

Liberty University

School of Music

A Provident Mindset to Impostor Phenomenon of In-Service Music Educators

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by

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Abstract

Impostor Phenomenon (IP) is a psychological construct that affects many high-achieving professionals to doubt their competence, intelligence, and self-worth. As a result, many with IP will overwork and self-sabotage as they constantly feel like a fraud within their profession or daily lives. Despite previous literature and research with pre-service and graduate students in music education, more data on the IP of In-Service Music Educators still needs to be collected. Therefore, the purpose of the current study is to examine the prevalent mindset of IP among In-Service Music Educators. A quantitative MANOVA design method evaluated this phenomenon. The study collected quantitative data from ($N = 5000 / n = 100$), in-service kindergarten through twelfth-grade music educators from institutions across the United States, determining the extent to which they experience IP. Participants completed the Clance Impostor Phenomenon Scale (CIPS), the In-Service Music Educator Clance Impostor Phenomenon Scale (IME CIPS), and accompanying demographics to determine IP experiences. The causal-comparative quantitative method studied participants using both surveys to gain an in-depth understanding of their IP experiences as In-service Music Educators. The study used quantitative CIPS and IME CIPS findings to demonstrate the impact of IP within In-Service Music Educators and establish similarities between general and domain-specific IP within in-service music teaching. The analysis results indicated that the combination of general IP (as measured by the CIPS) and In-Service Music Educator domain-specific IP (measured by the IME CIPS) was a significant predictor of IP. Moreover, implications from this study demonstrated that In-Service Music Educators have a higher prevalent mindset of IP based on demographic variables, such as race, gender, age, teaching placement, area of specialty, and earned degree level.

Keywords: impostor phenomenon, mindset, in-service music educators, self-doubt

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Dedication

It takes a village to help a music educator learn to work with Impostor Phenomenon. This study is dedicated to all the In-Service Music Educators who have experienced Impostor Phenomenon within their lives and chosen a growth mindset.

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Abbreviations

MANOVA – Multivariate Analysis Of Variance

CIPS - Clance Impostor Phenomenon Scale

CITI - Collaborative Intuitional Training Initiative

IME IPS - In-Service Music Educator Impostor Phenomenon Scale

IP - Impostor Phenomenon

IRB - Institutional Review Board

Chapter One: Introduction

A term coined by Psychologists Pauline Clance and Suzanne Imes in 1974, Impostor Phenomenon (IP), describes high-achieving people who doubt their abilities and competency.¹ Clance's and Imes's original study of IP specifically describes the fraudulent feelings of high-achieving women. Furthermore, since its discovery, investigations of IP now include different populations, such as men, varying racial and ethnic minority groups, university faculty members, and postgraduate students.² Recent studies have found that IP affects the field of music education. The research includes the effects of IP on pre-service music education students, music faculty new to collegiate education, and music education graduate students.³ The spellings of Impostor/Imposter Phenomenon (IP) vary between researchers; Dr. Clance and her research team request that studies use the spelling “Impostor” (with an -or).⁴ This study uses Dr. Clance's preferred spelling unless provided within a direct quote that contains the alternate spelling. Moreover, many researchers call the construct Impostor Syndrome; the more appropriate term is “Phenomenon.” This study uses “Phenomenon” unless a direct quote contains the alternate word “Syndrome.”⁵

¹ Pauline Rose Clance. *The Imposter Phenomenon: Overcoming The Fear That Haunts Your Success* (Atlanta, GA: Peachtree Publishers, 1985) Acknowledgments.

² Valerie Young, *The Secret Thoughts of Successful Women: Why Capable People Suffer from the Imposter Syndrome and How to Thrive in Spite of it* (New York: Crown Publishing Group, 2011), 8-9.

³ Rachel Sorenson, “The Prevalence of Impostor Phenomenon among Music Student Teachers: A Mixed Methods Approach. PhD diss., Florida State University, Tallahassee, FL, 2022. Florida State University Libraries, 1.

⁴ Pauline Rose Clance, email message to me on February 28, 2023.

⁵ Ibid.

Background

One of the suggested foundational elements of this study is that In-Service Music Educators may discover the root of their IP in music education and how to work with it. The study establishes the need for a growth mindset mentality of current In-Service Music Educators within the confines of IP. For instance, Sims and Cassidy suggest that many pre-service graduate music students encounter experiences in which mentors and peers suggest that they need to be better to complete their graduate degree in music. Therefore, In-Service Music Educators may also experience suggestions that they need to be better or even leave the profession due to their peers' actions and words once they enter the classroom.

To better understand the effects of IP, In-Service Music Educators must realize that the phenomenon is a feeling of fear that is not visible. Clinical psychologist Jessamy Hibberd states that when it comes to IP, one feels that they are an impostor, but others notice differently.⁶ It is logical to extend this premise to In-Service Music Educators, who may doubt their abilities and thus begin to overwork to compensate. Their peers may see this as hard work paying dividends and advancements within a career. In contrast, the In-Service Music Educator's thoughts continue to trigger fraudulent feelings of self-doubt.

Furthermore, Hibberd suggests that certain beliefs and personalities can predispose one to the effects of IP.⁷ In-Service Music Educators must differentiate between personal beliefs, feelings, and facts, and a growth mindset of clarity should allow them to interpret the effects of IP. An action plan may help squelch the effects of self-sabotage.⁸ Consequently, In-Service

⁶ Jessamy Hibberd, *The Imposter Cure: How to Stop Feeling Like a Fraud and Escape the Mind-trap of Imposter Syndrome* (London: Octopus Publishing Group, 2019), 50.

⁷ Ibid., 59.

Music Educators who embrace that feelings are not facts, that fear might allow for growth, and that anxiety is a normal human reaction may learn to work with the effects of IP. It seems then that it would benefit the In-Service Music Educator to determine if the effects of IP are positive, dangerous, or irrelevant.⁹

In-Service Music Educators might need to find the origin of the effects of IP. To that end, clinical psychologist Joan Harvey and author Cynthia Katz suggest that family dynamics could play a role in the most severe and persistent cases of IP.¹⁰ If IP begins during childhood, it becomes a challenge to overcome.¹¹ For example, adults may suggest a child's personality is charming and precocious for using their personality to win approval. Thus, the accolades are meaningless unless they stop receiving them. Later in life, the charmer may feel their ability as a form of manipulation over others, thus, undervaluing the things they are good at and overvaluing the things that concern them.¹² Therefore, it is crucial that In-Service Music Educators first find the root of their IP before growth can occur.

Impostor Phenomenon Origins

To better understand the effects of IP, In-Service Music Educators must realize that IP leaves feelings of fear that are not visible. Clinical psychologist Jessamy Hibberd states that when it comes to Impostor Phenomenon, the affected individual has negative self-perceptions,

⁸ Lisa Orbé-Austin and Richard Orbé-Austin, *Own Your Greatness: Overcome Impostor Syndrome, Beat Self-Doubt, and Succeed in Life* (Berkeley, CA: Ulysses Press, 2020), 17.

⁹ *Ibid.*, 31.

¹⁰ Joan C. Harvey and Cynthia Katz. *If I'm So Successful Why, Do I Feel Like A Fake?* (New York: Random House, 1985), 133.

¹¹ *Ibid.*, 46.

¹² *Ibid.*, 47.

but others may not have those same perceptions.¹³ Thus, specific actions and thoughts trigger the fraudulent reaction of self-doubt. Furthermore, Hibberd suggests that certain beliefs and personalities can predispose one to the effects of Impostor Phenomenon.¹⁴ In-Service Music Educators must differentiate between personal beliefs, feelings, and facts. Therefore, a growth mindset of clarity allows In-Service Music Educators the ability to interpret the effects of IP. An action plan may help squelch the effects of IP. Consequently, Hibberd affirms that In-Service Music Educators who embraced the fact that fraudulent feelings are not facts, that fear does not allow for growth. That anxiety is not a normal human reaction learned to work with the effects of IP.¹⁵

In-Service Music Educators within the study needed to find the origin of their IP. Clinical psychologist Joan Harvey and author Cynthia Katz suggest that family dynamics could play a role in the most severe and persistent cases of IP.¹⁶ If IP begins during childhood, it becomes even more challenging to overcome. Dweck agrees, stating that a fixed mindset, which may have begun during childhood, describes children who believe their intelligence, talents, and personalities are fixed traits that cannot grow.¹⁷ They believe their ability is an inherited trait that creates a certain level of ability, and they cannot improve their level of ability over time. Therefore, In-Service Music Educators who refuse to investigate their reasons for a fixed

¹³ Hibberd, *The Imposter Cure*, 50.

¹⁴ Ibid., 59.

¹⁵ Ibid., 58.

¹⁶ Harvey and Katz, *If I'm So Successful*, 133.

¹⁷ Carol S. Dweck, *Mindset: The New Psychology of Success* (New York: Ballantine Books, 2016), 62–63.

mindset choose to live in fear, self-doubt, and self-sabotage, thus succumbing to the effects the effects of IP.¹⁸

The core concept of the study suggests that In-Service Music Educators may discover the root of their Impostor Phenomenon in music education and how to work with it. The study establishes the need for a growth mindset mentality within current In-Service Music Educators. For instance, Sims and Cassidy's study states that many pre-service graduate music students encounter experiences in which mentors and peers suggest that they are not good enough to complete their graduate degree in music.¹⁹ In other words, some In-Service Music Educators tell their peers that they are not good enough to continue in music teaching and choose to leave the profession.

In-Service Music Educators who trusted their music teaching abilities through a growth mindset by learning to work through their feelings of past rejections have chosen a growth mindset. A growth mindset develops an action plan that affirms their goals and achievements. Orbé-Austin and Orbé-Austin state that incremental steps are necessary to overcome Impostor Phenomenon's effects.²⁰ Accordingly, In-Service Music Educators who have created an intentional plan that includes small, attainable steps with low risk are more likely to reach their desired goal. When In-Service Music Educators have a provident mindset, the study forecasts a growth mindset, thereby assisting music teachers in making better decisions toward IP based on their future needs.

¹⁸ Orbé-Austin and Orbé-Austin, *Own Your Greatness*, 31.

¹⁹ Wendy L. Sims and Jane W. Cassidy, "Impostor Phenomenon Responses of Early Career Music Education Faculty," *Journal of Research in Music Education* 67, no. 1 (2019): 47.

²⁰ Orbé-Austin and Orbé-Austin, *Own Your Greatness*, 98.

Mindsets

The study found two types of mindsets that In-Service Music Educators employ toward IP. The first mindset copes with a sense of inadequacy, a fixed mindset, and the other takes personal chances, a growth mindset.²¹ For this reason, the study suggests that in-service music educators with a growth mindset are more likely to overcome the effects of IP even if they do not always feel or act confident. When In-Service Music Educators employed a growth mindset, authentic teaching incorporated elements of creativity, and play began to expand within their teaching skills. Furthermore, a growth mindset that includes taking personal chances allows In-service Music Educators more time to focus on learning music pedagogy and music curriculum than personal performance.²² Moreover, In-Service Music Educators who accepted a positive relationship with the fear of failure notice improvements by seeking personal education career goals that improve personal pedagogy and their students' concept of music curricula.

James Clear states that human behaviors heavily depend on interpretation during an event of time.²³ When an In-Service Music Educator with IP interprets an event of time, the possible course of action becomes either a fixed or a growth mindset. Duckworth states that a growth mindset may allow In-Service Music Educators to persevere and ascend above IP. They may become an actual expert within their field of study.²⁴ Accordingly, In-Service Music Educators with a growth mindset synchronously focus on what they “get to do and not have to do” while

²¹ Young, *Successful Women*, 223.

²² Andy Molinsky, “Everyone Suffers from Impostor Syndrome-Here’s How to Handle It.” in *Confidence* Harvard Business Review Emotional Intelligence Series ed. Harvard Business Review (Boston. MA: Harvard Business School Publishing Corporation, 2019), 30.

²³ James Clear, *Atomic Habits: And Easy and Proven Way to Build Good Habits and Break Bad Ones* (New York: Penguin Random House, 2018), 129.

²⁴ Angela Duckworth, *Grit: The Power of Passion and Perseverance* (New York: Scribner, 2016), 87.

building a foundation that sustains against the effects of IP.²⁵ Furthermore, small positive changes within human mindsets created improvement and established the first steps toward suppressing the effects of IP. In-Service Music Educators that actively pursue a process to ameliorate past the effects of IP improved their teaching skills and students' learned experiences.

In-Service Music Educators may grow to trust their personal music teaching abilities through a growth mindset, even with an ephemeral onset of IP. Harvey and Katz state that some In-Service Music Educators may have only experienced IP temporarily.²⁶ The person with temporary IP may have experienced the same emotions as a chronic IP sufferer. Temporary IP experiences by In-Service Music Educator could be a new job placement, a sudden career advancement, earning a graduate degree, a financial windfall, newly gained recognition of a music education award, or earning a music education honor. In-Service Music Educators may have suddenly felt self-doubt as the work was new or more complex than the previous position. Hence, Harvey and Katz suggest that temporary IP experiences occurred far more often than reported.²⁷ Therefore In-Service Music Educators must recognize the early signs of IP within themselves and choose a growth mindset.

Theoretical Framework

This study is grounded in the theoretical concept of a quantitative MANOVA – multiple dependent measures test design approach. Creswell and Creswell state that a multivariate analysis of variance design allows for the simultaneous manipulation of multiple independent

²⁵ Matthew Arau, *Upbeat: Mindset, Mindfulness, and Leadership in Music Education and Beyond* (Chicago: Gia Publications, 2022), 271.

²⁶ Harvey and Katz, *If I'm So Successful*, 19.

²⁷ *Ibid.*, 20.

and dependent variables.²⁸ To fully understand and develop a clear picture of In-Service Music Educators' problems and benefits perceived by IP, a MANOVA study design was required to test IP's main effects and interactions between each independent variable. All participants are In-Service Music Educators who have earned a bachelor's degree or higher, specifically in music education, and currently teach in a Pre-K through the 12th-grade school setting.

The multiple analysis of variance MANOVA test compared the participant experiences of the general CIPS and domain-specific IME CIPS conceptual data to the demographic data to explain the multiple experiences of IP. Therefore, this study's multiple variance scores further support understanding how participants may view or experience a fixed or growth mindset to IP. The study also embraces a quantitative design approach by exploring the perception of In-Service Music Educators' effects of IP as music teaching experiences may vary according to selected demographic attributes.

The theoretical framework involved conducting a study with two dependent surveys. The Clance Impostor Phenomenon Scale (CIPS) and In-Service Music Educator Clance Impostor Phenomenon Scale (IME CIPS) determine IP levels. Then, compare each survey with nine independent demographics. The quantitative surveys and demographic data collection enabled the researcher to interpret to what extent IP experiences affected the growth and fixed mindsets of In-Service Music Educators. According to Phillips, this type of design is particularly useful when the researcher needs to answer more than one research question in the same analysis.²⁹

²⁸ John Creswell and J. David Creswell, *Research Design*, 5th ed. (Thousand Oaks, California: SAGE Publications, 2018), 173.

²⁹ Kenneth H. Phillips, *Exploring Research in Music Education and Music Therapy* (New York: Oxford University Press, 2008), 167.

Statement of the Problem

Two types of In-Service Music Educators' mindsets approach IP, which frames the problem within this research. The first mindset copes with a sense of inadequacy and a fixed mindset; the other takes personal chances, a growth mindset.³⁰ Consequently, In-Service Music Educators who take chances to work with the effects of IP only sometimes feel or act confident. Dweck holds that a growth mindset describes viewing challenges and setbacks by integrating personal efforts and strategies, which include receiving help from others.³¹ Using an authentic teaching growth mindset, In-Service Music Educators might incorporate elements of creativity and play to expand teaching skills. When In-Service Music Educators adopted a growth mindset, it encouraged professionals to take chances. It also allowed more time to focus on learning music pedagogy and music curriculum than personal performance, thereby first seeking personal education career goals that improve personal pedagogy and their students' concept of music curricula.³² As In-Service Music Educators began to accept a positive relationship with the fear of failure, a noticeable overall improvement began.

Statement of the Purpose

This study used quantitative multiple analysis of variance design to detect the effects of IP among In-Service Music Teachers. Furthermore, this study included a MANOVA test approach to investigate the topic. The MANOVA test involved conducting three surveys of multiple types to collect the initial data simultaneously. Using this approach, the researcher

³⁰ Young, *Successful Women*, 223.

³¹ Dweck, *Mindset*, 7.

³² Molinsky, "Everyone Suffers," 30.

discussed to what extent and how the quantitative research results helped explain and contextualize the effects of IP. By answering the proposed research questions via the outlined research method and approach, existing literature was gathered and examined for informative details, perspectives, ideologies, frameworks, and implications that define IP concepts. The study's methods could address the future mindset to IP within In-Service Music Educators.

The study examined the provident mindset of IP among In-Service Music Educators through a quantitative MANOVA method design that evaluates the phenomenon. The study surveyed In-Service Kindergarten through twelfth-grade music educators from institutions across the United States to determine to what extent they experienced IP. Participants completed the Clance Impostor Phenomenon Scale (CIPS) and accompanying In-Service Music Educator Clance Impostor Phenomenon Scale (IME CIPS) to determine individual IP levels and demographics.

Significance of the Study and Research Questions

There is a need to study the similarities between a growth mindset and IP levels within In-Service Music Educators. This research was novel, as there were no published studies on the growth mindset of In-Service Music Educators who experienced IP. Bedwell suggests educators with a compelling growth mindset may be able to cope with impostor feelings.³³ Therefore, In-Service Music Educators with a growth mindset may notice failure and self-doubt experiences as a natural part of overcoming IP. Multiple levels of experiences may occur within In-Service Music Educators' IP. The study could help In-Service Music Educators understand how the IP

³³ Barbra J. C. Bedwell, "Overcoming the Imposter Phenomenon: Exploring the Strategies Secondary Educators." (EdD diss., University of Massachusetts Global, Irvine, CA, 2022), 161, University of Massachusetts Global ProQuest Dissertations Publishing.

and growth mindset constructs may be related. The results of this study identified strategies that may help to mitigate the effects of IP, thus increasing In-Service Music Educators within the profession. As an exploration of these ideas, the study sought to answer the following questions:

Research Question One: What are common characteristics of IP experienced by some in-service music teachers?

Research Question Two: What are common characteristics of active in-service music teachers that experience IP?

Research Question Three: What are the similarities between general and domain-specific IPs within in-service music teaching?

Research Question Four: Do the effects of IP as an in-service music teacher vary according to selected demographic attributes?

Conceptual Framework

Central to this study is fear and self-doubt, with prolonged feelings of inadequacy despite one's successes. Illuminating the effects of IP observed within In-Service Music Educators may alleviate some toxic self-destructive environments in the kindergarten through twelfth-grade music education academic settings. Research suggests that music educators are not immune to IP and feel they need to live up to the ideal image of being an academic. Stone et al. state that the IP is detrimental to the well-being of both students and teachers, which leads to anxiety, depression, psychological distress, interpersonal sensitivity, and low self-esteem.³⁴ Understanding IP's origins and the concept of a fixed and growth mindset suggested successful strategies may help In-Service Music Educators with IP. Moreover, by identifying the foundation of these feelings of

³⁴ Steven Stone, et al., "Learning While Black: A Culturally Informed Model of the Impostor Phenomenon for Black Graduate Students," *Journal of Black Psychology* 44, no. 6 (2018): 493.

fear and self-doubt, In-Service Music Educators may learn they are not alone and that these feelings are normal to some extent.

Definition of Terms

Throughout this investigation, the following terms are specific to this study: the teaching profession, specifically music education. The following operational definitions are to clarify terminology within this study.

Fixed Mindset: A Fixed Mindset is the urgent belief that one must repeatedly prove oneself. The personal belief is that one only has a certain amount of intelligence, personality, and character.³⁵

Growth Mindset: A Growth Mindset is the belief that personal qualities are things one can cultivate through effort, strategies, and help from others.³⁶

In-Service Music Educator - Clance Impostor Phenomenon Scale (IME CIPS): The In-Service Music Educator Impostor Phenomenon Scale (IME CIPS) may suggest a relationship between IP behaviors and specific factors that only occur with In-Service Music Educators. The IME CIPS might also determine individual music educators' IP levels and demographics.³⁷

In-Service Music Educator: An In-Service Music Educator has earned a bachelor's degree or higher, specifically in music education, and currently teaches in a Pre-K through the 12th-grade school setting.

³⁵ Dweck, *Mindset*, 6.

³⁶ *Ibid.*, 7.

³⁷ Carol Frierson-Campbell, "Professional need and the contexts of in-service music teacher identity," *Action, Criticism, and Theory for Music Education* 3, no. 3 (2004): 4-5.

Chapter Summary

The psychological construct of IP affects many high-achieving professionals who doubt their competence, intelligence, and self-worth. As a result, many with IP overwork and self-sabotage as they constantly feel fraudulent within their profession or daily lives. The previous literature and research only studied pre-service and graduate students in music education, indicating the need for more data on IP of In-Service Music Educators.³⁸ Ergo, the purpose of this study is to examine the provident mindset of IP among In-Service Music Educators. The Factorial MANOVA method design evaluated the phenomenon. The quantitative survey involved collecting data from in-service kindergarten through twelfth-grade music educators from institutions across the United States, determining the extent to which they experienced IP. Participants completed the Clance Impostor Phenomenon Scale (CIPS) and accompanying In-Service Music Educator Clance Impostor Phenomenon Scale (IME CIPS), which determined IP levels and demographics. The qualitative method of the surveys and demographics rendered an in-depth understanding of their IP experiences as In-service Music Educators. The data exhibited the impact of IP on In-Service Music Educators. Thus, In-Service Music Educators' personal IP experiences described their personal provident mindsets based on experiences of IP by integrating the quantitative findings and demographic data.

The MANOVA test was an essential component as it addressed if there was a correlation between the CIPS and IME CIPS. In addition, the analysis results indicated if general IP (measured by the CIPS) was a significant predictor of IP as an In-Service Music Educator (measured by the IME CIPS). Moreover, implications from this study included if In-Service

³⁸ Sorenson, "Prevalence of Impostor Phenomenon," 4.

Music Educators demonstrate a higher provident mindset of IP based on demographic variables, such as gender, race, age, teaching placement, years of service, and earned degree level.

Chapter Two: Review of Literature

Chapter Overview

Impostor Phenomenon (IP) occurs when In-Service Music Educators set standards for themselves and what they believe others expect of them.¹ The population that experiences IP has valid, tangible accomplishments. Nevertheless, they feel haunted by the fear of continuing their successful lifestyle and being perceived as capable or bright as they appear to their colleagues and peers. The current estimate suggests that seventy percent of people have felt some degree of IP; thus, many can relate to the effects.² Therefore, this statistic suggests that IP is a common element of the majority of the In-Service Music Education population. IP affects each person differently, and they may only express two or three of its characteristics.³

Those with IP strongly believe they cannot dismiss their feelings, which closes their eyes from logical information, thus making it difficult to notice their achievements. Hibberd states that survival was the original intended purpose of the human brain, but it could be more helpful when our feelings present inaccurate information and no real threat.⁴ The feelings of IP are not facts but can trigger specific thoughts or reactions. Thus, past research suggests that a population with high expressions of IP makes attributions that inhibit any growth in self-esteem.⁵ Therefore,

¹ Hibberd, *The Imposter Cure*, 38.

² Hibberd, *The Imposter Cure*, 30.

³ Clance, *The Imposter Phenomenon*, 25.

⁴ Hibberd, *The Imposter Cure*, 48.

⁵ Mirjam Zanchetta, Sabine Junker, Anna-Maria Wolf, and Eva Traut-Mattausch, "Overcoming the Fear that Haunts Your Success." *Frontiers In Psychology* 11, article 405 (May 15, 2020): 2. <http://doi:10.3389/fpsyg.2020.00405>.

IP sufferers who actively reflect deeply on their fixed mindset may find methods of working with IP.⁶

The Foundations of Impostor Phenomenon

The Evolution of Impostor Phenomenon

In-Service Music Educators who find the foundational experiences of their IP may have the ability to work with the feeling that IP portrays. The human brain has evolved to become self-aware to succeed within cultural expectations. The neocortex area of the brain involves higher social cognitions from conscious thoughts, language, behavioral and emotional regulation, empathy, and theory of mind.⁷ Thus, humans have learned to avoid enemies by forming alliances and finding suitable mates as a society. The concept of having insecurities has allowed humans to cohabitate safely with others. "IP sufferers are likely to concentrate on the [small flaw] and dismiss all that they do well."⁸ Therefore, the perception of a confident smile may hide the interpretive truth of self-doubt.

Health Factors

Success does not mean happiness for sufferers of IP. Those who scored a high level of impostor fears were associated with poor mental health.⁹ Constant self-doubt may harm In-Service Music Educators' emotional well-being and interfere with their ability to enjoy their work and feel fulfilled.¹⁰ Research suggests in the Journal of General Internal Medicine that

⁶ Zanchetta et al., "Overcoming the Fear," 3.

⁷ Hibberd, *The Imposter Cure*, 143.

⁸ Clance, *The Imposter Phenomenon*, 119.

⁹ Jaruwan Sakulku and James Alexander, "The Impostor Phenomenon," *International Journal of Behavioral Science*. 6, no. 1 (2011): 87.

people experiencing IP also often experience depression and anxiety. Thus, IP is not a recognized psychiatric disorder. The effects of IP are not featured in the American Psychiatric Association's Diagnostic and Statistical Manual, nor is IP listed as a diagnosis in the International Classification of Diseases.¹¹

Furthermore, physical depression and anxiety are frequently comorbid with IP.¹² Many IP sufferers perceive they are the only one who has IP feelings. These experiences could cause In-Service Music Educators to have a fixed mindset, impairing their work performance and leading to burnout.¹³

Metacognition

Metacognition is thinking about one's mental state and feelings.¹⁴ The In-Service Music Educator may have the mindset that they have mastered beginning band embouchure concepts. They may feel like a fraud teaching their choral student the International Phonetic Association vowels with only an instrumentalist background. They may also think they are good at pacing their lessons by creating small formative assessments throughout the lesson plan. Thus, metacognition involves becoming aware of one's attentional focus on detail, proactivity, or the moment of teaching. Metacognition may allow In-Service Music Educators to recognize their strengths and weaknesses through music education training.

¹⁰ "How Teachers Can Overcome Imposter Syndrome," *American University School of Education* (blog), May 26, 2021, <https://soeonline.american.edu/blog/teachers-overcome-imposter-syndrome/>.

¹¹ Dena M. Bravata et al., "Prevalence, Predictors, and Treatment of Impostor Syndrome: a Systematic Review." *Journal of General Internal Medicine* 35, no. 4 (2019): 1252.

¹² Bravata et al., "Prevalence, Predictors, and Treatment of Impostor Syndrome: a Systematic Review," 1272.

¹³ *Ibid.*, 1270.

¹⁴ Shankar Vedantam, "You 2.0: Slow Down!," August 23, 2023, in *Hidden Brain*, produced by the Hidden Brain Media, podcast, MP3 audio, 53:44. <https://hiddenbrain.org/podcast/you-2-0-slow-down/>.

“Metacognitive knowledge consists primarily of knowledge or beliefs about the factors that affect the course and outcome of cognitive enterprises.”¹⁵ The In-Service Music Educator’s metacognition might change due to their current demographics. Therefore, race, gender, and years of teaching experience could affect metacognition and feelings of IP. Furthermore, the personal musical experiences of the In-Service Music Educators may create different IP symptoms. Thus, the retrieved past knowledge may be accurate or inaccurate, which could unintentionally influence feelings of IP.¹⁶ Specific musical memories that involve mindful self-awareness of one’s own positive and negative experiences may come to mind.¹⁷ Moreover, In-Service Music Educators’ mental mindset may be able to notice, attend to, appreciate, and react to positive and negative experiences.

Cognitive Distortion

Cognitive distortion is internal mental filters or biases that increase personal misery that fuel anxiety and depression, which causes negative thoughts about oneself. The In-Service Music Educator with IP symptoms may acquire feelings of cognitive distortion due to criticism and negative experiences within their career, which may lower self-esteem. Demographics may have a prominent role in cognitive distortions as evidence suggests that those who identify as female have more self-mutilative behaviors and symptoms that manage emotions than those who identify as male.¹⁸ The magnification of negative self-labeling of inferiorities may lead to

¹⁵ Adrian Wells and Christin Purdon, “Metacognition and Cognitive-Behaviour Therapy: A Special Issue,” *Clinical Psychology and Psychotherapy* 6, no. 2 (1999): 71.

¹⁶ *Ibid.*, 71.

¹⁷ Thomas O. Nelson, Richard B. Stuart, Colanda Howard, and Michael Crowley, “Metacognition and Clinical Psychology: A Preliminary Framework for Research and Practice,” *Clinical Psychology and Psychotherapy* 6, no. 2 (1999): 75.

melancholic depression.¹⁹ Therefore, IP could significantly impact an In-Service Music Educator's mental well-being.

An In-Service Music Educator might misinterpret an IP experience within their environment as defeat, deprivation, or disparagement. They see their career as unworthy to be with music education colleagues, deficient, and comparatively inadequate.²⁰ IP has a limiting effect on In-Service Music Educators caused by fears, anxieties, and pain from past experiences. In-Service Music Educators may or may not remember the details of past traumatic events, but their bodies do.²¹ The body reacts to those emotions, creating irrational thoughts and beliefs. In the most severe experiences, these feelings of IP may produce tremendous anxiety, physiological responses, or panic attacks. The In-Service Music Educator's cognitive distortion future mindset may anticipate that their current difficulties or suffering will continue indefinitely.

False Narratives, Negative Thoughts, and Negative Self-Talk

The cognitive distortion of false narratives may cause experiences of IP. A current psychological study of maladaptive schemas, positive schemas, and cognitive distortions suggests, "Patterns and systems of thought are often subtle and difficult to identify [as] they [could] become a regular feature in your day-to-day thoughts."²² A provident growth mindset may allow an In-

¹⁸ Fatima Elia Covino, "Cognitive Distortions and Gender as Predictors of Emotional Intelligence"(PhD diss., Northcentral University, 2013), 2.

¹⁹ Terrence James Laughlin, "Cognitive Distortion and Locus-Of-Control in Depressive Psychiatric Patients." (PhD diss., Louisiana State University, Baton Rouge, LA, 1972), 4, LSU Digital Commons. https://digitalcommons.lsu.edu/gradschool_disstheses/2293.

²⁰ Ibid., 9.

²¹ Soren Kaplan, *Experiential Intelligence: Harness the Power of Experience for Personal and Business Breakthroughs*, (Dallas, TX: Matt Holt, 2023), 75.

²² Amanda Wuth, Sandeep Mishra, Shadi Beshai, and Justin Feeney, "Experiences of developmental unpredictability and harshness predict adult cognition: An examination of maladaptive schemas, positive schemas,

Service Music Educator to question where the narratives began and if they are accurate and useful.

“[Humans] are not born with a critical voice in our head.”²³ When In-Service Music Educators become aware of negative self-talk, they may consciously confirm that they possess inherent limitations.²⁴

These messages begin through the narrative of others’ suggestions. Other negative messages may begin through self-talk, the inner voice that combines conscious thoughts with inbuilt beliefs and biases that may create an internal monologue. Even if In-Service Music Educators use appropriate behavioral markers to judge the truth, objective relations between deception and behavior tend to be weak.²⁵ Therefore, irrational, false thoughts and beliefs could unknowingly reinforce feelings of IP over time. However, if In-Service Music Educators are aware of their positive beliefs, they may overcome or learn to work with IP through positive affirmations.²⁶

Locus of Control

The term ‘locus of control’ refers to how much control a person feels in their behavior. A person can either have an internal or external locus of control. An In-Service Music Educator with a high internal locus of control perceives themselves as having personal control over their behavior. Therefore, they take personal responsibility for their behaviors. However, some may perceive a high external locus of control as indistinguishable from IP. In-Service Music

and cognitive distortions,” *Current Psychology* 41, (2022): 7156, <https://doi.org.ezproxy.liberty.edu/10.1007/s12144-020-01274-2>.

²³ “How Changing Your Story Can Change Your Life” hosted by Chris Duffy. How To Be a Better Human podcast. August 28, 2023, <https://www.ted.com/podcasts/how-to-be-a-better-human/how-changing-your-story-can-change-your-life-w-lori-gottlieb-transcript>.

²⁴ Kaplan, *Experiential Intelligence*, 97.

²⁵ Zoe Adams, Magda Osman, Christos Bechlivanidis, and Björn Meder, “(Why)Is Misinformation a Problem?,” *Perspectives on Psychological Science* (2023): 8, <https://doi-org.ezproxy.liberty.edu/10.1177/17456916221141344>.

²⁶ Kaplan, *Experiential Intelligence*, 97.

Educators with a high external locus of control perceive their ‘behaviors’ as a result of luck, while IP sufferers base their luck on a feeling of ‘experiences.’ Therefore, the locus-of-control construct appears intimately related to depression and not IP, particularly negative views of personal behaviors.²⁷

Childhood and Formative Cognitive Development

Family dynamics in the early childhood and formative years experiences have a lasting impact. A foundation for IP may begin during childhood when these people did not feel accepted for who they were or what they experienced.²⁸ The earlier a child's belief center of self-worth, achievement, acceptance, and lovability solidifies within their brain, the harder it is to change.²⁹ Therefore, the absence of a role model or mentor can exacerbate IP's feelings.³⁰ Consequently, when these emotional experiences do not occur, they can lead to shame and humiliation.³¹

Children seek the approval of their teachers, parents, or guardians. Many IP sufferers, as children, were the top performers among their peers.³² Therefore, when childhood rendering does not include sharing their success or achievements, foundational feelings of IP begin³³ IP thoughts develop based on an individual's learning history, starting in childhood, regarding

²⁷ Terrence, “Cognitive Distortion,” 19.

²⁸ Clance, *The Imposter Phenomenon*, 69.

²⁹ Hibberd, *The Imposter Cure*, 62.

³⁰ *Ibid.*, 70.

³¹ *Ibid.*, 63.

³² Clance, *The Imposter Phenomenon*, 25.

³³ Hibberd, *The Imposter Cure*, 67.

developmental lessons of correlation and causality. However, those who experience IP may be able to trace their parent's upbringing to create an understanding of parental choices.³⁴

Moreover, IP sufferers may impede their progress due to feelings of exceeding their parent's success and may harbor guilt by hiding their accomplishments.³⁵

Adult Cognitive Development

The experiences and felt connections of adult cognitive development affect post-formal thoughts. When interacting with themselves and others, these complex logical thinking skills develop within adulthood. In-Service Music Educators have views of reality that are different from each other. These contradictory experiences allow for objectivity and a necessary subjectivity that are useful in our epistemological understanding of the world.³⁶ Therefore, post-formal thoughts of In-Service Music Educators may alleviate feelings of IP by bridging two contradictory “scientific” logical positions and may reach an adaptive synthesis through higher-order logic.³⁷ Thus, it is through change that growth occurs. Furthermore, Beaumont suggests that at any age in adulthood, identity flexibility or a sense of self-identity may evolve with confirmations and oppositions through self-knowledge from life's experiences.³⁸ Thus, adaptive

³⁴ Clance, *The Imposter Phenomenon*, 167.

³⁵ *Ibid.*, 101.

³⁶ Jan D. Sinnott, “Cognitive Underpinnings of Identity Flexibility in Adulthood,” in *Identity Flexibility During Adulthood: Perspectives in Adult Development*, ed. Jan D. Sinnott (Cham, Switzerland: Springer, 2017), 37.

³⁷ *Ibid.*

³⁸ Sherry L. Beaumont, “The Roles of a Growth-Oriented Identity Style and Contemplative Process.” in *Identity Flexibility During Adulthood: Perspectives in Adult Development*, ed. Jan D. Sinnott, (Cham, Switzerland: Springer, 2017), 54.

characteristics of the human cognitive conceptual process create operations or gained wisdom that may help resolve IP feelings over time.

First Generational Students

Family values toward education could shape the effects of IP. First-generation achievers feel socially and emotionally that they do not fit in anywhere. They are out of step at home and in their new environment.³⁹ First-generation achievers' populations have similar elements which may manufacture IP feelings. The achiever is smart with talents, an achievement that is atypical of their family members. Members of their families notice them differently than the world and do not praise the achiever's educational accomplishments. Most IP behaviors in the family of first-generation college students result from being reactive within the moment, with a lack of consideration of future implications of present actions.⁴⁰ Therefore, first-generational achievers' must break the cycle of living in the moment and learn to value their education. Many first-generational students feel guilty about their success as they do not want to seem proud or arrogant to their families.⁴¹ As success begins in college, some achievers distance themselves from their families.⁴²

Parents of In-Service Music Educators who are first-generation students may have expressed disappointment in their chosen career path. Family members may state that a music or

³⁹ Hibberd, *The Imposter Cure*, 70.

⁴⁰ Ruby K. Payne, *A Framework for Understanding Poverty*. 4th ed. (Highlands, TX: aha! Process, 1996), 53.

⁴¹ Clance, *The Imposter Phenomenon*, 42.

⁴² "Between Two Worlds" hosted by Shankar Vedantam. Hidden Brain podcast. June 12, 2023, <https://hiddenbrain.org/podcast/between-two-worlds/>.

music education career is impractical and suggest their children choose a more lucrative career path. This mindset may create intense doubts about personal ability levels even when colleagues express praise.

IP Individual Personality Traits

Hibberd states that IP is a perfect example of confirmation bias from a decision made long ago.⁴³ The unwavering belief of feeling like a fraud builds an argument inside the sufferer's head. IP victims have a shared drive to achieve, so the person whose self-confidence is very low is missing essential qualities of their self-esteem.⁴⁴ Thus, the IP subject ignores positive information that does not fit the opposing bias. If positive feedback or compliments occur, a fixed mindset dismisses it and negatively impacts the experience. However, trying to prevent feelings of discomfort does not mean a musical lesson, performance, or musical event cannot occur. Anxiety is a normal reaction to feelings and discomfort. These anxiety experiences can create growth results; therefore, mindfulness thoughts of IP are not facts but feelings.

Fear of Failure and Self-Doubt

In-Service Music Educators may allow themselves to become limited by their fear of failure and self-doubts. Lewis Howes states, "Criticism happens no matter what...It is the price of admission to life."⁴⁵ Failure is inevitable. In-Service Music Educators are scrutinized at every performance, from their administrative evaluation, community, music education peers, students, parents, and guardians. Therefore, they may unknowingly let the fear of failure control their

⁴³ Hibberd, *The Imposter Cure*, 80.

⁴⁴ Harvey and Katz, *If I'm So Successful*, 27.

⁴⁵ Lewis Howes, *The Greatness Mindset: Unlock the Power of Your Mind and Live Your Best Life Today* (Carlsbad, CA: Hay House, 2023), 12.

decisions and shape their perceptions of their educational choices. Fear of failure may keep In-Service Music Educators from growing emotionally, spiritually, mentally, and physically from making decisions, thus creating regrets.⁴⁶

Self-doubt is simply the killer of dreams.⁴⁷ In-Service Music Educators may allow their insecurities to hold them back and avoid the pain of failure by never attempting new musical concepts or curricula. Furthermore, “becoming vulnerable is both a condition and consequence of insecurity, and closely intertwined with our sense of who we are, and the sweet promise of who we could become.”⁴⁸ Thus, In-Service Music Educators may begin to believe they are not good enough, smart enough, have no talent, are too young, or do not have the connections that will hinder any growth and may create the feeling of IP. Therefore, by allowing self-doubt to occur, In-Service Music Educators may avoid the pain of insecurities by staying within their comfort zones.⁴⁹

Self-Sabotage

The IP experience can create an overwhelming fear of failure and the avoidance of success. Others have a real fear of success, affecting those who identify as female most.⁵⁰ Those who experience these feelings of IP may self-sabotage their chances of success and maintain the belief that they could have positive outcomes.⁵¹ By choosing this fixed mindset, avoiding

⁴⁶ Howes, *The Greatness Mindset*, 18.

⁴⁷ Ibid., 62.

⁴⁸ David Knights, “It’s a Bittersweet Symphony, this Life: Fragile Academic Selves and Insecure Identities at Work.” *Organization Studies* 35, no. 3 (2014): 337.

⁴⁹ Howes, *The Greatness Mindset*, 62.

⁵⁰ Clance, *The Imposter Phenomenon*, 27.

⁵¹ Hibberd, *The Imposter Cure*, 101.

potential criticism or negative results is possible. A fixed mindset creates feelings of inadequacy and defers the recognition of facing personal fears. The feeling of vulnerability might challenge the forethought of IP experiences and avoidance strategies. Those who experience self-sabotage behaviors fear taking on more responsibilities.⁵² They fear failure or not being up to the task.

The Impostor Cycle

The Impostor cycle aims at preventing others from finding out perceived throughs of IP. Many In-Service Music Educators feel their past successes will not match up to their feelings of personal ability levels. Hibberd suggests that Impostor Cycles are repetitive short-term coping strategies.⁵³ They are afraid that they cannot repeat past accomplishments.⁵⁴ “The Impostor Cycle creates feelings of anxiety, fear, self-doubt, and dread [that increases] the amount of stress involved with success and decreases the sense of satisfaction that should come with it.”⁵⁵ The cycle exhibits project procrastination due to self-doubt, and work finally begins with a sense of panic about completing it on time.

As the cycle completes, the recipient receives the acknowledgment of success, creating a temporary feeling of happiness and relief. "After the cycle completes, many also experience disappointment, dread, and depression."⁵⁶ The same feeling an In-Service Music Educator may experience after a significant performance. However, the cycle continues as similar situations arise, and the vicious cycle repeats. The Impostor Cycle is one of the most essential elements of

⁵² Clance, *The Imposter Phenomenon*, 28.

⁵³ Hibberd, *The Imposter Cure*, 91.

⁵⁴ Clance, *The Imposter Phenomenon*, 25.

⁵⁵ Ibid., 51.

⁵⁶ Ibid., 52.

the IP. Once the cycle behavior halts, the IP sufferer may begin to function normally and be at ease with their success.⁵⁷ Therefore, In-Service Music Educators who learn to work with IP may exhibit more contentment within their career.

Five Types of Impostor Phenomenon

The five predisposing personality traits: The Perfectionist, The Expert, The Soloist, The Natural Genius, and The Superwoman/Superman/Workaholic may contribute to the formation of the IP cognitive schema of a person.⁵⁸ Impostors set unrealistic goals that create experiences of defeated thoughts and behaviors as goals not met. "Real impostors take on a false identity to deceive others; they are presumably satisfied if they succeed in creating a false positive impression, but the degree of misrepresentation would be considered unacceptable if detected, and they may have a realistic fear of being exposed."⁵⁹ Therefore, anyone could become an impostor when they display a façade of themselves that is different from their private self to meet social expectations. "Impostors often secretly harbor the need to be the very best compared with their peers."⁶⁰ Thus, IP sufferers may think it necessary to create a self-presentational that hides their impostor fears to feel socially desirable.

The Perfectionist

The IP personality trait of a perfectionist may never be satisfied with their achievements, and they tend to focus only on mistakes and failures. "Perfection might seem possible if you just

⁵⁷ Clance, *The Imposter Phenomenon*, 53.

⁵⁸ Sakulku and Alexander, "The Impostor Phenomenon," 80.

⁵⁹ Ibid., 79.

⁶⁰ Ibid., 77.

try hard enough, work longer and do better, but it is really a mirage hovering temptingly just out of reach.”⁶¹ However, it is through failure that created markers signify stages of success.

Perfectionists believe they experience self-doubt, worry, and failure if they do not accomplish their jobs perfectly.⁶² “Perfectionists have a very specific vision of what they want and a very precise plan to reach it.”⁶³ They feel there is a right and wrong way to accomplish a goal and are only content with something if it is of the highest possible quality.

A perfectionist who experiences IP feels that when things do not perfectly work as intended, they have feelings of self-doubt and worry. The IP perfectionist will openly communicate their self-perception of imperfect performance to others.⁶⁴ They become ashamed that they are not measuring up to the task and have failed. Many perfectionists find it impossible to delegate work or become anxious and upset when delegated work does not meet their envisaged standards. Therefore, In-Service Music Educators who suffer from IP desire to be perfect for their students.

The Expert

The measurement of one's competence is an IP personality trait of an expert. They believe they will never know enough or fear being vulnerable to inexperience or unknowledgeable. “For the imposter, the trigger point is the realization that they do not know everything, and this makes them wrongly conclude that they must be a fraud.”⁶⁵ No one knows everything in life but continues to grow and become more confident in dealing with whatever

⁶¹ Hibberd, *The Imposter Cure*, 154.

⁶² Ibid., 41.

⁶³ Ibid.

⁶⁴ Sakulku and Alexander, “The Impostor Phenomenon,” 85.

⁶⁵ Hibberd, *The Imposter Cure*, 218.

occurs.⁶⁶ As In-Service Music Educators advance in their careers, they begin to feel fraudulent as they do not know how to answer everyone's questions. Some veteran In-Service Music Educators may state that they latch onto their insecurities when others come for advice. This person may want to maintain their reputation as the expert because this is what their colleagues have come to expect.⁶⁷

The Soloist

The IP Soloist struggles to work in teams and collaborative environments. They prefer to work alone so others will not question their abilities. “The Soloist defines competence as being able to do something on their own and believes that achievement only counts if it is unassisted.”⁶⁸ However, working alone may place In-Service Music Educators at more risk for professional isolation.⁶⁹ Hibbard suggests that the Soloist values independence over everything else, including their own needs.⁷⁰ Music educators who teach kindergarten through twelfth grade are often the only ones who teach the music curriculum at their school campus. However, when In-Service Music Educators have no one to give constructive criticism or have a way to receive compliments, they may get discouraged and become mired in self-doubt, which may cause IP. As with all professions, In-Service Music Educators had more help than they remember.⁷¹ Moreover, it is essential to have other music educators hold each other accountable for

⁶⁶ Hibberd, *The Imposter Cure*, 217.

⁶⁷ Harvey and Katz. *If I'm So Successful*, 69.

⁶⁸ Hibberd, *The Imposter Cure*, 42-43.

⁶⁹ Young, *Successful Women*, 38.

⁷⁰ Hibberd, *The Imposter Cure*, 43.

⁷¹ Clance, *The Imposter Phenomenon*, 157.

consistency, making deadlines, troubleshooting problems, brainstorming ideas, and offering professional feedback.⁷²

The Natural Genius

The Natural Genius feels shame if they take a long time to master something. They judge their competence based on ease and speed instead of their efforts. “[You are becoming self-aware] means knowing yourself and your strengths and limits [to] feel more confident about what you can and cannot do.”⁷³ The acceptance that mistakes and failures create resilience. The growth mindset that one experiences provides an opportunity to learn. Therefore, learning to cope with difficult situations and experiences of failure creates success and makes one feel more secure. The Natural Geniuses strives to master a new skill quickly and with little effort.⁷⁴ Therefore, the path to success for the Natural Genius is not linear; thus, failure is necessary to progress.⁷⁵

The Superwoman/Superman/ Workaholic

In-Service Music Educators are synonymous with trying to do everything all at once. They feel obligated to take on everything that comes their way. “Many [In-Service Music Educators], especially those who teach ensembles, proudly brag about working late nights and weekends, expressing gratitude to their patient families.”⁷⁶ The Superwoman/Superman IP

⁷² Young, *The Secret Thoughts of Successful Women*, 38.

⁷³ Hibberd, *The Imposter Cure*, 151.

⁷⁴ *Ibid.*, 42.

⁷⁵ *Ibid.*, 172.

⁷⁶ Sean Robert Powell, *The Ideology of Competition In School Music* (New York: Oxford University Press, 2023), 27.

experience may create the belief that opportunities within music education must always be chased or created and that time spent working feels well-spent. However, any enjoyment of that success is short-lived. “Workaholic IP victims cannot relax and savor their rewards.”⁷⁷ They tend to believe they are incompetent or less talented as they must work hard to achieve.

Fixed Versus Growth Mindsets

According to James Clear, human behaviors heavily depend on interpretation during an event of time.⁷⁸ For example, when an In-Service Music Educator with IP interprets an event, the possible course of action becomes either a fixed or a growth mindset. Deck’s fixed theory of intelligence argues a continuum that gives rise to mindsets. “In a fixed mindset, [IP sufferers] believe their basic abilities, intelligence, and talents are just fixed traits.”⁷⁹ In-Service Music Educators who have a fixed mindset may believe their goal is to keep an appearance of looking smart all the time and never looking dumb. At the other end of the continuum are those In-Service Music Educators who believe that a growth mindset achieves success. “These individuals argue that success is based on learning, persistence, and hard work.”⁸⁰ Angela Duckworth affirms that a growth mindset will allow In-Service Music educators the ability to persevere and ascend above IP. As a result, they may become experts in their field of study, whereas a fixed mindset will stay stagnant.⁸¹

⁷⁷ Harvey and Katz. *If I’m So Successful*, 28.

⁷⁸ Clear, *Atomic Habits*, 129.

⁷⁹ Keith Keggart, “Developing a Growth Mindset in Teachers and Staff,” *Edutopia* last modified February 4, 2015, <https://www.edutopia.org/DISCUSSION/DEVELOPING-GROWTH-MINDSET-TEACHERS-AND-STAFF>.

⁸⁰ Ibid.

⁸¹ Duckworth, *Grit*, 87.

In-Service Music Educators that have a growth mindset synchronously focus on what they get to do and not have to do while building a foundation that will sustain against the effects of IP.⁸² Thus, a growth mindset could occur through changes in mindset habits. These small positive changes within human mindsets may create personal growth and establish the first steps toward suppressing the effects of IP. Moreover, In-Service Music Educators who actively pursue a process to ameliorate past the effects of IP may improve their teaching skills and students' learning experiences. In-Service Music Educators could grow to trust their music teaching abilities through a growth mindset by learning to work through their feelings of past rejections.

In-Service Music Educators who choose a growth mindset may choose to develop an action plan that affirms their goals and achievements. Orbé-Austin's and Orbé-Austin's IP course of "Owning Your Greatness" state that incremental steps are necessary to overcome its effects.⁸³ Hibberd states that feelings of anxiety are not always bad, and many make use of its good elements.⁸⁴ For some In-Service Music Educators, IP could prepare them for change or make them more alert. Others have the growth mindset that even if the lesson or performance does not work out, they have created a learning experience for their students and themselves.⁸⁵ Thus, In-Service Music Educators should create an intentional plan that includes small, attainable, low-risk steps to reach the desired goal. By searching for the provident mindset of In-Service Music Educators, the study may foresee the future, in a sense, thereby assisting music teachers in the making.

⁸² Matthew Arau, *Upbeat*, 271.

⁸³ Orbé-Austin and Orbé-Austin, *Own Your Greatness*, 98.

⁸⁴ Hibberd, *The Imposter Cure*, 56.

⁸⁵ *Ibid.*, 56.

If In-Service Music Educators have a fixed mindset to IP, they could judge their music teaching ability to attain a given level of performance as fixed, stable, and unchangeable. Thus, In-Service Music Educators could interpret failure as evidence of their constantly feared insufficient ability. Hibberd suggests that "Self-doubt promotes self-improvement and often comes with conscientiousness, high standards, and a strong work ethic."⁸⁶ However, if In-Service Music Educator's mindset becomes, "I can and will live through it."⁸⁷ Then, a positive relationship between the fear of failure and a positive perception of ability level is a clear growth mindset to IP, thus creating better career decisions based on their future needs.

Demographics

Clance suggests that women receive little assistance from their spouses, and the demands of raising children fell almost entirely on them.⁸⁸ Many In-Service Music Educators who identify as women may feel isolated or lonely. Instrumental music education is a male-dominated sector of In-Service Music Educators.⁸⁹ Those who identify as female may believe their achievements were primarily the result of some factor other than intelligence, such as hard work and perseverance.⁹⁰ African Americans have reported frequent racial discrimination, but low levels of distress from discrimination had a higher effect of IP than those who reported high levels of distress from racial discrimination.⁹¹ At the beginning of their careers, In-Service Music

⁸⁶ Hibberd, *The Imposter Cure*, 150.

⁸⁷ Clance, *The Imposter Phenomenon*, 150.

⁸⁸ Ibid., 83.

⁸⁹ Hibberd, *The Imposter Cure*, 37-38.

⁹⁰ Harvey and Katz, *If I'm So Successful*, 39.

⁹¹ Bravata et al., "Prevalence, Predictors, and Treatment of Impostor Syndrome: a Systematic Review," 1254.

Educators entering the job market will likely experience IP feelings at a very intense and often painful level.⁹² In-Service Music Educators should not feel different or more successful than everyone else.⁹³ However, recent studies suggest that those who identify as male do experience IP but somewhat differently.⁹⁴ Hence, diversity within the In-Service Music Education population may lower IP experiences, allowing the profession to meet the challenges of a changing landscape.

Chasing Trophies/Overindulgence

The experience of over-enjoyment with one thing is overindulgence. In-Service Music Educators might become overindulgent when music competition occurs. They will use competition as the primary formal and informal means to validate music education. As more competition wins occur, personal dopamine levels of the In-Service Music Educator rise, and the thrill of collecting music trophies may influence the need to overwork. Thus, the mindfulness and focus of the music education curriculum becomes skewed. Mindfulness is the cognitive skill of sustaining meta-awareness of the contents within one's mind in the present moment. "In-Service Music Educators who do not teach with mindfulness may consider awards as the central motivation for their music program. Their skewed mindfulness allows them to observe what their brain is doing while it is doing it without judgment."⁹⁵ Hence, In-Service Music

⁹² Clance, *The Imposter Phenomenon*, 53.

⁹³ Ibid., 28.

⁹⁴ "How to overcome feeling like an impostor" hosted by Kim Mills. Speaking of Psychology podcast Episode 149, August 2022, <https://www.apa.org/news/podcasts/speaking-of-psychology/impostor-syndrome>.

⁹⁵ Anna Lembke, *Dopamine Nation: Finding Balance in the Age of Indulgence* (New York: Dutton, 2021), 82.

Educators may begin to 'chase trophies' by hoarding materials and trying to outdo other colleagues instead of building and sharing resources.⁹⁶

Demographics may also play a part in the story, as In-Service Music Educators who identify as male band directors are more likely to receive a superior rating at competitions than those who identify as female directors.⁹⁷ Therefore, feelings of IP within In-Service Music Educators may allow specific demographics to believe that social unfairness is due to inherited traits such as gender, race, or socioeconomics. In-Service Music Educators who participate in music competitions feel pressured to achieve positive results for career advancement and gain credibility with their students, peers, and other stakeholders.⁹⁸ Moreover, these IP demographic inequalities experiences may cause In-Service Music Educators to make poor professional career choices for awards and trophies.

Accepting Personal Praise

Accepting personal praise may be difficult for In-Service Music Educators who suffer from IP. “Impostors cannot accept praise because they honestly believe that the praise is not deserved.”⁹⁹ The acceptance of praise would make Impostors admit to success.¹⁰⁰ An In-Service Music Educator who has issues accepting praise for personal achievements continues to gravitate toward the fixed mindset of IP. Hence, an outstanding music teacher with top qualifications may call themselves a “Marvelously Mediocre Music Educator.”¹⁰¹ When In-Service Music Educators

⁹⁶ Powell, *The Ideology of Competition*, 43.

⁹⁷ Ibid., 12.

⁹⁸ Ibid., 13.

⁹⁹ Clance, *The Imposter Phenomenon*, 88.

¹⁰⁰ Ibid., 92.

have a fixed mindset toward accepting personal praise, it may create feelings of powerlessness and learned helplessness, which may lead to the development of a self-defeating identity. The fixed mindset may establish personal toxic statements such as “I can’t do this” or “I’m not clever enough.”¹⁰² However, a growth mindset is more likely to encourage the development of feelings of empowerment. Moreover, In-Service Music Educators may begin to realize how they might react to positive influences from their community and personal experiences.

Educational Coaching

IP sufferers may need guidance, and educational coaching could positively affect behaviors toward mindsets. IP may be a symptom of insufficient academic or workplace mentoring.¹⁰³ “It might be possible to increase positive features related to a growth mindset and, on the other hand, decrease negative features related to a fixed mindset.”¹⁰⁴ Therefore, a growth mindset may increase IP sufferers self-enhancing attributes and self-efficacy. However, some In-Service Music Educators may not know their authentic style of teaching and what works best for their teaching style.¹⁰⁵ Since IP affects each person differently, individual coaching interventions could be useful to help with the effects of IP. “Therefore, exploring musical self-efficacy beliefs may provide valuable insights into performing musicians’ overall motivation.”¹⁰⁶ Music

¹⁰¹ Harvey and Katz. *If I'm So Successful*, 28.

¹⁰² Keggart, “Developing a Growth Mindset.”

¹⁰³ James R. Austin, “Take a Researcher to Lunch: Informal Mentoring for Researchers,” *Journal of Music Teacher Education* 28 no. 1 (2018): 7.

¹⁰⁴ Zanchetta et al., “Overcoming the Fear,” 3.

¹⁰⁵ Beaumont, “Growth-Oriented Identity,” 61.

¹⁰⁶ Martin, Lisa and Helen West. “Musical Efficacy Beliefs and Feelings of Perceived Fraudulence Among Collegiate Musicians.” (Paper presented at the Desert Skies Symposium on Research in Music Education 2017, ASU Memorial Union Alumni Lounge Tempe, AZ, February 25, 2017). <https://desertskies.music.asu.edu/content/desert-skies-2017>.

education coaching could take various forms, though, at the core of the process, mutual consultations or a team of music educators collaborating with a coach on specific needs and goals. The coaching format would consist of observations, feedback, co-planning lesson strategies, modeling strategies, and best practices.

Finding Your Village

Networking with other In-Service Music Educators could be a key element in helping IP sufferers. “I have several trusted colleagues at my place of work and several from previous employment that I discuss any uncertainties I am feeling to work through my impostor syndrome.”¹⁰⁷ In-Service Music Educators could create a cohort that reassures IP sufferers by strengthening ideas and boosting personal confidence by finding a group to share ideas with occasionally. Colleagues could create experiences that vindicate personal professionalism.

When In-Service Music Educators find their village, they seek assistance from various mentoring communities, mentoring relationships, and professional learning communities.¹⁰⁸ The cohort allows for internal and external shared strategies, including reflection, recording praise, and colleague support. Therefore, through professional development and researchers’ empirical work, professional communities influence one another as mentors and mentees, co-teachers, and co-learners.¹⁰⁹ Addressing IP within a cohort could lead to a culture change, but the strategy may only work well with an established network of trusted colleagues.¹¹⁰ Moreover, obtaining

¹⁰⁷ Jill Barr-Walker, Debra A. Werner, Liz Kellermeyer, and Michelle B. Bass, “Coping with Impostor Feelings: Evidence-based Recommendations from a Mixed Methods Study,” LIS Scholarship Archive. Last modified (July 21, 2021): 7. doi:10.31229/osf.io/gw9pm.

¹⁰⁸ Christa R. Kuebel, Lisa Huisman Koops, and Vanessa L. Bond, “Cultivating Teachers of General Music Methods: The Graduate Years.” *Journal of Music Teacher Education* 28, no.1 (2018): 11.

¹⁰⁹ Kuebel, Koops, and Bond, “Cultivating Teachers,” 17.

¹¹⁰ Barr-Walker et al., “Coping with Impostor Feelings, 8.

input from a trusted network may help In-Service Music Educators become self-aware of their internal self and the effects of IP.¹¹¹

Wisdom Though Life Experiences

Instead of ruminating on the past, feeling like a victim, or thinking of themselves as broken, In-Service Music Educators may start seeing unique assertions they may have developed from their experiences.¹¹² Growth is the expectation throughout a career for In-Service Music Educators. “Some [new music educators] might feel guilty about not doing enough or not learning the new job fast enough. Others may find that fear of failure and fear of success have a significant positive correlation with IP, and self-esteem was negatively correlated.”¹¹³ In-Service Music Educators are the sum of their experiences. Experiential Intelligence combines mindsets, abilities, and know-how gained from unique life experiences that empower personal achievement and growth as In-Service Music Educators increase their level of self-awareness of their mindset, ability, and know-how increases.^{114 115} In-Service Music Educators who choose to grow in Experiential Intelligence explore their past experiences to understand how they positively or negatively impacted them. Thus, they gain insight into what consciously or subconsciously evolves their mindset and abilities to achieve personal goals. Soren suggests that by having a trusted village, In-Service Music Educators could learn to work with IP through collaborative

¹¹¹ Kaplan, *Experiential Intelligence*, 104.

¹¹² Ibid., 26.

¹¹³ Corinne Pickett, *The Occurrence of Impostor Phenomenon: A Survey of Music Therapists*. (master's thesis, Saint Mary-of-the-Woods College, 2020), 13.

¹¹⁴ Kaplan, *Experiential Intelligence*, 15.

¹¹⁵ Ibid., 23.

activities.¹¹⁶ Moreover, experiences could create a unique attitude toward the future and help In-Service Music Educators develop IP experiences by discontinuing ruminating on past feelings.

Experiential Intelligence works through experiences that shape mindsets, which involve attitudes and beliefs about oneself, others, and the world.¹¹⁷ In-Service Music Educators' mindsets influence their thoughts and behavior, which may help or hinder them from achieving their full potential. They may begin working with or overcome IP only when they become aware of their underlying mindsets. Kaplan suggests that by having a growth mindset, In-Service Music Educators could possess a positive, future-focus view of themselves and the possibilities within their lives.¹¹⁸

Chapter Summary

IP thoughts may develop through an individual's learning history, starting in childhood, regarding developmental lessons of correlation and causality.¹¹⁹ Therefore, people with high expressions of IP create attributions that inhibit self-esteem growth. Mindsets have a significant implication for education, and the most critical aspect relates to feedback.¹²⁰ When an IP sufferer begins to accept constructive criticism, it may suggest they are willing to work hard to improve. IP sufferers with a growth mindset understand they can develop their talents and abilities through effort, good teaching, and persistence.¹²¹ In-Service Music Educators with a growth mindset may

¹¹⁶ Kaplan, *Experiential Intelligence*, 24.

¹¹⁷ Ibid., 25.

¹¹⁸ Ibid., 43.

¹¹⁹ Zanchetta et al., "Overcoming the Fear," 2.

¹²⁰ Keggart, "Developing a Growth Mindset."

¹²¹ Keggart, "Developing a Growth Mindset."

resolve their IP setbacks.¹²² Hence, it is essential to make time for self-reflection. “As a result, IP-affected individuals [may] recognize their own competence and believe in the growth of abilities, even though learning from mistakes.”¹²³ Moreover, In-Service Music Educators with a growth mindset and grit may facilitate and achieve long-term goals.¹²⁴

¹²² Kaplan, *Experiential Intelligence*, 39.

¹²³ Zanchetta et al., “Overcoming the Fear,” 3.

¹²⁴ Aaron Hochanadel and Dora Finamore, "Fixed and Growth Mindset In Education And How Grit Helps Students Persist In The Face Of Adversity," *Journal of International Education Research*. 11, no.1 (2011): 49.

Chapter Three: Methodology

Chapter Overview

There is a need to study the correlation between a growth mindset and IP levels within In-Service Music Educators. This research is novel, as there are no published studies on the growth mindset of In-Service Music Educators and the effects of IP. Bedwell suggests educators with a compelling growth mindset may be able to cope with impostor feelings.¹ Therefore, In-Service Music Educators with a growth mindset may notice failure and self-doubt experiences as a natural part of career growth and overcoming IP. However, a limitation of this study is measuring an In-Service Music Educator's potential mindset, as it is impossible to foresee the mental constructs of personal experiences.² Moreover, the study does not measure In-Service Music Educators' foundational experience(s) of IP.³

Multiple levels of experiences and settings occur within In-Service Music Educators' IP. Thus, the multivariate analysis of variance (MANOVA) study quantifies results that could help In-Service Music Educators understand how the IP and growth mindset constructs may be related. This study's quantitative quasi-experimental research method may help identify, perhaps, the possible strategies that In-Service Music Educators use to help mitigate the effects of IP, increasing In-Service Music Educators' longevity within the profession.

Purpose

IP is the feeling that earned opportunities, achievements, awards, and the acquirement of credentials occur through fraudulent behaviors. Psychologist Kevin Coley states that IP is a

¹ Bedwell, "Overcoming the Imposter Phenomenon"

² Dweck, *Mindset*, 7.

³ Clance, *The Imposter Phenomenon*, 69.

gut-wrenching feeling in the back of one's brain that repeatedly states, "Do I really know what I am doing?" or "Am I good enough?"⁴ IP affects individuals who are accomplished, competent, and intelligent. Nevertheless, they feel like they are deceiving people. Research suggests that seventy percent of all people experience feelings of IP at some point in their lives.⁵ Subsequently, this study suggests that some In-Service Music Educators may also believe they are intellectually fraudulent, less competent than their peers, and not deserving of earned accomplishments.

Many learn they are not alone and that many of their peers also experience IP⁶ Dr. Pauline Clance's Impostor Phenomenon Scale (CIPS) determines whether a subject has IP characteristics and to what extent they are suffering.⁷ By measuring personal experiences of IP, many have found a sense of relief knowing their situation is not unique. They are usually pleased to learn that their personal experiences are widespread among highly successful people.⁸

Research Questions

Sims and Cassidy state that IP could affect demographics differently, which includes those who associate with music academia.⁹ Therefore, frequent and intense feelings might affect In-Service Music Educators' well-being by producing anxiety, stress, depression, procrastination,

⁴ "Shankar Vedantam, "The Psychology of Self-Doubt," December 13, 2021, in *Hidden Brain*, produced by the Hidden Brain Media, podcast, MP3 audio, 56:02, <https://hiddenbrain.org/podcast/the-psychology-of-self-doubt/>.

⁵ Orbé-Austin and Orbé-Austin, *Own Your Greatness*, 3.

⁶ Clance, *The Imposter Phenomenon*, 19.

⁷ Ibid.

⁸ Ibid., 18.

⁹ Wendy L. Sims and Jane W. Cassidy, "Impostor Feelings of Music Education Graduate Students." *Journal of Research in Music Education* 68, no. 3 (2020): 251.

and job burnout. Other times IP may be beneficial. Dweck states that IP could also result in motivation and opportunities for professional growth.¹⁰ Through personal analysis, In-Service Music Educators can explore the obstacles within music education that create feelings of IP and work to persevere through techniques, thus setting realistic goals to work with IP in daily life.¹¹ As an exploration of these ideas, this study solicited to answer the following questions:

Research Question One: What are common characteristics of IP experienced by some in-service music teachers?

Research Question Two: What are the common characteristics of active in-service music teachers that experience IP?

Research Question Three: What are the similarities between general and domain-specific IPs within in-service music teaching?

Research Question Four: Do the effects of IP as an in-service music teacher vary according to selected demographic attributes?

Hypotheses

Research Question One may answer the following hypothesis:

Hypothesis One: Common characteristics of IP experienced by some in-service music teachers may include feelings of inadequacy as music educators, lack of supportive colleagues, and lack of administration mentoring. These experiences may be more prevalent in female and minority In-Service Music Educators.

¹⁰ Vedantam, "Psychology of Self-Doubt."

¹¹ Dweck, *Mindset*, 7.

Negative past experiences create a cause and effect of music educators' thoughts, feelings, and behaviors.¹² These suggest a parallel with the study consistent with symptoms of IP, identified by Clance and Imes in 1978.¹³ Therefore, female and minority music educators showing signs of IP tended to exhibit self-doubt, feel like a fraud, and feel intimidated.

Research Question Two may answer the following hypothesis:

Hypothesis Two: Common characteristics of active in-service music teachers who experienced IP include perfectionism, overworking, self-sabotage, and discounting personal successes. These experiences may be more prevalent in female and minority In-Service Music Educators.

In-Service Music Educators who exhibited fraudulent feelings downplay their knowledge, skills, and abilities.¹⁴ These subjects may have a fixed mindset and use coping behaviors. An In-Service Music Educator may continue impostor cycling by trying to gain peers' approval, worry about their intelligence, overwork to gain high remarks, and then discount the success earned from their peers. In-service Music Educator study participants may also display actions of overworking, self-sabotage, and discounting personal successes.¹⁵

Research Question Three may answer the following hypothesis:

Hypothesis Three: In-Service Music Educators' general and domain-specific IPs may be examined as similar in value in terms of their tendencies with regard to overworking, avoiding opportunities, and fulfilling personal needs.

¹² Harvey and Katz, *If I'm So Successful*, 204.

¹³ Pauline Rose Clance and Suzanne Ament Imes, "The imposter phenomenon in high achieving women: Dynamics and therapeutic intervention," *Psychotherapy: Theory, research & practice* 15, no. 3 (1978): 242.

¹⁴ Orbé-Austin and Orbé-Austin, *Own Your Greatness*, 7.

¹⁵ *Ibid.*, 5–6.

Participants completed the Clance Impostor Phenomenon Scale (CIPS) and accompanying In-Service Music Educator Impostor Phenomenon Scale (IME IPS) to determine IP levels. The results examined might establish a correlation between IP behaviors and specific factors that only occur with In-Service Music Educators.

Hypothesis Four: Yes, IP experiences might vary the choice of mindset (fixed or growth) according to selected demographic attributes of in-service music teachers based on gender, teaching placement, years of service, and earned degree level.

The results from the Phenomenon Scale (CIPS), In-Service Music Educator Impostor Phenomenon Scale (IME IPS), and Survey Demographic results may establish if there is an envisaged growth or fixed mindset that occurs within In-Service Music Educators. Descriptive statistics indicated that overall, female and minority participants might demonstrate a more provident mindset of IP than male participants. Furthermore, IP levels might vary by other demographic variables, such as age, teaching placement, years of service, and earned degree level.

Protection of Human Subjects (Ethics/IRB)

IP behavioral surveys, past IP studies, and past mindsets studies created the foundational purpose for this research study.¹⁶ After completing the CITI (Collaborative Intuitional Training Initiative) training, appropriate approval from the Institutional Review Board (IRB), and survey copyright permission approval to use the Clance Impostor Phenomenon Scale (CIPS) survey and create the accompanied In-Service Music Educator Clance Impostor Phenomenon Scale (IME CIPS) survey distribution occurred (see Appendix B for Copyright Permission of CIPS and IME CIPS). The IRB approval was a critical facet of the study (see Appendix A for IRB Approval).

¹⁶ Creswell and Creswell, *Research Design*, 173.

Carol Roberts states that the IRB process “protects those participating in the study, particularly around ethical issues such as informed consent, protection from harm, and confidentiality.”¹⁷ The IRB approval verified that participants who completed the surveys met the study's criterion and that all information collected through the study was anonymous and strictly for academic purposes.

Population and Sample Instrumentation

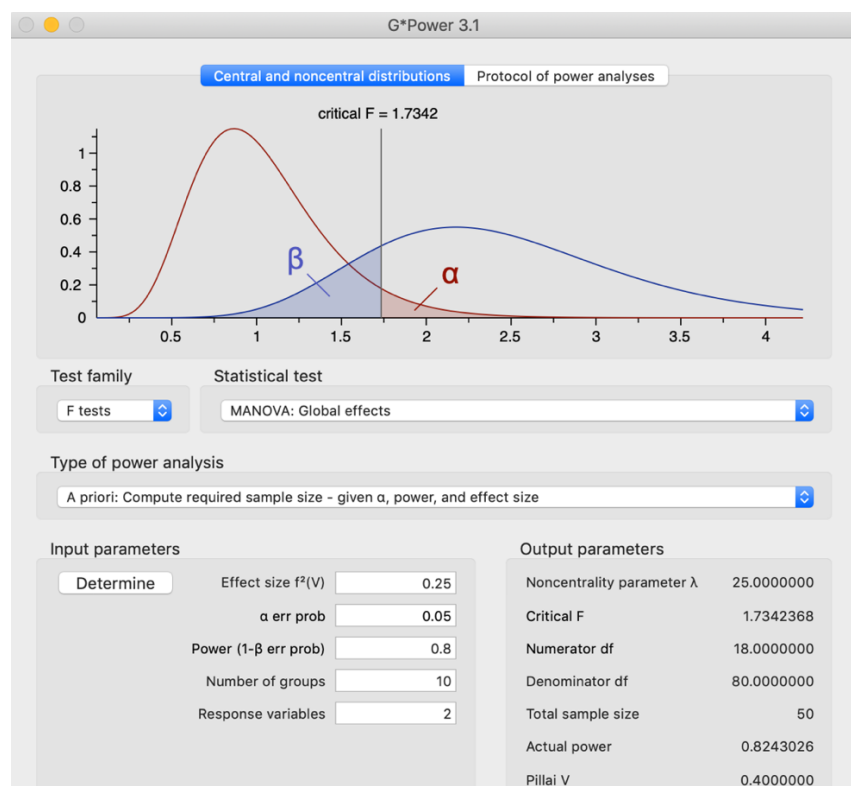
The researcher gathered a collection of data through the Qualtrics application. The study population sample size surpassed the required sample size of 50 with returned surveys that totaled 150 participants, similar to the 2020 Sims and Cassidy IP study^{18 19} The researcher used Qualtrics web-based survey software to ensure optimal security and privacy of data.²⁰ The survey results were collected over six weeks to begin analyzing the data. Participant data were removed prior to analysis when indicated an age of less than 18, did not earn a Bachelor’s degree or higher in music, or did not hold a current State teaching license with an endorsement of music education.

¹⁷ Carol Roberts, *The Dissertation Journey: A Practical and Comprehensive Guide to Planning, Writing, and Defending Your Dissertation* (Thousand Oaks, CA: Corwin, 2010), 32.

¹⁸ MANOVA, G*Power Application Calculations. Application, <https://www.psychologie.hhu.de/arbeitsgruppen/allgemeine-psychologie-und-arbeitspsychologie/gpower>.

¹⁹ Sims and Cassidy, “Impostor Feelings - Graduate,” 253.

²⁰ Qualtrics web-based survey software, <https://www.qualtrics.com/>.

Table 1. Required Study Participants - G*Power Design

Upon the close of the data collection process, the data was transferred from Qualtrics into Microsoft Excel. Once the data was organized, it was uploaded into IBM® Statistical Package for Social Sciences (SPSS®) – Mac Version 29.0.0.0 (241) for analysis. Data collected from the instruments were saved on a password-protected computer and flash drive, locked in a safe at the researcher's residence. Results of the surveys were made available to participating organizations upon request.

Procedure And Recruitment

This study used the Clance Impostor Phenomenon Scale (CIPS), developed by Dr. Pauline Clance in 1985, to improve measurements of IP. The CIPS has become the instrument of choice for measuring general IP as it accounts for clinically observed attributes or feelings.²¹ The

²¹ Karina, K. L. Mak, Sabina Kleitman and Maree J. Abbott, "Impostor Phenomenon Measurement Scales:

20-item instrument acknowledges the fear of evaluation and feeling less capable than peers. It is positively worded to minimize social desirability bias. The CIPS has become the most commonly used instrument for measuring IP by researchers and practitioners.²² The CIPS and IME CIPS measure data through a Likert scale 1 = not true at all, 2 = rarely, 3 = sometimes, 4 = often, 5 = very true. When scoring the CIPS, if the total score is 40 or less, the subject has few IP characteristics; 41- 60, the subject has moderate IP experiences; and a score between 61-80, the subject has frequent IP feelings and any score higher than 80 the subject often has intense IP experiences.²³ The In-Service Music Educator Clance Impostor Phenomenon Scale (IME CIPS) survey is based on the CIPS. However, it measures In-Service Music Educators (domain-specific) and has 22 questions that pertain to music educators' IP experiences.

The study included In-Service Music Educators currently teaching in an elementary or secondary school setting of grades Kindergarten through 12th grade, are 18 years of age or older, have earned a Bachelor's degree or higher in music, and hold a music education endorsement on their state teaching license (see Appendix D) for In-Service Music Educator Recruitment Email and Social Media Post. The National Association for Music Educators (NAfME) contacted the In-Service Music Educators through their research survey assistance program.²⁴ The research survey assistance program distributed surveys via email to 5,000 National Association for Music Educators (NAfME) members; however, the survey was never distributed by NAfME.

A Systematic Review.” *Frontiers in Psychology* 10, no. 671 (2019): 12, <https://www.frontiersin.org/articles/10.3389/fpsyg.2019.00671>.

²² Ibid., 12.

²³ Clance, *The Imposter Phenomenon*, 23.

²⁴ Research Survey Assistance from NAfME, <https://nafme.org/nafme-research/research-survey-assistance-from-nafme/>.

Alternatively, In-Service Music Educators were contacted through a variety of Music Education Social Media groups on Facebook that totaled over 80,000 possible participants.

To gain access to the survey, participants first read the consent form. (see Appendix E for Study Participant Consent). Participants were prompted to click the arrow at the bottom right-hand corner of the form if they agreed to consent to participate in the study. After completing the consent form, participants began the Clance Impostor Phenomenon Scale (CIPS) survey. As participants completed each scale/page of each instrument, they were again prompted to click the arrow at the bottom right-hand corner of the screen until completion. The accompanied In-Service Music Educator Clance Impostor Phenomenon Scale (IME CIPS) survey followed the CIPS. Finally, they answered demographic questions that pertained to age, gender identity, race and ethnicity, music teaching specialization, current teaching placement, the current location of state employed, current music teaching placement, primary instrument, years of music teaching experience, the highest level of degree earned, and if they were a first-generation college student. (see Appendix C for Survey Instruments). All surveys were presented to participants in English, and time restraints were not granted; therefore, participants could complete the measurements at their convenience and in the comfort of their chosen environment. These environments may include colleges, participants' work environments, community resource provider sites, and the participants' homes. Furthermore, to prevent the skewing of survey scores the study's title on the recruitment email and consent form were changed from "A Provident Mindset to Impostor Phenomenon of In-Service Music Educators" to "Perceived Personal Ability Levels of In-Service Music Educators."

Data Collection Plan

The Multivariate Analysis of Variance (MANOVA) design study searched if IP occurs in the general and domain-specific areas of In-Service Music Educators based on ten demographics. The results from the Clance Impostor Phenomenon Scale (CIPS) and accompanying In-Service Music Educator Clance Impostor Phenomenon Scale (IME CIPS) outcome responses established a correlation coefficient that measures the strength of a linear relationship between two variables. Accordingly, there was a common element among participants from the Clance Impostor Phenomenon Scale (CIPS) results and accompanying In-Service Music Educator Clance Impostor Phenomenon Scale (IME CIPS).²⁵

ID Variables

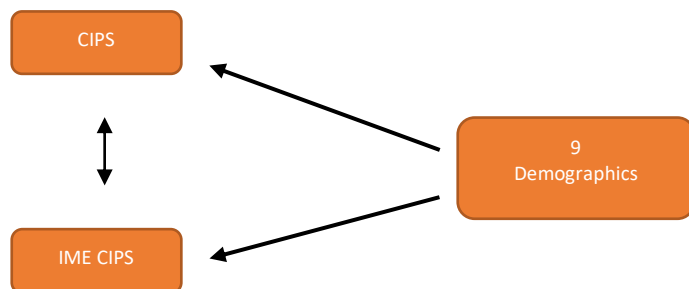
The study suggests a correlation between the CIPS and IME CIPS. Furthermore, a linear regression analysis results indicate that general IP (as measured by the CIPS) is a significant predictor of IP as an In-Service Music Educator (measured by the IME CIPS). Moreover, the variables for participants of gender-specific and minority demographics instituted a future growth or fixed mindset correlated to the effects of IP on In-service Music Educators.²⁶ However, Impostor Phenomenon, provident mindset levels, might vary by other demographics.

²⁵ Clance Impostor Phenomenon Scale (CIPS) <https://paulineroseclance.com/pdf/IPTestandscoreing.pdf>.

²⁶ Joan Carol Harvey, "The Impostor Phenomenon and Achievement: A Failure to Internalize Success," PhD diss., Temple University, Philadelphia, PA, 1981. ProQuest Dissertations Publishing, 81.

Table 2. MANOVA Design**Legend**

A – (CIPS) Clance Impostor Phenomenon Scale
 B – (IME IPS) In-Service Music Educator Impostor Phenomenon Scale
 C – Demographic Attributes
 D – Select Demographic Attributes

2 Dependent Variances**9 Independent Variances****MANOVA DESIGN**

The design generates nine independent variances and two dependent variances.

A - (CIPS) Clance Impostor Phenomenon Scale (Dependent Variance)

B - (IME IPS) In-Service Music Educator Clance Impostor Phenomenon Scale (Dependent Variance)

C – Demographic Attributes (Independent Variance)

D – Select Demographic Attributes (Independent Variance)

Research Question One: What are common characteristics of IP experienced by some in-service music teachers?

A X B X C - (CIPS) X (IME CIPS) X (Demographic Attributes)

Research Question Two: What are common characteristics of active in-service music teachers that experience IP?

A X B X C - (CIPS) X (IME CIPS) X (Demographic Attributes)

Research Question Three: What are the similarities between general and domain-specific IPs within in-service music teaching?

A X C - (CIPS) X (Demographic Attributes)

B X C - (IME IPS) X (Demographic Attributes)

Research Question Four: Do the effects of IP as an in-service music teacher vary according to selected demographic attributes?

A X B X D - (CIPS) X (IME CIPS) X (Select Demographic Attributes)

Data Analysis

A MANOVA was facilitated to analyze the data collected from the convenience sample.

The MANOVA determined if there was a difference among In-Service Music Educators with the possibility of general IP and domain-specific IP experiences and ten different demographic-dependent selections. The researcher compared three similar peer-reviewed, causal-comparative studies to support the rationale for applying MANOVA in this study. Sims and Cassidy's 2020 study of Imposter Feelings of Music Education Graduate Students conducted a Pearson product-

moment correlation to measure two continuous dependent variables that measured IP experiences.²⁷ Additionally, Sorenson's 2022 research involving The Prevalence of Impostor Phenomenon among Music Students and Teachers included multiple dependent correlated IP variables and demographics through a mixed methods approach.²⁸ Furthermore, Miller's 2023 study, The Prevalence of Impostor Phenomenon among K-12 Music Educators In Tennessee, used a Pearson product-moment correlation with two continuous dependent variables.²⁹ Moreover, all three studies used the CIPS survey to collect data.

A MANOVA was chosen for this study to allow the researcher to analyze the data from a multivariate perspective, as the two dependent measures of IP were highly related and shared an independent demographic variance.³⁰ A MANOVA was the best statistical technique to test the null hypothesis of this study as it meets the study's assumptions: two dependent variables that are believed to be related and are measured at a continuous level, nine categorical independent variables with categorical groups, and independence of IP findings.

Chapter Summary

The summary of the survey results indicates how provident mindsets patterns occur among In-Service Music Educator participants. The study calculated if participants' experiences portray a provident mindset within IP according to IPS scoring guidelines. According to the results from the IME CIPS, the study searched if IP was a domain-specific area of In-Service Music Educators were common among participants. Hence, the study suggested a relationship

²⁷ Sims and Cassidy, "Impostor - Graduate," 254.

²⁸ Sorenson, "Prevalence of Impostor Phenomenon," 39.

²⁹ Abbi Miller, "The Prevalence of Impostor Phenomenon Among K-12 Music Educators In Tennessee. Masters Thesis, Anderson University, Anderson, IN, 2023. Unpublished Thesis, 20.

³⁰ Phillips, *Exploring Research*, 186-187.

between the CIPS and IME CIPS. Furthermore, linear regression analysis results indicated that General IP (as measured by the CIPS) was a significant predictor of IP as an In-Service Music Educator (measured by the IME CIPS). Descriptive, contextual, demographic survey indicated what effect gender-specific and minority participants' future growth or fixed mindset corresponded to the effects of IP with In-Service Music Educators.³¹ Therefore, IP, provident mindset levels, might vary by other demographic variables, such as age, teaching placement, years of service, and earned degree level.

³¹ Harvey, "IP and Achievement, 81.

Chapter Four: Results

Chapter Overview

The purpose of this quantitative, causal-comparative study is to determine if there is a relationship between growth or fixed mindset among In-Service Music Educators with IP tendencies. The study examined the difference between demographic variables of active music educators aged 18 years or older who teach in a kindergarten through twelfth-grade setting. The chapter will first restate the research question and null hypothesis of the study. Then, descriptive statistics describe an overview of the study's findings, and the chapter concludes with the study's results as analyzed by the hypothesis, descriptive statistics, and MANOVA.

Surveys were collected over a six-week period. With 175 surveys collected, 68 surveys were incomplete, which left 107 surveys completed. Seven completed surveys were discarded for the following reasons.

Table 3. Discarded Surveys and Case Numbers

Case Number	Reason For Discarded Survey
#15	Subject did not have a state teacher's license.
#28	Subject was a music therapist.
#59	Subject currently taught outside of the United States.
#75	Subject did not have a state teacher's license.
#87	Subject was a retired music educator.
#88	Qualtrics suggested that the survey was completed by a potential bot.
#104	Subject did not know if they have a state a teacher's license.

Therefore, only 100 surveys were viable for the study. Of the $n = 100$ subjects, 69 were female, 30 were male, and one identified as gender fluid. All viable surveys are from state-certified active in-service music educators throughout the United States.

Table 4. In-Service Music Educators Study Participants by States

**Number of In-Service
Music Educators by State n = 29**

Number of Participants n = 100

1. Alabama	1
2. Arizona	4
3. Arkansas	1
4. California	4
5. Colorado	1
6. Connecticut	3
7. Georgia	6
8. Illinois	4
9. Iowa	2
10. Kansas	1
11. Kentucky	9
12. Louisiana	1
13. Maryland	2
14. Massachusetts	2
15. Michigan	5
16. New Jersey	2
17. New Mexico	2
18. New York	6
19. North Carolina	4
20. North Dakota	1
21. Ohio	4
22. Oregon	2
23. Pennsylvania	4
24. Tennessee	21
25. Utah	3
26. Washington	2
27. West Virginia	1
28. Wisconsin	1
29. Virginia	1

Linear Relationships

Assumptions of a linear relationship were made by plotting visual scatterplot matrices for each group of independent variables. Each dependent variable created a straight line within the matrices. Therefore, it was assumed that a tenable linear relationship occurs between the CIPS and IME CIPS dependent variances and the demographic independent variances.

Table 5.1 Scatterplot Matric Comparison of Groups

Clance Imposter Phenomenon Scale – CIPS and
In-Service Music Educator Clance Imposter Phenomenon Scale – IME CIPS

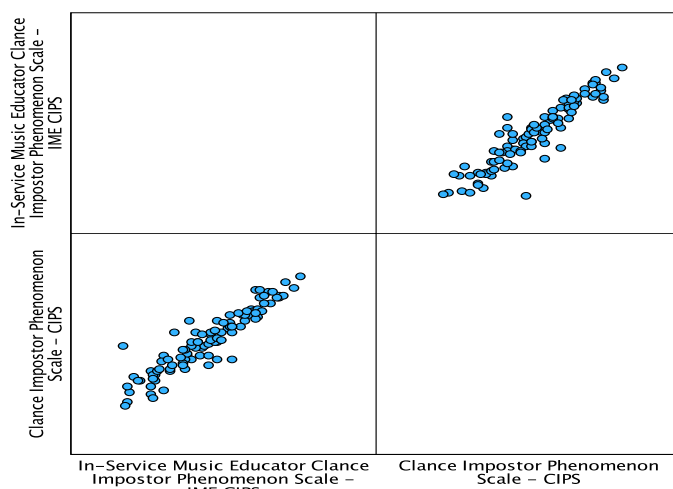


Table 5.2 Scatterplot of CIPS by IME CIPS

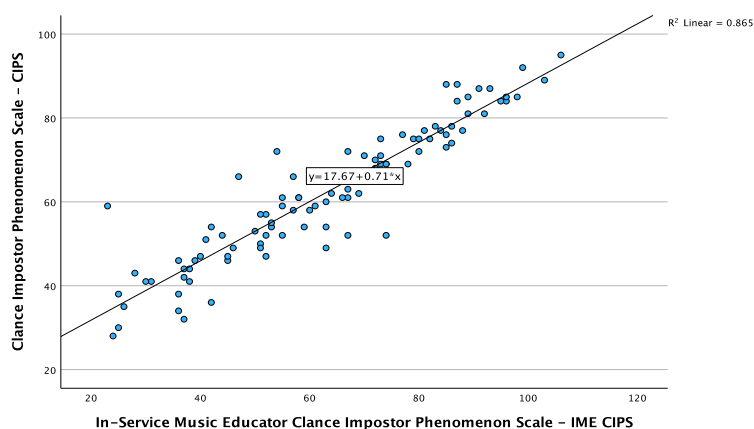
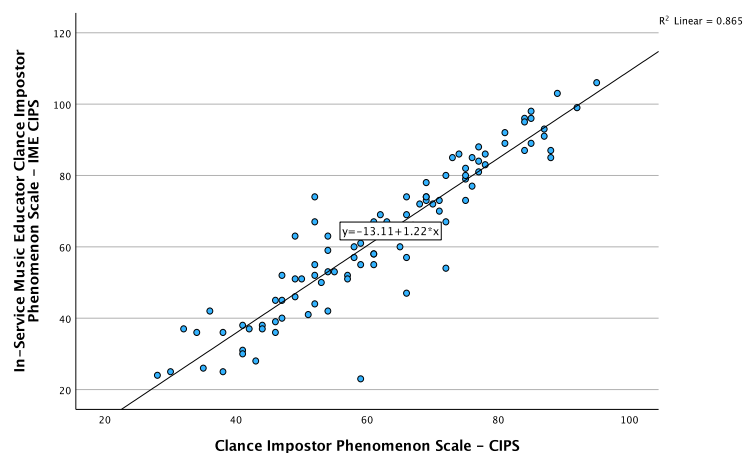


Table 5.3 Scatterplot of CIPS by IME CIPS

Multicollinearity Limitations and Outliers

The Pearson's Correlation test was conducted to test for multicollinearity and demonstrate that the dependent variables, CIPS and IME CIPS, were positively correlated. It was assumed that multicollinearity between the two dependent variables when used separately. The Pearson Product Correlation shows a violation with a correlation between the two dependent variables CIPS and IME CIPS (Pearson $R(100) = .93, p = <.001$ two-tailed). Therefore, it could be assumed to affect the study and may skew the results when each dependent variable was used separately. However, the variable inflation factor (VIF) indicated that when both the CIPS and IME CIPS dependent variables were used together, there was no violation of multicollinearity. The variance inflation factor (VIF) measured the amount of multicollinearity in the regression analysis of each independent variance.

Table 6. Pearson Product Correlation Test for Multicollinearity

Dependent Variables	<i>R</i> Pearson Correlation	<i>n</i>	<i>p</i> Sig. (2 – tailed)
CIPS	.93*	100	<.001
IME CIPS	.93*	100	<.001

*. Correlation is significant at the 0.01 level (2-tailed).

Since all the independent variance inflation factors (VIF) were measured between one and five, there was a moderately low multicollinear relationship between each independent variable. If multicollinearity existed between the independent variances and both the CIPS and IME CIPS dependent variances, then a correlation between multiple independent would have created multiple regressions between the variables, thus adversely affecting the regression results.¹ While multicollinearity within the independent variances does not reduce the study's overall predictive power, it can be assumed that regression coefficients are not statistically significant since the independent variance inflation factors (VIF) are within range with both the CIPS and IME CIPS coefficients.

Table 7. Mahalanobis Distance CIPS Coefficients^a

Independent Demographic	Unstandardized B	Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.	Collinearity Tolerance	Statistics VIF
Gender	-.76	1.91	-.04	-.40	.690	.73	1.36
Race	2.58	2.32	.11	1.11	.269	.95	1.06
Area of Specialization	.03	.57	.01	.05	.962	.52	1.91
Teaching Placement	-.03	.63	-.01	-.05	.961	.49	2.03
Grade Level Placement	.04	1.30	.00	.03	.973	.86	1.17
Primary Instrument	.38	.75	.05	.50	.615	.88	1.14
Years of Experience	-.61	.17	-.35	-3.51	<.001	.92	1.09
Highest Degree Earned	.48	2.07	.02	.23	.815	.95	1.05
First-generation college student?	-9.25	3.28	-.27	-2.82	.006	.97	1.03

a. Dependent Variable: Clance Impostor Phenomenon Scale - CIPS

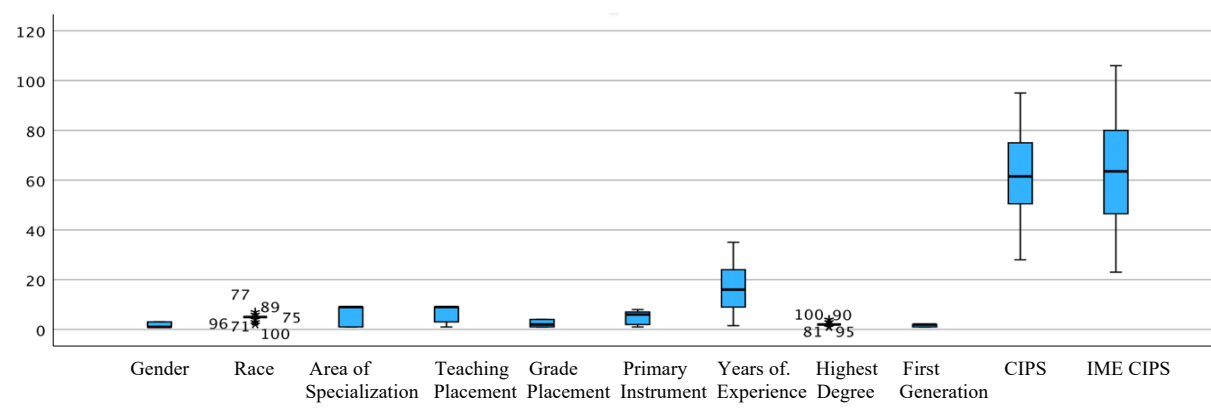
¹ Charles Potters, "Variance Inflation Factor (VIF)" *Investopedia* part of Dotdash Meredith publishing, last modified September 30, 2023, <https://www.investopedia.com/terms/v/variance-inflation-factor.asp>.

Table 8. Mahalanobis Distance IME CIPS Coefficients^a

Independent Demographic	Unstandardized B	Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.	Collinearity Tolerance	Statistics VIF
Gender	-.07	2.42	-.00	-.03	.978	.73	1.36
Race	3.00	2.95	.10	1.02	.311	.95	1.06
Area of Specialization	-.03	.72	-.01	-.04	.970	.52	1.91
Teaching Placement	.29	.81	.05	.37	.719	.49	2.03
Grade Level Placement	1.08	1.65	.07	.65	.515	.86	1.17
Primary Instrument	1.09	.96	.11	1.14	.256	.88	1.14
Years of Experience	-1.01	.22	-.44	-4.56	<.001	.92	1.09
Highest Degree Earned	.83	2.63	.029	.314	.754	.95	1.05
First-generation college student?	-10.44	4.18	-.233	-2.50	.014	.97	1.03

a. Dependent Variable: In-Service Music Educator Clance Impostor Phenomenon Scale - IME CIPS

There were no differences with outliers when testing the summaries of separate variables with Box and Whiskers Plots of each dependent variable per each independent variable group. Since the results were the same with or without the outlier subjects, all outlier subjects were left within the study.

Table 9. Summaries of Separate Independent Variables – Box and Whiskers Plots

Because there were more than fifty case studies, the Kolmogorov-Smirnov Test was applied instead of the Shapiro-Wilk Test to evaluate the ability distribution of the study. The sample size (n) was greater than fifty ($n < 50$). Other methods such as the box and whiskers plot, scatterplot matrix comparison of groups, scatterplots, Mahalanobis distance, Pearson Product

Correlation, and *SD* with respect to mean were used to test the normality of continuous data.²

The Kolmogorov-Smirnov Test revealed the assumption that all nine independent variance demographics of the study had a violation and did not have a normal distribution of multivariate normality. Therefore, these statistics warrant a rejection of the null hypothesis, meaning there is a significant departure from normality. However, the two dependent variances (CIPS and IME CIPS) were tenable and have a normal distribution of multivariate normality.

Table 10. One-Sample Kolmogorov-Smirnov Test – Independent Variables

			Gender	Race	Area of Specialization	Teaching Placement	Grade Level Placement	Primary Instrument	Years of Experience	Highest Degree Earned	First Generation Student
<i>N</i>			100	100	100	100	100	100	100	100	100
Normal Parameters ^{a,b}	Mean		1.61	4.86	6.42	6.74	2.26	4.78	16.69	1.97	1.69
	Std. Deviation		.92	.67	3.64	3.37	1.25	2.14	9.02	.75	.47
Most	Absolute		.44	.50	.42	.43	.23	.26	.10	.36	.44
Extreme	Positive		.44	.40	.24	.25	.23	.21	.10	.36	.25
Differences	Negative		-.25	-.50	-.42	-.43	-.21	-.26	-.08	-.30	-.44
Test Statistic			.44	.503	.42	.43	.23	.26	.10	.36	.44
Asymp. Sig. (2-tailed) ^c			<.001	<.001	<.001	<.001	<.001	<.001	.017	<.001	<.001
Monte Carlo Sig. (2-tailed) ^d			<.001	<.001	<.001	<.001	<.001	<.001	.018	<.001	<.001
Sig. (2-tailed) ^d	99% Lower	Bound	.00	.00	.00	.00	.00	.00	.01	.00	.00
	Confidence Interval	Upper Bound	.00	.00	.00	.00	.00	.00	.02	.00	.00
a. Test distribution is Normal.											
b. Calculated from data.											
c. Lilliefors Significance Correction.											
d. Lilliefors' method based on 10000 Monte Carlo Samples with starting seed 20000000.											

² Prabhaker Mishra, Chandra M Pandey, Uttam Singh , Anshul Gupta, Chinmoy Sahu and, Amit Keshri, "Descriptive Statistics and Normality Tests for Statistical Data," *Annals of Cardiac Anesthesia* 22, no. 1 (2019): 71-72, doi: 10.4103/aca.ACA_157_18.

Table 11. One-Sample Kolmogorov-Smirnov Test –Dependent Variables

			CIPS	IME CIPS
N			100	100
Normal Parameters ^{a,b}	Mean		62.17	63.00
	Std. Deviation		15.84	20.86
Most Extreme Differences	Absolute		.06	.05
	Positive		.06	.05
	Negative		-.05	-.05
Test Statistic			.06	.05
Asymp. Sig. (2-tailed) ^c			.200 ^e	.200 ^e
Monte Carlo Sig. (2-tailed) ^d	Sig.		.59	.67
	99% Confidence Interval	Lower Bound	.57	.65
		Upper Bound	.60	.68

a. Test distribution is Normal.
 b. Calculated from data.
 c. Lilliefors Significance Correction.
 d. Lilliefors' method based on 10000 Monte Carlo Samples with starting seed 20000000.
 e. This is a lower bound of the true significance.

Research Question One and Hypothesis One

Research Question One: What are common characteristics of IP experienced by some in-service music teachers?

Hypothesis One: Common characteristics of IP experienced by some in-service music teachers may include feelings of inadequacy as music educators, lack of supportive colleagues, and lack of administration mentoring. These experiences may be more prevalent in female and minority In-Service Music Educators.

Table 12. Box's M Test of Equality of Covariance Matrices^{a b}

	Gender	Race	Area of Specialization	Teaching Placement	Grade Level Placement	Primary Instrument	Years of Experience	Highest Degree Earned	First Generation Student
N	100	100	100	100	100	100	100	100	100
Box's M	2.90	1.15	12.66	1.29	1.367	1.24	101.53	.58	1.45
F	3	6	1.07	12	9	15	1.22	9	3
df1	64459.81	221.35	9	541.02	3599.90	1678.80	57	1404.45	72648.61
df2	.034	.33	306.12	.22	.20	.23	2111.35	.82	.23
Sig.	8.96	11.29	.39	19.53	13.15	21.09	.12	5.90	4.47

- a. Test the null hypothesis that observed covariance matrices of the dependent variables are equal across groups.
 b. Degrees of freedom $p < .05$

The Box's M test of equality of Covariance Matrices was used to establish if some in-service music teachers experience common characteristics of IP. The provided results stated there was significant data to suggest an unequal covariance between general and domain-specific IP within each variable except for gender ($p = .034, p > .05$).

Research Question and Hypothesis Two

Research Question Two: What are the common characteristics of active in-service music teachers that experience IP?

Hypothesis Two: Common characteristics of active in-service music teachers who experienced IP include perfectionism, overworking, self-sabotage, and discounting personal successes. These experiences may be more prevalent in female and minority In-Service Music Educators.

An analysis of variance (ANOVA) was conducted for all independent variances using the Clance Imposter Phenomenon Scale and the In-Service Music Educator Clance Imposter Phenomenon Scale, thus establishing common characteristics of active in-service music teachers who experience IP. Tables 13-16 show how the analysis resulted in highly significant independent variances first generational college students CIPS $F(1, 1) = 6.12, p = .015$ and IME CIPS $F(1, 1) = 4.00, p = .048$ and music teaching grade placement CIPS $F(1, 3) = 3.68, p = .015$ and IME CIPS $F(1, 3) = 3.56, p = .017$.

Table 13. ANOVA – CIPS First Generation Student

Tests of Between-Subjects Effects

Dependent Variable: Clance Impostor Phenomenon Scale – CIPS

Source	Type III Sum of Squares	df	Mean Square	<i>F</i>	Sig.	Partial Eta Squared
Corrected Model	1460.19 ^a	1	1460.19	6.12	.015	.06
Intercept	347610.27	1	347610.27	1456.31	<.001	.93
First Generation	1460.19	1	1460.19	6.12	.015	.06
Error	23391.92	98	238.69			
Total	411363.00	100				
Corrected Total	24852.11	99				

a. R Squared = .059 (Adjusted R Squared = .049)

Table 14. ANOVA – IME CIPS First Generation Student

Tests of Between-Subjects Effects

Dependent Variable: In-Service Music Educator Clance Impostor Phenomenon Scale - IME CIPS

Source	Type III Sum of Squares	df	Mean Square	<i>F</i>	Sig.	Partial Eta Squared
Corrected Model	1687.71 ^a	1	1687.71	4.00	.048	.04
Intercept	358025.75	1	358025.75	847.82	<.001	.90
First Generation	1687.71	1	1687.71	4.00	.048	.04
Error	41384.30	98	422.29			
Total	439972.00	100				
Corrected Total	43072.00	99				

a. R Squared = .04 (Adjusted R Squared = .03)

Table 15. ANOVA – CIPS Grade Placement

Tests of Between-Subjects Effects

Dependent Variable: Clance Impostor Phenomenon Scale – CIPS

Source	Type III Sum of Squares	df	Mean Square	<i>F</i>	Sig.	Partial Eta Squared
Corrected Model	2560.66 ^a	3	853.55	3.68	.015	.10
Intercept	226213.41	1	226213.41	974.21	<.001	.91
Grade Placement	2560.66	3	853.55	3.68	.015	.10
Error	22291.45	96	232.20			
Total	411363.00	100				
Corrected Total	24852.11	99				

a. R Squared = .10 (Adjusted R Squared = .08)

Table 16. ANOVA – IME CIPS Grade Placement

Tests of Between-Subjects Effects						
Dependent Variable: In-Service Music Educator Clance Impostor Phenomenon Scale - IME CIPS						
Source	Type III Sum of Squares	df	Mean Square	<i>F</i>	Sig.	Partial Eta Squared
Corrected Model	4309.83 ^a	3	1436.61	3.56	.017	.10
Intercept	225540.82	1	225540.82	558.58	<.001	.85
Grade Placement	4309.83	3	1436.61	3.56	.017	.10
Error	38762.17	96	403.77			
Total	439972.00	100				
Corrected Total	43072.00	99				

a. R Squared = .10 (Adjusted R Squared = .07)

The ANOVA Post hoc comparisons using the dependent variables CIPS and IME CIPS tests indicated that the mean score for common characteristics of IP from the different grade settings did not significantly differ. The CIPS test indicated that High School to Elementary ($M = 64.03$, $SD = 14.70$, $p = .002$) was similar within High School to Middle School ($M = 61.20$, $SD = 16.61$, $p = .012$), and High School to a combination of the three grade placements, ($M = 64.79$, $SD = 15.91$, $p = .002$). Furthermore, the CIPS IME test denoted that High School to Elementary ($M = 64.00$, $SD = 20.31$, $p = .004$) was similar within High School to Middle School ($M = 63.00$, $SD = 20.23$, $p = .008$), and High School to a combination of the three grade placements, ($M = 67.24$, $SD = 21.38$, $p = .002$).

Table 17. ANOVA – CIPS – Grade Placement Post Hoc Tests

GRADE PLACEMENT - Grade level of current music teaching placement - Multiple Comparisons
 Dependent Variable: Clance Impostor Phenomenon Scale - CIPS
 Least Significant Difference (LSD)

(I) Grade Placement	(J) Grade Placement	Mean	Std. Deviation	Std. Error	Sig.	95% Confidence Interval	
						Lower Bound	Upper Bound
High School	Elementary	64.03	14.70	6.26	.002	-32.01	-7.18
	Middle School	61.20	16.61	6.52	.012	-29.71	-3.84
	Combination of the Three	64.79	15.91	6.42	.002	-33.10	-7.63

Table 18. ANOVA – CIPS IME – Grade Placement Post Hoc Tests

GRADE PLACEMENT - Grade level of your current music teaching placement - Multiple Comparisons
 Dependent Variable: In-Service Music Educator Clance Impostor Phenomenon Scale - IME CIPS
 Least Significant Difference (LSD)

(I) Grade Placement	(J) Grade Placement	Mean	Std. Deviation	Std. Error	Sig.	95% Confidence Interval	
						Lower Bound	Upper Bound
High School	Elementary	64.00	20.31	8.25	.004	-40.52	-7.77
	Middle School	63.00	20.23	8.59	.008	-40.20	-6.09
	Combination of the Three	67.24	21.38	8.46	.002	-44.18	-10.59

Research Question and Hypothesis Three

Research Question Three: What are the similarities between general and domain-specific IPs within in-service music teaching?

Hypothesis Three: In-Service Music Educators' general and domain-specific IPs may be examined as similar in value in terms of their tendencies with regard to overworking, avoiding opportunities, and fulfilling personal needs.

The multivariate Analysis of Variance (MANOVA) Tests of Between-Subjects Effects shown in Table 19 provides statistics to describe common demographic characteristics to the general and domain-specific scales of IP of active in-service music teachers. The test outcome analysis resulted highly significant for the independent variances First Generation Student CIPS $F(1, 1) = 4.39, p = .042$, First Generation Student IME CIPS $F(1, 1) = 4.18, p = .047$. Common demographic characteristics approached significance for Grade Placement CIPS $F(3, 3) = 2.76, p = .054$, and Grade Placement IME CIPS approached significance $F(3, 3) = 2.71, p = .058$.

Table 19. MANOVA – CIPS and IME Grade Placement First Generation Students

Tests of Between-Subjects Effects							
Dependent Variable: In-Service Music Educator Clance Impostor Phenomenon Scale – CIPS and IME CIPS							
Source	Dependent Variable	Type III Sum of Squares	df	Mean Square	<i>F</i>	Sig.	Partial Eta Squared
First Generation Student	Clance Impostor Phenomenon Scale - CIPS	920.53	1	920.53	4.39	.042	.10
	In-Service Music Educator Clance Impostor Phenomenon Scale - IME CIPS	1383.82	1	1383.82	4.18	.047	.10
Grade Placement	Clance Impostor Phenomenon Scale - CIPS	1739.99	3	579.10	2.76	.054	.17
	In-Service Music Educator Clance Impostor Phenomenon Scale - IME CIPS	2690.38	3	896.79	2.71	.058	.17

A Multivariate Analysis of Variance (MANOVA) was conducted for all independent variances using the Clance Imposter Phenomenon Scale and the In-Service Music Educator Clance Imposter Phenomenon Scale. Table 20 established a significant effect of IP within the variable Grade Placement, Hotelling's Trace = .16, $F(6, 170) = 2.28$, $p = .038$. However, the MANOVA established no significance of IP. Therefore, Table 21 shows the variable of Grading Placement became less significant when more variances were added to the general and domain-specific scales of IP within the MANOVA, Hotelling's Trace = .14, $F(6, 154) = 1.81$, $p = .101$.

Table 20. MANOVA – Multivariate Tests^a

Current Teaching Placement and Current Grade Placement							
Effect		Value	<i>F</i>	Hypothesis df	Error df	Sig.	Partial Eta Squared
Teaching Placement	Pillai's Trace	.088	.999	8.00	174.00	.439	.044
	Wilks' Lambda	.914	.991 ^b	8.00	172.00	.444	.044
	Hotelling's Trace	.093	.984	8.00	170.00	.450	.044
	Roy's Largest Root	.066	1.429 ^c	4.00	87.00	.231	.062
Grade Placement	Pillai's Trace	.143	2.239	6.00	174.00	.042	.072
	Wilks' Lambda	.859	2.262 ^b	6.00	172.00	.040	.073
	Hotelling's Trace	.161	2.283	6.00	170.00	.038	.075
	Roy's Largest Root	.141	4.095 ^c	3.00	87.00	.009	.124
Teaching Placement *	Pillai's Trace	.066	.590	10.00	174.00	.820	.033
Grade Placement	Wilks' Lambda	.935	.591 ^b	10.00	172.00	.819	.033

Hotelling's Trace	.070	.592	10.000	170.000	.819	.034
Roy's Largest Root	.065	1.139 ^c	5.000	87.000	.346	.061

a. Design: Intercept Teaching Placement + Grade Placement + Teaching Placement * Grade Placement

b. Exact statistic

c. The statistic is an upper bound on F that yields a lower bound on the significance level.

d. Computed using alpha = .05

Table 21. MANOVA – Multivariate Tests^a

First Generation, Current Teaching Placement, and Current Grade Placement

Effect		Value	<i>F</i>	Hypothesis df	Error df	Sig.	Partial Eta Squared
First Generation	Pillai's Trace	.03	1.25 ^b	2.00	78.00	.291	.03
	Wilks' Lambda	.97	1.25 ^b	2.00	78.00	.291	.03
	Hotelling's Trace	.03	1.25 ^b	2.00	78.00	.291	.03
	Roy's Largest Root	.03	1.25 ^b	2.00	78.00	.291	.03
Grade Placement	Pillai's Trace	.13	1.84	6.00	158.00	.095	.07
	Wilks' Lambda	.87	1.82 ^b	6.00	156.00	.098	.07
	Hotelling's Trace	.14	1.81	6.00	154.00	.101	.07
	Roy's Largest Root	.10	2.64 ^c	3.00	79.00	.056	.09
Teaching Placement	Pillai's Trace	.13	1.41	8.00	158.00	.196	.07
	Wilks' Lambda	.87	1.40 ^b	8.00	156.00	.199	.07
	Hotelling's Trace	.15	1.39	8.00	154.00	.203	.07
	Roy's Largest Root	.11	2.08 ^c	4.00	79.00	.091	.10
First Generation * Grade Placement	Pillai's Trace	.03	.51	4.00	158.00	.732	.01
	Wilks' Lambda	.98	.50 ^b	4.00	156.00	.735	.01
	Hotelling's Trace	.03	.50	4.00	154.00	.737	.01
	Roy's Largest Root	.03	1.02 ^c	2.00	79.00	.365	.03
First Generation * Teaching Placement	Pillai's Trace	.12	1.29	8.00	158.00	.251	.06
	Wilks' Lambda	.88	1.30 ^b	8.00	156.00	.245	.06
	Hotelling's Trace	.14	1.31	8.00	154.00	.240	.06
	Roy's Largest Root	.12	2.44 ^c	4.00	79.00	.054	.11
Grade Placement * Teaching Placement	Pillai's Trace	.08	.69	10.00	158.00	.730	.04
	Wilks' Lambda	.92	.70 ^b	10.00	156.00	.726	.04
	Hotelling's Trace	.09	.70	10.00	154.00	.722	.04
	Roy's Largest Root	.09	1.38 ^c	5.00	79.00	.240	.08
First Generation * Grade Placement * Teaching Placement	Pillai's Trace	.00	.32 ^b	2.00	78.00	.729	.00
	Wilks' Lambda	.99	.32 ^b	2.00	78.00	.729	.00
	Hotelling's Trace	.00	.32 ^b	2.00	78.00	.729	.00
	Roy's Largest Root	.00	.32 ^b	2.00	78.00	.729	.00

a. Design: Intercept + First Generation + Grade Placement + Teaching Placement + First Generation * Grade Placement + First Generation * Teaching Placement + Grade Placement * Teaching Placement + First Generation * Grade Placement * Teaching Placement

b. Exact statistic

c. The statistic is an upper bound on F that yields a lower bound on the significance level.

d. Computed using alpha = .05

Research Question and Hypothesis Four

Research Question Four: Do the effects of IP as an in-service music teacher vary according to selected demographic attributes?

Hypothesis Four: Yes, IP experiences might vary the choice of mindset (fixed or growth) according to selected demographic attributes of in-service music teachers based on gender, teaching placement, years of service, and earned degree level.

Table 22. MANOVA – CIPS and CIPS IME – Area of Specialty Post Hoc Tests

Describes the setting of In-Service Music Educators' current music placement - Multiple Comparisons
Least Significant Difference (LSD)

Dependent Variable	(I) Area of Specialty	(J) Area of Specialty	Mean	Std. Deviation	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval Lower Bound	95% Confidence Interval Upper Bound
Clance Impostor Phenomenon Scale - CIPS	Band	General Music	69.75	9.15	14.37	7.32	.057	-.42	29.16
	Elementary	General Music	46.50	7.78	19.53*	8.77	.032	1.82	37.25
	General Music	Combination of Curricula	41.67	8.74	-14.95*	6.71	.032	-28.51	-1.39
In-Service Music Educator Clance Impostor Phenomenon Scale - IME CIPS	General Music	Combination of Curricula	45.60	11.76	-18.69	9.49	.052	-37.56	.18

Based on observed means

The error term is Means Square (Error) = 332.37.

*. The mean difference is significant to the .05 level.

The MANOVA Area of Specialty Post hoc comparisons used the dependent variables CIPS and CIPS IMES tests indicated that In-Service Music Educators that teach band had a significantly higher general IP than other demographic attributes when teaching general music ($M = 69.75$, $SD = 9.15$, $p = .057$). Elementary In-Service Music Educators had significantly higher general IP when teaching general music as well ($M = 46.50$, $SD = 7.78$, $p = .032$).

General music In-Service Music Educators reported the most susceptible to IP in both general IP ($M = 41.67$, $SD = 8.74$, $p = .032$) and domain-specific IP ($M = 45.60$, $SD = 11.76$, $p = .052$) when teaching a combination of music curricula.

Table 23. MANOVA–CIPS and CIPS IME–Homogeneous Subsets of Teaching Placement

Describes the grade level of current music teaching placement - Multiple Comparisons
Least Significant Difference (LSD)

Dependent Variable	(I) Grade Placement	(J) Grade Placement	Mean	Std. Deviation	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval Lower Bound	95% Confidence Interval Upper Bound
Clance Impostor Phenomenon Scale - CIPS	High School	Elementary	64.03	14.70	-19.60*	5.95	.002	-31.61	-7.59
		Middle School	61.20	16.61	-16.77*	6.20	.010	-29.28	-4.26
		Combination of the Three	64.79	15.91	-20.36*	6.10	.002	-32.69	-8.04
In-Service Music Educator Clance Impostor Phenomenon Scale - IME CIPS	High School	Elementary	64.00	20.31	-24.14*	7.47	.002	-39.23	-9.05
		Middle School	63.00	20.23	-23.14*	7.78	.005	-38.86	-7.42
		Combination of the Three	67.24	21.38	-27.38*	7.67	<.001	-42.87	-11.90

Based on observed means

The error term is Means Square (Error) = 331.37.

*. The mean difference is significant to the .05 level.

The MANOVA – CIP and CIPS IME – Homogeneous Subsets of Teaching Placements indicated that significant common characteristics of IP occurred in both the CIPS test indicated that High School to Elementary were ($M = 64.03$, $SD = 14.70$, $p = .002$) was similar within High School to Middle School ($M = 61.20$, $SD = 16.61$, $p = .010$), and High School to a combination of the three grade placements, ($M = 64.79$, $SD = 15.91$, $p = .002$). Furthermore, the CIPS IME test denoted that High School to Elementary were ($M = 64.00$, $SD = 20.31$, $p = .002$), which was similar to High School to Middle School ($M = 63.00$, $SD = 20.23$, $p = .005$), and High School to a combination of the three grade placements, ($M = 67.24$, $SD = 21.38$, $p = .001$). Therefore, High School In-Service Music Educators are the most vulnerable to general and domain-specific IP.

Chapter Summary

A two-way MANOVA was run with nine independent and two dependent variables (CIPS and IME CIPS). There was a linear relationship between the dependent variables, as assessed by scatter plots, with some evidence of multicollinearity and a few violations as reported by the Pearson Product Correlation Test (Pearson $r(100) = .93, p = <.001$ two-tailed). Other tests revealed assumptions that even if the study produced skewed results when each dependent variable was used separately, there were no extreme univariate outliers in the data, as assessed by inspection of boxplots. Furthermore, the variable inflation factor (VIF) suggests that when both the CIPS and IME CIPS dependent variables were tested together, there were no violations of multicollinearity.

The MANOVA was run despite some violations of univariate normality for the CIPS and IME CIPS dependent variances because a two-way MANOVA is robust to non-normality. There was homogeneity of covariance matrices, as assessed by Box's M test for all independent variances except gender ($p = .034$). While multicollinearity within the independent variances does not reduce the study's overall predictive power, it can be assumed that regression coefficients did not occur within the dependent variances. Therefore, the null hypothesis was not rejected as tests showed a minimum multicollinearity consequential relationship between the two phenomena.

Chapter Five: Discussion

Chapter Overview

This study of In-Service Music Educators examined the provident mindset of IP among In-Service Music Educators. A causal research design was used to identify the cause-and-effect relationship between variables and provide conclusive results that answer the research problem. The theoretical perspective of the social cognitive theory of IP was used to inform the researcher's synthesis and analysis of the study. By measuring In-Service Music Educators' mindsets and experiences of IP, many music educators may find a sense of relief knowing their situation is not unique. The contents of this chapter include a discussion of the results, limitations of the research, implications, and recommendations for future research.

Discussion of Results

Hypothesis One: The results of Hypothesis One gave reason to believe that common characteristics of IP are experienced more by some demographics of in-service music teachers than others. The Box's M test of equality of Covariance Matrices was used to establish that some In-Service Music Educators have shared experiences in general and domain-specific IP forms except for gender. Therefore, it can be assumed that there is no directional relationship with gender between the general and domain-specific IP. However, all other independent variables except gender suggest an expected covariance of variables with In-Service Music Educators. The Box's M test provided results that suggested a significance that general IP exists within each variance except for gender ($p = .034, p > .05$) (See Table 12).

Hypothesis Two: The results of Hypothesis Two established that In-Service Music Educators have common characteristics in general and domain-specific IPs between the demographics of current teaching placement and first-generation college students. An analysis of

variance (ANOVA) was conducted for all independent variances using the Clance Imposter Phenomenon Scale and the In-Service Music Educator Clance Imposter Phenomenon Scale, thus establishing common characteristics of active in-service music teachers who experience IP. The results stated that In-Service Music Educators who are uncomfortable in their current teaching placement and are first-generation college students and show more substantial signs of IP qualities such as perfectionism, overworking, self-sabotage, and discounting personal successes CIPS $F(1, 1) = 6.12, p = .015$ and IME CIPS $F(1, 1) = 4.00, p = .048$ (See Tables 13 and 14). The ANOVA post-hoc comparisons used the dependent variable CIPS and IME CIPS to indicate that the mean score for grade placement tests of multiple comparisons supported the claim of common characteristics of IP within grade level placement. Both dependent variances reported signs of significance. The CIPS test indicated that High School to Elementary ($M = 64.03, SD = 14.70, p = .002$) was similar within High School to Middle School ($M = 61.20, SD = 16.61, p = .012$), and High School to a combination of the three grade placements, ($M = 64.79, SD = 15.91, p = .002$) (See Table 17). Furthermore, the CIPS IME test denoted that High School to ($M = 63.00, SD = 20.23, p = .008$) and High School to a combination of the three grade placements ($M = 67.24, SD = 21.38, p = .002$) (See Table 18). Thus, grade placement has a significances of In-Service Music Educators IP experiences. Moreover, In-Service Music Educators who teach in the High School setting are more likely to show signs of IP when teaching at other grade-level placements.

Hypothesis Three: The results of Hypothesis Three showed that overworking, avoiding opportunities, and fulfilling personal needs are affected by IP in both general and domain-specific variables within the curriculum grade placement currently taught by In-Service Music Educators. The results state that In-Service Music Educators teaching outside their preferred

grade placement will show a fixed mindset of IP. The independent demographic characteristics approached significance in both the demographic of Grade Placement when tested with the CIPS $F(3, 3) = 2.76, p = .054$, and tested with Grade Placement IME CIPS $F(3, 3) = 2.71, p = .058$ (See Table 20). However, the significance was invalid when more Independent variables were added to the MANOVA.

Hypothesis Four: The results of Hypothesis Four state that the effects of IP vary according to selective demographic attributes. The demographics teaching area of music specialty and grade placement have a definite role in establishing a fixed or growth mindset of IP within In-Service Music Educators. In-Service Music educators with a fixed mindset when teaching other music content areas resulted in higher IP levels. The results of the MANOVA Area of Specialty Post hoc demographic attributes (See Table #22) state that band directors who teach general music are approaching a fixed mindset of general IP ($M = 69.75, SD = 9.15, p = .057$). Elementary In-Service Music Educators also had significantly higher general IP fixed mindset when teaching general music ($M = 46.50, SD = 7.78, p = .032$). However, General music In-Service Music Educators were reported as the most susceptible to a fixed mindset in both general IP ($M = 41.67, SD = 8.74, p = .032$) and domain-specific IP ($M = 45.60, SD = 11.76, p = .052$) when teaching a combination of music curricula.

The MANOVA – CIP and CIPS IME – homogeneous subsets of grade-level placements (See Table #23) reported that In-Service Music Educators who teach at the high school level have a general fixed mindset with IP when also teaching at the Elementary ($M = 64.03, SD = 14.70, p = .002$) and Middle School levels ($M = 61.20, SD = 16.61, p = .010$), and combination of the three grade placements, ($M = 64.79, SD = 15.91, p = .002$). Furthermore, the domain-specific test also established similar results. In-Service Music Educators who teach at the high

school and also Elementary ($M = 64.00$, $SD = 20.31$, $p = .002$), Middle School ($M = 63.00$, $SD = 20.23$, $p = .005$), and a combination of the three grade placements, ($M = 67.24$, $SD = 21.38$, $p = .001$) are the most vulnerable to a fixed mindset to IP.

Limitations

The inherent limitations to a study using a MANOVA are outliers, multicollinearity, and singularity. The MANOVA model requires all of the variables presented within the study to be present for significance. MANOVAs are hypersensitive to outliers, which may produce a Type I error, the rejection of a true null hypothesis, or a Type II error, the failure to reject a false null hypothesis. Thus, MANOVA's may not indicate as to which is occurring. Furthermore, multicollinearity within a MANOVA will cause a high correlation between dependent variables, resulting in one dependent variable becoming a near-linear combination of the other. Moreover, the singularity of the dependent variables would then become statistically redundant when including both variances.

The study's Kolmogorov-Smirnov Test revealed the assumption that all nine independent variance demographics of the study had a violation and did not have a normal distribution of multivariate normality. Therefore, these statistics warrant a rejection of the null hypothesis, meaning there is a significant departure from normality (See Table 10). However, the two dependent variances (CIPS and IME CIPS) were tenable and had a normal distribution of multivariate normality (See Table 11).

The study's Box and Whiskers Plots test for outliers established no differences with the two dependent variables per each of the nine independent variable groups. Since the results were the same with or without the outlier subjects, all outlier subjects were left within the study (See Table 9). The Pearson's Correlation test was conducted to test for multicollinearity and

demonstrate that the dependent variables, CIPS and IME CIPS, were positively correlated. It was assumed that multicollinearity occurred between the two dependent variables when used separately. The Pearson Product Correlation test showed a violation with a correlation between the two dependent variables CIPS and IME CIPS, $\text{Pearson } R(100) = .93, p = <.001$ two-tailed (See Table 6).

The variable inflation factor (VIF) indicated that when both the CIPS and IME CIPS dependent variables were used together, multicollinearity or singularity was not violated. The variance inflation factor (VIF) measured the amount of multicollinearity in the regression analysis of each independent variance. Since all the independent variance inflation factors (VIF) were measured between one and five, there was a moderately low multicollinear relationship between each independent variable (See Table 7). If multicollinearity existed between the independent variances and both the CIPS and IME CIPS dependent variances, then a correlation between multiple independent variables would have created multiple regressions and adversely affected the results (See Table 8).

Limitations within the study also occurred within the CIPS and IME CIPS surveys, which did not allow subject participants to further elaborate on their feelings about IP. A future mixed methods research approach, which is becoming increasingly in vogue among music education researchers, could be a more appropriate course of study for a thorough investigation of IP with In-Service Music Educators.¹ Furthermore, only one small unpublished study, other than the present study, addresses IP with In-Service Music Educators.² More research on the effects of IP

¹ Kate R. Fitzpatrick, "Points of Convergence in Music Education: The use of Data Labels as a Strategy for Mixed Methods Integration," *Journal of Mixed Methods Research* 10, no. 3 (2016): 274.

² Miller, "IP Among K-12 Music Educators, 1.

within In-Service Music Educators could increase understanding of fixed or growth mindsets toward IP.

Connections To Previous Research

The connections to previous research include three similar peer-reviewed, causal-comparative studies, which support the rationale for the novelty of this study. Sims and Cassidy 2020 studied the IP feelings of graduate music education students through a Pearson product-moment correlation, which measured two continuous dependent variables of IP experiences.³ Additionally, Sorenson's 2022 research involved the common IP conditions among undergraduate music students, which included multiple dependent correlated IP variables and demographics through a mixed methods approach.⁴ Furthermore, Miller's 2023 study also addressed the common conditions of IP, but only among Tennessee K-12 Music Educators through a Pearson product-moment correlation of two continuous dependent variables.⁵ Moreover, as with this current study, all used the Clance Imposter Phenomenon Scale (CIPS) survey to collect data. However, the current study is unique by studying two dependent and nine independent variables using a MANOVA to predict the future outcomes of In-Service Music Educators' growth or fixed mindset toward IP.

Implications

The results of IP within In-Service Music Educators are no longer only prevalent in those who identify as female. Thus, the study's results created a divergence from the ineptual IP study

³ Clance and Imes, "IP in women," 242.

⁴ Sorenson, "Prevalence of Impostor Phenomenon," 39.

⁵ Miller, "IP Among K-12 Music Educators, 20.

of Clance and Imes.⁶ However, the result is congruent with recent literature, which states that those who identify as male in academia has equal or higher levels of IP than females but reacts differently to its effects.⁷

The results state that first-generation college students who become In-Service Music Educators need a support system to combat feelings of IP. The current research literature concurs that In-Service Music Educators with a support cohort will work through IP issues through colleagues' reassurance. By finding a trusted professional group or mentor to share ideas with, first-generation college students who become In-Service Music Educators will have lower IP levels and become more vital music educators.⁸

The results also state that In-Service Music Educators teaching outside their preferred grade placement are more likely to have a fixed mindset of IP. An In-Service Music Educator might misinterpret the experience as defeat, deprivation, or disparagement by teaching outside of a preferred grade placement. Therefore, the In-Service Music Educators' mindset will influence their thoughts and behavior, which may help or hinder them from achieving their full potential. By having a growth mindset about their current grade placement, In-Service Music Educators could possess a positive, future-focus view of themselves and their career possibilities.⁹

The study's results revealed that the selected demographics of music specialty area and grade placement have a prominent role in cognitive distortions, which produced a fixed mindset and feelings of IP. However, In-Service Music Educators who diversify their abilities to teach in

⁶ Clance and Imes, "IP in high achieving women," 242.

⁷ Young, *Successful Women*, 8-9.

⁸ Barr-Walker et al., "Coping with Impostor Feelings," 7.

⁹ Kaplan, *Experiential Intelligence*, 43.

different specialty areas and grade placements within music education are more likely to have a growth mindset toward music education curricula and the effects of IP. Thus, In-Service Music Educators who currently teach one specialty area of music and general music would improve IP feeling by studying other general music education approaches such as Orff-Schulwerk, Kodály, Suzuki, or Dalcroze. By diversifying specialty areas and grade placements, In-Service Music Educators would create a growth mindset and lower the effects of IP by building understanding and respect among all areas of music curricula.

Recommendations for Future Research

Future studies could include a case study of In-Service Music Educators who have experienced professional false narratives that create IP feelings from their music education colleagues. Another recommendation is a case study on the effects of IP on In-Service Music Educators who teach outside their preferred grade placement and specialist area of musical curriculum. A final research recommendation would also include the effects of IP on In-Service Music Educators who create self-sabotage career situations based on the current professional climate of music education. Further research could enhance and refine the present results that will contribute to the breadth and depth of knowledge in the field of music education.

Conclusions and Study Summary

All In-Service Music Educators should become more mindful of IP as it has an equal effect rate in all genders. The concept of making mindful musical moments affects all decisions made in the present and future music classroom. Thus, the mindfulness of In-Service Music Educators with the effect of IP will affect curriculum and student learning. Furthermore, In-Service Music Educators need to share IP experiences under minimal social conditions and improve communication growth, which would positively amplify colleagues' experiences.

To conclude, the provident mindset of IP within In-Service Music Educators can be stated as everything has an effect on something else. Therefore, any experience an In-Service Music Educator has will influence their present and future construct of mindsets and IP. Thus, there is a need to understand the positive growth and negative fixed mindsets toward IP. Moreover, it can be assumed that In-Service Music Educators who choose a positive growth mindset will learn to work with a lifetime of IP.

Appendices

Appendix A: IRB Approval

Date: 7-17-2023

IRB #: IRB-FY22-23-1753

Title: Perceived Personal Ability Levels of In-Service Music Educators

Creation Date: 6-13-2023

End Date:

Status: **Approved**

Principal Investigator: Jerry Buttrum

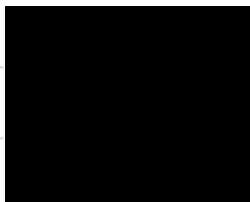
Review Board: Research Ethics Office

Sponsor:

Study History

Submission Type	Initial	Review Type	Exempt	Decision	Exempt
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Key Study Contacts

Member	Brian Stiffler	Role	Co-Principal Investigator	Contact	
Member	Jerry Buttrum	Role	Principal Investigator	Contact	
Member	Jerry Buttrum	Role	Primary Contact	Contact	

LIBERTY UNIVERSITY

INSTITUTIONAL REVIEW BOARD

September 6, 2023

Jerry Buttrum
Brian Stiffler

Re: Modification - IRB-FY22-23-1753 Perceived Personal Ability Levels of In-Service Music Educators

Dear Jerry Buttrum, Brian Stiffler,

The Liberty University Institutional Review Board (IRB) has rendered the decision below for IRB-FY22-23-1753 Perceived Personal Ability Levels of In-Service Music Educators.

Decision: Exempt


Your request to utilize social media to recruit study participants has been approved. Thank you for submitting your social media recruitment document for our review and documentation. **For a PDF of your modification letter, click on your study number in the My Studies card on your Cayuse dashboard. Next, click the Submissions bar beside the Study Details bar on the Study Details page. Finally, click Modification under Submission Type and choose the Letters tab toward the bottom of the Submission Details page. If your modification required you to submit revised documents, they can be found on the same page under the Attachments tab.**

Thank you for complying with the IRB's requirements for making changes to your approved study. Please do not hesitate to contact us with any questions.





We wish you well as you continue with your research.

Sincerely,

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

 cayuse

Human Ethics




 Products   Jerry Buttrum 

DashboardStudiesSubmissionsTasks

Review Complete

Modification

IRB-FY22-23-1753 - Perceived Personal Ability Levels of In-Service Music Educators

 View  PDF  Delete

PI:
Jerry Buttrum

Current Analyst:
Grace Baker

Decision:
Exempt

Policy:
Post-2018 Rule

Review Type:
Exempt

Review Board:
Research Ethics Office

Approvals

Task History

Letters

Attachments

Research Team

Name	Role	Result	Date
Jerry Buttrum	Principal Investigator	Certified	08-28-2023 1:06 PM
Brian Stiffler	Co-Principal Investigator	Certified	09-04-2023 11:37 AM

1

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Appendix B: Copyright Permission

In order to protect the origin of all work, the researcher included within the appendix documentation of permission to use copyrighted materials.

From: Pauline Rose Clance <[REDACTED]>
Sent: Sunday, May 21, 2023 2:11 PM
To: Buttrum, Jerry Mark <[REDACTED]>
Cc: andra gailis <[REDACTED]>
Subject: [External] RE: Permission to use Clance Impostor Phenomenon Scale (CIPS)

[EXTERNAL EMAIL: Do not click any links or open attachments unless you know the sender and trust the content.]

Dear Mr. Buttrum,

I will send you my permission Forms. Please answer yes to the few criteria, and you will receive permission. I am copying to my associate. I am glad the concept has been useful to you.

Best, Dr. Clance

From: Buttrum, Jerry Mark <[REDACTED]>
Sent: Saturday, February 25, 2023 4:01 PM
To: [REDACTED]
Subject: Permission to use Clance Impostor Phenomenon Scale (CIPS)

Dr. Clance,

I am working on my dissertation at Liberty University on "A Provident Mindset to Impostor Phenomenon of In-Service Music Educators." I am requesting permission to use your Clance Impostor Phenomenon Scale (CIPS). Part of my study will measure the effects of Impostor Phenomenon on In-Service Music Educators.

On a personal note, your research and findings have been helpful to me. I also work with Impostor Phenomenon, as do many of my Music Education colleagues.

Thank you for all your work in this field of study.

Jerry Buttrum

Permission To Use the Clance Impostor Phenomenon Scale (CIPS)

Please find attached the requested Clance IP Scale and scoring instructions. This correspondence constitutes permission to use the scale. I request that on each CIPS you use/distribute, that you have the copyright and permission information printed on each page:

Note. From The Impostor Phenomenon: When Success Makes You Feel Like A Fake (pp. 20-22), by P.R. Clance, 1985, Toronto: Bantam Books. Copyright 1985 by Pauline Rose Clance, Ph.D., ABPP. Reprinted by permission. Do not reproduce without permission from Pauline Rose Clance, drpaulinerose@comcast.net, www.paulineroseclance.com.

This clause is already on the attached CIPS copy.

If you do not want to put the name of the test or book on the scale if it may affect your research, contact me and I can send you a version of the scale without that specific information yet retaining the clause, "Under copyright. Do not reproduce without the permission of Dr. Pauline Rose Clance."

For research purposes, I also request that you send a citation and abstract/results summary of your work to me when you are completed with your research to add to the IP reference list.

For IP presentation purposes, I request that you send me a brief summary (i.e., couple of sentences) of participant (and your own) feedback about the presentation in regard to how the Impostor Phenomenon was received.

Thank you again for your interest in the Impostor Phenomenon. Please e-mail me that you agree with these conditions. You may refer participants to my website (www.paulineroseclance.com) for any interest in viewing IP articles and for my contact information.

Best,

Pauline Rose Clance, Ph.D., ABPP

Appendix C: Survey Instruments

Clance Impostor Phenomenon Scale (CIPS)

For each question, please circle the number that best indicates how true the statement is of you. It is best to give the first response that enters your mind rather than dwelling on each statement and thinking about it over and over.

1. I have often succeeded on a test or task even though I was afraid that I would not do well before I undertook the task.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

2. I can give the impression that I'm more competent than I really am.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

3. I avoid evaluations if possible and have a dread of others evaluating me.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

4. When people praise me for something I've accomplished, I'm afraid I won't be able to live up to their expectations of me in the future.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

5. I sometimes think I obtained my present position or gained my present success because I happened to be in the right place at the right time or knew the right people.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

6. I'm afraid people important to me may find out that I'm not as capable as they think I am.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

7. I tend to remember the incidents in which I have not done my best more than those times I have done my best.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

8. I rarely do a project or task as well as I'd like to do it.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

9. Sometimes I feel or believe that my success in my life or in my job has been the result of some kind of error.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

10. It's hard for me to accept compliments or praise about my intelligence or accomplishments.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

11. At times, I feel my success has been due to some kind of luck.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

12. I'm disappointed at times in my present accomplishments and think I should have accomplished much more.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

13. Sometimes I'm afraid others will discover how much knowledge or ability I really lack.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

14. I'm often afraid that I may fail at a new assignment or undertaking even though I generally do well at what I attempt.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

15. When I've succeeded at something and received recognition for my accomplishments, I have doubts that I can keep repeating that success.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

16. If I receive a great deal of praise and recognition for something I've accomplished, I tend to discount the importance of what I've done.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

17. I often compare my ability to those around me and think they may be more intelligent than I am.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

18. I often worry about not succeeding with a project or examination, even though others around me have considerable confidence that I will do well.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

19. If I'm going to receive a promotion or gain recognition of some kind, I hesitate to tell others until it is an accomplished fact.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

20. I feel bad and discouraged if I'm not "the best" or at least "very special" in situations that involve achievement.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

In-Service Music Educator Clance Impostor Phenomenon Scale (IME CIPS)

For each question, please circle the number that best indicates how true the statement is of you. It is best to give the first response that enters your mind rather than dwelling on each statement and thinking about it over and over.

1. I've often succeeded as an In-Service Music Educator even though I was afraid that I would not do well before I taught a lesson or conducted a performance.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

2. I can give the impression that I'm a more competent music teacher than I really am.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

3. I would avoid evaluations if possible and have a dread of my Arts Supervisor or Administrator evaluating me.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

4. I would avoid evaluations if possible and have a dread of my In-Service Music Education peers evaluating my music teaching.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

5. When people praise me for something I've accomplished as an In-Service Music Educator, I'm afraid I won't be able to live up to their expectations of me in the future.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

6. I sometimes think I gained any present success as an In-Service Music Educator because I happened to be in the right place at the right time or knew the right people.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

7. I'm afraid my students may find out that I don't know as much as they think I do.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

8. I'm afraid my Arts Supervisor and/or Administrator may find out that I'm not as capable as they think I am.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

9. I tend to remember the moments as an In-Service Music Educator (lessons, interactions with students, etc.) in which I've not done my best more than those times I've done my best.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

10. I rarely teach my music lessons as well as I'd like to.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

11. Sometimes I feel or believe that my success as an In-Service Music Educator teacher has been the result of some kind of error.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

12. It's hard for me to accept compliments or praise about my music teaching accomplishments.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

13. At times, I feel any success I've had as an In-Service Music Educator teacher has been due to some kind of luck.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

14. I'm disappointed at times in my present accomplishments as an In-Service Music Educator and think I should have accomplished much more.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

15. Sometimes I'm afraid my students will discover how much knowledge or ability I really lack as an In-Service Music Educator.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

16. I am often afraid that I may fail at a new music teaching concept even though I generally do well at what I attempt.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

17. When I've succeeded and received positive evaluations for my music teaching accomplishments, I've doubts that I can keep repeating that success.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

18. If I receive a great deal of praise and/or positive evaluations for music teaching, I tend to discount the importance of what I've done.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

19. I often compare my ability to those around me (other student teachers in my program) and think they may be better music educators than I am.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

20. I often worry about not succeeding as an In-Service Music Educator, even though others around me have considerable confidence that I will do well.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

21. If I am going to gain recognition of some kind as an In-Service Music Educator, I hesitate to tell others until it is an accomplished fact.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

22. I feel bad and discouraged if I'm not "the best" or at least "very special" as an In-Service Music Educator.

1	2	3	4	5
(not true at all)	(rarely)	(sometimes)	(often)	(very true)

Section 2: Demographic Information

For each question, please answer the demographic that is true of you.

Age: _____

Gender: _____

Which of the following best describes you? (Select one):

- ☐ Asian or Pacific Islander
- ☐ Black or African American
- ☐ Hispanic or Latino
- ☐ Native American or Alaskan Native
- ☐ White
- ☐ Multiracial or Biracial
- ☐ A race/ethnicity not listed here

What best describes your area of music teaching specialization? (Select all that apply):

- ☐ Band
- ☐ Choir
- ☐ Elementary
- ☐ General Music
- ☐ Guitar
- ☐ Orchestra
- ☐ Piano
- ☐ Other (please specify: _____)

What best describes the setting of your current music teaching placement? (Select all that apply):

- ☐ Band
- ☐ Choir
- ☐ Elementary
- ☐ General Music
- ☐ Guitar
- ☐ Orchestra
- ☐ Piano
- ☐ Other (please specify: _____)

What State is your current music teaching placement located? _____

Grade level of your current music teaching placement (Select all that apply):

- ☐ Elementary
- ☐ Middle School/Junior High
- ☐ High School/Senior High
- ☐ Combination of the three above

Primary instrument family (Select one):

- ☐ Bowed strings
- ☐ Brass
- ☐ Guitar
- ☐ Keyboard
- ☐ Percussion
- ☐ Voice
- ☐ Woodwinds
- ☐ Other (please specify: _____)

Counting this year of music teaching, what is your level of experience?

Please specify: _____ Years

What is the highest level of degree you have earned?

- ☐ Bachelor's degree
- ☐ Master's degree
- ☐ Doctor's degree
- ☐ Other (please specify: _____)

Are you a first-generation college student?

- ☐ Yes
- ☐ No
- ☐ I don't know

Do you have a state teaching license that is endorsed within music education?

- ☐ Yes
- ☐ No
- ☐ I don't know

Appendix D: In-Service Music Educator Recruitment Email and Social Media Post

Dear Music Educator:

My name is Jerry Buttrum, a third-year doctoral candidate in music education at the School of Music at Liberty University. I am conducting a research study as part of the requirements for a Doctor of Music Education degree. The purpose of my research will focus on the perceived personal abilities levels among Kindergarten through twelfth-grade In-Service Music Educators throughout the United States, and I am writing to invite eligible participants to join my study.

To participate, you must be 18 years of age or older, currently teach music in an elementary or secondary school setting, have earned a Bachelor's degree or higher in music, and hold a music education endorsement on your State teaching license. I am very interested in your opinions and perspectives. If you choose to participate, you will complete an online questionnaire containing two sets of survey questions about perceived personal abilities and several demographic questions, which will take approximately 15 minutes. Participation will be completely anonymous, and no personal, identifying information will be collected.

A consent document is provided on the first page of the survey. The consent document contains additional information about my research. After you have read the consent form, please click the entrance link to proceed to the survey. Doing so will indicate that you have read the consent information and would like to take part in the survey.

If you are interested in participating in the study, please click on the link below:



[Click Here To Begin Survey](#) or use the following QR code

Thank you for your consideration,

Jerry Buttrum
Doctor of Music Education Candidate at Liberty University

Appendix E: Study Participant Consent

Consent Form For IRB

Title of the Project: Perceived Personal Ability Levels of In-Service Music Educators

Principal Investigator: Jerry Buttrum, Music Education Doctoral Candidate, School of Music, Liberty University

You are invited to participate in a research study. To participate, you must be 18 years of age or older, currently teach music in an elementary or secondary school setting, have earned a Bachelor's degree in music, and hold a music education endorsement on your State teaching license. Taking part in this research project is voluntary.

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

The purpose of the study is to examine existing and future mindsets of perceived personal abilities within In-Service Music Educators.

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

Complete an online questionnaire containing two sets of survey questions about your personal abilities, music teaching abilities, and several demographic questions. The questionnaire will take approximately 15 minutes.

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

Benefits to society include addressing the fixed or growth mindset of personal abilities levels within In-Service Music Educators.

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

The records of this study will be kept private. Research records will be stored securely, and only the researcher will have access to the records. Participant responses will be anonymous. The data will be stored on the researcher's password-protected computer. The data back-ups will include paper copies and a flash drive that will be stored in a password-locked safe at the home of the researcher. After three years, all electronic records will be deleted, and all hard copy records will be shredded.

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

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

The researcher conducting this study is Jerry Buttrum. You may ask any questions you have now. If you have questions later, **you are encouraged** to contact him at [REDACTED]. You may also contact the researcher's faculty sponsor, Dr. Brian Stiffler, at [REDACTED].

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

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

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

By clicking on the next button, you agree to these terms.



Appendix F: Doctoral Thesis Proposal Decision

Doctor of Worship Studies or Doctor of Music Education

Doctoral Thesis Proposal Decision

The thesis Advisor and Reader have rendered the following decision

concerning the proposal status for

Jerry M. Buttrum

on the research topic title of

A Provident Mindset to Impostor Phenomenon of In-Service Music Educators

as submitted on June 19, 2023

- X **Full Approval to proceed with no proposal revisions.**
 The student may fully engage the research and writing process according to the established the timeline. Upon full approval, the student may apply for IRB approval, if applicable (see STEP 4 concerning IRB approval process).
- Provisional Approval to proceed with proposal pending cited revisions.**
 This is the most common decision. The student must resubmit the proposal with cited revisions according to the established timeline. The Advisor will indicate the committee's status on your response to the required revisions. The student may NOT apply for IRB approval until full approval is granted.
- Redirection of Proposal**
 The student is being redirected to develop a new proposal, as minor revisions will not meet the expectations for the research project. The student may NOT apply for IRB approval.

Brian Stiffler

June 19, 2023

Print Name of Advisor

Signature

Date

Jerry Newman

June 19, 2023

Print Name of Reader

Signature

Date

Appendix G: Doctor of Music Education Thesis Decision

DOCTOR OF MUSIC EDUCATION THESIS DEFENSE DECISION

The committee has rendered the following decision concerning the defense for

Jerry M. Buttrum

on the Thesis,

A Provident Mindset to Impostor Phenomenon of In-Service Music Educators

as submitted on Tuesday, December 5, 2023

- a. X Full approval to proceed with no revisions. The document should be prepared for submission to the Jerry Falwell Library.
- b. _____ Provisional approval pending cited revisions. The student must resubmit the project with cited revisions according to the established timeline.
- c. _____ Redirection of project. The student is being redirected to take MUSC/WRSP 889 again, as minor revisions will not meet the expectations for the research project.

Brian D. Stiffler



12/5/2023

Print Name of Advisor/Mentor

Signature

Date

Jerry L. Newman



12/5/2023

Print Name of Reader

Signature

Date

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