

Liberty University

School of Music

**Funding Allocations Concerning Composition Creation Standards**

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the Faculty of the School of Music  
in Candidacy for the Degree of  
MA in Music Education

by

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## **Abstract**

The purpose of this study is to provide applied research data showing either a correlation or no correlation between the amount of school funding allocation for music education programs in various elementary, middle, and high schools and pedagogical approaches associated with elementary, middle, and high school student's ability to carry out composition creation relating to the Nation Coalition for Core Art Standards. Additionally, it provides applied research data on how music educators should perceive their effectiveness regarding the quality of school funding. By examining historical evidence through multiple studies, the research data will be able to help conclude if a correlation does indeed exist. If there is a relationship between budget and issues with students/educators' ability to meet these standards, it will provide evidence that change must occur. The results of the study show no correlation in a relationship between the amount of school funding allocated for music education programs in elementary, middle, and high school and pedagogical approaches associated with elementary, middle, and high school student's ability to create compositions relating to the Nation Coalition for Core Art Standards or any data showing teacher's perceived effectiveness being impacted by funding. The conclusion of this study results in no data found connecting funding to these standards or funding directly impacting teachers' perceived effectiveness in the classroom. The recommendation is that a broader study be conducted to solidify these results, particularly with more school districts involved to provide a larger, more diverse data pool.

*Keywords: effectiveness, funding, Likert, music, questionnaire, research, Virginia*

## **Dedication**

This thesis is dedicated to those who have supported me throughout my education. My extended family members Billy Williams, Anne Williams, Shirley Puffenbarger, Barbara Shifflett, Ray Shifflett, Dori Groves, Alfonso DiLuca, Bob Cale, Beverly Simpson, and Haze Williams, all encouraged me throughout this process. My parents, Randy and Kimberly Robertson, always instilled in me that anything can be accomplished if you put your mind to it. My little brother, Gavin Robertson, always pushes me to be the best I can be. My best friend, Michael Rogers, has always had a listening ear and been a supportive friend. My loved ones who have passed away, including my grandmother Lucille Robertson, my grandfather Don Perry, my grandfather Louis Robertson, my aunt Dorothy Miller, and my uncle Bobby Puffenbarger, all believed in getting as much of an education as possible. My pastors, including Jim Slate and Billy Robertson, have instilled in me Godly wisdom and values throughout my life. My in-laws, Tony and Birdie Scellato, donated to my education. My wife, Gabriella Scellato, for always praying for me and supporting me. All my previous educators, including Mrs. Byer, and all my previous professors, including Don Marsh, Dr. David Hahn, Dr. Betty Damon, and Dr. Mark Greenawalt, helped me reach this point. A special thank you to my thesis advisor, Dr. Jerry Newman, my thesis reader, Dr. Joshua Carver, and my thesis editor, Stephanie Wilkinson, for all their wisdom and encouragement in completing this.

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## Chapter One: Introduction

Music education faces many looming challenges, from student commitment to motivating students and even adapting to students' needs. However, one central area of concern is finances. Expenses are rising throughout our nation; this does not exclude the cost of education. According to a recent census done, "Nationally, public school spending per student experienced the largest fiscal year-to-year increase since 2008, up 6.3% to \$14,347, according to new data from the 2021 Annual Survey of School System Finances released today by the U.S. Census Bureau."<sup>1</sup>

Rising costs are usually followed by cutbacks and stricter budgets, leading to some programs often deemed unnecessary. Many music programs are given less funding or even cut altogether. Although these cuts may work for budgeting on paper, few have examined the consequences for students and educators. While many studies have researched the general effects of reducing or changing funding allocations, there has not yet been much analysis of the correlation results in music education.

Many professionals in music claim that funding reallocations are impacting their classrooms. Quality and standards decrease when funding is low. However, more research is needed to determine if this is true and if there is a correlation between funding allocations, meeting standards, and perceived quality. Furthermore, these allegations need more detailed examination. There is a gap in specific research at the heart of these issues, which is why the educational community will benefit from seeing the results of this study.

The study provides a correlation between funding allocations and the perceived effectiveness of music teachers in meeting a specific standard.

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<sup>1</sup> U.S. Census Bureau, *Public School Spending Per Pupil Experiences Largest Year-to-Year Increase In More Than A Decade*, Census.gov, May 18, 2023.



Furthermore, the hypothesis is impacted by the results and analysis. It has become apparent that there will always be challenges that music educators must overcome. People must ask whether these educators can overcome this and if educators are willing to attempt to overcome these challenges.

The results provide relevant information for music education because music is essential in people's daily lives, especially in music classrooms. A biblical perspective helps analyze the data and results because people live in God's creation under his divine authority. Even in this study, people will recognize that God created humans with specific desires and passions that can be used to honor Him and serve others. The data seems to correlate between funding allocations and students' ability to meet the composition creation standard. It will present spiritual consequences to students. Two additional significant theories are utilized: Lev Vygotsky's Sociocultural Theory of Cognitive Development and The Piagetian Theory for Music Education. The conceptual framework of a biblical perspective and these two scholarly theories provide an enlightening way of analyzing and interpreting the data collected during this study.

Through this research, the information gathered provides a new understanding of the relationship between funding allocations, a specific standard, and the perceived quality by teachers and students in the music classrooms of taxpayer-funded schools. It provides ground for new research into more data and results nationwide. It shows other areas where a correlation could be made regarding finances and student educational outcomes. It inspires future research by widening the literature gap on the subject matter involving music standards and thinning the gap. When one specific question is answered, it sparks the desire for more to be investigated.

### **Thesis Statement**

While many music educators experience financial and resource scarcity, among other difficulties, there may be something that music educators can do to address these challenges.

### **Research Questions**

RQ1: Is there a relationship between the amount of school funding allocated for music education programs in elementary, middle, and high school and pedagogical approaches associated with elementary, middle, and high school student's ability to create composition relating to the Nation Coalition for Core Art Standards?

RQ2: How do music educators perceive their effectiveness regarding the quality and quantity of school funding?

### **Hypothesis**

According to the article, *A Music Educator's First-Hand Account of the Struggle to Reform American Education*, "Critics say that we can't solve the education problems by throwing money at them. How do we know that? We've never tried."<sup>2</sup> However, while there may be budget reallocations and, at times, a lack of resources for music educators, there are many ways educators can overcome these challenges to give students a higher-quality music education. Music educators can adapt their pedagogy to fit the financial and resource allocations provided. Music educators must be willing to use all tools, ranging from technology to fundraising, to achieve their classroom goals. Educational challenges must be overcome to yield positive learning results for students, teachers, and institutions.

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<sup>2</sup> Paul R. Lehman, "A Music Educator's First-Hand Account of the Struggle to Reform American Education (1953-2018)," *Contributions to Music Education* 44 (2019): 194.

## Problem Statement

According to the article “The Consequences of Cutting Music Programs in K-12 Public Schools,” “Music programs in K-12 public schools are one of the first things discussed when discussing cuts in the district. There are positive effects to cutting music programs: budgeting and funding, the decision makers not understanding its effect on students, and the lack of teachers.”<sup>3</sup> Funding allocations could affect students and teachers, but it has not been thoroughly examined. It is plausible that there would be a relationship.

According to another article, “Popular Music Education: A Call to Action,”

We lament that music programs are being cut, but we still have not made much of an effort to change with the times and reach the huge masses of students who want to be taught. There seems to be no end to the number of students who want to write songs, produce music, write music for media, or learn to play instruments or how to create music on a computer.<sup>4</sup>

Many issues surround funding allocations, but no analysis exists on how it affects specific music standards, such as students’ ability to create compositions. If music programs are being cut, it is reasonable to wonder if students’ ability to create is hindered.

The problem is that there is no current data to show a relationship between the amount of school funding allocated for music education programs in elementary, middle, and high school and the pedagogical approaches associated with elementary, middle, and high school students’ ability to carry out composition creation relating to the National Coalition for Core Art Standards. Furthermore, there is a lack of research showing how music educators perceive their effectiveness regarding the quality of school funding.

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<sup>3</sup> Jami Jeres, *The Consequences of Cutting Music Programs in K-12 Public Schools*, Digital Commons @ CSUMB, (May 2022).

<sup>4</sup> Bryan Powell, et al., “Popular Music Education: A Call to Action,” *Music Educators Journal* 106, no. 1 (2019): 23.

### **Purpose of the Study**

The purpose of this research is to provide applied data to show either a correlation or no correlation between the amount of school funding allocated for music education programs in various elementary, middle, and high schools and the pedagogical approaches associated with elementary, middle, and high school students' ability to carry out composition creation relating to the National Coalition for Core Art Standards. Additionally, this study provides applied research data on how music educators should perceive their effectiveness regarding the quality of school funding. Using an applied research method in this study, the researcher will gain understanding through generated empirical observations.

This study shows how funding directly impacts a student's ability to meet a music standard set by the National Coalition for Core Art Standards, specifically their ability to create composition within a classroom (elementary, middle, or high school). Music standards are supposed to be achievable for students and educators. If there is a negative relationship between reduced funding and issues with students/educators' ability to meet these standards, it provides evidence that change must occur.

### **Significance of the Study**

According to the *Arts Education Data Project*, "A new AEDP report reveals that, while 92 percent of students in U.S. public schools have access to music education in school, 3,609,698 of students do not have that same opportunity. In addition, 2,095,538 students do not have access to any art education (defined as dance, music, theatre, or visual arts)."<sup>5</sup> It is appalling to see that

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<sup>5</sup> Peter Giles, "Millions of U.S. Students Denied Access to Music Education According to First-Ever National Study Conducted by Arts Education Data Project," PRWeb: (September 12, 2022). <https://www.prweb.com/releases/2022/09/prweb18890841.htm>

over three million students do not have the same opportunities in music education as their peers in school systems with more funding for the arts.

While throwing money at music programs may be helpful, this study helps determine if that would make a difference. According to the article, “What is Quality?: The Political Debate on Education and Its Implications for Pluralism and Diversity in Music Education,” by Eva Georgii-Hemming, “Quality does not seem to be assured until it can be expressed in numbers. Finances, the number of teachers or teaching hours per student, could be conditioned for quality, but it is important not to confuse the terms.”<sup>6</sup> This study examines quality through the musical standard of creating compositions and whether funding affects students’ ability to achieve that music standard. It also looks at the educators’ thoughts on the budget allotted to students’ success and their perception of their effectiveness in the classroom.

Many studies perceive a relationship between lower-quality music education and restricted resources and financials. However, the study here gathers more detailed information through applied research data and shows a positive, negative, or neutral correlation to this degree, which has not yet been done. The significance of the study establishes a relationship between the amount of school funding allocation for music education programs in elementary, middle, and high school and pedagogical approaches associated with elementary, middle, and high school student’s ability to carry out composition creation relating to the Nation Coalition for Core Art Standards. It examines the perception of music educators regarding funding and their effectiveness in classrooms.

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<sup>6</sup> Eva Georgii-Hemming, “What Is Quality?: The Political Debate on Education And Its Implications For Pluralism And Diversity In Music Education,” *Philosophy of Music Education Review* 25, no. 1 (Spring, 2017): 71.

## Conceptual Framework

Music is a vital part of everyday life throughout the world. People are surrounded by music from the radio and television, and they tend to invest their time, money, and energy into this auditory, social, emotional, and sometimes visual experience. According to Statista, a private marketing data and consumer research company,

As of June 2019, 68 percent of adults aged between 18 and 34 years old reported listening to music every day, and most of their older peers also enjoyed music with the same regularity. Daily music listening was far more commonplace among all respondents than weekly or monthly listening, with very few adults stating that they never listened to music or only did so one to two days per week.<sup>7</sup>

One might find it alarming compared to the statistic on music education because of how many people consume music daily, especially in more recent/younger generations of adults.

Music is a subject area that has an educational aspect. Music education is a broad academic field relating to music. There are many different types of music education and areas of study throughout the music. Students can learn how to write musical notation, including melodic and rhythmic notation, and when applicable, write lyrics. Musical performances have many aspects, such as stage presence or positioning. Students can explore many different musical styles and genres. Students can learn instruments and read previously written musical pieces. Students can learn an appreciation for music through various historical and popular music. Music education mainly occurs throughout the United States in a public school setting, extending into many other learning environments, applying to kindergarten through twelfth-grade students aged five to eighteen.

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<sup>7</sup> Marie Charlotte Gotting, "Music Listening Habits in the U.S. by Age 2019," Statista, (January 8, 2021). <https://www.statista.com/statistics/749666/music-listening-habits-age-usa/>.

In the United States, children are fortunate to have access to education through taxpayer dollars, which is enforced by law. Students are expected to gain knowledge through daily instruction. Although many private and homeschooling options exist for children, most are sent to a public school learning environment. Sometimes, that is all that is available. According to the United States Census, “the pre-k through twelfth-grade enrollment was around forty-eight million students.”<sup>8</sup>

With public school comes education funding through taxpayer dollars and budgeting allocations. Despite music’s importance and consumption, it is not considered a core subject in most public schools. It is considered part of the arts or an elective study area. School administrations must often decide how much money goes to which subjects, educators, and resources. Budgeting restrictions create a dilemma as to where resources and funds go. Many issues surround funding allocations, but there is no current analysis regarding how it affects specific music standards, such as student’s ability to create compositions. If music programs are being cut, it is reasonable to wonder if students’ ability to create pieces is hindered.

### The Piagetian Theory

The Piagetian Theory for Music Education is based on children’s thought processes rather than the adult educator’s method of thinking. *The Relevance of Piagetian Theory for Music Education* describes the theory as “A biological theory based on the adaptation of the individual complete with his genetic programming, in creative interaction with his environment.

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<sup>8</sup> U.S. Census Bureau, *School Enrollment*, Census.gov, July 4, 2022.

The interaction occurs as the person assimilates himself to the new and unfamiliar to use it. Knowledge at whatever stage of development is created by this interaction.”<sup>9</sup>

This fundamental theory is utilized to analyze the results found in this research. The idea is based on students’ knowledge and adaptation to the learning environment in which they are presented. Students must assimilate to the environment they are given, including challenges like funding allocations. The incorporation of this theory relates directly to their ability, despite financial challenges, to meet the set musical standard.

### Lev Vygotsky’s Sociocultural Theory of Cognitive Development

Lev Vygotsky’s Sociocultural Theory of Cognitive Development is based on children’s cognitive development and how their social interactions influence learning ability. His theory assumes that parents and educators specifically can impact learning substantially. It then suggests that children learn from the beliefs and attitudes they witness around them.<sup>10</sup> The theory is utilized to analyze the results of this study. Students look to their mentors in an educational setting for guidance. They observe how educators respond to situations such as meeting a composition creation standard despite a possible lack of adequate resources. This theory associates students with their learning environment and helps interpret the data. It connects with the educator’s perceived effectiveness in the classroom about funding quality.

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<sup>9</sup> Marilyn Pflederer Zimmerman, “The Relevance of Piagetian Theory for Music Education,” *International Journal of Music Education* os-3, no. 1 (1984): 31, <https://doi.org/10.1177/025576148400300105>.

<sup>10</sup> Saul Mcleod, “Vygotsky’s Sociocultural Theory of Cognitive Development,” *Simply Psychology*, July 26, 2023, <https://www.simplypsychology.org/vygotsky.html>.



### Biblical Perspective

A biblical perspective of gathering and analyzing the data of this study is vital to the heart of the research. God, throughout the Bible, honors the offerings of music and has throughout scripture encouraged it. When Paul and Silas were imprisoned, they started singing, which led to an earthquake. This earthquake not only set them free but saved lives in the process. Joshua used musical instruments, including trumpets and horns, to bring down the wall of Jericho. The Book of Psalms in the Bible is full of praise to God, with instruments and voices used to worship Him. Furthermore, God created the gift of music and allowed us to make a joyful noise at the minimum. He gave all of us the power to worship him through the act of hymns, psalms, and spiritual songs. He encourages us to speak to each other through music.

Psalm 96:1 says, “Sing a new song to the Lord; let the whole earth sing to the Lord” (CSB). God the Creator desires for us to create new music for His glory. It is evident throughout this verse, God’s holy word and history, that in music education and teaching, music students are created to sing new songs to glorify. Students have a divine purpose in composition creation and meeting this education set forth by the National Coalition for Core Art Standards. This perspective adds a lens of accountability from God. Students should be led closer to God when possible and, to that end, should be taught the necessary skills to create compositions that honor God in their learning environment adequately. The perspective does relate to their relationship with God because it influences their spiritual lives as they learn this beautiful form of worshiping Him.

## **Chapter Two: Related Literature**

The applied research study shows a relationship between the amount of school funding allocated for music education programs in elementary, middle, and high school and pedagogical approaches associated with elementary, middle, and high school students' ability to create compositions relating to the National Coalition for Core Art Standards. Furthermore, it examines the perception of music educators regarding funding and their effectiveness in classrooms. Many people already perceive a relationship between reduced quality music education, restricted resources, and financials. However, there is a gap in the literature providing evidence for these claims. The related literature is split into two main categories for this applied research: funding, resources, and budget allocation issues, as well as quality of music education issues.

While numerous qualitative and even some quantitative sources can lead to the assumption of widespread problems, there were no specific standards put to the test like the one this study seeks to examine. The applied study starts to bridge the gap left in these more general studies and existing literature. While a correlation between reduced quality and factors such as funding and resources can be made, many sources do not examine results against specific, measurable standards. People tend to see hasty generalizations regarding correlations between qualitative and quantitative data that have not yet been proven.

Nevertheless, the existing sources show the gap and give purpose to this applied study. The examined authorities offer scholarly research that has already been written and links to this study, but some lack information. The lack of understanding in creating compositions and its influence on teacher-perceived effectiveness raises questions about its potential relationship with funding allocations.

### **Funding, Resources, and Budget Allocation Issues**

The article, *A Music Educator's First-Hand Account of the Struggle to Reform American Education*, mentions five qualities that represent good schools: high expectations for every student; a rigorous curriculum and valid assessment; well-qualified teachers and strong leadership; sufficient time, materials, and equipment, including technology; a safe, healthful learning environment; and support and encouragement from parents and the community.

The article accounts for possible funding issues and provides a performance that could connect funding to education quality issues. While it does not address a specific learning standard, it does point to a conclusion that lower standards equal a lower quality in education. This, while not proven, does have the potential to affect the way criteria are met. The article is an essential professional account, but the authors could be perceived as biased without specific quantitative data. Additionally, there is little evidence to account for any standards like composition creation, or teacher-perceived effectiveness reported other than from the author's point of view. No other teachers are accounted for in this article.

Contrary to the previous article, a study conducted by the Arts Education Data Project provides general data that could relate to the applied study. A paper about the study reports, "The new AEDP report reveals that, while 92 percent of students in U.S. public schools have access to music education in school, 3,609,698 of students do not have that same opportunity. In addition, 2,095,538 students do not have access to any art education (defined as dance, music, theatre, or visual arts)."<sup>1</sup> The general statistics researchers have found regarding non-existent music

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<sup>1</sup> Peter Giles, *Millions of U.S. Students Denied Access to Music Education According to First-Ever National Study Conducted by Arts Education Data Project*, PRWeb: (September 12, 2022). <https://www.prweb.com/releases/2022/09/prweb18890841.htm>

programs and programs that have had issues remaining consistent in quality music education due to funding do not have data showing specific effects.

The numbers shown indicate that if cuts are being made to existing music programs, a correlation may exist in meeting a specific standard. General data does show that there is inequality among almost four million music students. This does not even include the schools where music programs have been cut out entirely. They cannot meet music standards until they have re-instated their music programs. Furthermore, it raises the question of whether these four million students can even meet a standard like composition creation.

While the information does give insight, it does not show any specific data about our knowledge of composition creation or even show the teacher's perceived effectiveness considering this information. The report fails to go into depth about the inequality these four million students face compared to the rest. The statement did not specify what caused almost three million students to be without music education, whether due to funding allocations, staff, or student participation issues.

In "Music Booster Groups: Alleviating or Exacerbating Funding Inequality in American Public-School Music Education, *Journal of Research in Music Education*," Kenneth Elpus (professor of music education at the University of Maryland) and Adam Grise (previous doctoral graduate students at the University of Maryland), discuss fundraising for music education. The scholars examine the finances of public-school music parents' associations and music booster groups through a study. They investigate the relationship between school communities' social statuses and the finances earned by their local music booster groups. "As fundraising has become a key component of American public school music educators' professional responsibilities, in

many places, parent organizations have assumed an increasingly outsized role in raising private funds to supplement public school music budgets.”<sup>2</sup>

The article presents a need for fundraising, which could only exist if monetary funding is not allotted to music programs. While other sources examine the general funding problem, the article looks at different funding sources, like music booster groups contributing to music education. Previously, many researchers or educators have not investigated the possibility of external contributions. This study does extend further but does not necessarily answer whether the need for fundraising is merely out of desire or necessity.

The study does not answer whether these extra funds influence specific standards or teachers’ perceived effectiveness after receiving additional or supplemental funding. However, this does support the hypothesis that there are external solutions to funding issues. These external solutions affect the hypothesized correlations that the study shows. It indicates a relationship between funding allocations and the need for additional support through fundraising.

In “Budget Cuts Lead to Dissonance in School Music Programs,” Tim Goral, a senior editor of *University Business* magazine, writes, “When it comes to balancing school budgets, the arts—particularly music—often suffer most from spending cuts. It’s part of a cycle that began in the 1970s, when, hoping to avoid a fiscal crisis, schools laid off thousands of arts teachers.”<sup>3</sup> Goral’s article provides a detailed statistical analysis of budget cuts, describing situations that involve funding allocations in music programs. The article gives accounts of laying off art

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<sup>2</sup> Kenneth Elpus, and Adam Grisé, “Music Booster Groups: Alleviating or Exacerbating Funding Inequality in American Public School Music Education,” *Journal of Research in Music Education* 67, no. 1 (2019): 6. <https://doi.org/10.1177/0022429418812433>.

<sup>3</sup> Tim Goral, “Budget Cuts Lead to Dissonance in School Music Programs,” (*Beyond the News: ARTS*), *District Administration* 54, no. 9, (2018), 25.

teachers. It presents statistics about how music impacts students' minds, which affects students and paves the way for addressing possible issues in meeting learning standards in music. It even explores the solution of combining multiple music classrooms to account for these issues.

However, this exhausts the problems faced.

The article presents a cause and effect that leads the reader to ask more questions regarding the impact of funding and resource cuts on students and teachers. It is reasonable to think that if students are being affected mentally by school budget cuts, this could have other implications. They mainly investigate music standards like the National Coalition for Core Arts Standards. However, more qualitative accounts and quantitative data involving specifics are needed, which leaves a gap in the scholarly literature on the subject, like the previously examined sources.

The article does support the need for further research into the effect on students, like what the current applied study seeks to understand. If students are affected by external issues like balancing school budgets, they face an uphill battle beyond the existing challenges in the classroom. This means that meeting a standard like composition creation proves challenging because of these funding allocation issues. Therefore, it supports a theoretical correlation.

Given the general pattern of funding issues, what does the projected future for music education look like in the face of this? The article "A Look Ahead: Music Education from 2020-2050" furthers the discussion:

As we consider the outlook for education between 2020 and 2050, there are three issues that should figure prominently in our thinking: (1) funding, (2) technology, and (3) professional development. Perhaps the most difficult challenge confronting American K-12 education today is our persistent, widespread, and shameful refusal to provide adequate financial support to our schools on a dependable, continuing basis.<sup>4</sup>

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<sup>4</sup> Paul R. Lehman, "A Look Ahead: Music Education from 2020 to 2050," *Contributions to Music Education* 45 (2020): 69.

The author, Paul R. Lehman, formerly the University of Michigan School of Music Dean, mentions the current projections and view of the progression of music education. It shows how it is shaping the present future of music education. This article relates the future of music education to funding allocations. According to the article, funding is a prominent issue that will not disappear soon. Funding is not just a present-day challenge people view in the current music education system; it is an ongoing challenge that could impact the future of music education. A continual challenge creates a gap to be explored in the specific effects that may not be readily apparent. Precisely, why should more research studies be done to start to bridge the gaps left if people are going to find the solutions?

The absence of data on these standards only leads to the conclusion that there are minimal effects on quality standards because of cutbacks. If there are immediate consequences, it is reasonable to assume there are more long-term consequences involving the education process and the quality of music education that many claim is decreasing. However, these claims must be investigated and proven if music education benefits from increased funding and resources. As the article states, these issues must be evaluated to benefit students and educators. If there is a relationship between funding and effects on students' or even teachers' view of quality, then the status quo must change, and adjustments must be made. It begins by examining the effect of standards more thoroughly.

In "Access to Arts Education in America: The Availability of Visual Art, Music, dance, and Theater Courses in U.S. High Schools," Kenneth Elpus, professor of music education at the University of Maryland, states, "Despite the perceived and demonstrated value of arts education, there is not yet a consistent policy for the universal availability of arts education in the nation's schools, and a relative lack of published data to understand how access to arts education is

distributed.”<sup>5</sup> The research study attempts to comprehend the school-level factors associated with the availability of arts education in high schools. It suggests that the most vital school factor is the size, which means trouble for smaller schools and classrooms. This idea relates to how funding and availability are advocated in school systems.

Like other sources, the research demonstrates how an external circumstance like size impacts funding and availability. This impacts finances because many taxpayer-funded schools receive allocated funds based on size. A trickle-down effect is created, further affecting students and teachers in the classroom, especially in terms of being able to complete even the most basic standards. While one does not see results in elementary or middle schools, one can conclude that it would have similar results based on their research of high schools.

While many studies examine just one type of taxpayer school, one must consider elementary, middle, and high school to understand the other factors, including age, progression, and location. Comparisons should be made among the many research factors in the data collected. When analyzed, the different types of schools should be compared to see if the hypothesized relationship remains true across the board. Otherwise, the research will be limited to many of the general qualitative and quantitative studies done in the existing literature and current research already completed.

If a researcher is willing to collect and analyze data regarding specific standards like those in the National Coalition of Core Arts Standards, the results would expand and fill in these inconsistencies in speculation. More actual data and qualitative accounts from educators and students can only support the general challenges one can safely acknowledge exist. Having more

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<sup>5</sup> Kenneth Elpus, “Access to Arts Education in America: The Availability of Visual Art, Music, Dance, and Theater Courses in U.S. High Schools,” *Arts Education Policy Review* 123, no. 2 (2020): 51. <https://doi.org/10.1080/10632913.2020.1773365>.



of a specified approach can answer many unknown and lingering questions. More evidence regarding standards will provide answers about funding, resources, and budget allocation for music programs across the United States.

In “The Vulnerability of Urban Elementary School Arts Programs: A Case Study,” Ryan D. Shaw, an assistant professor at Michigan University, says, “As resources have been diverted to tested subject areas, the status of arts education in schools has also fundamentally shifted.”<sup>6</sup> It examines cuts made to elementary art programs and how one urban school district cut its arts specialists entirely. The findings report that declining enrollment, budget problems, and negative perceptions of elementary art educators led to the decision. Why these cuts occur and how programs get eliminated is essential to comprehending these actions.

The article presents multiple challenges, including budget problems and quality issues. Researchers lack the information to correlate these reports to any specific standards. Furthermore, researchers have no quantitative or qualitative data from the students or educators. There is speculation about why the quality of music education is allegedly decreasing. Nevertheless, this article shows another instance of music programs being cut out.

One of the many questions this report faces is whether students could carry out composition creation due to the lack of funding. One has no answer about whether this interfered with and caused other challenges like declining enrollment. Educators’ perceptions were never examined in correlation with this. Educators may have taken issue with their effectiveness or thought they were succeeding despite the circumstances. It is this information that the current research is missing, which affects many possible solutions to the ongoing crisis. School

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<sup>6</sup> Ryan D Shaw, “The Vulnerability of Urban Elementary School Arts Programs: A Case Study,” *Journal of Research in Music Education* 65, no. 4 (2018): 394.

administration must set educators up to succeed in leading their classrooms. Research in the field of music education tends to lack specificity, which limits the progress of the research. Until more clarity is gained, the same challenges will continue. Like many previous studies, Shaw's work shows the need to examine these issues more deeply, such as carrying out specific standards in music programs. Furthermore, it is crucial to establish a relationship between these factors and students' abilities to achieve or achieve what is required. Then, more actions can be taken to prevent future challenges.

In "Making Music: A Community–School Music Partnership," Assistant Professor of Music at DePaul University states, "The program struggled with unanticipated issues like insufficient facilities, a lack professional development for teaching artists with little to no classroom teaching experience and meeting their desired goal of social justice education."<sup>7</sup> The study was created to explore a community school partnership to help fill in gap areas in music curriculums relating to urban school areas where few music programs existed and to support the inconsistent quality of music education in elementary and high school. While many might consider community involvement beneficial, this was not the case.

The article discusses the gaps in music programs and the solutions that are being attempted. Music educators still do not have all the vital information to address many issues fully. While this does grant a possible solution and examination of communities assisting music programs, the question remains as to why it was necessary. Many people agree that community involvement should happen, but to what end?

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<sup>7</sup> Sara K. Jones, "Making Music: A Community–School Music Partnership," *Arts Education Policy Review* 121, no. 2 (2019): 63. <https://doi.org/10.1080/10632913.2019.1584136>.

Without some of this vital information, there is the possibility that teacher effectiveness was impacted not only by funding allocation issues due to the need for community support but also by possible perceived quality issues in response to finances. It is a reasonable assumption that must be investigated further to fill the gap. Students should be capable of completing learning standards as simple as composition creation. However, the possibility has yet to be explored in existing literature. Current research leads to similar questions involving students' ability to carry out these set standards, and teachers frequently question their capabilities in response to these issues.

In the article, *Creative Music-Making with Digital Audio Workstation*, the author, Dr. Seth Pendergast of the University of Utah, states, "DAW-based musicians occupy several musical roles and must exercise multiple types of musical skills."<sup>8</sup> This research study examines versatile and leading-edge technology for music programs: digital audio workstations (DAW). Using technology could assist students in creating songs. Hence, this tool is used to help students create compositions. The software can be pricey when schools try to restrict funding or have budgeting problems. One might argue that these types of software are necessary for students to truly be prepared for music in the workplace once they complete secondary schooling. One could say that students are more prepared when music programs have software like this and can teach them.

The article presents a need for an introductory framework for DAW software in music programs. It gives the initiative, sometimes free or at a low cost. It addresses that these programs assist in the creative music-making process. It offers ways for in-experienced educators who do

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<sup>8</sup> Seth Pendergast, "Creative Music-Making with Digital Audio Workstations," *Music Educators Journal* 108, no. 2 (2021). <https://doi.org/10.1177/00274321211060310>.

not have experience with these software ways to learn and teach it to their students. However, most of the leading DAW software is more complex and sometimes relatively expensive when a school is facing funding allocation challenges.

The weakness of this article is that there is a lack of research on whether this software can be obtained when schools face financial hardships and whether they impact standards such as the specific ability to create composition for students. While it is a reasonable assumption, it could undoubtedly assist, although not much data supports this. One does not even see a specific budget being analyzed by educators. However, the study may unravel additional support by gathering the bottom line that educators are given through a sample population area.

In the article, “Public Education Funding in the U.S. Needs an Overhaul: How a Larger Federal Role Would Boost Equity and Shield Children from Disinvestment during Downturns,” it says, “Most analyses of the primary school finance metrics—equity, adequacy, effort, and sufficiency—raise serious questions about whether the existing system is living up to the ideal of providing a sound education equitably to all children at all times.”<sup>9</sup> The author discusses a study relating funding for states and school districts to the poverty level. Over time, evidence documents a positive correlation of increasing investment in education to make a case for overhauling the school finance system. If reform is needed for school systems, this study provides further evidence that financial challenges could spread to other areas, such as educational standards not being able to be met in music programs.

While the article presents one of the more compelling arguments and evidence for providing more funding to public education in elementary, middle, and high schools, it does not

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<sup>9</sup> Emma Garcia and Elaine Weiss, *Public Education Funding in the U.S. Needs an Overhaul: How a Larger Federal Role Would Boost Equity and Shield Children from Disinvestment during Downturns*, n.d. Economic Policy Institute. <http://www.epi.org>, July 12, 2022. <https://eric.ed.gov/?id=ED622919>.

explicitly address the funding allocation given to music programs. The current study could play a role in showing how much money is given to music programs, but it still depends on the decisions made by the school administration. Based on current practices, there is no evidence that music programs would increase even if schools were given an overhaul in funding. Furthermore, this study, and hopefully many future studies, provides more evidence of the effect of funding on specific standards that educators and students are attempting to meet. If one measurable standard, such as composition creation, could be examined, the data would enable a more educated hypothesis and inform more detailed solutions to the ongoing challenges in music programs and education.

### **Quality of Music Education Issues**

In the article, “What is Quality?: The Political Debate on Education and Its Implications for Pluralism and Diversity in Music Education,” Dr. Eva Georgii-Hemming, who holds a Ph.D. in Musicology, says, “Quality does not seem to be assured until it can be expressed in numbers. Finances, the number of teachers or teaching hours per student, could be conditioned for quality, but it is important not to confuse the terms.”<sup>10</sup> Comprehension of the definition of quality is essential to answering the question, “How do music educators perceive their effectiveness as it relates to the quality of school funding?” The author discusses quality’s traditional and philosophical meaning and how it applies today.

When one looks at the quality of school funding, the perception tends to be that it is related to how much quantity these music programs are given. Quality does not just refer to the amount of financial support or incentives these programs are offered. Quality relates more

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<sup>10</sup> Eva Georgii-Hemming, “What Is Quality?: The Political Debate on Education and Its Implications For Pluralism And Diversity In Music Education,” *Philosophy of Music Education Review* 25, no. 1 (Spring, 2017): 71.

broadly, which the article states is confusing for many today. While the world is money-rooted, educators are not examining many other factors regarding the perceived quality.

The article admits to a need for more statistics on the number of teachers, teaching hours per student, and finances. These other factors could impact the music education field and are under-researched to back the claims up. People can make assumptions and conclude what appears, but that does not necessarily mean it is the truth or accurate. Educators must examine all possibilities relating to the perceived effectiveness and quality.

This study examines financial funding and its effect on students' ability to carry out a specific standard. This type of data is needed to fill in the missing information further. The article admits that it plagues the quality of music education. The study understands that quantitative data determines quality because numerical evidence is necessary to prove a relationship and effect on the conditions.

The article presents a desire and arguably need for support of the numerical category. Without quantitative evidence, researchers are left with qualitative data, which could be biased. Through more diligent and specific research data, educators and students will benefit. The music education field will be able to provide more definitive evidence as to which factors are influencing the implied decline of the quality of music programs. It will further support articles like this and future studies in other areas beyond funding allocations on a standard.

In the article, "Tuning In Six Benefits of Music Education for Kids," the author Jenny Silverstone says, "What many schools do not realize, however, is that programs such as music education can have major positive impacts on growth and development."<sup>11</sup> By realizing the

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<sup>11</sup> Jenny Silverstone, *Tuning in Six Benefits of Music Education for Kids*, *New England Journal of Higher Education*, New England Board of Higher Education, June 19, 2018. <http://www.nebhe.org>, <https://eric.ed.gov/?id=EJ1183085>.

benefits of music, educators can begin perceiving their effectiveness as it relates to these six benefits (enhanced language capabilities, improved memory, strengthened hand and eye coordination, powerful study habits, teamwork, and heightened mental processing). Educators should visualize growth and development as a part of being effective in the classroom despite financial woes.

The article presents that music education has shown through multiple studies, like this one, that it benefits students through growth, development, and even health-related areas. It is one of these categories that the article mentions that music educators can use to measure their effectiveness and the quality related to more specific standards like students' ability to create compositions.

A part of the study examines the perceived effectiveness of educators in these categories as it relates to students being able to grow and achieve this. One must wonder whether students can grow and develop to meet standards when educators face an uphill battle. Educators must still persevere despite possible financial woes or other lack of resources, as mentioned. This is not to say they cannot attempt to challenge the status quo, but often, as people have experienced, it takes research, information, and time to prove these claims and achieve any changing results. More in-depth studies, like the one presented, show correlations relating to the potential connections of growth and development to the lack of resources and funding reallocations that are becoming more common in the educational field. When examining music programs' challenges, most do not consider the impact these challenges can have on students or the consequences of losing these programs.

In "Philosophy of Music Education Review," Panagiotis A. Kanelloulos, who holds an M.A. and Ph.D. in Music Education from Reading University, states that "Woodford articulates a

vision of music education “as preparation for adulthood and democratic and global citizenship.” He strongly advocates an approach that balances performance and a creativity-based experience with a socio-historical study of the social, ideological, and cultural workings of different music in various contexts.”<sup>12</sup> The article reveals the topics music education should prepare students to encounter. Providing a quality music education means covering many different views, cultures, and styles.

The article presents a need to inspire creative experiences based on various cultures and styles of music throughout the world. It focuses on preparing music students for broader creative encounters rather than localized ones based on comfort or familiarity. One must wonder if the quality of these experiences meets the standards set forth. To meet composition creation standards, students must be exposed to creativity from as many different cultural and stylistic backgrounds as possible. As the article mentions, this prepares them for music in various contexts. Without this, it could hinder creative abilities and music composition creation.

The present study understands this through the composition creation standard set forth. The standard examines the perceived quality of education; one must ask how students can be taught to be creative or if it affects the ability of students to carry out this standard. Suppose students’ innovative experiences are hindered by a lack of funding or the quality of their music programs. As a result, this could affect meeting this standard and possibly others. If indeed students are having issues carrying out composition creation, a correlation can exist in the ability of educators to expose students to creative-based experiences. Educators face many challenges, but funding allocations could affect the quality and, thus, the creative function of the classroom.

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<sup>12</sup> Panagiotis A. Kanellopoulos, “Review of Music Education in an Age of Virtuality and Post-Truth by Paul Woodford,” *Philosophy of Music Education Review* 28, no. 1 (2020): 109. [muse.jhu.edu/article/753775](https://muse.jhu.edu/article/753775).



In “Education Cuts and Music Education,” Lani Sommers, a band and orchestra teacher at Lisgar Collegiate Institute, says, “If music courses are no longer offered or are limited, where will these students find their belonging?”<sup>13</sup> The article discusses how music classrooms can give students a sense of purpose. It makes a correlation between music and social aspects. Music can be a community and assist with many emotional distresses, such as a sense of belonging. Music gives students a healthy mindset. During the Covid 19 pandemic, a study was conducted on Australian university students and how their interactions with media like music or T.V./movies affected them. The results state that “media use varied substantially throughout the study period, and at the within-person level, life satisfaction was positively associated with music listening and negatively associated with watching T.V./videos/movies.”<sup>14</sup> However, it faces challenges due to budget allocations.

The article presents a dilemma for students wanting to progress their gifts and interests. Musically inclined students suffer due to external factors beyond their control. The article raises questions researchers have attempted to answer. Much like some previous articles, though, it lacks specific data regarding standards relating to the quality of education. Educators and students suffer when restrictions become consistent. One could understand having a budget and using resources wisely, but limiting students and educators is unfavorable.

Educators and students cannot achieve composition creation standards without a musical program. This study answers whether some data shows a relationship between the perceived quality, funding reallocations, and whether students can create a composition with limited

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<sup>13</sup> Lani Sommers, “Education Cuts and Music Education,” *Canadian Winds: The Journal of the Canadian Band Association* 18, no. 2 (Spring, 2020): 43.

<sup>14</sup> Amanda E. Krause et al., “Music Listening Predicted Improved Life Satisfaction in University Students during Early Stages of the COVID-19 Pandemic,” *Frontiers*, December 22, 2020.

resources. Examining data leads to further studies attempting to answer and support the other claims made in this article. Students can face emotional distress or lack of purpose when their passions are limited or taken away entirely. It is not unreasonable to assume that if the perceived quality is down, students' mental wellness would too.

In the article, "Music Programs in Charter and Traditional Schools: A Comparative Study of Chicago Elementary Schools," authors James Kelley and Steven M. Demorest present a study comparing traditional charter school music to public school music. "Results indicated that while all schools in the sample offered significantly less music than national averages, significantly more charter schools offered music during the school day."<sup>15</sup> The article supports the possibility that more funded schools like the ones sampled in this article can offer a higher quality of music education. One could conclude that because of the increased offering, teachers perceived effectiveness would be increased. It presents the idea that this trickles down to having adequate funding.

The quality of public-school elementary music should be compared to other types of schools. Quality comparisons will assist in locating problem areas that relate to classroom effectiveness that need to be addressed. Comparisons allow for multiple facets to be analyzed and contrasted against each other. These comparisons should include other public schools and other school systems. The article does not seem to explore that, given that it focused on public schools versus charter schools. It is possible that solutions can be found in just comparisons made by internal contrasts among these schools.

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<sup>15</sup> Jamey Kelley and Steven M. Demorest, "Music Programs in Charter and Traditional Schools," *Journal of Research in Music Education* 64, no. 1 (2016): 88. <https://doi.org/10.1177/0022429416630282>.

The research study compares schools with different populations, locations, student demographics, and budgets. While all are in relative proximity, they provide a vast array of differences in data that can be observed. This study does not go into comparisons externally because, internally, this has not been investigated to the fullest. It could lead to parallel results showing that more adequately funded schools result in more educator-perceived effectiveness and increased student quality.

In the article, “Is Music Education in Tune with the Pursuit of Equity? An Examination of Access to Music Education in Michigan’s Schools,” Michigan schools were examined using administrative data provided by the Department of Education. “To further complicate the matter, the existence of a music program does not indicate the quality of the program. Depending on state/local policies, a school’s music teacher may be an endorsed music specialist or a classroom teacher with little music preparation.”<sup>16</sup> The article discusses the existence of music education programs as a challenge and other disparities. While most schools provide some level of music education, quality is questioned. Educators are often left to wonder about how effective their classroom is.

The article presents a question on the effectiveness of a music educator’s classroom. It makes a fair statement that the existence of music programs does not indicate the actual quality of programs. Educators often do not have preparation for the challenges they face. They are taught musical knowledge and skills relating to education but not the steps to overcome the rising challenges in their field. Then, educators and students face the ramifications of this cycle that continues throughout our educational system.

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<sup>16</sup> R. D. Shaw and A. Auletto, “Is Music Education in Tune with the Pursuit of Equity? An Examination of Access to Music Education in Michigan’s Schools,” *Journal of Research in Music Education* 69, no. 4 (2022): 365.

This current research study about composition creation gathers data on their perceived effectiveness. Despite these many issues, do these educators feel they can educate students concerning the standards they are given to achieve? The question illuminates a data-driven answer and re-affirms what this article states about quality. Quality does not just mean existing; it means providing accurate and standard-achieving music programs that produce growth and knowledge in these music students. Educators should feel confident in their effectiveness and not have to overcome challenges that lead to doubt and questions.

The previous article considered how educators are facing internal conflicts, “Teacher Stress and Burnout in Urban Middle Schools: Associations with Job Demands, Resources, and Effective Classroom Practices,” further discusses:

Stress and burnout are pervasive among public school teachers and amplified in urban schools, where job demands are often high and resources low. Little is known about factors contributing to stress and burnout among urban schoolteachers specifically, or how these aspects of teacher occupational wellbeing relate to their use of effective classroom practices.<sup>17</sup>

This examination through a career was conducted based on demands, resources, and other factors, including stress and effective classroom practices. The results indicate that 255 teachers and thirty low-income teachers found a relationship that indicates White teachers, female teachers, and low-income teachers report higher stress and burnout. It correlates to job demands and lack of resources, decreasing an educator’s effectiveness in the classroom, maybe even specifically in a music classroom.

The article presents ideas that relate to a teacher’s perceived effectiveness. People have limitations and constraints in life, and educators are no different. They must overcome other

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<sup>17</sup> Jessika H. Bottiani et al., “Teacher Stress and Burnout in Urban Middle Schools: Associations with Job Demands, Resources, and Effective Classroom Practices,” *Journal of School Psychology* 77 (2019): 36. <https://doi.org/10.1016/j.jsp.2019.10.002>.

aspects of their jobs than just teaching. Educators often appear to be doing more in addition to classroom instruction. This is not to say preparation or grading is not helpful to the school, but speaks more to the lack of resources and the demands that are put onto the shoulders of these educators. The study uncovers whether the educator's perceived effectiveness is partly influenced by funding allocation correlations and standards. If educators' perceived effectiveness is down and a correlation is shown between funding, it would support this article.

In the article, "The Association between Teacher Leadership and Student Achievement: A Meta-Analysis," the authors examine how teacher leadership was related to student achievement. The article states, "Teacher leadership is commonly discussed in educational research and practice. However, the relationship between teacher leadership and student achievement has not been soundly established by empirical evidence."<sup>18</sup> One could correlate teacher effectiveness with students by establishing a relationship between teacher leadership and student achievement.

The article examines students' ability to create a composition, like measuring teacher effectiveness. Teacher leadership is directly tied to their effectiveness. School administration must set educators up to succeed in leading their classrooms. The question remains whether they are effective and whether they feel they can be effective. The article mentions more information on teacher leadership and student achievement. If there is indeed that relationship or the opposite proven between teacher perceived effectiveness and funding allocations, correlations provide a more detailed explanation of their problems.

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<sup>18</sup> Jianping Shen et al., "The Association between Teacher Leadership and Student Achievement: A Meta-Analysis," *Educational Research Review* 31 (2020): 100357. <https://doi.org/10.1016/j.edurev.2020.100357>.

This article finds further support by providing information regarding students' ability to meet standards and teachers' effectiveness in association with funding. It provides a basis for continued research exploring the effects on teacher leadership and student achievement. Gaining information on these correlations offers greater insight into the consequences of the unresolved challenges like funding allocations and resource scarcity plaguing the education field, particularly music education. The article states that this study helped to provide more empirical evidence through associated correlations.

“A Review of the Literature on Teacher Effectiveness and Student Outcomes” states, “Researchers agree that teachers are one of the most important school-based resources in determining students' future academic success and lifetime outcomes yet have simultaneously had difficulties in defining what teacher characteristics make for an effective teacher.”<sup>19</sup> The article examines what makes teachers a vital school resource. Teachers should view themselves as valuable and practical to students because they are, for better or worse.

The proposition provides an interesting angle on teachers. Many agree that teachers' impact on students can be life-changing, but few have truly defined what it means to be an effective teacher. Although one can debate what defines an effective educator, educators must first examine themselves to see if they even see themselves as practical. If educators view themselves as effective, other factors like standards being met, grades, students, and different categories will provide evidence. The challenge remains when funding is relocated or removed, classroom time is cut, salaries are cut, or resources are limited. Educators face an uphill battle, making people wonder if they could ever feel effective.

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<sup>19</sup> Nathan Burroughs, et al., *A Review of the Literature on Teacher Effectiveness and Student Outcomes*, SpringerLink, Springer International Publishing, May 2019. [https://link.springer.com/chapter/10.1007/978-3-030-16151-4\\_2](https://link.springer.com/chapter/10.1007/978-3-030-16151-4_2).

The study has information regarding teachers' effectiveness in composition creation. It shows whether a select group of educators feel practical and provides details on the monetary situation. This indicates whether funding affects their own perceived effectiveness. It is a step in analyzing what makes an educator feel effective or what they perceive as effective. Educators should feel in control and successful. Teaching is arguably one of the most essential careers, especially for music educators, in helping students become successful. Educators often contribute to students' life development and impact the future.

In the "Relationship between Students' Perceptions of Teacher Effectiveness and Student Achievement at the Secondary School Level," Muhammad Akram, an associate Professor of Education, states, "Teacher effectiveness is a process of measuring teaching quality based on the quality of the indicators. High-quality teachers are required to demonstrate frequent performance on quality indicators."<sup>20</sup> The study measured the relationship between teacher effectiveness and student achievement at secondary levels. The study reported a positive relationship between teacher effectiveness scores and student achievement in core subjects of English and Math.

This article presents evidence of a relationship between effectiveness and student achievement. It supports the claim that teachers' effectiveness is linked to students' ability to carry out standards like composition creation. One could reasonably hypothesize that because of the relationship in a core subject, it would carry over, especially in a matter like music, an area of study that deals with more emotions and helps creative minds tackle everyday life.

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<sup>20</sup> Muhammad Akram, "Relationship between Students' Perceptions of Teacher Effectiveness and Student Achievement at Secondary School Level," *Bulletin of Education and Research*, Institute of Education and Research, University of the Punjab Quaid-i-Azam Campus, Lahore. <http://pu.edu.pk/home/journal/32>, July 31, 2019. <https://eric.ed.gov/?id=EJ1229453>.

A correlation in core subjects indicates a reasonable correlation in the relationship between music educators' perception of their effectiveness regarding the quality of school funding. This study provides details about this claim and supporting evidence. While examining teacher effectiveness regarding funding, researchers glean the wisdom of students. Progress can continue to be made in solving many challenges that music educators face in achieving standards and being effective for their students. Teachers who are not given adequate resources cannot be effectively evaluated.

### **Related Literature Conclusion**

There are inconsistencies in research in presenting a relationship between the amount of school funding allocation for music education programs in elementary, middle, and high school and pedagogical approaches associated with elementary, middle, and high school students' ability to carry out composition creation relating to the National Coalition for Core Art Standards, and the perception of music educators regarding funding and their effectiveness in classrooms. However, through examining the literature presented, there are general correlations between funding allocations and a student's education quality. Furthermore, the ability of educators and students comes into question as a natural response to financial setbacks. There is a relationship between teacher effectiveness and students' achievement. Given the relationship seen through multiple sources and studies, more specific research should be conducted. By further examining the specifics, one should see more correlations.



### Chapter Three: Research Design

The research design for this study is considered an applied research design. According to the article, “What is Applied Research,”

Applied research is a type of research design that seeks to solve a specific problem or provide innovative solutions to issues affecting an individual, group, or society. It is often referred to as a scientific method of inquiry or contractual research because it involves the practical application of scientific methods to everyday problems.<sup>1</sup>

Based on the definition, the research questions solve a specific problem by providing straightforward answers to these research questions. These research questions provide a positive, negative, or neutral correlation by their response, which can be used to craft a proper solution. The answer depends on the type of correlation.

The variables in this research design are the pedagogical approaches associated with the student’s ability to compose composition and the teacher’s perception of their effectiveness in funding allocations. Both variables are directly impacted by funding grants. The locations of schools vary, along with funding allocations. The types of schools remain constant, given that this research design is focused on elementary, middle, and high school students. The age groups remain stable as well.

#### Data Collection

According to the article “7, Data Collection Methods in Business Analytics,” “Data collection is the methodological process of gathering information about a specific subject. It’s crucial to ensure one’s data is complete during the collection phase and collected legally and

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<sup>1</sup> *Applied Research - Research-Methodology*, Research, Formplus Blog, (May 7, 2022), <https://research-methodology.net/research-methodology/research-types/applied-research/>.

ethically.”<sup>2</sup> Based on historical evidence, data collection correlating to allocated funding to perceived teacher effectiveness and pedagogical approaches associated with elementary, middle, and high school students’ ability to create composition relating to the Nation Coalition for Core Art Standards does not exist.

The results provided no correlation between funding allocations and teachers’ perceived effectiveness, nor students’ ability to create compositions based on funding. These studies did provide an interesting take on a teacher’s perceived effectiveness in the classroom. One conclusion even goes into making comparisons to other schools. Comparisons like these could lead to a perception of inequality in effectiveness and financial relations.

### **Data Analysis**

During the data analysis, a Pearson product-moment correlation is utilized.

Correlation, in the broadest sense, is a measure of an association between variables. In correlated data, the change in the magnitude of 1 variable is associated with a change in the magnitude of another variable, either in the same (positive correlation) or in the opposite (negative correlation) direction. Most often, the term correlation is used in the context of a linear relationship between 2 continuous variables and expressed as Pearson product-moment correlation. The Pearson correlation coefficient is typically used for jointly normally distributed data.<sup>3</sup>

The researcher measures an association between two sets of variables for research purposes. The data is typically distributed. The alpha level relating to the willingness to be wrong is  $\alpha = .25$ .

Cohen’s d is used to measure the effect size.

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<sup>2</sup> Catherine Cote, “7 Data Collection Methods in Business Analytics,” *Business Insights Blog*, December 2, 2021. <https://online.hbs.edu/blog/post/data-collection-methods>.

<sup>3</sup> Patrick Schober, Christa Boer, and Lothar A. Schwarte, “Correlation Coefficients,” *Anesthesia & Analgesia* 126, no. 5 (2018): 1763.

### Populations of Historical Research

Mark L. Fermanich's (a research associate at the University of Colorado) study comprised grades one through twelve in a large western state school district. The study focuses on music instruction as an elective course and does not focus on the state or other districts. The Mountain View school has more than seventy thousand students. It ranges from suburban to some rural areas. "Mountain View is moderately diverse, with students from a racial or ethnic minority comprising approximately 25% of its students and the same percentage characterized as low income as measured by eligibility for the federal free and reduced-price lunch program."<sup>4</sup>

The National Association for Music Education (NAfME) collaborated with a few groups to conduct an informal study about using federal funds in an informal annual survey. Responses were received from 48 states in the United States. These consisted of varying school districts and a variety of educators from across the country. This provides a diverse population of answers.

The 2019 Sanderson study included K-12 music educators in public and private schools in an upper Midwest state university. Most of the population is taught in school locations with free and reduced lunch programs. Additionally, many of the responding participants taught in only one building. There were as many, though ten, separate participating schools involved in the study.

Matthew and Koner's study in 2017 related to current trends involving music educators, including teaching responsibilities and job satisfaction, and examined K-12 music educators in the United States. This included public and private music educators. The top states represented in

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<sup>4</sup> Mark L. Fermanich, "Money for Music Education: A District Analysis of the How, What, and Where of Spending for Music Education," *Journal of Education Finance* 37, no. 2 (2011): 135. <http://www.jstor.org/stable/41337590>

this study included New York, Pennsylvania, Ohio, Georgia, Illinois, Virginia, California, Washington (state), New Jersey, and North Carolina.

### **The Recruitment in Historical Evidence**

According to the article, “Sampling Methods,” “Non-probability sampling methods use an approach in which the sample is selected based on the subjective judgment of the researcher instead of random selection.”<sup>5</sup> The method of sampling that is performed is self-selection sampling. In this sampling, researchers specify the required criteria and choose candidates to participate based on that criterion.

Mark L. Fermanich’s (a research associate at the University of Colorado) study was administered to principals and music educators. The interviews included 45 principals, music specialists, and parents in eight district schools. The recruitment included elementary, middle, and high school levels of the individuals the survey and interviews were administered. Limitations in the recruitment of data did include present data and not data collected over time.

The National Association for Music Education (NAfME) informal study included members of this organization. An email was sent out with voluntary participation to members. The recruited individuals included classroom teachers and district art supervisors. This was a yearly survey to gather information.

The Sanderson study in 2019 recruited private and public-school educators in an upper Midwest state university. Participant’s contact information was obtained through an electronic mailing list gathered through a state music educators association list. It was distributed to close

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<sup>5</sup> Andrea E Berndt, “Sampling Methods,” *Journal of Human Lactation* 36, no. 2 (2020): 224–26. <https://doi.org/10.1177/0890334420906850>.

to twenty-three hundred educators throughout the state. In addition to the email, a direct link was included for the educators, and a reminder email was sent two weeks after the initial invitation.

Matthew and Koner's study in 2017 recruitment included NAFME members currently employed in a K-12 educator role in the United States. Participants included around seven thousand four hundred music educators in 2015-2016. Educators include private and public employment. Participants who did not complete the survey were excluded from the data collection or analysis.

### **Sample Sizes in Historical Evidence**

"Determination of a minimum sample size required for a study is a major consideration all researchers are confronted with at the early stage of developing a research protocol."<sup>6</sup> The sample size is essential in statistical research. It represents the number of items and items in a number format. Its main objective is to narrow down to data with high reliability.

Fermanich's study includes nearly 27,000 students out of 70,000 who participated in music programs. The sample size does not account for students taking multiple music activities. Music educators include nearly two hundred music teachers, filling 233 full and part-time music positions. Some educators taught multiple assignments. The National Association for Music Education (NAFME) informal study included 388 individuals across 48 states. The Sanderson study in 2019 included 2,281 music educators. The completed surveys received were 521. Matthew and Koner's study in 2017 included NAFME members K-12 for a total of 7,463 members out of 41,133 active members. These members had to be employed currently or were excluded from participation, and those who did not participate in the survey were also excluded.

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<sup>6</sup> Mohamad Adam Bujang, "A Step-by-Step Process on Sample Size Determination for Medical Research," *Malaysian Journal of Medical Sciences* 28, no. 2 (2021): 15. <https://doi.org/10.21315/mjms2021.28.2.2>.

### **Sample Demographic in Historical Evidence**

Sample demographic goes further into detail when analyzing individuals participating in a research study. Sample demographics include race, sex, age, and religion. It plays a role in looking into psychology, economics, and marketing elements. These more specific details can provide more correlation within a given study.

Fermanich's study comprises 25% of racial or ethnic minorities within the student demographic. It includes low-income students. It gives at least a portion of diversity in the data. It is specific regarding the percentage of differing factors in the demographic population.

The National Association for Music Education (NAfME) informal study includes a variety of demographics that are not specified but range across grade levels, sex, states across the country, income levels, and school grade levels. However, it does not present more concrete data on unique factors. One can infer that this ranges across the country among many different organization members, which would create diversity among the many participants it garnished.

The Sanderson study in 2019 included 521 participants. Of these participants, 66% were female. The race identified in participation was 99% white. The educational conditions included that 55% had earned a master's degree. The locality conditions included 73% of respondents being taught in the same building out of eight possibilities. The income conditions included 76% of the time taught in schools with free and reduced lunch prices at an enrollment of 50% or less—only 18% of teachers taught in rural settings and 14% in urban settings. The rest of the data included suburban or small city/town at 34%. Employment included 87% were full-time employees. Participation ranged similarly across grade levels.

Matthew and Koner's study in 2017 comprised 7,463 experienced teachers associated with NAfME. Participants identified themselves as 61.3% female and 38.7% male. The

participants were 26.4% between 20-30 years old, 25.6% between 30-40 years old, 17.7% between 40-50 years old, 22% between 50-60 years old, and 7.3% over 60 years old. Ethnic composition included 90.9% Caucasian, 2.2% African American, 0.9% Asian, 0.2% American Indian or Alaskan Native, 1.2% Hispanic and Latino/a, 0.1% Native Hawaiian or Pacific Islander, and 2.9% classified themselves as other. Professional background included 38.4% had a Bachelor's Degree, 56.6% had both a Bachelor's Degree and a Master's Degree, and 3.3% earned doctoral degrees. Teaching responsibilities included 89.4% working in K-12 public schools while only 8.1% working in private schools. Of these, 43.7% were taught in elementary school, and 71.9% were taught in secondary school. Around six percent of them taught both elementary and middle, 13.1% both middle and high school, and 6.7% taught all three levels. These were the most essential demographics presented concerning examining teacher effectiveness.

### **Instrumentation Overview**

“Online questionnaires, which are frequently used in psychology, allow researchers to reach out to a larger, more diverse, and more motivated pool of potential participants (i.e., not just their students), strengthening the ecological validity of the resulting database.”<sup>7</sup>

The instrument uses a five-point Likert scale that ranges from Strongly Agree to Strongly Disagree. Responses were as follows: Strongly Agree = 5, Agree = 4, Neutral = 3, Disagree = 2, and Strongly Disagree = 1. The five-point Likert scale is used in all questions, but only the two open-ended questions are for educators. This type of question requires a numerical response. The instrumentation for these historical pieces of evidence all included questionnaires.

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<sup>7</sup> Jean-Marc Dewaele, “Online Questionnaires,” *The Palgrave Handbook of Applied Linguistics Research Methodology* (Palgrave Macmillan, London, United Kingdom, 2018), 269.

Fermanich's instrumentation included an online survey consisting of three research questions. It focused on data collection based on three categories: administrative data, online surveys, and interviews conducted. The primary data sources were the online questionnaires and interview questionnaires that were conducted. Interviews were analyzed in the same way as the online survey.

The NAFME instrumentation was a more informal survey but asked questions concerning federal funds used to support the arts and music. A particular new question was asked about all funding related to music programs. The focus of these questions about federal funding is about the unmet needs of these music classrooms that could be helped with additional federal funding to provide more adequate resources.

The Sanderson instrumentation was designed to tackle questions regarding teachers' working conditions related to teacher effectiveness. It used a six-point Likert scale versus the normal five. It used familiar terms: "strongly agree" and "strongly disagree," with lower extremes between these scale item options. Statements were presented in this survey, and respondents rated it. An additional three open questions were asked to allow for more insight, given that much of the survey used closed-ended statements.

Matthew and Koner's study in 2017 instrumentation included NAFME educators. The survey consisted of 49 questions being asked. The questions included the topics of professional background, classroom teaching responsibilities, and job satisfaction. The professional background questions explored teaching certification and primary instrumentation. The teaching responsibilities part of the survey explored teaching areas, school level, courses, student enrollment, and type of school. Job satisfaction was measured using a rating scale with questions



similar to the Likert scale, except for going from 1-10 (with 1 being the lowest satisfactory rating and 10 being the highest satisfactory rating). The online survey tool used was Survey Monkey.

### **History of Instrumentation: Questionnaire**

Sir Francis Galton invented the questionnaire in the late 1800s. He was an explorer, anthropologist, and statistician. A questionnaire is simply a list of printed questions that a participant completes. “Questionnaire Designing for a Survey” states:

A questionnaire is used in case resources are limited as a questionnaire can be quite inexpensive to design and administer and time is an important resource which a questionnaire consumes to its maximum extent, protection of the privacy of the participants as participants will respond honestly only if their identity is hidden and confidentiality is maintained, and corroborating with other findings as questionnaires can be useful confirmation tools when corroborated with other studies that have resources to pursue other data collection strategies.<sup>8</sup>

Time, distance, and quantity factors limit the research process. Respondents do not have to reveal their identity during these questionnaires other than to confirm background criteria information: age, gender, race, school, and grade level.

### **Recent Questionnaire Studies**

A recent questionnaire-based study was conducted about COVID-19. This study adopted the Likert scale instrument. The scale was given to 1346 participants from the general population in Croatia (the non-clinical sample). Then, 201 patients with severe mental illness were given the scale from four European countries (Bosnia and Herzegovina, Montenegro, North Macedonia, and Serbia).

The primary objective of this paper is to present a short measure of perceptions on the impact of the COVID-19 pandemic on quality of life, along with an analysis of its reliability and validity in non-clinical and clinical samples. Methods: The scale was

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<sup>8</sup> S. Roopa and M.S. Rani, “Questionnaire Designing for a Survey,” *The Journal of Indian Orthodontic Society* 46 (2012): 273.

named The COVID-19 – Impact on Quality of Life (COV19-QoL), and it consists of six items presented in the form of a 5-point Likert scale. The items (i.e., statements) cover main areas of quality of life about mental health.<sup>9</sup>

### **Construct Validity**

According to the developer of the research questionnaire instrument, a Likert question scale, the data collected would be quantitative. It collects data based on a scale. “It establishes the connection between theories, models, constructs, hypotheses, and measurement. It presents the key steps for constructing a Likert-type scale questionnaire. It discusses fundamental criteria for evaluating Likert-type scales (e.g., validity and reliability).”<sup>10</sup> Through this, individual and group trends can be seen, often showing correlations or relationships.

Cronbach’s Alpha is a way of measuring strength and consistent patterns. “Cronbach’s alpha is computed by correlating the score for each scale item with the total score for each observation (usually individual survey respondents or test takers), and then comparing that to the variance for all individual item scores.”<sup>11</sup>

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<sup>9</sup> Selman Repišti et al., “How to Measure the Impact of the COVID-19 Pandemic on Quality of Life: Cov19-Qol – the Development, Reliability and Validity of a New Scale,” *Global Psychiatry*, (June 24, 2020), 1.

<sup>10</sup> Paula Marie Winke and Tineke Brunfaut, *The Routledge Handbook of Second Language Acquisition and Language Testing* (New York, NY: Routledge, 2021), 102.

<sup>11</sup> Chelsea Goforth, *University of Virginia Library Research Data Services + Sciences*, Research Data Services + Sciences, (November 16, 2015).

## Chapter 4 Research Findings: Overview

The related literature shows us the purpose of this study by creating a gap of information that has not been thoroughly examined to this degree. These studies give an in-depth examination of the relationship between the amount of school funding allocated for music education programs in elementary, middle, and high school and pedagogical approaches associated with elementary, middle, and high school student's ability to create composition relating to the Nation Coalition for Core Art Standards. They provide evidence of how music educators perceive their effectiveness regarding the quality and quantity of school funding. The multiple studies offer qualitative and quantitative data that when analyzed, show there is no data showing funding is impacting these specific standards or funding directly impacting teachers' perceived effectiveness in the classroom.

A research study in 2011 conducted by Mark L. Fermanich, a research associate at the University of Colorado, reported that music education comprises less than two percent of the operating budget for large school districts. The students in this district consisted of more than seventy thousand students in the whole school district. However, despite the large district and operating budget, music education was still only given less than two percent, mainly consisting of staff appropriations and benefits.

The NAFME survey conducted in 2023 concluded that school fundraising and state funds are the second-highest funding source for their music programs. District funds are the highest. Many educators must consider the cost of student participation and music-related fees when it comes to their programs. Many respondents report that they do not feel that school and district leaders understand the positive impact of music and art programs on their students.

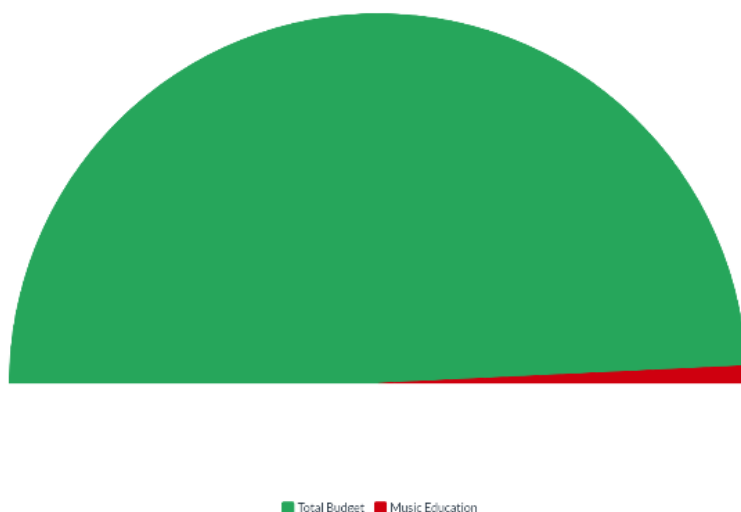
A survey was conducted in 2019 related to music educators' working conditions. The music educators responded to questions regarding work factors such as workload, program funding, and school culture. The beginning findings showed that educators were satisfied with their work except when it came to professional development. The survey found that educators' perceptions of funding, school culture, facilities, and socioeconomic status vary. The result is believed to be based on their perception of their school compared to other schools, which is more subjective than factual.

A survey conducted in 2017 related to music educators' job satisfaction colluded similarly, indicating that a majority were satisfied with their work except regarding professional development and the effectiveness of their music educator programs. Additionally, an interesting piece of data showed that for respondents who do not decide to teach music again, the second highest factor is due to finances. The second most significant factor for music education concerns among these educators is financial support for the music programs.

### **Historical Research Findings Regarding Research Question: Funding Related to Student's Composition Creation Ability**

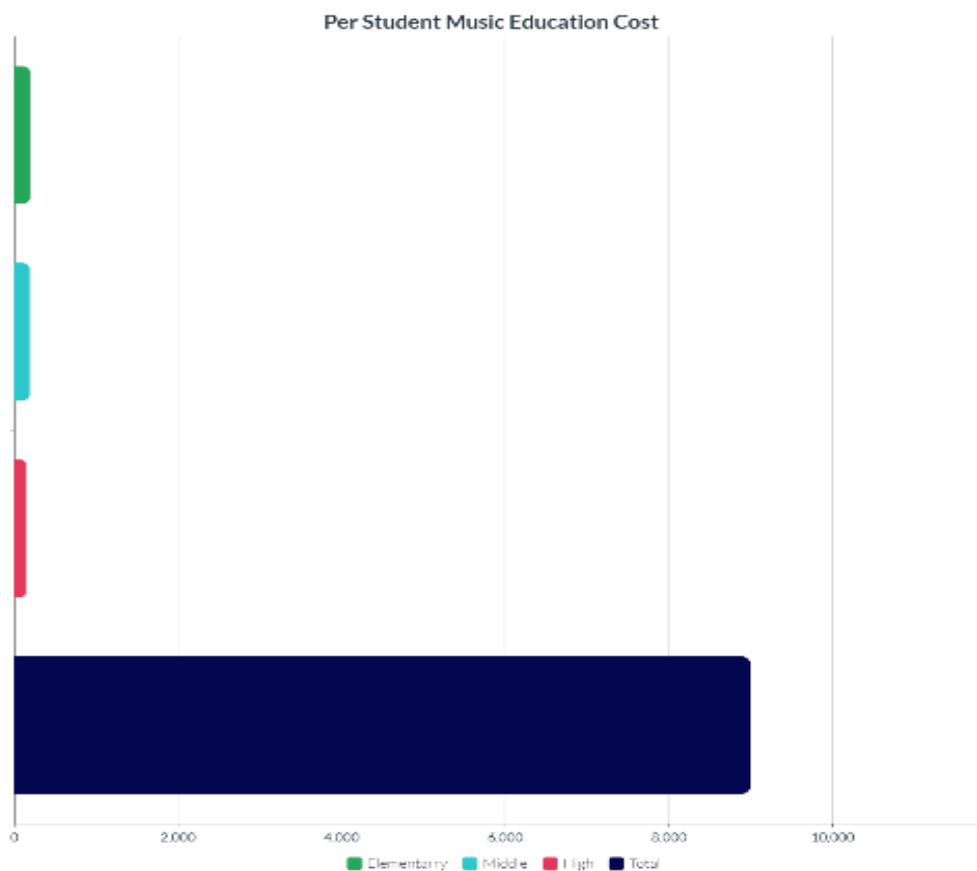
The Fermanich research study took place in a large, diverse district with more than 70,000 students, 25% of whom were classified as low-income. The budget for the district in the school year of 2008-2009 is roughly estimated at 900 million. Of this \$900 million budget, \$13.9 million was spent to support its music programs. The \$13.9 million was divided into two separate categories: \$12.4 million for a general fund for music education and \$1.4 for school activities related to music. This was further defined by 1.6% of an entire \$900 million budget spent on music education. (see the figure below)

Mountain View School District 2008-2009



**Figure 1. Mountain View District Total Budget**

When the cost was analyzed per student, it showed a small amount of money compared. The average cost per student out of the education budget was \$9,000 based on the total enrollment. The spending amount for music programs averaged \$187 per student out of that total of \$9,000. This spending varied from elementary to middle to high school. Elementary schools spend an average of \$195 per student on music education. Middle schools spent an average of \$189 per student on music education. High schools spend an average of \$143 per student on music education. (see the figure below)

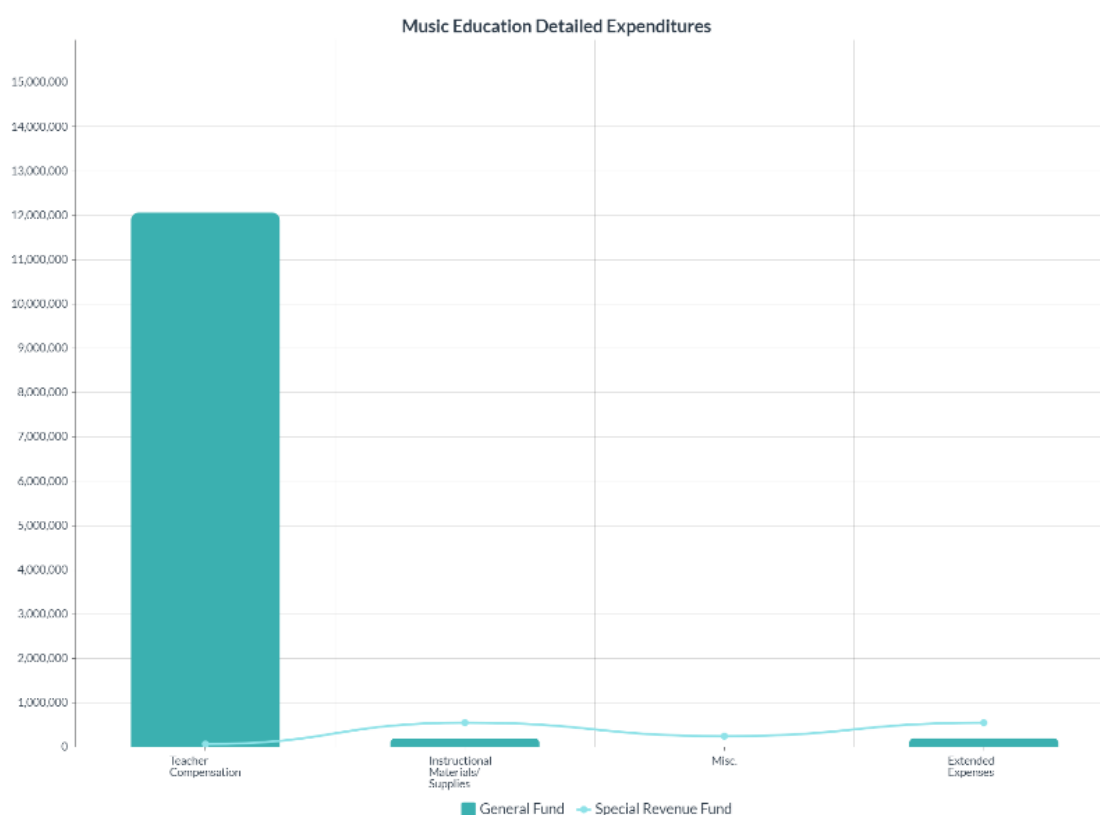


**Figure 2. Music Education Cost Per Student**

Financial resources were spread throughout the grade levels in the Mountain View district. Elementary music education totaled \$7.8 million, Middle school music education totaled nearly \$2.2 million, and high school music education totaled around \$3.5 million. Elementary music education costs more than middle school and high school combined for this particular district.

The music program expenditures showed smaller details relating to spending allocations. The top expense of the music education budget is related to teacher compensation, including salary and benefits. This totaled \$12,640,90 from the general fund and \$70,839 from the special revenue fund. The second top expense, which was minor compared, related to instructional materials or supplies in music education. This totaled \$194,611 from the general fund and

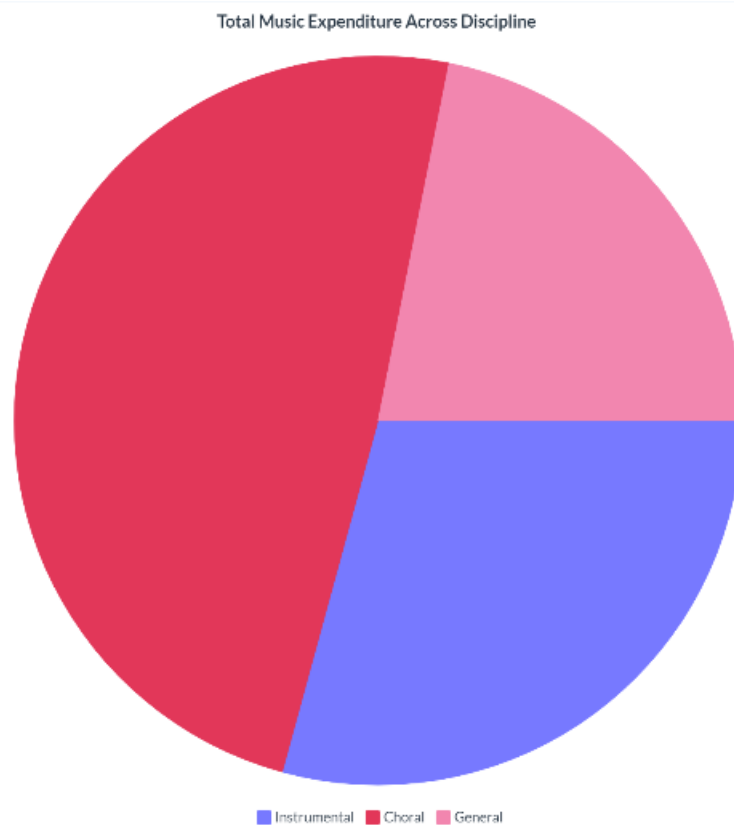
\$552,018 from the special revenue fund. The third top expense fell under miscellaneous (fundraising costs, awards, banquets, and other similar items). This totaled \$3,209 from the general fund and \$248,451 from the special revenue fund. Extended expenses, including student transportation, contracted services, travel and mileage, other instruction, administration, instructional equipment, professional development, instructional equipment maintenance, and repair, followed this category. The extra expenses of this total budget totaled \$200,053 for the general fund and \$550,881 for the special revenue fund. (see the chart below)



**Figure 3. Music Education Expenditures**

The type of music discipline in the school district was funded in three categories: instrumental, choral, and general. The total expenditure for instrumental was \$4,060,531. The total expenditure for choral was \$6,786,475. The total expenditures for general music education were \$3,037,635. This included elementary, middle, high, other schools, and the central office at

each school level. General music education was defined as non-performance-oriented courses, such as survey or music theory. Choral and instrumental music are a customarily defined and performance-based curriculum. (see the figure below)



**Figure 4. Total Music Expenses Across Disciplines**

#### Other Results Under Consideration

The analysis of this data from the research study in the Mountain View school district shows whether external factors impact any of the funding. “Pearson product-moment correlations performed for this analysis did not show any statistically significant relationship between music program funding and either student poverty or minority status when looking across all schools –



elementary through high school.”<sup>1</sup> This study was not affected by any factors related to race or class after multiple variables are examined throughout this study. There were discrepancies in the area of support and participation.

The study alluded to the fact that individual efforts and support from school administration can affect securing resources and participation. Discretion from school administration regarding scheduling and electives can affect the total participation in music programs throughout this school district. These variables can affect internal and external revenue flow outcomes but are speculative.

#### Fermanich’s Research Study Results Conclusion

The Mountain View School District offers a comprehensive music program for grades 1-12 students. It has a variety of music classes. While most funding comes from internal resources, external resources do help the music programs through fundraising, donations, and grants. Most music teachers and principals think that without internal and external funding, they cannot offer the quality of music education they have. Supplemental resources do help. The study found no correlations regarding the number of minority or low-income students affecting funding.

Elementary music education funding was where the most expenditure occurred. The pupil expenditures were based on total enrollment averages between 140-195 dollars per student. Most of the funding was spent on the choral discipline of music. Teacher compensation was the top expenditure among all categories, followed by instructional materials/supplies, but the second expenditure was nowhere close to the total amount of money spent. Teacher compensation comprised between 80% and 85% of the expenditure throughout the budget.

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<sup>1</sup> Fermanich, “Money for Music Education.”

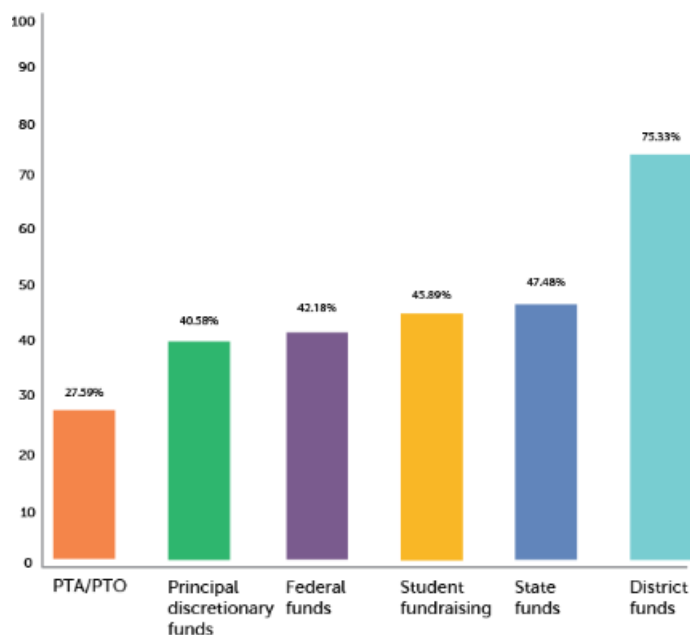
The research study does provide suggestions for expanding the data. This includes similar studies in large districts to gather a broader data collection pool. It suggests that analyzing spending over time can yield more collusive data and show changes throughout time, especially years after this initial study. It gives researchers another opportunity to compare other electives to music similarly.

### The NAFME Study Findings

The NAFME research study findings collaborate nationally with the Educational Theatre Association, the National Dance Education Organization, and the National Art Education Association to conduct an annual survey in 2022-2023 to collect data regarding federal funding to support music and the arts. This includes data from 48 states across the country. This data comes directly from individuals who include district art supervisors or who hold a position as a classroom teacher.

The data initially shows that federal funding falls behind three other funding categories. District funds are the top funding source used to support music and the arts. State funds follow this and then student fundraising. Federal funds are only utilized at a little above 40%. (see figure below)

**What funding sources were used to support music and arts instruction in school year 2022–23?**



**Figure 5. Funding Sources Used for Support of Music & Arts**

NAFME, *The Impact of Federal Funds on Music & Arts Education: Results from 2023 Survey*, National Association for Music Education, November 2023, 1.

An interesting aspect of the data is that only 40% can access or know anything about the available federal funding options for music and arts. Many supervisors or educators have reported that they are told that these types of funds cannot be used to support their specific educational program. Others insisted that a higher authority chooses how the financial aspects of their budget are spent. Many indicated in the survey that the school or district educational leaders do not support music or the arts.

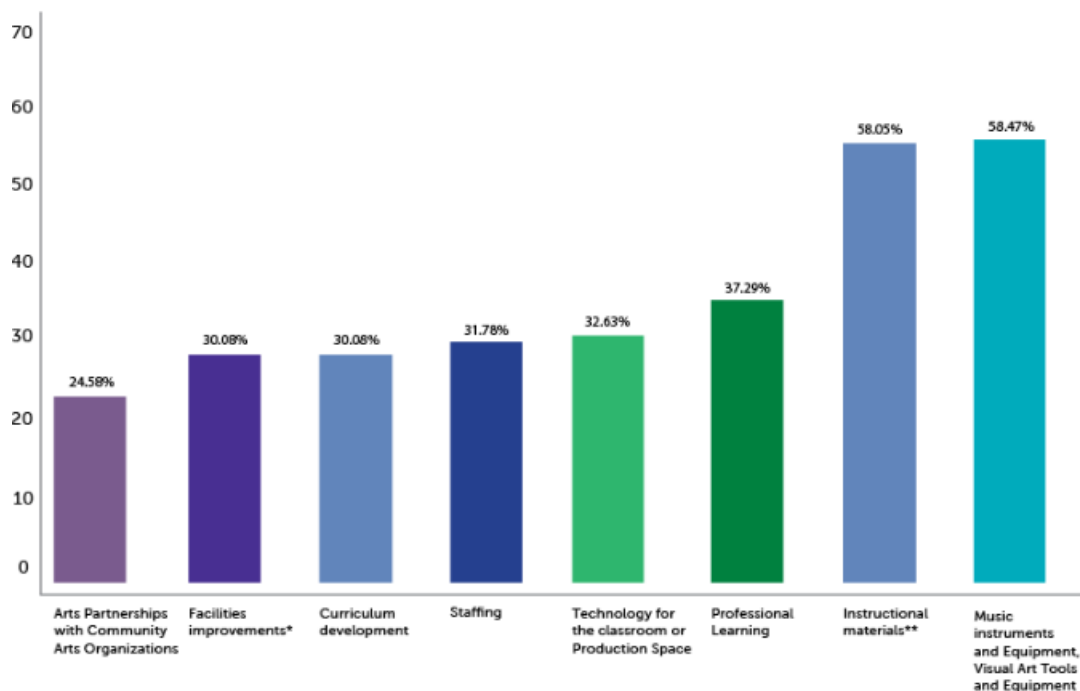
External factors like these contribute to only 40% of respondents being able to know or use these federal funds for the programs. The study did not consider these external factors influencing the allocation of the federal funds that are available to be used. The federal funds at the time consisted of Title 1, Title 2 Part A (Supporting Effective Education State Grants), and

Title 4 Part A (Student Support and Academic Enrichment Grants). Congress authorized \$193.2 billion of relief funds for elementary and secondary education during this research period due to the pandemic. While its intentions were not completely aligned with the music and arts, it could have been used to provide a higher quality education for the music and arts if accessed for that purpose.

A discrepancy with the availability of federal funding was the elementary and secondary education relief funding. This was the most utilized type of federal funding during the research period. This funding may or may not be available to district supervisors or educators in the following years, which would not be helpful, especially for those who did not access this funding during the limited time it is available. Other categories of used federal funding are close to being equal to the combined elementary and secondary education relief funding, except Title 2 funding. This indicates that without elementary and secondary education relief funding, other areas of funding could be utilized more in the future when districts access federal funds.

When federal funds were used to support music and the arts, more financial support was given to provide musical instruments, equipment, or instructional materials. This consisted of over 58% of reported spending of federal funds. This was followed by professional learning and technology for the classroom between 32-38% of reported spending of federal funds. Funding for staff came almost last in reported spending only in front of curriculum development and art partnerships with community organizations. (see figure below)

**If federal funds were spent for music and the arts,  
how were they spent?**



**Figure 6. Federal Funds Reported Usage**

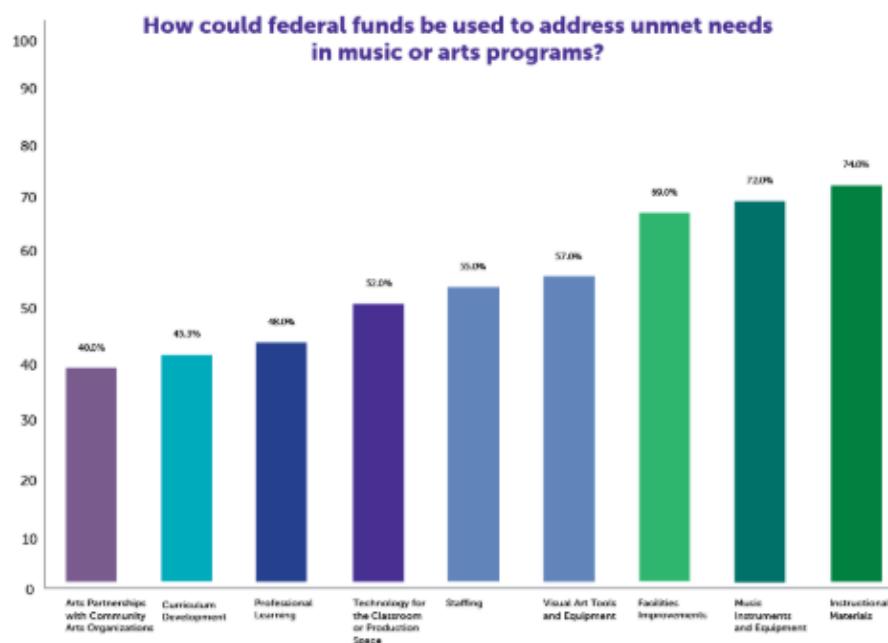
NAFME, *The Impact of Federal Funds on Music & Arts Education: Results from 2023 Survey*, National Association for Music Education, November 2023, 4.

This indicates that if more supervisors and educators had access to federal funds, their classrooms would receive more financial support that could go into other categories. Many school districts have to use funding to provide teacher compensation and benefits to have a music or art program in their district. Federal funding provides an extra expectation of support for other unmet classroom needs. It is used how it was reported here to provide more financial support for equipment and educational material for classrooms to enrich the quality of education for these students. Jeffrey Clark, a K-12 educator, stated, “Federal funds contributed directly to

my students having access to material they would not have been able to use otherwise.” He concluded, “Our kids appreciate having an opportunity to learn and advance their skills.”<sup>2</sup>

The survey asked respondents about unmet needs that more federal financial funding helps resolve. The biggest response was about musical instruments needing to be replaced or fixed. The other top issues included their facilities' acoustics, ventilation, and sound support. Technology was mentioned regarding software that is more geared toward the arts, but many music software applications are considered in this category as well. Staffing was mentioned for reducing class sizes and helping with full-time art educators. This was to make music and the arts more of a priority in education in general. (see figure below)

**Unmet Needs for Music and Arts Programs**



**Figure 7. Unmet Needs for Music and Arts Programs**

NAFME, *The Impact of Federal Funds on Music & Arts Education: Results from 2023 Survey*, National Association for Music Education, November 2023, 5.

<sup>2</sup> NAFME, “The Impact of Federal Funds on Music & Arts Education: Results from 2023 Survey,” National Association for Music Education, November 2023, 4.

### Considerations in the NAFME Survey

The results provide enlightening information regarding the use of funds and support for music and the arts. It provides a glimpse into the reality of challenges that music and arts face. It is important to note, though, that the data does not show a correlation in the reduction of any standards being met because of the challenges in funding. Only a small percentage of NAFME members completed the survey and provided information.

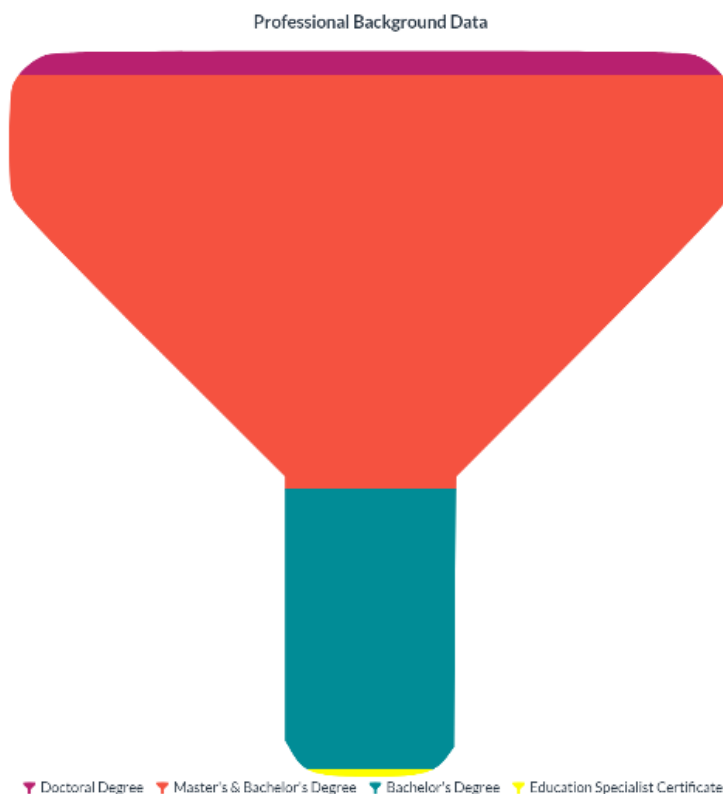
The data collected shows that most funding and support comes from district, state, and fundraising money. Federal funds could be utilized more, according to the data, to supplement many unmet classroom needs for these programs. It also shows a possible issue in communication regarding federal funds and the options that district leaders and educators have concerning the arts and music. There is a discrepancy in who oversees funding these programs and the decisions made regarding allocating money to these programs.

### **Historical Research Findings Regarding Research Question: Educators Perception of Their Effectiveness Related to Funding**

The research study in 2017 was conducted by university professionals Wendy Matthews and Karen Koner. The study observed current trends in K-12 music educators. The participants included currently employed music teachers who are National Association for Music Education (NAfME) members. The 7,463 participants provided answers regarding the following categories: professional background, classroom teaching responsibilities, and job satisfaction.

The educators' professional backgrounds varied, but most of them were graduates of a college or university. Participants who held a bachelor's degree were 38.4%. Participants who held both a bachelor's degree and a master's degree were 56.6%. Participants who held doctoral degrees

made up 3.3% of the total. Outlying data included one participant with no college degree, and 1% of participants report having an education specialist certificate. (see figure below)



### Figure 8. Professional Background Data on Music Educators

Most of these educators reported having state teaching certifications in addition to their respective degrees which was 96.8%. Many held a variety of other types of music certifications, particularly in educational music methods like the Orff Method, Kodaly Method, and Suzuki Method. Some educators reported being National Board Certified or held other certifications in Music Therapy, Theater/Drama/Dance, or Music Technology. These educators showed themselves to have knowledge beyond what is required for a typical educational setting.

The primary instruments of these educators vary. Vocalists made up 27.6%, woodwind instrumentalists 24.2%, brass instrumentalists 22.2%, string instrumentalists 9.3%, and other instruments, including piano, percussion, and organ, comprised 16.5% of the total.





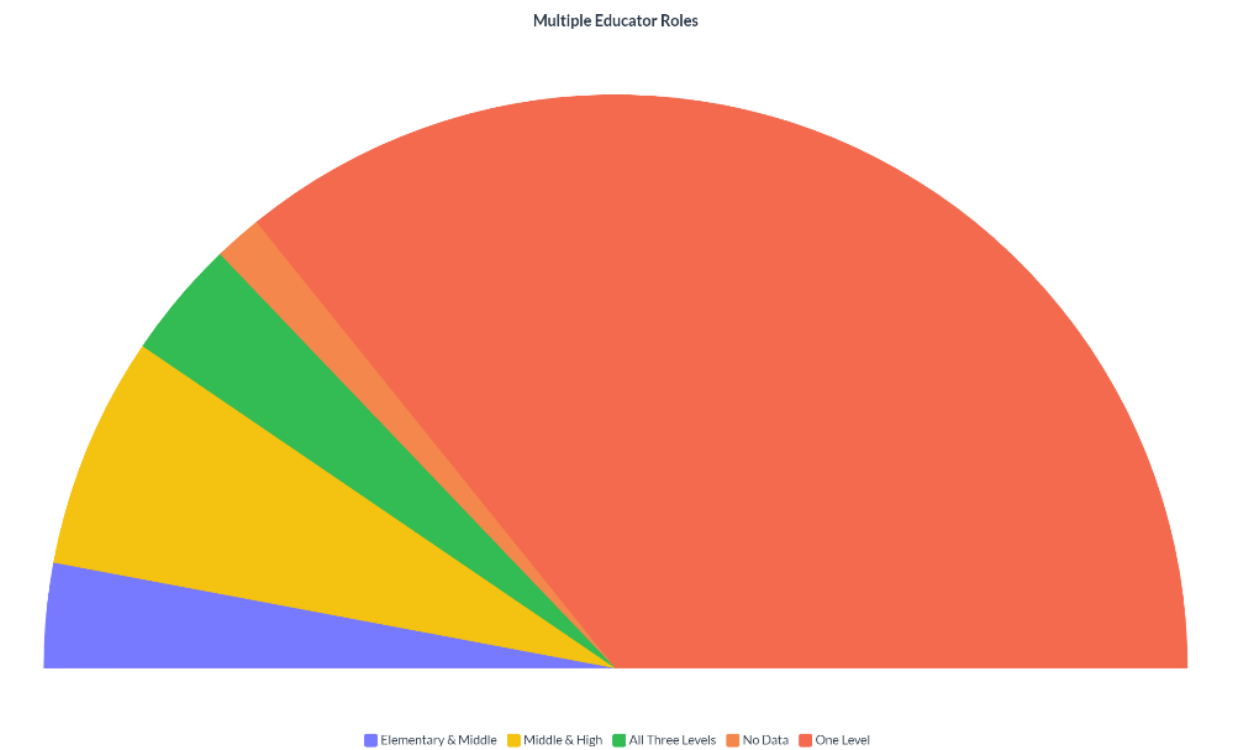
**Figure 9. Primary Instruments of Educators**

The teaching responsibilities included working in different types of schools, different grade levels, different music subjects, and varying classroom sizes. Regarding the type of school, 89.4% of educators taught in public schools, while a minor amount of 8.1% of participants taught in private schools, 2.21% of participants in charter schools, and less than one percent of participants taught in other types of schools. This shows that most respondents had a role in a tax-funded educational institution.



**Figure 10. Educator's Type of School**

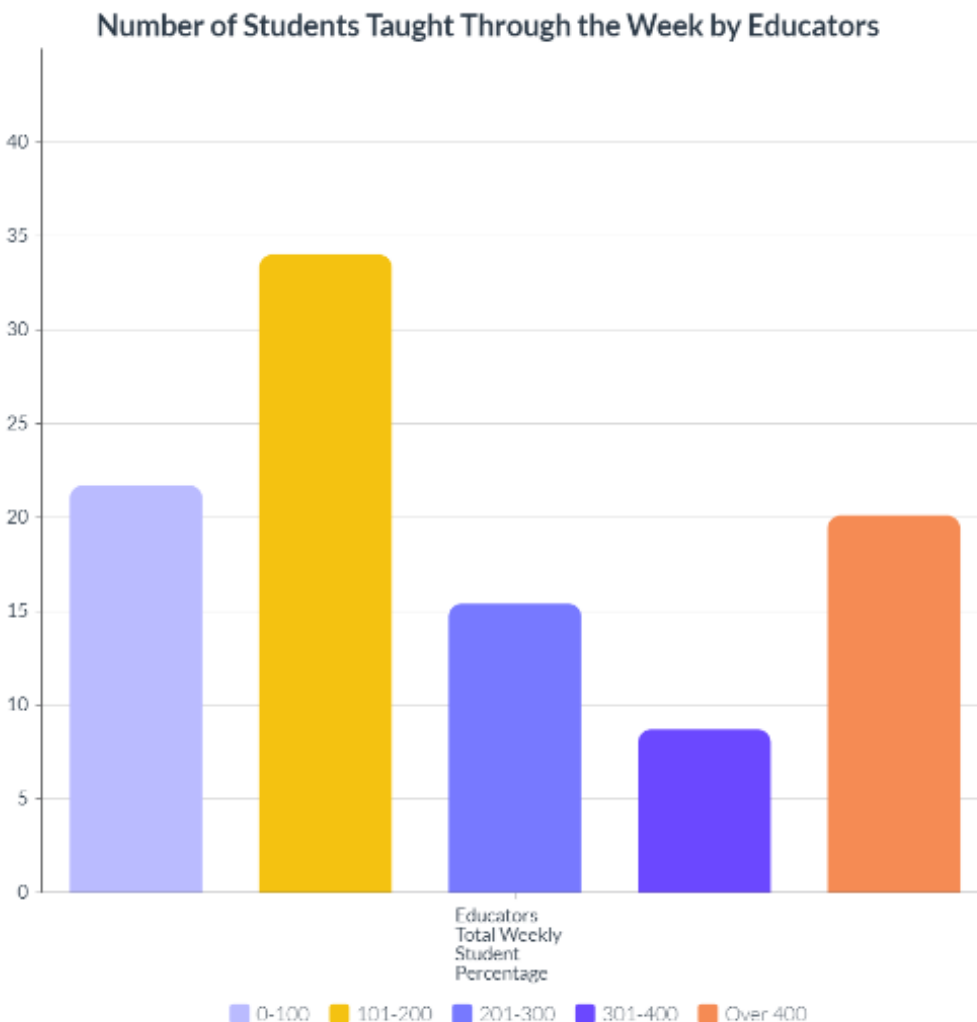
The grade level at which these educators taught varied. The percentage of educators that taught elementary-level education was 43.7%. The percentage of educators that taught in secondary education was 71.9%. The study reports that some educators even crossed over, teaching multiple levels of education. The percentage of educators who taught both elementary and middle was 5.9%. The percentage that taught both middle and high school was 13.1%. The percentage that taught all three levels of education was 6.7%. In this survey, 2.7% went unreported whether they taught multiple educational levels in their teaching role.



**Figure 11. Multiple Educator Roles**

Many participants reported that they taught multiple disciplines in their educational institution. The reported subjects being taught included band at 40.4%, orchestra at 13.9%, and general music at 35.7%. In addition, 16% reported teaching at least one course that was not music related. This gives insight into the roles these educators must teach and be involved in daily.

A key factor in an educator's effectiveness is the number of students taught throughout the school week. Participants who taught between 0 and 100 students were 21.7% of the total respondents. Participants who taught between 101 and 200 students comprised 34% of the total respondents. Participants who taught between 201 and 300 students were 15.4% of the total respondents. Of the total respondents, participants who taught between 301 and 400 students were 8.7%. Participants who taught over 400 upward of students were 20.1% of the total respondents. (see figure below)

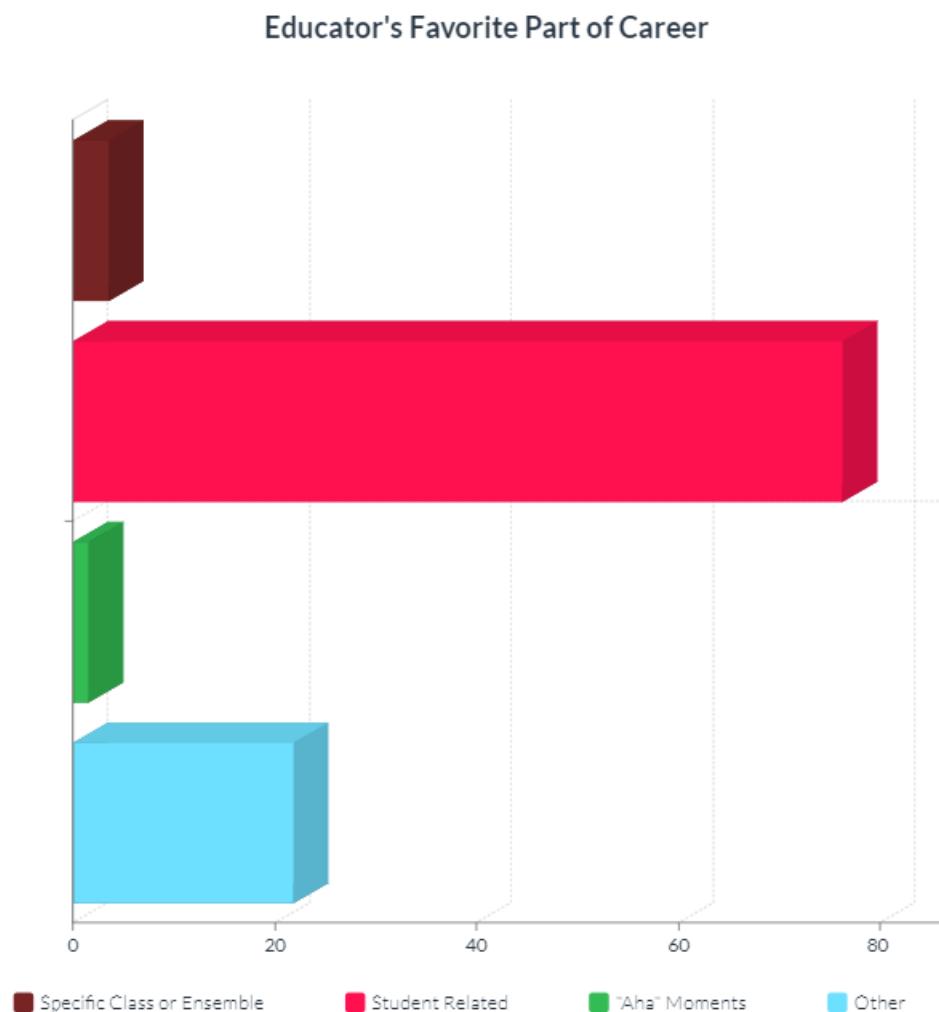


**Figure 12. Number of Students Taught Through the Week by Educators**

Regarding the vital category of job satisfaction, teachers rated their satisfaction with being a music educator on a scale of 1-10. The vast majority were satisfied. They were asked if they would follow the same career path and become a music educator again, and 80.8% reported that they would. An additional follow-up question was posed to those who said no. They are asked why they would not choose this career again. These responses included 17.4% educational policy changes, 10.2% financial reasons, 7.3% time commitment, 6.2% administration issues, 4.1% would instead be performing than teaching, 2.6% dealing with parents/family of students,

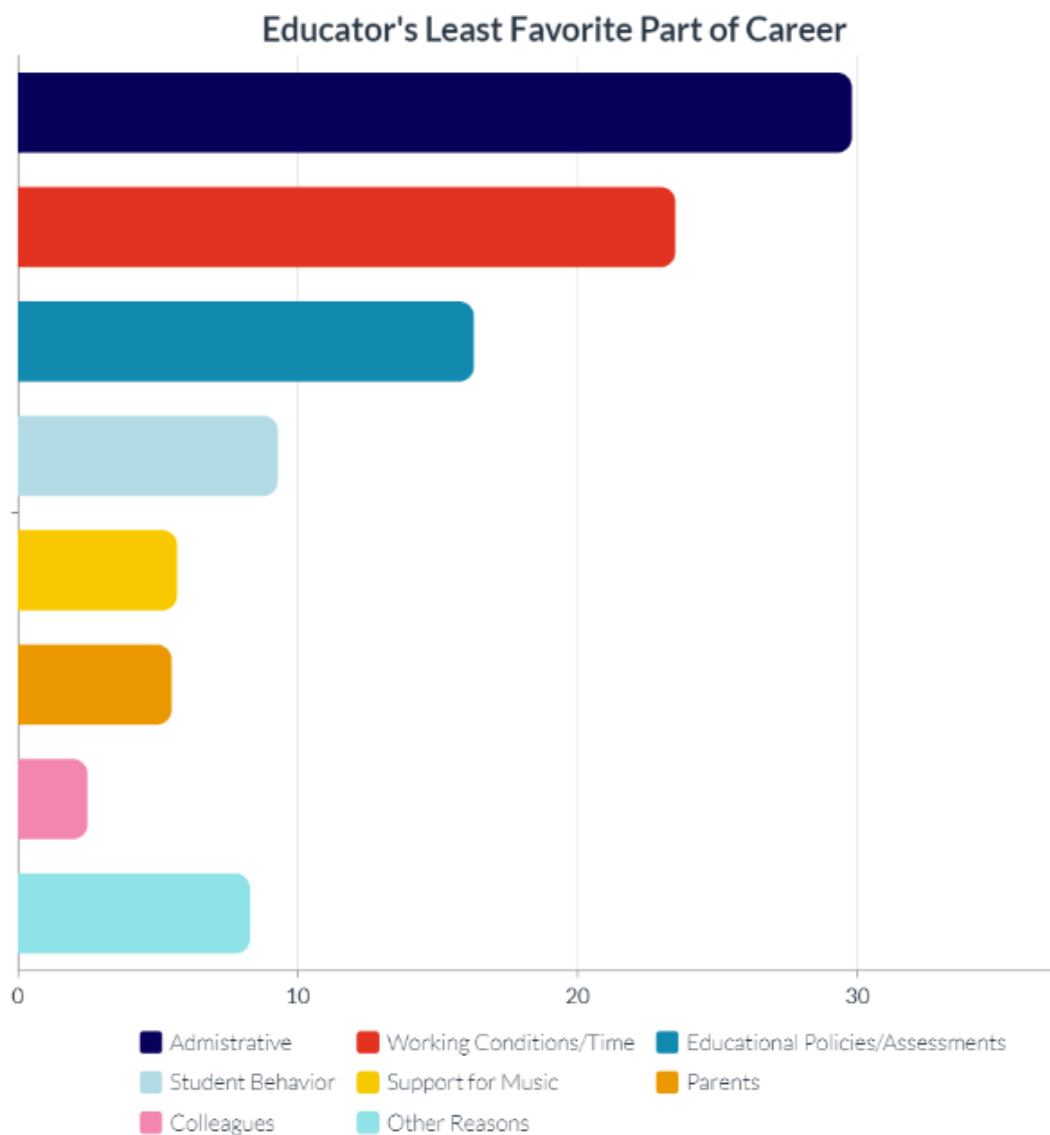
1% classroom management issues, less than 1% lost interest in teaching, and 8.3% indicated other reasons not listed.

Educators are asked what their favorite part of their career is. Respondents indicated at 50.2% that it was due to their relationships with students, and 18.4% of respondents indicated that it was because of teaching or working with students. Further, 7.6% of respondents indicated it is because of student growth and success, and 3.5% of respondents indicated that it was because of a specific class or ensemble. A few respondents, 1.5%, indicated that it is because of that “aha” moment. Other favorite parts of the jobs at less than 5% included the work environment, teacher autonomy, colleagues, performances, administration, music, community/family support, and summers off. (see figure below)



**Figure 13. Educator's Favorite Part of Career**

Educators were asked what their least favorite part of their career was. Respondents indicated at 29.8% that it was administrative issues, 23.5% reported working conditions/time commitment, and 16.3% indicated that it was educational policies/assessments. Respondents indicated at 9.3% that student behavior was their least favorite part of teaching, while 5.7% indicated that it was a lack of support for music. Dealing with parents was rated as the least favorite by 5.5% of respondents, and 2.5% indicated that their least favorite part was their colleagues. Respondents indicated “other reasons” at 8.3%.



**Figure 14. Educator's Least Favorite Part of Career**

Other job satisfaction considerations in this study yielded intriguing results. The majority of participants, 73%, had been teaching for less than 20 years in this field of study. In addition to this, most educators plan to stay after their first year of teaching, but only half plan to continue in their current career after the fifth year. There is a high turnover rate that begins to occur between years two and five of teaching.

### The Sanderson Study Findings

The research study conducted by the primary researcher, David N. Sanderson, an associate of the University of South Dakota, was an examination based on questionnaire responses to items concerning the work conditions of music educators. The questions concerned the music program funding, facilities, workload, professional development, and school culture. It showed how these particular educators viewed their working conditions and examined school demographic factors that could influence their ratings. These questions were distributed to 2,281 individuals, and 521 completed the survey. Only 518 were acceptable because they had to be a K-12 public or private educator.

The music program funding of this research reports an optimistic perception of financial support at their central building. This funding support included curriculum supplies and music equipment. There were discrepancies when it came to maintenance and instrument repair. Most educators agreed that fundraising and advocacy are a must to maintain and keep their program successful.

Facility responses showed that classroom and storage facilities were viewed as adequate. Common complaints about facilities were inadequate storage and space; classrooms are too small for proper instruction. Some educators even felt their areas posed a health risk for themselves and students. Other data suggested comparisons occurring between rural, urban, and suburban schools.

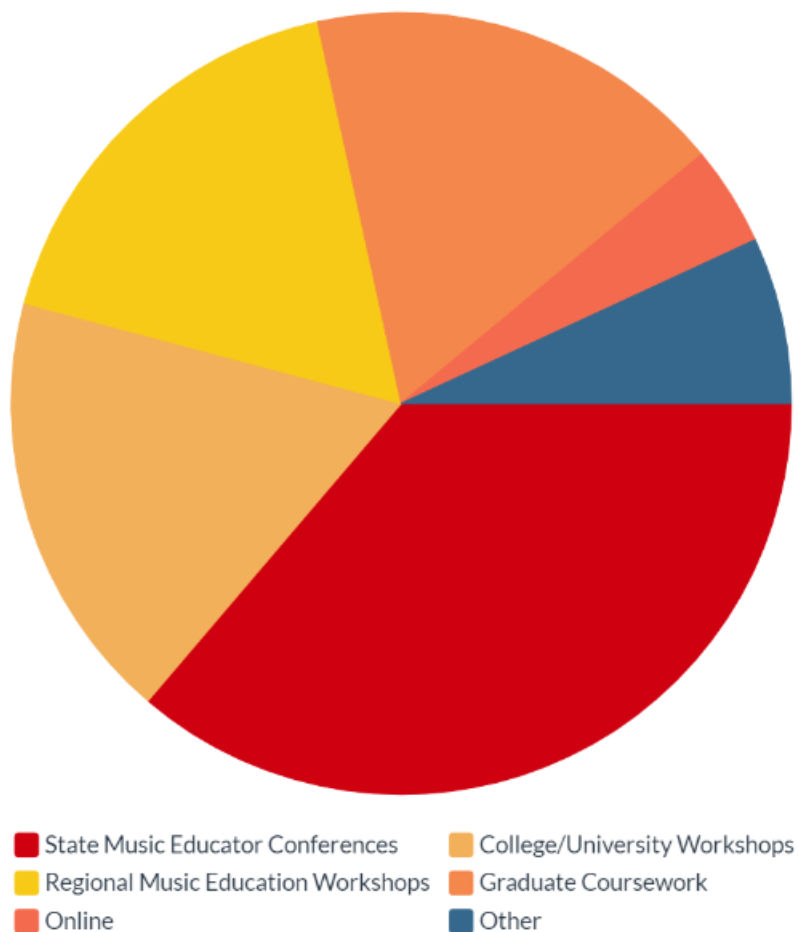
Workload reports showed that most educators viewed their workload negatively. Their workload impacts their ability to collaborate with colleagues and properly prepare for classes. Most did report positively that they did not feel pressured by the administration or others to take



on more work than they were obligated to. This was based on the current expectations and job tasks.

Professional development was viewed negatively based on responses collected. Most professional development experiences did not have positive effects on faculty overall. They cited that it was irrelevant to their teaching and that it was not immediately applicable to their classroom. Participants were asked to cite professional development opportunities they had participated in the past. Results included 79% state music educator conferences, 39% college/university workshops, 38% regional music education workshops, 38% graduate coursework, 9% online, and 15% other. The 15% of others classified conducting workshops, community music ensembles, and professional learning communities. (see figure below)

### Professional Development for Music Educators



**Figure 15. Professional Development for Music Educators**

School culture was viewed positively by respondents. Educators indicated that they have positive working relationships inside and outside their classrooms. They felt as if they could effectively teach in their school environment. Open-ended questions suggested that school administration and leadership style impact the school culture from their view. Many educators feel they have creative freedom. There were individuals that experienced significant concerns, but these were a minor percentage. Most of this minority cited competitions between subject areas concerning funding, conflicts between athletics and music, or unresponsive administration.

### Other Considerations in the Sanderson Study

Regarding educational factors and the background of these professionals, all held at least a bachelor's degree. Most held a master's degree. Some additional individuals held educational certificates or even a doctoral degree. These music educators were highly educated.

Music educators reported that most teach in only one building at 73%. The other participants reported teaching in as many as ten separate schools. The locations of the schools included 34% in suburban, 34% in small town/city, 18% in rural, and 14% in urban. This study did include some variety in the type of location.

Most music educators taught in schools with free-reduced lunch programs at 76%. Additionally, 87% reported working full-time at their prospective educational institutions. The disciplines of this study included 46% taught some combination of general music, choral, band, orchestra, or other type of music class. Most of the single disciplines of this study identified as band directors at 25%.

When teaching students, the data found that most educators teach multiple grade levels. Of the participating music educators, 21% taught K-8, 15% taught 5-12, and 25% taught K-12. Of these respondents, only 18% reported teaching just elementary, 10% reported just teaching middle school, and 11% reported only teaching high school. 4% taught at least one non-music-related class.

The most significant area of concern came from the area of professional development. The minority of respondents did have issues that could account for their negative claims. This was due to perceptions or grievances. This minority of educators did seem to make comparisons between their school's music program and other programs within that same school. This could lead to a biased perception of reality that is not based on correlating data. Overall, the data shows

that the majority of educators viewed the working conditions from a positive lens outside of professional development.

### **Analysis of Fermanich Research Study**

The historical evidence of this research study shows that music does seem to be put aside when it comes to funding allocations. Music only comprises 1.6% of the Mountain View District's budget. This is concerning because it can potentially create more challenges for educators. While educators are receiving a majority of this allocation for their salary, it can potentially influence the classroom.

The student cost of music education compared to the total cost of each student was a huge difference. Students who enjoy music and value it more than other subjects may not be reaping the possible enhanced benefits of more funding allocated per student for music. Compared to other subjects, music educators may not receive anywhere close to equal allocation per student. No other core subjects or electives are examined in comparison in this district, but a researcher has to ask where the other financials per student are going.

The other aspect of the funding of this district is that elementary music education is getting more money than middle school music programs and high school music programs in this district combined. While learning music at a younger age is important, funding seems to decrease as the students grow up. This could impact the quality of education at the middle and high school levels compared to the elementary level. There could be an improved benefit to funding middle school and high music programs more equally.

There are challenges and concerns in this data set. Educators and students still seem to be able to meet the composition creation standards and others. The district is still creating a quality

music education program that is comprehensive in comparison to many others. The educators and students seem to be able to have a quality education despite the challenges they face.

### **Analysis of NAFME Research Study**

The historical evidence of this research study showed that federal funds could be utilized more. It comes behind state, district, and student fundraising. Fundraising should be further down the list as a concern that students need to do, yet it seems to be a constant part of the solution to supplement the funds given for music programs. Educators believe that without supplemental funding, the music programs would not be the quality they are. Data cannot confirm this, given that no data on student fundraising was included in this particular study. More financial resources being utilized beyond the normal could not hurt music programs.

Federal funds, when used, show that they went toward music instruments, music curriculum supplies, professional learning, and technology. Very few respondents report it going for staffing, surprisingly. This could be beneficial for the unmet needs of music classrooms. Many educational institutions report challenges with music instrumentation and professional learning, and this could provide more resolutions if funding can be achieved from these funds. Educators should examine ways to get information, at the very least, into these federal funds and other options.

There are challenges and concerns in this data set because of the glimpse into what could be a more extensive data pool based on total NAFME members. While it does show some concern about the unmet classroom needs of music educators, this does not seem to be affecting students' ability to achieve the standards set in place. Despite concerns about fundraising being a supplemental resource and toward the top of where the finances are coming from for music programs, there is no data correlating this to these students' or teachers' perceived effectiveness.

### **Analysis of Matthews and Koner Research Study**

The research study showed historical evidence that the professional backgrounds of these educators are highly educated. Most of these educators hold additional credentials that are higher than what would be considered minimum standards. Their professional backgrounds should make them effective in the classroom, given their high levels of knowledge.

Many of these educators can teach multiple disciplines and music subjects. This could be a concern if these educators are overworked or their responsibilities become too much to handle. This seems to be too much of a challenge, but most educators report that if they had to make their career over again, they would not change it. Another concern is the number of students each teacher is given per week. There are many students for these music educators to teach. The majority of educators, though, still reported being satisfied with their roles.

Educators report that the favorite part of their job was the students, whether it be relationships, growth, or interaction. It was all student-based for the majority of educators' favorite aspects of their careers. This would indicate that teachers feel they are making a positive impact on their students. It would correlate that they, at the very least, see themselves as effective despite the funding challenges.

Educators report that finances were not the big reason they did not like certain aspects of their careers. The top reasons were administrative, student behavior, or working conditions/time. Finances do not correlate with the least favorite part of their job; only a small minority even mentioned the finances or support for music. The data indicates no correlation between teachers' perceived effectiveness and funding allocations. This means that if there is a financial challenge, these educators are not worried about it in comparison to other issues that they are experiencing.

### **Analysis of Sanderson Study**

The Sanderson study showed that educators have a positive perception of finances. Some challenges included adequate space, as well as instrument maintenance and repair. There is even fundraising to provide more quality education to students, but the supplemental funding does not seem to deter educators' thoughts.

There was a positive perception of school culture. This can help positively impact classrooms if the proper school culture is created and maintained. Educators felt they had creative freedom. This can help educators play to their strengths and even help students by allowing them to make classroom decisions. Students can reap the benefits of having educators think outside the box and not be confined to as many barriers that sometimes get put into place.

The concerns of educators came with professional development and workload. Educators need time to prepare and meet the demands of their tasks, which many felt was hard to achieve. Professional development was the worst perceived by educators. They feel as though this area is lacking. This could eventually impact perceived effectiveness even if the data shows it has not yet. Educators should be empowered and have opportunities to grow as educators like their students. This does not seem to be a priority based on the results of this study.

Educators did seem to make comparisons to other schools or programs. This led to some possibly biased views on their situation. It could have led to assumptions without any proper data being present. The data did not show any correlations, other than a small minority (which is to be expected), that funding impacted their teaching style or effectiveness. The data points to them being effective despite possible improvements that could always occur.

### **Biblical Analysis of All the Research Evidence**

The value God places on music is a high one. Throughout the Bible, music has been used to exalt the Lord. Countless passages and verses in the bible show the impact of music. When a researcher examines the data regarding funding, it indicates it is counterproductive to the value the Lord gives people when it comes to music.

Financial cuts should not always go to music first. Music funding should not be the last in allocated resources, given the importance from our Creator. While students may not have the ability to create compositions and meet that standard, many areas in music education are facing challenges like instrument maintenance and supplies for classrooms or adequate space and storage. This means there are still improvements to truly honor God through music education.

A majority of teachers are facing challenges with student numbers and workload. They feel effective but have to overcome more than they often should. They are not being professionally developed as much as they would like, or the professional development does not constructively educate them. Educators are at the center of any classroom, and this is another area for improvement to truly achieve a quality that respects what God has given through music in our world.

The biblical data shows that many of these challenges can and should be addressed. Music is specially deemed by the Lord Almighty. Music should be preserved, continued, and educated. Though the data regarding teacher effectiveness and composition creation standards showed no indication of negative results, from a biblical perspective, many people can agree there is always more to do to truly honor the gift of music the Lord has granted to creation.



## **Chapter Five: The Importance of this Study**

Music is a form of communication. Many believe it is a language itself. People use it to express stories and emotions. Music is a platform to spread messages and can bring positive effects to its composers and listeners. The Almighty God, creator of this world, has given music value. Music is an aspect of life that only a select few do not encounter in some way or form.

Music education based on these many factors should be a priority in the education system. Yet, there are many claims with evidence to show the opposite. These claims create concern among people who support music education, from educators, to parents, to students. These claims indicate that music programs have been cut drastically. Music education, despite its consumption and engagement, often is one of the first areas of study to be eliminated or cut.

While there is much quantitative and qualitative data supporting these reports, previous research has not examined the more specific effects of the relationship of funding allocations to students and even educators. This study examines that relationship through its research. It does reaffirm previous literature that suggests financial challenges are occurring, and through this exposes a gap of information. This lack of information is answered through four modern studies that provide historical evidence: the Fermanich Study, the NAFME Study, the Matthew and Koner Study, and the Sanderson Study.

The historical evidence does not provide any data correlating a relationship between the amount of school funding allocated for music education programs in elementary, middle, and high school and pedagogical approaches associated with elementary, middle, and high school student's ability to create composition relating to the Nation Coalition for Core Art Standards. It additionally shows that music educators' perception of effectiveness regarding the quality and quantity of school funding is not affected by these finances.

The heart of this research study affirms that even though music educators experience financial and resource scarcity, among other difficulties, there is something they can do to address these challenges. Through the evidence gathered in this study, educators show signs of rising to the occasion to meet the standards and expectations despite a lack of funding in most cases. They continually find creative ways to fulfill the requirements given to them by the school systems, administrators, and students. While there is concern that if the budget restrictions and funding re-allocations continue to happen over time a detrimental effect could be created, presently there is no evidence to suggest any consequence.

The premise of this study is that while there are budget reallocations and, at times, a lack of resources for music educators, there are numerous ways educators are overcoming these challenges to give students a higher-quality music education. Music educators are adapting their pedagogy to fit the financial and resource allocations provided. Music educators continue to be willing to use all tools, ranging from technology to fundraising, to achieve their classroom goals. Educational challenges are being overcome to yield positive learning results for students, teachers, and institutions.

Students are not yet showing signs of being affected by these financial challenges to the point of it impacting their ability to meet composition creation standards set by the National Coalition for Core Art Standards. They are creating music in these available music programs despite the obstacles they face. They are showing education and growth in music. While the presumption that music education is facing financial woes remains true, educators do seem to make a difference in these students' lives and help them achieve their music creation goals to the best of their abilities. Students seem to be responding positively to their music education even if it is not valued as highly as it should be when it comes to finances and resources being provided.

### **Literature Review Summary**

The literature review examined various scholarly sources that illustrate the challenges music education is encountering nationwide. The literature review provided evidence that music is not considered a core subject in most public schools and is often classified as part of the arts or an elective study area. Consequently, it tends to be undervalued in comparison to other subjects, particularly in terms of funding. School administrations determine the allocation of funds for different subjects, educators, and resources, which often leads to budgetary constraints and dilemmas.

The literature review offers both quantitative data and qualitative insights into the financial issues faced by music programs, as reported by numerous professionals. It demonstrates that there are legitimate concerns regarding the funding of music education. Educators frequently find themselves compelled to adapt their teaching methods or seek additional sources of funding to deliver quality music education due to financial constraints.

The literature review highlights inconsistencies in research on the relationship between school funding for music education programs in elementary, middle, and high schools, teaching approaches at different levels, and students' ability to create compositions in line with the National Coalition for Core Art Standards. It also delves into the perceptions of music educators regarding funding and its impact on their effectiveness in the classroom.

The literature presents does reveal a general consensus of correlations between funding allocations and the overall quality of education for students. Moreover, the financial setbacks does have implications for the effectiveness of teachers and the achievements of students. The relationship between teacher effectiveness and student achievement is apparent, and the study provides insights into the effects on both students and educators.

## Summary of Research

The historical research is derived from several studies: the Fermanich study, the NAFME study, the Matthew and Koner study, and the Sanderson study. These studies present evidence that music is not receiving the appropriate prioritization, giving rise to concerns. There is an observable discrepancy in the funding allocated to music and its inherent value. Despite these concerns, no clear correlation has been established between funding and students' ability to meet standards, such as the composition creation standard of the National Coalition for Core Art Standards. There is no evidence to suggest that funding impacts teachers' perceived effectiveness in the classroom.

Each of the four studies indicate a discrepancy in funding for music education. The Fermanich study finds that only 1.6% of the \$900 million education budget was spent on music programs in a large school district. The breakdown of the music program expenditures shows investments in instrumental music education, choral music, and general music education. The NAFME study highlights that federal funds play a significant role in supporting music and the arts in schools, but only 40% of respondents are aware of available federal funding options for music and arts. Overall, the studies suggest that better allocation and awareness of funding could improve music programs.

The current research study reveals that music education only receives 1.6% of the budget in the Mountain View District, potentially impacting educators and students. There's a significant difference in funding between elementary, middle, and high school music programs, which could affect the quality of education. Despite these challenges, educators and students are still meeting standards and creating a comprehensive music education program.

### The NAFME Research Study

The NAFME research study collaborates nationally with other organizations to conduct an annual survey to collect data regarding federal funding supporting music and the arts. The initial data shows that district funds are the primary source of backing for music and the arts, followed by state funds and student fundraising. An important finding is that only 40% of respondents can access or know about available federal funding options for music and arts, and many indicated that the school or district leaders do not support music or the arts. During the research period, federal funds played a significant role, with Congress authorizing \$193.2 billion in relief funds for elementary and secondary education. When federal funds were used to support music and the arts, most of the reported spending went into providing musical instruments, equipment, or instructional materials.

The research suggests that federal funds could better support music programs, as fundraising currently takes precedence. The study lacks data to support the claim that additional funding would significantly improve music programs. Redirecting federal funds towards unmet needs in music classrooms could address challenges with instruments and professional development. Despite fundraising being a major funding source, its impact on effectiveness is not supported by data.

### The Matthew and Koner Study

In 2017, a study by Wendy Matthews and Karen Koner examined K-12 music educators who were members of the National Association for Music Education (NAfME). The study surveys 7,463 participants about their backgrounds, teaching responsibilities, and job satisfaction. The majority of educators have college degrees, with a variety of teaching certifications and music specializations. Educators teach diverse instruments and subjects across

different school types and grade levels. Most report high job satisfaction and express a strong preference for their career. Those who wouldn't choose the same career cite reasons such as educational policy changes, financial issues, and time commitment. Participants mention their favorite aspects of the job, including their relationships with students, teaching, student growth, and specific classes or ensembles.

The research finds that most educators have strong backgrounds and credentials beyond the minimum standards. Despite potential challenges, they are generally satisfied with their roles. Educators value their students the most and feel they are making a positive impact. Financial concerns are not a major factor in their satisfaction. Instead, administrative issues, student behavior, and working conditions are the top concerns.

#### The Sanderson Study

The research study conducted by David N. Sanderson, an associate of the University of South Dakota, examines the work conditions of music educators based on questionnaire responses. Out of 2,281 individuals, 521 completed the survey. Key findings include positive perceptions of funding for music programs, concerns about workload and professional development, and positive views on school culture. Most educators have at least a bachelor's degree, and the majority teach in schools with free-reduced lunch programs. Overall, the majority of educators view their working conditions positively, with some concerns about professional development.

The Sanderson study finds that educators have a positive perception of finances, but face challenges with space, instrument maintenance, and repair. Fundraising for quality education is ongoing, but educators are undeterred. There is a positive perception of school culture, which positively impacts classrooms and gives educators creative freedom. However, concerns about

professional development and workload remain. Educators feel they lack time and support for professional growth, and some make biased comparisons to other schools or programs. Despite these challenges, educators are effective and committed to their students.

### Biblical Perspective on Research Study

The value that God places on music is high. Throughout the Bible, music has been used to exalt the Lord. Countless passages and verses in the Bible show the impact of music. When examining financial data, it seems to contradict the value that the Lord places on music. Financial cuts should not always target music first. Music funding should not be the last priority when allocating resources, given its importance to the Creator. While students may have the ability to create compositions that meet a certain standard, many areas in music education are facing challenges such as instrument maintenance, classroom supplies, adequate space, and storage. This indicates that there are still improvements needed to truly honor God through music education.

The majority of teachers are facing challenges with student numbers and workload, making it difficult for them to be as effective as they would like. They are not receiving as much professional development as they would prefer, or the professional development they do receive is not constructive. Educators are at the center of any classroom, and this is another area that needs improvement to achieve a quality that respects what God has given through music in the world.

The research shows that to truly honor God, many of these challenges can and should be addressed. Since music is especially valued by the Lord Almighty, it should be preserved, continued, and taught through quality music education. Although the data regarding teacher effectiveness and composition creation standards showed no indication of negative results, many

people agree that there is always more to be done to truly honor the gift of music that the Lord has granted to creation.

### The Hypothesis Related to Findings

The Fermanich study reveals that music receives only 1.6% of the budget in the Mountain View District. Despite these challenges, educators and students continue to meet standards and create a comprehensive music education program. The NAFME study shows that research suggests federal funds could better support music programs, as fundraising currently takes precedence. Redirecting federal funds towards unmet needs in music classrooms could address challenges with instruments and professional development. The Matthew and Koner study shows that educators prioritize their students and believe they are making a positive difference. Their contentment is not primarily influenced by financial concerns; rather, administrative issues, student behavior, and working conditions are their primary worries. According to the Sanderson study, educators maintain a positive view of finances, although they encounter difficulties related to space, instrument maintenance, and repair. Efforts to secure funding for quality education persist, and educators remain steadfast.

There are many obstacles that educators and their students must overcome, including funding for music programs, professional development, instruments, instrument repair, maintenance, and even working conditions. Despite potential budget reallocations and occasional resource constraints, music educators have numerous strategies to overcome these challenges and provide students with a high-quality music education. Educators can adjust their teaching methods to align with available financial and resource allocations and be open to utilizing a variety of tools, including technology and fundraising efforts to accomplish their educational objectives. Overcoming these educational challenges is essential to produce positive learning



outcomes for students, teachers, and educational institutions. This hypothesis holds true to the research done throughout this study and is consistent with the findings.

### **Implications of this Study**

The research study indicates that currently no data is suggesting a connection between the amount of school funding allocated for music education in elementary, middle, and high schools and the pedagogical approaches associated with students' ability to create compositions according to the National Coalition for Core Arts Standards. Additionally, music educators did not indicate that their perceived effectiveness was affected by the quality and quantity of school funding. While the data presents some positive results, it also raises some concerns that should be addressed by school administrations, school districts, state funds, and even federal funds.

Music education faces several areas of concern, including decreased funding, professional development, instruments, instrument repair, maintenance, and working conditions. Educators may also have high numbers of students, and while they can overcome these challenges, they should not have to. These issues need to be addressed before they have completely detrimental effects on educators and students.

Delaying these issues will only lead to more problems in the long run. Changes need to start happening now if music education is to progress and improve. Music education needs to be given higher priority due to its inherent value. Educators, students, and the community cannot continue to tackle these issues on their own. Eventually, fundraising may not enough to compensate for cuts to these programs. Educators cannot always make up for a lack of resources, and students who want to learn music and continue to grow should not have to suffer due to external factors beyond their control.

It is apparent, based on the evidence and statements in this research study, that researchers must continue to help illustrate and address the challenges facing music education. If these challenges are not properly addressed, the opposition will only become stronger. Many of these challenges can be resolved and should be addressed jointly to make music education the best it can be in each of these locations. This can be achieved through deliberate discussions and communication, supported by valid evidence from research studies such as this one.

### **Future Recommendations for Studies**

The research study provides valuable information and data that can be used to improve music education. Conducting further research based on the findings of this study is essential for driving positive changes and advancements in music education. Research plays a crucial role in enabling supporters of music education to provide evidence for the necessity of these improvements and changes. Without proper research studies, music education is left vulnerable and challenging to defend.

A broader study comparing properly funded music education programs to those with reduced funding would be valuable to demonstrate the difference in overall quality. This study could examine students' and educators' perspectives to see if a correlation exists between them. Analyzing many demographics and population factors could provide information on their effect on the study.

A study comparing music programs' funding allocations to other elective programs like art, dance, theater, and athletics could also be useful in providing evidence of where funding ranks in comparison to these other electives. If other electives are receiving more funding, it shows evidence of unequal treatment among electives and highlights that music education is often deprioritized compared to other elective educational courses.

Regarding teacher effectiveness, a broader study should be conducted with quantitative data to correlate with educators' questionnaire answers regarding their educational setting and financial situation. Correlating information obtained in a questionnaire with evidence regarding salaries, school system budget, background, and students could provide an extra layer of validation to the claims these educators are making in these questionnaires. It would provide factual evidence to these personal accounts, leaving little room for doubt.

### **Conclusion**

The data collected does not show a relationship between the amount of school funding allocated for music education in elementary, middle, and high school and pedagogical approaches associated with elementary, middle, and high school students' ability to create compositions relating to the Nation Coalition for Core Art Standards. Additionally, music educators did not indicate their perceived effectiveness was affected by the quantity of school funding. Many aspects of this research study highlight the challenges music education is facing, such as professional development, reduced funds, teaching multiple disciplines, multiple grade levels, and student classroom sizes. The challenges are being met satisfactorily by competent and passionate music educators.

Future recommendations for research include a broader study examining funding increases in music education and funding decreases in school districts. This would show if changes in funding, whether increases or decreases, affect music programs. Additionally, funding should be examined from music programs in comparison to other elective programs like art, theater, drama, or athletics. It would be helpful for a researcher to see if other elective programs or athletics are being prioritized over music. When it comes to teacher effectiveness, a broader study that identifies these results would be affirming. This study could involve concrete

data relating to questionnaire responses to validate classroom sizes, salaries, responsibilities, and students. This would provide more evidence for teachers' claims and responses in these questionnaire results.

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