

Life on the podium and out of the closet:
LGBTQ+ collegiate wind band conductor's experiences of (in)dignity in the workplace

by

Mark Evan Ricker, Jr.

B.M., Wichita State University, 2011
M.M., Wichita State University 2014

AN ABSTRACT OF A DISSERTATION

submitted in partial fulfillment of the requirements for the degree

DOCTOR OF PHILOSOPHY

Department of Curriculum and Instruction
College of Education

KANSAS STATE UNIVERSITY
Manhattan, Kansas

2023

Abstract

This narrative study explored the experiences of four collegiate-level LGBTQ+ wind band conductors who have experienced (in)dignity in the workplace and their thoughts on promoting dignity and preventing abuse in the workplace. Informed by a workplace dignity approach, four LGBTQ+ college wind band conductors were interviewed to gain a deeper understanding of the experience of (in)dignity and the navigation of dignity slights and affirmations. Through in-depth, semi-structured interviews, respondents discussed their experiences with (in)dignity, how it relates to gender, sex, and sexuality, how they respond to slights and affirmations of dignity, and potential tactics for promoting dignity and preventing dignity threats.

Participants shared stories of their encounters with (in)dignity in their working lives. The analysis of these stories revealed a collective definition of dignity and gave insight into the factors that contribute to dignity slights and affirmations. Discussions with the participants illuminated several opportunities that could lead to a more affirming workplace and hinder dignity slights.

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Approved by:

Major Professor
Dr. Frederick Burrack

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Table of Contents

List of Tables	ix
Acknowledgments.....	x
Dedication	xii
Chapter 1 - Overview of the Study	1
A Moment in Professional Life: A Creative Nonfiction Story	1
Rationale	10
Purpose of the Study	12
Research Questions	12
Theoretical Framework, Methodology, and Methods.....	12
Theoretical Frameworks	12
Methodology and Method.....	16
Significance of the Study	16
Limitations and Delimitations	17
Definition of Terms	18
Assumptions.....	19
Researcher Subjectivity Statement	20
Chapter 2 - Literature Review.....	21
Introduction.....	21
Theoretical Framework.....	21
Historical and Philosophical Foundations of Queer Theory	21
Historical and Philosophical Foundations of Feminist Theory.....	23
Intersectionality.....	24
Dignity	26
Academic Climate for Collegiate LGBTQ+ Faculty	31
Narrative Inquiry.....	35
Chapter 3 - Methodology	37
Introduction.....	37
Purpose and Research Questions	37
Research Design	37

Human Subjects Protection and Research Ethics	38
IRB Training and Approval	41
Trustworthiness and Rigor	42
Population and Sample	43
Instrumentation	44
Data Collection	46
Data Management	47
Data Analysis	47
Transcripts	47
Narrative Analysis	48
Coding	50
Data Presentation	52
Chapter 4 - The Findings: The Retelling of Stories	54
Prologue - Defining <i>Dignity</i>	54
Part I – Experiencing (In)Dignity Not Relating to Gender, Sex, or Sexuality	56
Dignity	56
Indignity	64
Part II – Experiencing (In)Dignity Relating to Gender, Sex, or Sexuality	68
Dignity	68
Indignity	72
Epilogue	80
Chapter 5 - Discussion of the Findings	81
Introduction	81
Discussion of the Findings	82
Research Question 1	82
Research Question 2	84
Research Question 3	86
Implications for the Profession	89
Future Research	90
Conclusion	91
References	92

Appendix A - IRB Approval.....	111
Appendix B - Informed Consent Document	112
Appendix C - Email Correspondence	114
Initial Email Contact.....	114
Subsequent Email Contact.....	115
Post Interview Email.....	116
Grounding Skills Worksheet.....	117
Appendix D - Interview Protocol.....	120

List of Tables

Table 3.1 - Participants (pseudonyms used)	44
Table 3.2 - Labov's six-part model example	49
Table 3.3 - 87 human emotions and experiences	51
Table 3.4 - Versus coding with the ten essential elements of dignity model.....	52

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Dedication

To the LGBTQ+ collegiate wind band conductors who have been marginalized and denied dignity in their workplaces, this dissertation is dedicated to you. You deserve to work in an environment where your humanity is recognized and treated fairly and equally. Your resilience and perseverance in the face of prejudice and injustice inspire me. I hope this dissertation will contribute to a better understanding of the challenges these marginalized conductors face in their workplaces and promote change that will result in greater dignity, fairness, and equality for all collegiate wind band conductors. Your struggles have not gone unnoticed, and your voices will continue to be heard.

Chapter 1 - Overview of the Study

Dignity Makes Poetry of Us

We are neither bigger nor smaller
but expanded in ways unimaginable
to our measuring minds.

Together in dignity, we enter
the place where what we are,
who we are, and what we shall
become is our shared destiny.

Where we step as One
and hear the eternal whispers
of all who have come before us.

Dignity leads us home
again and forever.
It reminds us that no one is not part
of what we are together.

~ Donna Hicks
(Hicks, 2011, pp. xiii–xiv)

A Moment in Professional Life: A Creative Nonfiction Story

*“The feeling of belonging should never be encouraged or supported by false-positive beliefs
when only the welcomed majority feels that way.”*

~ Ty Howard

"This is me!" were the final lyrics and notes that rang through Bartlet Hall as I and the combined band and choir at Waverly College concluded our spring concert. As the sound reverberated through the hall, what felt like a huge weight was lifted from my shoulders, and a visible sense of relief, excitement, and euphoria swept over the student's faces. After an eternity of silence, the audience erupted in applause, and the most challenging concert ever to produce throughout my nearly ten years of teaching was over.

The concert, meant to champion awareness and inclusion, was a collaboration between my students and colleagues and a national LGBTQ+ support organization. Little did we know that this concert, meant to bring a community together, would spark subtle bigotry and rampant dignity slights.

The idea for the concert was sparked when an über-shy student, Sam, a sophomore who played trombone, came to my office after a rehearsal early in the school year. KNOCK-KNOCK "Come in," I said. "Hi, Adams," all the students called me by my last name, "do you have a minute?" Sam asked. "Of course, come on in," I said as I gestured for Sam to have a seat. Sam came in and sat in one of the chairs on the opposite side of my desk. "What's up?" I asked. "Well, there is something I want to tell you and ask you to do," Sam responded. "Okay, hit me with your best shot," I answered. I always made these horrible pop music puns and references that made the students groan. "Well, first, thank you for making band my favorite class. You have always made me feel welcome, seen, and given me a sense of support that I don't always have from other people. Because of that, I have felt more comfortable and have started to embrace that I identify as trans. I have talked to most of the students in the band and plan on talking to all my teachers by the end of the week, but I wanted to ask if you would use my chosen name and new pronouns," Sam said. As they told me this, I felt a swelling of pride and a wash of gratitude. As a gay man, I did not have the luxury of coming out. A friend outed me and forced me down a path of stunted personal growth. So, whenever anyone divulges any part of their identity to me, I treat it as a sacred thing they share. Enthusiastically, I responded, "First, yes, absolutely, I will use your chosen name and new pronouns! Second, I am so honored that you shared this with me. How should I

address you?" I asked. "I am going by the name Leah and am using they/them pronouns," Leah said. "Leah, I am so happy for you. Please let me know how I can support you as you navigate all of this," I said. "Oh, thank you, I will. Everyone has been so kind, and everyone in the band has been so supportive. Right now, I am just taking it one step at a time," they said. "Leah, that makes me so happy to hear you say that. Us band peeps have to stick together," I concluded.

With Leah's visit in my mind, I was also reminded of two other students who said they felt that band was their safe space, and this reminded me that band was my safe space. So, my mind began to turn with ideas of how we could celebrate the fact that band was a space where all were welcome, all were supported, and all were seen and heard. These thoughts sparked a memory of a friend who started a "Concert for A Cause" series. I wondered if any organizations supported this idea of diversity, equity, and inclusion. With some research, I discovered the I Am Here organization, whose mission was to provide visible support for people struggling with the coming out process. So, I began talking with students and seeing if they felt this would be suitable for a cause that we should support. The more students I talked to, the more my heart was filled with pride as student after student enthusiastically said yes, and with their endorsement, we began planning the "We Are Here" concert.

The students and I worked together over the fall semester to develop the concert with a program consisting of all LGBTQ+ composers, and I then ordered and borrowed music. I worked directly with the founder of the I Am Here organization to design a poster that used their logo that we were allowed to alter to say We Are Here. The students wanted to work with the choir, so I talked with the choir director, who said they would

love to join us. So, we selected a piece that featured band and choir, and both groups started rehearsing.

About a month before the concert date, we printed posters, and students started distributing them. About a day later, I got a vague calendar invite, for the next day, to a meeting with the college president, and the topic listed was 'concert advertisement.' Not thinking anything of it, I accepted the invite and moved on to other things. The next day, as I walked to the president's office for our meeting, I noticed that our posters were missing from several bulletin boards I knew had them. Again, not thinking about it, I made a mental note to bring some over and hang them up.

When I got to the president's office, I said hello to his administrative assistant, Emily. "Hi, Emily! How are you doing?" I asked. "Hi, Patrick. I am doing well. Do you get to get out and enjoy this wonderful weather?" She replied. It was a gorgeous spring day. The sun was shining with a slight breeze that carried the sweet smell of flowers and freshly cut grass. "Yes, Max and I are going on a long walk when I get home," I replied. "Oh, that's great, he will enjoy that. What kind of dog is he again?" she asked. "He is an Old English Sheepdog," I answered. "He is so cute in the pictures you share on Facebook," she said as she looked at her computer and added, "I think they are ready for you." I didn't register that she said "they," so I turned to walk into the president's office, and Emily said, "sorry, they are in the conference room." "Oh, okay," I said as I turned in the other direction and headed into the conference room.

As I entered, I noticed that it was nearly full of people. My palms started to get clammy with sweat as my body sensed something was off. President Sinclair motioned for me to sit and said, "Hello, Professor Adams. Thank you for joining us." I thought it

was odd that he addressed me this way, as everyone always called me Patrick, but I pulled out a chair and sat at the conference room table. It was then that I took notice of who was in the room. My boss, the chair of the fine arts department, the vice-president of academics, the marketing director, and even the vice-president of student life. The presence of so many people, particularly these people, exacerbated the uneasy feeling that I already had. I could feel my heart beat faster, and my breaths became shallower. "We asked you here today, Professor Adams, to discuss this 'We Are Here' concert. Can you give me some insight and background on this matter?" the president said. Again, being addressed formally was strange and made me even more nervous and guarded. "Well, it's a concert that we are giving in conjunction with the I Am Here organization to show our support for anyone struggling with the coming out process. The idea sparked from Leah Johnson sharing that they were going by a new name. They shared with me that band was a place where they felt safe, seen, heard, and supported, and this allowed them to feel comfortable being their true self," I replied. "I see, and how did the concert for a cause come into play?" Sinclair asked. "Well, that came from a good friend and what he does with his band. Once a year, the band decides on a cause to support and forms a concert around that to raise awareness and or money. We are just looking to raise awareness and to let everyone know that anyone is welcome in the band," I said. "Okay, and did you clear these posters with marketing?" Sinclair asked, pointing to a stack of posters on the table that had clearly been taken off bulletin boards as they had holes from push-pins in the corners. "I didn't know that I needed to clear posters with marketing. I have never done so before, and no one ever told me I needed to," I responded. "So, I will take that as a "no" you didn't clear it with marketing," Sinclair finished. "No, I am sorry, I did not," I

answered. "Okay, well, it is Waverly College policy that anything from the college that is to be posted throughout campus must be vetted through marketing. So, we will make sure they all get taken down and recycled," the president said. "Wait, why are they being recycled," I asked. I could feel my self-control giving way, and my frustration was starting to peak. "We have gotten some complaints from community members about them, and the college cannot be seen supporting political issues," the president responded. At this point, the posters had been up for roughly a day, so I wasn't sure how we could have gotten complaints from the community. I was also taken aback by the idea that this was seen as a political issue, so I asked, "I am sorry, how is showing support for our students, faculty, staff, and community being seen as supporting a political issue?" in a somewhat more of a pointed tone than I wanted, as I could feel the last strands of my self-control slipping through my grasp. "The college cannot be seen taking a stance on anything political. Gay rights are political. If you want to continue to have this concert, the college cannot be directly involved," Sinclair responded. "Well, I am not sure how this is seen as taking a stance on anything political. We are not speaking about anything regarding LGBTQ+ rights. It is simply saying we are here to support all who want to be a part of this program," I said, with frustration clearly in my voice as I was fumbling words. "Again, the college cannot be directly involved if you wish to continue with this concert. If you wish to move forward, I would suggest involving a club," Sinclair said. "Okay, but the college is involved. I am directing it, students are playing in it, the department has bought music, and we have hired guest musicians," I said. "Yes, I am glad you brought up finances. We will need whatever club you get to sponsor the concert to reimburse the college for expenses," the president stated. "Wait, we are talking well

over \$2,000 here. All this money is coming out of my budget, which was budgeted for last year. What student club has that kind of money to hand over?" I asked, visibly frustrated. "We would suggest you sponsor and reactivate the Diverse Cyclones Club. Julie Sipe was the sponsor until interest waned, and the club went inactive three years ago," said Sinclair. "An inactive club... and you want me to get it started again and to sponsor it. I don't suppose they have 2K in an account somewhere?" I asked. "I am not sure of the club's current financial status, but Dr. Fox could give you that," said the president. "And if I do not want to sponsor a club?" I asked. "Then I will cancel the concert. The college cannot be seen supporting a political issue," said Sinclair. "So all the work these students have put into this program, the support they have shown for one another, and the collaborative mindset we have built will just be thrown to the wayside? What kind of a message does this send? How can we say we support our students, our faculty, our staff, but we cannot support them in this way?" I asked. "Again, the college cannot be seen supporting anything political," Sinclair responded. "Can I have some time to figure out what all this would mean, me sponsoring a club and trying to find money to reimburse the college?" I asked. "Yes, you can have until tomorrow by the close of business. If I do not hear anything from you by then, I will assume you want to cancel the concert. Thanks for coming in today," Sinclair concluded. With that, I got out of my chair and left the office.

I was shaking with anger as I walked back to my office. I slammed the door and sat on my couch when I got there. As I sat down, I felt frustrated. Frustrated that my students had done all this work for possibly nothing. Frustrated that what we were doing was being seen as "political" when it was just us, as an ensemble, saying we support you.

Frustrated that instead of talking to me and treating me like a colleague, I got hauled into a meeting that felt like being called to the principal's office. Eventually, as I calmed down, my feelings shifted to those I had felt long ago when I was hiding who I was. Feelings of dehumanization, self-contempt, fear, vulnerability, hopelessness, and invisibility came rushing back. In my mind, I connected the college saying, "We cannot be seen supporting anything political," to saying we cannot be seen supporting anything related to LGBTQ+ issues. As an extension, we cannot be seen supporting you. So, I was firmly back to where I was when I was hiding my true self from the world. A time when I felt I didn't belong, I felt unimportant, and I felt ashamed of who I was. If I was feeling this way, what would my students feel if I had to tell them that all of their work was for nothing? What would they feel when I had to tell them the college could not be seen supporting anything political when the thing they were supporting was, in fact, their own students, faculty, staff, and community? How could a place so quickly and easily turn a blind eye to the very people they were there to support?

After I sat in my office awhile, I called a friend and colleague who served as a good sounding board. "Hey, P, what's up," Kevin said when he answered the phone. "Hey, Kev. I have gotten myself into a bit of a pickle and need some advice," I said with tones of apparent distress. "Ummm, your tone of voice is scaring me. What's going on?" Kevin asked. I launched into the whole story of the concert, what just happened in the president's office, and how I was feeling, and in true Kevin fashion, he listened and listened and listened. When I was done, he said, "Wow, sounds like you have had a bit of an afternoon." I immediately relaxed and started to chuckle. Kevin has always been the friend I could call, and he could talk me down. We talked for quite a while, weighing my

options. Though my conversation with Kevin put me in a better place, I harbored feelings of shame, fear, and dehumanization. I finally decided to see what it would take to relaunch the Divers Cyclones Club and launch a crowdfunding campaign to raise the needed money.

I talked to Dr. Fox, the college's Chief Financial Officer, who informed me that the club still had around \$1,000 in its account. So, we only needed to raise another \$1,000 to cover the concert cost. While driving home at the end of the day, I called colleagues, friends, and family several times and discussed the situation. All of them were as gob-smacked as I with how the college was acting. So, the concert entered another phase of planning –this time, it was to raise funds needed to fully support the concert through crowdsourcing, and with those plans in place, we raised the money needed.

This encounter brings to light a reality many LGBTQ+ collegiate band professionals are all too familiar with. Queer affirmation efforts in public are political actions. The president was right about that. In a society that views queer folks as disposable, our lives sacrificable to AIDS, suicide, incarceration, and lessened life chances, public displays of safe, affirming spaces where folks can thrive are radical acts. The college's intervention in the event's organization, removal of financial support, increased workload for a queer junior professor organizing it, and refusal to celebrate the diversity of gender and sexual identities, however, revealed institutional complicity and investment in cis-heteronormativity. My college said who I was and who my students were, was a political issue they could not be associated with. But, I still had to keep coming to work, recruiting students, maintaining my professionalism, and being civil in a

workplace that paradoxically had a non-discrimination policy but no willingness to support actual affirming climates.

Rationale

The preceding piece of creative nonfiction describes the harsh environment that people who reject heteronormative standards may encounter in the workplace (Baker, 2014). Unlike many racial and ethnic minority group members, LGBTQ+ individuals, if they are not gender nonconforming, may be virtually invisible in the workplace (Day & Greene, 2008). Because of their anonymity, they are more likely to be subjected to unintentional discriminating remarks (Dozier, 2015a). The lack of intentionality would put these actions under the term *microaggression*. Drawing on the definition of Vaccaro et al. (2015), LGBTQ *microaggressions* are “commonplace verbal, behavioral, and environmental forms of discrimination that, regardless of the perpetrator’s intent, disparage and oppress people who hold minoritized identities of sexuality and gender (MIO SG).” Unintentional or not, the absence of civil discourse, poor treatment, or abuse creates a hostile working environment. It undermines a person’s sense of self-worth and value, threatening their dignity (Baker & Lucas, 2017). Several large-scale surveys of campus climates for LGBTQ+ faculty reveal recurring feelings of unease and a lack of belonging, holding back, and evading attention to repel hostility (Beagan et al., 2020). Faculty participants in the Dozier (2015a) study described widespread unfavorable treatment in the workplace, especially continuous indirect discrimination or microaggressions. Derogatory language, assumptions and stereotypes, discomfort, homophobia and transphobia, endorsement of hetero- and gender-normativity, and exoticism have all been reported by academics (Nadal et al., 2010). These experiences might be labeled microaggressions, thus unintentional; however, the cumulative effect conveys disrespect, negative perceptions, and hostility (Beagan et al.,

2020). LGBTQ+ faculty members must navigate their day-to-day working lives while often experiencing increased levels of anxiety, depression, loss of confidence, illness, damage to personal relationships, medical treatment and counseling to cope, increased substance use, lost productivity, and how they conduct themselves, or what they need to do to be accepted at work (Irwin, 2002).

According to Dozier (2015b), most lesbian and gay faculty believe prejudicial interactions are inevitable at their institutions due to the relatively small population size of LGBTQ+ faculty. This idea of inevitability linked with population size poses an essential question. If LGBTQ+ faculty members within generalized studies feel this way, how might faculty from specific academic departments and/or divisions be impacted? For example, there may be ten or more professors teaching English courses on a college campus, but there may be between one and three wind band conductors in the music department. Does this mean they are more likely to encounter discrimination and/or microaggressions in their working lives due to potentially being the only queer faculty member in their area? Research into LGBTQ+ issues in music education have existed for quite some time. However, the primary focus of this research has been on pre-service, primary, or secondary education levels (Bergonzi, 2014; DeNordo et al., 2011; Garrett, 2012; E. Gould, 2012, 2013, 2016; Jenlink, 2019; Paparo & Sweet, 2014; Talbot & Hendricks, 2014; D. M. Taylor, 2018; Thomas-Durrell, 2020; Tompkins et al., 2019). Though this research has made significant contributions, research into workplace dignity for LGBTQ+ collegiate-level wind band conductors is staggeringly underrepresented. Therefore, this study aimed to explore collegiate-level LGBTQ+ wind band conductors' experiences with dignity in the workplace. Explicitly, this study attempted to examine how LGBTQ+ collegiate wind band conductors navigate dignity slights through two avenues. First, by revealing dignity threats, and

second, by outlining what changes can be initiated to improve and rebuild dignity in the workplace for LGBTQ+ wind band conductors at institutions of higher learning.

Purpose of the Study

This narrative study aimed to better understand the experience of (in)dignity within the profession and population of LGBTQ+ college wind band conductors. Using in-depth, semi-structured interviews, this study's goal was to understand how (in)dignity exists in the workplace, how individuals navigate dignity threats and affirmations, and what if any, steps can be taken to foster an environment that is dignity-affirming.

Research Questions

Three main questions frame the current study:

1. How is workplace dignity defined within the LGBTQ+ collegiate wind band conductor population?
2. What conditions support and which stifle dignity experienced by LGBTQ+ collegiate wind band conductors?
3. Using LGBTQ+ collegiate wind band conductors' experiences as a guide, what strategies can be recommended to promote dignity and prevent abuse in the workplace?

Theoretical Framework, Methodology, and Methods

Theoretical Frameworks

This narrative study utilized a dignity framework inspired by the work of Sarah Baker (2014) and Donna Hicks (Hicks, 2011) coupled with a combination of Queer and Feminist Theories through a critical approach. First, because of its capacity to concentrate on the quality of work-life by bringing attention to systemic inequities that affect work experiences, a dignity

framework is essential for analyzing hostile workplaces (Baker, 2014; Baker & Lucas, 2017; Hicks, 2011, 2018). Second, Queer Theory was used for its foundations of challenging the stifling power of dominant norms (McCann & Monaghan, 2020; Warner, 1991). Third, Feminist Theory was used to introduce the concept of intersectionality, which helps to understand the connection between oppressive institutions and their role in shaping our multiple identities and social positions in power and privilege hierarchies (Carbado et al., 2013; Hankivsky & Cormier, 2011; Hill Collins & Bilge, 2020; Nash, 2008). Lastly, a critical approach centers power (Budd, 2012; Carspecken, 2012; Giroux, 2003; Renault, 2020; Sensoy & DiAngelo, 2017). By employing a critical approach, this study aims to illuminate (describe) the power dynamics that allow LGBTQ+ faculty to suffer harm.

According to Article I of the United Nations Universal Declaration of Human Rights, everyone is born with dignity; it is an inherent inalienable right (Universal Declaration of Human Rights, 1948). Because of its standardizing perspective, dignity is a helpful lens for understanding the experiences of individuals who face challenges to personal worth and regard (Baker & Lucas, 2017). According to Hicks (Hicks, 2011, 2016, 2018), there are ten essential elements of dignity:

- Acceptance of Identity
- Inclusion
- Safety
- Acknowledgment
- Recognition
- Fairness
- Benefit of the Doubt

- Understanding
- Independence
- Accountability

The negative working experiences suffered by LGBTQ+ workers are featured in various studies united by a common theoretical framework using a dignity lens (Baker, 2014).

Inequalities in the workplace, according to Sayer (2007), still exist in terms of social identities such as race, class, and gender. Employees with marginalized social identities find it more challenging to retain their dignity because of these disparities (Baker, 2014). A dignity framework is vital for understanding LGBTQ+ experiences because it widens the scope of attention from illegal and unethical behaviors that inflict damage to include behaviors necessary to affirm human values (Baker & Lucas, 2017). Using a dignity framework, this study focused on work-life quality by drawing attention to injustices that impact work experiences.

To characterize the widespread and often unseen heterosexual norms that underpin society, Michael Warner (1991) offered the term "heteronormativity" as a succinct way to mark such dynamics (McCann & Monaghan, 2020). Queer Theory focuses on the varied experiences of sexuality, gender, identity, and affection. It examines injustices and obstacles using the experiences of historically disadvantaged groups, working as a poststructuralist method to shatter binaries (e.g., cisgender-transgender; gay-heterosexual; male-female). Queer Theory ultimately challenges the authority imposed by categories (Chan et al., 2019), and has evolved into subfields such as queer of color critique, postcolonial queer studies, queer Native studies, queer Aztlan, and others. What unites all queer studies work, however, is its foundations of challenging the stifling power of dominant normativities that do harm (Chan et al., 2019).

In 1989, feminist legal scholar Kimberlé Crenshaw coined the term "intersectionality" to describe how Black women were prevented from telling their stories of racialized and gendered employment discrimination (Crenshaw, 1989; McCann & Monaghan, 2020). Without the ability to tell their stories of race and gender discrimination, they could not get justice (Crenshaw, 1989). Expanding on her initial argument, Crenshaw furthered her discussion of intersectionality by drawing on decades of debates about how to protect and empower women of color. She rejected feminist movements' limitations and disenfranchisement, as well as worked to address sexist issues within anti-racist organizing. Crenshaw argues that feminists and anti-racists should be more intersectional in their work (Carbado et al., 2013; Cole, 2008; Grzanka & Moradi, 2017; Parent et al., 2013). Through acknowledging diversity as a factor within and between identity categories (e.g., race, ethnicity, gender identity, sexuality, affection, size, regional identity, spirituality, ability status, generational status, and social class), intersectionality examines the discrete lived experiences inherent in multiple dimensions of social identity and the need for institutions to allow for the recognition of injustices by allowing for harmed parties to tell of their experiences of abuse (Bowleg, 2008, 2012; Chan et al., 2019; Cole, 2008, 2009; Corlett & Mavin, 2014; McCall, 2005). Intersectionality centers the idea that social identities are interconnected, meaning race does not exist independently of sexuality; rather, race is sexualized, and sexuality is racialized. These connections, thought of as intersectionalities in the field of feminist studies, serve as a lens for analyzing inequalities within the realm of social justice (Carastathis, 2016; Corlett & Mavin, 2014; Gopaldas, 2013). Analyses based on intersectionality continue to examine how such ties are maintained by political, cultural, and historical factors that maintain subordination and power stratification (i.e., particular

communities having privilege and power over other groups) (Bowleg, 2012; Bowleg & Bauer, 2016; B. L. Love, 2017).

A critical approach was used to reveal unequal social systems and structures. From a critical perspective, social inequalities and their underlying causes are challenged (Giroux, 2003; Vaccaro & Koob, 2019). Critical academics investigate and analyze the processes through which dominant ideas are created and disseminated in order to shed light on the relationship between power and culture (Giroux, 2003, p. 54). Researchers that use critical paradigms produce studies with the intention of inspiring social change by illuminating historical and present-day social injustices.

Methodology and Method

This study employed a narrative inquiry methodology. Participants for this study, $n=4$, were identified and selected using a combination of purposive and snowball/chain sampling. Semi-structured, in-depth interviews were used as the data collection method. To present the data, the process of creative nonfiction was used as a medium to retell the stories of the participant's encounters with (in)dignity.

Significance of the Study

The research surrounding the experience of LGBTQ+ people in music education is a field of study that has been explored in depth. However, this research focused on the primary, secondary, or pre-service level rather than the collegiate level. Additionally, previous studies also did not directly examine the experience of workplace (in)dignity. Instead, studies focused on the general lived experiences (Bartolome, 2016; Talbot & Hendricks, 2014; D. M. Taylor, 2011, 2018; Thomas-Durrell, 2020), the heteronormativity of the profession (Bergonzi, 2014), how to include LGBTQ+ issues in the classroom (Cates, 2019; Garrett, 2012; D. Taylor, 2018), or music

education/music study (E. Gould, 2012, 2013, 2016). This study has the potential to strengthen the literature by offering a focus on college and university music department dynamics.

While the literature for music education for K-12 LGBTQ+ teachers is well represented, there is a gap in the literature concerning LGBTQ+ faculty at the post-secondary level. General research has been conducted on microaggressions and discriminations faced by faculty (Beagan et al., 2020; Irwin, 2002; Ozturk & Rumens, 2014; Pitcher, 2017). There has been considerable scholarship on the broad experience of LGBTQ+ faculty (Brannman, 2015; Devita & Andres, 2018; Dozier, 2015a, 2015b; LaSala et al., 2008; McKenna-Buchanan et al., 2015; Orlov & Allen, 2014; Reinert, 2017; Simmons, 2017) with a climate study for faculty serving in the science and engineering field (Bilimoria & Stewart, 2009). However, literature concerning the academic discipline of music, wind band conducting more specifically, appears to be absent. This study could serve to close this gap in the literature regarding LGBTQ+ issues at the collegiate level within music and band conducting.

Limitations and Delimitations

For this study, the researcher used purposeful sampling coupled with snowball or chain sampling to gain participants. Using purposeful sampling, the field was limited to known LGBTQ+ collegiate wind band conductors. However, the use of snowball or chain sampling should curtail these limitations. Another limitation was that of a sample size of four participants. This brought with it the limitations of replicability and, thus, generalizability. As a result of the recent COVID-19 pandemic that the world experienced, the researcher was not able to observe the conductor and their day-to-day interactions in the workplace.

Definition of Terms

Cisgender – A term that proved popular mostly in the twenty-first century and yet soon came to be used as a widespread synonym for "nontransgender." The prefix cis- means "on the same side as" while the prefix trans- means "across". The term emphasizes the often unspoken or presumed advantage of not being transgender. The word was coined to combat the fact that "woman" or "man" might be interpreted as "nontransgender woman" or "nontransgender man" by default unless the person's transgender or nonbinary status is stated clearly. It's the same rationale that leads some people to say, "white woman" and "black woman" rather than "woman" to describe a white woman (thus portraying white as the uncontested norm) and "black woman" to indicate a deviation from the norm (Stryker, 2017).

Dignity – our inherent value and worth that is natural and inalienable (Hicks, 2011). The ability to establish a sense of self-worth and self-respect (Hodson, 2001, p. 3)

Dignity is often confused with respect. Hicks (2016) clarifies the two by defining dignity as something one is born with and respect as something one must earn.

Hegemonic masculinity - refers to the social, cultural, and economic practices that reinforce and perpetuate traditional masculine gender roles, often characterized by traits such as aggression, dominance, and emotional suppression (Scott, 2015).

Heteronormativity – is the belief that there are two separate and opposing genders with associated natural roles that match their assigned sex, and that heterosexuality is a given (van der Toorn et al., 2020).

Hypermasculine – extremely or excessively masculine (Merriam-Webster, n.d.).

Intersectionality - Intersectionality studies how intersecting power connections shape social interactions in a variety of cultures as well as individual experiences in daily life. As an analytical tool, intersectionality considers race, class, gender, sexuality, class, nation, ability, ethnicity, and age - among other characteristics - as interconnected and mutually shaping one another. Intersectionality is a means of comprehending and describing the complexity of the world, people, and human experiences (Hill Collins & Bilge, 2020).

LGBTQ+ - An acronym for “lesbian, gay, bisexual, transgender and queer” with a “+” sign to recognize the limitless sexual orientations and gender identities (HRC Foundation, n.d.).

LGBTQ+ microaggression - commonplace verbal, behavioral, and environmental forms of discrimination that, regardless of the perpetrator’s intent, disparage and oppress people who hold minoritized identities of sexuality and gender (MIoSG) (Vaccaro et al., 2015).

Queer/Gay/LGBTQ+/-friendly - seen as, or meant to be, inviting, amicable, or safe for those that identify as LGBTQ+

Wind band/ensemble – an ensemble of wind instruments, sometimes also with percussion (Randel, 2003).

Wind band conductor – a person who, principally by means of gestures of the hands and arms, leads the performance of a wind ensemble/band (Randel, 2003).

Assumptions

Several assumptions exist in relationship to dignity as a result of the researcher’s inference:

- Dignity is best understood by its absence.
- All wind band conductors are vulnerable when it comes to dignity.
- Slight against one's dignity can be identified even if the affected person does not see them as harmful.

Some assumptions, drawing from Bergonzi (2014) and the literature regarding LGBTQ+ faculty in higher education (Beagan et al., 2020; Branfman, 2015; DeLuca, 2021; Devita & Andres, 2018; Dozier, 2015a, 2015b; E. S. Gould, 2003; L. Hollis, 2017; L. P. Hollis, 2021; Irwin, 2002; Jackson, 1996; LaSala et al., 2008; McKenna-Buchanan et al., 2015; Misawa, 2010; Nielsen & Alderson, 2014; Orlov & Allen, 2014; Ozturk & Rumens, 2014; Pitcher, 2017; Reinert, 2017; Shaker, 2020; Simmons, 2017; Woodford et al., 2015), exist regarding the profession of collegiate wind band conducting and the academic world:

- The profession is historically white.
- The profession is historically anchored in hegemonic masculinity.
- The profession is historically heteronormative.
- Institutions are not set up to be queer-friendly.

Researcher Subjectivity Statement

This researcher has a unique experience with this path of inquiry. Identifying as a gay man and having served as a wind band conductor at the collegiate level for three years, they have first-hand experience with workplace (in)dignity. They have experienced (in)dignity relating and not relating to their gender, sex, and sexuality directly. This experience has built-in biases for the researcher. A belief that dignity threats do occur within the field of collegiate wind band conducting for LGBTQ+ individuals is present in this researcher.

Chapter 2 - Literature Review

Introduction

Based on an in-depth exploration of LGBTQ+ workplace concerns, as well as multiple theoretical frameworks, this study will focus its literature review on the following topics: the theoretical frameworks of Queer and Feminist Theories, workplace dignity, the academic climate for LGBTQ+ faculty members in higher education, and narrative inquiry.

Theoretical Framework

Historical and Philosophical Foundations of Queer Theory

Historically, the word "queer" has been used to silence, repress, and humiliate actions, identities, and values that exist outside of societal norms (Butler, 1993). Further, "queer" described anything uncommon, peculiar, abnormal, or sick (McCann & Monaghan, 2020). To be labeled "queer" meant a person was a symbol of perversion, disgrace, and sickness (Gedro & Mizzi, 2014). In the 1980s, however, "queer" began to be reclaimed by the LGBTQ+ community as a broad term to indicate rebellious and non-normative sexuality (Gedro & Mizzi, 2014; Grace, 2008; McCann & Monaghan, 2020). While staying true to its original meaning, taking back "queer" was about being different, yet unabashedly so (McCann & Monaghan, 2020). In her book, *Feeling backward: Loss and the politics of queer history*, Heather Love stated, "When queer was adopted in the late 1980s, it was chosen because it evoked a long history of insult and abuse - you could hear the hurt in it" (2007, p. 2).

Queer Theory, as a term and paradigm, came into practice in the 1990s (Gedro & Mizzi, 2014; Grace, 2008; McCann & Monaghan, 2020). Some of the significant scholars in the field include Diana Fuss, Teresa de Lauretis, Judith Butler, Eve Kosofsky Sedgwick, and Michael Warner (Gedro & Mizzi, 2014; Grace, 2008; McCann & Monaghan, 2020). In 1993, Michael

Warner published *Fear of a queer planet: Queer politics and social theory*, from which the concept of heteronormativity was first introduced.

According to Warner, Queer Theory is defined by its focus on heteronormativity as well as the broad field of normativities. Warner explains that sexuality informs all parts of our lives, not just when we are actively being sexual. Our sexuality impacts how we relate to each other as well as our relationship to power, institutions, social norms, etcetera. As Warner explains:

Every person who comes to a queer self-understanding knows in one way or another that her stigmatization is intricately with gender, with the family, with notions of individual freedom, the state, public speech, consumption and desire, nature and culture, maturation, reproductive politics, racial and national fantasy, class identity, truth and trust, censorship, intimate life and social display, terror and violence, health care, and deep cultural norms about the bearing of the body. Being queer means fighting about these issues all the time, locally and piecemeal but always with consequences. It means being able, more or less articulately, to challenge the common understanding of what gender difference means, or what the state is for, or what "health" entails, or what would define fairness, or what a good relation to the planet's environment would be. Queers do a kind of practical social reflection just in finding ways of being queer. (Alternatively many people invest the better parts of their lives to avoid such a self-understanding and the social reflection it would imply) (Warner, 1991, p. 6).

Warner (1991) goes on to explain that since the ideology of the heterosexual hierarchy has become so deeply interwoven in an inexpressibly vast array of societal institutions, as well as in most mainstream views of the world, queer efforts aim not only to achieve inclusiveness or equal status but also at contesting those institutions and narratives. The emerging knowledge that

motifs of homophobia and heterosexism can be detected in nearly any document of our society implies that we are only just beginning to gain an understanding of how pervasive such institutions and narratives are (Warner, 1991).

Historical and Philosophical Foundations of Feminist Theory

Feminist thought emerged from the confluence of capitalism, industrial development, democratic philosophy, and socialist criticisms in Europe and North America around 1800 (Freedman, p. 2). Feminism is described as (a) the conviction in the importance of gender equality in politics, economics, and society, and (b) organized actions supporting women's rights and interests (Freedman, 2003; Gedro & Mizzi, 2014; Gillberg, 2014). The term *feminism* is derived from the French term *féminisme*, which combines the French words for woman, *femme*, and *-isme*, indicating a social campaign or political philosophy (Freedman, 2003; Gedro & Mizzi, 2014; Gillberg, 2014). In the mid-twentieth century, the term feminism was first used to advocate for equal social, political, and economic rights for men and women (Freedman, 2003; Gedro & Mizzi, 2014; Gillberg, 2014).

When discussed chronologically, western feminism is often described in "waves" (Gedro & Mizzi, 2014; Gillberg, 2014; McCann & Monaghan, 2020). However, as Gillberg (2014) states:

It should be emphasized, however, that feminist agendas are marked by both continuity and change. The end of a wave does not imply that the issues raised within it ceased to be of interest or significance for the next generation of feminist activists and scholars (p. 2).

The first wave of feminism, beginning in the mid-1800s, centered on the desire for gender equality and the availability of opportunities for women, focusing primarily on suffrage (Gedro & Mizzi, 2014; Gillberg, 2014; Rampton, 2015). The second wave of feminism, which began in

the 1960s, focused on freeing women from the patriarchy's attempts to keep them at home or in low-paying professions, devoid of equity, in many aspects of life (Gedro & Mizzi, 2014; Gillberg, 2014; McCann & Monaghan, 2020; Rampton, 2015). The second wave also introduced the emergence of women's studies in academia (Gedro & Mizzi, 2014; Rampton, 2015). It is worth noting that the first wave was driven mainly by middle-class, cisgender, white women from the Western world, chiefly in Europe and the United States. On the other hand, the second wave drew in women of color and those from developing nations seeking sisterhood and solidarity (Rampton, 2008). Beginning in the 1980s and taking most of its influence from post-colonial and post-modern thinking, the third wave of feminism destabilized many conceptions, including ideas of universal femininity, body, gender, sexuality, and heteronormativity (Gedro & Mizzi, 2014; Gillberg, 2014; McCann & Monaghan, 2020; Rampton, 2015). There is some debate regarding a fourth or further waves. In the age of post-feminism, post-colonialism, gender studies, and global activism, the wave model may no longer be relevant, according to Gillberg (2014).

Intersectionality

Few ideas have sparked the multidisciplinary and worldwide dialogue that has characterized intersectionality's academic history (Carbado et al., 2013). Now well established, intersectionality has evolved to become a fundamental analytic tool for theorizing identity and oppression (Nash, 2008). Put simply, intersectionality understands that a one-size-fits-all strategy does not work in addressing complex injustices (Hankivsky & Cormier, 2011). Intersectionality studies how intersecting power connections shape social interactions in a variety of cultures as well as individual experiences in daily life. As an analytical tool, intersectionality considers race, class, gender, sexuality, class, nation, ability, ethnicity, and age - among other

characteristics - as interconnected and mutually shaping one another. Intersectionality is a means of comprehending and describing the complexity of the world, people, and human experiences (Hill Collins & Bilge, 2020).

Expanding on the groundwork established by Black feminism, feminist legal scholar Kimberlé Crenshaw coined the word "intersectionality" in 1989 to address the marginalization of black women in anti-discrimination legislation and feminist and anti-racist thought and politics (Carbado et al., 2013; Crenshaw, 1989; McCann & Monaghan, 2020). Crenshaw explored a particular discrimination case in her original work in which black women could not contest either sex discrimination (since some white women were not subjected to discrimination) or race discrimination laws (since some black men were not subjected to discrimination) (Carbado et al., 2013; Crenshaw, 1989; McCann & Monaghan, 2020).

Describing anti-discrimination law, feminist theory, and anti-racist policy discourse as "single-axis frameworks," Crenshaw illustrates that they have a propensity to emphasize the experiences of more fortunate members of a grouping (McCann & Monaghan, 2020). Crenshaw contended that the law did not appropriately capture the discrimination encountered by black women at the specific junction of sex and race (Crenshaw, 1989). Characterizing intersectionality as a way to account for multiple oppressions, Crenshaw (1989) states:

Discrimination, like traffic through an intersection, may flow in one direction, and it may flow in another. If an accident happens in an intersection, it can be caused by cars traveling from any number of directions, and sometimes, from all of them. Similarly, if a Black woman is harmed because she is in the intersection, her injury could result from sex discrimination or race discrimination (p. 149).

As such, Crenshaw's criticism depicted oppression as cumulative, happening at the intersections of numerous axes of oppression rather than at a single-axis point. Yet, because the law would only offer remedies for either sex or race, but not the combination of both, intersectionality, as a concept, points to the ambulance that refused to treat the black woman injured at the intersection of the two streets. Through this argument, she showed how perceiving oppression via a single axis may erase and misconstrue the experiences of people who are marginalized because of their race, gender, sexuality, ethnicity, nationality, age, ability, or other aspects of their identity (McCann & Monaghan, 2020). Additionally, Crenshaw's work points to the failure of institutions to recognize harm or provide relief to those suffering.

Oppression is a pervasive issue that affects individuals across different social identities such as race, gender, sexuality, and class. Viewing oppression at these various intersections is critical in breaking down the systems that support discrimination and abuse. This approach involves recognizing whose experiences with injustice are silenced and/or erased by traditional forms of analysis that prioritize a single identity. By centering the experiences of those at the margins of society, intersectionality helps to create a more comprehensive understanding of the ways in which power operates within society. This, in turn, can inform interventions aimed at dismantling oppressive systems and promoting social justice. Overall, recognizing the importance of intersectionality in the analysis of oppression is crucial for creating a more inclusive and equitable society.

Dignity

Donna Hicks (2011) defines dignity as the inherent value and worth we are born with as human beings. It cannot be taken away, but it may be violated, for instance, by conduct that is humiliating, disrespectful, or exploitative or by failing to acknowledge the worth of every

individual. Through her work, Hicks has developed the ten essential elements of dignity (2011, 2018):

Acceptance of Identity - Approach people as though they are neither inferior or superior to you. Provide space for others to express their true self without fear of being judged negatively. Engage without prejudice or bias, acknowledging how intersectionality may be at the heart of their identities. Assume that people have integrity.

Inclusion - Regardless of the connection, make people feel a sense of belonging.

Safety - Allow people to be comfortable on two levels: physically and mentally so that they do not feel threatened. Ensure that they may express themselves without fear of retribution.

Acknowledgment - Spend as much time as possible giving individuals your entire attention by hearing, validating, and addressing their thoughts, feelings, and perspectives.

Recognition - Recognize people's abilities, diligence, consideration, and assistance. Give compliments freely and express thanks to others for their efforts and thoughts.

Fairness - Treat individuals fairly, equally, and impartially in line with existing laws and rules.

Benefit of the Doubt - People should be trusted. Assume that everyone else is operating honorably and with good intentions.

Understanding - Maintain the conviction that what others think matters. Give them the opportunity to clarify and articulate their viewpoints. Carefully listen to understand them.

Independence - Inspire individuals to act on their own behalf so they feel in control of their life and have hope and opportunity in their hearts.

Accountability - Accept responsibility for your actions. If you have offended someone's dignity, apologize to them. Commit to changing your hurtful behavior.

Hodson (2001) describes workplace dignity as "the ability to establish a sense of self-worth and self-respect and to appreciate the respect of others" (p. 3), implying that it is both highly personal and highly relational. Dignity is concerned with one's sense of self, and the capacity to manage and safeguard it; nonetheless, one's dignity is reliant on others in order to be acknowledged (Baker, 2014; Baker & Lucas, 2017). Furthermore, the underlying concept of dignity is foundational; dignity is a fundamental and absolute right among all human beings who have intrinsic and equal worth to all others merely by virtue of being human (Lee, 2008). Because of its equalizing character, dignity is a valuable lens through which to view the experiences of persons who face threats to their worthiness, esteem, and respect (Baker, 2014; Baker & Lucas, 2017). Baker and Lucas continue by adding that a dignity framework is vital for understanding LGBTQ+ experiences because it expands the scope of application from illegal and unethical behaviors that cause harm to incorporating behaviors essential to affirming human value. Dignity is primarily concerned with two dimensions: the personal and the social (Baker, 2014).

While many people face incivility, bullying, abusive supervision, gossiping, and ostracism regularly in the workplace, these types of negative interactions may be considerably more prevalent and severe for those who identify as LGBTQ+ (Baker, 2014). People who express their gender, sex, or sexuality in ways that defy heteronormative standards are often faced with significantly degrading messages, rejecting their needs for polite interaction with

others and destroying their feeling of self-worth and value (Baker, 2014). These degrading messages, the lack of polite interaction, and the harm done to an individual's sense of self-worth and value illustrate that the workplace can be incredibly unfriendly for individuals who identify as LGBTQ+ (Lewis, 2009).

Discrimination against LGBTQ+ people is common in the workplace (Badgett et al., 2009; Baker, 2014; Lewis, 2009; Sears & Mallory, 2011). Work discrimination based on gender, sex, and sexuality may be seen in a formal light through policies and practices, but it may also be seen informally through organizational activities (Baker, 2014). Formal workplace discrimination can be found in organizational policies, such as the repealed Don't Ask, Don't Tell policy, which was an executive order that institutionalized discrimination against LGBTQ+ service members. It is crucial to note that the *Bostock v. Clayton County, Georgia* case in the United States took a significant step forward in safeguarding LGBTQ+ persons from institutionalized, or formal, workplace discrimination in June 2020. In this case, the U.S. Supreme Court affirmed that Title VII of the Civil Rights Act of 1964, which prohibits employment discrimination on the basis of sex, also includes discrimination based on sexual orientation and gender identity (*Bostock v. Clayton County, Georgia*, 2020). The Court's decision found that discrimination against LGBTQ+ employees is inherently based on sex and is therefore illegal under Title VII. This ruling is significant because it provides legal protections for LGBTQ+ individuals against employment discrimination in all states, regardless of whether those states have their own laws protecting LGBTQ+ individuals from discrimination. It's important to note that the ruling specifically applies to employment discrimination and does not address other forms of discrimination, such as in housing, healthcare, or education. There are still efforts underway to pass federal legislation that explicitly prohibits discrimination based on

sexual orientation and gender identity in other areas, such as housing and public accommodations.

LGBTQ+ employees can experience informal discrimination that is not protected by law (Baker, 2014). For example, when LGBTQ+ employees receive invitations from coworkers to social events, the invitations are typically made to the employee and their "guest" as opposed to heterosexual coworkers whose invitation invites their "family" or "spouse" (Lewis, 2006). Also, LGBTQ+ workers often experience being compelled to practice behavior monitoring to conceal their LGBTQ+ identities when they do attend workplace events (Lewis, 2006, 2009; Spradlin, 1998).

LGBTQ+ employees face four categories of hostile workplace communications, leading to hostile work environments (Baker, 2014). First, employees are often bullied because of their performances of gender, sex, and sexuality. Namie and Namie (2009, p. 1) define as:

bullying - repeated, health-harming mistreatment of a person by one or more workers that takes the form of verbal abuse; conduct or behaviors that are threatening, intimidating, or humiliating; sabotage that prevents work from getting done; or some combination of the three.

Second, employees who identify as LGBTQ+ also face harassment in the workplace (Baker, 2014). Harassment is characterized as psychologically destructive activities that reflect societal stigmas about sex, sexual orientation, and gender identity exhibited in organizational cultures (Meyer, 2003). Third, LGBTQ+ workers may also experience hurtful jokes and taunts based on their identity (Baker, 2014). These actions may be considered ambient experiences of heterosexism (Silverschanz et al., 2008). According to Silverschanz et al., ambient experiences are actions that take place within the environment but are not directed toward a

specific target. For example, anti-LGBTQ+ jokes and insults are some of the behaviors that may be overheard by anyone in the organization (Baker, 2014). Lastly, LGBTQ+ individuals can be ostracized from their workplaces and their coworkers (Baker, 2014). Ostracism can be both physical and social in nature and is a process through which some organizational members are labeled misfits and consequently ousted from the group (Baker, 2014; Sias, 2009). Sias (2009) defines *physical ostracism* as placing the targeted outcast in an isolated or solitary location. Williams (1997) defines *social ostracism* as being ignored, avoided, excluded, rejected, shunned, exiled, banished, cut off, given the cold shoulder, given the silent treatment, and feeling invisible.

The concept of work-life balance has become increasingly important in recent years as employees look for ways to maintain a healthy equilibrium between their personal and professional lives. However, this can be difficult to achieve in a workplace that is plagued by systemic inequities that create a hostile work environment. In such situations, a dignity framework is essential for analyzing and addressing the root causes of these issues. This framework helps to shift the focus away from individual behavior and towards systemic factors that contribute to a hostile workplace. By emphasizing the importance of dignity and respect in the workplace, this approach can help to create a more positive and equitable work environment for all employees. Several scholars, including Baker, Lucas, and Hicks, have highlighted the importance of this framework in their research, emphasizing its ability to promote a better quality of work-life by addressing issues of workplace inequity.

Academic Climate for Collegiate LGBTQ+ Faculty

The academic environment for LGBTQ+ collegiate faculty is a field of research that has studied various aspects of this climate. Investigations have been done within specific subject

areas, including science and engineering (Bilimoria & Stewart, 2009), business (Ozturk & Rumens, 2014), and counselor education (Speciale et al., 2015). In particular, the issue and impact of "coming out" have been studied (Beagan et al., 2020; Branfman, 2015; Clarke, 2016; McKenna-Buchanan et al., 2015; Nielsen & Alderson, 2014; Reinert, 2017). The general academic climate has also been assessed in terms of allies and support (Devita & Andres, 2018), overall experiences (Dozier, 2015a; Rankin et al., 2010; Simmons, 2017), overt discrimination (Misawa, 2010, 2015, 2017), microaggressions (Pitcher, 2017; Vaccaro & Koob, 2019; Woodford et al., 2015), and risks and rewards. This research has shown the field of academia often struggles to provide a hospitable climate for those who identify as LGBTQ+.

Despite legal protections won for the LGBTQ+ community, the academic climate remains "chilly" (Devita & Andres, 2018), as LGBTQ+-identifying faculty members continue to face obvious heterosexism. Examples of overt heterosexism include physical violence, harassment, and verbal abuse (Devita & Andres, 2018; Dozier, 2015b; LaSala et al., 2008; Misawa, 2010; Ozturk & Rumens, 2014; Pitcher, 2017; Simmons, 2017; Vaccaro, 2012; Woodford et al., 2015). Even though these blatant forms of heterosexism and phobias still exist on campuses, most of the aggressions faced by LGBTQ+ identifying faculty members are considered microaggressions.

In contrast to overt forms of aggression, which are often easier to recognize, microaggressions are often more subtle. Microaggressions, as defined by Vaccaro et al. (2015) as:

Microaggressions - commonplace verbal, behavioral, and environmental forms of discrimination that, regardless of the perpetrator's intent, disparage and oppress people who hold minoritized identities of sexuality and gender (p. 3).

Microaggressions generally come in two types, environmental and interpersonal (Sue, 2010; Vaccaro & Koob, 2019). Microinvalidations, microinsults, and microassaults are the three expressions of interpersonal microaggressions that have received the most significant attention in the literature (Sue, 2010; Vaccaro & Koob, 2019). Microassaults are deliberate acts intended to harm minorities, such as name-calling, bullying, threats, avoidance, or purposeful omission (Vaccaro & Koob, 2019). This kind of microaggression most nearly reflects similar forms of conscious discrimination, such as sexism and racism (Sue, 2010; Vaccaro & Koob, 2019).

Unlike microassaults, microinvalidations and microinsults are often committed without conscious awareness (Sue, 2010; Vaccaro & Koob, 2019). Microinvalidations involve messages or suggestions "that exclude, negate, or nullify the psychological thoughts, feelings or experiential reality of certain groups" (Sue, 2010, p. 37). Microinsults are impolite or insensitive messages, statements, or sentiments that convey stereotypes and negative messages about a person's minoritized identity (e.g., sexuality, gender identity, race) (Sue, 2010; Vaccaro & Koob, 2019).

LGBTQ+ academics have been encouraged to "put themselves on the line" and "come out" in the classroom since the 1970s, empowering LGBT pupils and providing good role models in the process (Clarke, 2016). However, it is not always as easy as being "in" or "out." Those viewed as cisgender and heteronormative have the most significant difficulty in dealing with disclosure ("coming out"), while those seen as LGBTQ+ replace the unpleasantness of dealing with disclosures with a loss of autonomy, privacy, and safety (Beagan et al., 2020; Clarke, 2016; Nielsen & Alderson, 2014; Speciale et al., 2015). Faculty for whom disclosure is optional face more complicated decisions besides being "in" or "out". These faculty members employ privacy management tactics based on risk-benefit predictions, including context and cultural expectations

(McKenna-Buchanan et al., 2015, 2015). The luxury of free speech exercised by heterosexual faculty when they freely allude to their other-sex partners in class is not often shared by their LGBTQ+ colleagues, who often function under a self-imposed silence to avoid discrimination or being stigmatized (Orlov & Allen, 2014). Being "out" does not, however, always bring negative attention or outcomes. Some studies have found that some faculty who voluntarily disclose their sexual orientation have had overall positive experiences on campus (Nielsen & Alderson, 2014; Orlov & Allen, 2014; Reinert, 2017).

Despite growing interest in LGBTQ+ issues in higher education, there is a lack of research specifically focused on the experiences of LGBTQ+ individuals in music at the collegiate level. While there has been some research on LGBTQ+ individuals in music education more broadly, this research has tended to focus on issues at the primary, secondary, or pre-service level rather than the collegiate level. These studies focused on the general lived experiences of primary and secondary music teachers (Bartolome, 2016; Talbot & Hendricks, 2014; D. M. Taylor, 2011, 2018; Thomas-Durrell, 2020), the heteronormativity of the profession (Bergonzi, 2014), how to include LGBTQ+ issues in the classroom (Cates, 2019; Garrett, 2012; D. Taylor, 2018), or music education/music study (E. Gould, 2012, 2013, 2016). Given the potential for music programs to serve as important sites of support and community for LGBTQ+ faculty members serving in them, it is critical that further research be conducted to better understand the experiences of LGBTQ+ faculty in music at the collegiate level.

Understanding the overall academic climate for LGBTQ+ college faculty is crucial in the study of the experiences of (in)dignity for LGBTQ+ wind band conductors. This is because the experiences of LGBTQ+ faculty are often shaped by the broader institutional and cultural contexts in which they operate. For instance, if there is a lack of policies protecting LGBTQ+

individuals from discrimination or harassment within a college or university, this may lead to increased experiences of (in)dignity for LGBTQ+ wind band conductors. Similarly, if there is a culture of homophobia or transphobia within an academic department or institution, this may negatively impact the experiences of LGBTQ+ individuals working within that setting.

Therefore, understanding the overall academic climate for LGBTQ+ college faculty is essential for contextualizing and understanding the experiences of (in)dignity for LGBTQ+ wind band conductors, and for identifying potential areas for intervention and support.

Narrative Inquiry

Narrative inquiry is a qualitative research approach that emphasizes the importance of narrative in understanding human experience (D. Clandinin, 2007; D. J. Clandinin, 2012; D. J. Clandinin & Connelly, 2000; Riessman, 2008). Narrative inquiry seeks to explore the meaning and significance of individuals' stories, and to understand how these stories shape and are shaped by the social and cultural contexts in which they are situated (Chase, 2008; Polkinghorne, 1988). This approach has been widely used in fields such as education, psychology, and health care, among others.

One key feature of narrative inquiry is its focus on the personal and subjective experiences of individuals (D. J. Clandinin & Connelly, 2000). Researchers who use this approach often collect data through in-depth interviews, open-ended surveys, or other means of eliciting stories from participants. These stories are then analyzed for themes and patterns and are used to develop a deeper understanding of the individual's experiences.

In addition to its focus on the individual, narrative inquiry also seeks to understand the broader social and cultural contexts that shape these experiences (Chase, 2008). Researchers who use this approach may consider factors such as race, gender, and class in their analysis, in order

to better understand the ways in which these intersecting identities impact individuals' experiences. By taking a holistic approach to data analysis, narrative inquiry can help to uncover the complex and interconnected factors that contribute to human experience.

Despite its many strengths, narrative inquiry is not without its limitations. For instance, because this approach relies heavily on the stories of individuals, it may be difficult to generalize findings to larger populations (Creswell, 2014). Additionally, because researchers who use this approach often work with small samples of participants, it can be challenging to ensure that findings are representative of the broader population. Despite these limitations, narrative inquiry remains a valuable approach for researchers seeking to better understand the subjective experiences of individuals.

Overall, narrative inquiry is a powerful tool for researchers seeking to understand the subjective experiences of individuals in a variety of contexts. By prioritizing the stories of individuals and seeking to understand the broader social and cultural contexts that shape these experiences, narrative inquiry can provide a nuanced and detailed understanding of human experience. While it is not without its limitations, this approach remains a valuable tool for researchers seeking to better understand the complexities of the human experience.

Chapter 3 - Methodology

Introduction

Chapter three presents the overarching methodology and the methods used to understand how LGBTQ+ college wind band conductors experience (in)dignity in the workplace and how individuals navigate these dignity affirmations and threats. This chapter provides an in-depth discussion of the methodology and methods employed for this research project. The chapter begins with a restatement of the purpose and research questions of the study, followed by discussions of the research design, research ethics and human subjects protections, population and sample, instrumentation, data collection, data analysis, and data presentation.

Purpose and Research Questions

This research study aimed to understand how (in)dignity is experienced within the profession and population of LGBTQ+ college wind band conductors and how individuals navigate dignity threats and affirmations. Three main questions framed the study:

1. How is workplace dignity defined within the LGBTQ+ collegiate wind band conductor population?
2. What conditions support and which stifle dignity experienced by LGBTQ+ collegiate wind band conductors
3. Using LGBTQ+ collegiate wind band conductors' experiences as a guide, what strategies can be recommended to promote dignity and prevent abuse in the workplace?

Research Design

The design and execution of this study began with a decision to use a qualitative approach a decision made in light of the objective of qualitative research, which is to deepen

comprehension rather than generate answers (Creswell & Poth, 2018). With the goal of understanding experiences in mind, the methodological foundation of the study was formed by queer and feminist theories alongside narrative methodology viewed through both a critical and dignity lens. A narrative approach starts with people's actual experiences, as told by those individuals (Creswell & Poth, 2018). Through the use of stories or narratives, we are able to make sense of our experiences and interactions with one another and gain an understanding of the world that exists all around us (Merriam & Tisdell, 2015). To collect these stories, in-depth semi-structured interviews were conducted. A queer feminist approach combines elements of both queer and feminist theories to challenge and destabilize traditional understandings of gender and sexuality and explore the ways in which power and privilege are constructed and maintained through these categories (Butler, 1999; Hooks, 2000). To highlight uneven social systems and institutions as well as their underlying causes, a critical approach was applied (Giroux, 2003; Vaccaro & Koob, 2019). Using a dignity lens allowed the researcher to better identify and categorize LGBTQ+ college wind band conductor's experiences with (in)dignity (Baker, 2014; Baker & Lucas, 2017; Hicks, 2011).

Human Subjects Protection and Research Ethics

Reciprocity is a key concept in qualitative research that refers to the mutual exchange of ideas and benefits between the researcher and the research participants (Creswell, 2014; Crow, 2008). This exchange can take many forms, such as the researcher providing assistance or resources to the participants or the participants providing valuable insights and perspectives to the researcher (Berg & Lune, 2012). This study held space for and gave voice to the participants, in turn allowing for a deeper understanding of experiences with (in)dignity for LGBTQ+ college wind band conductors.

One of the main reasons for emphasizing reciprocity in qualitative research is to ensure the ethical treatment of the participants (Shaw, 2003). Given the contentious nature of gender, sexuality, and sex in the working environment (Baker, 2014; Baker & Lucas, 2017), it was crucial for this researcher to take into consideration their ethical responsibilities. This research was informed by Madison's (2022) concept of ethics as a moral responsibility to treat others with compassion, consideration, and sincerity. Also, given the focus of this research on dignity, it was imperative that the participants be treated in a way that would affirm their dignity through the interview process and, ultimately, the re-telling of their stories. This meant implementing several measures that ensured both ethical care and the safeguarding of participant dignity using the ten essential elements of dignity model as identified by Donna Hicks (2011, 2018). To ensure ethical care and safeguard the participants' dignity, the logistics of the interviews, the interview process, and the presentation of the data were all examined.

First, the logistics of conducting the interview were considered. Due to the delicate and potentially upsetting nature of the interview and the unusual circumstances surrounding the COVID-19 outbreak, it was crucial that a safe environment be established for the interview setting. For these reasons, the digital platform Zoom was chosen to conduct the interviews. The platform Zoom was specifically chosen based on the article "Qualitative Data Collection in an Era of Social Distancing" by Lobe et al. (2020) because it encapsulated everything the study needed (i.e., aided rapport building, greater flexibility in scheduling, and cost savings) as discussed by Deakin and Wakefield (2014). Zoom is also Health Insurance Portability and Accountability Act (HIPPA) compliant (Lobe et al., 2020), which means that it has several key privacy protections, including controlled access to meetings via passwords, waiting rooms, and restricted access to video and audio recordings.

Second, the interview process, and how it might affect participants was considered. Based on the work of Danna Hicks (2011, 2018), injuries to our dignity are felt at the core of our being. They pose a danger to the foundations of who we are. Even worse, when those who harm us get away with it, the wounds frequently go untreated (Hicks, 2011, 2018). According to Eisenberger et al. (2003), psychological harm caused by violations of dignity, such as being excluded, activates the same portion of the brain as physical wounds. Given this understanding, this researcher felt it necessary to adopt a trauma-informed approach to the interview process. The foundation of trauma-informed techniques is the encouragement of the values of safety, trustworthiness, collaboration, empowerment, and choice (Isobel, 2021). Interview questions were structured to promote these values, and steps were taken to prepare to hold space for those participants who might have experienced activation during the interview process. According to Cloitre et. al. (2011), "activation" refers to the experience of increased emotional, physiological, or behavioral reactivity that can occur in response to triggers or reminders of past trauma. In the context of trauma treatment, activation is often addressed through techniques such as grounding, relaxation, and exposure therapy to help individuals cope with and ultimately reduce their reactivity to traumatic stimuli (Cloitre et al., 2011).

Lastly, in the presentation of the findings, ethical considerations were considered to safeguard participants' identities and stories. Employees who identify as LGBTQ+ are particularly at risk for prejudice in the workplace (Baker, 2014; Baker & Lucas, 2017). Further, the degree to which LGBTQ+ employees reveal and conceal their identities at work varies, making protection important for various reasons (Baker, 2014; Baker & Lucas, 2017). With these facts in mind, the process of data management and reporting was discreet. Additionally, the findings were reported in the form of a series of creative nonfiction stories using pseudonyms for

each participant, the exclusion of personally identifying information from any of the stories, and the data was presented in a way that did not reveal identifiable university or college information. To safeguard the participant's stories, a series of member checks were employed. Member checks, or respondent validation, is a strategy in which the researcher solicits feedback from the participants (Merriam & Tisdell, 2015). According to Maxwell (2013), member checks are the ultimate step in ensuring that the researcher's interpretation of what participants are saying and doing, as well as their viewpoint on the situation, is accurate. It is also a crucial step in recognizing their own biases and inaccurate interpretations of what they observed (Maxwell, 2013). Checks were employed at three stages for this study. First, each participant was asked to review their transcribed interview for accuracy. Second, each participant was asked to review the initial draft of the creative nonfiction story/stories that resulted from their interview. Lastly, each participant was asked to review the portions of the final document where their story/stories were used to ensure their perspectives and stories were being honored and conveyed.

IRB Training and Approval

Institutional Review Board (IRB) approval was granted in the spring of 2022 (full document available in Appendix A). Prior to approval, the researcher completed the following training provided by the IRB:

- Responsible Conduct of Research
- Human Subjects Research – IRB Researchers and personnel on IRB protocols
- Human Subjects Research – Internet Research
- Human Subjects Research – Gender and Sexuality Diversity in Human Research

Through the IRB process, a consent document was drafted (see Appendix B). Each participant was asked to complete the consent form before the interview process.

Trustworthiness and Rigor

Reflexivity is a crucial part of critical research studies (Merriam & Tisdell, 2015). According to Lather (1986), reflexivity is a critical research process that involves examining the researcher's assumptions, values, and positionality in relation to the research topic and participants. This process helps to uncover and challenge the researcher's own biases and to recognize the ways in which the researcher's identity and social location may shape the research process and outcomes (Lather, 1986; Maxwell, 2013; Merriam & Tisdell, 2015). In critical research, reflexivity is seen as a necessary component of ensuring that the research is conducted in an ethical and socially just manner (Lather, 1986; Maxwell, 2013; Merriam & Tisdell, 2015). This reflexivity allowed the researcher to look more deeply into the power dynamics that exist both without and within the study as well as their personal connection to the subject and to some of the participants (Merriam & Tisdell, 2015). As a former college band director who identifies as a gay man and who has experienced both dignity and indignity relating to and not relating to their gender, sex, and sexuality, this researcher considers himself an insider in this study.

The positionality identified by the researcher necessitated the acknowledgment of potential biases surrounding the experience of workplace dignity by LGBTQ+ college wind band conductors, as well as their reactivity to the information shared by the participants. Having experienced both dignity and indignity relating to and not relating to their gender, sex, and sexuality, the researcher had the potential to be highly reactive to experiences shared by participants. Realizing that reactivity and researcher bias are the two primary risks to validity in qualitative studies (Maxwell, 2013; Merriam & Tisdell, 2015), this researcher was conscious of their reactions throughout the interview process, recognizing how their reactions may skew any conclusions taken from the data. To circumvent the threats and to ensure the internal validity of

this study, member checks were utilized throughout the process, as discussed above, to verify that the participants' voices were heard, and their experiences were accurately retold.

Population and Sample

In holding to the traditions of queer and feminist research of resisting hegemonic control, this researcher chose to use purposive and snowball, or chain sampling, tactics. Purposive sampling, as defined by Ritchie et al. (2014), is a method where the researcher chooses participants to access people that are representative of a set of established criteria. The prerequisites for participants ($n=4$) in this study were that the participant:

- 1) is or was a college wind band conductor and
- 2) identifies as LGBTQ+.

The initial sample was derived from the researcher's personal contacts. An initial email was sent to 13 individuals with whom the research was acquainted. Of the 13 original contacts, eight responded that they would be willing to participate in the research project. From those eight, one additional contact was recommended through snowball sampling. Snowball or chain sampling is defined as using a small initial sample to identify more potential subjects and thus expand the overall possible sample (Noy, 2008; O'Reilly, 2012). Contact was made with the identified individual, who also consented to participate in the study. With nine willing participants, an additional email was sent that contained the informed consent document, and a link to doodle.com to allow each participant to schedule a time for their interview that was convenient for them. Of the nine emails sent, only four responded with times for their interviews.

Table 3.1 - Participants (pseudonyms used)

Participant	Gender	Age	Ethnicity	Years of Experience Primary & Secondary	Years of Experience Post-Secondary	Currently Teaching Full-Time at the Post-Secondary Level	Rank	Location
Dr. John Tully	M	30-45	Caucasian	4	5	No	Asst. Prof.	Midwest
Dr. Dana Weaver	F	46-59	Caucasian	6	25	Yes	Prof.	Midwest
Dr. Harold Spengler	M	46-59	Caucasian	6	13	Yes	Prof.	Northwest
Dr. Dan Stantz	M	30-45	Caucasian	10	10	Yes	Assoc. Prof.	South

Instrumentation

The interview protocol for this study was adapted from Sarah Baker's (2014) interview protocol utilized in a study that examined workplace dignity experiences of LGBTQ+ working adults. The current study's interview protocol was developed with three cornerstones in mind. First, the three research questions. Second, safeguarding participants' dignity by centering Donna Hicks' ten essential elements of dignity model (Hicks, 2011, 2018). Finally, to adopt a trauma-informed approach to the interview protocol and process.

Using Baker's interview protocol as a guide and foundation, the protocol for this study was developed to answer the three research questions:

1. How is workplace dignity defined within the LGBTQ+ collegiate wind band conductor population?
2. What conditions support and which stifle dignity experienced by LGBTQ+ collegiate wind band conductors
3. Using LGBTQ+ collegiate wind band conductors' experiences as a guide, what strategies can be recommended to promote dignity and prevent abuse in the workplace?

With these research questions in mind, eight primary questions with pre-determined follow-up questions were developed (Complete interview protocol is available in Appendix D).

Considering the interview could also present other lines of investigative interest, the possibility of more impromptu interview questions was also acknowledged.

In order to guarantee that each participant's dignity was respected and upheld during the interview process, the interview protocol was created using Hicks' ten essential elements of dignity model (Hicks, 2011, 2018) as a framework. This model is based on the belief that every human being has inherent worth and is deserving of respect, regardless of their background, circumstances, or beliefs. Each step of the interview process was carefully reviewed against these elements to ensure that they were being upheld and that the participants' dignity was not being compromised in any way.

In addition to using Hicks' ten essential elements of dignity model to affirm the dignity of participants during interviews, the researcher also utilized trauma-informed techniques to ensure the safety and comfort of the participants. Trauma-informed techniques recognize that many individuals have experienced trauma and aim to avoid re-traumatization (Isobel, 2021; LeBel & Kelly, 2014). The use of these techniques can be especially important when conducting research that touches on sensitive or traumatic topics (Campbell et al., 2019; Clark et al., 2014). The techniques used during the interviews included creating a safe and private space for the interview, asking open-ended questions, using non-judgmental language, and giving participants control over the pace and direction of the interview (Campbell et al., 2019; Clark et al., 2014; Isobel, 2021; LeBel & Kelly, 2014). The researcher also provided participants with resources for support after the interview, such as a grounding skills worksheet and contact information for additional services if needed (see Appendix C for more information). Overall, the use of trauma-

informed techniques, in addition to the dignity-affirming approach of Hicks' model, helped to create a supportive and respectful environment for the participants and allowed for a more nuanced and in-depth exploration of the research topic.

Data Collection

Interviewing is a crucial approach in narrative, queer, and feminist qualitative research because it enables researchers to collect rich and thorough information from participants about their experiences, views, and understandings of the study issue (Glesne & Peshkin, 1992). With this in mind, in-depth semi-structured interviews were chosen as the primary data collection method for this study. The researcher also kept a journal, as a secondary data collection method in which notes were taken during the interviews, while reviewing the interviews, and throughout the research and writing process.

This study used the digital platform Zoom to conduct the interviews. This strategy did have advantages such as aided rapport building, greater flexibility in scheduling, and cost savings, as discussed by Deakin and Wakefield (2014). Each online interview followed the same format and was recorded and initially transcribed using Zoom. The researcher took notes during each interview regarding physical and emotional reactions and the relation between the content of the conversation and ten essential elements of dignity model as identified by Donna Hicks (2011, 2018).

Each interview began by reading through the introductory section of the protocol. This section was written to introduce the researcher and their commitment to this study. Following this introduction and the verbal consent of each participant, the interview began. Each interview utilized the interview protocol to ensure that major subject questions were consistent while allowing for unanticipated directions taken by the participant. Participants were asked questions

in a way that would make them feel comfortable sharing their personal experiences and thoughts as if they were having a regular conversation. Non-academic language was used in the questions to make it easier for the participants to relate to and talk about their experiences.

Data Management

Documents and videos were kept in a university-provided OneDrive folder behind password protection and two-factor authentication. This allowed the researcher to keep the data collected organized and secure. Transcripts were composed using Microsoft Word and loaded into the MAXQDA qualitative data platform for analysis.

Data Analysis

Transcripts

The current study used the digital platform Zoom to record and provide the initial transcription of the interviews. Throughout each interview, the researcher took notes regarding both emotional and physical reactions as well as other questions to ask that were not originally part of the interview protocol to deepen the insight gained from the interview process. The researcher utilized the initial transcript and the interview recordings and notes to create a more accurate transcript due to Zoom's limitations. Each participant was sent a copy of the second draft of the transcript to further check for accuracy. Transcripts were then loaded into MAXQDA for analysis.

Narrative Analysis

After loading the transcripts, the first stage in the analytic procedure was to conduct a narrative analysis. The term "narrative analysis" refers to a group of techniques centered on stories (Riessman, 2008; Smith, 2019). It may be characterized as a strategy that aims to explain and understand how individuals perceive reality, make sense of their surroundings, and engage in social behavior (Griffin & Phoenix, 2014; Smith, 2019). The family of narrative analytical approaches may be divided into two distinct viewpoints toward storytelling, the storyanalyst and storyteller (Bochner & Riggs, 2014; Smith, 2019; Smith & Sparkes, 2009).

A storyanalyst examines narratives and then conveys the findings via a realist story to present an empirical account of stories (Bochner & Riggs, 2014; Smith, 2019; Smith et al., 2015; Smith & Sparkes, 2009). Consequently, narratives are the subject of the research, which examines them using a particular kind of narrative analysis (e.g., thematic analysis, narrative dialogical analysis, etc.) that culminates in an abstract story about stories.

Conversely, a storyteller's analysis is the story, and the creation of a tale as a narrative is accomplished via creative analytical practice (CAP) (Smith, 2019; Smith et al., 2015). To state that analysis is the story is to underscore that as opposed to subjecting a story to analysis and doing narrative research as a storyanalyst would, the story is indeed analytical and theoretical and serves the function of analysis as it occurs in a story (Smith, 2019). Given this and an understanding of what it means to construct a narrative as a story, data is reconstructed to develop a story, which is a theory (Smith, 2019). Thus, a single narrative is generated rather than an abstract collection of tales (Smith, 2019). To assist in maintaining the integrity of narratives and the analyses included inside them, a CAP is used (Smith, 2019).

This study used a combination of the two viewpoints. The analysis began from the storyanalyst standpoint with narrative analysis. This analysis began by reviewing the transcripts to form blocks of data. This resulted in several narrative chunks that were topical stories based on the interview questions. With the narrative blocks formed, coding began using a deductive strategy that employed Labov's six-part model, as discussed by Patterson (2013):

- Abstract (A)
- Orientation (O)
- Complicating Action (CA)
- Result (R)
- Coda (C)
- Evaluation (E)

An example of the coding from one of the topical stories can be found in table 3.2

Table 3.2 - Labov's six-part model example

The core thesis is that despite an unfounded social media smear campaign waged by an ex-boyfriend with the goal of getting him fired, Dan's students and colleagues honored his dignity.	A
Three years into Dan's current position. Characters: Dan, his ex-boyfriend (Erik), his students, and his colleagues.	O
Dan ended things with his ex and his ex-boyfriend mounted a social media smear campaign against him.	CA
Dan's students and colleagues came to his defense and reassured him that they knew the contents of the social media posts were not accurate.	R

Dan is still in his position and feels much closer to his colleagues and students. He appreciates that they honored his dignity.	C
Dan made it clear that, in spite of his ex-boyfriend's efforts, the fact that his colleagues and students came to his defense and supported him affirmed his dignity and made him feel welcome and safe in his working environment.	E

Coding

Once the narrative analysis was completed, the coding phase of data analysis began. This project used a three-stage coding process that included both inductive and deductive coding. For the inductive stage, in vivo coding was used. For the deductive stages, emotion and versus coding were used.

In vivo coding was used as the first stage of coding in this project. In vivo coding is a type of qualitative data analysis that focuses on what the people in the study actually say by helping make the voices of participants stand out (Manning, 2017). It was used in this study because it required the participants themselves to give the data meaning, which aligns with the queer feminist approach to research (Harding, 1987; Hooks, 1989). In their interview, one of the participants said, in response to an experience of indignity, "So, I kind of went through, just to be very frank, a "fuck you" phase where I was looking to get the hell out of there." This quote was used in one of the creative nonfiction stories to illustrate the visceral reactions of individuals who experience indignity (Saldaña, 2021).

Emotion coding was employed in the next phase. Since emotions are a universal human experience, acknowledging them gives profound insight into the viewpoints and lived experiences of the participants (Saldaña, 2021). Brené Brown's 87 human emotions and

experiences, as presented in *Atlas of the heart: Mapping meaningful connection and the language of human experience* (2021), was used for this stage. This list of emotions provided thirteen primary categories, each having three or more subcategories.

Table 3.3 - 87 human emotions and experiences

Places we go when things are uncertain or too much: - Stress - Overwhelm - Anxiety - Worry - Avoidance - Excitement - Dread - Fear - Vulnerability	Places we go when we compare: - Comparison - Admirations - Reverence - Envy - Jealousy - Resentment - Schadenfreude - Freudenfreude	Places we go when things don't go as planned: - Boredom - Disappointment - Expectations - Regret - Discouragement - Resignation - Frustration	Places we go when it's beyond us: - Awe - Wonder - Confusion - Curiosity - Interest - Surprise	Places we go when things aren't what they seem: - Amusement - Bittersweetness - Nostalgia - Cognitive Dissonance - Paradox - Irony - Sarcasm
Places we go when we're hurting: - Anguish - Hopelessness - Despair - Sadness - Greif	Places we go when with others: - Compassion - Pity - Empathy - Sympathy - Boundaries - Comparative Suffering	Places we go when we fall short: - Shame - Self-Compassion - Perfectionism - Guild - Humiliation - Embarrassment	Places we go when we search for connection: - Belonging - Fitting In - Connection - Disconnection - Insecurity - Invisibility - Loneliness	Places we go when the heart is open: - Love - Lovelessness - Heartbreak - Trust - Self-Trust - Betrayal - Defensiveness - Flooding - Hurt
Places we go when life is good: - Joy - Happiness - Clam - Contentment - Gratitude - Foreboding Joy - Relief - Tranquility	Places we go when we feel wronged: - Anger - Contempt - Disgust - Dehumanization - Hate -Self-Righteousness	Places we go when to self-assess: - Pride - Hubris - Humility		

The last phase of coding used was versus coding. In dichotomous or binary words, versus coding defines persons, groups, social systems, institutions, phenomena, processes, ideas, etc., in direct conflict with one another (Saldaña, 2021). For this study, the phenomena of dignity vs. indignity served as the binary words, and Donna Hicks' ten essential elements of dignity model (2011, 2018) was used to understand the contrast between them further.

Table 3.4 - Versus coding with the ten essential elements of dignity model

Element	Dignity not re: GSS	Indignity not re: GSS	Dignity re: GSS	Indignity re: GSS
1) Acceptance of Identity	HS / DW / DS / JT	HS	DS / JT	DW / DS / JT
2) Inclusion	HS / DW / DS / JT	HS / DS	DS / JT	DW / DS / JT
3) Safety	HS / DW / DS / JT	HS / DS	DS / JT	DW / DS / JT
4) Acknowledgment	HS / DW / DS / JT	HS / DS	DS / JT	DW / DS / JT
5) Recognition	HS / DW / DS / JT	HS / DS	JT	DW / DS / JT
6) Fairness	HS / DW / DS / JT	HS / DS	DS / JT	DW / DS / JT
7) Benefit of the Doubt	HS / DW / DS	HS	DS / JT	DW / DS / JT
8) Understanding	DW / DS / JT	HS / DS	DS / JT	DW / DS / JT
9) Independence	JT	HS / DS	DS / JT	DW / DS / JT
10) Accountability	DW / JT	HS / DS	DS / JT	DW / DS / JT

Data Presentation

To publicize the findings of this study to a broader audience, one that is not primarily composed of academics, the data is presented in a combination of prose and a series of creative nonfiction stories. Presenting findings from qualitative studies through creative nonfiction is effective and engaging (Caulley, 2008; Kendellen & Camiré, 2021; McGannon & McMahon, 2022; Orr et al., 2021; E. V. Richardson & Motl, 2021). The creative nonfiction genre falls under

the creative analytical practice category (CAP). According to Richardson (2000), CAP is a method that enables researchers to report qualitative data using non-conventional writing styles. Qualitative investigators use CAP to convey the depth of personal lived experiences and to elicit feelings and emotions from the reader (Kendellen & Camiré, 2021; L. Richardson, 2000, 2004). Creative nonfiction is a particular type of CAP that is used to tell a story, or stories, based on empirical data using fictional literary conventions (e.g., dialogue, metaphor, flashbacks, authorial presence, etc.) (Caulley, 2008; Kendellen & Camiré, 2021; Orr et al., 2021; E. V. Richardson & Motl, 2021; L. Richardson, 2000, 2004).

To write the creative nonfiction stories, this author drew from the work of Smith (2019), who drew from the works of Eisner (2011), Bochner and Riggs (2014), Ellis (2004), and Ellingson (2009). Smith (2019, pp. 236–264) established a guide of 17 tips to assist researchers in perusing creative analytical practices. However, Smith clearly points out that not all of these tips apply to all forms of CAP. The list of recommendations was used in concert with field notes, transcripts, and the results of the analysis process, along with several member checks to create the CAPs to convey the findings of this study.

The structure of the presentation of the findings followed one like the standard novel: Prologue, Part 1, Part 2. The prologue consisted of a cohesive definition of dignity as drawn from the data. Part 1 contained the (in)dignity experiences of participants not relating to the LGBTQ+ identity. Part 2 consisted of the (in)dignity experiences of participants relating to their LGBTQ+ identity.

Chapter 4 - The Findings: The Retelling of Stories

The goal of this study was to better understand the experience of workplace (in)dignity within the LGBTQ+ wind conductor population. Three research questions drove the study:

1. How is workplace dignity defined within the LGBTQ+ collegiate wind band conductor population?
2. What conditions support and which stifle dignity experienced by LGBTQ+ collegiate wind band conductors
3. Using LGBTQ+ collegiate wind band conductors' experiences as a guide, what strategies can be recommended to promote dignity and prevent abuse in the workplace?

This chapter explores workplace (in)dignity for LGBTQ+ collegiate wind band conductors as reported by the study's participants through a series of short creative nonfiction stories. It begins with a prologue that establishes the cumulative definition of dignity and moves through their experiences with (in)dignity as they perceive it relating and not relating to their gender, sex, and sexuality and concludes with their thoughts on promoting dignity and preventing indignity.

The data is presented here through a combination of prose and creative nonfiction stories. The prologue will be written in prose, while parts one and two will be in the form of creative nonfiction stories. Each story will be preceded by a quote pertaining to dignity that relates to the story.

Prologue - Defining *Dignity*

Understanding how participants internalize the idea of dignity was a prerequisite for being able to answer each research question because the participants' internalized framework serves as a lens through which their experiences may be interpreted. Following are some ways in which

the participants freely conveyed their views on dignity (emphasis added to illustrate the connectedness to the cohesive definition):

- “Being *seen as a human with value, an inherent value*” – Dr. John Tully
- “I think the word *respect* comes to mind when you say dignity — that you *feel accepted* — that you *feel you are listened to*, that you *have a voice*, and that you *matter*.” – Dr. Dana Weaver
- “When I think of the workspace, I think of *professionalism*, and under that umbrella is *treating people with respect*, with *mutual respect*...” – Dr. Harold Spengler
- “I think an environment of *mutual respect*... One of my great mentors used to say that ‘a great judge of someone's character is to watch how they conduct themselves around individuals who are not in positions of authority.’ I like to believe that we live in a world where it's a two-way street; *we don't demand respect*, but *we give respect*; it's something that is earned. And, as long as we show dignity in the workplace, I like to believe that we get that back. So, I think dignity is just *an environment of mutual respect*.” – Dr. Dan Stantz

Following the discussion on the meaning of *dignity*, a unified definition emerged: Being treated with *mutual respect* and *professionalism*; the view that everyone has *inherent value* and is *accepted*.

Part I – Experiencing (In)Dignity Not Relating to Gender, Sex, or Sexuality

Dignity

“The deepest principle in human nature is the craving to be appreciated.”

~ William James

It was a glorious late spring day. The sun was shining, casting its golden light over the rolling hills and towering trees that blanket the landscape of Pleasant Valley. The sky was a brilliant shade of blue, dotted with fluffy white clouds, and the air was rich with the sweet scent of blooming flowers and freshly cut grass. The sound of birds singing and leaves rustling could be heard as the morning breeze blew gently through the trees. We had just passed the mid-term mark and returned from spring break at Fellowes University, and I was beginning my day as I did any other by biking to campus. It was a Thursday, and I mentally went through my daily schedule as I cycled the last few blocks to campus. I had a freshman survey course that met in the morning, a couple of advising sessions, time for some score study mid-day, and a School of Music faculty meeting in the afternoon. I was really looking forward to the faculty meeting as we would be receiving an update as to the stats of the school director's position that would be soon vacated by Dr. Craig, who recently accepted a position with another university.

My morning went well. There was a vigorous discussion of ways students could get involved in on-campus activities in my survey course, and I made some significant progress on a score I've been studying for the second concert block. I looked at the clock around 1:30 PM and decided it was time to take a break before heading to the faculty meeting. I decided to go on a quick walk and get some fresh air. It was a beautiful day

out, 70° with a slight breeze. I made a loop around campus, stopped by the campus coffee shop to grab a chai latte, and lazily drank it on the way back to the Johnson Center. Before the faculty meeting, I stopped by the restroom and ran by my office to grab my iPad.

On my way into the conference room, I was greeted by several colleagues. "Hi, Harold," exclaimed the Flute Professor. "Good afternoon, Harold," said the Choir Director. "How's your day going, Harold?" asked a voice faculty member. After greeting my colleagues, I sat at the room's far end. A little later, Dr. Craig, the Director of the School of Music, entered and greeted everyone.

"Well, I guess we should get the big item out of the way first," Dr. Craig said. "As you know, I have accepted a position as Dean of the College of Fine Arts at Unison University," she continued. "It was a very difficult decision to leave Fellowes, as you all are very important to me and Danny. The community we have here is unique, and I will miss every single one of you," she said with a slight catch to her voice. Pushing forward, she said, "But, today, we need to appoint an interim director. The dean and I spoke, and we are in agreeance that it should be voted on by you, the faculty. So, do I have any nominations for Interim Director for the School of Music?"

"Yes, Mary," said Dr. Craig as the flute professor's hand shot into the air. "I would like to nominate Harold Spengler as Interim Director. I think his work ethic, professionalism, and rapport with the students will all serve us well as interim director," said Mary. "Do I have a second to this nomination?" asked Dr. Craig. Steve, the Choir Director, raised his hand and enthusiastically said, "I second the nomination!" Dr. Craig nodded in acknowledgment and said, "Do we have any other nominations?" Connie, a

member of the voice faculty, raised her hand. "Yes, Connie," said Dr. Craig. "I move that we close the nomination process and take an immediate vote of support for Harold," said Connie. "We have the motion to stop the nomination process and take an immediate vote. Do I have a second?" asked Dr. Craig. Several voices at once said, "second!" Dr. Craig looked at me, smiled, and said, "very well, all those in favor of Dr. Spengler as the Interim Director for the School of Music, say aye." A cacophony of ayes followed. "All those opposed, say nay," replied Dr. Craig. Silence filled the room.

"Very well. Harold, do you accept the position of Interim Director of the School of Music?" asked Dr. Craig. I was taken aback. After all, I was just a junior faculty member who wasn't even granted tenure. "How on earth could this have happened?" I thought. Steve, seeing the hesitation on my face, said, "Harold, we've all noticed the hard work you put in and the dedication you show to the students and our university. We know you will be great at this." Other voices echoed these sentiments. I took a deep breath, looked at Dr. Craig and everyone around the room, and said, "God, you guys know I'm going to say yes." The room burst into applause, and everyone stopped to congratulate me and shake my hand after the meeting was over. "To be asked to do that work in service to the School of Music and to represent them as the leader was very affirming to me."

"The best way to find out if you can trust somebody is to trust them."

~ Ernest Hemingway

As the first rays of sunlight peeked through the curtains of my apartment, I got out of bed. My heart was racing with excitement and nerves. It was the first day of the fall semester and the start of my first year as a full-time professor at Bloomfield College

where I had just been appointed the Director of Bands. With a deep breath, I began to prepare for the day, dressing in my best business attire and ensuring I had everything I needed one last time. I always seem to forget something.

As I made my way to campus, the streets were already bustling with students headed toward the various lecture halls and classrooms. I was on my way to my first lecture class, Beginning Conducting. My heart pounded with excitement as I arrived at the classroom door. The scent of freshly sharpened pencils and new textbooks filled the air, and I could hear the sound of chatter and laughter from inside the room through the closed door. Taking a deep breath, I straightened my back, smoothed out my clothes, and opened the door. As I stepped inside, a sense of awe washed over me. A sea of expectant faces eagerly awaited what I would say and do. With a slight bit of nervousness, I introduced myself and began to lay out the course objectives for the semester, all the while feeling the weight of the responsibility that came with being the new teacher.

That afternoon, I had my first concert band rehearsal. Bloomfield had a decent reputation in college bands, but the director position had been a revolving door for several years. No one staying longer than a year or two. In such situations, you sometimes gamble whether the students will accept you. As I walked toward the rehearsal hall, the sound of students noodling on their instruments and chattering filled the air. A nervous and energetic buzz smacked me right in the face as I opened the door. That feeling of "well, this could go great, or it could go really badly" settled in my stomach.

As I moved to the front of the room, I could sense everyone's eyes focused on me. I stepped onto the podium and introduced myself. "Good afternoon, everyone. My name is Dr. Dana Weaver, and I am the new band director. I am excited to be here and to make

music with all of you. I see some familiar faces from my conducting class this morning, but I don't know everyone. So, would it be okay if you all introduced yourselves?" I asked. There was a little collective groan, but I looked at the first chair flute player and asked, "Would you mind getting us started?" The slender young woman stood up and said, in a very lackluster voice, "Hello, I am Sarah Johnson. This is my second year in the band, and I am an Elementary Education Major." The student next to Sarah popped up with an incredible level of energy. "Hi, my name is Emily Nguyen. I am a freshman Psychology Major and am very excited to be in the band!" she exclaimed. The following student who stood up was a tall, broad-shouldered young man, and in a flat, monotone voice that reminded me so much of Ben Stein, he said, "Hi, my name is Michael Thompson. I am a junior music ed. student." Introductions continued for about 10 minutes, and finally, we got to the last percussionist. This young man was average height and had a swimmer's build. As he stood up, you could clearly tell these introductions were a waste of time in his eyes. "My name is David Lee, I am a senior in mechanical engineering," he said as he sat back down. Based on the introductions, 55% of the ensemble could care less, and about 45% were interested in anything I would do or had to say. So, I had my work cut out for me.

I handed out music for our first concert that first week. I programmed some standard, easily playable tunes and put in a challenging new piece to see what they would do. As I feared, their work ethic was lazy. We had students who unfailingly showed up late, students who would just show up when they wanted to, and students who had their phones out during rehearsals. Knowing I had to wind the students over, I remained consistent and kind. I would reach out to those that were late and absent to ask if

everything was okay and if I could do anything to support them. I also made a dramatic show of putting my cell phone away in my bag every time I entered the classroom, and when I saw a student have theirs out, I politely asked them to put it away. This went on for about a month with slight improvements. The thing was, they could play. These students had natural talent. I just don't think they trusted me. After all, they had experienced four different directors in five years. So, I remained steadfast and did what I knew how to do, rehearse well, have some discipline, stay kind, and have fun making music.

Eventually, the concert was upon us, and the students performed amazingly well – they played the snot out of everything. As we ended the performance on the most demanding piece on the program, you could see in their faces that they finally got it. That I was there to work with them to make music. Looking at the students, I saw bright, wide eyes and big grins. You could feel a sense of exhilaration and pride in the hall. Several students approached me as the band eventually started to leave the stage to greet their guests and families. David, the percussionist who couldn't be bothered the first day of class, said, "Dr. Weaver, that was the most fun I've had playing in the band here at Bloomfield!" As I talked to another faculty member, Sarah, the first chair flute player, approached me. "Dr. Weaver, I wanted to thank you for all of your work and patience and apologize. You have been so kind to us when not all of us have been the kindest to you. You didn't deserve that, and we should have been more kind," she said. "Sarah, thank you for saying that," I responded. I finally felt welcomed, trusted, recognized, and validated at that moment. The students fully understood what I was trying to accomplish, and they finally trusted me and were on board.

“A sense of belonging is the heartbeat of inclusion.”

~ Unknown

Knock-Knock “Dr. Stantz, do you have a moment?” said Kristy Burke as she peeked into my office. “Hi, Kristy! Of course, I do, come on in,” I replied. Kristy entered the room with so much energy you could feel it in the air. She is the director of student life; dang, she is just a hoot. She came in and sat in the chair in front of my desk.

“So, Dan, I’ve got some great news for you,” she said. “You’ve been nominated as Faculty Sponsor of the Year! Congratulations” she exclaimed. “Oh, wow... thank you,” I fumbled to say. I was not expecting this as I had only been the faculty sponsor for the university’s chapter of CNAfME for the last year and had only been with the university for two years. I didn’t really feel that connected to the faculty and students yet. “All the students I have talked with have had nothing but great things to say about you. They all said you were very dedicated, always eager to help, and let them lead themselves. They said you are there to support them and not dictate what they had to do, and they really appreciated that you treat them like professional adults,” she said. “Well, they are adults who will be entering the professional world very soon,” I replied. “So,” Kristy continued, “you must come to the awards banquet at the end of the month to find out if you win. The students will vote next week, and we will announce the winners at the banquet,” she concluded as she got up and started walking out of my office. “Well, I guess I will see you there then,” I said as she left.

Throughout the weeks leading up to the banquet, I felt like the students would talk to me more informally. They would say hello in the hallways more, speak to me when they saw me on campus, or even when they saw me in town. Though I had no doubt

before that they accepted me as a teacher, this started to feel like they accepted me as a person, not just their teacher. That they recognized that I wanted them to be successful.

The night of the banquet was a lot of fun. Come to find out, the whole CNAfME chapter was attending, and it was a big deal. Everyone got dressed up in black-tie and made a whole night of it. A good dinner was served, and everyone had a great time celebrating the end of the semester together. When it came time for the awards, they started with the faculty awards and worked their way through the list. When they got to the Faculty Sponsor of the Year, they had a PowerPoint with the photos of the four nominees, and they said a little about each of us. Then they read some of the testimonials the students had supplied with the nominations. I was really touched by what the students had to say about me. That I was kind, supportive, inclusive, and helpful, and I went the extra mile to ensure the students had what they needed to be successful. I mean, it's nothing that any teacher worth their salt wouldn't do, but it felt good to know the students felt that I was there for them and recognized that. Once they announced the nominees, they moved on to the winner. I was shocked when they announced it was me. The tables where all the CNAfME students were seated exploded with cheers and applause. I walked up to accept the award and shook hands with the president and Kristy, who hugged me and whispered, "they really do love you," into my ear. After the ceremony, everyone was taking pictures, and the students ensured I was in most of them. After that night, I felt more connected to my students, faculty, and staff. I felt like I belonged and felt a deep sense of comfort.

Indignity

“Emotional security is a relational confidence in which you know and trust that your feelings and needs are as important as the feelings and needs of others.”

~ Unknown

BEEP-BEEP-BEEP-BEEP were the sounds breaking the silence of John’s bedroom. He rolled over and looked at the alarm clock on his nightstand. With an audible “UGH!” he mustered the strength not to hit the snooze button and forced himself to get out of bed. He slowly made his way to the kitchen, fumbled to start the coffee pot, and then shuffled to the living room to turn on the local news station on the TV. Eventually, he showered, poured his first cup of coffee, and cracked open his laptop to check his emails. To his surprise, he had an email from the Dean of the College of Arts and Sciences at Lakeford University with “Fourth Year Review Results” in the subject line. John was somewhat confused as it was 5:30 AM, and he had checked his email before bed the night before at 9:00 PM. Nevertheless, he clicked on it and started reading:

Dear Dr. Tully –

I am emailing with the results of your Fourth Year Review. The final review documents can be found at this secure DropBox link. I want to thank you for your time and effort in preparing your materials.

Regards,

*Dr. Donald Peck
Dean
College of Arts and Sciences
Lakeford University*

Proceeding to the documents at the link, John was shocked to read that he was not recommended for contract renewal for the next academic year. The reasons cited were “lack of growth as a conductor” and “below acceptable class enrollment.” John was gob-smacked. All his reviews, to this point, had been stellar. Everyone at the university

seemed to like him and support his efforts to build a strong band program. John didn't know what to think. He felt discouraged, embarrassed, and ashamed. He began to question his ability to do his job. If the reasons cited were genuine, what had he done in this academic year to warrant a total reversal from his previous reviews?

As he learned more about the situation, he understood this was more of a political move than anything concerning his competence in the position or job performance. The Dean simply didn't like him. Going to therapy regularly, he ultimately learned that he had no power over any decisions regarding the situation. Without tenure, all he could do was write a rebuttal and start looking for a job. This knowledge made him feel angry, dehumanized, and emotionally and mentally unsafe in his working environment. Was he lied to in the last three reviews? Had he done something to offend someone? Was he not a good conductor? Were the enrollment numbers in the ensemble not acceptable?

“There is a story behind every person. There is a reason why they are the way they are. Think about that and respect them for who they are.”

~ Marc and Angle Chernoff

I was at my office desk working on program notes for an upcoming concert. It was late on a Wednesday, around nine o'clock. I heard the 'ping' of a new mail notification and ignored it until I got the notes for another piece done. I worked for probably another ten or fifteen minutes and finally went to look at the email. It was from Dr. Craig, the director of the School of Music, and I was informed about the results of my third-year review. The email said, "Your review is done and the results can be found in the university drop box portal." I didn't think anything of it because I needed to finish these program notes, so I put it off until the next day.

The following day, I got to my office a little early, opened the review documents link, and began reading. Overall, the document was positive, but some questionable things were said. Things like: “the band plays too loud,” “literature selection needs work,” “the band plays out of tune,” and “maybe his talents would best work at the high school level.” The thing about these comments was that they were not constructive. There were no suggested actions for improvement. They just made a comment and left it at that. So, the remarks almost felt more destructive than constructive. Since I chose a closed review, I didn’t know who said what. However, the fact that some of the senior faculty were unhappy that I was ABD seemed to cast this feeling of contempt and dirtiness over me, like I wasn’t good enough just because I was ABD. The fact that my coursework was done, and I was continually chipping away at my document wasn’t good enough. It made me feel less than others and dehumanized me in a way. It didn’t promote a good working environment, and took me a while to work past it. It was like promotion and tenure reviews were a form of mental hazing, a rite of passage. The process never felt like something designed to be constructive and helpful, but instead, it was supposed to be an act designed by old white men to remind you of your place in the hierarchy and that you were always beneath someone.

I talked to my boss about it, and she would tell me that this is a tiny voice of people in the grand scheme of things. And, sure enough, once I completed my doctorate and earned tenure, all the harsh comments seemed to go away, and everyone became more supportive and encouraging. So, the fact that two steps to becoming more “elite” were needed for me to be considered valid by my colleagues was off-putting. I addressed it with my boss, but I don’t know if anything was done about it.

“Honesty is often very hard. The truth is often painful. But the freedom it can bring is worth the trying.”

~ Fred Rogers

When I first arrived at the university in 2013, I was hired as Interim Associate Director on a one-year contract. It was a late search, and they didn't have time to do a full national search. So, in 2014, I got to apply and interview for a tenure track position which I was awarded. The following school year, in 2015, the Director of Bands (DOB) left to be closer to family. This was three weeks into the school year, so I was appointed Interim Director of Bands for the remainder of the school year. They posted a national search, and I had to interview again. So, this was three applications and interviews in three years.

I didn't win the DOB position as the committee decided to bring back a former faculty member. I wasn't given any reasons why I was passed over, and it took them four weeks to even tell me I didn't get it. As it turned out, the former faculty member had interviewed in several places, and they were waiting to hear back before they would accept or turn down this position. This process took four weeks, as I said. So, everyone I worked with, who sat on the committee, and whom I saw daily said nothing to me for four weeks. I knew the interviews were over, and everyone knew the interviews were over, yet I wasn't told I didn't get the position nor told why. Everyone just walked around like nothing had happened, even though we knew what was happening. It felt like a betrayal by those whom I thought were my colleagues and friends. So, I kind of went through, to be frank, a “fuck you” phase and was looking to get the hell out of there. I never acted unprofessionally and didn't show any aggression toward anyone. I was just ready to get out. So, I started applying for anything and everything that I thought I might like.

I went through two or three more searches and was a finalist in all of them. The issue with each one, however, was that they were lateral moves—I wasn't moving to something better, but something the same. I also started seeing a personal counselor and started on medication to help me deal with the emotions and anxiety this caused.

When my colleague arrived to fill the DOB position, I had known him from his time at the university and did everything I could to help him get off on the right foot. Then the time came for me to go up for tenure, and I decided to stop my search and focus on gaining tenure, and the following year, I was awarded tenure. The next year, the person they passed me over for decided to leave two weeks before school started. I was then offered the DOB position, and that's where I've been ever since.

Part II – Experiencing (In)Dignity Relating to Gender, Sex, or Sexuality

Dignity

“Judgements prevent us from seeing the good that lies beyond appearances.”

~ Wayne Dyer

Okay, this story could be a soap opera on its own. Man, it takes a lot for me to tell this story. So, let's just say I was in a very unhealthy relationship. This was my second or third year with the university, so I was still the Associate Director of Bands, dating someone younger than me by about 10 or 12 years. His name was Erik, and he was not a professional individual. I don't feel that education defines a person, but Erik only had a high school education and could never hold down a job that paid beyond minimum wage. Again, this is nothing that defines a person, but it did very little in terms of instilling a

professional mindset in him. We just didn't really relate on many different levels. The relationship was very, very immature.

Now, I must say that at this point in my career, and still to this day, I was and am very cautious regarding students and social media. As this story will illustrate, I prefer boundaries to avoid any possible situations that could arise. Erik, however, was befriendng and communicating with my students regularly. He was basically keeping tabs on me... seeing what I was doing all the time through students at the university. We didn't live together, Erik lived about an hour away, so we only saw each other a couple of times a week. He also tried to go through my phone several times when we were together. So, I guess maybe he didn't trust me, or it was a control thing. I am not sure. Whatever it was, I finally had enough and decided to end it. I went to his house to have an adult, face-to-face conversation, and in essence, I said this wasn't working, that it wasn't healthy for either of us and that we should just end it the best way we could. He begged me to change my mind. I told him I wouldn't, and I left. He continued to beg and beg me to take him back, and I finally just had to put my foot down and say no. It was at that point he got nasty, and he basically started to attack me both emotionally and virtually via social media.

He began to post hurtful and untrue things on social media. One of the stories he spun was that he came to my house, knocked on the door, and I wouldn't let him in. I should say this part of the story was genuine. He did come to my house unannounced, and I wouldn't let him in. However, this is where the truth stopped, and his imagination began. He said several hours later, I walked out of my house and got into my car with what looked like one of my own students. Now, if he did see this several hours later, I

feel like that is at a whole new creep factor, but I digress... So, he spread this rumor all over Facebook, insinuating that I was having an affair with a student. At this point, he was Facebook friends with students, faculty, and staff at the university. So, my personal business was plastered on a digital billboard for everyone in this small town to see.

Eventually, he took it a step further by befriendng a choral student, whom I did not have in class, and convinced this student that I was trying to steal his boyfriend. I should say that I did have a relationship with this student's boyfriend, but this was long before they got together. The boyfriend was never a student at the university. But nonetheless, Erik convinced the student that I was trying to be a homewrecker and that they should report it to the Title IX office. The student did, indeed, report it. So, I had to meet with the Title IX Coordinator, a lovely woman who was very kind, but I had to go through a question period and an investigation, all of which ended with no repercussions.

When I experienced dignity was when I had so many students, without my knowledge, going to the department chair saying, "We've been seeing things about Dr. Stantz on social media, and we just want you to know that there's no way this could be true, none of us believe this. We're sorry this is happening to him." Some students came to me personally and said, "Hey, we're seeing this stuff, and we want you to know that we've got your back; we're in your corner." During this whole debacle, I received overwhelming support from students and colleagues. I had colleagues who would send me screenshots of things Erik posted after I de-friended him so that I would have them in case I needed legal action. Thank goodness I never did. So, long story long, I think this is the most dignified I have ever felt in my working environment. I felt so much gratitude

toward and connected to my colleagues and students for defending, speaking up for, and supporting me. It was very powerful and affirming considering the circumstances.

“Being safe is about being seen and heard and allowed to be who you are and to speak your truth.”

~ Rachel Naomi Remen

It was a warm Thursday afternoon, and there was a palpable sense of boredom and apathy as the faculty and staff at Lakeford University were trickling into a vast lecture hall. Most of them had been on campus all day. The last thing they wanted to do was sit through yet another dull and routine university training. Dr. John Tully felt the opposite from the majority in the room because of the training topic. On this day, a lawyer joined them to discuss Title VII and IX. John had recently been forced to resign from his previous post at Shandor College because of his LGBTQ+ identity.

During the meeting, John's colleagues participated in a lively discussion on how Title VII and IX affected their work, students, and the university. This was before the 2020 supreme court decision ruling that Title VII did protect individuals based on their sexual orientation. At some point during the meeting, John felt like this fact was getting somewhat glossed over. So, he consciously made a direct point that just because the EEOC recognized sexual orientation as class protection didn't mean that federal law did. After all, John had just been forced out of a job because of it. After John made the point, several colleagues nodded in understanding, but some were visibly disengaged. John didn't feel that they were being rude. They simply didn't resonate with the training subject as much as John did.

A day later, John was in his office grading some theory exams. He heard a knock at the door, looked up, and the university president was at his door. "John, do you mind if

I come in to talk with you for a moment?" he asked. "Of course, you can, President McGary," John answered. "Please, call me Leo," the president said as he entered the room and moved toward one of the chairs in front of John's desk.

"John, yesterday's training was not quite what we had hoped. I don't think the faculty and staff are against it, I just don't think they identify with it," Leo said. "Yeah, I was kind of getting the sense of that," John replied. "I know you made an excellent point about the different lenses through which everyone views discrimination based on sexual orientation. I wanted to make sure you felt seen and heard with what you said," Leo stated. Taken a bit by surprise, John took a second to respond. "I felt okay about it. Several people nodded in agreement or understanding. As you said, some of them just don't get it because they haven't had to deal with it," John said. "Okay, well, if you ever feel that you haven't been heard or seen, I need you to know that you are, and I need you to tell me immediately. This university will not treat any of its faculty or staff as anything other than human beings," Leo concluded. John instantly had a deep sense of connection and gratitude toward Leo. A feeling of calm and trust swept over him. "Thank you for saying that, Leo. I really appreciate it," John said.

Indignity

"Judging others makes us blind, whereas love is illuminating. By judging others, we blind ourselves to our own evil and to the grace which others are just as entitled to as we are."

~ Dietrich Bonhoeffer

On a beautiful fall afternoon, Dr. Dan Stanz was walking across the campus to his student teacher seminar class in the Santos Education Building. It was quite a bit of a walk from the music building, so he enjoyed the weather. The air was crisp and cool, hinting at the approaching winter. The sky was a brilliant shade of blue, with wispy clouds scattered

throughout. The leaves on the trees had changed color, transforming the landscape into a vibrant tapestry of reds, oranges, and yellows. On the walk, he saw several band students who stopped and greeted him.

Eventually, he made it to class, and as he entered, he sensed awkwardness. It was like he had something all over his shirt, but no one willingly told him. Mentally noting the weird energy in the room, he started class as usual and immediately knew something was amiss. This set of student teachers was small, only four students, but they were the most interactive group he had had in the three years he'd been teaching this class. They always had questions, ideas, and input, leading to great discussions. This was also the cohort of students that he felt most connected to. They would come to his office to chat about life and get advice. In this class, however, you could hear the paint drying on the new business building on the opposite side of campus; it was so quiet.

"Okay, what's going on?" Dan asked the class. At first, no one said anything. "Do I have something in my teeth?" He asked jokingly, which got a couple of chuckles. "Seriously, what gives? Why is everyone acting so strangely?" he asked. Finally, he noticed everyone was looking at Annie Melnitz. She was clearly uncomfortable with everyone's attention on her. Annie normally exuded an aura of warmth and kindness. Her soft-spoken nature and gentle mannerisms were evidence of her consideration for others. Today, however, this was not the case. She presented as a person at red alert with their shields up.

"Annie, is everything okay? Do we need to talk in private?" Dan asked. Annie looked around the room and eventually said, "No. Everyone in here knows about what

happened. They were all in the room,” she said. Not entirely sure what Annie was talking about, Dan said, “Okay, if you feel comfortable talking about it, what happened?”

“Well, we were all out getting food after the marching festival with our cooperating teachers at O’Malley’s. Some things were said that made all of us extremely uncomfortable, and we spoke up. Things have gotten weird, and we don’t know how to proceed,” Annie said as she looked at the cohort. They all nodded in agreeance. Dan took a moment, let the room breathe, and then asked, “Okay, can you tell me more?” At that point, Devon, the more outspoken of the group, said, “Well, Mr. Tannen was not being kind toward you, and we didn’t appreciate it, and said so. That’s when things got awkward.”

Considering what Devon had said for a moment, Dan said, “Do you feel safe telling me more about this? I understand your trepidation, and I do not want you to share anything you are not comfortable with.” Devon took a beat and said, “Well, he was making cracks at you being gay.” Dan took a moment to respond and said, “I see. I am sorry that you were all made to feel uncomfortable. That is not okay.” “Well, that’s just the tip of the iceberg, really. I spoke up and said you were our mentor, and we would appreciate it if he would not talk like that,” said Devon. “And how did he respond to this?” I asked. “Well, when I was at school today, Mr. Tannen really didn’t speak to me unless he had to. So, that was awkward and uncomfortable. I guess it’s good that it was my last day there,” Devon said. Feeling awful that these students had to experience this, Dan said, “Well, please know that I appreciate that you spoke up and asked that he not speak like that. That really means a lot to me. This is not the first I have heard of some area directors, especially those of a certain age, speaking disparagingly about me. It

saddens me that they chose to only see that part of my identity and not all the other things I bring to the profession, but I cannot control that. They are who they are, and I have come to accept that. And instead of getting upset or hurt by it, I chose to focus on doing my job to the best of my ability. This means getting to work with all of you who are amazing, caring, and competent human beings,” Dan said. Annie spoke up and said, “Well, we appreciate you for you and all the work you are doing.” “Thank you for saying that Annie. I truly appreciate it,” Dan responded.

After this class period, the students in the cohort seemed to form a stronger bond than they had already established. Dan noticed they would check in with each other and him more often and offer support and kind words.

“Men never believe a woman can do anything.”

~ Christina Stead

On a brisk winter morning, Dr. Dana Weaver was walking in the fine arts building at Mallard University. After stopping by her office to grab her scores, baton, and pencil, and headed to Hudson Performance Hall. As she entered the stage door, she saw her students conversing and greeting one another as they all diligently helped to set up the stage for their rehearsal. When everything was ready, the band tuned, and Dana took the podium to start the rehearsal.

The rehearsal was going as planned, the students were playing well, when all of a sudden, there was a commotion coming from outside the concert shell on the back left side of the stage. The shell door opened, and Professor William Peck, a burly man with a large stature, entered with what seemed like little to no regard for the rehearsal happening on stage. Dr. Weaver was confused, but also focused on what needed to be done, so she

continued the rehearsal. Several minutes later, a beautifully tender musical moment was shattered when an ear-piercing cell phone ring erupted from the percussion section. It was Professor Peck's phone which he answered in his deep, carrying voice "This, is Bill." Peck would go on to have a full-on phone conversation during the rehearsal. At this point, Dr. weaver was feeling a mixture of anger, nervousness, and astonishment. She was aware that Professor Peck really didn't respect her based on other things he had said that were later reported to her. Things like "you asked Dana to be at that meeting. Don't you need a man there so that the meeting will be taken seriously?" Many students also reported that he continually spoke ill of her, saying she was a poor leader as a woman. These reports were also passed to Dana from colleagues. LGBTQ+ Students also reported to her he encouraged them to go to conversion therapy camps because "there was something wrong with them." So, Dana could not tell if his disrespect was because she was a woman, because she was lesbian, or because she was a woman who was lesbian.

The band was performing a piece with the tuba professor, Tim Holland, on this concert. When the point came in the rehearsal where they would be working on that piece, Tom walked onto the stage carrying his tuba. "Tim, it is so good to see you. How are you?" asked Dana. "I am doing well, thanks, Dana," replied Tim. Looking around, Dana noticed there wasn't much room for a chair and music stand for Tim, so she looked back at the percussion section and asked, "Percussion, would it be possible to move back an inch or maybe two? We need to get a little more room up front for Tim." At this point, Professor Peck interjected, "NO, they are not doing that. There is not enough room back here for them." Dana initially thought Peck was kidding, so she asked again, and he yelled back, "NO! They are not moving!"

A deafening silence fell over the rehearsal hall. With her heart pounding, Dr. Weaver felt the heat of anger begin to rise in her. She stepped off the podium and walked back to the percussion section, and quietly asked, "Percussion, am I asking anything unreasonable from you that I am not asking from everyone? I know our stage is small, but we need to compromise a bit. Can you please move back a few inches?" All the percussionists looked at each other and collectively said yes and began to move their equipment back further. At his point, Professor Peck turned to Dr. Weaver and said, "Wow! Really?" The tension in the room was palpable, and the students were starting to visibly become uncomfortable. Dr. Weaver thought to herself, "Okay, at this moment, you can either make a scene, or you can try and set an example for the 50 or so music educators sitting on stage right now wondering what in the hell is going to happen next." So, with her heart pounding and her body trembling, she asked Peck to leave. "Professor Peck, we are trying to have a rehearsal. Would you mind leaving and letting us do that?" asked Weaver. Peck puffed up his chest and made a sarcastic snorting sound as if he thought she was kidding. Nervous and shaking, Dana said, "No, I am being serious. We have only this rehearsal before our concert, and I am politely asking you to leave so that we can continue." Peck eventually left the performance hall Dana was able to eventually resume the rehearsal.

Later, Dana was able to confide in a colleague who would recommend that Dana address the issue with the department chair. After She did this, she "felt like a wuss." She felt somewhat embarrassed and humiliated because she couldn't handle it. She felt like a tattletale.

"It is better that the truth be known than that scandal be covered up."

~ Saint Augustine

Dr. John Tully sat waiting, nervously, in President George Sanders' outer office. He is there because of rumors that he is gay. Southern University is a private religious institution that views homosexuality as a sin and an offense for which one could be fired. As he sat waiting, the conference room door opened, and President Sanders appeared in the doorway. "Dr. Tully, will you please join us?" he asked. John got up and walked into the conference room. He immediately noticed that all the chairs that were normally in the conference room were removed, and only four remained. One at the nearest end of the table and three at the farthest end of the table, with one of those being occupied by Mary Smith, President Sanders' secretary, and the other by Beverly McFadden, the Chair of the Performing Arts Department and John's boss. As John entered, George gestured to the lone chair and said, "Please take a seat." John took a seat in the chair, and George made his way to the opposite end of the table to take his seat.

"John, you know why we are here today. There have been rumors among the student body that you are a homosexual. After an internal investigation, it has come to my attention that these rumors originated from a single source, a student named Matthew Findley. As you know, practicing homosexuality is a violation of the university's code of ethics. So, I have called today's meeting for two reasons. First, I wanted to notify you that the ethics committee is meeting later this week, during which we will take testimony from both you and Mr. Findley. The result of this meeting will determine your employment status. Second, we need to come up with a strategy to contain this information," said George. John nodded as George continued, "So, let's discuss

containment strategies.” John sat through another hour of discussions regarding how the university could contain this story, and how he could be forced back into the closet.

Several days later, John was called back to the president’s conference room. Before this visit, however, John had done some research on the tenants of the religious foundation of the university to better “blunt the blow” of what was about to happen during this meeting of the ethics committee. President Sanders started the meeting by thanking everyone for coming and saying that he hoped they could arrive at an amicable solution for everyone involved. After listening to the committee discuss his lively hood as well as question a terrified student, it was John’s turn to answer questions. After answering all the committee’s questions and being told it was the wish of the university that he “transition” out of his position, John was asked if he had any questions. “I really only have one question,” John said. “Where is the grace? The sin you're accusing me of is no greater than someone else's sin of gluttony because the only thing that is worse is not accepting Christ, as your savior. And if I believe in that, then you can't say that my sin of being gay is any worse than your sin of gluttony. So, who's wrong? Who's violating your code of conduct more? Neither of us is, right? It's considered equal in the eyes of your church. And if we believe that all humans have dignity and value, then where is the grace? You say you want to help me transition out of this position, and the best way to do that is for me to complete the year,” John concluded. President Sanders thank John for his time and thoughts and said that the committee would have recommendations by the following week. As John was leaving the conference room, Beverly stopped him in the hallway and said, “Good job in there. I don’t think they were expecting you to have a response like that.” The following week, John got an email from President Sanders that

outlined the committee's decisions. John would be allowed to maintain his job for the remainder of the academic year if he signed a pledge that there would be no more signs of him practicing homosexuality for the remainder of his contract. The remainder of the academic year was horrible for John. Not only did he feel like he was forced back into the closet, but he also felt like he was being chastised for who he was. He was not accepted and made to feel safe. In fact, it was quite the opposite. He would turn to food for comfort, making the frequent stop at the Sonic that was near his house for Tuesday Night Wings. He would gain roughly 30 pounds before he left at the end of the year.

Epilogue

Through the participants willingness to share their stories, a clearer picture of how they experience (in)dignity has emerged. Stories of their experiences of (in)dignity both relating and not relating to their gender, sex, and sexuality have illustrated ways in which these individuals have to navigate their daily lives.

Chapter 5 - Discussion of the Findings

Introduction

The purpose of this narrative study was to understand and challenge how (in)dignity is experienced within the profession and population of LGBTQ+ college wind band conductors and how individuals navigate dignity threats and affirmations. Using a narrative methodology informed by queer, feminist, and dignity theories, this study used in-depth semi-structured interviews conducted with four LGBTQ+ identifying college wind band conductors the researcher strived to answer three research questions:

1. How is workplace dignity defined within the LGBTQ+ collegiate wind band conductor population?
2. What conditions support, and which stifle dignity experienced by LGBTQ+ collegiate wind band conductors
3. Using LGBTQ+ collegiate wind band conductors' experiences as a guide, what strategies can be recommended to promote dignity and prevent abuse in the workplace?

Through these models, the researcher came to better understand how participants perceived, encountered, and navigated dignity threats and affirmations. Though participant interviews provided a rich source of information regarding the perception and experience of (in)dignity in the workplace by LGBTQ+ college wind band conductors. It should be noted that this perception and these experiences are limited to only four members of the profession.

Discussion of the Findings

Dignity (Baker, 2014; Hicks, 2011, 2018) served as a meaningful lens to examine and understand the experiences of each participant. The prologue depicted how participants defined, encountered, and navigated dignity affirmations and threats both associated and not associated with their gender, sex, and sexuality. This discussion of those findings will move through each of the research questions.

Research Question 1

How is workplace dignity defined within the LGBTQ+ collegiate wind band conductor population?

The collective definition of dignity that came into focus through participant interviews was being treated with *mutual respect* and *professionalism*; the view that everyone has *inherent value* and is *accepted*. With this definition established, it became clear that it was indeed comparable to those established through the works of Baker (2014) and Hicks (2011, 2018). Each of the participants then shared instances in which their dignity was affirmed or threatened based on this definition.

The participants told stories of how they had encounters that affirmed their dignity, both relating and not relating to their gender, sex, and sexuality, based on all or parts of this definition. Dr. Tully discussed being seen and accepted when the university president specifically sought him out to make sure he felt heard and seen after a previous Title XI training which gave him a sense of belonging and comfort. Dr. Stantz talked about being treated with inherent value when he faced an issue where an ex-partner was trying to slander him on social media, which sparked a new sense of connection with his students and colleagues. Dr. Weaver discussed when her students only treated her respectfully or professionally once they learned to

trust and accept her as their director. Dr. Spengler talked about the mutual respect his colleagues showed him when they appointed him Interim Director as something that made him feel accepted by them, which, in turn, he felt gratitude for.

The participants also told stories of how their dignity was slighted, both relating and not relating to their gender, sex, and sexuality, based on all or parts of this definition. Dr. Weaver discussed when she was not treated professionally, accepted, or seen to have inherent value by a college, which caused her to feel shame, resentment, and hurt. Dr. Tully shared a story when his dignity, in every aspect of this definition, was slighted when he was forced to go back into the closet and ultimately resign his position, which propelled him into a shame spiral that led to him embracing food as a coping mechanism. Dr. Spengler discussed how not being accepted by his colleagues because he started his position as ABD made him feel othered and dirty. Dr. Stantz discussed a time when area public school teachers talked disparagingly of him in front of student teachers he was supervising, which caused him confusion and disappointment.

In conclusion, the collective definition of dignity that emerged from the participant interviews highlights the importance of mutual respect, professionalism, and the recognition of inherent value in every individual. This definition aligns with the works of Baker and Hicks and serves as a useful framework to understand encounters with dignity in various contexts, including those related to gender, sex, and sexuality. The stories shared by the participants further illustrate how one's dignity can be affirmed or threatened in different situations and how these experiences can affect our emotional wellbeing. Thus, emphasizing the need for ongoing efforts to promote dignity for all LGBTQ+ college wind band conductors.

Research Question 2

What conditions support and which stifle dignity experienced by LGBTQ+ collegiate wind band conductors?

Through the stories shared by the participants, it is clear that heteronormativity, the denial intersectionality, and Dona Hicks' ten essential elements of dignity model provided a suitable framework for understanding the conditions that support or hinder dignity. This framework was particularly relevant for understanding the experiences of LGBTQ+ collegiate wind band conductors, as it encompasses a range of factors that can impact individuals' experiences of dignity.

Participants' stories revealed that heteronormativity impacted some of their experiences of (in)dignity. Weaver, Stantz, and Tully all shared stories where their dignity was slighted based on this concept. Regardless of whether Dr. Weaver could pinpoint either her gender or her sexuality as the impetus for her colleague's actions when he openly defied her in rehearsal, it became clear through her story that heteronormativity played some role. Through Dr. Stantz's story, the fact that an area public school teacher would speak ill of him based on his sexuality directly implicates heteronormativity. The treatment Dr. Tully faced at the hands of the institution he worked for speaks to not only heteronormativity, but to larger implications of religious affiliated institutions being able to perpetrate this kind of treatment without ramifications.

The influence of intersectionality on participants' experiences with (in)dignity was also made clear. Stories shared by Stantz, Weaver, and Tully illustrated occasions where only parts of their identities were highlighted/used by others to interact with them or, in one case, their students. When Dr. Stantz spoke about the public-school teacher who spoke ill of him to Stantz's

students, that teacher clearly only focused on one aspect of his identity. The same was true for Dr. Tully when the university forced him back into the closet. Dr. Weaver's experience illustrates the potential for overlapping identities to be possible reasons for undignified treatment.

The shared experiences also highlighted how Dona Hicks' ten essential elements from her model affected people's experiences of (in)dignity. Some combination of the ten components was included in each of the eleven narratives the participants presented. This was the case for both experiences of (in)dignity that did and did not connect to the gender, sex, or sexuality (GSS) of the participant.

Dr. Spengler shared an experience of indignity regarding his third-year review process. This experience had no relation to his GSS, yet all ten elements of Hicks' model were present. Because of his status as ABD when he started the job, other faculty members treated him with some bias, thus not accepting his identity or treating him fairly. This treatment, in turn, caused him not to feel included and risked his emotional safety. The comments made in the review process did not acknowledge his thoughts, feelings, or perspectives, did not provide him with any recognition of the excellent work that he had done, and did not provide him with the benefit of the doubt. Based on the tenure system that his institution used, he was not given the benefit of independence as he had no control over the situation, nor was he allowed to address the comments in a setting other than a written rebuttal. Finally, in the process of a closed file, none of the faculty members had to accept accountability for their comments and the emotional turmoil the comments caused.

Dr. Tully's experience of being forced to sign a pledge to deny his identity shows how Hicks' model can be applied to experiences that connect to an individual's GSS. Through its

actions, the university rejected Tully's identity and refused to assume accountability for its actions and the resulting emotional trauma, thus denying him the eight other elements of the model.

The experiences shared by the participants underscored the importance of using a suitable framework for understanding the conditions that support or hinder dignity. The concepts of heteronormativity, intersectionality, and Dona Hicks' ten essential elements of dignity model encapsulated the factors that can impact an individual's experiences of dignity. The participants' stories revealed instances where heteronormativity and intersectionality impacted their experiences of (in)dignity and how the ten essential elements of dignity were implicated in those experiences. These insights highlight the need for departments and institutions to create safe and inclusive spaces for all individuals, including LGBTQ+ individuals, to ensure their dignity is respected and upheld.

Research Question 3

Using LGBTQ+ collegiate wind band conductors' experiences as a guide, what strategies can be recommended to promote dignity and prevent abuse in the workplace?

Participants' suggestions for promoting dignity and defending it against threats were revealed in our discussions. These ideas centered on institutional-level concepts that could serve the whole of a university/college. The concepts of organizational culture, advocacy, and leadership, along with the tenure evaluation process, were all discussed.

Dr. Tully talked about the leadership and explicit policies of an organization as the focal point of that university's culture and the idea that not only should these policies be written down but lived out. He said:

I think that an organization's culture. starts with leadership by example and the formal policies of the organization that it's not just lived out, but it is written down. So that someone can go see this is how it's supposed to be, we're not doing this. Then it's lived out by everyone in the organization and sort of self-policed by its members. So, if someone goes out of line, someone goes, 'hey, no, we don't treat people like that. That's not cool. That person is a cool person. Why would you say something like that?

Dr. Harold Spengler talked about advocacy and the fact that it could go too far. He expressed concern when the advocacy reaches extreme levels:

I think advocacy is a big piece. Advocacy from our leaders. You know, that there are clear statements about workplace policies. Within the military, we call it customs and courtesies. Like, how do you treat an officer, and it creates a rapport of respect, and it creates... well, unless it's ego and then it turns sour, and then there are dictators, right... but at the heart of it is to create a respectful environment. And I think that is something we do have here at the university, but there's always further work. I think one of the things that I found interesting is that the pendulum can swing. Some of our student advocacy groups have gone so far that their rhetoric has become toxic and filled with hatred. I think it's created a very toxic environment where I feel it doesn't matter. Even though I'm a gay male on this campus, sometimes I feel like my voice doesn't matter because I'm a white male.

Dr. Dan Stantz brought up faculty support groups and a university non-discrimination policy. He discussed that the university's policy helped protect faculty and students. He also talked about some financial hardships the university was going through, which caused the faculty some anxiety and depression relating to the possibility of their jobs being eliminated. In response, the

university created a faculty support group, and Stantz suggested that this concept could be expanded to a full-time, year-round initiative that provided rounded support.

Dr. Dana Weaver discussed how administrators could “be strong and do the right thing because it's the right thing to do.” She also discussed how some administrators do not appreciate issues “going over their heads,” so they attempt to refute and cover them up and thus reject accountability. Dr. Dana Weaver also raised the notion of revising the tenure procedure to incorporate character as a factor. She said:

For years, I've always wondered why it's teaching, service, and scholarship in our evaluations. I remember rewriting our bylaws one year, and I forget what schools it was, but I actually found in a couple of other schools' tenure and promotion documents where they also had character listed in there. And then they could be prevented from being promoted or tenured based on character, and it listed all these differences of opinion, but treating people with respect and not undermining, you know, like it just listed all these things that can be very rampant in higher ED.

The experiences shared by the participants provide insight into the strategies that can be employed to promote dignity and prevent abuse in the workplace. Participants suggested that organizational culture, advocacy, leadership, and the tenure evaluation process are critical areas that institutions should focus on. Dr. Tully emphasized the need for leaders to lead by example and for organizations to have clear policies that are both written and lived out. Dr. Harold Spengler stressed the importance of advocacy but also warned against extreme rhetoric that can create a toxic environment. Dr. Dan Stantz suggested that universities create support groups to help protect faculty and students, while Dr. Dana Weaver called for administrators to do the right thing and revise the tenure process to include character as a factor. By incorporating these

strategies, institutions can create a respectful environment that supports the dignity of all individuals, regardless of their gender, sex, or sexual orientation.

Implications for the Profession

The current study's findings can have practical implications for the wind band conducting profession and institutions that employ and support LGBTQ+ individuals. By understanding the experiences of LGBTQ+ wind band conductors, other members of the profession can learn how to better interact with and support their colleagues. This includes creating an environment that respects and upholds the dignity of all individuals, regardless of their gender, sex, or sexuality. Additionally, institutions can use the framework provided by Dona Hicks' ten essential elements of dignity to create policies and practices that prevent indignity and promote affirmations of dignity.

Furthermore, this study highlights the challenges that LGBTQ+ wind band conductors face in navigating a profession that has historically been anchored in hegemonic masculinity and heteronormativity (Bergonzi, 2014; DeLuca, 2021; E. S. Gould, 2003; Jackson, 1996; Shaker, 2020). These individuals must navigate their personal and professional lives in ways their non-LGBTQ+ colleagues do not. They face decisions of concealing or revealing their true identity to avoid possible adverse treatment. They are potentially exposed to explicit and indirect discrimination and harassment from their colleagues and institutions. They must deal with the emotional turmoil and fallout from being a part of environments that may not fully accept and support their identity, leading to feelings of isolation, anxiety, depression, and shame. Therefore, institutions and colleagues need to be aware of the specific challenges that LGBTQ+ individuals face and work to create environments that support them.

By creating more inclusive and respectful environments that uphold the dignity of all individuals, institutions, and colleagues can better support LGBTQ+ individuals in the profession. The essential elements of dignity framework established by Hicks provide us a valuable tool for departments and institutions to use as inspiration to create policies and practices that prevent indignity and promote affirmations of dignity. It can serve as a lens through which we can objectively assess how we treat one another and how that treatment affects others. Ultimately, by increasing awareness and understanding of the experiences of LGBTQ+ individuals in the college wind band conducting profession, we can work towards a more equitable and supportive profession for all.

Future Research

Though this study and its participants provided rich data to examine experiences of (in)dignity by LGBTQ+ college wind conductors, it was limited to only four participants. Consequently, three interesting topics for further research have been revealed.

First, is to explore the implications for the wider population of LGBTQ+ college wind band conductors. As the current study only focused on the experiences and perspectives of four LGBTQ+ college wind band conductors. Therefore further research can be undertaken to possibly assess the general academic climate for LGBTQ+ collegiate wind band conductors.

Second, because one participant did not feel they had any experiences of (in)dignity based on their gender, sex, or sexuality, investigation as to possible reasons is needed. Could this be a geospatial issue? Could a conductor's location impact their experiences with (in)dignity? Further research could possibly identify what if any, factors could affect the experience of (in)dignity relating to gender, sex, and sexuality.

Lastly is the concept of how (in)dignity is experienced by other LGBTQ+ members of the collegiate music community (i.e., other ensemble conductors, graduate students, applied faculty, administrators, etc.) Though this study focused on LGBTQ+ college wind band conductors, research as to the state of the academic field of music at the collegiate level in regard to the experiences of (in)dignity could prove to be valuable.

Conclusion

Although this study did not provide a comprehensive understanding of how (in)dignity is defined or experienced by the entire LGBTQ+ wind band conductor population, the personal stories of four LGBTQ+ college wind band conductors have illuminated the challenges and opportunities for growth within the profession. By sharing their experiences with courage and openness, these conductors have shown that progress is possible. We can reject heteronormative values that exclude and marginalize LGBTQ+ individuals. We can embrace and celebrate the diverse identities of our colleagues. And we can hold ourselves accountable for our actions, taking active steps to prevent harm and promote dignity for all.

The findings of the project are not just relevant to the collegiate wind band conducting profession, but also music and music education, academia, the professional world and even the whole of society. The experiences of this study's participants highlight the importance of creating inclusive and supportive environments where everyone can thrive. By listening to and learning from the stories of marginalized individuals, we can cultivate a culture of empathy, respect, and equity, and work towards a better future for all.

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Appendix A - IRB Approval



TO: Frederick Burrack
Curriculum and Instruction
Manhattan, KS 66506
Proposal Number IRB-11050

FROM: Rick Scheidt, Chair
Committee on Research Involving Human Subjects

DATE: 02/17/2022

RE: Approval of Proposal Entitled, "Life on the Podium and Out of the Closet: Experiences of Workplace (In)Dignity of LGBTQ+ Colligate Wind Band Conductors."

The Committee on Research Involving Human Subjects has reviewed your proposal and has granted full approval. This proposal is **approved for three years from the date of this correspondence.**

APPROVAL DATE: 02/17/2022

EXPIRATION DATE: 02/16/2025

In giving its approval, the Committee has determined that:

No more than minimal risk to subjects

This approval applies only to the proposal currently on file as written. Any change or modification affecting human subjects must be approved by the IRB prior to implementation. All approved proposals are subject to continuing review, which may include the examination of records connected with the project. Announced post-approval monitoring may be performed during the course of this approval period by URCO staff. Injuries, unanticipated problems or adverse events involving risk to subjects or to others must be reported immediately to the Chair of the IRB and / or the URCO.

Electronically signed by Rick Scheidt on 02/17/2022 6:09 PM ET

Appendix B - Informed Consent Document

KANSAS STATE
UNIVERSITY

University Research
Compliance Office

Institutional Review Board (IRB) Informed Consent Form

comply@k-state.edu | 785-532-3224

PROJECT TITLE:

Life on the Podium and Out of the Closet:
LGBTQ+ Colligate Wind Band Conductor's Experiences of Workplace (In)Dignity

PROJECT APPROVAL DATE:

02/17/2022

PROJECT EXPIRATION DATE:

02/16/2025

LENGTH OF STUDY:

3 years

PRINCIPAL INVESTIGATOR:

Dr. Frederick Burrack
Director of the Office of Assessment
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PURPOSE OF THE RESEARCH:

The purpose of this narrative study is to understand better the experience of (in)dignity within the profession and population of LGBTQ+ college wind band conductors and challenge the dynamics that permit and perpetuate the spectrum of micro to overt dignity abuses. These conductors, who have spent a great deal of time, effort, and energy to obtain the positions that they have, must exist within a social structure that is historically white, hypermasculine, and anchored in heteronormativity (Bergonzi, 2014). They must navigate their personal and professional lives in ways that other members of this profession do not. This study will use in-depth, semi-structured interviews to understand and challenge how (in)dignity is experienced in the workplace and how individuals navigate dignity threats.

PROCEDURES OR METHODS TO BE USED:

Recorded in-depth semi-structured interviews via Zoom.

RISKS OR DISCOMFORTS ANTICIPATED:

You may experience minor mental stress due to the anxiety some people experience during an interview. You may also experience mental stress due to the content of the interview questions and the potential of discussing past trauma.

You can withdraw at any time from the project without penalty or loss of benefit.

BENEFITS ANTICIPATED:

Research concerning LGBTQ+ faculty at the post-secondary level does exist in several areas. General research has been conducted on microaggressions and discriminations faced by faculty (Beagan et al., 2020; Irwin, 2002; Ozturk & Rumens, 2014; Pitcher, 2017). There has been considerable scholarship on the broad experience of LGBTQ+ faculty (Branfman, 2015; Devita & Andres, 2018; Dozier, 2015a, 2015b; LaSala et al., 2008; McKenna-Buchanan et al., 2015; Orlov & Allen, 2014; Reinert, 2017; Simmons, 2017) with a climate study for faculty serving in the science and

engineering field (Bilimoria & Stewart, 2009). However, the academic discipline of music, wind band conducting more specifically, is not among them. Therefore, this study would begin to address the gap in the scholarship of LGBTQ+ issues at the collegiate level within music and band conducting.

Examining how LGBTQ+ college wind band conductors experience dignity can present several potentially significant, social, and individual benefits. First, this study could illuminate and stop the traumatic experiences of LGBTQ+ college wind band conductors concerning their workplace dignity (Dozier, 2015a, 2015b; Irwin, 2002; Pitcher, 2017; Irwin, 2002, p. 74–75). Second, this study could reveal and destabilize centers of power that perpetuate a sociocultural power imbalance where bullying is institutionally enabled as a way to discriminate and marginalize LGBTQ+ collegiate wind band conductors (Misawa, 2015).

EXTENT OF CONFIDENTIALITY:

The researcher will use no direct identifiers of you or the institutions you discuss in any final published documentation. Only the researcher will hear the recordings. In the dissertation, you and the institutions you discuss will be assigned pseudonyms to protect your and their identity.

Once the study is complete or within five years, whichever comes first, the data will be destroyed.

The information or biospecimens that will be collected as part of this research will not be shared with any other investigators.

IS COMPENSATION OR MEDICAL TREATMENT AVAILABLE IF INJURY OCCURS? ☐ Yes ☐ No

Terms of participation: I understand this project is research, and that my participation is voluntary. I also understand that if I decide to participate in this study, I may withdraw my consent at any time, and stop participating at any time without explanation, penalty, or loss of benefits, or academic standing to which I may otherwise be entitled.

I verify that my signature below indicates that I have read and understand this consent form, and willingly agree to participate in this study under the terms described, and that my signature acknowledges that I have received a signed and dated copy of this consent form.

(Remember that it is a requirement for the P.I. to maintain a signed and dated copy of the same consent form signed and kept by the participant).

PARTICIPANT NAME:

PARTICIPANT SIGNATURE:

WITNESS TO SIGNATURE:
(PROJECT STAFF)

DATE:

DATE:

Appendix C - Email Correspondence

Initial Email Contact

Dear (Participant Name) -

My name is M. Evan Ricker, Jr., and I am a doctoral candidate at Kansas State University. I am currently working on my dissertation, which focuses on the experiences of LGBTQ+ collegiate wind band conductors in the workplace. As a gay man, I am interested in this project because I believe that workplaces should be safe spaces for all individuals. I hope our profession can use this research project to advocate for policies that support and protect LGBTQ+ persons in the workplace.

Please let me know if you would be willing to participate by completing this [short survey](#).

I am available to answer any questions or concerns that you may have about my project. I can be reached via email (mer@ksu.edu) or would be happy to schedule a Zoom meeting.

Thank you for your time.

Best regards

~ Evan

Subsequent Email Contact

Hello, NAME-

I am emailing today to follow up on a message I sent you on 12 March.

I am conducting interviews as a part of my dissertation, which focuses on the workplace experiences of LGBTQ+ collegiate band directors. I am emailing you based on your response to my initial email. As a college band director who identifies as LGBTQ+, you are ideal for giving us valuable first-hand information from your perspective.

The interview takes around 60 to 90 minutes, is very informal, and is conducted via zoom. I am simply trying to capture your thoughts and perspectives on your workplace experiences. Your responses to the questions will be kept confidential. Each participant will be assigned an alias to help ensure that no personal identifiers will be revealed during the analysis and write-up of findings. Each participant will also be allowed to review their story to ensure accuracy before the final publication of the document.

There is no compensation for participating in this study. However, your participation will be a valuable addition to my research, and findings could lead to a greater understanding of and improvement of the workplace experiences of LGBTQ+ collegiate band directors.

To be conscious of your time, this link will take you to the Doodle website, where you can schedule your interview at the most convenient time for you. Also attached is a copy of the informed consent document for your review. If you have any questions, please do not hesitate to ask.

Best regards,

~ Evan

Post Interview Email

Hello, NAME!

Again, I want to thank you for participating in my research project. I know you lead a very busy life, and I want to tell you how much I appreciate you sharing your time with me.

Talking about these experiences can be activating, so I want to provide a few resources. Attached to this email, you will find a grounding skills worksheet. Also listed below are crisis hotlines to call if you need assistance with flashbacks, nightmares, or if you are easily startled, if your depression or anxiety worsens, if you have trouble sleeping, if you are struggling with dissociation, if your irritability increases, if you have suicidal or self-harming thoughts, or if your loved ones notice that something is amiss.

- Crisis Text Line - Text HOME to 741741 to reach a volunteer Crisis Counselor.
- Trans Lifeline – (877) 565-8860
- Suicide Prevention Hotline – (800) 273-8255
- To contact a therapist in-network with your insurance, you can always look one up through inclusive therapists or therapy den.

Thank you for your participation; please don't hesitate to ask if you have any questions. I wish you a pleasant close to your semester and a restful summer.

Grounding Skills Worksheet

Grounding Techniques

5-4-3-2-1

- Name 5 things you can see in the room with you.
- Name 4 things you can feel ("chair on my back" or "feet on floor")
- Name 3 things you can hear right now ("fingers tapping on keyboard" or "tv")
- Name 2 things you can smell right now (or, 2 things you like the smell of)
- Name 1 good thing about yourself or 1 deep breath

Focus Out

You turn your attention outward instead of paying attention to the anxiety in your body. Begin by noticing sounds or sensations, and telling yourself to focus on the external of where your mind goes, not forcing yourself to pay attention to anything in particular, just allowing your attention to drift from one thing to the next. For example, paying attention to the sound of traffic noises outside, then noticing how your feet feel on the ground, then noticing the sounds of a clock ticking, then the sounds of a dog barking, and the paying attention to how your body feel against the chair, etc...

Cognitive Awareness Exercise: Re-orient yourself by asking yourself these questions:

1. Where am I?
2. What is today?
3. What is the date?
4. What is the month?
5. What is the year?
6. How old am I?
7. What season is it?

Draw Around Your Foot

Place your feet on the ground and in your imagination pick your favorite color to draw an outline around each foot. Start at the heel and using your imaginary pencil slowly go up the side of your foot to your pinky toe and then make sure you draw around each toe and then go back towards the heel. Repeat on the other foot.

Wiggle Toes

Another quick way to focus on your feet is just wiggle your toes (even when wearing shoes). Pay attention to the sensation as you move each separate toe. Do some move independently of the others? Tense up your whole foot then stretch it out. Now do the other foot.

Calm Breathing

Sit upright (if possible) and take the weight off your shoulders by supporting your arms on the side-arms of a chair, or on your lap. Aim for about 6-8 breathing cycles per minute or find your own *comfortable* breathing rhythm.

1. Take a slow breath in through the nose, breathing into your lower belly (for about 4 seconds).
2. Hold your breath for 1 or 2 seconds.
3. Exhale slowly through the mouth (for about 6 seconds).
4. Wait 2 seconds before taking another breath.

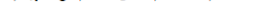
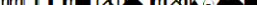
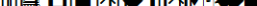
Butterfly Hug

- Cross your arms over your chest, so that the tip of the middle finger from each hand is placed below the collarbone. Hand and fingers should be as vertical as possible, so that the fingers point towards the neck and not towards the arms
 - If this is uncomfortable, you can also place your hands on the top of your thighs and tap your legs, or find a position that is comfortable for you to tap either your hands or feet for a few minutes at a slow and steady pace
- Your eyes can be closed, or partially closed
- Tap your chest with hands so that your hands alternate in a slow(ish) and steady rhythm (right - left - right - left, about the pace of your resting heartbeat)
- Aim to breathe slowly and deeply (abdominal breathing) while you observe what is going on through your mind and body such as thoughts, images, sounds, smells, feelings without changing, pushing your thoughts away or judging
- You can pretend as though what you are observing is like clouds passing by or leaves floating past you on a stream
- Stop when you feel in your body that it has had enough and you feel calm

Safety Script

- *Right now I am feeling* (describe your current emotion, e.g. 'terrified')
- *And I am sensing in my body* (describe your current bodily sensations, e.g. 'pounding heart, tight chest, shaky legs')
- *Because I am remembering* (name the trauma by title only- no details, e.g. 'being hurt by my mother')
- *At the same time, I am looking around where I am now in* (the current year), *here* (name the place where you are)
- *And I can see* (describe some of the things that you see),
- *And so I know* (name the trauma by title only) *is not happening now or anymore.*

Mental Games for Distraction

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Use your senses

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Other Ideas

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Appendix D - Interview Protocol

Hello, my name is Evan Ricker. I am a doctoral student at Kansas State University. I am doing a study to learn about the experiences of LGBTQ+ college wind band conductors with dignity in the workplace.

In approaching our discussion today, my commitment to this study, the LGBTQ+ community, and our profession is to be queer feminist and trauma centered. Meaning:

1. I will focus on how the content of our discussion today is your real-life experience. So often, survivors of abuse and discrimination are gaslit and questioned about their experiences in a way that questions the validity of what we have gone through. I commit to honoring and affirming what you have survived and that you are the expert of your experience.
2. That these experiences have an impact on our nervous systems.
 - a. Traumatic events push the nervous system outside its ability to regulate itself.
 - i. For some, this means that our nervous system gets stuck in the “on” position, which overstimulates us, and we cannot calm down.
 1. This can spark exhaustion, confusion, anxiety, anger, restlessness, numbness, dissociation, panic, and hyperactivity.
3. I acknowledge that not all of our reactions are equal.
4. I commit to holding us as a community accountable to the topic, history, and needs of the LGBTQ+ college wind band conductor population.
5. I commit to working toward structural change. This research is part of trying to make our collective work climate and lives better.

Before we begin our conversation, I want to address a few key things. First are some of the potential topics. We will be discussing gender and sexuality, which could lead to other topics like bullying, misgendering, microaggressions, power dynamics that do harm, and the institutional mechanisms that get in the way of protecting us. There will also be room for some of the positive experiences you’ve had along the way. However, I want to be attentive to the ways that we experience harm and the impact it has on our nervous systems. In other words, I want to engage in informed consent and be transparent about the content and topics to best enable collaborative empowerment and self-care. Second, although I will be asking personal questions, be assured that the resulting document will intentionally maintain anonymity. This means you will not be able to be identified. Your identity, university, and any other identifying factors will be changed or excluded to obscure who you are. If at any time you do not feel comfortable, you control what you share. I respect your boundaries and your pace, and we can address your needs as they come up.

This study will be conducted in two parts. First, you were sent a link in which you were asked to provide basic demographic information. Second, today, we will have a conversation (approximately 60-90 minutes) about your experiences in the workplace.

There are a few things I would like to go over:

- First, I would like to confirm that you are eligible for this project:
 - Are you currently or have been employed as a college wind band conductor?
 - Do you identify as LGBTQ+?
 - (If a respondent answers "no" to any of the above questions, they will be thanked for their time, and the interview will end at this point.)
- Second, to correctly recall all your comments throughout the interview, I will be recording them using Zoom's built-in features. Again, none of the information you submit in this interview will be connected to your name or employer in the published dissertation. You and your place of employment will be given pseudonyms, and you will be asked to review the telling of your story before the dissertation is published. I will be the only one who has access to your audio file. These files will be destroyed once the dissertation is complete or within three years, whichever comes first. I'd also like you to know that you may ask me to stop recording the interview at any point. Also, I would like to reiterate that if you do not feel comfortable sharing a response to any question(s), you may say so, and we will move on or attend to your needs as they arise. This is a trauma-centered study, and I will do my best to honor how and when trauma impacts us during our time together.

I also want to take you through the informed consent form, so you clearly understand your rights today. **[Provide a link to/share a screen of the informed consent digital document and provide them time to read and digitally sign it.]**

Do you have any questions before we begin?

Participant ID: _____

Interview Questions:

Now that we have the "housekeeping" items taken care of, we can begin our interview.

Everyone's experiences are unique, so there aren't right or wrong answers here. Please provide stories and examples to clarify your point whenever you are comfortable doing so. That will be helpful.

Do you have any questions about this interview?

[BEGIN THE ZOOM RECORDING NOW]

I will ask you some questions about your experiences in the workplace. Specifically, I am interested in your experiences of dignity:

- 1) What comes to mind when you hear "workplace dignity" or "dignity at work?"
 - a) *For this study, the working definition of "workplace dignity" is: our inherent value and worth that is natural and inalienable (Hicks, 2011). The ability*

to establish a sense of self-worth and self-respect in the workplace (Hodson, 2001, p. 3)

- 2) Can you tell me about a time when you experienced dignity at work?
 - a) Who was there?
 - b) What were you doing?
 - c) What specifically was said or done?
 - d) What was it about the experience that made you feel you had dignity?
- 3) Okay, I would like us to switch gears and talk about an experience you have had at work that might be considered the opposite of what you just described. I would like you to talk about a time when your dignity was threatened at work that didn't concern your gender/sex/sexuality.
 - a) Who was there?
 - b) What were you doing?
 - c) What specifically was said or done?
 - d) What about the experience that made you feel you did not have dignity?
 - e) How did you deal with that?
 - i) Did you say anything to anyone? How did you get support?
 - (1) If **yes**, to whom did you speak?
 - (a) What did that conversation look/sound like?
 - (2) If **not**, why not?
 - ii) Were you able to do anything to protect yourself?
 - (1) Would you share about that?
 - f) If it feels safe to think about it, is there anything you wish could have happened differently?
 - i) If **so**, what would that be?
 - 4) Now I'd like to talk more specifically about your work experiences regarding your gender/sex/sexuality. Are you "out" at work?
 - a) What made you decide to pass/reveal?
 - i) **[If pass]** What sorts of things do you do to pass at work?
 - (1) How do you feel about passing?
 - (2) Do you think you will ever come out at work? Why or why not?
 - ii) **[If reveal]** What prompted your decision to come out at work?
 - (1) What did you say?
 - (2) Whom did you talk to about it?
 - (3) What was the response from your coworkers?
 - (4) What was the response from your students?
 - (5) How do you think the college/university is responding?
 - (a) **[If the answer is not positive]** Do you ever regret your decision?
 - 5) Can you describe a time when you felt dignity at work concerning your gender/sex/sexuality?
 - a) Who was there?
 - b) What were you doing?
 - c) What specifically was said or done?
 - d) What was it about the experience that made you feel you had dignity?
 - 6) Now, can you describe a time when you felt that you weren't experiencing dignity, and it had something to do with your gender/sex/sexuality?
 - a) Who was there?
 - b) What were you doing?
 - c) What specifically was said or done?

- d) What about the experience that made you feel you did not have dignity?
- e) How did you deal with that?
 - i) Did you say anything to anyone? How did you get support?
 - (1) If **yes**, to whom did you speak?
 - (a) What did that conversation look/sound like?
 - (2) If **no**, why not?
 - ii) Were you able to do anything to protect yourself?
 - (1) Would you share about that?
- f) If it feels safe to think about it, is there anything you wish could have happened differently?
 - i) If **so**, what would that be?
- 7) How important of a role do you think your gender/sex/sexuality plays regarding you experiencing dignity in the workplace?
 - a) Can you tell me more about why you feel this way?
- 8) Who do you feel could make a difference in changing your experiences with indignity in the workplace? Are there particular policies or dynamics you feel could make a difference in changing your experiences with indignity in the workplace?

Thank you for participating in this study. Your time and willingness to talk about your experiences are appreciated. If you have any questions, please feel free to ask me. I will be sending a follow-up email within the next 10 minutes that will include some resources if you feel you need them.

Again, thank you for your willingness to share your valuable time, thoughts, and experiences with me today.