-12). Respondents were able to select more than one option resulting in 378 responses. The top five music classes were as follows: band (25%), choir (19%), music theory (15%), orchestra (12%), and class piano (7%). Respondents who indicated not being involved in a music class during their secondary education ($n=2$) were exited from the survey and not permitted to participate in the main survey. Remaining music classes can be seen in Table 4.

Table 4*Music Class Involvement During Secondary Education (gr. 7-12)*

Factor	<i>n</i>	%
Band	93	25%
Choir	73	19%
Music Theory	55	15%
Orchestra	44	12%
Class Piano	24	6%
Music Technology	14	4%
Music Appreciation	13	3%
Jazz Band	12	3%
Class Guitar	10	3%
Music History	10	3%
Rock/Pop Ensemble	7	2%
Marching Band	7	2%
Musical Theater/Pit	5	1%
I was not involved in a music class during my secondary education	2	1%
Pep Band	2	1%
Show Choir	2	1%
Mariachi Ensemble	1	0%
Brass Chamber	1	0%
Harp Ensemble	1	0%
Music History	1	0%
Steel Drum	1	0%
Total	378	100

Survey participants ($N=133$) indicated their main music class during their secondary education (grades 7-12). These music classes consisted of band (56%), choir (29%), orchestra (11%), marching band (2%), jazz ensemble (1%), musical theater/pit (1%), and show choir (1%).

As undergraduate music education majors, 131 survey respondents specified their primary area of study. The results are as follows: instrumental music education (67%), vocal music education (25%), general music education (5%), combined vocal and instrumental music education (2%), and not a music education major (2%). Respondents who indicated not a music education major ($n=2$) were exited to the end of the survey and

not permitted to participate in the main survey. Comparing the breakdown of LGBTQ+ ($n=85$) and heterosexual ($n=47$) participants, results were as follows for LGBTQ+: instrumental music education (42%), vocal music education (17%), general music education (3%), and combined vocal and instrumental music (1%). Heterosexual participant results were as follows: instrumental music education (24%), vocal music education (8%), general music education (2%), and combined vocal and instrumental music education (1%). The following demographic findings were not a part of the screening portion of the survey. Participant results thus indicated that most respondents' primary area of focus was instrumental music in secondary school music (56%) and primary area of study in undergraduate music (67%). Overall, there was a noticeable 42% difference between instrumental music education and vocal music education, 62% difference between instrumental music education and general music education, and a 65% difference between instrumental music education and combined instrumental and vocal music education. Participants also indicated that the primary focus as music education major for both LGBTQ+ and heterosexual participants was instrumental music education.

Ages indicated by survey respondents ($N=119$) ranged from 18 to over 24 years old ($M=20.22$ years old, $SD=1.78$, $Mdn=20$ years old). Respondents reported their ages as follows: 18 years (16%), 19 years (23%), 20 years (19%), 21 years (19%), 22 years (12%), 23 years (3%), over 24 years of age (7%). A majority (70%) of the respondents ($n=83$) identified as White/Caucasian/European (non-Hispanic). Respondents ($n=117$) reported their ethnicity as follows: Asian/Asian American (3%), Black/African American (3%), Hispanic/Latino/Latinx (17%), Native American/Alaskan Native (1%), Other (4%).

The sexual orientation of survey respondents ($N=115$) spanned the LGBTQ+ spectrum, with respondents (57%) identifying within the acronym. Heterosexual respondents (42%) and those who preferred not to respond (2%). Respondents reported their sexual orientation as follows: bisexual (19%), gay (6%), lesbian (5%), queer (3%), bicurious (6%), aromantic (1%), pansexual (9%), questioning (2%), and additional category/identity not listed (3%). Respondents ($n=3$) that reported as identity not listed were given the opportunity to provide their sexual orientation. Those respondents identified as follows: (a) aromantic, asexual, lesbian (b) queer (I know I'm not straight, but I don't have time to think about it too much) and (c) heteroflexible.

Survey respondents ($N=115$) who provided their gender identity primarily identified as either cisgender female (54%) or cisgender male (27%). Additional gender identity responses were reported as follows: gender non-conforming (8%), non-binary (3%), genderqueer (3%), transgender female-to-male (2%), agender (1%), and preferred not to answer (2%). Gender identity results indicated that over three-fourths of the participants identified as cisgender female and cisgender male.

Survey respondents ($N=103$) who conveyed their current collegiate year ($SD=1.15$) maintained an even spread across four choices. The results are as follows: freshman (25%), sophomore (23%), junior (23%), and senior (28%), thus indicating that participant collegiate year data was well divided among the response options.

The survey was distributed to colleges and universities in all 50 states, the District of Columbia, and Puerto Rico. Survey respondents ($N=119$) who reported their designated primary U.S. location where they attended their secondary school were as follows: Alabama (1%), California (9%), Colorado (1%), Connecticut (3%), Florida

(4%), Georgia (2%), Idaho (1%), Illinois (6%), Indiana (4%), Iowa (4%), Maryland (2%), Massachusetts (2%), Michigan (9%), Minnesota (2%), Mississippi (1%), Missouri (11%), New Jersey (9%), New York (3%), North Carolina (2%), Ohio (4%), Pennsylvania (6%), South Carolina (3%), Tennessee (2%), Texas (2%), Utah (1%), Vermont (2%), Washington (3%), Wisconsin (3%). One respondent indicated that they did not reside in the United States during their time in secondary school. Overall, survey participants represented 56% of the 50 states, District of Columbia, and Puerto Rico.

Finally, more than half of respondents (56%) indicated that they attended a secondary school district that was considered suburban, while 31% indicated that they attended a rural secondary school and 13% attended a secondary school that was considered urban. Of the respondents ($N=112$) who reported type of school, the majority (97%) attended public school; the remaining respondents attended a private school with religious affiliation (1%), attended a charter school (1%), or were home schooled (1%). Overall, most participants responses pertain to experiences within public school music classrooms.

Research Question 1 – What were undergraduate music education majors’ perceptions of safe space in their secondary school music classrooms?

The survey questions related to the first research question focused on perceptions of verbal bullying/harassment, physical bullying/harassment, physical assault, sexual harassment/assault, safe spaces, hate speech, feelings of safety, attitudes, and participant perceptions regarding peers and music teachers.

When asked about feeling unsafe or avoiding their main music class, participants ($N=124$) were able to select more than one option, which resulted in 147 responses

($n=147$). Participants indicated that the following factors created an unsafe space in the music classroom: none of the above, I felt safe in the music classroom 58% ($n=73$), other reasons 7% ($n=9$), academic ability 6% ($n=8$), family's income or economic status 6% ($n=8$), body type 6% ($n=7$), my gender expression 5% ($n=6$), religion or perceived religion 3% ($n=4$), disability or perceived disability 2% ($n=3$), my gender 2% ($n=3$), race or ethnicity 2% ($n=2$), sexual orientation 2% ($n=2$), decline to answer 1% ($n=1$), and citizenship status 0% ($n=0$). In a comparison of LGBTQ+ ($N=67$) and heterosexual ($N=48$) participants about feeling unsafe in secondary school music classrooms, 62% of heterosexual students indicated feeling safe in the music classroom compared to 57% of LGBTQ+ participants. When looking at the factors for feeling unsafe, LGBTQ+ participants indicated gender expression (6%), gender (2%), and sexual orientation (2%) were factors, whereas compared to heterosexual participants indicated gender expression (3%), gender (1%), and sexual orientation (1%) as factors towards feeling unsafe in the music classroom (see Table 5).

Table 5*Factors Toward Feeling Unsafe or Avoiding the Music Classroom*

Factor	All Participants		LGBTQ+ Participants		Heterosexual Participants	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
None of the above, I felt safe in the music classroom.	89	61	56	38	33	22
Other reason (please specify)	10	7	5	3	5	3
Academic ability or how well I did in school	9	6	6	4	3	2
Body type (size, weight, height, etc.)	9	6	5	3	4	3
Family's income or economic status	9	6	4	3	5	3
How I expressed my gender (how traditionally "masculine" or "feminine" I was in my appearance or in how I acted)	6	4	6	4	0	0
Religion or because people thought that I was of a certain religion	4	3	2	1	2	1
Disability or because people thought I had a disability	3	2	1	1	2	1
My gender	3	2	2	1	1	1
Race or ethnicity or because people thought I was of a certain race or ethnicity	2	1	1	1	1	1
Sexual orientation (for example, being gay, lesbian, bisexual, or transgender) or what people thought my sexual orientation was	2	1	2	1	0	0
Decline to answer	1	1	1	1	0	0
Citizenship status	0	0	0	0	0	0
Total	147	100	91	62	56	38

Participants ($N=10$) provided nine additional reasons for not feeling safe in the music classroom. These included the following:

- professor/teacher
- people in my section ostracizing me because I took band too seriously for them
- political affiliation
- being bullied as a female musician playing a male-dominated instrument
- my personality clashed with others
- bullying - band kids would start rumors about me and who they thought I had been with, this only happened my senior year
- general harassment from peers
- people in support of my rapist, and it getting around that I was “asking for it”
- COVID-19 protocols

Politics, personal health, and personality differences among peers have been cited as additional reasons for not feeling safe in the music room, based on these responses. Three participants indicated bullying and harassment were involved, but did not indicate if these forms of negative interaction were verbal, physical, or sexual. However, one peer bullying comment did imply that it was verbal because of the “rumors” segment. The second bullying comment was vague and did not give enough context to determine the type of negative interaction.

Participants ($n=121$) who responded to the statement "I felt safe in my primary music class" generated 501 responses by selecting all that applied when asked "I felt safe in my primary music class." Of the 501 responses, 10% ($n=52$) felt safe expressing race or ethnicity, 9% ($n=46$) indicated feeling safe expressing religious views or beliefs, 17%

($n=84$) felt safe in the music classroom regardless of academic ability, 9% ($n=46$) regardless of my citizenship status, 13% ($n=63$) felt safe regardless of family's income or economic status, 11% ($n=55$) felt safe with how they expressed their gender identity, 1% ($n=7$) felt safe for other reasons, and 1% ($n=4$) declined to answer. When comparing LGBTQ+ participants ($N=75$) and heterosexual participants ($N=47$) with feeling safe as it pertains to their sexual orientation, 10% of LGBTQ+ participants indicated feeling safe compared to 3% of heterosexual participants who felt safe expressing their sexual orientation in the music classroom. Comparing gender identity, 7% of LGBTQ+ participants felt safe compared to 4% of heterosexual participants. Other reasons that participants ($n=4$) indicated for feeling safe included the following:

- The idea of being safe never crossed my mind. This question is biased that someone does or does not feel safe in the music classroom.
- Regardless of whatever differences there were, classmates were safe. The teacher was not.
- Regardless of anything, all were welcomed, and all were affirmed.
- My director always showed me love and support (see Table 6).

While participants provided additional information when answering “other,” there is a noticeable difference in reasonings for feeling safe. One participant indicated that feeling safe was a result of classmates, while another participant indicated that safety was something that they did not consider or even contemplate as it pertains to the classroom.

Table 6*Factors Toward Feeling Safe in the Music Classroom*

Factor	All Participants		LGBTQ+ Participants		Heterosexual Participants	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Regardless of my academic ability or how well I did in school	84	17	55	11	29	6
Regardless of my body type (size, weight, height, etc.)	74	15	48	10	26	5
Expressing my sexual orientation (for example, being gay, lesbian, bisexual, or transgender)	65	13	49	10	16	3
Regardless of my family's income or economic status	63	13	41	8	22	4
With how I expressed my gender identity (how traditionally "masculine" or "feminine" you were in your appearance or in how you acted)	55	11	37	7	18	4
Expressing my race or ethnicity	52	10	32	6	20	4
Expressing my religious views or beliefs	46	9	27	5	19	4
Regardless of my citizenship status	46	9	30	6	16	3
Other reason (please specify):	7	1	5	1	2	0
None of the above, I did not feel safe in my main music class	5	1	2	0	3	1
Decline to answer	4	1	1	0	3	1
Total	501	100	327	65	174	35

Participants ($N=122$) indicated that music participation was a coping mechanism for sadness (79%), anxiety (73%), depression (69%), and stress (69%). Participants ($N=124$) also indicated that participation in music was not an applicable coping mechanism when it came to issues of physical assault (77%) or sexual abuse (77%).

Pertaining to sexual orientation and gender identity, 39% indicated that participation in music helped them cope with their sexual orientation and 24% helped them cope with their gender identity. Overall, 47% of participants responses indicated that participation in their secondary music classes helped them cope with issues of anxiety, bullying/harassment, depression, hopelessness, physical assault/abuse, sadness, sexual assault/abuse, stress, thoughts of suicide, gender identity, and sexual orientation (see Table 7).

Table 7
Factors for Music Participation as a Coping Mechanism – All Participants

Factor	Yes		No		Not Applicable		Decline to Answer	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Sadness	97	79	11	9	13	11	2	2
Anxiety	89	73	19	16	14	11	0	0
Depression	84	69	14	11	22	18	2	2
Stress	84	69	27	22	9	7	2	2
Hopelessness	75	61	16	13	29	24	2	2
Bullying/Harassment	50	41	25	20	46	38	1	1
Sexual orientation	47	39	15	12	58	48	2	2
Thoughts of Suicide	44	36	11	9	64	52	3	2
Gender Identity	29	24	15	12	76	62	2	2
Physical Assault/Abuse	18	15	6	5	95	77	4	3
Sexual Assault/Abuse	13	11	9	7	94	77	6	5
Total	630	47	168	13	520	39	26	2

In a comparison of LGBTQ+ ($N=75$) and heterosexual ($N=47$) participants regarding the use of music as a coping mechanism, there were significant differences between the two groups. Both LGBTQ+ (52%) and heterosexual (39%) participants used music as a positive coping mechanism. However, LGBTQ+ participants indicated that they participated in music to help cope with sadness (51%) anxiety (51%), and depression (47%), while heterosexual participants participated in music to help cope with sadness

(28%), stress (25%), anxiety (22%) and depression (22%). While participation in music was a viable means for participants to cope with various mental situations, both groups identified sadness as the primary factor for music participation (see Table 8 for LGBTQ+ and Table 9 for heterosexual).

Table 8
Factors for Music Participation as a Coping Mechanism – LGBTQ+ Participants

Factor	Yes		No		Not Applicable		Decline to Answer	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Sadness	63	51	5	4	7	6	1	1
Anxiety	62	51	8	7	5	4	0	0
Depression	57	47	7	6	9	7	2	2
Hopelessness	53	43	8	7	13	10	1	1
Stress	53	43	15	12	6	5	1	1
Sexual Orientation	39	32	12	10	23	19	1	1
Bullying	35	29	14	11	26	21	0	0
Thoughts of Suicide	30	25	7	6	34	28	2	2
Gender Identity	21	17	11	9	42	34	1	1
Physical Assault/Abuse	8	7	2	2	63	51	3	2
Sexual Assault/Abuse	7	6	5	4	58	48	5	4
Total	428	52	94	11	286	35	17	2

Table 9
Factors for Music Participation as a Coping Mechanism – Heterosexual Participants

Factor	Yes		No		Not Applicable		Decline to Answer	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Sadness	34	28	6	5	6	5	1	1
Stress	31	25	12	10	3	2	1	1
Anxiety	27	22	11	9	9	7	0	0
Depression	27	22	7	6	13	11	0	0
Hopelessness	22	18	8	7	16	13	1	1
Bullying/Harassment	15	12	11	9	20	16	1	1
Thoughts of Suicide	14	11	4	3	30	25	1	1
Physical Assault/Abuse	10	8	4	3	32	26	1	1
Gender Identity	8	7	4	3	34	28	1	1
Sexual Orientation	8	7	3	2	35	29	1	1
Sexual Assault/Abuse	6	5	4	3	36	30	1	1
Total	202	39	74	14	234	45	9	2

In secondary school music classrooms, students were queried about negative peer interactions involving verbal bullying/harassment, physical bullying/harassment, physical assault, and sexual assault/harassment. Participants ($N=124$) were able to select more than one response, resulting in a total of 619 total responses ($n=619$). While 89% of responses ($n=548$) indicated that participants ($N=124$) did not experience verbal bullying/harassment, physical bullying or harassment, physical assault, or sexual harassment, or sexual assault in the secondary school music classrooms, 10% did experience some form of negative peer interaction in the secondary school music classrooms. Furthermore, these participants ($N=124$) revealed that the primary negative peer interaction experienced was verbal bullying/harassment (31%). LGBTQ+ participants ($N=76$) reported experiencing the following negative interactions from peers in the secondary school music classrooms: verbal bullying/harassment (17%), sexual

harassment (4%), physical bullying/harassment (2%), sexual assault (2%), and physical assault (1%). Heterosexual participants ($N=48$) reported experiencing the following negative interactions from peers in the secondary school music classrooms: verbal bullying/harassment (15%), physical bullying/harassment (4%), sexual harassment (4%), physical assault (2%) and sexual assault (2%). Overall, most participants reported no verbal bullying or harassment from peers; however, more LGBTQ+ participants than heterosexual respondents reported no negative verbal interactions with peers. (see Table 10 for all participants, Table 11 for LGBTQ+ participants, and Table 12 for heterosexual participants).

Table 10*Negative Peer Interactions the Music Classroom – All Participants*

Interaction	Yes		No		Decline to Answer		Total <i>N</i>
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	
Verbally bully or harass you	39	32	85	69	0	0	124
Sexually harass you	10	8	111	90	3	2	124
Physically bully or harass you	7	6	116	94	1	1	124
Physically assault you	3	2	118	96	2	2	123
Sexually assault you	3	2	118	95	3	2	124
Total	62	10	548	89	9	2	619

Table 11*Negative Peer Interactions the Music Classroom – LGBTQ+ Participants*

Interaction	Yes		No		Decline to Answer		Total <i>N</i>
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	
Verbally bully or harass you	21	17	55	44	0	0	76
Sexually harass you	5	4	68	55	3	2	76
Physically bully or harass you	2	2	73	59	1	1	76
Sexually assault you	2	2	71	57	3	2	76
Physically assault you	1	1	72	59	2	2	76
Total	31	5	339	55	9	1	379

Table 12*Negative Peer Interactions the Music Classroom – Heterosexual Participants*

Interaction	Yes		No		Decline to Answer		Total <i>N</i>
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	
Verbally bully or harass you	18	15	30	24	0	0	48
Physically bully or harass you	5	4	43	35	0	0	48
Physically assault you	2	2	46	37	0	0	48
Sexually harass you	5	4	43	35	0	0	48
Sexually assault you	1	1	47	38	0	0	48
Total	31	5	209	34	0	0	240

Participants ($N=39$) who responded "Yes" to being verbally bullied or harassed were asked, based on ten factors, how frequently they experienced verbal bullying/harassment. From the total participant responses ($n=368$), 6% of participant responses ($n=21$) indicated that they often or frequently experienced verbal bullying/harassment. Closer inspection revealed that participants had been verbally bullied/harassed as a result of the following: 8% based on their race or ethnicity ($n=3$), 3% due to sexual orientation ($n=1$), 3% due to gender ($n=1$), 5% because of gender expression ($n=2$), 3% because people thought they had a disability ($n=1$), 5% because of perceived religious background ($n=2$), 14% because of their body type, such as size, weight, or height ($n=5$), 8% based on family income or economic status ($n=3$), and 8% based on academic ability ($n=3$). No participant indicated experiencing verbal bullying/harassment based on their citizenship status. Participants reported via 70% ($n=257$) of the total responses that they had never encountered verbal bullying/harassment, whereas 24% ($n=90$) of the responses showed that participants seldom or occasionally experienced verbal bullying/harassment in the secondary school music classrooms. Overall, the top three primary causes for verbal bullying/harassment for all participants were reported as body type (53%), academic ability (49%), and gender expression (38%) (see Table 13).

Table 13*Frequency of Verbal Bullying/Harassment Experiences – All Participants*

Factor	Frequently		Often		Sometim		Rarely		Never		Total <i>N</i>
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	
Your body type (size, weight, height, etc.)	3	8	2	6	8	22	6	17	17	47	36
Your academic ability or how well you did in school	2	5	1	3	11	30	4	11	19	51	37
Your race or ethnicity or because people thought you was of a certain race or ethnicity	1	3	2	5	0	0	1	3	33	89	37
Your disability or because people thought you had a disability	1	3	0	0	4	11	4	11	28	76	37
Your family's income or economic status	1	3	2	5	3	8	5	14	26	70	37
Your sexual orientation (for example, being gay, lesbian, bisexual, or transgender) or what people thought your sexual orientation was	0	0	1	3	7	19	5	14	24	65	37
Your gender	0	0	1	3	7	19	3	8	26	70	37
How you expressed your gender (how traditionally "masculine" or "feminine" you were in your appearance or in how you acted)	0	0	2	5	8	22	4	11	23	62	37
Your religion or because people thought that you were of a certain religion	0	0	2	5	7	19	3	8	25	68	37
Your citizenship status	0	0	0	0	0	0	0	0	36	100	36
Total	8	2	13	4	55	15	35	10	257	70	368

LGBTQ+ participants ($N=20$) who responded “Yes” to being verbally bullied or harassed were asked how often they experienced verbal bullying/harassment based on ten factors. Participants specified that they were sometimes verbally bullied or harassed based on their sexual orientation (16%), sometimes/often based on gender expression (16%), and sometimes/often due to gender (14%). Only two participants ($n=2$) reported experiencing frequent verbal bullying/harassment because of disability/perceived disability (3%) and academic ability (3%). The majority of LGBTQ+ participants (39%) who responded to the ten factors for negative peer verbal bullying/harassment indicated that they had not experienced verbal bullying/harassment due to the ten factors. Overall, the top three responses for negative verbal peer interaction for LGBTQ+ participants were reported as body type (28%), sexual orientation (24%), and gender (22%)/gender expression (22%). Table 14 shows the frequency of verbal bullying/harassment results for LGBTQ+ participants.

Table 14

Frequency of Verbal Bullying/Harassment Experiences – LGBTQ+ Participants

Factor	Frequently		Often		Sometimes		Rarely		Never		Total
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	
Your academic ability or how well you did in school	1	2	0	0	6	16	0	0	13	35	20
Your disability or because people thought you had a disability	1	3	0	0	2	5	2	5	15	41	20
Your body type (size, weight, height, etc.)	0	0	2	6	6	16	2	5	10	28	20
Your race or ethnicity or because people thought you was of a certain race or ethnicity	0	0	0	0	0	0	0	0	20	54	20
Your family's income or economic status	0	0	0	0	2	5	2	5	16	43	20
Your sexual orientation (for example, being gay, lesbian, bisexual, or transgender) or what people thought your sexual orientation was	0	0	0	0	6	16	3	8	11	30	20
Your gender	0	0	1	3	4	11	3	8	12	32	20
How you expressed your gender (how traditionally "masculine" or "feminine" you were in your appearance or in how you acted)	0	0	1	3	5	14	2	5	12	32	20
Your religion or because people thought that you were of a certain religion	0	0	1	3	2	5	1	3	16	43	20
Your citizenship status	0	0	0	0	0	0	0	0	19	53	19
Total	2	1	5	4	33	9	15	4	144	39	19

Heterosexual participants ($N=17$) that responded “Yes” to being verbally bullied or harassed were asked how often they experienced verbal bullying and harassment based on ten factors. Participants specified that they were verbally bullied or harassed based on their sexual orientation (11%), gender expression (16%), and gender (8%). Many heterosexual participants (31%) who responded to the ten factors for negative peer verbal bullying/harassment indicated that they had not experienced verbal bullying/harassment due to the ten factors. No heterosexual participant indicated being verbally bullied/harassed because of their citizenship status. Overall, the top four factors reported for rarely to frequently experiencing verbal bullying/harassment were academic ability (30%), body type (25%), religion/perceived religion (22%) and family income (19%). Table 15 shows the frequency of verbal bullying/harassment results for heterosexual participants.

Table 15

Frequency of Verbal Bullying/Harassment Experiences – Heterosexual Participants

Factor	Frequently		Often		Sometimes		Rarely		Never		Total <i>N</i>
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	
Your body type (size, weight, height, etc.)	3	8	0	0	2	6	4	11	7	19	16
Your academic ability or how well you did in school	1	3	1	3	5	14	4	11	6	16	17
Your race or ethnicity or because people thought you was of a certain race or ethnicity	1	3	2	5	0	0	1	3	13	35	17
Your family's income or economic status	1	3	2	5	1	3	3	8	10	27	17
Your disability or because people thought you had a disability	0	0	0	0	2	5	2	5	13	35	17
Your sexual orientation (for example, being gay, lesbian, bisexual, or transgender) or what people thought your sexual orientation was	0	0	1	3	1	3	2	5	13	35	17
Your gender	0	0	0	0	3	8	0	0	14	38	17
How you expressed your gender (how traditionally "masculine" or "feminine" you were in your appearance or in how you acted)	0	0	1	3	3	8	2	5	11	30	17
Your religion or because people thought that you were of a certain religion	0	0	1	3	5	14	2	5	9	24	17
Your citizenship status	0	0	0	0	0	0	0	0	17	47	17
Total	6	2	8	2	22	6	20	5	113	31	169

Based on ten factors, participants (N=6) who responded "Yes" to being physically bullied or harassed were asked how frequently they experienced physical bullying/harassment. One participant indicated experiencing physical bullying or harassment (shoved, pushed, etc.) often based on body type (17%) while another participant ($n=1$) indicated being physically bullied/harassed sometimes based on body type (17%). When comparing LGBTQ+ ($n=3$) to heterosexual ($n=3$) participants, only one heterosexual participant indicated rarely being physically bullied/harassed based on their gender (2%). LGBTQ participants indicated rarely being physically bullied/harassed based on their disability/perceived disability (2%), body type (2%), and academic ability (2%). Overall, 97% of all participant responses ($n=58$) ranged from never to sometimes with experiencing physical bullying and harassment in the music classroom. The main factor indicated by participants for experiencing physical bullying/harassment was identified as body type (see Table 16).

Table 16

Frequency Physical Bullying/Harassment Experiences

Factor	Frequently		Often		Sometimes		Rarely		Never		Total <i>N</i>
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	
Your race or ethnicity or because people thought you was of a certain race or ethnicity	0	0	0	0	0	0	0	0	6	100	37
Your sexual orientation (for example, being gay, lesbian, bisexual, or transgender) or what people thought your sexual orientation was	0	0	0	0	0	0	0	0	6	100	37
How you expressed your gender (how traditionally "masculine" or "feminine" you were in your appearance or in how you acted)	0	0	0	0	0	0	0	0	6	100	37
Your religion or because people thought that you were of a certain religion	0	0	0	0	0	0	0	0	6	100	37
Your family's income or economic status	0	0	0	0	0	0	0	0	6	100	37
Your citizenship status	0	0	0	0	0	0	0	0	6	100	36
Your gender	0	0	0	0	0	0	1	17	5	88	37
Your disability or because people thought you had a disability	0	0	0	0	0	0	1	17	5	88	37
Your academic ability or how well you did in school	0	0	0	0	0	0	1	17	5	88	37
Your body type (size, weight, height, etc.)	0	0	1	17	1	17	1	17	3	50	36
Total	0	0	1	2	1	2	4	7	54	90	368

Of the 118 participants that responded to the question “in the music classroom, did your peers ever...,” only 3 participants ($n=3$) responded with “Yes” to being physically assaulted were asked the frequency of how often they experienced physical assault in the music classroom. Physical assault was categorized as punched, kicked, injured with a weapon, etc. via the survey. Most participant responses (67%) indicated never experiencing physical assault in the music classroom based on race or ethnicity, sexual orientation, gender, gender expression, disability, religious background, or citizenship status. However, three participants ($n=3$) indicated to experiencing physical assault based on body type (33%), family’s income or economic status (33%), or academic ability (33%). An LGBTQ+ participant ($n=1$) indicated sometimes experiencing physical assault based on family income (33%) while heterosexual participants ($n=2$) indicated sometimes experiencing physical assault based on body type (33%) and academic ability (33%). Overall, of the participants ($N=124$) who responded to experiencing some form of negative peer interaction, verbal bullying/harassment, physical bullying/harassment, physical assault, sexual harassment, or sexual assault, only 2% ($n=3$) experienced some form of physical assault in the secondary school music classroom (see Table 17).

Table 17*Frequency of Participant Physical Assault Experiences*

Factor	Frequently		Often		Sometimes		Rarely		Total
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	
Your race or ethnicity or because people thought you was of a certain race or ethnicity	0	0	0	0	0	0	3	100	3
Your sexual orientation (for example, being gay, lesbian, bisexual, or transgender) or what people thought your sexual orientation was	0	0	0	0	0	0	3	100	3
Your gender	0	0	0	0	0	0	3	100	3
How you expressed your gender (how traditionally "masculine" or "feminine" you were in your appearance or in how you acted)	0	0	0	0	0	0	3	100	3
Your disability or because people thought you had a disability	0	0	0	0	0	0	3	100	3
Your religion or because people thought that you were of a certain religion	0	0	0	0	0	0	3	100	3
Your citizenship status	0	0	0	0	0	0	3	100	3
Your body type (size, weight, height, etc.)	0	0	0	0	1	33	2	67	3
Your family's income or economic status	0	0	0	0	1	33	2	67	3
Your academic ability or how well you did in school	0	0	0	0	1	33	2	67	3
Total	0	0	0	0	1	2	4	100	3

Participants who were asked about teacher intervention when they experienced verbal bullying or harassment ($N=38$), physical bullying or harassment ($N=8$), and physical assault ($N=10$). When verbally bullied or harassed, 24% of participants ($n=9$) indicated that the music teacher intervened. When physically bullied or assaulted, 25% of participants ($n=2$) indicated that the music teacher intervened when they were, and 40% of participants ($n=4$) indicated that the music teacher intervened when they experienced sexual harassment and assault. Overall, of the total participant responses ($n=56$), only 27% ($n=15$) denoted that the music teacher intervened when there was negative peer interaction via verbal bullying/harassment, physical bullying/assault, or sexual harassment/assault (see Table 18).

Table 18
Frequency of Teacher Intervention

	Yes		No		Unsure/Decline to Answer	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Verbally Bullied or Harassed ($N=38$)	9	24	20	53	9	24
Sexually Harassed or Assaulted ($N=10$)	4	40	4	40	2	20
Physically Bullied or Assaulted ($N=8$)	2	25	3	38	3	38
Total	15	27	27	48	14	25

When asked about verbal bullying/harassment, physical bullying/harassment, physical assault, and sexual assault/harassment in the secondary school music classrooms by their music teachers, participants ($N=121$) were able to select more than one option resulting in a total of 605 total responses ($n=605$). While 97% of responses ($n=585$) signified that participants ($N=121$) did not experience verbal bullying or harassment, physical bullying or harassment, physical assault, or sexual harassment, or sexual assault

in the secondary school music classrooms, 2% ($n=12$) did experience some form of negative interaction with their music teacher in the secondary school music classrooms. Furthermore, participants ($N=121$) revealed that the primary negative music teacher interaction experienced was verbal bullying or harassment (9%) in the secondary school music classrooms (see Table 19).

Table 19
Participant Responses to Negative Music Teacher Interactions

	Yes		No		Unsure/Decline to Answer		Total
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>N</i>
Verbally Bullied or Harassed	11	9	108	89	2	2	121
Sexually Harassed or Assaulted	1	1	119	98	1	1	121
Physically Bullied or Harassed	0	0	118	98	3	2	121
Physically Assaulted	0	0	120	99	1	1	121
Sexually Assaulted	0	0	120	99	1	1	121
Total	12	2	585	97	8	1	121

Participants ($N=12$) who answered "Yes" to verbal bullying/harassment and sexual harassment/assault were questioned if a member of their school's administrative team, such as the principal, vice principal, dean of students, etc., intervened. These 12 respondents indicated that the administration did not intervene when they had negative interactions with their music teacher in secondary school music classrooms.

When investigating safety and peers in the music classroom, 123 participants ($N=123$) responded about disclosing their sexual orientation and gender identity to their classmates. A majority, 67% ($N=82$), disclosed their sexual identity/orientation and 61% ($N=75$) disclosed their gender identity. When comparing LGBTQ+ participants ($N=75$) to heterosexual participants ($N=48$), 42% of LGBTQ+ participants disclosed their sexual

orientation and 36% disclosed their gender identity. Heterosexual participants indicated that 24% disclosed their sexual orientation and 25% disclosed their gender identity to their peers. Overall, more LGBTQ+ participants disclosed their sexual orientation and gender identity than heterosexual participants.

When asked if their peers were supportive after disclosure, 91% ($N=67$) indicated that their peers were supportive of their gender identity and 89% ($N=72$) indicated that their peers were supportive of their sexual identity/orientation. When examining differences between LGBTQ+ and heterosexual participants, 57% of LGBTQ+ participants and 32% of heterosexual participants indicated that their peers were supportive after disclosing their sexual orientation. When examining differences with disclosure of gender identity, 53% of LGBTQ+ participants and 38% of heterosexual participants indicated that their peers were supportive after disclosure. Furthermore, 90% ($N=111$) of these participants indicated that they did not have to conceal their sexual orientation or gender identity from their peers to avoid intimidation, harassment, or discrimination in the music classroom. Additionally, participants were asked if their peers openly discouraged hate speech toward LGBTQ+ individuals in the music classroom. Participants reported that 52% ($N=64$) of peers actively discouraged hate speech toward LGBTQ+ individuals (see Table 20).

Table 20*Disclosure and Support from Peers and Teachers – All Participants*

	Yes		No		Unsure/Decline to Answer	
	<i>N</i>	%	<i>n</i>	%	<i>n</i>	%
Disclosure of Sexual Orientation to Peers (<i>N</i> =123)	82	67	37	30	4	3
Disclosure of Gender Identity to Peers (<i>N</i> =123)	75	61	43	35	5	4
Peer Sexual Orientation Support (<i>N</i> =81)	72	89	0	0	9	11
Peer Gender Identity Support (<i>N</i> =74)	67	91	0	0	7	9
Disclosure of Gender Identity to Teachers (<i>N</i> =121)	46	38	66	55	9	7
Disclosure of Sexual Orientation to Teachers (<i>N</i> =122)	42	34	73	60	7	6
Teacher Gender Identity Support (<i>N</i> =45)	41	91	0	0	4	9
Teacher Sexual Orientation Support (<i>N</i> =42)	41	98	1	2	0	0

In terms of safety and music teachers in the music classroom, participants (*N*=122) were asked about disclosing their sexual identity/orientation to their music teacher. Of the participants, 34% (*n*=42) specified that they disclosed their sexual orientation. Comparing LGBTQ+ participants (*N*=74) and heterosexual participants (*N*=48), 22% of LGBTQ+ participants and 12% of heterosexual participants disclosed their sexual orientation to their music teacher. Overall, after disclosing their sexual identity/orientation, 98% (*n*=41) of the 42 participants felt that their music teacher was supportive. When broken down between LGBTQ+ (*n*=27) and heterosexual (*n*=15) participants, 62% of LGBTQ+ (*n*=26) and 36% of heterosexual (*n*=15) indicated that their music teacher was supportive after disclosing their sexual orientation. When participants (*N*=121) were asked if they disclosed their gender identity, 38% of

participants ($n=41$) indicated that music teachers were supportive after their disclosure of their gender identity. When broken down to LGBTQ+ ($n=23$) and heterosexual ($n=22$) participants, 49% of LGBTQ+ ($n=22$) and 42% of heterosexual ($n=19$) participants indicated that their music teacher was supportive after disclosing their gender identity (see Table 20).

When looking at how music teachers were supportive in creating safe music classroom environments, participants were asked if they observed the following from their secondary music teachers:

- Have an anti-LGBTQ+ bullying policy in place in the music room
- Have rules against hate speech toward LGBTQ+ people
- Openly discouraged hate speech toward LGBTQ+ people
- Openly harass, discriminate, impose negative consequences on students due to their perceived LGBTQ+ identity
- Hold negative attitudes toward students he/she/they thought were LGBTQ+
- Hold negative attitude toward you because of your sexual orientation
- Hold negative attitudes toward you because of your gender identity
- Treat you unfairly due to their perception of your sexual orientation
- Treat you unfairly due to their perception of your gender identity

Participants ($N=121$) provided 1089 responses ($n=1089$) in the form of “Yes,” “No,” “Unsure,” or “Decline to Answer.” Participants reported via 62% ($n=672$) of the total responses that their music teacher did not openly harass, discriminate, impose negative consequences, hold negative attitudes due to perceived thought that participant was LGBTQ+, hold negative attitudes because of participants sexual orientation or gender

identity, or treat participants unfairly due to their perceptions of participants' sexual orientation or gender identity. Another 10% ($n=107$) of the total participant responses ($n=1089$) also indicated that music teachers did not have anti-LGBTQ+ bullying policies in place in the music classroom, rules against hate speech toward LGBTQ+ individuals, or openly discourage hate speech toward LGBTQ+ individuals. Furthermore, 14% ($n=150$) of the total participant responses ($n=1089$) revealed that there was a level of uncertainty if their music teacher had an anti-LGBTQ+ bullying policy, rules against hate speech, openly discouraged hate speech. When broken down into their separate circumstances, 51% of the participants specified that their music teacher openly discouraged hate speech toward LGBTQ+ people, while 42% of the participants reported that their music teacher had rules against hate speech toward LGBTQ+ people in the classroom. Overall, around half or less of the participants indicated that their music teacher had some form of policy, rule, or action towards anti-LGBTQ+ actions in the secondary school music classroom (see Table 21).

Table 21
Music Teacher Practices Toward Safe Music Classroom Environments

Factor	Yes		No		Unsure		Total
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	
Openly discouraged hate speech toward LGBTQ+ people?	62	51	33	27	26	21	121
Have rules against hate speech toward LGBTQ+ people?	51	42	36	30	34	28	121
Have an anti-LGBTQ+ bullying policy in place in the music room?	38	31	38	31	45	37	121
Openly harass, discriminate, impose negative consequences on students due to their perceived LGBTQ+ identity?	3	2	109	90	9	7	121
Treat you unfairly due to their perception of your gender identity?	2	2	115	95	4	3	121
Hold negative attitudes toward students he/she/they thought were LGBTQ+?	1	1	103	85	17	14	121
Hold negative attitude toward you because of your sexual orientation?	1	1	114	94	6	5	121
Hold negative attitudes toward you because of your gender identity?	1	1	115	95	5	4	121
Treat you unfairly due to their perception of your sexual orientation?	1	1	116	96	4	3	121
Total	160	15	779	72	150	14	1089

Participants ($N=122$) were asked if their secondary school music classrooms felt like a safe space. More than three-fourths (88%) of the participants ($n=107$) either agreed or strongly agreed that the music classroom felt like a safe space. Only 2% of the participants ($n=3$) either disagreed or strongly disagreed that the music classroom felt like a safe space, while 10% ($n=12$) remained neutral about the secondary school music classrooms feeling like a safe space. LGBTQ+ ($n=74$) and heterosexual ($n=48$) participants indicated that 52% of LGBTQ+ and 36% of heterosexual participants strongly agreed/agreed that the secondary school music classrooms felt like a safe space. Furthermore, participants ($N=120$) were asked if there was a safe space or ally sticker displayed in their secondary school music classrooms and their comfort level with participating in a music classroom that displayed a safe space or ally sticker. Less than a quarter of the participants (23% or $n=28$) either agreed or strongly agreed that there was a safe space or ally sticker displayed. LGBTQ+ (19%) and heterosexual (4%) participants strongly agreed/agreed that there was a safe space sticker displayed in the music classroom. Nearly half of all participants who responded (44% or $n=53$) either disagreed or strongly disagreed that there was a safe space or ally sticker, while about one-third (33% or $n=39$) remained neutral.

When asked about comfort level and participation in the music classroom that displayed a safe space sticker, less than half (48%) of the participants ($n=58$) either agreed or strongly agreed to feeling comfortable participating in the music classroom that displayed a safe space sticker while 4% ($n=5$) either disagreed or strongly disagreed about feeling comfortable participating in the music classroom that displayed a safe space or ally sticker. Nearly half (48% or $n=57$) remained neutral about feeling comfortable

with participation in the music classroom that displayed the safe space or ally sticker. When comparing LGBTQ+ ($N=73$) and heterosexual ($N=47$) participant responses, 29% of LGBTQ+ and 19% of heterosexual participants strongly agreed/agreed to feeling comfortable participating in the music classroom with a safe space or ally sticker displayed. Overall, the use of safe space stickers within the secondary school music classroom had a positive outcome with nearly half of the survey participants and less than 2% disagree/strongly disagree feeling comfortable with the safe space sticker being displayed.

In summary, findings for Research Question 1 (safe spaces in the secondary school music classrooms) indicated that the primary negative interaction from peers (31%) and music teachers (9%) was verbal harassment. The primary factor for the verbal harassment reported was a result of body type, or the participants' size, weight, height, etc. (14%). Additionally, involvement in music helped participants cope with the top three factors of sadness (79%), anxiety (73%), depression and stress (69%). When it came to feeling safe with disclosure, 61% of participants disclosed their gender identity to peers, while only 38% of participants disclosed it to their music teacher. In disclosing sexual orientation, 67% of respondents disclosed to their peers and 34% of respondents disclosed to their music teacher. Finally, 88% of participants felt like the secondary school music classrooms were a safe space. The next research question focused on practices and strategies in secondary school music classrooms.

Research Question 2 – What secondary school music classrooms strategies and practices did participants identify as inclusive of LGBTQ+ youth?

Survey questions related to secondary school music classroom and curriculum practices resulted in a breadth of data. Participants ($N=118$) who responded to questions about their music teachers' curricular and classroom practices were queried if their music instructor conducted LGBTQ+-themed conversations, most respondents (78%) said there was no such discussion. This included general discussions on LGBTQ+ topics (77%), discussions about LGBTQ+ composers and/or other musicians (75%), making a point to discuss LGBTQ+ composers'/musicians' gender identity and/or sexuality in class (81%), teaching positive (64%) or negative (92%) things about LGBTQ+ people, history, or events in the music class. Overall, most participants (78%) indicated that LGBTQ+ themed content was not part of or had a minimal inclusion within the music teacher's curriculum (see Table 22).

Table 22
Music Teachers and LGBTQ+ Themed Discussions in the Classroom

	Yes		No		Unsure		Decline to Answer		Total
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>N</i>
Taught positive things about LGBTQ+ people, history, or events in your music class	22	19	75	64	19	16	2	2	118
Have discussions about LGBTQ+ composers and/or musicians	19	16	88	75	11	9	0	0	118
Discuss LGBTQ+ topics in class	15	13	91	77	12	10	0	0	118
Make it a point to talk about LGBTQ+ composers'/musicians' gender-identity and/or sexuality in class	9	8	96	81	11	9	2	2	118
Taught negative things about LGBTQ+ people, history, or events in your music class	3	3	$\frac{10}{8}$	92	4	3	3	2	118

Another classroom practice implemented or used in performance-based music classroom is concert attire. Participants were asked about concert attire for their main music classroom. Participants (N=119) who responded indicated that there was separate concert attire for male and female students (42%), while other participants specified that students wore concert black (i.e. any black clothing (30%)). The remaining participant responses were as follows: students chose from several concert attire options (13%), all students were required to wear the same concert attire (9%), other (6%). Participants ($n=7$) were permitted the opportunity to provide feedback when the “other” option was selected. Those responses were as follows:

- Initially gendered, eventually there were more options
- Students wore formal clothing of their choosing
- Whatever we felt like wearing that was "nice" looking
- There were 2 separate uniforms, a tuxedo and a dress, but many of my peers who identified as non-binary or who were transgender were allowed to wear the attire of their choice.
- Girls wore black floor length dresses and boys wore black tuxedos
- It was mostly separate for gender, but one could request the other uniform and there wasn't any questioning or talk about it
- Boys were to wear tuxes and girls were to wear dresses, but in all honesty if you asked our director about it in private, he would let you wear whatever you were most comfortable in - it was just a tricky situation because of the community I went to school in.

When asked about how the music teacher addressed students in the main music class, participants ($N=119$) were able to select more than one option that resulted in 217 responses ($n=217$). Participants indicated that the primary address used was students (30%). Remaining participant responses for this question were as follows: ladies and/or gentlemen (18%), musicians (16%), singers/instrumentalist (11%), boys and/or girls (9%), friends (8%), other (7%), and decline to answer (0%). Participants who gave other responses were as follows: y'all (2%), hey guys (1%), everybody (1%), hey band (1%), children (1%), and folks (0%). One participant did note in their response that their music teacher used "y'all" to avoid gendered language. Overall, the primary response participants identified was a gender-neutral response of students (30%) followed by a gendered response of ladies and/or gentlemen (18%) with about a 12% response difference between the two options.

Participants were queried on inclusive behaviors observed in secondary school music classrooms. There was a total of 276 responses ($n=276$) via multiple choice from participants ($N=119$) that recounted their observations. The three most observed practices were the use of student preferred pronouns (26%), addressing name-calling, bullying, or harassment (12%), and recognition of sexual and gender identity (7%). Participants were provided with an "other" option (5%) that did not provide any additional information relevant to this study. Remaining participant results can be seen in Table 23.

Table 23*Observed LGBTQ+ Inclusive Practices in Music Classrooms*

Inclusive Practices	<i>n</i>	%
Use of student preferred pronouns	73	26
Addressing name-calling, bullying, or harassment	55	20
Recognition of sexual and gender identity	35	13
Safe Space stickers	24	9
None of these were observed	24	9
LGBTQ recognized composers/musicians	13	5
Classroom discussions on LGBTQ+ issues	10	4
LGBTQ+ posters	8	3
LGBTQ+ ally posters	7	3
LGBTQ+ organizations	7	3
Decline to answer	7	3
LGBTQ+ pride flag	6	2
Other:	3	1
LGBTQ+ library books	2	1
Provide academic resources for LGBTQ+ individuals	2	1
Total	276	100

Participants had the opportunity to contribute more information via two open-ended questions. The first open-ended question asked participants to provide any additional relevant information that they believe may have been missed in the survey. Participant responses ($n=27$) covered themes of personal identities ($n=7$), safe spaces ($n=5$), teacher support ($n=5$), curricular practices ($n=2$), and classroom practices ($n=1$). The top three themes participants discussed included safe spaces ($n=7$), personal identity ($n=5$), and teacher support ($n=5$). Participant comments ($n=7$) on safe spaces included the following:

- It did feel like a safe place thanks to the people who attended and who were considered leaders of the music class or ensemble.
- Many of the options for safe spaces such as pride flags or discussing LGBTQ+ composers just were not present in any form in my music classroom.

- I am unsure if others felt safe with their identities due to certain individuals and incidents and would have liked for them to show more interest in the identity aspect of the classroom.
- I went to a very accepting school in a more left-leaning suburban area that was slightly more accommodating than other areas of my home state. Hence, I usually felt safe expressing myself even though most of the time I kept this information to myself anyway.
- The music classroom was not the area in the school where I felt judged or too afraid to be who I was.
- Personally, I felt more validated by my music class than in my school's GSA group.

The comments provided by participants referred to feeling safe, validated, or accepted within the confines of the music classroom. Participants expressed that there were aspects to the music classroom, such as not being judged or individual's actions within the classroom, that created the space described. Overall, most of the comments centered on the music classroom's atmosphere of safety.

Participants comments ($n=5$) on personal identities included the following:

- I'm a straight male, so I personally had no issues with any of this.
- I am a masculine female and answered "gender identity" questions as if they were "gender expression" questions.
- I am not an LGBTQ+ person.
- I don't identify in ways that are contrary to the, please excuse this, for I lack a better term, socially accepted understandings of gender identity and sexuality.

- I was still questioning my identity during my secondary music education, and therefore I avoided the topic.

From these comments, participants indicated how they identified through either their sexual orientation, gender identity, or a combination of the two, either directly or indirectly. Overall, the primary focus of the comments pertained to the student's personal identity.

The third theme based on participant comments ($n=5$) was teacher support. These comments included the following:

- My music teacher did her best to do right by her students, and I will never forget that.
- I had a director who changed the way our class was run throughout high school.
- The band director was respectful in the classroom and tried to be private about his personal Christian beliefs.
- I had one director who I felt I could really trust and whom I felt validated by.
- For me the biggest part about feeling safe was being able to talk to someone who was consistently there.

These participant comments identified that the music teacher was present, attempted to support students in some fashion, or created a sense of trust with the student. Comments contained short words and/or phrases such as director and felt validated by, music teacher and do right, or band director was respectful that gave indications of teacher support.

Overall, the primary focus of the comments in this theme pertained to the music teacher.

The second open ended question asked participants to freely share their personal stories of experiences in their main music classroom as it related to safe space, LGBTQ+

inclusive curriculum, LGBTQ+ inclusive practices, or LGBTQ+ experiences. Participant responses ($n=18$) covered themes of safe spaces ($n=7$), personal identities ($n=4$), inclusivity ($n=2$), teacher support ($n=1$), classroom practices ($n=1$), curricular practices ($n=1$), peer support ($n=1$), and verbal bullying/harassment ($n=1$). The two primary themes discussed included safe spaces ($n=7$) and personal identities ($n=4$). Participant comments ($n=7$) on safe spaces included the following:

- The band in my school probably had the highest concentration of LGBTQ+ students in the school, so it felt like a very welcoming place despite not being addressed directly in any way.
- As an ally, I feel it is extremely important to make all people of all sexual orientations and gender identities feel safe in the classroom.
- I just felt comfortable in the room and felt like anyone was welcomed as long as you were kind to others in that space.
- I always felt safe myself, although the only potential barrier to feeling safe was the fact that all of my teachers were White, straight, cisgender males
- Welcoming environment.
- I do not feel that any of my secondary music classrooms were LGBTQ+ inclusive. I did not feel "safe" until my later years in college.
- It was entirely possible there was an implied understanding of worth of all within the culture that would express itself more when an issue was presented that I was unaware of.

The comments provided by participants referred to the music room being safe, welcoming, or unsafe. Participants expressed that there were aspects to the music

classroom, such as feeling comfortable within classroom, not feeling “safe” until later years, or making people feel safe within the classroom, that created the space described.

Participant comments ($n=4$) pertaining to personal identities include the following:

- I hid my sexuality from her. There was bias against me for being a masculine presenting female.
- orchestra was one of the first places I got to perform my queerness openly around other people my age.
- I'm not out and will most likely never come out.
- As a woman who identifies as lesbian in the south navigating my sexuality was something I found extremely difficult.

From these comments, participants indicated how they identified through either their sexual orientation, gender identity, or a combination of the two, either directly or indirectly. These comments contained words or short phrases that gave indication of personal identification such as “who identifies as...” or “my queerness.” Overall, the primary focus of the comments pertained to the student’s personal identity.

In total, participants provided 43 responses to the two open-ended questions, and their responses were coded into eight themes. These themes were safe spaces ($n=14$), personal identities ($n=9$), teacher support ($n=6$), curricular practices ($n=3$), classroom practices ($n=2$), inclusivity ($n=2$), peer support ($n=1$), verbal bullying/harassment ($n=1$). Five of the 43 responses did not contain information pertinent to the queries asked. Two examples of non-relevant responses include:

- I was in and graduated from secondary education before the Supreme Court ruling.
- This is all with my experience in secondary education. They preach about sexual assault/harassment but will not do anything to those who commit those crimes in smaller universities.

Table 24 provides examples of codes, categories, frequencies, and percentages of responses for the open-ended questions.

Table 24
Coded Responses to Open-Ended Questions

Sample Codes	Category	Frequency	%
Not hostile, safe, safe place	Safe Spaces	14	32
I am a..., my identity, who I am	Personal Identities	9	21
My teacher validated me, I could trust my director	Teacher Support	6	14
I graduated secondary education before the Supreme Court ruling, I truly support your desire, I wish you the best	Not Relevant	5	12
Avoided talking about composers, did not discuss LGBTQ issues or topics	Curricular Practices	3	7
Choose concert uniform, ask of pronouns and preferred names in the classroom	Classroom Practices	2	5
Inclusive	Inclusivity	2	5
Peers got me through it, kids in band supported me	Peer Support	1	2
Say stuff like “that’s so gay”	Verbal Bullying/Harassment	1	2
Totals		43	100

In conclusion, and in response to the second research question, 78% of participant responses to strategies and practices in secondary school music classrooms indicated that LGBTQ+ topics were not discussed. Nearly half (42%) reported that concert attire was separate for male and female students, (i.e., tuxedos for males and dresses for females), music teachers primarily used the term “students” (30%) when addressing students in the classroom, and about one-third (33%) of music teachers did use preferred pronouns. Overall, around a third of respondents noted that their secondary school's music classroom included LGBTQ+ inclusive practices. Two of the most prominent themes that emerged from participant replies were safe spaces and individual identities. The final

research question investigated music classroom strategies and practices participants believed create inclusive secondary school music classrooms for LGBTQ+ youth.

Research Question 3 - What secondary school music classroom strategies and practices did participants believe create inclusive secondary school music classrooms for LGBTQ+ youth?

Participant responses (n=43) to the open-ended questions provided insight into how participants felt their prior experiences could create inclusive secondary school music classrooms for LGBTQ+ youth. These insights included comments about classroom practices, teacher support, and safe spaces. Table 25 displays the opinions about classroom practices.

Table 25
Participant Comments Pertaining to Classroom Practices

Comment	Category
I had two different band directors in high school. My second band director allowed for students to choose which concert uniform they wanted to wear.	Classroom Practices
They treat people with respect in this regard, and I appreciate the consistent ask of pronouns and preferred names in the classroom	Classroom Practices

As these two comments indicate, participants mentioned the selection of concert uniforms that students wanted to wear and the use of pronouns and preferred names in the classroom. As seen earlier in discussion of research question 2, choice of concert attire (15%) was the third highest rated item in the main music class and the use of pronouns (33%) ranked first in inclusive practices participants observed in secondary music classes.

Table 26 contains participant comments categorized as teacher support. These focused on music teachers' actions and comments toward students in the secondary

school music classroom setting. Participants indicated that teacher training, teacher consistency, trustworthiness, acceptance, and adaptability were factors that made their music teachers stand out as supportive. The participant whose music teacher was their father, described that lack of training correlated to “a general disrespect for these students,” referring to LGBTQ+ youth. Several participants indicated that having a supportive and trustworthy music instructor, even if the music teacher held opposing views toward LGBTQ+, was important to them feeling protected and working through their own identities.

Table 26
Participant Comments Pertaining to Teacher Support

Comment	Category
<p>I'm from a small, rural town and was in middle/high school when the GSA was founded, along with any school-wide recognition of sexuality other than straight (2013-19). Teachers were hardly trained and generally disrespected these students, the band director (my dad) was respectful in the classroom and tried to be private about his personal Christian beliefs.</p>	Teacher Support
<p>My band classroom was very small, and I came from a very small school in the countryside. As such, stuff like this wasn't very focused on. However, the music teacher did their best to do right by their students, and I will never forget that.</p>	Teacher Support
<p>I had one director who I felt I could really trust and whom I felt validated by when he left there was a revolving door of directors. I graduated high school in 2018 and my junior year we had four different directors and a 5th one my senior. I didn't realize I was bisexual or how my view of my gender was different until I was in college, I also was not diagnosed with disorders like ADHD, depression, or anxiety until well into college. For me, the biggest part about feeling safe was being able to talk to someone who was consistently there.</p>	Teacher Support
<p>My teacher was a kind and professional teacher who was accepting and supportive of students' identities. I went to school in a predominantly white and upper-class area where topics such as gender identity and sexuality were frowned upon. I think to avoid backlash from administration, he avoided speaking on the topics as a whole. Despite this, I still felt accepted and important in the music classroom.</p>	Teacher Support
<p>My middle school and high school band director was always trying her best to get students' pronouns and gender identities correct. As a teacher who was with children every day as they would discover their own identities, she would sometimes privately complain to me about if/when students would change their pronouns multiple times in close succession as they were figuring out who they were.</p>	Teacher Support

Table 27 shows the comments participants made regarding safe spaces and the secondary school music classroom. These remarks focused on classroom situations in

which students were free to express their gender and sexual orientation, individualism, and personality without fear of judgment or bias, and in which they felt validated as individuals. Participants indicated various factors played a role in creating the classroom environment. These factors included peer perspectives and attitudes, outside influences such as political viewpoints within the school environment, or school organizations perceived image from participants. Overall, participant comments about safe spaces and secondary school music classrooms were positive in nature with participants indicating that they felt validated, safe, accepted, respected, and comfortable being themselves.

Table 27*Participant Comments Pertaining to Safe Spaces*

Comment	Category
<p>My personal way of expressing my gender and sexuality is to mostly keep it to myself. I am very private about this sort of thing. Hence, I did not experience as much of the potential backlash or bigotry that other students may experience. In part this was because of the previously mentioned privacy, although it's also because I went to a very accepting school in a more left-leaning suburban area that was slightly more accommodating than other areas of my home state. Hence, I usually felt safe to express myself even though most of the time I kept this information to myself anyway.</p>	Safe Space
<p>The music classroom was not the area in the school where I felt judged or too afraid to be who I was. It was other factors that existed outside of the choral classroom. For instance, if someone were to have come out as homosexual, the rumors may percolate outside the classroom and bullying in the hallways would certainly be more pervasive.</p>	Safe Space
<p>Personally, I felt more validated in my music class than in my school's GSA group. This is because my GSA wasn't accepting to new students and I felt shunned and pushed away despite trying to join, which was hard as a queer student to not even feel welcomed in the one club you're supposed to be. However, my music class was more accepting to new students and LGBT-friendly, so I felt more comfortable there and actually met other queer students in a nice environment.</p>	Safe Space
<p>As an ally, I feel it is extremely important to make all people of all sexual orientations and gender identities feel safe in the classroom. I had many friends in the LGBTQ+ community, and I value and respect them so much.</p>	Safe Space
<p>It was never a spoken conversation between me and my teacher it was just kind of known. I never felt like I had to be outward about telling everyone or wearing anything bold. I just felt comfortable in the room and felt like anyone was welcomed as long as you were kind to others in that space.</p>	Safe Space

These comments show that participants felt their secondary school music classrooms were a safe environment where they were able to freely express their individualism.

In summary, and to address research question three, participants indicated through their responses to the open-ended questions that classroom practices, teacher support, and creating safe environments in the secondary classroom have an impact on students in those classrooms. The impact includes validating students' preferred pronouns, choosing concert apparel, having music teachers who are trustworthy and welcoming of who they are, and providing classroom conditions where students can be themselves without judgment. The following chapter covers the limitations, discussion of participant survey results about safe spaces and inclusive practices in secondary school music classrooms, recommendations, future research, and conclusions.

Chapter 5

Conclusions

Introduction

The purpose of this study was to investigate collegiate music education majors' perceptions of safe space and inclusive practices in secondary school music classrooms. Even though researchers have studied safe spaces and inclusive practices in school (Holly & Steiner, 2005; Sadowski, 2016; Vega et al., 2012), general classroom (Meyer et al., 2019; Page, 2017; Snapp et al., 2015), and choral classroom environments (Gurss, 2018; Palkki & Caldwell, 2018), as far as can be determined, no study has investigated secondary school music classrooms specifically. The goal of this study was to broaden the understanding of the inclusive approaches participants encountered and thought were helpful in discussing LGBTQ+ themes and creating safe spaces in the secondary school music classroom. The research questions that guided this study were as follows:

- What were undergraduate music education majors' perceptions of safe space in their secondary school music classrooms?
- What secondary school music classroom strategies and practices did participants identify as inclusive of LGBTQ+ youth?
- What secondary school music classroom strategies and practices did participants believe create inclusive secondary school music classrooms for LGBTQ+ youth?

The findings of this research indicate that undergraduate music education majors generally perceived their secondary school music classrooms as safe spaces and reported that inclusive practices in the music classrooms, such as the use of preferred pronouns

and safe space stickers, were present. Through past experiences, participants gave a breadth of relevant feedback about the third research question. These past experiences indicated specific practices that created inclusive secondary school music classrooms for LGBTQ+ youth. Furthermore, responses provided valuable viable insight into potential strategies and practices while also revealing the need for further study into additional inclusive practices for the secondary school music classroom.

Summary and Interpretations

Safe Spaces

Establishing safe spaces in schools and classrooms can improve academic achievements, students' feeling of self-worth, reduce the risk of suicide and suicidal ideation, reduce alcohol and drug use, and create learning settings that allow students to reach their full potential (Ali, 2017; Garrett, 2012, Gower et al., 2018). From the survey findings (see Table 6), most participants found that the music classroom was a relatively safe space. One of the primary goals this study was to answer if students considered music classrooms safe spaces. Music educators have assumed that the music classroom is a safe environment for students, and participants from this study have helped give valuable insight into this assumption. A little over half of the LGBTQ+ participants (52%) felt like their secondary school music classroom was a safe space, which concurred with Hennessy's (2012) statement that LGBTQ+ youth have usually regarded the secondary school music classroom as a safe space. However, nearly 40% of all participants indicated they still did not feel safe in the music classroom. This was an unexpected finding, however, when compared to the GLSEN school climate surveys, it was a positive outcome. While the GLSEN school climate survey indicated that 60% of

LGBTQ+ youth did not feel safe in schools, from the results of this study, one can see that there is almost a reverse effect within the music classroom. When participants in this study were asked about reasons for feeling unsafe or avoiding their secondary school music classrooms, only 7% of the responses were a result of gender, gender expression, or sexual orientation, with gender expression (4%) being the primary of the three responses. Moreover, 7% of LGBTQ+ participant responses indicated that some LGBTQ+ participants did not feel safe expressing their gender, gender expression, or sexual orientation in the music classroom, compared to 1% of heterosexual participant responses. The findings from this study are like those of Palkki and Caldwell's (2018) study in that participants experienced bullying and harassment both in and outside of the choral classroom. Furthermore, negative experiences were reported by nearly one-quarter of the participants in the Palkki-Caldwell study, whereas participants in this study ranged between 1-10%, indicating lower reporting of negative peer interaction within the secondary school music classroom. However, unlike the Palkki and Caldwell study that had a focus on participant experiences in choral music, this study's participants had an unexpected finding in that nearly two-thirds of the participants experiences took place in band. Thus, most of the participant's experiences and perspectives reported in the findings of this study fills in a gap of instrumental music classroom experiences mentioned in the literature review.

Per the literature, safe spaces in education are classrooms that provide students with the safety and security to be open and honest with themselves, to take risks, and to freely express their perspectives, attitudes, and behaviors. Safe spaces offer marginalized or oppressed minority groups a place to feel safe and be seen. Safe space is more than a

physical classroom or building where students feel secure; it is primarily a metaphorical space that is constructed through peer connections and social relationships. Safe spaces are cognitive environments in which students are not isolated from self-expression but are protected while expressing their diverse individuality without fear of negative reaction and receiving an education (Demissie et al., 2018; Holley & Steiner, 2005; Meyer et al., 2019; Palkki & Caldwell, 2018). GLSEN 2019 School Climate report purported that inclusive practices could have a positive effect on school environments and classroom climates (Kosciw et al., 2020). Results from the GLSEN School Climate survey from 2007 to present has reported more specific data pertaining to sexual orientation, gender expression, and gender as seen in Figure 2 (Kosciw et al., 2007, 2009, 2011, 2013, 2015, 2017, 2019). This data consisted of GLSEN participants reporting on experiencing verbal harassment, physical assault, and feeling unsafe because of their sexual orientation, gender, and gender expression. This study's findings support the GLSEN findings on verbal bullying/harassment, physical bullying/harassment, sexual harassment, physical assault, and sexual assault, in that participants reported experiencing similar negative peer interactions within the secondary school music classroom. LGBTQ+ participants indicated that 17% experienced verbal bullying/harassment by their peers in the music classroom. When asked how often LGBTQ+ participants were bullied, 16% indicated sometimes due to sexual orientation, 3% due to gender, and 3% were because of their gender expression. Even though the results from the survey indicated low levels of verbal bullying/harassment experienced by LGBTQ+ participants based on sexual orientation, gender, and gender expression in the secondary school music classrooms, it remains a larger issue within the school climate per the 2019 GLSEN School Climate report.

However, when asked about feeling safe in the music classroom, participants indicated feeling safe expressing their sexual orientation and their gender/gender identity. More importantly, most participants indicated that the secondary school music classroom was a safe space. Overall, survey participants indicated that they experienced less negative peer interactions because of their sexual orientation, gender, and gender identity than the participants in the GLSEN survey. Thus, informing that the music classroom is potentially a safer environment to LGBTQ+ youth than the overall school environment.

When individuals feel safe within the school or classroom, they are open and honest with themselves, take risks, cope with various mental afflictions, freely express viewpoints, attitudes, and behaviors, and increase diversity visibility (Demissie et al., 2018; Holley & Steiner, 2005; Palkki & Caldwell, 2018). Participants (47%) indicated that active participation in the music classroom helped them positively cope with mental and physical struggles, such as sadness, anxiety, depression, and stress. Nevertheless, participants indicated that music participation helped them positively cope with sexual orientation and gender identity. These participant responses only made up 6% of the total responses in Table 8. By providing safe spaces for LGBTQ+ youth to have a space that is protected from negativity, LGBTQ+ youth can work to better understand their gender identity and sexual orientation. The music classroom can be a space where LGBTQ+ youth can be honest with themselves, free to take risks, express viewpoints, attitudes, and behaviors without fear (Holley & Steiner, 2005; Palkki & Caldwell, 2018). Additionally, music teachers can help provide these spaces and work to decrease bullying, harassment, suicidal thoughts and ideations, and improve learning environments for all youth (Rhoden, 2022; Thoreson, 2022; Weaver, 2022). More importantly, LGBTQ+ students

must feel safe before they can even start to fully learn. When LGBTQ+ youth do not feel safe, they disassociate with the instructional classroom and take a defensive position, shutting down any opportunities to engage in the classroom (Demissie et al., 2018; Gower et al., 2018; Sadowski, 2016; Southerland, 2018).

One unexpected finding was disclosure of sexual orientation and gender identity. There was a noticeable difference between peer-to-peer and student-to-teacher concealment. Between peers, participants indicated that 61% disclosed their sexual orientation and 67% disclosed their gender identity to their peers, but when it came to disclosure with their music teacher, only 34% disclosed their sexual orientation and 38% disclosed their gender identity. This was nearly a 50% difference between participants disclosing between their peers and their teacher. However, when asked if their peers or teacher supported them after they disclosed, 95%+ of all participants indicated that there were high support levels from both peers and teachers. One participant, who identified as a cisgender female that went to a secondary school in North Carolina, commented about being an ally to their LGBTQ+ peers with the following:

As an ally, I feel it is extremely important to make all people of all sexual orientations and gender identities feel safe in the classroom. I had many friends in the LGBTQ+ community, and I value and respect them so much.

Another participant, who identified as a cisgender female and lesbian that attended a secondary school in Colorado, commented about student-teacher conversation and music room comfort.

It was never a spoken conversation between me and my teacher, it was just kind of known. I never felt like I had to be outward about telling everyone or wearing

anything bold. I just felt comfortable in the room and felt like anyone was welcomed as long as you were kind to others in that space.

A third participant, who did not disclose demographic information, recalled the music classroom being a location where one didn't feel judged.

The music classroom was not the area in the school where I felt judged or too afraid to be who I was. It was other factors that existed outside of the choral classroom. For instance, if someone were to have come out as homosexual, the rumors may percolate outside the classroom and bullying in the hallways would certainly be more pervasive.

Another participant, who identified as an asexual gender non-conforming individual that attended a secondary school in Pennsylvania commented about feeling safe in the band room wrote the following: "The band in my school probably had the highest concentration of LGBTQ+ students in the school, so it felt like a very welcoming place despite not being addressed directly in any way."

Participants' remarks reveal that they believed their music classrooms were friendly and inviting spaces where students could freely express their individuality. This finding is congruent with those of Demissie et al. (2018), Palkki and Caldwell (2018), and Sadowski (2016), who all noted that by creating safe environments for LGBTQ+ youth, music educators create opportunities for LGBTQ+ youth to recognize their identity, be open and honest about themselves, decrease the risk of bullying and harassment, and increase engagement within the music classroom. Rom (1998) also explained that safe spaces are created through peer relations and social connections. This

could be a plausible explanation for the higher number of peer disclosures than teacher disclosures in the survey results.

Inclusive Practices and the Secondary school music classroom

Inclusive classroom and curricular practices in the general classroom have included safe space stickers, displaying Pride flags, use of ally posters in the classrooms, introduction and discussion of LGBTQ+ characters in literature, use of personal pronouns, and discussion of LGBTQ+ history (Meyer et al., 2019; Page, 2017; Snapp et al., 2015; Southerland, 2018). Within the secondary school music classrooms, prior research has shown that these practices have included disapproving of homophobic remarks and slurs (Garrett & Spano, 2017; Silveira & Goff, 2016), using appropriate pronouns, permitting transgender individuals to sing vocal parts that align to their gender preference, wearing concert attire that coincides with their chosen gender identity, limiting choral repertoire that conveys heavy gender stereotypes (Gurss, 2018), incorporating gender and sexual diversity into the classroom (Meyer et al., 2019), understanding the impact heteronormativity plays in the school and classroom (Fredman et al., 2015), and understanding how inclusive practices help to reduce bullying and harassment (Gower et al., 2018).

Participants in this study confirmed that various inclusive practices helped create safe and welcoming music classroom environments. Such inclusive practices included use of pronouns (26.45%), recognition of sexual orientation and gender identity (12.68%), selection of concert attire (12.61%), and use of safe space stickers (8.70%). With the practice of pronoun usage, one participant commented “They treat people with respect in this regard, and I appreciate the consistent ask of pronouns and preferred

names in the classroom.” Another participant commented regarding concert attire, stating: “I had two different band directors in high school. My second band director allowed for students to choose which concert uniform they wanted to wear.” Gurs (2018) argued that for conductor-educators to create safe and inclusive choral spaces, they must be cognizant in their use of personal pronouns. Furthermore, Gurs also mentioned that wearing concert attire that coincides with ones chosen gender identity can provide a welcoming and safe rehearsal environment for transgender individuals.

When participants were asked about their school having a safe space or ally program, only 46% of participants stated that there were such programs in place in the school, but only 22% indicated seeing safe space/ally stickers utilized in the secondary school music classrooms. When looking at a comparison between LGBTQ+ and heterosexual participants perceptions of safe space sticker use and the secondary school music classroom, 19% of LGBTQ+ and 4% of heterosexual participants noticed safe space stickers being displayed in the music classroom. The use of safe space stickers has been an inclusive practice to visually inform students that designated classrooms are safe places for LGBTQ+ individuals to find allyship and support (Meyer. 2019). By signaling to LGBTQ+ youth that the music classroom is a safe space via the visualization of safe space/ally stickers, music teachers can help LGBTQ+ youth know their classroom is a place where they are safe to develop close relationships, be musically creative, be open with their peers and teachers, and know they are in a supportive environment (Southerland, 2018).

While these results suggest that participants are aware of certain positive inclusion practices in secondary school music classrooms, participants also reported that

there is a notable lack of music teachers that provide LGBTQ+ inclusive practices. Participants affirmed that their secondary music teacher did not mention LGBTQ+ subjects or composers/musicians, emphasize LGBTQ+ composers'/musicians' gender identity and/or sexual orientation, or explore positive/negative aspects of LGBTQ+ persons, history, or events. When inclusive classroom practices are utilized, they decrease bullying and harassment (Gower et al., 2018), create safer environments for LGBTQ+ youth (Fredman et al., 2015), and provide validity and visibility (Meyer et al., 2019). Inclusive practices also help create a more accepting classroom climate in which LGBTQ+ youth can further be open and honest with themselves (Cardinal, 2021; Rodrigues, 2017). Silveira and Goff (2016) described that the importance of inclusive practices and teacher training was to eliminate the barrier towards a lack of understanding LGBTQ+ individuals. Vega et al. (2012) observed that the lack of teacher training towards LGBTQ+ issues and topics was a primary cause for teacher complacency regarding homophobic harassment and bullying of LGBTQ+ youth in the classroom. Finally, when music teachers incorporate LGBTQ+ inclusive practices into their classrooms and curriculums, they promote diversity in the classroom and give LGBTQ+ youth the chance to see themselves reflected in curricula, while also challenging the practice of heteronormativity (Cardinal, 2021).

Limitations

Understanding the study's limitations was critical to developing a research plan, and reflections on the limitations will serve to improve future research efforts.

Limitations of this study regarding the close-ended questions included the restriction of the depth of responses of participants (Bell, 2014; Thwaites Bee & Murdoch-Eaton,

2016), participants may have gotten frustrated due to their desired answer not being available (Fowler Jr., 2013), may have forced participants to make choices that they would not make in real world situations (Patel & Joseph, 2016; & Rattray & Jones, 2007), questions may have been misinterpreted by participants (Fowler Jr., 2013), and participants with no opinion or knowledge could still answer (Rattray & Jones, 2007; Thwaites Bee & Murdoch-Eaton, 2016).

The most important details are that participants were provided with open-ended response questions, an "other" option at the end of closed-ended questions, questions and answer choices that were like real world situations, and response options for those who had no opinion or knowledge related to the questions. These processes were used to help mitigate these limitations. (Rattray & Jones, 2007).

Additional limitations that were unforeseen to the study included technological issues with participants being able to access the survey, higher education institutions' policies on collegiate students participating in outside research studies, and participant open-ended responses not providing relative information to the study (Bell, 2014; Patel & Joseph, 2016; & Rattray & Jones, 2007; Thwaites Bee & Murdoch-Eaton, 2016). These limitations affected the number of participants and participant responses to questions, some participants providing non-relevant responses to open-ended questions, participants being unable to access the survey due to potential technology permission/restrictions.

Considering these limitations, if I were to replicate this study, I would consider reducing the number of participant invitations to target major universities with larger music education programs. These institutions would potentially have larger populations of students enrolled in an undergraduate music education program to draw upon for

participants. I would consider selecting two to three major universities within a six-quadrant region (i.e., Northeast, Southeast, Upper Midwest, Lower Midwest, Northwest, and Southwest). Reducing the institutions and classifying them within a six-quadrant region would allow me to compare respondent answers for similarities and differences across the regions. This comparison would potentially give added insight into practices and methods implemented within the various regions that could influence participant perspectives. I would investigate multiple models to determine which states would be assigned to each region. From there, I would consider looking at the top five universities by student population and select the top two or three universities in each region to send survey invitations. This would potentially help get a more controlled group and increase the number of participants for the study. The importance of this controlled group would help reduce bias within the study and ensure internal validity. Additionally, I would be able to work closely with the music education faculty on survey distribution to participants, as there would be fewer music education faculty to be in communication with over the course of the survey distribution.

Another way to improve this survey would be examining ways to improve survey access and limit technological constraints, such as participants being unable to access the survey. During this study, I received four emails from music education coordinators indicating that undergraduate participants were unable to access the survey and received messages that they had already completed the survey. I was able to provide an alternate link to the survey for participants to access when informed of the issue. This limitation caused me to consider duplicating the survey in another application such as Survey Monkey, JotForm, or Google Forms and providing these alternative links in the initial

survey invitation. While the issue of access was a small issue with the current survey, such a limitation can cause participant frustration and potentially hinder future research participation.

Finally, to help ensure that survey invitations are forwarded on to potential participants, I would consider utilizing a shorter survey that is more pointed at one specific criterion (i.e., music classroom safe space). While the current survey averaged 10-12 minutes to complete, survey response rates slowly diminished as participants worked through the questions. Setting the limit to one focused area of study, lowering the number of questions, and placing the most important questions as early as possible in the survey could potentially increase the number of participants with future studies focused on this study and potentially lower survey fatigue (Fass-Holmes, 2022).

Recommendations

The intent of this research study is to help create safer and more inclusive learning environments. Results from this research indicate that there is an apparent need to create these environments in the secondary school music classroom. Participants from this study indicated that while a majority (88%) strongly agreed/agreed that the music classroom was a safe space, 12% either remained neutral or disagreed that the music classroom was a safe space. Additionally, participants experienced verbal bullying and harassment in the music classroom, stated that their music teacher did not intervene when verbally bullied/harassed, and nearly half indicated avoiding going to their main music class due to body type, academic ability, gender/gender expression, sexual orientation, etc. (see Table 5). When looking at a comparison between LGBTQ+ and heterosexual participants' perceived feelings of safety in the music classroom, 85% of LGBTQ+

participants strongly agreed/agreed that the music classroom was a safe space while 92% of heterosexual youth strongly agreed/agreed that the music classroom was a safe space. This is a difference of 7% between LGBTQ+ and heterosexual youth perceived feelings of safety. To create safe environments for LGBTQ+ youth, the first suggestion would be providing professional development to music teachers to improve intervention toward LGBTQ+ issues. One participant commented that “teachers were hardly trained and generally disrespected these students.” Swanson and Gettinger (2016) found that teachers that were trained regarding LGBTQ issues had higher levels of support structures, had more favorable views, and were friendlier toward LGBTQ+ youth. Demissie et al. (2018) suggested that professional development sessions aimed at creating safe and supportive environments help to instill an increased sense of safety and belonging for LGBTQ+ youth. Additional training for music teachers may also help increase music educator’s feelings of comfort as it pertains to discussion LGBTQ+ topics or confronting LGBTQ+ issues of bullying/harassment in the classroom (Caldwell, 2018). For teachers to help promote safe spaces, they need to understand that not all students, faculty, and staff are heterosexual. They need to be able to identify heteronormative practices used within classroom and school cultures and increase visibility towards LGBTQ+ practices and issues within the classroom.

A second recommendation would be to ensure that performing ensembles concert attire policies and practices do not discriminate against LGBTQ+ youth. This would help LGBTQ+ youth that are working through their sexual orientation and gender identity issues. Providing youth with the opportunity to select concert attire helps them work through their own sexual orientation and gender identity discovery processes. Two

participants commented on the selection of concert band uniforms and the music teacher's use of personal pronouns. However, participants also indicated that the primary selection of concert attire was separate attire for male and female students. When LGBTQ+ youth can wear concert attire that coincides with their chosen gender identity, it reduces the potential of gender stereotype attire while providing a welcoming and safe rehearsal environment (Gurss, 2018). Furthermore, this practice helps create learning environments for students to develop their social, emotional, behavioral, and academic well-being (Birkett et al., 2009; Bradshaw et al., 2014; Hagan, 2014; Loukas, 2007; Maxwell, 2016; Thapa et al., 2013).

A third recommendation would be to provide all students in secondary school music classrooms with the access to accurate and appropriate resources pertaining to LGBTQ+ individuals, history, and events via inclusive curricula, library resources, and through online content. Providing students with these resources can help improve and increase diversity within the classroom. Participants reported that their secondary music teacher did not mention LGBTQ+ subjects or composers/musicians, emphasize LGBTQ+ composers'/musicians' gender identity and/or sexual orientation, or explore positive/negative aspects of LGBTQ+ persons, history, or events. LGBTQ+ inclusive practices, especially in the curriculum, help youth students feel safer in their schools and classrooms, reduce heteronormativity while confronting homophobia and other forms of hate speech, and can assist with all LGBTQ+ youth with being comfortable with their gender, gender identity, and sexual orientation (Dinkins & Englert, 2015; Gurss, 2018; Snapp et al., 2015).

Future Research

Findings from this research indicate that there is still much more that needs to be done. While nearly two-thirds of the participants considered secondary school music classrooms to be safe spaces, one-third of participants did not consider the secondary school music classrooms a safe environment. These participants did indicate why they did not feel safe and further examination into these reasons with potential solutions is needed to help create safer environments for all students. This research also showed that when participants were verbally bullied/harassed, music teacher intervention response was low. Even though there was low incidence of verbal bullying, harassment, and music teacher intervention, almost one-third of the participants indicated that it was enough of a problem to not feel safe in the music classroom. This indicates that more research is needed into effective measures towards preventing bullying and harassment within the music classroom.

Conclusion

At the commencement of this research, I set out to explore three research questions:

- What were undergraduate music education majors' perceptions of safe space in their secondary school music classrooms?
- What secondary school music classroom strategies and practices did participants identify as inclusive of LGBTQ+ youth?
- What secondary school music classroom strategies and practices did participants believe create inclusive secondary school music classrooms for LGBTQ+ youth?

Each question elicited a breadth of data that provided insight into answering these three research questions. Through the analysis of this data, emergent themes of safe spaces, peer and teacher support, classroom and curricular practices, inclusivity, and personal identities provided insight and illuminated paths toward increasing LGBTQ+ safety and visibility in the secondary school music classroom.

While there is more work to be done regarding safe spaces and inclusive practices for LGBTQ+ youth, music educators must continue to work towards creating safe and inclusive learning environments for all students. Participants in this study indicated that there is more that music teachers can do to help improve the learning environments for LGBTQ+ youth. Incorporating and implementing various LGBTQ+ inclusive practices to help LGBTQ+ youth feel safe, included, accepted, and noticed in the classroom and through the curriculum can help improve the learning environment for all students. These practices can lower bullying, harassment, drug and alcohol usage, lower suicide risk and suicidal ideations, promote diversity, challenge heteronormative norms, and create environments for open and honest dialogue between students and teachers. Implementation of inclusive practices and creation of safe spaces can also help challenge the biased and discriminatory legislative practices that currently plague the United States.

As I share these conclusions, many state legislators across the U.S. are writing bills and passing laws that undermine safe spaces. As previously mentioned in Chapter 2, the state of Florida passed the controversial “Don’t Say Gay” bill in March of 2022. Since the passage of the “Don’t Say Gay” bill, many more states have increased the number of anti-LGBTQ bills and legislation (Jones & Franklin, 2022). The state of Iowa passed the controversial “bathroom bill” on March 16, 2023, stating that it was needed to

protect children who might feel uncomfortable sharing a restroom with another student whose gender identity does not match their assigned sex at birth (McFetridge, 2023). The state of Alaska introduced House Bill no. 27. This bill is designed to have public and private schools whose students compete on a school-sponsored athletic team designate their sports programs as follows (a) male, men, or boys sport, (b) female, women, or girls sport, or (c) coeducational or mixed team sport. This is designed to segregate sports by binary sex identity. Indiana introduced House Bill 1608, which requires teachers and school districts to notify parents/guardians if a student requests that the school change their name, gender, pronoun, or word used to identify the student. These are just a few of the 203 bills that are aimed at LGBTQ+ youth that are currently being tracked by the website Mapping Attacks on LGBTQ Rights in the U.S. (Mapping Attacks on LGBTQ Rights in U.S. State Legislatures | American Civil Liberties Union, 2023). It is also important to note that these bills are dangerous to LGBTQ+ youth in that they create school environments of segregation, increase the potential for bullying, harassment, and assault, and potentially put youth lives in danger by “outing the child” to the parent/guardian whose household beliefs may create a more dangerous situation for the child. These bills dismantle the foundations of inclusivity and creating safe spaces in schools while simultaneously increase bullying, harassment, assault, and various other forms of harm towards LGBTQ+ youth.

Music educators need to continue to provide all students safe learning environments where they can discover their own personal identities without fear of repercussions, discover who they are through their own personal journey with creating

and performing music, and know that they are seen, they are heard, they are valid, and they are never alone on their personal musical journeys.

Appendix A

Email to Participants

Dear Colleagues,

My name is Desmond Armentrout (University of Massachusetts Amherst), and I am inviting you to participate in a research study. The purpose of this study is to investigate collegiate music education majors' perceptions of safe space and inclusive practices in secondary school music classrooms. You are being invited to participate because you are an undergraduate music education major at your institution.

If you are interested in participating, all you will have to do is complete a brief online questionnaire that will take approximately 20 minutes of your time. Participation in the study is voluntary, and you may discontinue participation at any time without any penalties or repercussions. We are very interested in your opinions, so if you would like to participate, please do so before December 31, which is the closing date for the survey period.

If you would like to participate, click the link below to provide informed consent and participate. If you began the survey previously, you'll be able to pick up where you left off.

Follow this link to the Survey:

Take the Survey

Or copy and paste the URL below into your internet browser:

If you have any questions, do not hesitate to get in touch with us. Thanks for your consideration, and best wishes as you start your semester!

Sincerely,
Desmond Armentrout
PhD Candidate
University of Massachusetts Amherst
darmentr@umass.edu

Appendix B

Survey Tool

Collegiate Music Education Major Perceptions of Secondary Music Classes For LGBTQ+ Youth

Start of Block: INFORMED CONSENT

Informed Consent

Safe Spaces and Inclusive Practices: Perspectives from Collegiate Music Education Majors

Online Survey Consent Form

You are being invited to participate in a research study titled *Safe Spaces and Inclusive Practices: Perspectives from Collegiate Music Education Majors*. This study is being done by *Desmond Armentrout* from the University of Massachusetts Amherst. You were selected to participate in this study because *you have been identified as a music education major at your college/university*.

Why are we doing this research study?

The purpose of this research study is to investigate collegiate music education majors' perceptions of safe space and inclusive practices in secondary school music classrooms.

Who can participate in this research study?

Participants for this study must be enrolled in an undergraduate music education program at a college or university within the 50 United States. There are no other criteria for inclusion/exclusion.

What will I be asked to do and how much time will it take? If you agree to take part in this study, you will be asked to complete an online survey consisting of 40 questions pertaining to safe spaces, LGBTQ+ curricular inclusion, LGBTQ+ classroom inclusion, verbal and physical bullying/harassment, sexual harassment, sexual abuse/assault, & demographic information and it will take you approximately 20 minutes to complete.

Will being in this research study help me in any way?

You may not directly benefit from this research; however, we hope that your participation in the study may give insight into safe spaces and inclusive practices utilized in the music classroom.

What are my risks of being in this research study?

I believe there are minimal risks associated with this research study; however, a risk of breach of confidentiality always exists and I have taken the steps to minimize this risk as outlined in a section below.

How will my personal information be protected?

To the best of our ability your answers in this study will remain confidential. I will minimize any risks through the use of Qualtrics data protection tools.

Will I be given any money or other compensation for being in this research study?

There will be no monetary or other compensation for participation in this research study.

What happens if I say yes, but I change my mind later?

You do not have to be in this study if you do not want to. If you agree to be in the study, but later change your mind, you may drop out at any time. There are no penalties or consequences of any kind if you decide that you do not want to participate.

Who can I talk to if I have questions?

If you have questions about this project or if you have a research-related problem, you may contact the researcher(s), *Desmond Armentrout at darmentr@umass.edu or Dr. Stephen Paparo at spaparo@umass.edu*. If you have any questions concerning your rights as a research subject, you may contact the University of Massachusetts Amherst Human Research Protection Office (HRPO) at (413) 545-3428 or humansubjects@ora.umass.edu.

As researchers we are not qualified to provide counseling services and we will not be following up with you after this study. If you feel upset after completing the study or find that some questions or aspects of the study triggered distress, talking with a qualified clinician may help. If you feel you would like assistance, please contact Substance Abuse and Mental Health Services Administration at 1-800-662-HELP (4357).

By clicking “I agree” below you are indicating that you are at least 18 years old, have read this consent form and agree to participate in this research study. You are free to skip any question that you choose. Please print a copy of this page for your records.

I AGREE

I DO NOT AGREE

Skip To: End of Survey If By clicking “I agree” below you are indicating that you are at least 18 years old, have read this... = I DO NOT AGREE

Survey Sections

- A. Music Background
- B. Safety in the Music Classroom
- C. Safe Spaces & Organizations
- D. Academic & Inclusive Practices

E. Open-Ended Response

F. Demographics

End of Block: INFORMED CONSENT

Start of Block: MUSIC BACKGROUND INFORMATION

Q1 Select the music classes you were involved with during your secondary education (grades 7-12) (choose all that apply)

- Band
- Choir
- Class guitar
- Class piano
- Mariachi ensemble
- Music appreciation
- Music history
- Music technology
- Music theory
- Orchestra
- Rock/pop ensemble
- Other: (please specify)

Q2 Select the music class you were **most** involved with during your secondary education (grades 7-12) (choose only one)

- Band
- Choir
- Class guitar
- Class piano
- Mariachi ensemble
- Music appreciation
- Music history
- Music technology
- Music theory

- Orchestra
- Rock/pop ensemble
- Other: (please specify)

Q3 On average, how many students were involved in the music class you were most involved with?

- 50 or less
- 51 - 100
- 101 - 150
- 151 or more

End of Block: MUSIC BACKGROUND INFORMATION

Start of Block: SAFETY IN THE MUSIC CLASSROOM

SAFETY IN THE MUSIC CLASSROOM

This section of the survey will ask questions regarding safety in the music classroom during your secondary education years. This section will be divided into three areas, (a) you and your thoughts/feelings, (b) questions pertaining to your peers, and (c) questions pertaining to your music teacher. Please remember, any questions asking about main music class is the class you marked previously as the music class you were **most** involved in.

Q4 I felt unsafe or avoided going to my **main** music class because of... (Please check all that apply to you)

- Academic ability or how well I did in school
 - Body type (size, weight, height, etc.)
 - Citizenship status
 - Disability or because people thought I had a disability
 - Family's income or economic status
 - How I expressed my gender (how traditionally "masculine" or "feminine" I was in my appearance or in how I acted)
 - My gender
 - Race or ethnicity or because people thought I was of a certain race or ethnicity
 - Religion or because people thought that I was of a certain religion
 - Sexual orientation (for example, being gay, lesbian, bisexual, or transgender) or what people thought my sexual orientation was
 - Other reason (please specify): _____
 - None of the above, I felt safe in the music classroom.
-

Q5 I felt safe in my **main** music class... (Please check all that apply to you)

- Expressing my race or ethnicity
 - Expressing my religious views or beliefs
 - Expressing my sexual orientation (for example, being gay, lesbian, bisexual, or transgender)
 - Regardless of my academic ability or how well I did in school
 - Regardless of my body type (size, weight, height, etc.)
 - Regardless of my citizenship status
 - Regardless of my family's income or economic status
 - With how I expressed my gender identity (how traditionally "masculine" or "feminine" you were in your appearance or in how you acted)
 - Other reason (please specify): _____
 - None of the above, I did not feel safe in my main music class
-

Q6 Did participation in the **main** music class help you positively cope with the following?

	YES	NO	NOT APPLICABLE
Anxiety	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Bullying/harassment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Depression	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hopelessness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Physical assault/abuse	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sadness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sexual assault/abuse	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Stress	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Thoughts of suicide	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Your gender identity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Your sexual orientation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q7 In the music classroom, did your peers ever...

	YES	NO
Verbally bully or harass you	<input type="radio"/>	<input type="radio"/>
Physically bully or harass you	<input type="radio"/>	<input type="radio"/>
Physically assault you	<input type="radio"/>	<input type="radio"/>
Sexually harass you	<input type="radio"/>	<input type="radio"/>
Sexually assault you	<input type="radio"/>	<input type="radio"/>

Display This Question:

If Q7 = Verbally bully or harass you [YES]

Q7a How often were you verbally bullied or harassed in the music classroom by your peers because of...

	Rarely	Sometimes	Often	Frequently
Your race or ethnicity or because people thought you was of a certain race or ethnicity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Your sexual orientation (for example, being gay, lesbian, bisexual, or transgender) or what people thought your sexual orientation was	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Your gender	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How you expressed your gender (how traditionally "masculine" or "feminine" you were in your appearance or in how you acted)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Your disability or because people thought you had a disability	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Your religion or because people thought that you were of a certain religion	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Your body type (size, weight, height, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Your family's income or economic status	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Your academic ability or how well you did in school	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Your citizenship status	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Display This Question:

If Q7 = Physically bully or harass you [YES]

Q7b How often were you physically bullied or harassed (shoved, pushed, etc.) by your peers in the music classroom because of...

	Rarely	Sometimes	Often	Frequently
Your race or ethnicity or because people thought you was of a certain race or ethnicity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Your sexual orientation (for example, being gay, lesbian, bisexual, or transgender) or what people thought your sexual orientation was	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Your gender	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How you expressed your gender (how traditionally "masculine" or "feminine" you were in your appearance or in how you acted)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Your disability or because people thought you had a disability	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Your religion or because people thought that you were of a certain religion	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Your body type (size, weight, height, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Your family's income or economic status	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Your academic ability or how well you did in school	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Your citizenship status	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Display This Question:

If Q7 = Physically assault you [YES]

Q7c How often were you physically assaulted (punched, kicked, injured with a weapon, etc.) in the music classroom because of...

	Rarely	Sometimes	Often	Frequently
Your race or ethnicity or because people thought you were of a certain race or ethnicity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Your sexual orientation (for example, being gay, lesbian, bisexual, or transgender) or what people thought your sexual orientation was	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Your gender	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How you expressed your gender (how traditionally "masculine" or "feminine" you were in your appearance or in how you acted)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Your disability or because people thought you had a disability	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Your religion or because people thought that you were of a certain religion	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Your body type (size, weight, height, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Your family's income or economic status	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Your academic ability or how well you did in school	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Your citizenship status	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Display This Question:
If Q7 = Verbally bully or harass you [YES]

Q7d Did your music teacher intervene when you were verbally bullied or harassed by your peers in the music classroom?

- Yes
- No
- Unsure

Display This Question:

If Q7 = Physically bully or harass you [YES]

Or Q7 = Physically assault you [YES]

Q7e Did your music teacher intervene when you were physically bullied or assaulted by your peers in the music classroom?

- Yes
- No
- Unsure

Display This Question:

If Q7 = Sexually harass you [YES]

Or Q7 = Sexually assault you [YES]

Q7f Did your music teacher intervene when you were sexually harassed or assaulted by your peers in the music classroom?

- Yes
 - No
 - Unsure
-

Q8 Did you ever have to conceal your sexual orientation or gender identity to avoid intimidation, harassment, or discrimination from peers in your music class?

- Yes
 - No
 - Unsure
-

Q9 Did you disclose your gender identity to your peer(s) in your main music class?

- Yes
 - No
-

Display This Question:

If Q9 = Yes

Q9a Was your peer(s) supportive after you disclosed your gender identity?

- Yes
 - No
-

Q10 Did you disclose your sexual identity/orientation to your peer(s) in your main music class?

- Yes
 - No
-

Display This Question:

If Q10 = Yes

Q10a Were your peer(s) supportive after you disclosed your sexual identity/orientation?

- Yes
 - No
-

Q11 My peer(s) openly discouraged hate speech towards LGBTQ+ people in the music classroom.

- Yes
- No

Q12 Did you disclose your sexual orientation to your music teacher during your secondary education?

- Yes
- No

Display This Question:

If Q12 = Yes

Q12a Was your music teacher supportive after you disclosed your sexual orientation?

- Yes
- No

Q13 Did you disclose your gender identity to your music teacher during your secondary education?

- Yes
- No

Display This Question:

If Q13 = Yes

Q13a Was your music teacher supportive after you disclosed your gender identity?

- Yes
 - No
-

Q14 Did your music teacher...

	Yes	No	Unsure
Have an anti-LGBTQ+ bullying policy in place in the music room?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Have rules against hate speech towards LGBTQ+ people?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Openly discouraged hate speech towards LGBTQ+ people?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Openly harass, discriminate, impose negative consequences on students due to their perceived LGBTQ+ identity?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hold negative attitudes toward students he/she/they thought were LGBTQ+?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hold negative attitude toward you because of your sexual orientation?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hold negative attitudes toward you because of your gender identity?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Treat you unfairly due to their perception of your sexual orientation?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Treat you unfairly due to their perception of your gender identity?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q15 In the music classroom, did your music teacher ever...

	YES	NO
Verbally bully or harass you	<input type="radio"/>	<input type="radio"/>
Physically bully or harass you	<input type="radio"/>	<input type="radio"/>
Physically assault you	<input type="radio"/>	<input type="radio"/>
Sexually harass you	<input type="radio"/>	<input type="radio"/>
Sexually assault you	<input type="radio"/>	<input type="radio"/>

Display This Question:

If Q15 = Verbally bully or harass you [YES]

Q15a Did a member of your school administration (i.e., principal, vice principal, dean of students, etc.) intervene when you were verbally bullied or harassed in or out of the music classroom?

- Yes
- No

Display This Question:

If Q15 = Physically bully or harass you [YES]

Q15b Did a member of your school administration intervene (i.e., principal, vice principal, dean of students, etc.) when you were physically bullied or harassed in or out of the music classroom?

- Yes
- No

Display This Question:

If Q15 = Physically assault you [YES]

Q15c Did a member of your school administration intervene (i.e., principal, vice principal, dean of students, etc.) when you were physically assaulted in or out of the music classroom?

- Yes
- No

Display This Question:

If Q15 = Sexually harass you [YES]

Q15d Did a member of your school administration intervene (i.e., principal, vice principal, dean of students, etc.) when you were sexually harassed in or out of the music classroom?

- Yes
- No

Display This Question:

If Q15 = Sexually assault you [YES]

Q15e Did a member of your school administration intervene (i.e., principal, vice principal, dean of students, etc.) when you were sexually assaulted in or out of the music classroom?

- Yes
- No

End of Block: SAFETY IN THE MUSIC CLASSROOM

Start of Block: SAFE SPACES & ORGANIZATIONS

SAFE SPACES - The following questions pertain to safe spaces and safe space practices in music classrooms.

Q16 Did your school have a safe space or Ally program?

- Yes
 - No
 - Unsure
-

Q17 My music class felt like a safe space.

- Strongly Agree
 - Agree
 - Neutral
 - Disagree
 - Strongly Disagree
-

Q18 There was a Safe Space or Ally sticker displayed in my main music classroom

- Strongly Agree
 - Agree
 - Neutral
 - Disagree
 - Strongly Disagree
-

Q19 I felt comfortable about participating in the music classroom(s) that displayed a Safe Space or Ally sticker

- Strongly Agree
- Agree
- Neutral
- Disagree
- Strongly Disagree

ORGANIZATIONS - The following questions focus on gender and sexuality devoted organizations, such as Gay Straight Alliances, Gender-Sexuality Alliances (GSAs), Queer-Straight Alliances (QSAs), or other LGBTQ+ supportive organizations within the school district.

Q20 Did your school district have an organization devoted to gender and sexuality for students such as Gay-Straight Alliance, Gender-Sexuality Alliance (GSA), Queer-Straight Alliance (QSA), or other LGBTQ+ type organization?

- Yes
 - No
 - Unsure
-

Q21 Were you a member of your school's gender or sexuality organization?

- Yes
 - No
 - Did not have an organization devoted to gender or sexuality at my school
-

Q22 Did having an organization devoted to gender and sexuality, as mentioned previously, make you feel safer in your school district?

- Yes
- No
- Did not have an organization devoted to gender or sexuality at my school

End of Block: SAFE SPACES & ORGANIZATIONS

Start of Block: ACADEMIC/INCLUSIVE PRACTICES

Curricular Practices **CURRICULAR PRACTICES** - These questions focus on what is taught in the music classroom and include LGBTQ+ topics.

Q23 Did your music teacher...

	Yes	No	Unsure
discuss LGBTQ+ topics in class?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
have discussions about LGBTQ+ composers and/or musicians?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
make it a point to talk about LGBTQ+ composers'/musicians' gender-identity and/or sexuality in class?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
taught positive things about LGBTQ+ people, history, or events in your music class?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
taught negative things about LGBTQ+ people, history, or events in your music class?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Inclusive Practices **INCLUSIVE CLASSROOM PRACTICES** - These questions focus on methods that are used in the music classroom to help create an inclusive environment.

Q24 Which of the following best describes the concert attire for your main music class?

- All students were required to wear the same concert attire (i.e. uniforms)
 - Separate concert attire was required for male students and female students (e.g., tuxedos and dresses)
 - Students choose from several concert attire options
 - Students wore concert black (i.e., any black clothing)
 - Other: _____
-

Q25 How did your music teacher address students as a group in your main music class?
(Please check ALL that apply.)

- Students
 - Boys and/or girls
 - Ladies and/or gentlemen
 - By voice or instrument part (e.g. sopranos, altos, tenors, basses, trumpets, flutes, woodwinds, brass, etc.)
 - Friends
 - Singers/instrumentalists
 - Musicians
 - Other: _____
-

Q26 Which of the following inclusive practices did you observe in your secondary music class(es)?

(select all that may apply)

- LGBTQ+ posters
 - LGBTQ+ ally posters
 - Safe Space stickers
 - LGBTQ+ pride flag
 - LGBTQ+ library books
 - LGBTQ recognized composers/musicians
 - Use of student preferred pronouns
 - LGBTQ+ organizations
 - Classroom discussions on LGBTQ+ issues
 - Recognition of sexual and gender identity
 - Addressing name-calling, bullying, or harassment
 - Provide academic resources for LGBTQ+ individuals
 - Other: _____
 - None of these were observed
-

Q27 Which of the following practices did you feel validated you as an individual in the music classroom?

(select all that may apply)

- LGBTQ+ posters
 - LGBTQ+ ally posters
 - Safe Space stickers
 - LGBTQ+ pride flag
 - LGBTQ+ library books
 - LGBTQ recognized composers/musicians
 - Use of student preferred pronouns
 - LGBTQ+ organizations
 - Classroom discussions on LGBTQ+ issues
 - Recognition of sexual and gender identity
 - Addressing name-calling, bullying, or harassment immediately
 - Held students accountable for name-calling, bullying, or harassment
 - Provide academic resources for LGBTQ+ individuals
 - Other: _____
 - None of these validated me as an LGBTQ+ individual
-

Q28 Which of the following practices did you feel **NOT** validated you as an individual?
(select all that may apply)

- LGBTQ+ posters
- LGBTQ+ ally posters
- Safe Space stickers
- LGBTQ+ pride flag
- LGBTQ+ library books
- LGBTQ recognized composers/musicians
- Use of pronouns
- LGBTQ+ organizations
- Classroom discussions on LGBTQ+ issues
- Recognition of sexual and gender identity
- Addressing name-calling, bullying, or harassment immediately
- Held students accountable for name-calling, bullying, or harassment
- Provide academic resources for LGBTQ+ individuals
- I felt validated as an individual
- Other: _____

End of Block: ACADEMIC/INCLUSIVE PRACTICES

Start of Block: Open-Ended Response

Q29 Please provide any additional relevant information you would like to add that you believe may have been missed in this questionnaire. (If none, please put N/A or leave blank)

Q30 Feel free to share your personal story of your experiences in your main music class as it relates to safe spaces, LGBTQ+ inclusive curriculum, LGBTQ+ inclusive classroom practices, or LGBTQ+ experiences?
(If none, please put N/A or leave blank)

End of Block: Open-Ended Response

Start of Block: DEMOGRAPHIC INFORMATION

Directions This section of the survey will ask questions regarding your demographic and education (college and secondary school) background
For this survey, all secondary school questions consider grades 7-12 as secondary school.

Q31 What is your age?

▼ 17 (1) ... Over 24 years of age (8)

Q32 Ethnicity:

▼ Asian / Asian American (1) ... Other, please specify: (7)

Q33 Which of these BEST describes your current sexual orientation (who you are attracted to):
(Select one)

- Aromantic (have little or no romantic attraction to others)
 - Asexual (lack of sexual attraction to others, or low or absent interest in or desire for sexual activity)
 - Bicurious (someone who is a heterosexual, who is curious or open about engaging in sexual activity with a person whose sex differs from that of their usual sexual partners)
 - Bisexual (sexually attracted not exclusively to people of one particular gender; attracted to both men and women)
 - Fluid (one or more changes in sexuality or sexual identity)
 - Gay (a man who is emotionally, romantically, or sexually attracted to other men)
 - Lesbian (a woman who is emotionally, romantically, or sexually attracted to other women)
 - Pansexual (not limited in sexual choice with regard to biological sex, gender, or gender identity)
 - Queer (sexual and gender identities other than straight and cisgender)
 - Questioning/Unsure (one who is in the process of exploring their sexual orientation or gender identity)
 - Straight/Heterosexual (a person who is sexually attracted to people of the opposite sex)
 - Additional Category/Identity not listed (please specify below)
-
- Prefer Not to Answer
-

Q34 Which of these BEST describes your current gender identity?

- Agender (someone who has little or no personal connection with gender)
 - Cisgender Female (i.e., you were born female, and you still identify as your birth gender)
 - Cisgender Male (i.e., you were born male, and you still identify as your birth gender)
 - Gender Non-Conforming (someone whose gender identity and/or gender expression does not conform to the cultural or social expectations of gender, particularly in relation to male or female)
 - Genderqueer (someone whose gender identity and/or expression falls between or outside of male and female)
 - Intersex (someone who, due to a variety of factors, has reproductive or sexual anatomy that does not seem to fit the typical definitions for the female or male sex)
 - Transgender Female-to-Male (someone whose gender identity differs from the one that was assigned to them at birth - born female but identifies as male)
 - Transgender Male-to-Female (someone whose gender identity differs from the one that was assigned to them at birth - born male but identifies as female)
 - Other, please specify: _____
-

Q35 What is your current year in college/university:

▼ Freshman ... Senior

Q36 As a music education major, what is your main area of focus?

- Vocal music education
 - Instrumental music education
 - General music education
 - Other: _____
-

Q37 In which state or U.S. territory did you reside in during your secondary education (grades 7-12)?
If more than one state, select the state where you spent most of your secondary education.

▼ Alabama ... I do not reside in the United States

Q38 I attended a secondary school district that was considered:

- Rural - town/village - low density population
- Suburban - outside surrounding city/metropolitan area
- Urban - city/large metropolitan area
- Unsure - please list zip code: _____

Q39 I attended a secondary school that was:

- Public school
 - Private with religious affiliation/parochial
 - Private with no religious affiliation
 - Homeschooled
 - Military
 - Other: _____
-

Q40 The secondary school I attended had a graduating class of:

- less than 100
- 101 - 400
- 401 - 700
- 701 - 1,000
- more than 1,000
- Unsure/unknown

End of Block: DEMOGRAPHIC INFORMATION

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