

## **Does Educational Background Impact Levels of Imposter Phenomenon within Auditioned Ensembles in Durham University?**

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### **ABSTRACT**

This study examines the impact of participants' educational background on their levels of Imposter Phenomenon. This study will focus on aspects that may impact the IP levels of members of auditioned ensembles such as: gender and type of ensemble. It will primarily focus on educational background. A higher average level of IP tendencies was found in female participants. The type of ensemble was not found to have a significant impact on IP levels. However, a correlation is found indicating that the larger the ensemble size, the lower the level of IP. This study did not find statistically significant results indicating that educational background has an impact on participants' IP levels.

### **1. INTRODUCTION**

'Imposter Syndrome is a commonly reported and experienced phenomenon that affects high-functioning, high-achieving individuals.' (Huecker, et al., 2023). This definition indicates that Imposter Phenomenon is prevalent within environments which require high levels of accomplishment. For the purposes of this report, the Imposter Phenomenon will be referred to as IP.

Clance (1985) established the Clance Imposter Phenomenon Scale, a way of testing for Imposter Syndrome through a series of questions. This test is used in this study and is detailed further in the Methods section.

Aliyah Ramatally's (2021) study compared IP levels, measured by the CIPS, with levels of musicality, measured by the Gold-MSI test. Ramatally reveals a correlation between musicality and IP tendencies, suggesting that participants in the study with higher levels of musicality also displayed more qualities associated with IP (Ramatally, 2021, p.70). Ramatally's study consists of both a questionnaire and an interview study, allowing her to explore a nuanced understanding in the interview study, with music educators regarding their approach to helping students who suffer from IP. This interview displayed a lack of awareness of IP in some music educators and through the interview, interviewees were able to recognise symptoms in both students and themselves and agreed that it was something to be aware of and aim to tackle consciously (Ramatally, 2021, p.71).

Ramatally (2021) recognises a lack of collection of background information as a study limitation. She acknowledges the investigation of participants' gender identity, the family dynamic in which they were raised, and economic class as three background factors that impact IP tendencies and should be investigated (Ramatally, 2021, p.72). The present study differs from Ramatally's in that the aim is to gather a diverse picture of the participants' background, with the level of musicality assumed due to the participants' involvement in auditioned ensembles.

Sims and Cassidy (2019) explore the CIPS and how adapting it to fit specific scenarios alters the results. They found that the alteration of the wording of the CIPS impacted scores compared to the use of a control test. One limitation that Sims and Cassidy (2019) identify is in the use of a quantitative study, meaning it is restricted in understanding the complex motivations of IP. This is also a limitation of my study; however, quantitative results allow for a more coherent comparison. My study aims to unveil more factors influencing IP to understand participants' backgrounds in a more nuanced light.

Flowers (2016) studies the prevalence of self-handicapping, a phenomenon closely linked with Imposter Syndrome. Indeed, IP often leads to self-handicapping due to the experiencer's feeling of inadequacy, meaning that they limit themselves within and away from environments that induce this feeling (Flowers, 2016, p.2). Flowers (2016) also identified other factors that she did not investigate that influence the levels of self-handicapping among participants.

Smith and Naylor (2005) studied whether student's educational background affected their university performance, determined by degree results. They found that students who attended a private school were less likely to do as well in their degree than those who attended other school types (Smith and Naylor, 2005, p.550). They found a large diversity in results, suggesting that there is much variance between students from all types of schools. This is a limitation of my study due to the complexities within standards of education across the same types of schools.

However, my study aims to gain more of an understanding of these variations within the survey. Overall, Smith and Naylor's study (2005) gives evidence that schooling type does impact student performance at university, it concludes that, on average, students from state schools perform better, presenting the possibly higher level of IP in participants from state schools as irrational due to their average level of higher performance. Although these results are linked to my study, higher degree results and the ability to thrive in this environment are not equivalent.

Sonnak and Towell (2001), in a study entitled 'The Impostor Phenomenon in British University Students: Relationships Between Self-esteem, Mental Health, Parental Rearing Style and Socioeconomic Status,' identified that lower levels of IP were detected in students who attended private schools, with this group also reporting higher levels of self-esteem. This study determines this is due to the 'perception of private schools holding high academic standards leading individuals to view this as objective evidence for their own intellectual competence' (Sonnak and Towell, 2001-10, p.872). My study aims to investigate these claims within the environment of auditioned ensembles at a British university, as a possible additional factor contributing to IP experiences.

This study aims to investigate the impact of educational background on the levels of Imposter Phenomenon that participants experience. It will also investigate the impact of gender and ensemble type, alongside educational background. The hypothesis of this study is that a background of state education leads to higher levels of IP within these ensembles, due to lower standards of musical education within state schools as a result of insufficient government funding.

## 2. METHOD

*Design.* This study is a quantitative study, using a questionnaire. The main aim of this study is to determine the impact of educational background on participant IP levels. However, this is also considered alongside other factors such as ensemble size and type and the gender of participants. These additional factors can also contribute to IP tendencies. Therefore, in considering these, this study can obtain some understanding of factors that may impact IP tendencies, which is a very personal phenomenon that is affected by a person's unique background.

This study only considers participants who partake in auditioned ensembles. This is due to the unique environment that these groups create. The auditioned element should act as a validator of achievement, so this is an interesting element to consider alongside IP levels.

The questionnaire methodology provides a limited understanding of the complex backgrounds that contribute to IP but allows for a larger number of participants. Overall, this study uses a questionnaire to identify aspects of participants' backgrounds that impact multiple participants' levels of IP. This should help to determine the factors that increase levels of IP, rather than drawing out the factors of each individual's experience.

*Participants.* This study received 33 responses to the survey, of which 22 participants responded fully. Therefore, 72.6% responded in full. The reasoning for this could be due to the study's personal inquiries, as well as the CIPS questionnaire in its length and particularly personal aspects, with several participants failing to complete this section.

*Materials.* The first section of the questionnaire considers the musical ensemble, in asking participants about the size and type of auditioned ensemble. The survey allowed for an open-ended response to ensemble type, to allow the study to understand more of the nuance between each ensemble type.

The second section considers the background of the participant with the aim of gathering information that may impact IP levels at the university level. This section asks about gender as an important factor in a participant's world perception. Then, this survey asks the participant for details of their schooling. It asks about schooling at each level, then asks an open-ended question that allows participants to determine the type of schooling which they identify as their most predominant type of schooling. This section aims to gain a detailed picture of the participants' school background by also asking them to rate the musical support they received in school, as well as rating the level and quantity of musical opportunities that they felt were available to them during their time at school. The aim of these rating questions is to be able to understand a more nuanced picture of schooling, in which there is the possibility to understand a diverse range of experiences within schooling types.

The final section of the survey was the Clance Impostor Phenomenon Scale questionnaire in its original form (Clance, 1985). This is a pre-prescribed test that previous studies have derived to measure IP levels. It was created by Clance (1985) and consists of 20 questions that ask participants to rate how much they agree with certain statements that relate to Impostor Syndrome experience, on a scale of 1-5. The scoring system is displayed in Table 1, showing that the higher the score the higher the levels of IP (see Table 1). These higher levels of IP determine that it will be something that influences more of the participant's life (Clance, 1985). A high level of

IP most likely influences every high-pressure situation that a participant is in, for example within an auditioned ensemble environment. The CIPS is a highly tested system of measuring IP, therefore, this study uses the original test, without alteration.

Table 1. CIPS scores (Clance, 1985)

Scores	Levels of IP characteristics
40 or less	Few
41-60	Moderate
61-80	Frequent
Above 80	Intense

*Procedure.* A questionnaire was circulated via the emailing lists and group chats of multiple auditioned groups at Durham University.

### 3. RESULTS

*Gender.* In the study of the impact of Gender, Figure 1 shows the average levels of Imposter Syndrome in female participants compared to males (see Figure 1). Female participants displayed an average CIPS score of 71.53 which would be described as frequently displaying IP tendencies, according to Clance's scoring system (1985). This study has results that are equivalent to other studies in that levels are higher in females than in males. In an unequal variance t-test,  $t(7) = .89$ ,  $p = .40$ .  $0.4 > .05$ , therefore suggesting that this data is not statistically significant.

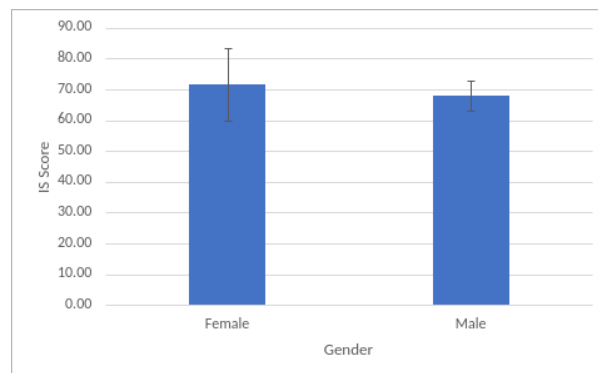


Figure 1. Average IP levels displayed by gender.

Table 2 displays the sample sizes for each Gender (see Table 2). As can be seen, there were only three male responses. This invariance in sample sizes may have impacted the results.

Table 2. Number of Participants of each gender

Gender	Female	Male
Number of participants	19	3

Overall, there is a higher average rate of IP levels in female participants than in males. This could indicate Imposter Syndrome as linked with societal treatment of gender.

*Ensemble Types.* The types of Ensembles that participants are a part of is compared to their IP levels. Figure 2 shows that, on average, Orchestral ensemble members had the highest levels of IP, with Bands having the second highest, then followed by Choral groups (see Figure 2). However, an ANOVA test revealed that  $F(2, 19) = .12, p = .89$ .

This result means that the data was not statistically significant. The clear overlapping of error bars (shown in Figure 2), further suggests that the type of ensemble does not affect the IP levels of participants in this study. However, a larger sample size and a more detailed study of the types of ensembles would be required to determine this definitively.

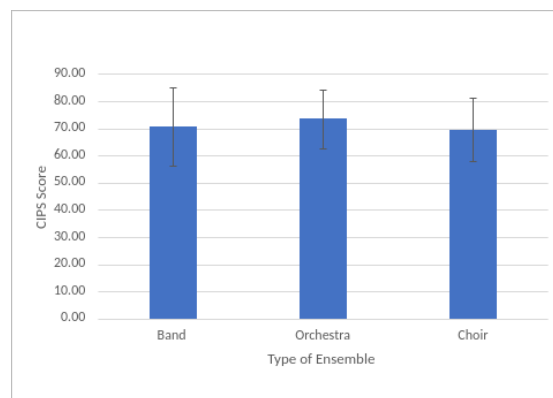


Figure 2. Average CIPS score displayed by ensemble type

Table 3. Sample sizes for the types of ensembles

Ensemble Type	Band	Orchestra	Choir
Sample Size	2	12	8

The following field of consideration in this study is how the sizes of ensembles impact IP levels. This data is shown in Figure 3. This graph has a correlation coefficient of  $-0.65$ , a moderate negative correlation, which suggests that the smaller ensemble sizes correlate to lower levels of IP among participants (see Figure 3). However, as can be seen in Figure 3, the smallest ensemble size band presents participants with the second lowest IP levels on average. This could be due to the intimacy of the smallest group size, resulting in a more supportive community. Equally, the overall correlation of lower Imposter Syndrome in very large groups suggests that the pressure that can lead to Imposter Syndrome is not as present within these large groups.

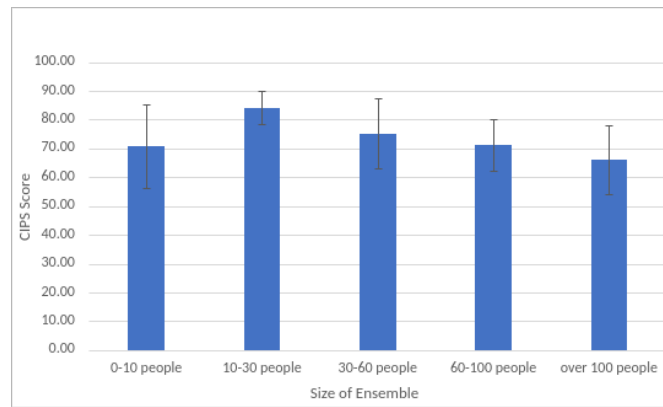


Figure 3. Average CIPS score displayed by size of ensemble

Table 4. Sample sizes for sizes of ensembles

Size of Ensemble (no. of people)	0 - 10	10 - 30	30 - 60	60 - 100	Over 100
Sample size	2	2	3	7	8

*Educational Background.* In the discussion of types of schooling, this study considered first participants' type of schooling at primary then secondary level. The average CIPS score compared to the type of education at primary-level is shown in Figure 4, with the graph for schooling at secondary-level shown in Figure 5. In consideration of the impact of primary-level education, the levels of Imposter Syndrome within participants who attended private school are marginally higher. Whereas Figure 10 shows that participants who attended Grammar school at the secondary-level have the highest average levels of Imposter Syndrome (see Figure 10).

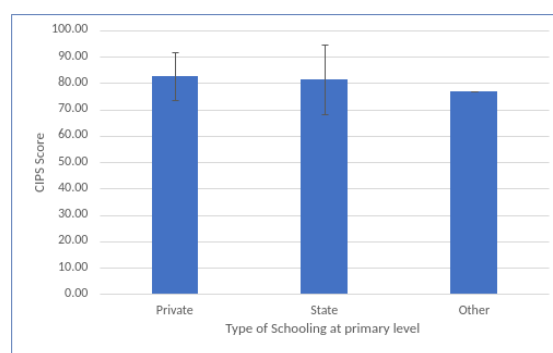


Figure 4. Average CIPS score displayed by type of schooling at primary-level

Table 5. Sample sizes at primary-level

Type of School	Private	State	Other
Sample Size	7	14	1

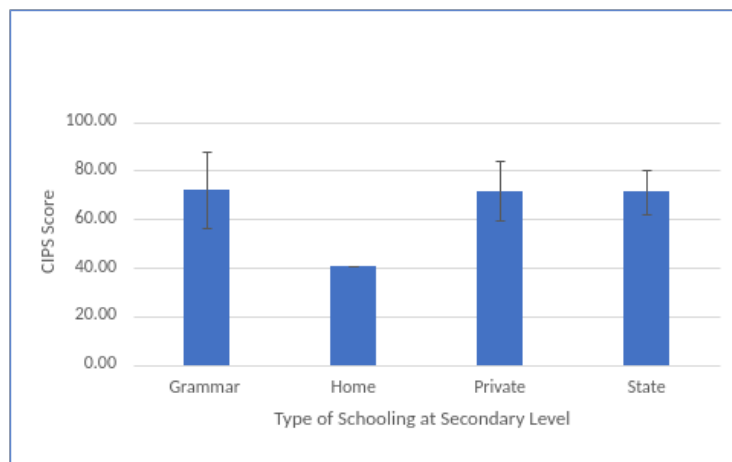


Figure 5. Bar graph showing CIPS score compared to the type of Schooling at secondary-level

Table 6. Sample sizes at secondary-level

Type of School	Grammar	Home	Private	State
Sample Size	6	1	6	9

The questionnaire used in this study subsequently asked participants to identify the type of schooling in which participants were predominantly educated, presented as an open-ended question. The aim of this question was to identify a more simplified understanding of participants' complex background. It can be assumed that the type of schooling answered for this question is the type of school that participants most identify with, or which shaped their education most. This question allowed participants who may have not been in the same type of education throughout their schooling to express which type had the most significant impact on them due to the greater amount of time in that type of institution.

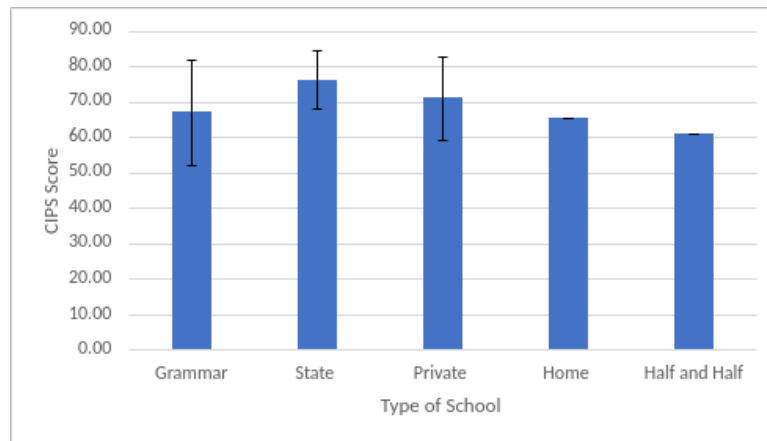


Figure 6. Average CIPS levels displayed by the predominant type of schooling

Table 7. Sample sizes of most prominent types of schooling

Type of School	Grammar	Home	Private	State	½ & ½
Sample Size	6	10	4	1	1

Figure 6 shows participants who identify as being predominantly educated in state schools as having the highest average CIPS scores, connoting a higher Imposter Syndrome tendency among these participants. Participants who attended state school had an average CIPS score of 76.26, meaning, on average, they frequently experience IP, according to Clance's scoring system (Clance, 1985). However, an ANOVA run on these results reveals that  $F(6, 14) = 0.99, p = 0.48$ .  $0.48 > 0.05$ , which means that the data is not statistically significant. This means that types of schooling cannot be considered as having a definitive impact on the IP levels of students in auditioned ensembles. However, this data's depiction of lower average levels among participants who most prominently attended private school aligns with the results of other studies of this sort (Sonnak and Towell, 2001). This could be due to the lack of support that state schools are able to offer due to insufficient government funding.

Due to the complexities of schooling, this study also asked participants to rate the musical support they feel their school supplied, as well as rating both the amount and the standard of musical opportunities within their schooling experience. The averages of these ratings compared to schooling types are shown in Figure 7 (see Figure 7). As is evident in this graph, participants from private schools rated these factors most highly. Participants from state and Grammar schools gave the same average ratings for these types of schools.

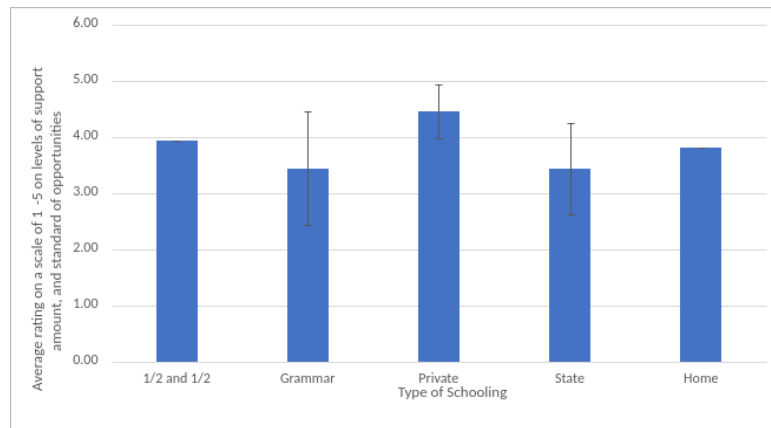


Figure 7. The average levels of support, amount and standard of opportunities displayed by each type of school

Figure 8 shows the averages of these rating questions alongside the average IP levels, with both categorised into the types of schools (see Figure 8). This graph suggests that state schools were given the lowest average ratings of the school types, and participants from state education presented with the highest levels of IP tendencies. Whereas participants from private schools gave the highest average ratings of their experience but, interestingly, they do not display the lowest average levels of Imposter Syndrome. The correlation coefficient between the average ratings of schooling experience and IP levels is  $-0.14$ , meaning that there is negligible correlation here. Therefore, an understanding of these participants' ratings of their schooling and IP levels as significantly linked is not supported.

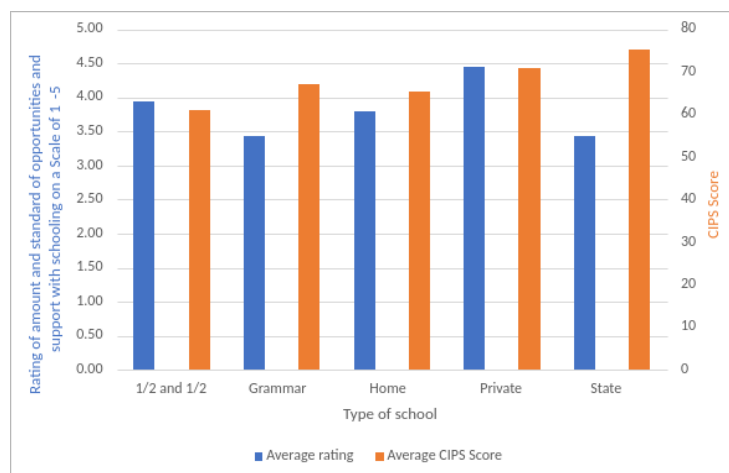


Figure 8. The average levels of support, amount and standard of opportunities and CIPS score displayed by each type of school

## 4. DISCUSSION

*Conclusion.* Overall, this study found that educational background does not have a significant impact on the levels of IP of participants. It found that, on average, female participants who predominantly attended state schools have the highest levels of IP. However, these results are not statistically significant, therefore, these factors cannot be considered as having a definite impact on IP levels.

*Gender.* On average, there are higher levels of IP in female participants than in male participants. This is in line with both Sims and Cassidy's (2019) study and Clance and Imes's (1978) study. Clance and Imes's study details



how ‘introjection of societal sex-role stereotyping’ leads to increased experiences of IP among ‘a select sample of high achieving women’ (Clance and Imes, 1978, p.241). This study also determines that:

*‘unlike men, who tend to own success as attributable to a quality inherent in themselves, women are more likely either to project the cause of success outward to an external cause (luck) or to a temporary internal quality (effort) that they do not equate with inherent ability.’* (Clance and Imes, 1978, p.242).

This suggests that the results of this study reflect this societally prescribed tendency of IP in women. External misogyny can often become internalised, resulting in women self-handicapping and irrationally believing that they have not earned their achievements; this can also lead to psychological distress (Szymanski, et al., 2009). However, the results of this study regarding the factor of gender are not statistically significant due to the low level of male participants. This suggests that the impact of gender on IP, especially within musical ensembles, requires further research with larger sample sizes.

*Ensemble Type.* In summation, the larger the ensemble size, the lower the level of IP. This may be due to the lack of exposure of individuals within these larger ensembles. In a larger ensemble, there is a greater focus placed on making music communally rather than highlighting individuals within the group. The higher levels of IP in these groups could be due to this lower level of pressure, meaning that fewer IP tendencies are evoked. Alternatively, this could be due to participants with higher IP levels feeling discomfort about the size of the ensemble, meaning that they are dissuaded from auditioning for these ensembles.

These results show that levels of IP are highest on average in Orchestral ensembles and the lowest in Choral ensembles. This could be linked to the size of the ensemble, with the participants from Choral ensembles also being part of the larger ensemble sizes. This could also be due to the instrumental dynamic of the Orchestra, with the distinctness of different instruments increasing exposure. This raises further sources of investigation as to whether the instruments played by participants within an Orchestral ensemble experience have an impact on IP levels. Overall, the results for types of ensembles have little variance between averages and are not statistically significant according to an ANOVA. Therefore, the type of ensemble does not have a large impact on the IP tendencies of participants.

*Educational Background.* The questionnaire of this study allowed participants to rate three aspects of their schooling to allow for a more nuanced understanding that is not oversimplified by the labels of school types. These questions asked participants to rate on a scale of 1-5 their experiences in school of: 1) musical support, 2) the amount of musical opportunities, and 3) the standard of these opportunities.

The results presented private schools as achieving the highest average ratings for these questions. However, this study also suggests that this did not greatly impact levels of IP tendencies in these participants. This could be due to the study’s requirement of participants from auditioned ensembles, with this limiting the sample size.

This study found that participants who were predominantly educated at state schools display, on average, higher levels of IP tendencies, indicating that the lower ratings of these schools compared to private schools increased these participants’ experiences of IP. However, these results are not statistically significant, unlike the results of other studies (Sonnak and Towell, 2001). Studies suggest that state school students become accustomed to achieving despite a lack of educational support (Smith and Naylor, 2005). This could explain the higher levels of IP in students from private schools than was expected. Indeed, the lower levels of support at university level means that private school students will take longer to adjust to this style of teaching, suggesting participants at this level could display higher levels of IP. It could also be suggested that the select sample from auditioned ensembles affects the expectation of higher levels of IP in participants from State school. Students from State school have achieved admittance into these ensembles, despite a lower level of musical support, amount and quality of opportunities during their schooling.

The perception of private schools can also be considered as impacting IP levels at university. Sonnak and Towell (2001) recognise how this perception of private schools as higher in standard leads to students from these schools having higher levels of self-esteem and lower IP levels (Sonnak and Towell, 2001). This study suggests that this is also the case within auditioned musical ensembles, but without statistical significance.

Participants who were educated at Grammar school have lower levels of IP on average. This could be due to Grammar school’s affirmation of student’s abilities, in admissions to the school. Grammar schools are also able to tailor the education they present to students of a higher level of intelligence, meaning that this situates them within an environment of higher ability which could be formational in their lower levels of IP.

The results of this study are not statistically significant in determining the impact of background education. This may be due to the many factors that impact IP levels in an individual. Educational background could still be an influential factor, but alongside many other formational aspects of a person's background that contribute to experiences of IP. These high numbers and huge variance in factors that contribute to IP, mean that it is difficult to determine one factor's impact. This is especially true of educational background as a diverse and complex factor.

The overall hypothesis of this study, that students from state schools within auditioned ensembles experience higher levels of IP, cannot be accepted due to a lack of statistically significant results.

*Limitations/Further Research.* There are a multitude of factors that impact IP experiences. This means that it is impossible for one study to unveil all the factors that contribute to a participant's experience of IP. This study could have also asked participants about their age, the stage of their degree, as well as family aspects. In future studies, these factors should also be considered to broaden the research's understanding of the participants' background.

This study mainly considers participants who were educated within the UK due to differing systems of education in other countries, aiding the complexity of the understanding of educational background. Another limitation presented here is this study's lack of consideration of the location of schools within the UK. For example, one participant discussed how they were educated in Northern Ireland, where the school type terminology differs. In future studies, it would be interesting to consider the impact of location of schooling on IP levels. However, Smith and Naylor (2005) investigated the differing picture of education within the UK and found that schools can still vary greatly within the same location. Therefore, even the consideration of location of schools does not entirely simplify the complex picture of educational background.

This study's sample size is generally quite small, meaning that statistically significant results are very difficult to achieve. The small sample size also limits the array of results received. There are also heavy imbalances in the results. For example, the study received 3 male and 19 female respondents. In future studies, it may be helpful to distribute research methods to a specifically male audience, such as a Male Voice Choir, in the aim of receiving more male responses to allow the study to truly examine the impact of gender on IP experiences.

The study of only participants who are part of an auditioned ensemble is the controlled variable of this study. This could be viewed as a limitation, as people who are not part of these auditioned ensembles and their experiences of IP are not considered or compared. This means that this study does not identify how the IP levels of people within auditioned ensembles compares to people not in them.

Further research is required to investigate the nuances of educational background. However, as previously discussed, this is such a complex picture that interviews may be a more suitable form of investigation. However, interviews also limit sample sizes meaning that the study is limited in investigation. These studies are more likely to reveal the factors that contribute to an individual's experience of IP, rather than common causes. Both in quantitative and qualitative studies, IP is very difficult to investigate due to its complex and individualistic nature.

This study does not consider the most effective ways of helping people who do suffer with IP. Further research and awareness are required to aid in environments in which participants display high levels of Imposter Syndrome.

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## APPENDIX

### SECTION 1

Q1 Have you ever been a part of an auditioned musical ensemble? (if you are a part of more than one, please choose the ensemble of the highest standard to answer these questions about)

Yes / No

[Skip To: End of Survey If Have you ever been a part of an auditioned musical ensemble? (if you are a part of more than one,... = No ]

Q2 What kind of ensemble are you part of? Please describe to a high level of detail the type of ensemble and your role within it.

Q3 What is the size of the auditioned ensemble you partake in?

- 0-10 people
- 10-30 people
- 30-60 people
- 60-100 people
- over 100 people

Q5 How would you describe your gender?

- Male
- Female
- Non-binary / third gender
- Prefer not to say

### SECTION 2

Q6 What type of school did you attend at primary level?

- State School (government funded)
- Private School (independently funded)
- Grammar School
- Home School
- Other (please describe)

Q7 What type of school did you attend at secondary level?

- State School (government funded)
- Private School (independently funded)
- Grammar School
- Home School
- Other (please describe)

Q8 In what type of school were you predominantly educated?

Q10 Rate on a scale of 1-5 the level of musical support across your schooling experience.

(Low level of musical support as a low priority with the school)

1 2 3 4 5

(High level of musical support as a high priority with the school)

Q11 Rate on a scale of 1-5 the amount of musical opportunities across your schooling experience.

(Few musical opportunities)

1 2 3 4 5

(Many musical opportunities)

Q12 Rate on a scale of 1-5 the standard of musical opportunities across your schooling experience.

(Low level of musical opportunities)

1 2 3 4 5

(High level of musical opportunities)

### SECTION 3 - CIPS

Q1 I have often succeeded on a test or task even though I was afraid that I would not do well before I undertook the task.

- Not at all true (1)
- Rarely (2)
- Sometimes (3)
- Often (4)
- Very true (5)

Q2 I can give the impression that I'm more competent than I really am.

- Not at all true (1)
- Rarely (2)
- Sometimes (3)
- Often (4)
- Very true (5)

Q3 I avoid evaluations if possible and have a dread of others evaluating me.

- Not at all true (1)
- Rarely (2)
- Sometimes (3)
- Often (4)
- Very true (5)

Q4 When people praise me for something I've accomplished, I'm afraid I won't be able to live up to their expectations of me in the future.

- Not at all true (1)
- Rarely (2)
- Sometimes (3)
- Often (4)
- Very true (5)

Q5 I sometimes think I obtained my present position or gained my present success because I happened to be in the right place at the right time or knew the right people.

- Not at all true (1)
- Rarely (2)
- Sometimes (3)
- Often (4)
- Very true (5)

Q6 I'm afraid people important to me may find out that I'm not as capable as they think I am.

- Not at all true (1)
- Rarely (2)
- Sometimes (3)
- Often (4)
- Very true (5)

Q7 I tend to remember the incidents in which I have not done my best more than those times I have done my best.

- Not at all true (1)
- Rarely (2)
- Sometimes (3)
- Often (4)
- Very true (5)

Q8 I rarely do a project or task as well as I'd like to do it.

- Not at all true (1)
- Rarely (2)
- Sometimes (3)
- Often (4)
- Very true (5)

Q9 Sometimes I feel or believe that my success in my life or in my job has been the result of some kind of error.

- Not at all true (1)
- Rarely (2)
- Sometimes (3)
- Often (4)
- Very true (5)

Q10 It's hard for me to accept compliments or praise about my intelligence or accomplishments.

- Not at all true (1)
- Rarely (2)
- Sometimes (3)
- Often (4)
- Very true (5)

Q11 At times, I feel my success has been due to some kind of luck.

- Not at all true (1)
- Rarely (2)
- Sometimes (3)
- Often (4)
- Very true (5)

Q12 I'm disappointed at times in my present accomplishments and think I should have accomplished much more.

- Not at all true (1)
- Rarely (2)
- Sometimes (3)
- Often (4)
- Very true (5)

Q13 Sometimes I'm afraid others will discover how much knowledge or ability I really lack.

- Not at all true (1)
- Rarely (2)
- Sometimes (3)
- Often (4)
- Very true (5)

Q14 I'm often afraid that I may fail at a new assignment or undertaking even though I generally do well at what I attempt.

- Not at all true (1)
- Rarely (2)
- Sometimes (3)
- Often (4)
- Very true (5)

Q15 When I've succeeded at something and received recognition for my accomplishments, I have doubts that I can keep repeating that success.

- Not at all true (1)
- Rarely (2)
- Sometimes (3)
- Often (4)
- Very true (5)

Q16 If I receive a great deal of praise and recognition for something I've accomplished, I tend to discount the importance of what I've done.

- Not at all true (1)
- Rarely (2)
- Sometimes (3)
- Often (4)
- Very true (5)

Q17 I often compare my ability to those around me and think they may be more intelligent than I am.

- Not at all true (1)
- Rarely (2)
- Sometimes (3)
- Often (4)
- Very true (5)

Q18 I often worry about not succeeding with a project or examination, even though others around me have considerable confidence that I will do well.

- Not at all true (1)
- Rarely (2)
- Sometimes (3)
- Often (4)
- Very true (5)

Q19 If I'm going to receive a promotion or gain recognition of some kind, I hesitate to tell others until it is an accomplished fact.

- Not at all true (1)
- Rarely (2)
- Sometimes (3)
- Often (4)
- Very true (5)