OCCUPATIONAL IDENTITY AND SOCIALIZATION AMONG UNDERGRADUATE SOUND RECORDING TECHNOLOGY MAJORS IN A TRADITIONAL SCHOOL OF MUSIC

By

MARK PAUL SKABA

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Written under the direction of

William Berz

And approved by

William Berz, Music Education

Karina Bruk, Graduate Advisor/Coordinator of Graduate Studies

Stephanie Croneberg, Music Education

Rebecca Cypess, Musicology

Kelly Parkes, Music Education, Teachers College Columbia University

New Brunswick, New Jersey

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ABSTRACT OF THE DISSERTATION

Occupational identity and socialization among undergraduate sound recording technology majors in a traditional school of music

by MARK PAUL SKABA

Dissertation Director:
William Berz

One of the professional responsibilities of the school music teacher is to guide students on the path of careers in music. One way researchers have examined students pursuing music careers is through socialization and occupational identity. Most of the research in this domain is conducted on music education and performance majors. The purpose of this study was to explore how undergraduate sound recording technology majors in a traditional school of music construct their occupational identity. A case study using a survey and interviews was conducted. Thirty students responded to the survey and 15 of them volunteered to be interviewed. Analysis showed that school music teachers and parents were positive influences on music career decisions in high school and college faculty, students, and experiences in the sound recording major were the most positive influences in college. Qualitative analysis revealed musician and sound engineer identities were conflicted. Students reported stereotype and stigma about their musicianship while being proud of the technology skills that make them unique and useful in the social structure of the school. Analysis also revealed a strong sense of family and community, where students and faculty in the major are unified around a common set of experiences and skills.

For my mom, whose kindness and love inspire me everyday.

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Chapter 1

Introduction and Theoretical Foundations

In 1977 President Jimmy Carter addressed the topic of career education in schools by signing the *Career Education Incentive Act* which allocated over $350 million to states to enact career education programs. That same year an article by Lloyd Schmidt in the *Music Educators Journal* stated:

> Problems persist in understanding the role of music in career education. Many music educators continue to view the movement as a peripheral task in career training and counseling for the musically talented, particularly for the traditional areas of performance, composition, conducting, teaching, or therapy. Such assistance often is viewed by the music teacher as supplemental or useful, perhaps enriching, but not as a basic instructional responsibility. (Schmidt, 1977, p. 30)

The idea of career education was so important in subsequent years that the article was reprinted in 1982 in a special issue of the *Music Educators Journal* along with several articles about career education strategies in the classroom and a more detailed look at music industry careers from administration, business, and law to libraries, recording, and sales. Schmidt suggested that music educators must provide opportunities and guidance for all students with music related career aspirations, not just those who wish to perform or teach.

While contemporary philosophical and pedagogical trends in music education point to a broader conception of school music (Allsup & Benedict, 2008; Jorgensen, 2003; Tobias, 2013; Woodford, 2005), music education career research has largely ignored students who pursue music careers outside of performance and education. If, as Schmidt (1977) says, career education is a "basic instructional responsibility" of music educators, then school music education programs need to address the multiple music

career paths their students may be pursuing and music teacher training programs need to prepare teachers to advise and guide their students through these early career decisions.

One way researchers in music education have explored how and why students make music career decisions is through the examination of occupational identity. The current study begins by examining several points of view on the concept of occupational identity including the historical and philosophical foundations of identity, the sociological theories of identity and society, and the concept of occupational identity based in developmental psychology. The intention here is to paint a holistic picture of how an individual creates, maintains, constructs, and develops an occupational identity. Just as identity, broadly speaking, is situated today within the historical, cultural, and social realities of the individual, the theoretical foundations of identity studies in music education are found within the history of thought, inquiry, and research surrounding these issues.

The philosophical and theoretical basis of identity covers a rich and diverse history. Included in this vast topic are ideas of individuality, the self, the subject, and the mind-body-soul. Vignoles, Schwartz, and Luyckz (2011) propose four questions that guide identity research across the disciplines:

1. Is identity viewed primarily as a personal, relational, or collective phenomenon?
2. Is identity viewed as relatively stable, or as fluid and constantly changing?
3. Is identity viewed as discovered, personally constructed, or socially constructed?
4. Should identity be researched using quantitative or qualitative methods? (p. 8)

The current study embraces a pragmatic research methodology where multiple viewpoints are explored (Creswell, 2013). It accepts the possibility that identity is personal, relational, *and* collective; that identity may be fluid sometimes *and* stable at

others; that identity is discovered *and* constructed; that both qualitative *and* quantitative methodologies should be used to understand identity.

Historical and Philosophical Foundations of Identity

Questions about the nature of personal experience, the way we see the world, the type of person we are, have inspired philosophers, sociologists, and psychologists for centuries. As researchers from across the disciplines have questioned, explored, and unpacked the concept, it has become clear that identity, the core of who we are, the "kind of person" we consider ourselves, is strongly related to what we do, what we think, the people that surround us, as well as many other biological, social, and psychological circumstances.

The experience of the individual—the personal and unique lens through which a person sees the world—continues to be the focus of debate, research, and inquiry. The more that is learned about the biological and physiological functions of the brain, the more questions are uncovered about the processes of constructing and maintaining identities. Now, in the digital age, philosophers and social scientists continue to explore the changing nature of human interaction and how the individual adapts to life in a global society. Educators are trying to understand how children forge their academic and social identities in the evolving school system of post-Great-Recession America. And research from the music education community continues to shed new light on the dynamic processes involved in the individual's interaction with music in and out of the classroom.

Historically, the pre-modern individual occupied a fixed identity rooted in the divine and defined at birth. Medieval persons may not have struggled with defining the "self" as we do today because institutions like the church supported and maintained the

social structures that served to limit movement between these fixed identities (Baumeister, 1987). The foundations for contemporary thinking about identity begin with the shift from the divine to the individual, beginning in the Renaissance and continuing through the Enlightenment (Hall, 1992). René Descartes's (1641/1998) statement, "*cogito, ergo sum,*" or, "I think, therefore I exist," positioned the individual in terms of mind. For the Cartesian subject identity was continuous with the mind and conceived as the center of the self, the inner core, given at birth. For Descartes the soul and body were two independent, unrelated substances. Thiel (2011) summarizes:

> According to Descartes, the soul constitutes the essence of self, whereas the body is something which the self merely "has" to which it is "very closely joined." Thus Descartes implicitly distinguishes between the notion of human being or person which includes corporeity and the notion of the (essential) self, "I", or soul, as something which is not necessarily linked to a body. (p. 37)

Descartes's "essential self" was the center of identity and became something that required discovery and expression (Taylor, 1989).

Ideas about identity continued to evolve with changes in Western society throughout the 17th and 18th centuries. However, the growth of the nation-state, the spread of democratic values, and new political and economic systems created conflict and problems for the Enlightenment subject. As life became more complex and more social, ideas about the self moved outward. Where identity for the Cartesian subject was seen to be the foundation and producer of culture and knowledge, the individual was now being placed within and influenced by the workings of society (Strozier, 2002). Everything from 19th century industrialization to the rise of Darwinian science, psychology, and social science in the 20th century helped reinforce the biological, social, and scientific nature of identity.

Rooted in the social and biological sciences, the sociological self of the 20th century served as a critique of the Enlightenment subject. It placed the individual within society and argued that identity was derived from social interaction between individuals within larger social structures. Cultural theorist and sociologist Stewart Hall (1992) describes this as a shift in perspective from an autonomous, fixed, "inner core" of identity to an identity seen to be fluid and constantly changing.

While these theories position identity within the influences of culture and society, some scholars see identity as a consequence of these forces. Technology, globalization, and their associated economic, political, and social interests have created systems where identity is not fixed or permanent; rather the individual must navigate multiple and shifting identity choices that are sometimes contradictory. The structures and institutions that historically provided stability for individuals to construct an identity are being decomposed, re-defined, or disappearing altogether (FAME Consortium, 2007). This has caused a great de-centering of the self (Rumbelow, 1969). In his seminal essay, "Who Needs Identity," Hall (1996) rejects the idea of a singular identity in favor of the term *identification* saying this new view:

> accepts that identities are never unified, and, in late modern times, increasingly fragmented and fractured, never singular but multiply constructed across different, often intersecting and antagonistic, discourses, practices and positions. They are subject to a radical historicization, and are constantly in the process of change and transformation. (p. 4)

The postmodern self is displaced, distracted, de-centered, and is a product of the conflict between the "inside" and the "outside" that the sociological self sought to unite. Identity in this context is constantly changing and is being affected by interactions with the social systems at play around us, including digital and virtual systems (Kennedy,

2014). Different identities are assumed at different times based on the situation or social group and are not unified around a particular "self."

In music and music education new media and technology have enabled countless variations on identity. Partti and Karlsen (2010) examined the Finnish online music community *Mikseri* where users construct identities within new social spheres separating time and space as individuals across the globe interact with each other. Burton (2009) explored how the iPod and its marketing have challenged assumptions about musical identity and have blurred the lines between person and machine. Auner (2003) describes how post-human identities in music are manifested in an artist's use of electronic voices. These examples demonstrate that the 21st-century identity—musical and otherwise—is being re-made in new spaces in real life and in virtual life.

Sociological Theories and Symbolic Interactionism

Sociological work in general focuses on people and the groups and organizations to which they belong and in which they live. Sociological inquiry seeks to understand the structures and processes of these groups and organizations. The school as a social system in relation to larger ideas of culture and society provides a backdrop for sociological research in education. Paul and Ballantine (2002) identify three major streams of sociological theory that have served as a foundation for research in music education: functionalism, conflict theory, and interaction theory.

Functionalism, also called structural functionalism, begins with the premise that all social systems, groups, and organizations operate through a sense of consensus that seeks to maintain order and stability within the social group. Based on the writings of Karl Marx and others, conflict theory views society as a complex network of competing

economic and political interests (Wright, 2009). For example, postmodern viewpoints of power and oppression including feminist and class critiques examine how the school system reproduces existing class structures to oppress certain populations.

Both functionalism and conflict theories approach sociological inquiry from the macro level. They study the groups and organizations to which the individual belongs. Interaction theory, in contrast, looks at how individuals act in relation to each other and the relationship between the individual and society. Individuals in similar social groups share similar experiences and beliefs that motivate behaviors accepted by the group (Rumbelow, 1969). Interaction theory developed into the theory of symbolic interactionism, which describes the ways that individuals create meaning and construct identity from social interaction.

The work of George H. Mead (1934) forms the foundation for symbolic interactionism. Like many philosophers of his day, Mead was influenced by the emerging science of psychology. He and his contemporaries situate meaning in the context of the group, starting from the outside, the macro, and moving in to the individual. Mead proposed that people see themselves according to how they think others perceive them (Kroger, 2000).

Mead's theory of social behaviorism is rooted in pragmatism, an approach to philosophy that says knowledge is rooted in practical experience and communication. Pragmatism suggests that there are many different ways to look at the world, but the way an individual thinks about and interacts with an object is influenced by the way people around them think about and interact with the same object (Calhoun et al., 2002). Mead's pragmatism opposes "the otherworldliness" of ancient philosophy, Christian doctrine, and

Renaissance dualisms (Mead, 1934, p. x). Rather than being a victim of forces imposed upon him, the individual constructs action from the interpretation of objects or events in the environment as he relates them back to himself (Blumer, 1969).

Mead takes behaviorism one step further and suggests there is a step in between stimulus and response where the individual interprets the stimulus and decides on a course of action. Meaning is learned through this process of interpretation and action, what Mead calls "gestures," which when joined together form a system of communication (Rumbelow, 1969). This process of "reflexive consciousness" is the internal dialogue between the experiencing self and the thought of self (Christiansen, 1999). A person acts and learns about him/herself by observing the reactions of others. Thus the individual constructs their identity as a reflection of the social experience (Kroger, 2000).

Drawing on Mead's theories of social behaviorism, Herbert Blumer (1969) makes the clearest articulation of symbolic interactionism. According to Blumer, symbolic interactionism is built on three premises:

1. Human beings act toward things on the basis of the meanings that the things have for them;
2. the meaning of such things is derived from, or arises out of, the social interaction that one has with one's fellows;
3. these meanings are handled in, and modified through, an interpretative process used by the person in dealing with the things he encounters. (p. 2)

Social interaction is the medium through which meaning and resulting action are completed; meaning is created through social interaction. Identity is formed through the continual process of these socially learned meanings being interpreted by the individual. Blumer says, "social interaction is a process that *forms* human conduct instead of being merely a means or a setting for the expression or release of human conduct" (p. 8,

emphasis added). This theory proposes that the individual seeks power and status through acceptance and approval. There is a mutual interdependence between the self and society because the self requires feedback from society that in turn provides stability and predictability for others in the society (Christiansen, 1999).

In contrast to the earlier theories outlined above, symbolic interactionism assumes that people actively create meaning through their interactions with the objects, people, and events in the world around them. One cannot study behavior without considering the meaning of a given action, or rather, the meaning that an individual gives to or perceives in the action. According to this theory, meaning does not come from the intrinsic nature of the person or the object; it is born in the continual process of interaction. Meanings are embedded within action.

This theory sees social forces and social organization as a framework within which an individual acts. Blumer (1969) says these social forces do not determine action of the individual; rather, they merely "set conditions for their actions" (p. 87). While Blumer does acknowledge that social organization can shape situations in which people act and limit the symbols to which they have access, he still sees the individual as the driving force in creating and maintaining identity. This view of identity is stable and unified; it "stitches the subject into the structure" (Hall, 1992, p. 276). But in today's global culture, which emphasizes connectivity, that social fabric is constantly changing, creating a dizzying array of new social meanings and symbols.

Career Theory and Occupational Identity

The term *career theory* is used to describe the broad body of knowledge about careers and occupations, career choice, and the development and construction of an

occupational identity. These theories are interdisciplinary, drawing on concepts from fields like psychology, sociology, anthropology, and economics. *The Handbook of Career Theory* (Arthur, Hall, & Lawrence, 1989) says career theory must study both the individual and the institutions they inhabit and often juxtaposes psychological and sociological perspectives. Career theorists and vocational psychologists often place occupational identity (also called career, vocational, work, or professional identity) as a critical component of one's overall identity development (Skorikov & Vondracek, 2007). This complex system of meanings, values, motivations, and competencies not only guides an individual's career choices, but plays a significant role in the development of identity in general. Forming a career or occupational identity is also seen by developmental psychologists, career counselors, and sociologists as a significant part of adolescent development (Christiansen, 1999; Erikson, 1968; Marcia, 1966).

Occupational identity. Carper (1970) approaches occupational identity from a sociological perspective by thinking about the way people interact with each other and the institutions related to their occupation. He describes four elements of occupational identity which he believes affect career success. The first he calls "occupational title and associated ideology." The words that people use to describe their occupation find their meaning and reinforcement within social structures and institutions. For example, identifying oneself as a music teacher may mean something different to other musicians than to other teachers.

The second element that Carper says influences occupational identity is the individual's "commitment to task." Occupational identity is dependent on how an individual and other members of the occupation are committed to the day-to-day tasks

required of the position. This includes not just competency but also feelings of enjoyment, satisfaction, and pride. In music education, one's success in the occupation is dependent on how committed one is not just to the tasks of teaching music—learning multiple instruments, conducting, pedagogy, etc.—but also the daily tasks and professional duties like lesson planning, maintaining attendance records, and grading.

These tasks have also been approved by the community, social structures, and institutions that are related to music teaching and are considered to be requisite abilities of the profession. This is Carper's third element of occupational identity: "commitment to particular organizations or institutional positions." Occupational identity is strengthened when the individual believes and participates in the social and institutional structures associated with the profession. For example, becoming a teacher requires many years of schooling, perhaps graduate studies, exams, and certifications. In order to be a teacher one must successfully navigate the legal and bureaucratic systems of the school. On the other hand, music teachers often struggle with their dual identities of musician and teacher (Woodford, 2002). The school institution creates structures that reinforce the identity as teacher first while a music teacher's training often emphasizes the role of musician first (Roberts, 1991). This tension can lead to difficulties with occupational transitions for music teachers as they leave the school of music and enter the classroom as a teacher (Abramo, 2009).

Lastly, Carper (1970) identifies the "significance for one's position in the larger society" as the fourth element of occupational identity. He notes, "Occupation is one of the major determinants of social-class position and in other ways as well is one of the most important criteria by which individuals are socially identified" (p. 207). One's

occupation carries social implications like financial stability, maturity, and success. When examining occupational identity development one should look to those events, people, groups, and institutions that not only affect the career paths, but those situations that affect how one thinks about him/herself in a career.

Person-Environment Fit Theory. According to the *Handbook of Identity Theory and Research* (Skorikov & Vondracek, 2011) the two main psychological theories most widely used in the career theory and occupational identity literature are John Holland's *Person-Environment Fit Theory* (1985) and the psychosocial approach based in Erik Erikson's (1968) theory of identity.

Holland (1985) uses personality types and occupational preferences to predict occupational success. He defines occupational identity as a clear, stable coherent picture of one's career goals, interests, and abilities. He calls his theory *structural-interactive* because it organizes different personality types and environments into categories whose elements interact and affect each other (p. 11). This theory is built on four main premises:

1. Most persons can be categorized as one of six types: realistic, investigative, artistic, social, enterprising, or conventional.
2. There are six model environments: realistic, investigative, artistic, social, enterprising, and conventional.
3. People search for environments that will let them exercise their skills and abilities, express their attitudes and values, and take on agreeable problems and roles.
4. Behavior is determined by an interaction between personality and environment. (p. 4)

The theory proposes that some types and environments have more in common (*consistency*) or some individuals fit into one category more than another (*differentiation*). Different types of people flourish in certain environments (*congruence*)

and vocational satisfaction, stability, and achievement depend on the congruence of type and environment.

These traits are organized into six personality types and six equivalent environment types. The six types and their corresponding vocational areas are:

> Realistic—manual, technical, mechanical
> Investigative—scientific, mathematical
> Artistic—language, art, drama, music, writing
> Social—interpersonal and educational
> Enterprising—leadership, interpersonal, persuasive
> Conventional—clerical, computational, business systems (Holland, 1985)

The different types of personality and environments are a product of cultural and biological, social and psychological forces. Thus the personality types and environmental influences are interdependent. They are actively shaped within the environment.

In this theory, vocational stereotypes have important psychological and sociological meanings that can be studied and applied to help individuals make career choices and find occupational success. Members of a vocation have similar personalities and similar histories of personal development. Because of this, they respond to similar situations in similar ways (Holland, 1985). By generalizing what is known about a given occupation—the traits of the people who perform it and the environment in which it is performed—one can predict success within a given occupation. The best fit for the person, and the institution where they work, is the congruence of these traits (Betz, Fitzgerald, & Hill, 1989). Holland's theory (1985) proposes that the choice of a vocation is an expression of personality. One can predict occupational success by analyzing the results of personality and interest inventories, like those that a high school guidance counselor might administer, for example.

Developmental career theories. The psychosocial approach to occupational identity is rooted in the theories of psychologist Erik Erikson (1968). Erikson, a student of Freud, describes identity as a "multidimensional construct tapping into cognitive, moral, cultural, and social aspects," referring "primarily to a subjective feeling of sameness and continuity across time and contexts" (Luyckx, Schwartz, Goosens, Beyers, & Missotten, 2011, p. 78). It is the experience of "wholeness" characterized by a sense of individuality, continuity, and integration of personal goals and values in the domains of vocation, family, and ideology (Skorikov & Vondracek, 2011).

Erikson's (1968) psychosocial theory identifies eight life stages through which one progresses from birth to old age. Each stage is marked by new challenges and crises to be resolved if problems in later stages are to be avoided. The most relevant stage to identity development is adolescence because this is where the seeds of identity in general, and occupational identity specifically, germinate through peer and family influences, experiences, and experiments in different skills, careers, and occupations. This is the time where adolescents conduct trial and error experimentations within several contexts related to their developing identity (Sweitzer, 2014). Teenagers might wear different clothes, travel among social groups, try different activities or sports in an effort to find where they fit. Adolescents are confronted with the challenge of leaving childhood behind and accepting adult tasks that they must complete on their own. Doing so requires a changing world- and self-view as well as the ability to envision what one might become in the future (Kroger & Marcia, 2011).

While these identity experimentations are conducted in domains like gender, sexuality, and political affiliations, Erikson (1968) notes occupational identity

experimentation as exceptionally important to the overall identity construction of the individual: “In general it is the inability to settle on an occupational identity which most disturbs young people” (p. 132). Identity confusion can result when adolescents are asked to make vocational commitments before fully exploring career possibilities particularly as this process becomes more problematic in 21st-century society.

Marcia (1966) draws from Erikson to describe his theory of identity status. Career theorists have subsequently applied these theories to describe occupational identity development in four “statuses.” *Achievement* is the strong commitment to occupational goals and values obtained through career exploration. *Foreclosure* is a career decision made without much self or occupational exploration. Perhaps the individual has assumed an occupation that was inherited or one given to them by significant others without much exploration. *Moratorium* is a temporary inability to make lasting career decisions brought on by crisis and *diffusion* is the inability to make occupational commitments due to a lack of exploration regardless of the presence of a crisis. The difference between moratorium and diffusion is the individual’s level of concern and action. Individuals in the moratorium status are actively looking for an identity and perhaps experience trauma from having to choose between several identities, while diffusion shows a lack of concern and is generally directionless (Kroger, 2000).

Some scholars are critical of these career theories because they break the complicated process of occupational identity into defined stages, where occupational identity is a relatively stable construct of attributes, beliefs, values, motives, and experiences through which an individual defines him/herself in a particular professional role (Ibarra, 1999). In contrast, recent research looks at the process of career identity

formation as a fluid one, in which people actively develop identities through self-analysis and feedback (Dobrow & Higgins, 2005). LaPointe (2010) and Roberts (2000b) look at occupational identity construction as a socially situated and discursive phenomenon as opposed to something that is individually constructed. Occupational identities are given meaning through social and cultural practices and can change, or even contradict one another, over time.

Need for the Present Study

In their volume examining contemporary issues surrounding occupational identity Brown, Kirpal, and Rauner (2007) find that occupational identity today is marked by both continuity and change and is shaped by the changing systems of interpersonal relationships in which individuals construct their occupational identity. Workers are now being challenged to develop a more individualized occupational identity as the idea of work transitions from one of long-term stability to one where the worker is a free agent who directs his or her own career path (Wilson & Hutchison, 2014). Musicians often work in different fields, hold separate jobs, or work freelance (United States Department of Labor, 2015). Today's work-place emphasizes flexibility and mobility, enabling careers to unfold outside of a single organizational setting, what Arthur and Rousseau (1996) call "boundaryless careers." Occupational identity, however, is still largely constrained by social, political, and economic contexts (FAME Consortium, 2007).

In 1980, Baskerville admitted that higher education curriculum often focuses on a "bygone era" and he was critical of how music students were trained and prepared for working life. In the same issue of the *Music Educators Journal* cited above, Rumery (1980) noted how interest in new music career options was growing. Students were

looking for different ways to express their musicianship other than teaching and performing. His examples of jazz performance and music therapy used to be uncommon or fringe majors within music higher education, but today are commonplace and well-respected. Brand and Miller (1980) also noted that research about career choices for other music students was lacking and public school music teachers were generally under-prepared to address the needs of students interested in music careers other than teaching and performing.

Over thirty years later NAfME's (National Association for Music Education) emphasis on research in music teacher retention and recruitment (Bergee & Demorest, 2003) has led to most of the research on occupational identity and socialization that approaches the phenomenon from the common perspective of music education or performance majors. But to fully understand the topic of occupational identity, it is necessary to learn about those individuals whose identities are constructed outside of the common, students whose interests lie outside of the traditional path of music performance and music education.

Isbell (2015) proposes that one of the questions embedded in the socialization and occupational identity research is, "What are the professional expectations and challenges facing contemporary music educators?" (p. 10). Public schools today are under intense scrutiny from bureaucratic, economic, and political forces. If schools—whether at the primary, secondary, or higher levels—are to prepare students for life in a 21st-century boundaryless career, then music educators at all levels should address the idea of a "music career" from multiple angles. Research into students in other music majors can only strengthen our understanding of occupational identity of all students. Understanding

the motivations for career choices helps music educators plan curriculum at all levels of music instruction to address the needs of all of their students.

The present research will focus on students who are pursing bachelor degrees in sound recording technology. The Bureau of Labor statistics reports that there are over 117,000 people working as "Broadcast and Sound Engineering Technicians" and the job growth for this career path is 7%, which is the same as teachers and as fast as the national average for all careers (United States Department of Labor, 2015). It therefore presents an excellent case study for understanding the development of occupational identity in students whose trajectory lies outside the fields of music education and classical performance.

Moreover, this particular case is also of personal interest to the present author. During my time in the public school music classroom I have taught students interested in a wide range of music careers. One particular year in my high school band I had three students interested in sound recording. We worked together to learn about sound recording using any available equipment and resources. I called local recording studios to have a professional speak to them. And they all decided to major in sound recording after high school. The experience of guiding them through a process that I was unfamiliar with inspired me to learn about students like them and what I could do in the future to help other students begin their music career journey.

Purpose and Research Questions

The purpose of this study is to explore how undergraduate sound recording technology majors in a traditional school of music construct their occupational identity. There are two sets of research questions with related sub-questions that will guide this

study. The first relates to the primary and secondary socialization factors affecting the subjects and the second relates to how the subjects view themselves and their place within the social structures of the school of music.

Question 1: How does primary and secondary socialization affect the sound recording technology major's occupational identity? What primary and secondary socialization factors influence the occupational identity construction of sound recording technology majors?

Sub-questions: When do they make decisions about studying music in college? What significant others affected those decisions? What experiences affected those decisions? Who are their role models in music and for their future career?

Question 2: How do these students view themselves and their identity as musicians in relation to the rest of the school? How do they perceive their career choices and aspirations are viewed by the rest of the school?

Sub-questions: In what careers or kinds of career do they envision themselves? Why did they choose to study at a school of music as opposed to another type of institution (recording programs, community college, etc.)? What role do they think their music instruction will play in their anticipated career? What do they think is the general perception of their major? Of their musicianship? What does the school as an institution do or not do to reinforce or diminish these perceptions?

Definitions

Socialization. Socialization describes the ways that individuals learn the behaviors and beliefs of a certain community (Sullivan, 2009, p. 479).

Occupational identity. Occupational identity refers to the "conscious awareness of oneself as a worker" (Skorikov & Vondricek, 2011, p 693).

Sound Recording Technology. This study was conducted at a School of Music that calls this major "Sound Recording Technology" (SRT). The *Handbook* (2014) of the National Association of Schools of Music (NASM) lists standards for curriculum, admission, and facilities that govern the program in sound recording. These students take a core sequence of music performance, history, music theory and ear training as well as major-specific courses in science, engineering, and sound and audio. NASM guidelines say that 50% of the coursework must be in music, 20-25% in sound recording and 15-30% in general education. Experience recording in multiple genres, locations, and situations is suggested and intensive practicums in sound recording, internships, and a final project in sound recording are required for graduation.

Traditional School of Music. The site for this study is a traditional School of Music. It is accredited by the National Association of Schools of Music and therefore fulfills the criteria as outlined by the Association in their *Handbook* (2014).

Chapter 2

Review of Related Literature

Researchers in music education have looked at occupational identity as one facet of the complicated identity construction of music teachers. This line of research looks to uncover the ways that music teachers at all stages of their careers construct their identities as musicians and pedagogues. Because identities are constructed socially, factors of socialization have an important influence on this process. Socialization describes the ways that individuals learn the behaviors and beliefs of a certain community—for example music education (Sullivan, 2009, p. 479). There are three forms of socialization that may influence an individual's occupational identity construction. Primary socialization occurs in childhood and is heavily influenced by significant others including family and teachers. Secondary socialization takes place after the individual has made some career and education decisions, for example, in music when the student enters college as a music major (Woodford, 2002). The third form, ascriptive recruitment, describes how access to knowledge or experience is gained or denied based on age, gender, race, socio-economic status, or other factors (Isbell, 2006). The current research focuses on primary and secondary socialization as a way to gain insight into occupational identity construction.

Socialization and Occupational Identity Research

The seminal work by Froelich and L'Roy (1985) provides a starting point for much of the current research on music and teacher identity. Their survey and interviews of music education majors found that most students decide to major in music before age fourteen and have decided to major in music education by the time they finish high

school. Teaching experiences were influential on students at all ages and led to a stronger commitment to that identity. Subjects preferred the label of "musician" over that of "teacher" and this preference actually increased over time. The data also suggested a strong social aspect to identity labeling. According to the researchers, "people perceive themselves and act the way they think others perceive them and want them to act" (p. 70). Other early research also points to the strong social nature of identity construction in the music school (Bouij 1998; Cox, 1997; Roberts, 1991).

In another early study, Cox (1997) surveyed and interviewed Arkansas music educators regarding primary and secondary socialization. The data suggest that music educators are more influenced from significant others during primary socialization than secondary socialization and the influence was more strongly felt toward a performance identity than teacher identity. Music education students also seem to value and seek to imitate professional performers and conductors more than educators. The researcher also points out that music education students and professionals have differing views of identity construction, which implies that this process is dynamic, changing over time.

Much of the work by researchers in the field of socialization and occupational identity employs the symbolic interactionism framework. The ethnographic studies of Canadian university music programs by Roberts (1991, 2000a, 2000b) used symbolic interactionism as a theoretical framework to examine how social structures and symbol systems are used to construct identity within the community of the university school of music. He found, "clear signs in the music school of a stratified knowledge where types of music and involvement in these types of music have an almost precise hierarchy" (1991, p. 30). This research, backed up by the data collected by Mark (1998), found the

students perceived music education majors to have a lower status in the school of music hierarchy than performance majors.

Music education majors also identified themselves as musicians or performers first and educators second. Roberts noted that music education is viewed in higher education as a function of music training, conducted within a school for music, as opposed to other education disciplines where content and pedagogy are separate. The idea of the music educator as "master musician" permeates the profession and has also been addressed by the music education philosophy community (Allsup, 2012; Jorgensen, 1997).

The community of collegiate level music schools was found to be strictly hierarchical, and the embedded social structures almost exclusively emphasize, reward, and value performance skills over pedagogical skills (Roberts, 1991). Identities are constructed and maintained within this social structure, which is sustained and enabled by the faculty (Roberts, 2000a). Conflicts arise when identities are challenged, in private and public: "there is a constant challenge to determine whether a student is able to construct an identity as a 'teacher' at all concurrently with this apparently strong need to construct a 'musician' self" (p. 33). Students use their performance reputation to underwrite, or bid on preferred identities, especially "idealized" ones (p. 35). Roberts found eight ways that students "earn points" in constructing their identity in music school: grades, the reputation of the institution, the style of music in which one engages (classical, jazz, etc.), academic year, instrument (favoring rare or difficult instruments), applied teacher, ensembles and chairs within the ensemble, and major.

Bouij (1998, 2004, 2006) conducted a longitudinal ethnographic study of Swedish music education students. Using the symbolic interactionist framework, he investigated the embedded social systems in university music schools. He found three components of role-identities. The first is the content and skills of the domain, what the music education major is expected to master. This is largely dictated through the existing structures of the profession and the collegiate curriculum, which often focuses on music related knowledge and skills as opposed to pedagogy. The second component is the sociocultural career expectations. How students identify with the music education profession is linked to the expectations of the community of both music and teaching. Thirdly, individual expectations, values, and rationales are integrated with the other components. The student's expectations are tempered through experience within the music domain and thus guide and direct the formation of musical identity.

Bouij turned to anticipatory socialization as a way to gain insight into identity. He stipulates that the way that music education students plan for the future and identify skills and knowledge they need in order to construct a certain identity can illuminate how students think about themselves and their roles in the community. Anticipatory socialization is the change in role-identity that occurs parallel to how an individual thinks he or she is going to be perceived by others (Bouij, 2004, p. 3). This process of reconciling one's abilities, limitations, and values with social expectations and structures is called cultural negotiation and contributes to the construction of career and musical identity (p. 6). Students learn to navigate through what is desirable and valued in the community while negotiating their own skills and abilities.

Bouij (2004) found that music education identities were under constant negotiation over values and meaning. He identifies four salient role-identities that summarize this process as it relates specifically to music education students: musician/all-around musician, performer, pupil centered teacher, and content centered teacher. Movement between the role-identities represent the student negotiating his/her identity within the social structures of the music school, their perceptions of musical abilities and skills, and the development of beliefs about teaching.

Bouij found that music performance is the most valued role in music teacher training (2004) and the students mostly value musical skill and knowledge (2006). In addition to music related role-identities, he has identified two different types of teacher role-identity: pupil-centered and content-centered (p. 113). Students who identify as pupil-centered plan on careers teaching children and see music as a means for personal growth. Content-centered teachers generally are interested in teaching higher levels and emphasize passing on musical tradition through their own musical competence. In working life, these two roles must come together in the specific teaching environment of the teacher—another form of cultural negotiation.

Like Bouij, Isbell (2006, 2008) employed the symbolic interactionism framework. Some themes already uncovered by previous research are reinforced in Isbell's work. Students choose to be music educators at a young age, mostly in high school. They identify important others (e.g. parents, music teachers, private lesson teachers) and important experiences as influences on their career choice. And school music teachers appear to be important in initiating and sustaining interest in music teaching as a career (Isbell, 2008, p. 168).

Isbell also looked for differences among primary and secondary socialization variables in the construction of music teacher identity. The previously discovered influence of important persons in primary socialization (Cox, 1997; Madsen & Kelly, 2002) was found to be strongly and positively influential into secondary socialization as well. Music education students also appear to have support from these important others for their career choice and are positively influenced by both experiences and persons during primary and secondary socialization. However, the data show a stronger influence of early teaching experiences on music teacher socialization than significant others. The influences were all shown to be positive, possibly because the subjects were already music education majors; the researcher acknowledges that this may be a limitation of the current studies and an area for further inquiry. Isbell found three constructs that make up occupational identity in music education students: identity as a musician, self-perceived identity as a teacher, and perceived identity as a teacher by others.

Austin, Isbell, and Russell (2012) expanded on Isbell's work to include multiple institutions and undergraduates in performance and music education, as well as undergraduates seeking Bachelor of Arts degrees in music. This study, with a wider scope than the study by Isbell (2008), found the applied private lesson teacher to be the strongest role model for both performance majors and music education majors. Peers and high school music teachers were also influential. Music education majors most often named ensemble directors and high school music teachers as musical role models and music education faculty as teacher role models. Again, the majority of the influence from significant others and experiences were positive. The researchers concluded, "secondary socialization influence functions as a set of interrelated but distinct contexts—contexts

that include both important social agents and experiences" (Austin, Isbell, & Russell, 2012, p. 79).

Ballantyne, Kerchner, and Aróstegui (2012) conducted a qualitative multi-site study of preservice music educators in the United States, Spain, and Australia focusing on a personal description of professional identity. The study is based on a variety of approaches to professional identity research. The researchers summarize:

- professional identity is not fixed;
- context plays an important role in its development;
- self-perception is socially legitimated;
- and teachers' professional identities may be made up of many sub-identities (p. 212).

The data suggested that these sub-identities began as distinct and separate. Over time, however, sub-identities combine and students transition into broader perceptions of their music-teacher identity (p. 223). Another relevant finding was that preservice music teachers use their experiences in performance to inform their teaching and vice versa.

In two studies, Mills (2004, 2006) investigated the dynamics of socialization in schools of music by surveying students' and alumni's views about teaching. In the first study, Mills (2004) surveyed conservatory of music alumni in England who became performer-teachers or applied music professors at the college level. The subjects mostly identified themselves as musicians and not teachers even though they fully expected to teach at some point in their musical careers. Identity as a teacher, however, was reciprocally influential with the performer identity. Subjects noted that by focusing on improving their teaching skills their performance skills improved as well. Mills (2006) then surveyed students in university music programs in England and in Australia with the purpose of finding out if the presence of music education majors influenced the

performance majors' beliefs about teaching. Performers and composers seemed to have less positive views about teaching when they attended universities with music education majors. However, music education majors' beliefs about education were unchanged if there were performance or composition majors at the school.

Career Choice Research

The reasons that students choose a particular career are implicit in primary socialization. Many of the findings of these studies echo the findings of the socialization and occupational identity work outlined above. Occupational identity is used as a measure in some of the following studies as a way to examine career choice. For example, school music teachers, parents, and participation in experiences during the period of primary socialization in high school all influence the decision to major in music. These studies make use of different theoretical frameworks but their findings about music majors' experiences and influences during high school and college inform the present study.

Three complementary studies (Jones & Parkes, 2010; Parkes & Jones, 2011, 2012) examined the career choices of music education and performance majors. While not examining socialization and occupational identity directly, these three studies begin with the premise that the ways one identifies oneself within a domain (music education for example) can provide insight into motivation and performance within that domain. Jones & Parkes (2010) used a mixed-methods research design to see why undergraduate music students choose a career in teaching and how this relates to their identity as a performer and music teacher, and self-perceptions of abilities related to teaching and performing. Subjects in the study reported that they wanted to become music teachers

because it was part of their identity and they wanted to be a role model, like a previous music teacher had been to them. They also indicated that they enjoyed music and wanted to share those feelings with children and some noted that they "always wanted to be a music teacher." While music teaching had become part of the student's identity it was separate from that of performer. The likelihood of selecting a career in music education was highly correlated with identification as a music teacher and perceived music teacher ability. In other words, "Students who are considering careers teaching music are ones who viewed teaching classroom music as important and valuable to them" (p.51).

Parkes and Jones (2011) examined the career choices of music performance majors. The researchers found four reasons why students choose a career in performing: they enjoy playing music; they believe they have the ability to be a performer; they think performing is important and useful; they view themselves as musicians (p. 23). Parkes and Jones (2012) then used the expectancy-value model of motivation to further investigate career choices among music education and performance majors. This model proposes that student achievement and motivation can be assessed by examining ability perceptions and values. Both music performance and music education majors saw the social value in music teaching, were interested in and enjoyed performing music, and believed being good at music performance was important. However, analysis revealed that students chose a career in teaching or performing but not both. Students who reported stronger beliefs that teaching was important were more likely to choose a career in teaching while students who thought they would do well in music performance were more likely to choose performance as a career. The researchers summarized that beliefs about teaching and perceptions about performance skills were predictors of career choice.

The research on career choice shows a consistent set of influences that affect a student's decision to major in music and music education. Most of them center around their experience in the school music ensemble (Rickels et al., 2010). Many found that the school music teacher was a very positive influence on these career decisions (Allen, 2003; Bergee, 1992; Bergee & Demorest, 2003; Madsen & Kelly, 2002; Rickels et al., 2010; 2013; Thornton & Bergee, 2008). Bergee and Demorest (2003) found music teaching experience during high school, when available, is a very positively influential experience for students who are deciding on a career in music education. Less than half of the subjects reported having teaching opportunities during high school, but when they did, most subjects said it positively influenced their decisions to major in music.

Bergee (1992) investigated the source and impact of negative and discouraging influences on music education majors. He found that while music education students believed their major and future career were important to them, there were some negative and discouraging feelings from friends and family about their choice to be educators. Even school music teachers, who were found to be the most supportive influence, also were reported to have contributed to the negative feelings.

Rickels et al. (2010) surveyed students applying to enter music school as music majors. This study yielded results similar to those that Jones & Parkes (2010) found with respect to music education majors already in school. The auditioning students in this study noted school music teachers and private music teachers were positive influences and they wanted to become music teachers to share their enjoyment of music with others. This study underscores the importance of the school music ensemble for students' music

career choice. The top three influential experiences all related to membership in a traditional high school musical ensemble.

Another theme that arises out of the career choice literature that is absent from the socialization research is the idea that "love of music" is a powerful influence on the career choices of music majors. Jones and Parkes (2010) saw this manifest itself in the ways that music education majors wanted to be like the musical role models from their own lives. Thornton & Bergee (2008) reported that "love of music" was only second to "significant others" in frequency of responses while Rickels et al. (2010) found it was the most common reason to want to be a music teacher.

Other Identity Research

Haston and Russell (2012) studied the identity development of students participating in authentic context learning, a unique type of preservice field experience. They identified four themes that influenced music teacher identity: general pedagogical knowledge, knowledge of self, symbiotic outcomes, and professional perspectives (p. 375). The participants indicated that their preservice experience informed their confidence as a teacher, stress about becoming a music teacher, and their understanding of responsibility for others' learning (p. 378). Ferguson (2003) also examined the identity development of students involved in a preservice teaching setting, in this case, a "String Project." Each participant's understanding of his or her own identity development was filtered through the lens of their own experience in the String Project (p. 47). Their previous opinions about teaching and their perceptions of their own teaching skills were challenged through the practice of teaching. These two studies underscore the important

role teaching experience can have on the identity development during secondary socialization.

Beynon (1998) conducted an ethnographic study of undergraduate music education majors to investigate the negotiation of identity from music student to music teacher. Beynon found that identity is a dynamic process that develops over time. Music educators wanted to be identified as teachers, but they also had to learn what it meant to be called a "teacher" by reconciling their abilities as a musician and educator with the social requirements of music and teacher identities. The researcher identified four stages through which this process occurs:

1. The students begin with an initial representation of themselves as teacher;
2. The students resist considering alternative teacher identities;
3. The students develop critical consciousness as they re-negotiate their original versions of teacher identity;
4. The students re-conceptualize identity through critical thinking (p. 98).

Some researchers have used narrative research designs to collect information about the processes of identity construction and socialization. Subjects were asked to draw pictures (Brand & Dolloff, 2002; Dolloff, 1999b, 2006; Freer & Bennett, 2012) or write personal narratives or stories (Dolloff, 1999a, 2006). Dolloff (1999a, 1999b, 2006) used identity as an interpretive lens to study music teaching and learning. Using a narrative approach, Dolloff employed personal story writing and picture drawing to help music education students, "bring the unspoken, mostly unrecognized elements of their emerging teacher identity to the foreground" (2006, p. 124). The researcher used these expressive learning methods with music education students to challenge their assumptions and socialized identities in the classroom. The results were a mix of positive and negative anecdotes, but the researcher found the process helped students bridge the

inner and outer constructions of their teacher identities, gain personal knowledge and perspective, and learn to question and reflect on their teaching (1999a, p. 37).

Brand and Dolloff (2002) compared North American music teacher identity and self-concept with those of Chinese music teachers. Using a narrative approach, in which subjects were asked to draw images that represent expectations of themselves in their career field, the researchers found that both groups' drawings represented long-held cultural beliefs about their professional identity (p .27). These beliefs were often romanticized, immature, and idealized images of music education reflecting popular cultural stereotypes.

Some researchers have used the possible-selves framework in their work with identity (Freer & Bennett, 2012; Schnare, MacIntyre, & Doucette, 2012). As outlined by Markus and Nurius (1986), this theory combines personalized and social views of an individual's beliefs, characteristics, and behaviors as they relate to the hopes, fears, and fantasies about their future (p. 954). This framework is used in music education research to help understand the interrelationship among the multiple identities of music educators within social structures.

Freer and Bennett (2012) analyzed surveys and drawings using the possible-selves framework to see how musical identity emerges through practice as teacher. They found subjects simultaneously identified as musician and teacher and found the growth of musical self-efficacy to be a significant factor in the development of musician and teacher identity. Three types of possible selves were described from the data: positive or hopeful selves that require effort, confident selves that were thought to be likely, and the doubtful feared self (p. 271). Schnare, MacIntyre, and Doucette (2012) found a similar

set of possible selves among the musicians they surveyed. Subjects identified positive attributes like self improvement, social connections, success and enjoyment as motivation for advanced music study. They feared being a poor musician, getting injured or sick, having financial difficulty, and possessing a lack of knowledge, social connection, or recognition. Some subjects had negative expectations about their future in music. Overall the researchers found a mediating effect among the possible selves that might give some insight into how musicians create their identity.

Abramo (2009) also used a narrative approach to her exploration of music teacher identity. Using a post-structural framework to a multiple case study, she found tensions in the identities of three band teachers stemming from themes of competition, context, race, and class. The classroom was seen to be a discursive field where identities often conflict, challenging the idea of a unified identity. For example, one of the participants was gay but was not out to their classroom.

The longitudinal study about career identity by Allen (2003) uses the Holland Person-Environment Fit Theory to measure the career confidence of music education and performance majors. Over time the identity scores of music education majors increased, implying an increased confidence in their career choice, while those of performance majors decreased. The researcher stipulates that field experience like student teaching positively affects the career confidence and occupational identity of music education majors (p. 15).

One noticeable deficiency in this field is that the subjects for most studies are music teachers or college students majoring in music or music education and thus most of the research is conducted from inside the social and academic institution of the music

school. The subjects are music education or performance majors and have already been indoctrinated into the Western musical tradition and all of its accumulated history (Roberts, 2000a, 2000b). This previous knowledge and experience is a requirement because in order to be accepted to the institution in the first place, these students must pass an audition. Music education majors have been accepted into the society of which they wish to be included. Their peer groups, significant others, and daily behaviors are all aimed at constructing an identity that is not just plainly evident in the music school, but is encouraged. Some researchers have looked to the margins to learn about how these institutions operate and influence the identity construction of other populations—those individuals whose musical and occupational identities may not be underwritten by the university school of music. By looking at the socialization of marginalized, stigmatized, and other unique populations the universal and personal processes of identity can be more clearly understood.

Issues surrounding changes or transitions in identity were addressed by Ryan (2010), who used an autobiographical narrative approach to describe her journey in changing majors from music performance to music education. She describes her identity development as "interrupted" and elaborates on the internal process of combining the fractured identities into a unified whole where she incorporated new beliefs and drew on new experience in teaching to re-define her identity within the social systems of the music school. Sieger (2016) conducted interviews with five music education/performance double major students. The blended identities of this population seemed to become more blended over time. Younger students identified separate performer-teacher identities while older students recognized how the skills and learning from one major positively

affected the other. While previous research shows how performer and teacher identities are separate (Bouij 2006, Jones & Parkes, 2010), this personal look at shifting occupational identities brings to light the unique challenges that this population of student might be have.

Summary

The following summary of the previous research on occupational identity and socialization provided the foundation for the current study.

- The occupational identity of music majors is both unified and conflicted, often changing over time.
- The people and experiences of the school music ensemble are highly influential on students' music career decisions during primary socialization.
- Significant others, particularly school music teachers, are important role models and positive influences on students seeking music careers. Family and private lesson teachers are also positive influences.
- Early teaching experiences, when available, are positive influences on students considering music education careers.
- Decisions about majoring in music are made mostly during high school.
- Secondary socialization centers mostly around the practices of music performance underwritten by the school of music. Studio music teachers and ensemble directors are influential significant others during this time.

Chapter 3

Procedures

Purpose and Research Questions

The purpose of this study was to explore how undergraduate sound recording technology majors in a traditional school of music construct their occupational identity. There were two sets of research questions with related sub-questions that guided this study. The first related to the primary and secondary socialization factors affecting the subjects and the second related to how the subjects view themselves and their place within the social structures of the school of music. Generally, quantitative data from the survey answered the first set of questions about socialization and the qualitative data collected from the interviews addressed the second set of questions.

Question 1: How does primary and secondary socialization affect the sound recording technology major's occupational identity? What primary and secondary socialization factors influence the occupational identity construction of sound recording technology majors?

Sub-questions: When do they make decisions about studying music in college? What significant others affected those decisions? What experiences affected those decisions? Who are their role models in music and for their future career?

Question 2: How do these students view themselves and their identity as musicians in relation to the rest of the school? How do they perceive their career choices and aspirations are viewed by the rest of the school?

Sub-questions: In what careers or kinds of career do they envision themselves? Why did they choose to study at a school of music as opposed to another type of

institution (recording programs, community college, etc.)? What role do they think their music instruction will play in their anticipated career? What do they think is the general perception of their major? Of their musicianship? What does the school as an institution do or not do to reinforce or diminish these perceptions?

Research Design

A research method philosophy based in pragmatism served as a foundation for this study (Creswell, 2013). Pragmatism in research emphasizes what is useful and practical, relies on both objective and subjective evidence, and embraces quantitative as well as qualitative methodologies.

As outlined by Creswell (2013), there are several broad assumptions that made a qualitative approach appropriate for the current study. Data was collected in the setting where issues of occupational identity and socialization for music majors are most relevant—the school of music. Multiple forms of data collection allowed this research to paint a holistic complex picture of the unique events, processes, and phenomena of being a sound recording technology major in a traditional school of music. This research is situated within the bounds of a school of music and the unique personal stories that exist in the daily lives of its members. And finally a qualitative approach gives a voice to marginalized populations. Sound Recording Technology majors represent a minority of the population in a traditional school of music. Most of the research in socialization and occupational identity has focused on music education and performance majors. New stories from other populations contribute an important perspective to how students form and maintain their identities within a particular career.

Based on the research questions, the focus on contemporary versus historical events, and the fact that this study does not require control over behavioral events, a case study research design was employed (Yin, 2014). An instrumental case study was chosen as the research design because the population of undergraduate sound recording technology majors has not been studied within the field of occupational identity. A single case was used to describe a central issue, concern, or phenomenon because the purpose of this study was to explore the common phenomena of occupational identity. The issue of occupational identity among undergraduate sound recording technology majors will be explored by selecting a specific case where this issue is found using an embedded single case design; data was collected and analyzed from individual sound recording majors within the site of the case study—a school of music (Creswell, 2013; Yin, 2014). While this case study incorporated quantitative data gathered from the questionnaire including demographic information and Likert-scale questions, Yin notes that the use of quantitative evidence in a case study is not "critical for defining the method" (p. 18).

Sample. Purposeful sampling procedures were employed to find an instrumental case for this study. The students majoring in sound recording technology at the chosen School of Music were the subjects of this study. Because this was an exploratory study of a population under-represented in the previous research, a typical case was selected, as opposed to an unusual or unique case. The typical case of a sound recording major would be situated in a traditional school of music. Locating the case in a traditional school of music also provided a reference point for analysis where the data collected from sound recording majors was compared to research collected from other studies about music education and performance majors.

Research site. The case of the present research was within what has previously been defined as a "traditional school of music." This particular case was chosen as the site because the research questions focus on exploring the occupational identity construction of undergraduate sound recording technology majors in a traditional school of music. This School of Music is mostly undergraduate students, and the students who are majoring in sound recording are obtaining a Bachelor of Music degree. This places them into the same social systems as music performance and music education majors, for example performing ensembles, music theory classes, and recitals.

The chosen site is one of five schools at a private four-year liberal arts college in the northeast United States. There were 6,234 undergraduate students and 489 graduate students enrolled at the college, including both full- and part-time. There were 496 undergraduate and 55 graduate students enrolled in the School of Music. Thirty students are majoring in sound recording technology. The school is accredited by the National Association of Schools of Music.

Measurement and instruments. Participants first completed a questionnaire made up of demographic information, questions about role models, and Likert scale questions about influential experiences and significant others. The questions and Likert scale categories were derived from previous research on occupational identity and socialization (Isbell, 2006). Isbell (2006) based his version of this questionnaire on the long line of research in this topic and conducted a pilot study using the questionnaire. Therefore, there was no pilot study for the current study. Isbell also conducted factor analysis on response items from the survey revealing three factors of occupational identity. Reliability results (coefficient alpha) from this analysis were strong (Factor I –

.913; Factor II – .897; Factor III – .831) (Isbell, 2006, p. 124). While this analysis was conducted on survey items that were not used in the current study, these results support the assumption of reliability for the survey items that were included.

Participants were also interviewed using a structured interview procedure. The questions were open-ended and focused on collecting data about the participants' perceptions of their occupational identity and their perception about how others view their musical and occupational identities. See *Appendix A* for the complete questionnaire and interview protocol.

Data Collection Procedures

Methods. The procedures for recruiting participants was determined in conjunction with the faculty member in sound recording and the assistant dean at the research site after approval from the Rutgers University IRB and the IRB of the research site. An email was sent to all students majoring in sound recording technology containing a link to the survey on the web site surveymonkey.com. The recruitment email can be found in *Appendix B*. Participants were sound recording technology majors and were at least 18 years old. Thirty students responded to the survey ($N = 30$).

After the consent procedures were followed (see below), the participants received a randomly generated four-digit identification (ID) code. The random ID codes were generated using www.random.org true random number service. The questionnaire was identified by the ID code only. Students supplied an email address if they wished to participate in the interview portion. Participants were then notified via email regarding the dates and times of the interviews. Fifteen students volunteered to be interviewed ($N = 15$).

Interviews were conducted at the School of Music in a private studio over the course of two days in November 2015 and were structured responsive interviews (Rubin & Rubin, 2012). See *Appendix A* for the interview script. Interviews were audio recorded using *Garage Band* software. Each file was labeled with the ID number of the participant and did not include his or her name. All files pertaining to the data collection were kept on the personal computer of the researcher in a password-protected folder. After the interviews, the audio recordings were transcribed and labeled with the ID code. After transcription, the audio files were deleted. The ID codes with corresponding names and email addresses were kept in a separate password protected folder on the researcher's personal computer and destroyed after the audio files had been transcribed and analyzed. All data will be kept for the required three years and then destroyed by deleting and shredding as appropriate.

Consent procedures. At the start of the interview, the study was explained to the subject by the principal investigator, the consent form was read, and the subject's questions answered. The subject and principal investigator initialed all pages, then signed the consent form. A dated and signed copy was given to the subject. See *Appendix C* for the consent form.

Students whose first language is not English were required to provide evidence of English language proficiency through tests like the Test of English as a Foreign Language (TOEFL) and have submitted written portions of the admission application to be admitted to the School of Music. Therefore, there were no circumstances surrounding language difficulties. Minors (students under the age of 18) were not eligible for this study so there was no need for assent from minor procedures.

Data analysis. The quantitative data were analyzed using descriptive statistics. Means were generated to compare influences of significant others during primary (SOPRI) and secondary socialization (SOSEC), experiences during primary (EXPPRI) and secondary socialization (EXPSEC), and the total influences during primary (TPRI) and secondary socialization (TSEC). These means were also used to compare these influences to subsets of subjects by gender, year in school, and major instrument. Dependent and independent t-tests, along with an ANOVA were used in an effort to explore the data. Because of the small sample size ($N = 30$) the data were also tested for normality using the Shapiro-Wilk test (TPRI – W = .979, df = 30, $p = .798$; TSEC – W = .962, df = 30, $p = .357$; SOPRI – W = .959, df = 30, $p = .296$; EXPPRI – W = .976, df = 30, $p = .702$; SOSEC – W = .961, df = 30, $p = .333$; EXPSEC – W = .961, df = 30, $p = .135$). Results support the assumption of normality.

Qualitative data were analyzed using the coding and interpretation framework by Creswell (2013) and Merriam and Tisdell (2015). The general strategy for analysis of the qualitative data relied on theoretical propositions from previous research (Yin, 2014). The long line of research and data on occupational identity provided a foundation for the data collection and analysis. What was already known about occupational identity and socialization among teachers—both preservice and professional—guided the research questions and case study protocol.

Even though the exploratory qualitative nature of this study does not require a null hypothesis, one possible rival explanation is that undergraduate sound recording technology majors experience the phenomenon of occupational identity construction in much the same way as their performance and music education peers. They may be

influenced by a similar set of significant others and meaningful experiences and they may have the same musical and occupational role models.

Validity and Credibility

Merriam and Tisdell (2015) say one of the assumptions underlying qualitative research is, "reality is holistic, multidimensional, and ever-changing; it is not a single, fixed, objective phenomenon waiting to be discovered, observed, and measured" (p. 242). With that in mind, they suggest the concept of validity be addressed as credibility or trustworthiness of data.

Corroboration. Multiple sources were used to provide corroborating evidence for findings. This evidence is noted throughout Chapter 4 and Chapter 5. Corroborating evidence was found between subjects and through different questions in the interview. Quantitative data from the survey and qualitative data from the interviews were also used to corroborate each other.

Negative case analysis. Negative case analysis is "purposely sought or spontaneously appearing pieces of data that differ from the researcher's explanations, assumptions, or working theories" (Brodsky, 2008). The data were analyzed and presented to acknowledge sometimes contradictory viewpoints. These findings have also been integrated into the discussion and play an important role in answering the research questions.

Researcher bias. Interview protocols were strictly followed during the data collection to minimize researcher bias. However, interest in this case stemmed from the personal interest of the researcher and his experience in the public school music classroom. The researcher himself was a music student in a traditional school of music

and had a set of experiences that informed his own identity construction within that environment. These experiences certainly informed the analysis presented in the current study, however, the abundant use of corroborative evidence, negative case analysis, and direct quotations support the conclusions and analysis.

Chapter 4

Results

Data collected from the surveys were analyzed using IBM SPSS Version 23. In addition to descriptive statistics, t-tests and ANOVA were used to find differences between subsets of the population based on gender, year in school, and major instrument. T-tests were also used to see if there was any change of influences over time from primary socialization to secondary socialization. Because of the small sample size and the fact that this is an exploratory study an alpha level of .05 was established for this study. The quantitative data will be presented first. Descriptive data will be followed by the rest of the data in the order in which it appeared on the survey. Qualitative data will be presented after the quantitative data.

Purpose and Research Questions

The purpose of this study was to explore how undergraduate sound recording technology majors in a traditional school of music construct their occupational identity. There are two sets of research questions with related sub-questions that will guide this study. The first relates to the primary and secondary socialization factors affecting the subjects and the second relates to how the subjects view themselves and their place within the social structures of the school of music. Generally, quantitative data from the survey answered the first set of questions about socialization and the qualitative data collected from the interviews addressed the second set of questions.

Question 1: How does primary and secondary socialization affect the occupational identity of sound recording technology majors? What primary and secondary

socialization factors influence the occupational identity construction of sound recording technology majors?

Sub-questions: When do they make decisions about studying music in college? What significant others affected those decisions? What experiences affected those decisions? Who are their role models in music and for their future career?

Question 2: How do these students view themselves and their identity as musicians in relation to the rest of the school? How do they perceive their career choices and aspirations are viewed by the rest of the school?

Sub-questions: In what careers or kinds of career do they envision themselves? Why did they choose to study at a school of music as opposed to another type of institution (recording programs, community college, etc.)? What role do they think their music instruction will play in their anticipated career? What do they think is the general perception of their major? Of their musicianship? What does the school as an institution do or not do to reinforce or diminish these perceptions?

Quantitative Results

Participant Demographics. There were 30 responses ($N = 30$) to the survey. This represents a return rate of 100% because there was a total of 30 students enrolled in the sound recording program at the time of the survey. All subjects were required to be students majoring in Sound Recording Technology (SRT) in order to be eligible to participate in the survey. Two subjects identified a second major in performance and two subjects indicated a minor, one in computer science and one in integrated marketing communications. Both were still majoring in SRT so they were included in the analysis.

Eighty percent of the respondents were male (*n* = 24), 20% were female (*n* = 6). The respondents were asked to indicate their major instrument and these answers were transformed into instrument families. Four respondents noted their major instrument specifically as "drum set" not "percussion" so this label was kept for purposes of analysis. The most common major instrument was brass (*n* = 6, 20%). Voice (*n* = 5, 16.7%) and guitar (*n* = 5, 16.7%) were the next most common, followed by drum set (*n* = 4, 13.3%) and woodwinds (*n* = 4, 13.3%) There were 3 string players (10%) and 1 pianist (3.3%). Two respondents (6.7%) did not answer the question.

Table 1
Demographic Characteristics of Participants (N = 30)

Variable	*n*	%
Gender		
Male	24	80.0
Female	6	20.0
Major Instrument		
Brass	6	20.0
Drum set	4	13.3
Guitar	5	16.7
Piano	1	3.3
Strings	3	10.0
Woodwinds	4	14.3
Voice	5	17.9
No answer	2	6.7
Year in School		
Freshman	11	36.7
Sophomore	10	33.3
Junior	4	13.3
Senior	5	16.7

There were 11 freshmen (36.7%), 10 sophomore (33.3%), 4 junior (13.3%), and 5 senior (16.7%) respondents. The number of students in the first two years of the program (70%) is larger than the number of students in the second two years of the program (30%)

because the college had expanded the number of incoming freshmen two years before the survey was administered. See Table 1 for a summary of participant demographics.

High school music participation. Participants were asked to indicate by checking a box in which music ensembles they participated during high school. Band (*n* = 19, 63.3%) and jazz band (*n* = 18, 60%) were the most common. Twelve indicated they participated in orchestra (40%) and 10 indicated chorus (33.3%). The following activities were noted in the "Other" option by the participants: marching band (*n* = 5), musical theater or pit orchestra (*n* = 5), jazz choir (*n* = 2), chamber music (*n* = 2), *a cappella* group (*n* = 1), community band (*n* = 1), brass band (*n* = 1), guitar ensemble (*n* = 1), and new music ensemble (*n* = 1).

The participants noted they participated in the following activities outside of school: rock band/funk band/band with friends (*n* = 16), recording music and live sound experience (*n* = 7), private lessons (*n* = 5), honor ensembles (*n* = 5), youth orchestra (*n* = 4), song writing (*n* = 3), summer music camps (*n* = 2), pre-college music classes (*n* = 2), community band (*n* = 1), and church volunteering (*n* = 1).

The *Other* option for the question, "What school music ensembles did you participate in during high school?" and the answers to the open-ended question, "List any other musical activities you participated in during high school outside of school," were combined and categorized into traditional music activities and non-traditional music activities. Traditional activities relate to participation in a typical Western art music oriented high school music program (marching band, musical theater, pit orchestra, jazz choir, *a cappella* group, community band, chamber music, brass band, youth orchestra, private lessons, honor ensembles, summer music camps, and pre-college music classes).

Non-traditional activities were those that fall outside of traditional Western music oriented school music programs (new music ensemble, rock band, song writing, and recording music and live sound experience). When combined, 17 respondents (56.7%) indicated they participated in other traditional music activities, either in school or outside of school while 18 respondents (60%) said they participate in non-traditional activities either in school or outside of school.

The most frequently mentioned high school music activity outside of band and jazz band, and the only other activity indicated by a majority of the participants was performing in a rock band (n = 16, 53.3%). This is more than the number of students who indicated they participate in chorus or orchestra. Only 7 participants (23.3%) indicated they had participated in sound recording related activities while in high school. See Table 2 for a summary of high school music participation.

Table 2
High School Music Participation

Variable	*n*	%
High School Ensemble Participation		
Band	19	63.3
Chorus	10	33.3
Orchestra	12	40.0
Jazz band	18	60.0
High School Additional Musical Activities		
Traditional	17	56.7
Non-traditional	18	60.0
Rock band	16	53.3
Recording music/live sound	7	23.3

Note. Percentages do not add up to 100% because participants were asked to check all boxes that apply.

Career decisions. Participants were asked an open-ended question about when they first decided to major in music and when they first decided to major specifically in

SRT. The answers were coded and categorized into periods of time. Answers that indicated a time earlier than middle school or that the participant "always" knew they would major in music were combined into one category: "Early/Always." Three participants (10%) did not indicate a time, rather they indicated they decided to major in SRT after deciding *not* to major in music education or performance. Most students reported making the decision during high school to major in music (*n* = 22, 73.3%) and SRT (*n* = 26, 86.7%). Late high school (grades 11 or 12) seems to be a particularly influential time for students to decide to major in music (*n* = 13, 43.3%) and SRT (*n* = 23, 76.7%). See Table 3 for a summary of career decisions during primary socialization.

Table 3
Summary of Career Decisions

Music			Sound Recording Technology (SRT)		
	n	%		n	%
Early/Always	5	16.7	Early/Always	0	0.0
Middle School	3	10.0	Middle School	1	3.3
Early HS	9	30.0	Early HS	3	10.0
Late HS	13	43.3	Late HS	23	76.7
			After deciding not to major in music education or performance	3	10.0

The next set of questions on the survey asked the participants to indicate who had most influenced their decisions to major in music and SRT both during childhood and adolescence. The answers to the *Other* option were coded and categorized into the following: other family, myself, bands or musicians, or SRT professionals. A final category was used for subjects who responded that they had no interest in SRT at that time. During childhood, parents were the most influential on the decision to major in music (*n* = 21, 70%) and SRT (*n* = 7, 23.3%) followed by school music teachers (*n* = 6,

20% for both music and SRT). School music teachers' influence increased during adolescence for both music (*n* = 9, 30%) and SRT (*n* = 7, 23.3%). Private music teachers were influential on the decision to major in music during adolescence (*n* = 7, 23.3%) and parents were again influential on the decision to major in SRT during adolescence (*n* = 7, 23.3%). A few respondents noted that they themselves were most influential in the decision to major in music during childhood (*n* = 1, 3.3%) and adolescence (*n* = 2, 6.7%). But this influence was greater for the decision to major in SRT during childhood (*n* = 4, 13.3%) and adolescence (*n* = 5, 16.7%). Respondents also noted friends as an influence during adolescence to major in music (*n* = 6, 20%) and SRT (*n* = 4, 13.3%). See Table 4 for a summary of the data collected from this set of questions.

Table 4
Most Influential Significant Other on Career Decisions

	Childhood			Adolescence		
		n	%		n	%
Music	Parent	21	70.0	Parent	4	13.3
	Sibling	1	3.3	Friend	6	20
	Friend	1	3.3	Private music teacher	7	23.3
	School music teacher	6	20.0	School music teacher	9	30.0
	Myself	1	3.3	Myself	2	6.7
				Musicians or bands	2	6.7
SRT	Parent	7	23.3	Parent	7	23.3
	Sibling	1	3.3	Friend	4	13.3
	Friend	3	10.0	Private music teacher	5	16.7
	Private music teacher	3	10.0	School music teacher	7	23.3
	School music teacher	6	20.0	Myself	5	16.7
	Myself	4	13.3	SRT professionals	1	3.3
	Musicians or bands	2	6.7	Other family	1	3.3
	SRT professionals	1	3.3			
	Other family	1	3.3			
	No interest as a child	2	6.7			

Significant others and experiences. Descriptive statistics and frequency counts were used on the data collected from the Likert scale questions regarding the influence of significant others and experiences on primary and secondary socialization. Table 5 shows the mean, standard deviation, and range of responses (1 = very negative, 2 = somewhat negative, 3 = neutral, 4 = somewhat positive, 5 = very positive) for each influence on career decisions during primary socialization. All influences had a positive mean influence—that is, they were greater than 3, which was "neutral" on the Likert scale. The most positive influence from significant others came from school music teachers (M = 4.57) and the most positive influence from experiences came from performing outside of school (M = 4.47). The mean of responses for all items on this section fell between 4 (somewhat positive) and 5 (very positive) with the exception of siblings (M = 3.79), music jobs (M = 3.52), and interning or volunteering (M = 3.67). Music jobs and interning or volunteering had the least positive influence on the students' career decisions during primary socialization.

Table 5
Influences During Primary Socialization

Influence	Mean	SD	Range
Significant Others			
Siblings	3.79	.98	2-5
Parents	4.41	.78	2-5
Friends	4.37	.72	3-5
School Music Teachers	4.57	.68	3-5
Other Music Teachers	4.37	.67	3-5
Experiences			
Private Lessons	4.13	.94	2-5
School Performances	4.07	1.08	1-5
Performance Outside of School	4.47	.82	2-5
Music Jobs	3.52	.75	3-5
Interning or Volunteering	3.67	.83	3-5

Table 6
Influences During Secondary Socialization

Influence	Mean	SD	Range
Significant Others			
Studio Teachers	4.27	.88	3-5
SRT Teachers	4.53	.63	3-5
Ensemble Directors	4.07	.87	3-5
Other Music Teachers	3.77	1.00	2-5
SRT Students	4.37	.93	2-5
Other Music Students	3.77	1.07	2-5
Family	4.33	.66	3-5
Experiences			
Private Lessons	3.97	1.05	1-5
Ensemble Performance	3.86	.99	1-5
Performing Outside the School	3.97	1.21	1-5
SRT Classes	4.41	.90	1-5
Other Music Classes	3.48	1.02	1-5
Classes Outside Music	3.14	.58	2-5
Working or Interning in SRT	4.48	.75	3-5

Respondents reported a similarly positive influence of significant others and experiences in secondary socialization. Table 6 shows the mean, standard deviation, and range of responses (1 = very negative, 2 = somewhat negative, 3 = neutral, 4 = somewhat positive, 5 = very positive) for each influence on career decisions during college. Similar to the data regarding influences before college, all influence from significant others and experiences were positive; the mean of each influence was greater than 3, which was "neutral" on the Likert scale. The most positive influence from significant others was from SRT teachers ($M = 4.53$) followed by other SRT students ($M = 4.37$). The mean of all influence from significant others fell between 4 (somewhat positive) and 5 (very positive) with the exception of other music teachers ($M = 3.77$) and other music students ($M = 3.77$). The most positively influential experiences were working or interning in SRT

($M = 4.48$) and SRT classes ($M = 4.41$). These were also the only experiences with a mean between 4 (somewhat positive) and 5 (very positive).

The data show positive influences by significant others and experiences during primary and secondary socialization. To gain additional insight into these influences, the responses were subjected to a simple count. Frequencies for each influence are summarized in Table 7. Like the data from the means suggest, the influences to receive the most "very positive" responses during primary socialization were school music teachers ($n = 20$, 66.7%) and performing outside of school ($n = 19$, 63.3%). Friends ($n = 15$, 50%) and parents ($n = 16$, 55.2%) were also "very positive" influences to 50% or more of the respondents. Again, as the means suggest, the influences to receive the most "very positive" responses during secondary socialization were SRT teachers ($n = 18$, 60%), other SRT students ($n = 18$, 60%), SRT classes ($n = 18$, 60%), and working or interning in SRT ($n = 17$, 56.7%). Fifty percent of the population ($n = 15$) indicated that studio teachers were also a "very positive" influence on their career decisions during college.

The only "somewhat negative" responses given for influences during primary socialization were school performance ($n = 3$), private lessons ($n = 2$), parents ($n = 1$), siblings ($n = 1$), and performance outside of school ($n = 1$). One respondent rated school performance as "very negative." The following influences during secondary socialization were rated as "somewhat negative:" other music students ($n = 5$), other music teachers ($n = 4$), other music classes ($n = 3$), other SRT students ($n = 2$), private lessons ($n = 2$), and classes outside music ($n = 2$). The following influences were rated "very negative"

Table 7
Influences on Primary and Secondary Socialization – Response Counts (n)

Influence	1 very negative	2 somewhat negative	3 neutral	4 somewhat positive	5 very positive
Primary socialization – before college					
Significant Others					
Siblings		1	14	4	10
Parents		1	2	10	16
Friends			4	11	15
School Music Teachers			3	7	20
Other Music Teachers			3	13	14
Experiences					
Private Lessons		2	5	10	13
School Performances	1	3	1	13	12
Performance Outside of School		1	3	7	19
Music Jobs			17	6	4
Interning or Volunteering			15	6	6
Secondary socialization – during college					
Significant Others					
Studio Teachers			7	8	15
SRT Teachers			2	10	18
Ensemble Directors			10	8	12
Other Music Teachers		4	7	11	8
SRT Students		2	3	7	18
Other Music Students		5	6	10	9
Family			3	14	13
Experiences					
Private Lessons	1	1	7	9	11
Ensemble Performances	1		10	9	9
Performance Outside of School	2		9	4	14
SRT Classes	1		2	9	17
Other Music Classes	1	3	11	9	5
Classes Outside Music		2	22	4	1
Working or Interning in SRT			4	6	17

Note. Some counts do not add up to 30 because some respondents did not indicate an influence.

during secondary socialization: performing outside of school (n = 2), private lessons (n = 1), ensemble performance (n = 1), SRT classes (n = 1), and other music classes (n = 1).

Music jobs and interning or volunteering did not have a positive or negative influence during primary socialization (n = 17, 56.7%; n = 15, 50%). And most respondents did not report an influence either way for classes outside of music during secondary socialization (n = 22, 73.3%).

Responses to the "Other" question and the subsequent "Please specify" for both primary and secondary socialization showed all positive results. Non-music teachers, favorite musicians, and other family members were reported by respondents as being "somewhat positive" or "very positive" significant others during primary socialization. Playing with jam bands, recording projects like making beats, attending concerts, winning a music technology award, and visiting colleges were all "somewhat positive" or "very positive" experiences during primary socialization. During secondary socialization, attending concerts and recitals, and shadowing upper classmen were reported as "very positive" experiences. No respondents chose to write in an "other" for significant other influences during secondary socialization.

In order to compare influences during primary and secondary socialization and compare sub groups within the population, means were computed for all reported influence of significant others during primary (SOPRI) and secondary (SOSEC) socialization, experiences during primary (EXPPRI) and secondary socialization (EXPSEC) as well as a total mean for all influences during primary (TPRI) and secondary socialization (TSEC). Table 8 summarizes this data including results from Shapiro-Wilk tests.

Table 8
Total Means of Influences During Primary and Secondary Socialization with Shapiro-Wilk

	Mean	SD	Range	Shapiro-Wilk W	Shapiro-Wilk *p* value
Primary Socialization					
Significant Others (SO PRI)	4.27	.44	3.20-5	.959	.296
Experiences (EXP PRI)	3.97	.48	3.10-5	.976	.702
Secondary Socialization					
Significant Others (SO SEC)	4.06	.58	2.88-5	.961	.333
Experiences (EXP SEC)	3.84	.62	1.86-5	.945	.135
Total Primary Socialization (TPRI)	4.12	.40	3.15-4.92	.979	.798
Total Secondary Socialization (TSEC)	3.94	.54	2.43-4.93	.962	.357

Note. Shapiro-Wilk df = 30.

An independent samples t-test was conducted to compare the total means of influences during primary (TPRI) and secondary socialization (TSEC) for males and females. There was no significant difference in primary socialization influences for males ($M = 4.13$, $SD = 0.42$) and females ($M = 4.08$, $SD = .32$), $t(28) = 0.27$, $p = 0.79$. There was no significant difference in secondary socialization influences for males ($M = 3.90$, $SD = 0.56$) and females ($M = 4.13$, $SD = .43$), $t(28) = -0.95$, $p = 0.35$. The data show that males and females report similar influences during primary and secondary socialization.

To find out if the influence of significant others and experiences changed over time from primary to secondary socialization, a set of paired-samples t-tests were conducted. There was no significant difference between the the reported influence of significant others from primary socialization ($M = 4.27$, $SD = 0.44$) to secondary socialization ($M = 4.06$, $SD = 0.58$), $t(29) = 1.83$, $p < .05$ (two-tailed). There was no

significant difference between the influence of experiences from primary socialization (M = 3.97, SD = 0.48) to secondary socialization (M = 3.84, SD = 0.62), $t(28) = 1.78$, $p < .05$ (two-tailed). The degrees of freedom for the two paired-sample t-tests are different because one respondent did not answer any questions about the influence of experiences during college. A paired-samples t-test was also conducted to compare the total influence during primary socialization (TPRI) and secondary socialization (TSEC). There was no significant difference between TPRI (M = 4.12, SD = 0.40) and TSEC (M = 3.94, SD = 0.54), $t(29) = 1.78$, $p < .05$ (two-tailed). These tests suggest that influence from significant others and experiences were similarly positive during both primary and secondary socialization; there was no significant change over time in the reported influence of significant others and experiences from primary to secondary socialization.

A series of one-way between-group analysis of variance (ANOVA) were conducted to explore the impact of year in school and major instrument on the respondents reported total influence during primary socialization and secondary socialization. There was no significant difference in TPRI among different years in school: F (3, 26) = .96, p = .43; or between major instrument: F (6, 21) = 1.45, p = .24. There was no significant difference in TSEC among different years in school: F (3, 26) = .66, p = .58; or between major instrument: F (6, 21) = 1.26, p = .32. The ANOVA tests show that students in all four years of school and from all the reported major instruments report similarly positive influences from significant others and experiences during both primary and secondary socialization.

Role models. Participants were asked to identify their strongest role model within music in general and specifically within SRT. Private studio instructor was the most

common choice for musician role model (*n* = 11, 36.7%), followed by other music school peers (*n* = 8, 26.7%). The overwhelming majority of students indicated SRT faculty as their role model within their major (*n* = 22, 73.3%). Three participants selected the "Other" option for the strongest musician role model. Two indicated their role model was a professional musician and one indicated they had no role model in music. Figure 1 and Figure 2 summarize the role model data.

Figure 1
Strongest musician role model

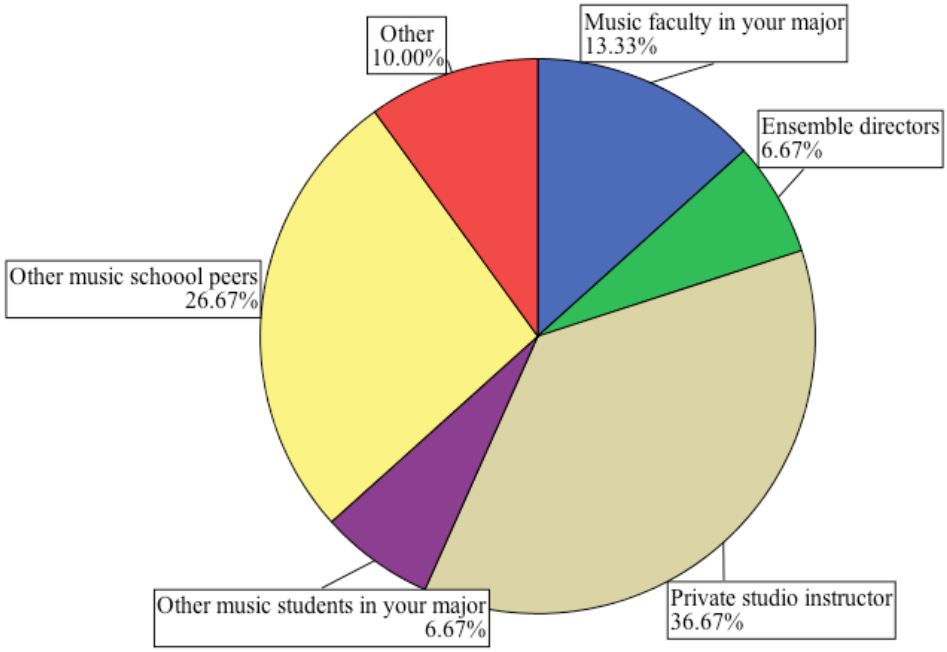
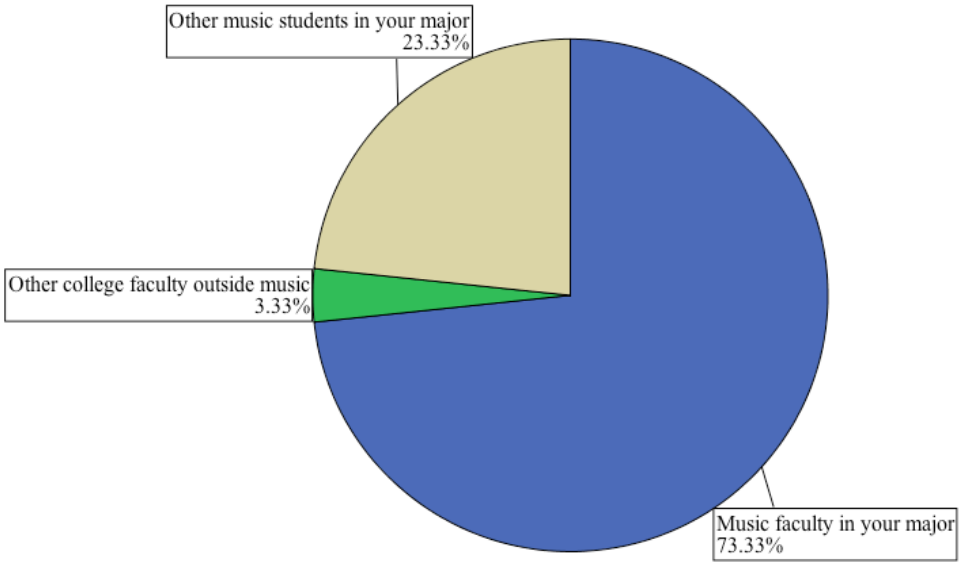


Figure 2
Strongest SRT role model



Qualitative Results and Analysis

Fifteen participants of the 30 who filled out the survey volunteered to be interviewed. There were 8 freshmen, 3 sophomores, 3 juniors, and 1 senior. Twelve were male and three were female. The audio recordings of the interviews were transcribed by hand by the researcher and organized both by question and by subject. Each subject's complete interview transcript was first read separately. Then each question was read and analyzed across all the subjects. During both readings the text was coded and margin notes were taken. The purpose and research questions along with the previous research in occupational identity and socialization guided the qualitative analysis. Specifically, data was analyzed looking for themes related to primary socialization (events and people before college) and secondary socialization (events and people during college). The analysis revealed the three themes of *musician identity*, *engineer identity*, and *dual-identities*, which also relate to the previous research. (The word "engineer" was used throughout the analysis to refer to occupation, work, and identity related to any of the careers in the sound and audio field). The often conflicting evidence regarding how the subjects viewed themselves and how they perceived others viewed them suggests the additional themes of *self-* and *perceived other-identity* that was then applied and examined across the musician and engineer identity themes.

The transcripts were then read and analyzed again looking for evidence pertaining to the themes. A "bucket" was generated for each theme (Meriam & Tisdell, 2015) containing direct quotations from the transcripts. After all the analysis had been completed, three comprehensive documents had been generated—notes by subject, notes

by question, quotes and evidence by theme. The data and analysis from the interviews is presented below in the order the questions were asked. Further discussions about primary and secondary socialization as well as the occupational identity themes are presented in Chapter 5.

Question 1. *After you graduate, what kind of job do you hope to get?* Eleven of the subjects indicated they anticipated working in a career in live sound or recording. The responses all specifically mentioned live sound, working in a recording studio, or mixing. Two of these were more general, saying they would like to work in the "audio industry." One subject, a senior, wanted to become a computer programmer working with sound generation and MIDI devices. One subject indicated he was interested in song writing and performing. Two subjects, both freshmen, were not sure about what kind of career they wanted.

Question 2. *What were the most important influences on your decision to major in SRT?* Previous experience in sound recording and significant others were common answers to this question. Eight subjects told anecdotes about spending time in a recording studio either working on their own music or with friends to record their music. All responses included some variation on, "I knew I wanted to do something in music." Nine specifically mentioned a significant other: community member, friends, father. Three indicated that high school music teachers pushed them to pursue a career in music. Subject 2106: "I had this love of music but they [high school music teacher] just sort or nurtured it and enabled it to sort of grow." Subject 4266 also indicated a strong desire to pursue a music career but had a more pragmatic reason for choosing SRT: "I wanted to stay in the realm of music because it was my passion but I knew that I couldn't make a

living performing and I knew I didn't have the joy of performing that I used to have. So recording sounded like the next best thing." After spending time as an intern with a friend's father in the recording studio, Subject 7927 said, "I know what I love to do and I can't wait to do it for the rest of my life."

There was also an overlap between experience and significant other that became clearer through the interviews. There were several instances where a significant other had created an experience or provided the encouragement toward an experience that was the most important influence on deciding to major in SRT. Subject 1191 performed in a community jazz band and it was one of the band members that nurtured his interest in music and opened the door to some of the experiences in recording. Subject 5992, Subject 6452, Subject 7119, and Subject 3187 all worked with friends in the recording studio, either playing in the band with them, writing music, or recording their own music.

Question 3. *How has your interest in sound recording changed during your time in college?* All subjects, except one, noted that their interest had "grown," "intensified," or they had become "more interested" in sound recording during college. Subject 4266 said they were "still really interested," but there was not any change in his interest. While all the responses were positive, there were two approaches to the question. One was about the program and their passion for studying music. Table 9 shows direct quotations from subjects as evidence of positive changes in their interest in SRT during college reflecting influences during secondary socialization.

Table 9
Evidence of Positive Changes in SRT Interest During Secondary Socialization

Subject 1191	There were certain things I wasn't sure I would enjoy but as I experienced and as I gained more experience and did more I gained more of an appreciation for it.
Subject 3534	It's just fun stuff to record.
Subject 5564	Everyday, this is what I have to do. This is it for me. This is what I'm going to do for the rest of my life.
Subject 6375	I'm loving every moment here with the program. It's great overall.
Subject 6452	We just soak it up.
Subject 7119	Just the people are amazing. And the studios are so resourceful and awesome. I love being here.

The other approach was practical. Subject 1245 indicated that he would use the skills he learns in the SRT program when he writes his own songs. Several subjects noted they had developed an ear and problem solving skills, especially when it came to technology.

Question 4. *Why did you choose to study at a school of music as opposed to another type of institution like a recording certificate program or a community college?* All of the subjects chose this school because they wanted to be involved with music and were interested in studying music and improving their musical skills (see Question 6). As their responses to the previous questions imply, they came to music first then sought out recording programs. Many noted the dual-nature of the program – the scientific (engineering, science, and technology) and the creative (music). The pairing of these directions was noted by Subject 3568. "I've always loved playing music," he says, "and

the recording thing, which gives me both halves of what I want to do." Subject 4266 said, "I was more interested in developing myself as a musician and as a technician, instead of just focusing on one part of me." Subject 7927 said the college raises "musicians and engineers." Subject 8883 related the dual-roles back the practical skills required for a sound recording career:

> I wanted to go somewhere that valued music as highly as it did the recording and engineering part. I'm kind of the opinion that you can't really be a good audio person unless you can also be a decent music person. Because they're both, it's all about listening. And music teaches you to listen from early on.

While all of the responses to this question were positive. Some subjects saw tension between "both halves" in responding to later questions.

Question 5. *What role do you think your music instruction in college will play in your anticipated career?* All of the subjects expressed an awareness and appreciation of the important role that musical skills play in an SRT career. Subject 3187 summed it up, "Musicality is the name of the game." He went on to talk about the "multiple roles" that one might play in a professional recording studio. There was a general thought that their musical training would be a positive influence on there experience in recording and sound and would actually improve their chances of getting a job. Subjects thought skills like ear training, music theory, and exposure to different types of music would help with the practical and creative nature of sound recording. Subject 5564 thought aural skills would help her to be "more of a producer." An understanding of music would also help dealing with artists and musician. Subject 8883 thought because, "I am a musician," he would be better prepared to interact with other musicians on the job.

Subject 2106 told a story about working with a friend.

> I remember a couple of days ago, my friend was recording vocals for his copycat

> and he was like, "Man I think his vocals sound so good." And even my roommate was like, "Yeah." And I was like, "I don't know. His voice was sounding nasally." I would have given him different instruction …. Which is why I'm taking these lessons. I'm learning how to do it myself so that way I can show others how to do it if they're having problems.

Subject 5992 also offered an anecdote to elaborate on how he thought musical skills would help in the recording studio.

> I think it's going to have a pretty big role because I remember when I was tracking over the summer with my friend for his album. The sound engineer there was clearly a musician as well and there were certain things, like when we were tuning …. we would get a little out of tune and he could tell. It's not like he just knew the technology stuff, he also knew music stuff. So I think if I'm also a musician, it will help me make better creative decisions before the recording process, during, and after.

These two anecdotes are examples of what many of the subjects noted; musical skills will have a positive impact on their skills as a recording engineer. They also show how the subjects are merging their dual identities as musicians and engineers. Subject 8224 said outright, "I don't want to be just an engineer, I want to be a musician too."

Question 6. *How do you perceive the importance of sound recording in the world outside college?* Subjects responded to this question in different ways. Some reflected on the universal nature of music and the role that sound recording might play in that. Subject 4266, Subject 7927, and Subject 8224 all said music is "everywhere." They all went on to talk about how both recording and sound are integrated into the experience every time someone listens to music. This also relates to the idea of music being a part of culture and history that was mentioned by several subjects. Subject 5564 noted that recordings were a historical record for the future while Subject 5992 looked at recordings as a way to preserve the past, specifically, "what the composer or song writer originally wanted it to be." Some subjects tied sound recording into other parts of the music industry. Subject

2106 linked the technical aspects of sound recording to other media like video games, virtual reality, and sound design for television and movies. He thought sound was, “taken for granted,” in these mediums and specialists were needed to create it.

Question 7. *What do you imagine the faculty and other students in the School of Music as a whole think about the importance or value of your major?* Responses to this question fell into one of three categories. Some responses emphasized the practical and useful nature of what the SRT students do at the school or what they will do as a part of the music industry as a whole. Some perceived a level of ignorance about what the SRT students do, describing the feeling of being overlooked or misunderstood. And finally, some subjects discussed feelings of otherness, being outsiders, or even being looked down on by others. Most subjects, however, noted a combination of positive and negative feelings in their answer to this question.

Subject 1191 expressed his thoughts through an anecdote: “One time I remember somebody was looking for a lighter so they came up to the door and asked if someone had one and they were like, ‘Somebody told me all the SRT majors smoke.’” He went on to contrast this stigma about SRT majors with general appreciation he felt for what they do for the other students in the School of Music, recording recitals for example.

The subjects generally felt appreciated for the technical skills and expertise that they contribute to the school but many also indicated a feeling of ignorance, being overlooked, or a sense of otherness, difference, or stigma. Table 10 shows how some subjects had contrasting thoughts about how SRT is perceived in the School of Music as a whole.

Table 10
Evidence of Contrasting Feelings Toward Importance or Value of SRT

	Appreciation	Ignorance	Overlooked	Otherness
Subject 2106	"I think they appreciate us, or at least the students do."			"But also sometimes I get the feeling they see us as challenging the status quo."
Subject 3187	"I think they're aware of it."	"A lot of people don't know exactly what we do."	"I think that's kind of the job being a recording engineer. A lot of sound guys have to be kind of transparent."	
Subject 5564	"I think they're generally positive with what we do."			"I think they might look at the students a little differently from sound recording."
Subject 6375	"Most of them feel it's very important."			"Some, I know have complained about us."
Subject 6452	"I think they do appreciate the opportunity to have something recorded or have live sound done. I think they do appreciate it a lot."	"I think a lot of them don't really understand what actually goes on back there in the studio."		

Subject 8224 talked about how there are different, contrasting, perspectives that she saw at the school. She describes some negative and some positive perceptions of her major.

> Like people don't realize that I'm in all the same classes as a performance major my freshman year. But then some people think it's just so cool. That it's in some ways we're kind of looked down on a little bit by some people, but by others we're glorified. There's the "Oh my god, that's so cool," perspective and then the, "Why are you a music major?" perspective.

She links the ignorance of what SRT students do with the negative views some people may have of her major: "I'd say that for the people that don't really know anything about it, we're not really necessarily considered a huge part of the music school." For her, if people have an appreciation of the skills and know-how surrounding sound recording, they have a more positive impression of her major.

Question 8. *Do you feel that performance majors understand or recognize the importance or value of your major? How do you know? What makes you think that?* Responses to this question related strongly to the technical and practical skills related to recording. Many subjects felt appreciated, but mainly because they provide a service, or have skills that a performance major might need access to. They are mostly appreciated for what they can do. SRT majors record recitals and provide live sound for concerts and live events in the School of Music. One subject noted that he uses these skills for a club he participates in outside of the School of Music. The positive feelings that the respondents had related back to feeling useful to their colleagues. Overall, six subjects had primarily positive answers. Subject 5564 said, "I think they think it's important because they need someone to record their audition tapes for grad school and stuff. I

haven't really met anyone that's had anything negative to say about it." Subject 3568 reported that she received "thank you's" and other gratitude for helping out. Subject 8883 also had a positive response:

> I think they do. If only because every time I've interacted with them in some sort of recording process they've always been amazed and very interested in what's happening. And so I guess it comes back to they idea that they need us and we kind of need them too.

These three examples of positive remarks also represent different years in school – one freshman, one sophomore, and one junior.

Only two subjects had exclusively negative thoughts. Subject 1245 talked about how technical issues may lead to impatience on the part of the performer, "because they don't have an understanding of what it takes to maybe solve the problem." Subject 3534 referred to a stereotype of the "snotty performance major." He felt that "sometimes, SRT is looked down upon a little bit as not really a music major."

The other seven subjects had mixed responses, positive and negative. Subject 2106 talked about feeling appreciated by a non-music club for volunteering his sound recording skills, but he also talked about stigma surrounding the SRT major's musicianship. "There is sort of this kind of stigma where we don't take our practicing—some of us don't take our practicing nearly as seriously. We are interested in the importance of the lessons but we approach them in a little different way." He felt there was not much tension between SRT and other students, but there was between SRT and faculty. He told an anecdote about music history class.

> Where faculty want us to give 100 percent to their class and be like, "you guys are all future musicologists." And we're like, "We're not though." We're recording students and we're taking this class because it's required and it's cool things but at the end of the day, it's not what we're going into …. It took a while for me to understand that there's always going to be this disconnect between what my

> teachers expect from me and what's realistic to what I'm going to be doing later and I've had to adjust my mindset because of that.

Another mixed response came from Subject 4266, who said, "I would assume so. I feel like sometimes performance majors under value the skill it takes, but I do think they do." After being asked why he thinks this way, he did an impression, lowering his voice to imitate the other student in his anecdote: "Just the way that they treat some people sometimes. 'Oh my gosh, my mic isn't working, you guys suck.' Yeah. It's a little harder than that." And Subject 5992 and Subject 6375 also noted that performance majors are appreciative of SRT majors, but only when their expertise is needed. All of the mixed positive and negative responses included something about being overlooked or the skills being undervalued. Subject 8224 shared a story that illustrates how an SRT might feel overlooked or undervalued: "Just yesterday a girl in my studio asked me how she could, she was like, 'I don't know anything about your major. And I need to book a session to record my graduate auditions. How do I do that?' It's just people don't really know about it. Like they know we have those little rooms but they've never seen them."

Question 9. *Do you feel that music education majors understand or recognize the importance or value of you major? How do you know? What makes you think that?* The responses about music education majors were generally more positive when compared to the responses about performance majors. Subject 1245 gave the only primarily negative response saying they were the same as performance majors. The rest of the responses were all positive. Seven of the subjects talked about how music education students have a greater understanding or appreciation of SRT because they use the technology themselves and are required to take a music technology class. Some subjects noted they have been asked to help music education students with the technology class. They also thought

many music education students gained a greater appreciation of the expertise required by SRT after taking the music technology class. Table 11 summarizes the subjects' responses about music education majors and technology.

Table 11
Subject Quotations About Music Education Majors and Technology

Subject 1191	… music education majors do take some basic technology classes, which they don't always enjoy, but they always look up to people who know more about it.
Subject 3534	I think music ed majors recognize it more because they have to take a music tech class. So in that, they say, "Oh this isn't the easiest thing in the world."
Subject 4266	Music ed people I've run into so far have used recordings and other sorts of things to help with their teaching.
Subject 5564	They're going to use recording as teaching tools and stuff. And if we weren't around who would do that? So I think they perceive the value as well.
Subject 5992	They are around it more [compared to performance majors]. Some of them have music tech classes so they do some of the same stuff on different programs. They don't use Pro Tools but, they are more in tune with it.
Subject 7119	Especially my roommate, she's also music ed and performance. And they all take a music technology class so they're kind of getting a little taste of it and some or them are struggling with it and they kind of are like empathetic. They're like, "Oh my god, you do this for a living?" So they definitely have to dip their feet in it a little bit.

Subject 6452 also noted that music education students might have a greater appreciation because of their experience in the music technology class, but he took it one step further and reflected on his own high school music teacher. He said that his high school music music teacher, the only music teacher in the school, did not have much

experience with sound or audio technology. He went on to say:

> So I think music education students who are coming up into the world, I think it would be really great for them to have that kind of foundation in order to do things like this. For places like my high school that didn't have it, I think that I don't really know if they fully appreciate it or not, but I think they will once they start working in that field and may need to do something like that. I think they all kind of appreciated that sort of, at least some basic knowledge there, it makes sense to have.

He was the only subject to link music education students in the School of Music with his own experience in high school and the only to suggest that experience in music technology may help them in their future careers as music educators.

Proximity was a theme in the answers to the two previous questions. The closer the other students were to music technology, the more they interacted with it either in class or on stage, and the more they encountered it in their own musical experiences, the more SRT students felt they were being appreciated, valued, and understood. Particularly if the other students actually had to do some of the technology themselves, as in the case of music education students taking a music technology class.

Question 10. *Do you think performance or music education students see students in your major as different? Is this a positive or a negative difference?* All of the subjects said they think performance or music education students see them as different. However, there was considerable variation in whether they felt it was positive or negative. Four subjects thought it was positive. Subject 1191 began by talking about how some SRT students "aren't as passionate about playing their instrument or maybe just about music in general." He also noted that some SRT students are very much interested in improving their musical skills. But he thought that this was a positive difference and that, "people generally have an understanding that we still have an appreciation, a similar appreciation

for music as they do." Subject 3534 answered the question with his thoughts about the personality types he associated with the different majors. He said there was a "clear difference" and that, "SRT is a little more laid back … SRT has a certain vibe." Subject 4266 had a similar response, referring to SRT as a "cult." He thought it was a positive difference, noting that, "they view us a little more technically savvy." In a similar way, Subject 5992 also refers to the SRT majors being a "giant family, which is pretty cool." The only outright negative answer came from Subject 7927, and he said he would "lean toward negative." He referenced his previous comments that, "if they don't understand it, then they might feel opposed to it … If you don't understand something you might reject it, but I feel like if they do understand it, then it's more of a positive vibe." The rest of the respondents said that the differences were neither positive nor negative.

The idea of "different" was expressed in a few distinctive ways by the subjects. Some couldn't identify the source of the difference, but rather they referred to family, or a cult, or a close-knit group. Some referenced the small size of the department and how they all help each other out. Some laughed at the idea of being thought of as different or even joked that they saw the other students as different from them. Subject 6452 said, "We act different. And I think they definitely see that."

The idea of being different based on their musicianship was mentioned by eight subjects. Subject 1245 told an anecdote about juries:

> I think it can go either way. I know that after one of the first juries, they came out and the people who were conducting the juries were like, "Wow, we have some talented SRT's this year." And I was like, "Is that implying we didn't have any before?" That like we were just students that did this stuff and weren't musicians.

All of the subjects that mentioned musicianship said that other people thought SRT majors didn't take their music as seriously as other students. Some of the responses

indicated that that might be true for some of the SRT students but not all. Table 12 summarizes the responses referring to musicianship.

Table 12
Perceived Differences Based on Musicianship

Subject 1191	Because some of the students in the program aren't as passionate about playing their instrument or maybe just about music in general.
Subject 2106	I don't spend hours in the practice room. I pend the amount of time to get done what I need to get done but I don't dedicate my time practicing … that's just not even on my radar.
Subject 3187	Our performance is less emphasized. They know it's not taken as seriously in SRT, maybe the instruments. Some really do take it seriously but it's not the focus.
Subject 5564	Some of them think we don't take music as seriously and we don't try as hard. Like we're just here to record.
Subject 7119	I think they view us a little more technical but that doesn't take away from us being musicians.
Subject 8224	I feel by some of the students I'm not necessarily taken as seriously as a classical musician.
Subject 8883	There's just a general idea of that most of the SRT majors are slightly less of a musician but they have more of other types of skills …. I've heard around the building, "Oh the SRT majors, they all seem slightly different. They don't seem like they'd be a music major."

Some subjects thought that their technical and practical skills made them different, but in a positive way. Subject 4266 thought they be looked at as more "technically savvy" and Subject 8883 thought that technical skills might make up for musicianship skills in the eyes of the other students. Subject 6452 said, "When they see us on the job, I think they kind of, 'Wow, they're doing an interesting thing that I don't

really understand that well.' That's cool." Subject 6375 indicated more specific skills like working in the recording studio. He also went on to note that the SRT students put in a lot of extra hours in addition to the other music classes. The younger students shadow upper-classmen to learn how to work in the studios and they work on individual projects in their free time. He said, "You're never done learning, which is nice."

Question 11. *What does the School of Music as an institution do or not do to reinforce or diminish these perceptions?* Responses to the final question focused on three ideas: participating in music classes with all the music students makes a common ground for SRT majors; there is a perceived disconnect between music classes and SRT where they are treated the same but feel separated; and the SRT students feel useful and valued for their technical skills and what they contribute to the School of Music climate. Most of the subjects felt there was a positive effort from the School of Music to diminish the negative perceptions. The School was seen to be supportive of the SRT program financially, academically, and socially.

In general, participating in music classes was looked at as a positive thing. Subject 1245 said that being in the core music classes, "takes away the feeling that I don't belong here. I feel pretty good about that." Subject 4266 said, "They certainly are reinforcing us as music students." He noted that he likes not having to put on recitals, though. "Because we don't necessarily need to be performing, we just need to have the musical skill." This, he said, makes the "preconception a little bit dulled down." Subject 8883 noted that while participating in the same music classes as performance and music education majors, "helps to improve our standing amongst everyone else," it also reinforces those perceptions because, "If you do have people that do fit the stereotype,

then it really shows them off."

Similarly, two subjects felt that the common music classes were not being integrated into their experience like it was with performance and music education majors. Subject 5564 noticed that there are special events or guests aimed at performance majors or music education majors, but not for SRT majors. Subject 2106 used the word "disconnect" to describe a situation where his teachers said, "you're going to be in this situation or that situation and most of them apply to either performance or education but they usually don't provide examples which you're going to be recording this." He noted that he wanted to be treated a little more differently when it comes to the expectations in the core music classes.

Two subjects noted that their technical skills were widely utilized at the School of Music and that helped to diminish negative perceptions about SRT. The program's high-quality reputation was also mentioned by Subject 7119 as a way that the SRT students are being positively recognized. Some subjects felt like they were not being recognized for their work by the School of Music, but that this was the nature of sound recording. Subject 1245 said:

> What it means to be an SRT, nobody sees the studios, nobody sees the work we do. Where I know I always see music ed students take their charts for observation hours and everyone is scrambling to get those done … Nobody really walks into the recording studio and sees seven hours on a project. We're very closed but I also think that's what some of us like. Like Brian was saying, we're like the ninjas of the music school. Behind the scenes.

Subject 3187 also said that the job of an SRT gets little attention, "No one's ever giving praise to the tech that nothing went wrong." And Subject 8224 said, "We're not necessarily getting pats on the back, but we're not being put down either."

Chapter 5

Discussion

The purpose of this study was to explore how undergraduate sound recording technology majors in a traditional school of music construct their occupational identity. To obtain a more holistic view of this under-represented population, an instrumental case study design was implemented. Quantitative data was collected from all 30 SRT majors at the site and half of those volunteered to be interviewed. Structured interviews were conducted over the course of two days roughly one month after the surveys were completed.

Eighty percent of the SRT majors are male and half of them play wind or percussion instruments. All subjects participated in a traditional school music ensemble (band, chorus, orchestra, jazz band) while in high school and many participated in other traditional musical activities like marching band, honor ensembles, youth orchestras, and school musicals. However, just as many subjects noted that they participate in non-traditional musical activities outside of school. Over half of the students played in rock bands with friends. Overall, the students noted mostly positive influences from a variety of significant others and experiences during both primary and secondary socialization. Parents, school music teachers, and SRT professors and peers were the most influential significant others. Performing music outside school, private lessons, and experiences in sound recording were the most influential experiences. Students made their decisions about majoring in music and majoring in SRT at similar times, most commonly during late high school.

The data collected from the interviews provide more insight into what these students think of themselves and how they think they are perceived within the School of Music. The "self" and "other" view of their occupational identity within the social and institutional structures of the School of Music are often contradictory suggesting some conflict surrounding the reconciliation of their dual identities as musicians and engineers. But this small group of students is also linked together with a unique and useful set of skills that gives them power within the structures of the school and through which they bond to create community. There is evidence that the dual identities of musician and engineer are sometimes in conflict, particularly with how they feel they are perceived by the rest of the school. But the emphasis that the School of Music places on musical skills is viewed as an important part of the SRT students' training and an important reason why they sought out this particular environment to learn their craft.

This chapter will continue with a review of the research questions and a discussion of the relevant findings for each question and sub-question. Discussions will include links to the related literature.

Research Questions

Question 1: How does primary and secondary socialization affect the occupational identity of sound recording technology majors? What primary and secondary socialization factors influence the occupational identity construction of sound recording technology majors?

Sub-questions: When do they make decisions about studying music in college? What significant others affected those decisions? What experiences affected those decisions? Who are their role models in music and for their future career?

Question 2: How do these students view themselves and their identity as musicians in relation to the rest of the school? How do they perceive their career choices and aspirations are viewed by the rest of the school?

Sub-questions: In what careers or kinds of career do they envision themselves? Why did they choose to study at a school of music as opposed to another type of institution (recording programs, community college, etc.)? What role do they think their music instruction will play in their anticipated career? What do they think is the general perception of their major? Of their musicianship? What does the school as an institution do or not do to reinforce or diminish these perceptions?

Primary Socialization

Socialization in general is the process through which an individual "learns to conform to a society's norms, values, and social roles" (Sullivan, 2009, p. 479). Primary socialization with regards to occupational identity occurs before enrolling in an undergraduate degree program or another kind of career training program. The data collected from the surveys and interviews provides an idea how the SRT students came to be interested in music and sound recording, and what important people and experiences may have influenced them during their childhood and adolescence.

Data in the present study suggest career decisions about music and SRT happen mostly in late high school, which is similar to previous research about music performance and music education majors (Austin, Isbell & Russell, 2012; Cox, 1997; Froelich & L'Roy, 1985; Isbell, 2006, 2008; Madsen & Kelly, 2002). When asked who was the most influential person on their career decisions, SRT students mostly pointed to their parents,

particularly during childhood. Parents play an important role in a child's education and development in the arts. During this time, parents need to enroll their children in instrumental music, take them to lessons, and pay for equipment. They are the primary social, educational, and financial gate-keepers for these sorts of activities.

Apart from parents during childhood, the data do not show a consensus about the most influential person on career decisions during primary socialization. All of the SRT students indicated they participated in a traditional school music ensemble during high school and also said they first decided to major in music and SRT during that particular period of time. Yet only a third of the students said that their school music teacher was the most influential person on their decision to major in music and even fewer noted this influence on their decisions to major in SRT. However, other survey data suggest that school music teachers exert a very positive influence during primary socialization, which raises questions about how these students view their high school music teachers. The data seem to indicate that while school music teachers were very positive influences, they were not the *most* influential person on the SRT majors' career decisions.

However, the qualitative data from the interviews show how some of the SRT students have been positively influenced by their experiences in high school. School music teachers were mentioned positively during the interviews when talking about influences on the decision to major in SRT particularly in the ways that they encouraged students to pursue a music career.

School music teachers instilled a sense of passion and love for music, which was channeled into a career path in sound recording. There is a sense that these students had a love for music first but decided not to pursue a performance or education degree. Some

had sound recording experience in high school and others had a love of science and engineering that they wanted to combine with music. School music teachers helped to initiate some of the experiences that turned out to be positively influential—like recording clubs or access to music technology. Previous research suggests that school music teachers have a more consistent influence on music education majors and play an important and positive role in students choosing to major in music education (Allen 2003; Bergee, 1992; Bergee & Demorest, 2003; Madsen & Kelly, 2002; Rickels et al., 2010; 2013; Thornton & Bergee, 2008). More research would be needed to find out why the SRT students have conflicting views of their school music teachers.

The most positive experience during primary socialization was performing outside of school. A majority of the students also indicated that they performed with a rock band outside of school. These experiences are noteworthy for music educators because they were rated more positively influential than performances in school. As current trends in music education look to broaden the experiences of music in the schools (Allsup & Benedict, 2008; Tobias, 2013), music educators should note that these experiences outside of school are having an important influence on students.

The least positive experience during primary socialization were music jobs and interning/volunteering in music. In an earlier question about musical activities during high school, only seven subjects specifically noted they had experience in sound or recording before college. However, ten rated music jobs and twelve rated interning or volunteering in music as positively influential during this time. Data from the interviews also suggest that working in sound recording in high school was an important influence. Eight subjects told stories about working in audio before college and how influential and

important this was on their decisions to pursue a career in the field. While these experiences seem to be highly influential to those individuals who have them, most students did not have much or any experience in recording or audio prior to college. Previous research also demonstrates that early teaching experiences can have a positive impact on future music education majors (Bergee & Demorest, 2003; Isbell, 2006; Rickels et al., 2010).

One aspect of primary socialization that has been absent from the previous research is the overlap of significant others and experiences. Through the interview data, it became clear that important people in the lives of the individual not only offered encouragement or served as role models, but also created the pathway or environment for the individual to have some very positive experiences. One subject talked about how his friend invited him to work on his album. Another referenced a community member that offered to help the student get some experience in the recording studio. All of these events were talked about in a positive way and demonstrate that while significant others and experiences may have separate influences during primary socialization, they are often linked, creating a catalyst for the important career decisions happening during this time.

Secondary Socialization

Secondary socialization occurs during college, once the individual has made some preliminary career choices. In the case of music majors, this decision involves a significant commitment to musical performance as demonstrated through the audition process. The SRT students have made the decision to not only pursue training in sound and audio, but also to continue with an intensive study of musical skills. In the current setting this would include private lessons, ensemble performances, music theory, ear

training, and music history (National Association of Schools of Music, 2014). The interview data also suggest that this was an important consideration when the students were choosing a college to attend. They chose this program specifically because of its emphasis on music skills *and* sound engineering skills. As one subject put it, "they raise musicians and engineers here."

By enrolling in this program, the SRT students have already made some career choices. While they chose to attend a School of Music because of its focus on musical training, they anticipate working in a sound or audio related field when they graduate. The SRT students see themselves working in a recording studio or as a producer, or in the recording industry in general. There were two outliers from the interviews in regards to the question about future careers. One subject wanted to pursue his career in song writing and another was interested in computer programming. However, both indicated that they see their music training at the School of Music as being a positive influence on their future careers.

On its own, the data collected from the survey show that all influences from significant others and experiences during secondary socialization were positive. The most positive influences came from SRT related persons and activities. Students were most positively influenced by the work, classes, and people in the SRT "family" (see below). Over half of the students also noted that studio teachers were positively influential as well, something that is also seen in the related research (Austin, Isbell & Russell, 2012; Cox, 1997; Froelich & L'Roy, 1985; Isbell, 2006, 2008; Madsen & Kelly, 2002). Like during primary socialization, work in the anticipated career area is an important aspect in developing a positive identity in that career (Ferguson, 2003; Haston & Russell, 2012).

When combined, the survey and interview data suggest a mix of positive and negative influences during secondary socialization. The qualitative data show that the SRT "family" seems to be a very positive force in the identity construction of the SRT students which corroborates the quantitative results that point to the positive influence of SRT teachers, students, classes, and experiences. But, while the quantitative data show positive influences during secondary socialization, the most negative influences were also seen here and some anecdotes from the qualitative data point to these negative influences as well.

The influences that received the most number of negative influences were other music students, other music teachers, and other music classes. In the interviews, some subjects told negative stories about music performance majors and music education majors looking down on the SRT students and many remarked on the stigma of SRT students not being as serious about their musical training as other students. While the negative influences seem to center around non-SRT significant others and experiences, half of the students said that studio teachers were very positive influences, and studio teachers were not believed to be negative influences by anyone. Roberts's (1991, 2000a, 2000b) research pointed out the favored position that studio teachers and performance oriented experiences have in the social systems of the School of Music. The SRT majors in this study seem to also share in this perception. As part of the School of Music social systems they also place value in performance skills and are part of the performance-centered hierarchy. This could be a potential source of both common-ness and conflict as the SRT students participate in performance associated activities.

It is important to note that all of the influences were shown to be positive by the population. But when the data were analyzed using response counts (see Table 7), the few number of negative responses stand out and deserve some discussion, perhaps as outliers. The negative influences were few in number, but the evidence from the surveys is corroborated by the interview data and these negative influences do factor in to how the SRT students think they are perceived by the rest of the School of Music. The disagreement between the quantitative and qualitative data in this regard is an issue that may need further study.

Analysis of the survey data found no significant difference found between influences during primary socialization as compared to secondary socialization. This contradicts some of the previous research that suggests these influences grow stronger during secondary socialization (Allen, 2003; Isbell, 2006). However, the interview data show that interest in sound recording has "intensified" and "grown" in a positive way while in college, during secondary socialization. They talked about how learning sound and audio was "fun," and they were excited to learn more.

When asked who their role models in music were, the SRT students indicated their studio teachers and other music major peers. This is corroborated by the findings that studio teachers were said to be positive or very positive influences during secondary socialization. Other music students were not as highly rated, but they still were seen to be a positive influence. The students overwhelmingly noted that SRT teachers were their role models in sound engineering. Similarly, the subjects also have very positive ratings for the influence of SRT teachers during secondary socialization. The SRT teachers hold a revered position in the SRT community at the School of Music.

Group Comparisons

No significant differences were found between the ways that males and females reported the factors influencing primary and secondary socialization. Nor were there any significant difference found among years in school nor major instrument. The data in the current study suggest that gender, year in school, and major instrument have no effect on influences during primary or secondary socialization. Influences also did not change over time. While there were no significant differences found between males and females, it is worth noting that eighty percent of the population was male. Further research would be helpful to understand the particular experiences of females working in a male dominated major.

Occupational Identity

The second research question and its sub-questions address how the SRT students construct their identity as musicians and engineers within the School of Music. The questions relate mostly to the data collected from the interviews, but these data are corroborated by quantitative data collected through the surveys. The process of reconciling one's abilities, limitations, and values within social expectations and structures is called cultural negotiation and contributes to the construction of career and musical identity (Bouij, 2004). Students learn to navigate through what is desirable and valued in the community while negotiating their own skills and abilities. SRT students, like their music education peers, are navigating the social and institutional expectations from multiple perspectives. The data from the surveys and interviews point to three main areas where SRT students construct their identity: identity as a musician, identity as an

engineer, and membership in the community. These three areas are overlapping, dynamic, and interdependent and represent a variety of self- and other-perceptions.

Musician identities. The students talk about their passion for music in a variety of ways. The data show that they participated in a wide variety of musical ensembles and activities while in high school. They were All-State musicians, took private lessons, worked in recording studios, and performed with their peers in rock bands outside of school. They talked about this using the word “love” or “passion.” They wanted to study sound engineering in a traditional school of music because they placed value in musical skills and they believed studying music would be important for their career as a sound engineer.

They are being trained in a school that also values those skills—both institutionally and socially. The School of Music as an institution requires a basic program of coursework in music for all students, clearly placing value in this mode of learning. The SRT students place value in their musicianship and in musical skill and when asked how their musical training will impact their skills as an engineer, they all said something positive. For example, ear training was viewed as an important skill that would help them in the studio. One subject noted that musical skills would help with the “multiple roles” that might be required in their future careers. And some thought that being exposed to a variety of music and musicians would help them relate to the people and music they were recording. The students also said that their music role models were studio teachers and ensemble directors and they rated private lessons, and ensemble performance as positive influences during secondary socialization. The evidence points to a general appreciation for musical skill that is recognized by the SRT students.

But there is also evidence of conflict between how the students view themselves as musicians and how they perceive others view their musicianship. As stated above, the most number of negative influences came from other music students and other music teachers. According to the data (see Table 12), there is a stereotype or stigma of SRT majors as not being as serious about their musical studies as other majors: "I feel by some of the students I'm not necessarily taken as seriously as a classical musician." Some evidence presented a subtler picture of the stigma:

> I know that after one of the first juries, they came out and the people who were conducting the juries were like, "Wow, we have some talented SRT's this year." And I was like, "Is that implying we didn't have any before?" That like we were just students that did this stuff and weren't musicians.

The stereotype was confirmed by what some of the students said about themselves or their fellow SRT majors: "Some of the students in the program aren't as passionate about playing their instrument or maybe just about music in general." Another pointed out that he did not spend as much time on his instrument because he was busy with recording projects.

The course of study in music required by the School of Music thus serves as a common experience for SRT majors to be included in the cultural and social structures of the School. However, this common ground also illuminates some differences when students do not fit the expectations. One difference with previous research is that there is little evidence in the current study that points to a priority of identities. In the current population, musician is not favored over engineer as music education majors favor their performance identity over that of teacher (Bouij, 2004). While there are conflicts between the self- and other identity as musician, the data do not suggest conflict between the

musician and engineer identities. In fact, the engineer identity was seen as a source of pride, and the skills associated with that identity were largely seen as positive.

Engineer identities. The SRT students had a variety of viewpoints on the importance of their career field. Some reflected on greater themes of society and culture saying that recording keeps a history of a time. One subject stated sound recording and audio is "everywhere." They pointed out how recording can preserve the way a particular piece of music was originally intended to sound. They also acknowledged the importance of sound engineering in other fields like television and movies and even how live sound is a crucial component for events like concerts and music festivals.

Within the School of Music, the SRT majors have a more complicated perspective of their role. In general, they felt valued and useful in the School because of their technological skills. They contribute to the musical culture of the School by recording concerts and recitals, helping students with audition tapes, and providing live sound for events. These positive feelings all relate to their unique skill set as an engineer and they feel appreciated by other students because of these skills.

However, the interviews revealed a perceived ignorance of the SRT's contribution to the school. Similar to the musician identities, there appears to be a conflict between the self- and other versions of the engineer identities. While they feel good about their skills and what they contribute to the school and the musical community, they report a sense of ignorance from other students (see Table 10). One subject described this by saying, "There's the 'Oh my god, that's so cool,' perspective and then the, 'Why are you a music major?' perspective." Some felt that they were simply overlooked: "I think a lot of them don't really understand what actually goes on back there in the studio." Others felt their

legitimacy as a music major was being questioned. One subject shared something he heard around the building, “Oh the SRT majors, they all seem slightly different. They don’t seem like they’d be a music major.”

There are two ways to explain this phenomenon. One is the nature of the sound engineering careers and the other is an individual’s proximity to the technology. Many subjects talked about how the job of an engineer is sometimes to be invisible. A few quoted one of their SRT professors as saying that the SRT majors are the “ninjas” of the School of Music. To be a good engineer, they say, means to be unseen. If you do a good job, people might not even know you did it. It is only when something goes wrong that people notice the sound guy. Other subjects talked about being in the “background” or how some other students might not even know where the recording studios are in the building. One subject talked about how the engineer is sometimes overlooked in the musical process:

> I think it’s kind of an overlooked area. Because there’s that cliché saying an editor or engineer won’t get recognition for it because you won’t notice it. But I think people take for granted how good the music on their iPods sound and people look at sound engineers being like, you know, “When is this song going to be done?” Well they don’t understand the process that goes into it, how we drive ourselves crazy day after day working on the same mix and all that stuff. So it’s a very complex process that I feel is a bit overlooked. But that’s the nature of this job. Doing a lot of work. I feel like in a professional world you don’t really do it for recognition. No one is being an engineer to become famous, you do it because you love music. (Subject 3534)

While the SRT majors enjoy and recognize how their technological abilities set them apart and contribute to their value in the School of Music, it also serves to separate them from other students. One subject noted, “I’d say that for the people that don’t really know anything about it, we’re not really necessarily considered a huge part of the music school.” The data suggests that the further the others were from the technology, the more

ignorant they were about the SRT majors. The most frequent example of this was the perception SRT majors had about music education majors. They commented that the music education students were required to take a technology class and that they may have gained an appreciation of the difficulty and skill that it takes to be an SRT major through this class. Some SRT majors helped their music education friends navigate the technology used for the class. Proximity to the technology fostered an understanding and created an avenue where SRT majors and music education majors could connect. Another frequent example shared by the SRT students was how performance majors ask for help with recording their recitals. The SRT majors felt that this was a positive experience for the performance majors and they generally felt appreciated for their work and help.

The SRT family. As the SRT students negotiate their dual identities as musicians and engineers, they acknowledge being part of a special social system. Some called it a "family." Some referred to a "close knit group." And others talked about being different from the other students in a positive way. They laughed or told stories about how SRT majors are, "a little different," or, "a bit off." And several subjects used the word "cult" to describe their SRT family. This term certainly carries negative connotations but the subjects in this study used it in a humorous way, often smiling or laughing as they said it. Like other marginalized or stigmatized groups, they have embraced and re-purposed the language that may have been originally used to insult or demean. In some ways, they are proud of their otherness and some even noted that they wanted to be treated even more differently when it came to their experiences in other music classes.

The SRT professors have an important role in the family. The data show SRT professors were role models for most of the SRT students and were also very positively

influential during secondary socialization. The interviews revealed that the students have a great deal of respect for their SRT professors and recognize their engineering talents in the studio as well as their encouragement in the greater sound engineering community. The students noted that they were taken to conferences, joined professional organizations, and were helped by their professors' connections in the music industry.

The interview data also suggest that the SRT students generally feel encouraged and supported by each other. Younger students "shadow" their upperclassmen colleagues to learn about their craft. At a morning meeting, many students of all ages volunteered to help a senior SRT major who was recording a film scoring session. One student said, "We all give each other feedback and help each other out and stuff and no one ever gets mad." One student thought that the closeness of the SRT majors could also be a reason why other students look at them differently saying, "It's hard to fully understand the importance of SRT unless you're in it." They recognize and embrace their otherness and have created their own social network within the School of Music to reinforce the skills and values that they find important. Like a guild or trade union, the SRT family is rooted in a common set of skills. They have a common vernacular surrounding the technological aspect of their skills and they have respect and admiration for those who have mastered those skills. This is what sets them apart from the other students in the School of Music.

In his ethnographic studies of Canadian music schools, Roberts (1999, 2000a, 2000b) found a strict hierarchy in which musical skills determined one's place. In the current study, the SRT majors did not report this type of hierarchy, however, being a minority population, the power to determine these hierarchies may not lie with them. In some cases, they reported a sense of otherness, stigma, and stereotype in relation to their

musical identity which reflects some perception about what others think of their musical skills. In his analysis of music education majors, Roberts notes that performance skills were valued over pedagogical skills and conflicts arose when these values were challenged by the music education students as they bid on and construct their identities as music teachers. These conflicts were also seen in the SRT students as represented by their desire to be musicians and engineers. They appeared to have positive feelings about their own skills, particularly as an engineer, but they did note perceived ignorance and a sense of otherness from performance and music education majors. The data suggest self- and other perceptions of their music and engineer identities are often in conflict, though they have created their own social structures, the SRT family, within which they navigate the multiple roles of their dual identities.

Dual Identities

One of the theoretical frameworks that the current study is based on is symbolic interactionism. This theory stipulates that our actions go through the filter of what we perceive others think about us. The data collected from the survey and interviews paint a picture of how the SRT students think about themselves as well as how they think they are perceived by the rest of the School of Music. And with this data, we can begin to describe the case of how SRT students construct their occupational identity in a traditional school of music.

SRT students simultaneously construct their music and engineer identities. Both are underwritten by the School of Music, but the engineer identity involves some traits—like the nature of the job and the unique skill set—that set it apart from other majors and other students in the School. The musician side is more recognizable by the School and

the other students because it is what links the SRT majors with the rest of the students. This creates a baseline of shared musical learnings, socialization, and experiences. However, being a minority population, the SRT majors are different. Some of them seek out those differences and embrace them. Others feel the tension of dual identities both socially and institutionally. They are passionate and talented musicians, but perhaps in different ways than the other students and in different ways than the School of Music promotes. They are proud of their technological abilities and recognize how they contribute to the school, but others look at them as different, sometimes with stigma, and assign stereotypes to them.

In his work, Bouij (2004) turned to anticipatory socialization as a way to gain insight into identity in a school of music. Anticipatory socialization is the change in role-identity that occurs parallel to how an individual thinks he or she is going to be perceived by others (p. 3). He stipulates that the way that music education students plan for the future and identify skills and knowledge they need in order to construct a certain identity can illuminate how students think about themselves and their roles in the community. Through his research, Bouij (1998, 2004, 2006) identified three components of role identities in music schools: content and skills, sociocultural career expectations, and individual expectations, values, and rationales. These three role identities are applied to the current research.

Content and skills. As SRT majors negotiate their dual identities within the School of Music, they must also reconcile the different content and skills required of the two identities. They recognize the importance of their music study, in fact, they indicated that the high quality music instruction was one of the primary reasons they chose to study

sound and audio in a school of music as opposed to another type of institution like a community college or certificate program. However, this emphasis on musical skills also causes conflict for the SRT major. It was a source of stigma and stereotype—something that was legitimized by the SRT majors themselves. The SRT majors recognize the differences in their major and how they participate in the musical mission of the School, but they also feel different, ignored, or even looked down upon.

The skills in sound and audio are a source of pride and a positive aspect of their identity as engineers. They talked frequently about being appreciated for their skill. When confronted with technological challenges, other music majors call on them for their expertise and then gain a deeper understanding and appreciation for the skill set of the SRT major. They also demonstrated a dedication to their craft as engineers, pointing out that they put in extra time to work on individual projects they are passionate about. They volunteer to help each other out and the younger students shadow the more experienced students so they can learn. There is value in learning the skills that is reinforced in the SRT community. They enjoy it, they love it, and they want to learn more.

Sociocultural career expectations. The SRT majors navigate what is socially expected of them as engineers and combine that with what the School of Music expects from them as musicians. The job of the engineer was described as "behind the scenes." They are often overlooked and underappreciated. Some of this comes from the very nature of being an engineer. They are proud to be "ninjas," doing a job and not getting any recognition, unless something goes wrong. They proudly lock themselves in the recording studio to work on their projects while the other music students might not even know they are there.

They also talk about how their music training will help their careers in the recording studio. There was a story about how one student felt his ear training had helped him identify some issues with a song his friend recorded. Another felt that his voice training in the School of Music would help him work with singers in the studio. The SRT majors claim that having a music background will not only help them get a job when they graduate, but it will make them better engineers.

Individual expectations, values, and rationales. According to Bouij (2004) the individual expectations of the student temper their experiences in domains of music and engineer. Even though the data has been presented here and analyzed in an attempt to paint a holistic picture of the SRT major in a traditional School of Music, one must remember that all of these students are individuals. They have their own perspectives and values that they bring with them to their experience of being a music major and being an SRT major. The interview data represent a variety of viewpoints, some positive, some negative. One student, a senior, was minoring in computer programming. He hoped to combine his skills from the SRT degree with his computer skills to write code for electronically produced sounds and music. Another student expressed some negative feelings about being in the school. He was a singer-songwriter and felt that his career in that field had just begun to take off over the summer, even to the point where he considered not returning to school. His comments about his musical identity and his engineer identity are clearly colored with his experience as a songwriter. He talked about how his music training in the School of Music would help his songwriting. And he talked about his SRT training as good experience for recording his own music. These two outliers serve as a reminder how each individual contributes their own personal stories to

the present research and to all research. For example, while some of the subjects indicated that they take their musical learning very seriously, some subjects confirmed the stereotype to the contrary.

This research began with the pragmatic foundation that accepts the possibility that identity is personal, relational *and* collective; that identity may be fluid sometimes *and* stable at others; that identity is discovered *and* constructed; and that both qualitative *and* quantitative methodologies should be used to understand identity. The occupational identities of the SRT majors are personally tinted through the lens of their own experiences, reinforced among their relationships in the SRT family, and challenged as a minority group within the social structures of the School of Music. These identities were sometimes contradictory, moving from stigma and stereotype to talented technician. The data offers a glimpse into the sociological functions of socialization for this subset of music majors, who are often influenced by the same people and experiences as their peers. It also raises questions about how these unique students have developed into a family that sometimes enjoys their status as outsiders but are linked by a common set of skills that are valued both in and out of the family.

Limitations and Recommendations

The site for this study was purposely chosen because of its population of sound recording majors within a traditional school of music. While there was a return of 100% for the surveys, only half of the population volunteered to be interviewed. The interview data did provide a holistic picture of the population in regards to the research questions; however, there were few upperclassmen who volunteered to be interviewed. More findings about socialization and identity may have been revealed if data were collected

from more junior and seniors. Future research would seek out students from all years to make more comparisons and examine these influences as they relate to age.

More research is needed to examine the School of Music as a whole. The current study collected data about how the SRT majors perceived they are viewed by the rest of the school. More data should be collected from professors and students across the school to see if they are right. The sample size of the surveys also limits the generalizability of the quantitative data. While the current study used both qualitative and quantitative approaches to the case study, a larger sample of SRT majors, perhaps from multiple institutions would be helpful to more thoroughly compare SRT majors to their music education and performance major peers. The data also illuminated the fact that there are few female SRT majors. More qualitative case study research is recommended to find out the particular experiences of female students in SRT programs.

The data collected for the current research included all 30 of the SRT majors at the research site. Because of the exploratory nature of this study, a larger sample size would facilitate stronger quantitative analyses before generalizations about other populations of SRT majors can be made. While statistical procedures such as t-tests and ANOVA were used in the current study, the exploratory nature of the study and the small sample size limit the conclusions of these tests. The statistical analyses were used in this case study to explore the relationships between sub-groups of subjects and the influences of significant others and experiences during primary and secondary socialization. The statistical analysis in this study was used to compare the SRT majors at this particular site. It is recommended that more quantitative data be collected from multiple sites to present more rigorous statistical analysis about SRT majors in general.

This study was exploratory because this population had not been studied in the occupational identity literature. The sample should be expanded to find out more about students who choose not to study in a traditional school of music. Professionals in the sound recording field could also offer some insight into how they transition from school to work and what music educators and higher education can do to better prepare students for careers in this field as the digital age continues to re-define music and musical careers.

More interviews of other persons in the School of Music would have helped to provide corroborative evidence for the present study. Interviews with professors, administrators, and other students would have given more insight into the case of the SRT major in the School of Music. Future research would collect more data from multiple sources through interview and survey. The survey itself could be expanded to allow open ended questions to find out what specific experiences were influential. There was contradictory evidence between the surveys and interviews. Future research including a methodology where these contradictions would be addressed is recommended.

Implications of Research

While there is still much to learn about who these students are and how they construct their occupational identity, this exploratory case study of sound recording technology majors in a traditional school of music provides an initial examination of this particular field of study. This research was conducted by a music educator with the idea that knowing more about these students could inform curriculum and instruction. The following recommendations are made based on the data and analysis presented above:

- Music educators, particularly those who teach high school should offer more opportunities for exploring music technology, sound recording, and live sound. These experiences are important and positive for students considering careers in sound and audio. Music educators should seek out ways to incorporate these alternative modes of learning into the curriculum.
- Music education should seek to deliver high quality musical instruction as a foundation for future music careers of all kinds. The SRT majors in this study wanted to study music and sound recording technology. They needed a solid foundation of musical skills to even be accepted to this program.
- Music teacher education should include a base of knowledge in music-related technology so music teachers have a starting point for working with students. Proximity to music technology was an important factor in how the SRT majors felt they were viewed by others. Experience and learning dissolves ignorance and helps music education majors see how they can create a multi-faceted approach to music learning in their future classrooms.
- All parties should acknowledge that music participation outside of school can be as influential, inspiring, and important to the musical and career development of our students as music participation in school. Music education should expand the curriculum to include other modes of musical expression and learning; being welcoming and positive about these experiences helps make connections between music of all kinds for students.

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Appendix A

Questionnaire and Interview Protocol

Interview Script

Read the following:

"Thank you for participating"

"I am conducting research on students who are pursuing careers in music other than teaching and performing. I want to know how and why you chose this career path, what influenced that decision, and your experiences in your major in a traditional school of music."

"This is the consent form to inform you about your rights as a subject in this study. I want to emphasize that you have the right to withdraw from this study at any time at no consequence. You have the right to not answer any question or to stop the interview at any time. There are no right or wrong answers. Your participation is confidential. You will be assigned a random identification number and your name will not appear on any of the data. The list of identification numbers will be kept separately from your interview to contact you later if I need to ask you more questions."

Interview Questions

- What year of college are you in?
- After you graduate, what kind of job do you hope to get?
- What were the most important influences on your decision to major in sound recording?
- How has your interest in sound recording changed during your time in college?
- Why did you choose to study at a school of music as opposed to another type of institution like a recording certificate program or community college?
- What role do you think your music instruction will play in your anticipated career?
- How do you perceive the importance of sound recording in the world outside college?
- What do you imagine the faculty and other students in the School of Music as a whole think about the importance or value of your major?
- Do you feel that performance majors understand or recognize the importance or value of your major? How do you know? What makes you think that?
- Do you feel that music education majors understand or recognize the importance or value of your major? How do you know? What makes you think that?
- Do you think performance or music education students see students in your major as different? Is this a positive or a negative difference?
- What does the School of Music as an institution do or not do to reinforce or diminish these perceptions?

Questionnaire

What is your major?

When did you decide to study music as a career option?

When did you decide to study sound recording?

As a child who *first* influenced you to get involved with music? (Select only one)

- ☐ Parent
- ☐ Sibling
- ☐ Friend
- ☐ Private music teacher
- ☐ School music teacher
- ☐ Other

  Please specify _____

As a child who *first* influenced your decision to follow your specific career path in sound recording? (Select only one)

- ☐ Parent
- ☐ Sibling
- ☐ Friend
- ☐ Private music teacher
- ☐ School music teacher
- ☐ Other

  Please specify _____

As an adolescent, who *most* influenced you to stay involved with music? (Select only one)

- ☐ Parent
- ☐ Sibling
- ☐ Friend
- ☐ Private music teacher
- ☐ School music teacher
- ☐ Other

  Please specify _____

As an adolescent who *most* influenced you to follow your specific career path in sound recording? (Select only one)

- ☐ Parent
- ☐ Sibling
- ☐ Friend
- ☐ Private music teacher
- ☐ School music teacher
- ☐ Other

  Please specify _____

Prior to college, what type of influence did the following people have on your decision to pursue a music career?

	Very negative	Somewhat negative	Neutral	Somewhat positive	Very positive
Siblings	☐	☐	☐	☐	☐
Parents	☐	☐	☐	☐	☐
Friends	☐	☐	☐	☐	☐
School music teachers	☐	☐	☐	☐	☐
Other music teachers	☐	☐	☐	☐	☐
Any other influential people?	☐	☐	☐	☐	☐

Please specify_____

Prior to college, what type of influence did the following experiences have on your decision to pursue a music career?

	Very negative	Somewhat negative	Neutral	Somewhat positive	Very positive
Taking private lessons	☐	☐	☐	☐	☐
Performing music in school	☐	☐	☐	☐	☐
Performing music outside of school	☐	☐	☐	☐	☐
Working in a music job	☐	☐	☐	☐	☐
Interning or volunteering	☐	☐	☐	☐	☐
Any other influential experiences?	☐	☐	☐	☐	☐

Please specify_____

During college, how have the following people influenced your decision to continue to pursue a music career?

	Very negative	Somewhat negative	Neutral	Somewhat positive	Very positive
Private studio teachers	☐	☐	☐	☐	☐
Teachers of your major classes	☐	☐	☐	☐	☐
Ensemble directors	☐	☐	☐	☐	☐
Other music faculty	☐	☐	☐	☐	☐
Other music students in your major	☐	☐	☐	☐	☐
Other music students outside your major	☐	☐	☐	☐	☐
Family members	☐	☐	☐	☐	☐
Any other influential people?	☐	☐	☐	☐	☐

Please specify_____

During college, how have the following experiences influenced your decision to continue to pursue a music career?

	Very negative	Somewhat negative	Neutral	Somewhat positive	Very positive
Taking lessons	☐	☐	☐	☐	☐
Performing in ensembles	☐	☐	☐	☐	☐
Performing outside of the school of music	☐	☐	☐	☐	☐
Music classes in your major	☐	☐	☐	☐	☐
Music classes outside your major	☐	☐	☐	☐	☐
Other classes	☐	☐	☐	☐	☐
Working or interning in your major	☐	☐	☐	☐	☐
Any other influential experiences?	☐	☐	☐	☐	☐

Please specify_____

During college who has been your strongest *musician* role model? (Select one)

- ☐ Music faculty in your major
- ☐ Ensemble directors
- ☐ Private studio instructor
- ☐ Other music faculty (history, theory, etc)
- ☐ Other college faculty outside music
- ☐ Other music students in your major
- ☐ Other music school peers
- ☐ Family members
- ☐ Other

  Please specify _____

During college who has been your strongest role mode within sound recording? (Select one)

- ☐ Music faculty in your major
- ☐ Ensemble directors
- ☐ Private studio instructor
- ☐ Other music faculty (history, theory, etc)
- ☐ Other college faculty outside music
- ☐ Other music students in your major
- ☐ Other music school peers
- ☐ Family members
- ☐ Other

  Please specify _____

What school music ensembles did you participate in during high school? Check all that apply.

☐ Band

☐ Orchestra

☐ Chorus

☐ Jazz band

☐ Other _____

List any other musical activities you participated in during high school outside of school.

What is your major instrument/voice?

What is your current year in school?

☐ Freshman

☐ Sophomore

☐ Junior

☐ Senior

☐ Fifth or more

What is your gender?

Appendix B

Recruitment Email

My name is Mark Skaba and I am conducting research for my doctoral dissertation about the experiences of sound recording technology majors. As a music teacher, I am already familiar with what it is like to be a performance and music education student in a School of Music. But this research is about those of you who have chosen to attend a traditional school of music but who want to pursue a career in music outside of teaching and performing. Music teachers in the public school and in college need to know more about these students. What inspired you to major in music? What people or events have impacted your decisions to follow your chosen career path? What is it like being a sound recording major?

Your participation would include filling out a survey that will take about 10 minutes to complete and an interview that will take about 20 minutes. All interviews will be completed by November 15, 2015. Your participation is completely voluntary and there are minimal risks. Your identity will be kept confidential. There are no direct benefits to you, financial or otherwise, but I hope the information that is collected through your participation will help music teachers find new ways to guide students, like you, who are pursuing careers in music.

If you are interested in participating in this study, please click the link below. You must be 18 years of age or older to participate in this study. Remember, your participation in any or all parts of this study is completely voluntary and you may end your participation at any time without any consequences.

Thank you,

Mark Skaba

Appendix C

Consent Form

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Interview Consent Form
with Audio/Visual Recording

You are invited to participate in a research study that is being conducted by Mark Skaba who is a doctoral student in the Music Department at Rutgers University. The purpose of this research is to learn about the occupational identity of students pursuing careers in music other than performing and teaching.

Approximately 30 subjects between the ages of 18 and 22 years old will participate in the study, and each individual's participation will last approximately 30 minutes. After the data has been analyzed, you may be asked to participate in a follow up interview at a later date lasting no longer than 30 minutes.

The study procedures include one on one interviews and the completion of a survey. Participation in this study will involve a 20 minute interview and a survey that will take about 10 minutes to complete.

This research is confidential. Confidential means that the research records will include some information about you and this information will be stored in such a manner that some linkage between your identity and the response in the research exists. Some of the information collected about you includes age, gender, college major, major instrument, year in college, and email address. Please note that I will keep this information confidential by limiting individual's access to the research data and keeping it in a secure location. You will be assigned a randomly generated identification number. The code will be kept in a separate file from the interview data and will be destroyed once all data has been collected and transcribed.

The research team and the Institutional Review Board at Rutgers University are the only parties that will be allowed to see the data, except as may be required by law. If a report of this study is published, or the results are presented at a professional conference, only group results will be stated. All study data will be kept for three years and then destroyed.

The risks of participation in this study are minimal.

You have been told that the benefits of taking part in this study may be an increased understanding of how individuals pursuing non-performing music careers make decisions about that career and how music educators can more fully address the needs of these students. However, you may receive no direct benefit from taking part in this study.

Subject's initials _____

For IRB Use Only. This Section Must be Included on the Consent Form and Cannot Be Altered Except For Updates to the Version Date.

IRB Stamp Box	IRB Stamp Box
APPROVED	EXPIRES
NOV 26 2014	NOV 25 2015
Approved by the Rutgers IRB	Approved by the Rutgers IRB

Version Date: v1.0
Page 1

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Participation in this study is voluntary. You may choose not to participate, and you may withdraw at any time during the study procedures without any penalty to you. In addition, you may choose not to answer any questions with which you are not comfortable.

If you have any questions about the study or study procedures, you may contact me at:
Phone: 845-300-3218
Email: markskaba@gmail.com
712 Willow Ave. Apt 1C
Hoboken, NJ 07030

Or you can contact my advisor William Berz at:
Phone: 848-932-1505
Email: wberz@rci.rutgers.edu
Rutgers, The State University of New Jersey
Graduate Music House, 102
New Brunswick, NJ 08901

If you have any questions about your rights as a research subject, you may contact the IRB Administrator at Rutgers University at:
Rutgers University, the State University of New Jersey
Institutional Review Board for the Protection of Human Subjects
Liberty Plaza / Suite 3200
335 George St, 3rd Floor
New Brunswick, NJ 08901
Tel: 732-235-9806
Email: humansubjects@orsp.rutgers.edu

You will be given a copy of this consent form for your records.

Sign below if you agree to participate in this research study:

Subject (Print) _____

Subject Signature _____ Date _____

I would like a copy of the results of this study.

Email address _____

For IRB Use Only. This Section Must be Included on the Consent Form and Cannot Be Altered Except For Updates to the Version Date.

IRB Stamp Box
APPROVED
NOV 26 2014
Approved by the Rutgers IRB

IRB Stamp Box
EXPIRES
NOV 25 2015
Approved by the Rutgers IRB

Version Date: v1.0

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Principal Investigator Signature _____ Date _____

AUDIO/VIDEOTAPE ADDENDUM TO CONSENT FORM

You have already agreed to participate in a research study entitled: "Occupational identity and socialization among non-performance music majors in a traditional school of music" conducted by Mark Skaba. We are asking for your permission to allow us to audiotape your interview as part of that research study. You do not have to agree to be recorded in order to participate in the main part of the study.

The recording(s) will be used for analysis by the researcher.

The recording(s) will include your randomly assigned identification code but will not include your name.

The recording(s) will be stored in a password protected file and will be destroyed after the contents have been transcribed.

Your signature on this form grants the investigator named above permission to record you as described above during participation in the above-referenced study. The investigator will not use the recording(s) for any other reason than those stated in the consent form without your written permission.

Subject (Print) _____

Subject Signature _____ Date _____

Principal Investigator Signature _____ Date _____

For IRB Use Only. This Section Must be Included on the Consent Form and Cannot Be Altered Except For Updates to the Version Date.

IRB Stamp Box
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NOV 25 2015
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Version Date: v1.0
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