THE ROLE AND POSSIBLE IMPACT OF MUSIC ADMINISTRATORS ON SCHOOL DISTRICT MUSIC PROGRAMS

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ABSTRACT

In order to assist in building a successful music program that is conducive to the learning of all students within a school district, administrators and board members must be informed of the role and impact of a district music administrator. The purpose of this qualitative research study was to identify perspectives that have not yet been explored and documented concerning the positive effect district music administrators have on school music programs. Perspectives on support, accountability and advocacy have emerged as themes through an exploration of limited existing literature and feedback from questionnaires. Although the information is available for administrators who would like to develop their leadership skills, there was little to no information about music administrators. District music administrators are needed for various purposes. Reasons include holding music teachers accountable for properly implementing the curriculum, supervising student success from learning goals, and advocating for music education. To illustrate the need for music administrators, several music teachers who currently work in a district without a music administrator in their district were surveyed. In order to validate and compare ideas, music teachers in districts that now have a music administrator were also studied. This project's findings can also be used to encourage further research in other disciplines outside of the “core” subjects, such as physical education and art, for the need of a district administrator in those subject areas.
Dedication

This paper is dedicated to my children, CJ, Aaron, and Maya, who were very patient with me during this entire process. Mommy is finished! I hope and pray that I have motivated and inspired you to accomplish all of your goals and dreams. The sky is the limit! Remember, with God, all things are possible! I love you all very much! I would also like to dedicate this paper to my parents, George Sr. and Sheilda Garrison, who have been encouraging and a significant support during my entire educational journey. You both are my rock. I could not be successful without your unwavering love and support. From the bottom of my heart, thank you for everything. I love you!
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I would like to thank God for granting me favor in matriculating and seeing me through this process. It has truly been a blessing. I am thankful for the musical gifts and talents that He has blessed me with and for the tremendous opportunities where He has allowed me to share my love for music. I am grateful for the doors He has continued to open, and I look forward to the glorious plan He has in store for me and my future endeavors.

I would like to thank Grandma Sneed, George Jr. and Laschone, Matthew and Katrina, Ashley, Evan, and all of my family for their unconditional love, prayers, never-ending support, and belief in me. My family is the best! I would like to thank my best friend, Dr. Sharrone Powell, for her inspiration and encouragement to finish this journey.

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Finally, I am grateful for the life-long friendships that I have gained with my fellow cohort members. To God be the glory for the great things He has done!

“I can do all things through Christ who strengthens me.” -Philippians 4:13, NKJV.
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CHAPTER ONE: INTRODUCTION

Leadership is an essential aspect in any given society or group. Whether it is employees on a job, a class of students, a sports team, or a country, leadership is needed. Leadership is to have the capacity to lead or effectively provide guidance. According to Bennis, “Leaders have a clear idea of what they want to do- personally and professionally- and the strength to persist in the face of setbacks, even failures. They know where they are going and why.”\(^1\) Words to describe leadership include direction, guidance, authority, supervision, and management. For a group, company, or organization to advance and grow, positive and effective leadership needs to be in place. Bennis argues, “There are three basic reasons why leaders are important. First, they are responsible for the effectiveness of organizations. Second, the change and upheaval of the past years has left us with no place to hide. We need anchors in our lives, something like a trim tab factor, a guiding purpose. Third, there is a pervasive, national concern about the integrity of our institutions.”\(^2\) It is the leader's job to make sure their constituents are moving in the right direction. It is crucial that these constituents are being held accountable for meeting their personal goals and the group or organization's overall goals.

For goals to be met, the leader must provide guidance that will allow growth and enhance knowledge. Honesty, trustworthiness, reliability, and dependability are traits that leaders must possess for others to feel comfortable enough to follow their lead. According to Kouzes and Posner, “Honest, competent, inspiring, and forward-looking are the essential characteristics


people want in a leader, someone whose directions they would willingly follow.”3 Influential leaders look to establish meaningful goals that people find attainable and motivated to work towards completing. Steven Covey states, “An effective goal focuses primarily on results rather than activity. It identifies where you want to be and, in the process, helps you determine where you are. It gives you important information on how to get there, and it tells you when you have arrived. It unifies your efforts and energy. It gives meaning and purpose to all you do. And it can finally translate itself into daily activities so that you are proactive, you are in charge of your life, you are making happen each day the things that will enable you to fulfill your personal mission statement. Roles and goals give structure and organized direction to your personal goal.”4

The same concept of leadership applies to the school setting. All learning areas, such as music, math, science, foreign language, and physical education, need leadership within their department. Departmental leadership gives teachers assistance and support, which allows them to be more effective in the classroom. Stephan Gerhard Huber states:

Professional school leadership is described as firm and purposeful, sharing leadership responsibilities, involvement in and knowledge about what goes on in the classroom. That means that it is important to have a decisive and goal-oriented participation of others in leadership tasks, that there is a real empowerment in terms of true delegation of leadership power (distributed leadership), and that there is a dedicated interest for and knowledge about what happens during lessons (effective and professional school leadership action focuses on teaching and learning and uses the school’s goals as a benchmark).5

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4 Stephen R. Covey, The 7 Habits of Highly Effective People (New York, NY: Fireside, 1989), 137.

Richard Weerts argues, “The need for effective supervision is becoming steadily greater due to the overall growth of school systems and the consolidation of schools and school districts. For a music department to function as a team, someone is needed to coordinate its various segments and their many activities.” Many school districts presently have an active music administrator; however, many districts do not. John Clinton says, “An administrator/leader in music, whether this person is a supervisor, chair of a department, director of a music school, or dean at a university, can make a significant and positive impact on faculty, staff, students, and the community as a whole.” Superintendents, the board of education members, and other district administrators must realize the value of music administrators and their positive effect on district music programs.

**Background of Topic**

Many music teachers have shared experiences working with or without a music administrator and have noticed a drastic difference. Many music teachers in districts without music administrators were not being held accountable. Formal goals were not set, and teachers were not working towards a purpose or an objective. Teachers were not regularly assessing students to make sure that students were achieving and meeting music level standards which, in many cases, reflected the musical skills of the students. If ensemble performances were being done, it was only done with no musical goal in mind. The transition of students from one level to the next was not very smooth. The teachers found that the students were not musically prepared and placed existing lessons on hold to meet the students’ current skill level.

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No active advocates were fending for the music programs, which negatively impacted the finances and funding, support, and publicity. Advocates are essential to a music program. Dee Hanson, a music professor at The University of Hartford in West Hartford, Connecticut, states, “Advocacy efforts have become critical in preserving music offerings. Today’s public relations work often finds the music supervisor educating the public about the benefits of music education as it applies to school improvement.”8 Without music advocates, music programs were cut. John Benham defines music cuts as “Any factors or actions that negatively impact a student’s potential to learn through participation in music programs. Threats to music programs normally come in one of two forms: budgetary issues or educational reform.”9

Teachers did not attend many professional development workshops or conferences provided through the district, which resulted in static methods and teaching abilities. Often, teachers were attending master classes or seminars on their own time and using their funds to finance the opportunity. Teachers were not provided with opportunities to network or collaborate with other music teachers. Other options included time not available for teachers to discuss ideas and strategies better to align grade levels and content areas across the district. Performance ensembles were performing below their recommended skill level. Over time, as teachers began to see less progress and a lack of attention or little to no change within their situation, they were moved by frustration. They began to search for a more positive environment and eventually left.


One must understand that a strong support network is vital to a successful music program.\textsuperscript{10} The program’s success is built on the notion that every child has a right to receiving a quality music education. It is the responsibility of the music administrator to ensure that this goal is being met.\textsuperscript{11} Without effective leadership in place, the goals of the music department cannot be met.\textsuperscript{12} Extensive experience is greatly appreciated in music; however, it does not guarantee success in musical leadership.\textsuperscript{13} The music administrator’s success must not solely depend on their musical talents and abilities but also on how well they handle situations and their interactions with others.\textsuperscript{14} The music supervisor must be able to inspire, encourage and motivate the music teachers within the district. They must be able to challenge the teachers to be creative and engage with their students to bring out their fullest potential. Weert suggests, “They must be a person who inspires enthusiasm, trust, and confidence in the people with whom they come in contact. They also need a strong sense of dedication to their profession.”\textsuperscript{15}

The music administrator must be a great model and set an excellent example for the department. The music administrator should be willing to involve the music teachers by encouraging their input on different policies and decisions.\textsuperscript{16} Including the teachers will produce positive relationships and promote constructive working environments. The music administrator must be supportive and sensitive to the goals of the music teacher. Regular classroom visits

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\textsuperscript{12} Ibid., 49.

\textsuperscript{13} Ibid., 49.

\textsuperscript{14} Ibid., 49.

\textsuperscript{15} Ibid., 49.

\textsuperscript{16} Ibid., 49.
\end{flushright}
from the music administrator are most helpful in showing a sense of interest in the lessons and ensuring musical goals are being met.\textsuperscript{17} As the expert, the music administrator can provide feedback on lessons if needed. Weert proposes, “The role of the music supervisor will probably take on greater significance in the days to come than ever before. It is a position that demands the very best from a highly qualified individual in terms of leadership skill, musical and pedagogical skill and the highest personal and professional integrity in all facets of the office.”\textsuperscript{18}

While there are general administrators active within the district, it is essential to know the differences in having a music administrator present. The music administrator can focus solely on the issues and concerns that pertain to the music program.\textsuperscript{19} In an evaluation situation, general administrators can give feedback on classroom management, time management, preparedness, and student engagement. In addition to these elements, as music experts, music administrators can provide feedback on musical content and achieving educational goals.\textsuperscript{20}

Qualifications for becoming a music administrator include, first and foremost, a competency in music. Candidates are not necessarily needed to be experienced in all fields and content areas of music; however, they should be familiar with the various content areas. Most music administrators have educational degrees in general education or music education. Some states require music administrators to obtain an administrative certificate. An administrative certificate may be necessary to evaluate and observe teachers, depending on state requirements.

\textsuperscript{18} Ibid., 86.
\textsuperscript{20} Ibid., 82.
**Problem Statement**

Music administrators are essential and play a vital role throughout the school system. Schools, music teachers, students, administration, and the district are affected when the music administrator’s position is missing within the school district. Without music administrators, effective communication is absent, and the possibility of a successful music program surviving is slim to none.\(^{21}\) With musical and educational leadership as the sole purpose of music administration, the goal should manage all persons within the field.\(^{22}\) According to Klotman, “All teachers of music, whether in a concert or a classroom, are responsible with varying degrees for both functions as they affect their students. The school music administrator and his staff are concerned about the combined concept, ‘music education,’ as it affects the total school population.”\(^{23}\) With this notion, the administrator must take on responsibilities and courses of action to ensure that all are accountable for the success in the concept of music education.\(^{24}\)

Music supervisors and administrators have the responsibility of implementing and assisting with the work and activities that contribute to classroom learning within the school district.”\(^{25}\) Klotman believes, “They must provide the necessary articulation between levels of instruction, across disciplines, between community and staff, and between staff and school administration.”\(^{26}\) This is an example of quality leadership that teachers may experience with a


\(^{23}\) Ibid., 13.

\(^{24}\) Ibid., 13.

\(^{25}\) Ibid., 17.

\(^{26}\) Ibid., 17.
district music administrator. People do not only look to their managers or administrators for tasks to be assigned to them, but they also look to them to relay the purpose for a specific job and the end goal.\textsuperscript{27} Klotman suggests, “The music administrator becomes the unifying force for school music in his/her system. Through proper processes, he gives the music program a unity of purpose that is essential for growth and development within the schools.”\textsuperscript{28}

For a music program to grow, active musical advocates need to be in place. Many successful music programs contain a stable and secure group of supporters and sponsors in the background as a driving force.\textsuperscript{29} Music administrators are one of the biggest advocates for the music programs within the district.

**Purpose Statement**

The purpose of this qualitative research study was to identify perspectives that have not yet been explored and documented concerning the positive effect district music administrators have on school music programs. A survey was designed for the study, which provided teacher feedback as data. Other sources used to determine the benefits of music administrators in school districts came from books, journal articles, thesis/dissertations, and magazines. Linda Luebke believes, “Music education leadership in public schools has often been the responsibility of a department chair or a district music supervisor. Nevertheless, budget constraints have forced districts to consolidate supervisory positions, frequently eliminating district chairs in music and

\textsuperscript{27} Clinton, *Embracing Administrative Leadership*, 17.

\textsuperscript{28} Klotman, *The School Music Administrator & Supervisor: Catalysts for Change in Music Education*, 17.

the arts among other curricular areas. Without a strong advocate at the district table, the question of leadership must be addressed.”

**Significance of the Study**

A music administrator is a key person in assisting with the growth of all school music programs and maintain a standard of excellence throughout the district. Furthermore, it is vital for district administrators to understand that if they would like to see an improvement in the school system musically, and do not have this position, then the position must be reinstated or created. Thus, this study is important for school superintendents, district administrators, the board of education members, and principals to realize the need for a music administrator and how valuable they are to the district's music programs.

Identifying and understanding the characteristics of an effective music administrator is essential. This is important for district administrators to know what to look for when beginning the hiring process. Some features include a person with high moral standards, a positive role model, a good listener, a provider of suitable professional development opportunities, practices communication and collaboration, demonstrates a solid musical advocate, supports excellence in teaching, and exhibits a high-level work ethic.

An effective music administrator's responsibilities may assist in creating a positive influence on a school district. Music administrators support music teachers by providing professional development opportunities when available. The teacher’s professional growth is significant and should be recognized. Music administrators assist with curriculum concerns and

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give the teachers areas of improvement through evaluating procedures.\textsuperscript{33} They coordinate and manage the various areas of instruction within the different schools.\textsuperscript{34} Music administrators may also recommend a reasonable budget for the entire music program to the proper personnel.\textsuperscript{35} Klotman suggests that music administrators, “Assist in developing and maintaining an educational philosophy that aims to involve all segments of the community- teachers, pupils, parents, and school administrators.”\textsuperscript{36}

Findings will explore perceived challenges faced in school districts without a music administrator and describe possible professional benefits music teachers receive when a district music administrator is present. The findings may enlighten and assist school officials in deciding to reinstate or create music administrators’ positions within their school districts. The questions posed may empower teachers to use their voice and address their issues and concerns related to the topic.

\textbf{Research Questions}

The success of music programs may depend on music administrators effectively accomplishing goals.\textsuperscript{37} One must understand the negative drawbacks when a music administrator is not present within a school district and how it affects the music programs.

The following central research questions were answered in this study:

Research Question 1: What are the challenges that may be faced in school districts without a music administrator?

\begin{itemize}
  \item \textsuperscript{33} Klotman, \textit{The School Music Administrator & Supervisor}, 30.
  \item \textsuperscript{34} Ibid., 30.
  \item \textsuperscript{35} Ibid., 30.
  \item \textsuperscript{36} Ibid., 31.
  \item \textsuperscript{37} Ibid., 30.
\end{itemize}
Research Question 2: What are the possible professional benefits music teachers may receive when an effective district music administrator is present?

District administrators and school officials cannot compare and contrast the effects of music administrators without first seeing and visualizing what it is like having one present and what it is like without having one within the district. Hearing from the teachers within the districts gives a significant example based on their experiences. Identifying the specific outcomes of having a music administrator is also very resourceful when coming from music teachers’ voices.

Hypotheses

The following is the working hypotheses for the first central research question:

Research Question 1: What are the challenges that may be faced in school districts without a music administrator?

Hypothesis 1: Challenges that may be faced in school districts without a music administrator may include music teachers not being held accountable for implementing the curriculum, a lack of teacher support, and a need for music education advocacy.

It is acceptable for teachers to add their expertise and knowledge to the content area while teaching. According to Klotman, “The evaluative process is governed by the established objectives as they relate to growth and development of the student. However, they must not be so restricted as to materials and procedures that they obviate flexibility.”

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39 Ibid., 80.
accountability, Klotman argues, “Holding educators responsible for what children learn in a classroom or, more specifically, for achieving their educational goals.”

New music teachers are essential and valuable within the district. Charles Ryan states, “New music teachers bring a wealth of energy, enthusiasm, and fresh ideas to the classroom and the profession- they keep music education alive and well.” New music teachers in a district without a music administrator often feel helpless. Unless they have access to some of the veteran teachers within the district, they find themselves problem-solving independently. New music teachers notice the lack of support and become frustrated. By the end of the school year, some decide to transfer to other school districts depending on their overall experience. Gardner believes, “Music teachers changed teaching positions because of dissatisfaction with workplace conditions and for better teaching assignments. Music teachers left the teaching profession for better salaries or benefits, and were generally more satisfied in their new field. Music teachers’ perceived level of administrative support had the most prominent influence on both music teacher satisfaction and retention.”

When a music administrator is not in a district, music teachers may have to take on some of the music administrator responsibilities and routine everyday responsibilities. This may be overwhelming at times, especially when answers to questions or general information are unknown. According to Carlos Abril and Julie Bannerman, “Amid the many recommendations made to music teachers on how to promote, advocate, and protect their programs, information

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40 Klotman, The School Music Administrator & Supervisor, 82.
41 Ryan, Building Strong Music Programs, 11.
about how far-reaching the actions music teachers currently take is scarce.”43 Many veteran music teachers feel obligated to stay in their present teaching position due to the number of relationships that have been built over the years with students, staff, parents, and the community or the lack of job availability in the area. Music teachers have to fight for themselves. Also, not having a music advocate is another challenge that school districts face without a music administrator. Charles Fowler states, “Advocacy is a strategy to persuade, to make a convincing case for the educational value of the arts, to convert school officials, and to organize community support. The stronger the regular in-school arts programs are, the better the pool of talent that it will train. However, talent usually takes care of itself. What cannot be taken for granted is the nurturing of all students in the arts, and this requires public support.”44

The following is the working hypotheses for the second central research question:

Research Question 2: What are the professional benefits music teachers receive when a district music administrator is present?

Hypothesis 2: The professional benefits music teachers receive when a district music administrator is present may include more professional development opportunities, time available to collaborate with fellow music teachers within the district, and network with music teachers from other districts.

The music administrator may research, find, and create professional development opportunities for the teachers to join. The importance of teamwork and collaboration will be realized and recognized by the music administrator. Therefore, teachers will be allotted more


time to network and collaborate with fellow music colleagues within the district and music teachers outside of the district.

Overall, teachers will be held accountable, which will assist students with success in their learning goals. There will be support and growth opportunities available for all music teachers. An active music education advocate will be present, and more positive attention will be brought to the school district, schools, and music programs.

**Core Concepts**

There is a great need for music administrators within school districts; however, many of the upper-positioned or central office district administrators do not see music administrators as an essential part of developing music programs throughout the school system. Kenneth Raessler points out the importance of music administrators and the value they bring to music programs:

Only when the managerial myth that music administration is an unessential luxury disappears will the music profession begin to reap benefits from persons who have the clout to effect change. It is one thing to write and speak about what should be in music education, but until doers and producers get into managerial positions that demand the act of administrating as a prerequisite, leadership will be diffused and unfocused- and woefully short of the dedicated leadership that we need. The potential this administrative thrust has for the future of the entire profession is tremendous. The creative and administrative mind, utilized for professional betterment and gain, in conjunction with the art of administration must be allowed to thrive and bring together the learned and the learning. This profession must demand music leadership so morale may soar, music departments may pull together, values be defined, idealism may flourish, and the music education team may have a quarterback.45

The core concepts of this study were accountability, support, and advocacy. Music teachers need to be held accountable for properly implementing the curriculum and measuring student success from learning goals. Author, David Doerksen, sees evaluation systems as a tool for teachers to learn about and continue to develop their craft instead of just going through the

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motions of fulfilling required professional tasks. He suggests, “The key to an evaluation system that can accommodate the diverse purposes and considerations is that it be based on improving instruction rather than designed just to obtain information for retention and tenure.” Teachers want to feel that they have support. Support includes assisting them in various situations, such as interactions with their building administration, parents, and community members. Support also includes providing professional development opportunities for professional growth.

Professional development (PD) programs give teachers the chance to actively engage on all grade levels with learning practices that will help to improve and develop their teaching abilities and skills to be more effective in the classroom, which, in the end, will be beneficial to students’ academic goals. Music teachers need help from strong and effective advocates who will support their program. Many feel music education exists today because early advocates noticed benefits and encouraged equal and consistent opportunities to create, perform, and respond to music in the classroom. John Benham states, “Music Education continues because of a multitude of people and organizations that have come to recognize the importance of making music for the intellectual, emotional, and social development of children in our schools.”

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48 Ibid., 18.


Definition of Terms

**Advocacy:** an example of strong public support of a group or person, organization, subject, or idea.\(^{51}\)

**Administrator:** a person that possesses the characteristics and qualities of both a manager and a leader.\(^{52}\)

**Manager:** a person that has people working for them and focuses on a specific system and structure while relying on controlling situations and keeping their eye on the bottom line.\(^{53}\)

**Leader:** a person who has people following them and focuses specifically on those people by inspiring trust while maintaining a long-range viewpoint.\(^{54}\)

**Music Administrator:** a person who specializes specifically in music and oversees the entire music program of a K-12 school district. This person is responsible for supporting, evaluating, and observing the music teachers and music programs to develop and maintain musical success within the schools and overall district.\(^{55}\)

**Curriculum:** a learning program consisting of lessons of significance, rigor, and worth to challenge, prepare, and equip students with the necessary tools for a successful future.\(^{56}\)

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\(^{52}\) John Clinton, *Embracing Administrative Leadership*, 16-17.

\(^{53}\) Ibid., 16-17.

\(^{54}\) Ibid., 16-17.


**Professional Development:** local, state, and national conferences and workshops allow teachers to gather information, learn about various teaching techniques, and interact and share with other teachers. The goal for attending is to strengthen the professional skills of the attendee.  

**Assessment:** the tool used to measure student progress and assist in tracking goals being met.  

**Chapter Summary**

Musical and educational leadership is the main objective of music administration and supervision. Music administrators represent and promote music education to school officials, district administrators, the community, and the professional staff. According to Dee Hansen, “Supervisors must be able to articulate the need for and purpose of music education; assure quality music programs; successfully communicate with a wide variety of constituents; oversee resources—both financial and instructional; coordinate scheduling, inventory, purchasing, and budgets; direct a vision for the future health of music education; and effectively problem-solve.”

Based on the background information and the responsibilities of an effective music administrator, a concern has been considered in determining the role and possible impact of music administrators on school district music programs.

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60 Ibid., 17.
CHAPTER TWO: LITERATURE REVIEW

Introduction

This chapter provides an overview of the literature that gives information to understand better the characteristics and roles of a school administrator/supervisor and as it relates to music administration. The first section of the chapter defines the supervisor/administrator as a whole, and then specifically within a school district. The school administrator’s role is also discussed. The second section examines the music educator. A music administrator's responsibilities tend to become the responsibility of many music teachers if a district music administrator is not present within a school system. It is essential to reveal that music educators are responsible for their teaching duties and a music administrator. In the final section, the music administrator’s role and responsibilities within a school district and the process of building an effective and thriving music program are defined.

The Administrator Defined

To find success within any organization, leadership must be present. Leadership exists within various fields such as business, education, medicine, engineering, law, military, and many other areas. David Goetsch defines leadership as “the ability to inspire people to make a total and willing commitment to accomplishing organizational goals.”62 Anyone can be a leader; however, it requires work and development in bringing to fruition those qualities and characteristics that make a great leader. Some of the elements of a great leader include demonstrating a balance of obligation to people and work, exhibiting a positive attitude and example, enforcing and using practical communication skills, having the organization's best

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interest, and dedication and commitment to the job. When asked what characteristics are wanted most in a leader, many agree that a leader who is honest, competent, inspiring, and forward-looking are the most desired characteristics.  

Types of Leadership Styles

There are many different types of leadership styles. The leadership styles are developed and based on how the administrator interacts and engages with the organization's people that they must manage. The right leadership style must be used for any given task. According to Goetsch, there are five leadership styles; Autocratic Leadership, Democratic Leadership, Participative Leadership, Goal-oriented Leadership, and Situational Leadership. Leaders who use the autocratic leadership approach never consult their team members when decisions are being made. They make all decisions and never ask for any input on the subject matter. They make demands and expect their team members to comply and obey. These leaders are often compared to dictators.

Democratic leaders allow their employees to give input and advice before making the final decision. In situations with a democratic leader, the popular choice usually overrules the most appropriate option to appease the team members. Participative leaders have little to no control over the process of making decisions. Information is provided to the employees, and the expectation is they then come up with the best decision. In this instance, employees accept

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65 Ibid., 6.
66 Ibid., 7.
67 Ibid., 7.
the responsibility of the situation’s outcome based on the choice made. The goal-oriented leadership style focuses solely on contributions and strategies in accomplishing goals. In cases where the goal-oriented leadership approach is used, problems may arise, or opportunities may be overlooked when team members become narrow-minded and specific goals are solely the ultimate focus.\textsuperscript{68} Leaders who use the situational leadership style choose to use a suitable kind for the situation and those involved.\textsuperscript{69} When deciding which approach to use, leaders consider the relationship between the supervisor and team members, how the actions are taken must coincide with specific guidelines and the leader’s authority with the team members.\textsuperscript{70} Based on these factors, the supervisor will use either the autocratic, democratic, participative, or goal-oriented leadership style. The same supervisor may use different leadership styles in different situations.

Creative Leadership

Leadership is the act of motivating a group of people within any given organization to work towards achieving an objective or goal. Bennis believes, “Leadership is creative, adaptive, and agile. Leadership looks at the horizon, not just at the bottom line. A leader does the right things, which implies a goal, a direction, an objective, a vision, a dream, a path, a reach.”\textsuperscript{71} According to Louise Stoll, “Creative leadership is an imaginative and thought-through response to the opportunities and challenging issues that inhibit learning at all levels. It’s about seeing,

\begin{itemize}
\item \textsuperscript{69} Ibid., 7.
\item \textsuperscript{70} Ibid., 7.
\item \textsuperscript{71} Warren Bennis, \textit{Managing People is Like Herding Cats} (Provo, UT: Executive Excellence Publishing, 1997), 95.
\end{itemize}
thinking, and doing things differently to improve the life chances of all students. Creative leaders also provide the conditions, environment, and opportunities for others to be creative.”

Warren Bennis identifies six concepts a leader creates. The first is a leader creates a compelling vision. The responsibility of the leader is to motivate and inspire others. Their inspiration will invite others to identify with the idea and visualize meeting the goal. Bennis suggests, “This ‘pull’ style attracts and energizes people to enroll in the vision.”

Secondly, the leader creates a climate of trust. It is vital to gain a sense of confidence from the team. To do this, leaders should reward team members for disagreeing, innovation, and tolerant behavior. Team members begin to trust their leader based on the leader’s character. Bennis recommends, “People want a sense that their leader is on their side, that he or she will be constant. Competence, congruity, and constancy are qualities a leader must embody to create and sustain trust.

Thirdly, a leader creates meaning. Creating an environment where team members are constantly reminded of what is essential is how sense is made. By creating meaning, the leader defines the department’s objective and mission and models how it will advance towards meeting

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73 Warren Bennis, Managing People is Like Herding Cats (Provo, UT: Executive Excellence Publishing, 1997), 95.

74 Ibid., 96.

75 Ibid., 96.

76 Ibid., 96.

77 Ibid., 96.

78 Ibid., 96.

79 Ibid., 96.

80 Ibid., 96.
the goal. When team members can effectively verbalize the department’s goals and objectives, it is evident that the meaning is successfully understood.

The fourth concept leaders create is success. Successful leaders have learned how to handle failures in any given situation. Leaders have learned to embrace error, see it as a mistake or a false start, learn from it, and then move on. Bennis suggests, “When people turn away from leaders, sometimes it’s because the leaders aren’t very good. There’s no reason to be attracted to incompetent leadership.”

Fifth, a leader creates a healthy, empowering environment. An empowered environment consists of team members who are committed and dedicated to the department. They are competent and have a sense of community, human bond, and pride in their work. Leaders make every effort to make team members feel valued, and team members think that the organization’s success is based on their performance. The overall feel of the environment is favorable.

Finally, a leader creates flat, flexible, adaptive, decentralized systems and organizations. According to Bennis, “There is a need for strong leadership in organizations based on a network or a flattened hierarchy model- a more decentralized model where the keywords are

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82 Ibid., 97.
83 Ibid., 97.
84 Ibid., 97-98.
85 Ibid., 98.
86 Ibid., 98.
87 Ibid., 98.
acknowledged, create, and empower. Organizations that operate on the model of bureaucracy based on the words control, order, and predict- are not going to cut it.”

Administration within the School System: District Level

Administration within a school district plays a vital role in education. The district administration’s job is to ensure school leaders are creating and implementing goals with student achievement. Robert Marzano and Timothy Waters suggest five actions that all district administrators should actively practice to bring success to the school district. District administrators should ensure that school administrators are actively setting goals, establish required goals for achievement and instruction, ensure the board of education is aligned with and supports the district goals for achievement and instruction, monitors the progress of schools within the district to make sure achievement goals are being met and provide resources to support achievement and education goals.

Lead administrators of a school district are the superintendent and assistant superintendent. In addition to the superintendent and assistant superintendent, many large school districts have directors and other administrative staff members. District office staff assist superintendents in fulfilling the responsibilities of planning, goal adoption, board alignment and support, resource alignment, and monitoring.

The superintendent is responsible for leading the entire school district. The superintendent has the responsibility of overseeing numerous processes and practices throughout

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90 Ibid., 9.
the district regularly.\textsuperscript{91} The procedures and methods are unique to their specific district.\textsuperscript{92} Some of the techniques and exercises are grouped as best practices described as exemplary or have been successfully demonstrated and deemed top-notch standards.\textsuperscript{93} As it relates to student performance within the district, James Bird suggests, “The intersection of what needs to be done and who is going to do it varies from school to school, but in every case, the superintendency is the only job title with the positional authority to orchestrate the intentional meshing of actors and script towards future improvement.”\textsuperscript{94} It is the superintendent’s responsibility to define how to execute their leadership skills to ensure success in their district.\textsuperscript{95}

**Administration within the School System: Schools**

Leadership within a school is key to the success of the school as a whole. Educational leadership is a significant influence on school effectiveness and is a vital part of achieving goals. School improvement and development is an ongoing process with an end goal of developing problem-solving, creative, and self-renewing schools that promote student success.\textsuperscript{96} Within the process of school development, Stephan Gerhard Huber suggests, “School leadership is responsible for developing school culture that is conducive to student learning.”\textsuperscript{97} Marzano


\textsuperscript{92} Ibid., 85.

\textsuperscript{93} Ibid., 85.

\textsuperscript{94} Ibid., 77.

\textsuperscript{95} Ibid., 78.


\textsuperscript{97} Ibid., 670.
states, “Students in effective schools as opposed to ineffective schools have a forty-four percent
difference in their expected passing rate on a test that has a typical passing rate of fifty percent."98

The school leader has responsibilities that will help create a positive school environment. Marzano created a list of twenty-one responsibilities the school leader should actively
demonstrate regularly. Some of the responsibilities include communication, discipline,
flexibility, involvement, and knowledge in curriculum, instruction, assessment,
monitoring/evaluating, and relationships.99 All of the twenty-one responsibilities play a vital role
in the effectiveness of leadership within a school. Effective school leadership requires a plan in
place to bring student achievement and success. Incorporating all leaders in the building and
going the community involved will ensure a firm foundation in bringing success to the school.

Effective school leadership is vital for there to be student growth and achievement. Huber recommends, “As long as it is about seeing the school as a stable system where the
existing structures need to be administered as well as possible to effectively and efficiently
achieve fixed results, a static concept of leadership may work very well, with the school leader
first and foremost ensuring that the school as an organization functions well and smoothly.”100

Other tasks that constitute the school administrator’s responsibility and leadership include daily
organizational office duties, supervision of the overall building, upkeep and maintenance of

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99 Ibid., 42-43.
100 Stephan Gerhard Huber, “School Leadership and Leadership Development: Adjusting Leadership
Theories and Development Programs to Values and the Core Purpose of School,” *Journal of Educational
Administration* 42, no. 6 (2004): 672.
financial and personal resources, management of the staff’s time resources, and communication within and outside the school.\textsuperscript{101}

The Music Educator

Characteristics of an Excellent Music Educator

For students to experience the most in their musical learning, they must have a music teacher who is skilled and knowledgeable and who will guide them in the direction of musical achievement and success. Many characteristics make up a great teacher. Jeremy Polk submits, “Ten basic characteristics of effective teachers; good prior academic performance, communication skills, creativity, professionalism, pedagogical knowledge, thorough and appropriate student evaluation and assessment, self-development or lifelong learning, personality, talent or content area knowledge, and the ability to model concepts in their content area.”\textsuperscript{102} It is essential to understand that an effective music teacher must possess these characteristics and others that specifically address music.

Music teachers must have a sincere and genuine love for music. They must be passionate about the subject matter and impart their love and affection for music to their students. Music teachers must be well-versed in music and competent in their craft of teaching. This is true for teachers to meet all students’ needs and adjust to their learning abilities. All student needs must be met, regardless of their way of learning. Natassa Economidou Stavrou suggests, “While s/he may be highly trained in music knowledge and skills as well as general pedagogy of her/his

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subject, should also be able to adapt her/his teaching in order to address to the diversity of her/his class and the different students’ needs.”

Music teachers must also be life-long learners. They must be willing to seek professional development opportunities that will improve their teaching abilities and gather innovative ideas that will be useful for their classroom. Polk implies, “Professional development has proven itself to be an effective way to continue to evolve as a professional and capable practitioner in the field of education.” With the constant evolution and progression in technology and creating innovative materials and resources, professional development in music is vital.

Music teachers must be able to have and maintain a healthy relationship with their students. Establishing a healthy relationship will bring a level of respect to the teacher, allow students to appreciate the teacher, and be more open to listening and learning. An environment created to be a safe space and comfortable for students will contribute to the foundation needed to promote a positive rapport between teachers and students. Frisby and Martin propose, “Rapport may also increase the likelihood that students will perform behaviors to further develop their learning.” Positive relationships between the teacher and their student help to create an environment that is conducive to learning.

According to Stavrou, when music teachers were asked what characteristics they felt were essential to possess to be an effective music teacher, they felt it was vital that, “Music teachers had an enthusiasm for teaching, good and fair classroom management, teachers’ caring


105 Brandi N. Frisby and Matthew M. Martin, “Instructor-Student and Student-Student Rapport in the Classroom,” *Communication Education* 59, no. 2 (March 2010): 158.
for their students, making sure that they enjoy Music as a subject, good communication skills, sense of humor, and the high level of music knowledge and skills.” An excellent music teacher will also be an advocate for their music program. Jen Rafferty suggests, “Advocacy is about educating your students, fellow teachers, administrators, and community members about the importance of music education all of the time.” Regarding a quality music teacher, Randall Everett Allsup replies:

Do we, in other words, teach a tradition or do we teach a child? If we choose to teach children first and to share with them our traditions second, then a life of narrowness can be avoided by attending to student needs and student desires. While our training and subsequent life history may place our growth along a constrained trajectory, we can expand our interests and expertise into larger and more diverse arenas. We can grow in our tradition, becoming ever-finer musicians, while experimenting with the surprises that attend a life of openness and curiosity. This is a quality teacher. This is the expertise our students deserve.

Roles and Expectations in the Classroom

Music teachers’ roles and expectations may vary based on the school level and specific musical subject areas. Some of the areas may include but are not limited to band, choir, orchestra, general music, music theory, music history, and music appreciation. Some schools may offer music technology classes, stagecraft, music theatre, and studio recording classes. Solo instrumental classes such as keyboard/piano, recorder, and guitar/ukulele may also be available. In most cases, music teachers are responsible for maintaining and updating the content area curriculum. They are responsible for implementing the curriculum and assessing students

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regularly to measure student achievement. Music teachers with performance ensembles are expected to provide students with performance opportunities. These performances may include school concerts and plays, local community events, and music adjudication festivals.

Responsibilities Outside the Classroom

Music teachers, like many other teachers, have responsibilities outside of their classroom. Teachers may be responsible for lunch duty, recess duty, and hall monitoring on the elementary and middle school levels. High school and some middle school teachers may find themselves coaching sports teams or advising pep squads, musical groups, service clubs, special interest clubs, drama, student government, or yearbook clubs. According to Meredith Rocci and Martin Camire, “Teachers play instrumental roles in shaping students’ academic experiences. Beyond teaching the required curriculum, teachers are also responsible for fostering students’ well-being, engagement and potential.” Rocci and Carmire suggest, “The development of students’ well-being, engagement and potential is not restricted to the classroom as teachers also play important pedagogical roles in other school settings.” These areas include school involvement organizations, sports teams, performing arts ensembles, and academic clubs. Some teacher motives for participating include having a passion for the sport or organization, interested in school life development, or adding an increase in job performance

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110 Ibid., 325.

111 Meredith Rocci and Martin Camire, “The Contribution of Extracurricular Coaching on High School Teachers’ Job Satisfaction,” *Educational Psychology* 38, no. 3 (October 2017), 305.


113 Ibid., 306.
evaluations. Mikayla Hensch reflects, “According to the National Center for Education Statistics, forty-four percent of teachers receive extra money for participating in coaching, advising clubs, and other extra activities within the school.” Abril and Bannerman noted, “Principals who reported having a district-level arts administrator/coordinator also reported having adequate resources (e.g., personnel, funding) for arts.”

Other expectations may include seeking and scheduling professional development opportunities, creating fundraising plans, and developing department public relations such as websites or other means of promoting the music program. Many teachers who are inexperienced with these extra responsibilities become stressed. Donald Hamann and Debra Gordon recognize, “Lack of adequate training and administrative support can add to teacher stress.” With these additional responsibilities and lack of support, music teachers deal with issues of stress and burnout. Randall Everett Allsup says, “Music teaching, more than many jobs, can involve a great deal of stress. In addition to classroom duties, there are things like the after-school musical, marching band, holiday concerts, private lessons, multiple schools, and two hundred students.”

Professional Development

Professional development is a significant and vital element in the career of all teachers. John Eros agrees, “Professional development has been identified in recent years as an area of particular importance.” Beatrice Avalos suggests, “Professional development is about teachers learning, learning how to learn, and transforming their knowledge into practice for the benefit of their students’ growth.” Eros defines professional development as “A change in a teacher’s knowledge base and actions.” This is due to the various professional development learning activities, and the new knowledge gained. Nevertheless, according to Bautista, Yau, and Wong, “The ultimate purpose of PD (professional development) should be to benefit the learning of students.”

Professional development opportunities may consist of workshops, conferences, master classes, seminars, and peer-led sessions. These opportunities may be voluntary or mandatory, depending on the school district. All districts have different requirements for teachers when it comes to professional development. Some districts may require teachers to participate in professional development events monthly, quarterly, or may have a required number of hours each year. Some professional development classes and workshops can be counted towards professional development requirements posed by the state and board of education. Professional development is a way for teachers to improve and grow in their craft by learning new and

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121 Ibid., 21.

innovative teaching methods. With the continuous technological change, teachers must be well versed in the latest specialized tools and materials that would be effective in the classroom. Jen Rafferty suggests, “As educators, we need to constantly be learners and grow in our field. We also need to take care of ourselves. Keep yourself inspired and find joy in your life outside of school so you can share it with your students when you are in school.” It is the job of the teacher to ensure that students receive a quality music education. Through professional development opportunities, teachers will gain materials and resources that will be fresh, innovative, and most beneficial for their classroom use. Students deserve the best from their teachers.

Leaving the Music Education Profession

There are many reasons why people choose the music education field. Some music lovers get satisfaction in sharing with others the knowledge and love they have for music. They want to instill what they have learned about music into young people’s lives in hopes of making a difference in their students’ lives just as their teachers have done for them. Others choose to combine their love of music and teaching and decide to join the music education field. Although teaching music is very rewarding and carries many positive tasks, there are times where concerns may arise, and people decide the field is not for them and decide to leave. There are many reasons why people choose to go. Three of the main reasons people decide to leave are the need for mentoring, lack of administrative support, and a lack of professional development in music education.

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education.\textsuperscript{124} Other reasons for leaving include economics, time commitment with extra ensemble responsibilities, or better job opportunities.\textsuperscript{125}

Many struggling teachers find it difficult to ask for help but are very pleased when assistance is offered. Clinton believes, “Throughout our profession, there are those who fully understand the importance of mentorship who are willing and able to provide guidance.”\textsuperscript{126} Mentors can come from various areas. A mentor can be a retired music teacher who would like to extend themselves in any way where help is needed. A mentor can be veteran faculty and staff members currently in the district who are willing to advise new teachers. Mentors can also be professors from local colleges. The music administrator can also be a mentor if one is available. Through mentoring, both formally and informally, teachers can experience a level of success.\textsuperscript{127} Clinton suggests, “Mentorship is critical in every profession. Music education is no different. Without mentorship, music education is weakened, and younger, less-experienced teachers don’t have the opportunity to learn what they didn’t learn in college.”\textsuperscript{128} One of the most critical responsibilities of a music administrator is to help teachers be successful.\textsuperscript{129} Making sure new teachers are paired with a mentor is vital.

Another reason teachers leave teaching music is the lack of support they receive from the administrators. Clinton recalls, “It is also possible that you have excellent administrators, including principals, superintendents, and university provosts, who just don’t know or don’t have

\textsuperscript{125} Ibid., 91.
\textsuperscript{126} Ibid., 92.
\textsuperscript{127} Ibid., 92
\textsuperscript{128} Ibid., 93.
\textsuperscript{129} Ibid., 93.
any experience with music education.”\textsuperscript{130} When a music administrator is available, it is their job to initiate discussions better to understand music education’s purpose and value.\textsuperscript{131} With teacher evaluations, general administrators must be educated on properly evaluating music teachers to support and recognize excellent teaching in the music department.

The third reason music teachers leave the profession is the lack of continued professional development in music education. Professional development is required in most careers. To continue growing and developing their teaching dynamic, teachers must regularly attend professional development workshops, masterclasses, and conferences. This will allow them to stay informed on the latest innovative methods and technology in their content areas. Clinton recommends, “Music teachers should attend statewide and national music conferences. They can learn teaching techniques, gather literature, and interact with some of the giants in the profession from conferences held by such organizations as the American Choral Directors Association, The Midwest Clinic, American String Teachers Association, Kodaly, and Orff.”\textsuperscript{132} Local professional development opportunities can include university professors, retired teachers, and current teachers who would like the opportunity to present and share some of their professional development experiences.\textsuperscript{133} When teachers are not receiving these ongoing opportunities and observe teachers in other districts participating in such opportunities, they get frustrated with their district, start looking into other alternatives, and eventually leave.

\textsuperscript{130} John Clinton, \textit{Embracing Administrative Leadership in Music Education}, 95.
\textsuperscript{131} Ibid., 95.
\textsuperscript{132} Ibid., 98.
\textsuperscript{133} Ibid., 98.
Music teachers must be made to feel important and valued. It is the district’s responsibility to make every effort to ensure that music teachers remain in the district by providing opportunities for them to continue to excel professionally and develop their craft.

The Music Administrator

The Music Administrator Defined

The school district music administrator is a person who works with all music teachers within a school district by helping to organize, manage, and implement the music curriculum, promote musical activities and performances, and ensure musical achievement and success are present. Other titles besides music administrator may be music director and music supervisor. Charles Freebern acknowledges, “Some of the most common are director of music education, supervisor, coordinator, curriculum specialist, and music consultant.” In some instances, depending on the district’s size and the number of music teachers within the district, an assistant music administrator or supervisor will fulfill some of the responsibilities. Regardless of the title, the music administrator’s overall goal is to support music education and believe that music positively impacts students’ lives and is also a significant advocate for the district music program.

The music administrator believes that all music teachers in the classroom should be competent. Therefore, music teachers provide growth opportunities to participate in regular professional development workshops, meetings, activities and events, and time allotted for collaboration with fellow music teachers in the district. Robert Klotman recognizes, “The

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singular purpose of music administration and supervision is to provide musical and educational leadership.”\(^{135}\)

As previously stated, a manager’s job is to plan, strategize, organize, and coordinate, while a leader’s position is to motivate, inspire, and encourage.\(^{136}\) A music administrator should exhibit both the qualities and characteristics of a manager and a leader. Regarding a music administrator, Klotman suggests:

The ideal music administrator is not one who regards himself merely as a ‘manager’ but one who is involved in creative decision making. He should envision himself as one whose major function might be to alter the course and direction of future music programs. His decision will be based on scientific and artistic experiences of the past as well as those being developed for the future.\(^{137}\)

Klotman continues to define the music administrator as the individual who, “Gives the music program a unity of purpose that is so essential for growth and development within the schools.”\(^{138}\) The music administrator works with other administrators to create policies and procedures to support music education and benefit music teachers and the school community.

**Characteristics of an Effective Music Administrator**

In order to be effective, there are specific characteristics that a music administrator must possess. Music administrators must engage in self-reflection in their role as an administrator and not hide behind the “mantle of musicianship.”\(^{139}\) They must be more aware of their traits and attitudes as they represent the music department through interactions with board members and


\(^{138}\) Ibid., 17.

\(^{139}\) Ibid., 20.
other district administrators.\textsuperscript{140} Music administrators must effectively communicate and dialogue with music staff, district administrators, and the community.\textsuperscript{141} There must be an enthusiastic attitude related to various tasks to gain positive participation from the team.\textsuperscript{142} Sincerity, integrity, dependability, and responsibility are other essential traits a music administrator must possess.\textsuperscript{143} Klotman recommends, “In addition, they must possess the energy, vitality, and stamina necessary to pursue their objectives and overcome obstacles that normally exist in all climates. They should be able to remain calm under pressure and recognize the impersonal nature of attacks that may be leveled at schools during periods of stress.”\textsuperscript{144} Music administrators should also be friendly and enjoy working with all people and should not display prejudices or acts of discrimination in any way.\textsuperscript{145} Music administrators should be approachable and accessible to teachers, school officials, students, and community members.\textsuperscript{146} According to Klotman:

As musicians, the music administrators should have exhibited a degree of competency in a single area of instruction or on an instrument. As individuals who are responsible for general planning and interpreting the total music education program to professional educators as well as to the general public, they should be articulate and skilled as public speakers. They should be informed about current educational practices and techniques.\textsuperscript{147}

\textsuperscript{140} Robert Klotman, \textit{The School Music Administrator & Supervisor}, 20.
\textsuperscript{141} Ibid., 20.
\textsuperscript{142} Ibid., 20.
\textsuperscript{143} Ibid., 20.
\textsuperscript{144} Ibid., 20.
\textsuperscript{145} Ibid., 20-21.
\textsuperscript{146} Ibid., 21.
\textsuperscript{147} Ibid., 21.
Music administrators need to possess considerable organizational skills, organize the work of others, demonstrate qualities that command respect, and equally show respect to others.\textsuperscript{148} Klotman concurs, “Enlightened administrators in today’s schools must possess greater executive skills in coordination, delegation, planning, and communication. They must possess the essential knowledge of the administrative process.”\textsuperscript{149}

\textbf{Roles and Responsibilities Within a School District}

Music administrators have a vital role in the growth and development of the district music program. Like any other administrative position in a school district, the music administrators have several responsibilities. Music administrators are responsible for creating a committee that is responsible for hiring highly competent music teachers. As it relates to the hiring process, according to John Clinton, “It is obviously important to hire faculty and staff who are highly qualified, work well within the system, are excellent colleagues, and are student-centered.”\textsuperscript{150} The music administrator's job is to generate a complete job description of the vacant positions, review all applications, conduct interviews, and select the candidate who best meets the position’s criteria. Choosing the right candidate is crucial. This person can either bring success to the music program or turmoil. Clinton suggests, “Strong leaders hire those who are capable of being better than the others. Be a strong leader. Hire the best.”\textsuperscript{151} Music administrators not only hire but also have the difficult responsibility of terminating music teachers. There are many reasons for termination. Some of those reasons include budget cuts,

\begin{itemize}
\item Robert Klotman, \textit{The School Music Administrator & Supervisor}, 21.
\item Ibid., 21.
\item John Clinton, \textit{Embracing Administrative Leadership}, 82.
\item Ibid., 86.
\end{itemize}
illegal or unprofessional activity, or not exhibiting an acceptable teaching standard within the district.

An essential task of the music administrator is to assist in the writing process of a district music curriculum. Districts without a curriculum are not as successful as those districts with a working curriculum in place. The curriculum is used as a tool for teachers in the music classroom to promote student achievement. Hansen agrees, “Sound curricula that focus and guide the district assure that every student will know and do the agreed-upon essential skills without overlaps of gaps in year-to-year instruction.”\textsuperscript{152} Hansen continues by recognizing that, “Implementation of a good curriculum is the basis for successful school reform measures the catalyst for what should be taught, when it should be taught, what should be assessed, and what professional development ensures effective teaching.”\textsuperscript{153} The music administrator’s job is to ensure that the district music curriculum remains current by guiding change. Also, the music administrator makes certain teachers follow and teach from the curriculum, and formal and informal assessments measure student performance and achievement.

Music administrators have the responsibility of evaluating the music teachers within the district. In most cases, teacher evaluations include the general standards of professionalism, teaching methods, planning, classroom or activity management, teaching ability, and assessments.\textsuperscript{154} The evaluation process allows music administrators to hold music teachers accountable for successfully teaching the music curriculum and ensuring that students achieve

\textsuperscript{152} Dee Hansen, \textit{Handbook for Music Supervision}, 19.
\textsuperscript{153} Ibid., 51.
\textsuperscript{154} Ibid., 51.
music goals on all levels. Depending on the school district, teachers may be evaluated by the music administrator and the school administrator, such as the principal or vice-principal.

Music administrators are responsible for upkeeping and maintaining the district music budget. Music administrators decide the budget amount individual music teachers and school music programs will receive each year.\textsuperscript{155} They oversee larger music equipment purchases and maintenance, funding for professional development opportunities, and district materials and resources.\textsuperscript{156} Most successful music programs allow the music teachers to submit their thoughts and ideas about the music budget.\textsuperscript{157} Based on personal experiences, Clinton advises, “By and large, music teachers are excellent planners who look forward to what their needs will be for the following year.”\textsuperscript{158} Allowing music teachers to participate in the budgeting processes will bring accuracy to the classroom’s needs and create a positive rapport between the administrator and teacher.

Professional development is an essential and necessary part of every teacher’s career. Teachers who consistently participate in professional development opportunities improve their teaching skills, learn about new and innovative approaches, and build relationships with other music teachers through networking and collaboration. Vincent Angeline defines professional development as, “An essential component of every teacher’s career, professional development serves as a primary method for engaging the individual educator in activities geared toward

\textsuperscript{155} John Clinton, \textit{Embracing Administrative Leadership}, 99.
\textsuperscript{156} Ibid., 100.
\textsuperscript{157} Ibid., 101.
\textsuperscript{158} Ibid., 101.
Music administrators are responsible for facilitating and creating valuable professional development opportunities for the music teachers regularly. Professional development opportunities should be geared towards student learning, technology, current music methods and assessment ideas, and innovative materials and resources. Time should also be allotted for collaboration and networking amongst all music teachers and breakout sessions for the specific disciplines such as choir, band, orchestra, general, and school levels; an elementary school with middle school, and middle school with high school. After each professional development session, Hansen suggests, “Teachers should report that staff development activities are well-designed, provide ways to improve pedagogical skills, and offer multiple approaches for reaching the needs of all students.”

The lines of communication must remain open. The music administrator must agree to listen to the music teachers to keep a positive environment, professional relationships, and a high standard of excellence within the music department.

Challenges as a Music Administrator

Being a music administrator can be rewarding and play a vital role within a school district; however, there are challenges faced within this position. There have been issues with many administrators in education who are inexperienced and limited to making changes due to social structure. This has caused changes in qualifications in that music administrator candidates sought out are expected to be well-informed, creative, sensitive, flexible, and

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Music education has not kept up with the many changes that have taken place over time concerning other areas in education and society. Klotman suggests, “Unfortunately, what most educators fail to recognize is that the nature and purpose of the change are also changing and that it is occurring at a faster rate than ever before.” A well-informed music administrator anticipates change, whereas a complacent music administrator only changes when told to do so. Music administrators have the job of informing and educating those who are not familiar with music education and its importance in students’ lives. As technology continues to evolve, new and innovative resources are being made available to the classroom. It is the music administrator's job to keep up to date on the latest resources and hold the staff accountable by making sure music classrooms are kept current. The responsibility for developing opportunities that meet all students’ musical needs is the job of music educators. Klotman concludes, “The success of music education in our schools will depend on how well music administrators bring about the necessary change that will effectively meet this responsibility.”

Music administrators tend to be former classroom music teachers. Often, the decision to become a music administrator and giving up teaching is very challenging. Clinton suggests, “Before becoming a music supervisor, you need to take stock of what you will be gaining and

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163 Ibid., 135.
164 Ibid., 136.
165 Ibid., 136.
166 Ibid., 137.
167 Ibid., 138.
168 Ibid., 142.
169 Ibid., 142.
what you will be losing.”171 Some of the gains may include a higher salary, not having to oversee an ensemble, and becoming a leader in the district music education program.172 Some of the experienced losses may consist of not being involved in making music and performances, not receiving positive feedback and accolades from parents and community members, fewer interactions with other music teachers, and regularly forgetting the experience of being in a classroom.173 There are times where faculty members may forget about the music administrator’s former teaching abilities and how effective they were in the classroom. Clinton suggests music administrators stay engaged by “Teaching a class in your school district, guest conduct when possible, and become an adjunct at a nearby university, participate as a presenter or a learner in professional development, and put yourself on the ‘teaching’ spot as often as you can.”174 The more involved the music administrator is within the district, the more the music teachers will respect the music administrator for their efforts.175

Building a Strong Music Program

The process of building a solid music program consists of having the right personnel in place, proper planning, a positive mindset, and an end goal. According to John Clinton, there are five steps that music administrators must adhere to when building and developing a strong and thriving music program.

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172 Ibid., 107.
173 Ibid., 107-108.
175 Ibid., 109.
When music administrators first enter a position before any goals can be established, Clinton suggests learning about the faculty’s strengths and upper administration support. Knowing the teachers’ plans for their specific program will give the music administrator an idea of the teacher’s direction. Speaking to each of the schools’ administrators will provide information about the level of support administrators have for music education and their schools’ music teachers. Having this knowledge first will assist in the goal-setting process.

The second step music administrators must take when building a successful music program is advocacy. Hopefully, after speaking with the various administrators within the district, the information will be attained to support the importance of music education. If not, the music administrator must be an advocate for the music program. The music administrator’s job is to share innovative research and data regarding music education to board members and district administrators. Community outreach is a crucial element in advocacy. Music administrators must be creative in forming ways to reach out to the community. Establishing music support groups, contacting prominent community members, and getting in touch with people who are supporters of music education will build positive and practical community relationships and allow the music department to be more visible. Clinton states, “Just like all structures, a program cannot be built without significant support.”

Setting goals and objectives is the third step to building a strong music program. Creating a strategic plan for the music department would be the most beneficial element in the process. According to Hansen, “Strategic planning is a process that provides an organization or

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177 Ibid., 114.
178 Ibid., 115.
group of individuals with a framework for action. The result is a written document that guides the group toward future goals.” Long-term goals of three to ten years are established through a strategic plan, followed by a short-term goal of three years. Strategic plans usually consist of a mission statement, objectives, data and an analysis comparing past situations, and an action plan that will take place to meet the goals successfully. Some strategic plans may include information about the budget and how it could effectively impact the plan and a timeline that shows when the plan's elements should be completed. Once the strategic plan has been created, the next step is to present the plan to the board of education, stakeholders, and other district administrators, followed by the competent and qualified music teachers in the district implementing the plan.

The final step in building a strong and successful music program is evaluating progress and updating its stakeholders. Clinton suggests while observing classes and having conversations with faculty members, the following questions should be considered, “Can you see that the objectives are being taught? Can you and your faculty ascertain that student learning is taking place? Are you seeing that there is a direction towards the goals that have been set?” Feedback from teachers can also give an accurate viewpoint on the progress. Giving teachers time to share with fellow teachers on their successes will help other teachers hear ideas and suggestions that they may be able to use in their classroom to promote success. Overall, the music administrator's job is to be the ultimate advocate and ensure a smooth process and all elements are moving according to plan. Issues and concerns should be addressed promptly to move forward and not bring about any setbacks. Clinton comments, “Building a quality music program is not the easiest thing to do. It is time-consuming, and there will always be those who

will throw up barriers to your efforts. However, for the students’ sake and the sake of music education, it is worth the effort.”\textsuperscript{181} With a determined, persistent, and hard-working music administrator who continues to persevere, the district music program will be successful in sustaining a department with a high standard of excellence. It will meet the goal of musical achievement for all students.

Every child has the right to have access to a quality music education program. It is essential to realize that to build and maintain a thriving music program, a strong team of music advocates must be in place. When music education is taken from the approach of the student’s perspective, it becomes a priority.\textsuperscript{182} John Benham indicates, “This is one area where advocates for music education have a crucial role to play. If adults who are decision-makers aren’t able or willing to shift their perspective from ‘teaching’ to ‘learning,’ it’s easy to see how school music programs end up as prime targets for cuts.”\textsuperscript{183} It is essential to drive the notion that student achievement is significant. Music advocacy is primarily effective when it is proactive and collaborative, about learning and achieving, and focused on the students.\textsuperscript{184}

When music advocacy is perceived as unfavorable, it becomes less effective. Some reasons that may cause music advocacy to be perceived as negative include when it is about money and raising taxes, conflict and power (administration versus the board versus the teachers versus the community), teachers (job conditions, pay, or benefits), or about losing jobs

\textsuperscript{181} John Clinton, \textit{Embracing Administrative Leadership}, 118.


\textsuperscript{183} Ibid., 30.

\textsuperscript{184} Ibid., 31.
(individuals, not positions or curriculum). Overall, a successful music advocacy campaign consists of a well-organized music coalition and strategic use of the correct information.

**Chapter Summary**

This chapter first defined what a supervisor/administrator is and the essential qualities and characteristics. This was followed by how an administrator works within a school system, specifically, on the district level and within a school. These same leadership and managerial qualities are also found within a music administrator/supervisor. Often, in districts that do not have a music administrator, the roles and responsibilities are taken on by music teachers within the district. The chapter revealed the roles and expectations of music teachers within the classroom and their other responsibilities outside of the classroom. The importance of professional development participation was also shown. The final section gave a thorough overview of the district music administrator's role and duties and what it takes to build a quality and effective music program.

It is clear that music teachers who do not have the luxury of having a music administrator take on many administrative responsibilities. These tasks are in addition to the expectations and responsibilities in their classrooms. Considering points identified in the literature review, school districts need music administrators to avoid teacher frustration, burnout, and overload.

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186 Ibid., 31.
CHAPTER THREE: METHODOLOGY

Introduction

According to Emily-Jane Hills Orford, “Research in music education has convincingly shown the importance of music in education and the development of a young person’s mind and learning abilities.”187 Key roles must be in place to ensure that music educators are held accountable in their teaching and students are meeting goals and displaying musical achievement.188 The music administrator or supervisor’s role is to make sure this occurs within school districts; however, many districts do not see the need for this particular position. Therefore, the job is unavailable.

The purpose of this qualitative research study is to identify perspectives that have not yet been explored and documented concerning the positive effect district music administrators have on school music programs. Perspectives on support, accountability and advocacy have emerged as themes through an exploration of limited existing literature and feedback from questionnaires. A survey was used to collect teachers’ feelings and experiences as data for this qualitative research. The participants are teachers in school districts without a music administrator and teachers in school districts where a music administrator is present. District administrators and school board officials need to realize the importance of having a district music administrator and implement the position if not present. The purpose of this chapter is to give a thorough explanation of the methodology used to conduct this study and answer the research questions.


188 Robert Klotman, The School Music Administrator & Supervisor, 82.
Other vital components of the study addressed in this chapter are the research design, participants, instrumentation, procedure, and data analysis.

**Research Design**

The qualitative study supported by survey data identified perspectives not yet explored and documented concerning the effect district music administrators have on school music programs. Existing research and related literature are limited. According to John Creswell, this research design is appropriate for this study to address emerging questions and procedures and interpret data’s meaning.\(^\text{189}\) Creswell goes on to say, “Survey research provides a quantitative or numeric description of trends, attitudes, or opinions of a population by studying a sample of that population.”\(^\text{190}\) Questionnaires or structured interviews are used for the data collection process.\(^\text{191}\)

The first step taken in the research process was to identify the problem. Research questions were formulated along with the hypotheses of each of the questions. Data was then collected, analyzed, and evaluated. Finally, after the findings were interpreted, conclusions were drawn, and recommendations were made based on the research questions.

**Research Questions**

The central research questions addressed in this study are:

Research Question 1: What are the challenges that may be faced in school districts without a music administrator?

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\(^{190}\) Ibid., 14.

\(^{191}\) Ibid., 14.
Research Question 2: What are the possible professional benefits music teachers receive when an effective district music administrator is present?

**Hypotheses**

The hypotheses for this study are:

Hypothesis 1: Challenges that may be faced in school districts without a music administrator may include music teachers not being held accountable for implementing the curriculum, a lack of teacher support, and a need for music education advocacy.

Hypothesis 2: The professional benefits music teachers receive when a district music administrator is present may include more professional development opportunities, time available to collaborate with fellow music teachers within the district, and network with music teachers from other districts.

**Participants**

The participants for this study were music teachers from K-12 school districts and district music administrators. Four school districts agreed to participate in the study. Two school districts have a district music administrator, and the other two school districts do not have an active district music administrator.

**Procedure**

Before the study, permission was secured from the school districts to conduct the survey. The Institution Review Board (IRB) approved the qualitative research design, study procedure, survey, and all documents required to proceed. Permission was also attained from the thesis chair.
Recruitment

Once the school district notified the researcher of approval, a consent form was emailed to all music teachers within each of the participating school districts. To keep anonymity, signatures were not required, and those teachers who chose to participate completed the online survey. Teachers were not required to participate in the study and were given the opportunity to opt out.

Survey Process

A short anonymous online survey was created. There were five preliminary questions, followed by twelve survey questions, which took approximately three-five minutes to complete. The survey questions were designed based on the four-point Likert Scale system. The survey participants were given the option to participate in an interview. If interested, subjects were to email the researcher to schedule a time. All survey results were kept private and stored securely on a password-protected device in which the researcher could only access.

Data Analysis

The electronic database, SurveyMonkey, was used to collect the data from the survey. The data was stored in a password-protected account. The participants voluntarily completed the data online in the SurveyMonkey portal, which was provided as a link sent out in an email to all district music teachers. SurveyMonkey was used to complete the analysis by organizing and systematizing the information needed for the research questions and hypothesis relevant to this study. All data was then transferred into SPSS and NVivo software packages for subsequent analysis.
CHAPTER FOUR: RESULTS

Introduction

This chapter presents findings from analyses conducted to test the hypotheses that (a) challenges that may be faced in school districts without a music administrator may include music teachers not being held accountable for implementing the curriculum, a lack of teacher support, and a need for music education advocacy and (b) the professional benefits music teachers receive when a district music administrator is present may include more professional development opportunities, time available to collaborate with fellow music teachers within the district, and network with music teachers from other districts.

Through the data analysis, three themes emerged as ways to answer and address the research questions. The following themes were identified:

1. Understanding District Challenges in Music
2. Understanding Effective Communication
3. Understanding Professional Benefits

The themes present answers to research questions based on the population’s trends, attitudes, and opinions. The findings are presented, and the results are discussed.

Participants

Participants from this study were twenty-six music teachers recruited from two schools with an acting district music supervisor and twenty-four music teachers recruited from two schools without a music supervisor. There were fourteen high school level teachers, twelve middle school level teachers, and twenty-seven elementary school level teachers. Some of the

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teachers taught at two or all three school levels. Sixteen music teachers teach choir, twelve teach band, fifteen teach orchestra/strings, twenty-seven teach general music, two teach music theory, and two teach music history. Other subjects taught include jazz band, piano, music technology, private strings, and guitar. Three of the participants have been teaching in their current district for less than one year; one has been teaching for one to two years, fifteen for three to five years, thirteen for six to ten years, eight for eleven to fifteen years, six for sixteen to twenty years, and four for more than twenty years. Most of the participants do not have a leadership role in their school or district; however, two are the department chair/liaison, one is a district music supervisor, one is the co-chair of the district-wide equity and diversity committee, and one is a Professional Learning Community (PLC) leader.

**Data Results**

A survey study was conducted to assess the benefits of having an acting music administrator and the challenges of not having one based on the music teachers’ experiences from both districts with and without an administrator. The survey consisted of a total of seventeen questions. The first five questions were used to collect demographic statistics. Ten questions used the four-point Likert Scale to answer. Likert scales are used to measure attitude or feelings by providing a range of responses to a particular question.\(^{193}\) One question was a close-ended question that answered yes or no, and the final question was open-ended. Data was collected online using SurveyMonkey and analyzed using SPSS and NVivo software packages.

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Likert Scale Results

A four-point Likert-type scale was used to answer ten of the questions on the survey. The scale ranged from one strongly agree, two agree, three disagree, and four strongly disagree. The themes of the questions were professional development, music budget, networking outside of the district, department representation, networking inside of the district, curriculum, observation and evaluation, grade level alignment, innovative teaching opportunities, and concerns addressed.

Table 1: Professional Development
*There are adequate opportunities provided throughout the school year for professional development in music education.*

<table>
<thead>
<tr>
<th>District Music Administrator Present</th>
<th>No District Music Administrator</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frequency</td>
<td>Percent</td>
</tr>
<tr>
<td>Strongly Agree</td>
<td>5</td>
</tr>
<tr>
<td>Agree</td>
<td>18</td>
</tr>
<tr>
<td>Disagree</td>
<td>3</td>
</tr>
</tbody>
</table>

Table 1 compares professional development opportunities between schools with a music administrator present and schools without a music administrator present. Results show that most music teachers in the district with a music administrator feel adequate professional development opportunities are available throughout the school year. In contrast, the music teachers in a district without a music administrator think there are little to no professional development opportunities throughout the school year.
Table 2: Music Budget

*I am receiving sufficient funding from the music budget that allows for a productive school year.*

<table>
<thead>
<tr>
<th>District Music Administrator Present</th>
<th>No District Music Administrator</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frequency</td>
<td>Percent</td>
</tr>
<tr>
<td>Strongly Agree</td>
<td>4</td>
</tr>
<tr>
<td>Agree</td>
<td>19</td>
</tr>
<tr>
<td>Disagree</td>
<td>2</td>
</tr>
<tr>
<td>Strongly Disagree</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 2 compares funding between schools with a music administrator present and schools without a music administrator present. Results show that most teachers agree that they receive sufficient funding for a productive school year. However, more teachers do not feel they are receiving enough funding for a productive year in districts without a music administrator.

Table 3: Network Outside of District

*I have opportunities to network with other music teachers outside of my school district.*

<table>
<thead>
<tr>
<th>District Music Administrator Present</th>
<th>No District Music Administrator</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frequency</td>
<td>Percent</td>
</tr>
<tr>
<td>Strongly Agree</td>
<td>2</td>
</tr>
<tr>
<td>Agree</td>
<td>19</td>
</tr>
<tr>
<td>Disagree</td>
<td>5</td>
</tr>
</tbody>
</table>

Table 3 compares networking outside the district between schools with a music administrator present and schools without a music administrator present. The results from this question show that teachers in a district with a music administrator agree that there are opportunities available for networking outside of the district. In contrast, teachers with no music administrator feel there is little to no chance for networking outside of their district.
Table 4: Department Representation
The Music Department has adequate representation at the administrative table.

<table>
<thead>
<tr>
<th>District Music Administrator Present</th>
<th>No District Music Administrator</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frequency</td>
<td>Percent</td>
</tr>
<tr>
<td>Strongly Agree</td>
<td>11</td>
</tr>
<tr>
<td>Agree</td>
<td>7</td>
</tr>
<tr>
<td>Disagree</td>
<td>7</td>
</tr>
<tr>
<td>Strongly Disagree</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 4 compares department representation between schools with a music administrator present and schools without a music administrator present. The results show that the music teachers in a district without a music administrator do not feel they have representation at the administrative table. The majority of the teachers in a district with a music administrator agree that there is representation; however, some feel their music administrator may not have the ability to represent as frequently as they would like.

Table 5: Network Within District
I have opportunities to network and collaborate with other music teachers within my school district.

<table>
<thead>
<tr>
<th>District Music Administrator Present</th>
<th>No District Music Administrator</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frequency</td>
<td>Percent</td>
</tr>
<tr>
<td>Strongly Agree</td>
<td>10</td>
</tr>
<tr>
<td>Agree</td>
<td>14</td>
</tr>
<tr>
<td>Disagree</td>
<td>2</td>
</tr>
<tr>
<td>Strongly Disagree</td>
<td>4</td>
</tr>
</tbody>
</table>

Table 5 compares networking within the district between schools with a music administrator present and schools without a music administrator present. The results show that
music teachers in a district with a music administrator agree that there are opportunities available for teachers to network and collaborate with their colleagues within the school district. Teachers in a district without a music administrator feel there is little to no opportunity to network with fellow music teachers within their districts.

**Table 6: Curriculum**
*There is a current music curriculum available in the district for my specific area of teaching.*

<table>
<thead>
<tr>
<th>District Music Administrator Present</th>
<th>No District Music Administrator</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frequency</td>
<td>Percent</td>
</tr>
<tr>
<td>Strongly Agree</td>
<td>3</td>
</tr>
<tr>
<td>Agree</td>
<td>21</td>
</tr>
<tr>
<td>Disagree</td>
<td>2</td>
</tr>
<tr>
<td>Strongly Disagree</td>
<td>7</td>
</tr>
</tbody>
</table>

Table 6 compares curriculum between schools with a music administrator present and schools without a music administrator present. The results show that teachers in districts with a music administrator agree that there is an active music curriculum. The majority of the district teachers without a music administrator do not have a music curriculum available in their district.

**Table 7: Teacher Observations, Evaluations, and Feedback**
*There is a music administrator or music supervisor who observes my teaching periodically and provides feedback.*

<table>
<thead>
<tr>
<th>District Music Administrator Present</th>
<th>No District Music Administrator</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frequency</td>
<td>Percent</td>
</tr>
<tr>
<td>All the Time</td>
<td>16</td>
</tr>
<tr>
<td>Most of the Time</td>
<td>8</td>
</tr>
<tr>
<td>Some of the Time</td>
<td>4</td>
</tr>
</tbody>
</table>
Table 7 compares teacher observations, evaluations, and feedback between schools with a music administrator present and schools without a music administrator present. The results show that all music teachers in a district without a music administrator do not have the opportunity to be observed and evaluated by a music administrator and do not receive any feedback periodically.

**Table 8: Grade-Level Alignment**

*There is a smooth transition between music levels throughout the district.*

<table>
<thead>
<tr>
<th>District Music Administrator Present</th>
<th>Frequency</th>
<th>Percent</th>
<th>No District Music Administrator</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly Agree</td>
<td>3</td>
<td>11.5</td>
<td>Agree</td>
<td>3</td>
<td>12.5</td>
</tr>
<tr>
<td>Agree</td>
<td>18</td>
<td>69.2</td>
<td>Disagree</td>
<td>14</td>
<td>58.3</td>
</tr>
<tr>
<td>Disagree</td>
<td>4</td>
<td>15.4</td>
<td>Strongly Disagree</td>
<td>7</td>
<td>29.2</td>
</tr>
<tr>
<td>Strongly Disagree</td>
<td>1</td>
<td>3.8</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 8 compares grade-level alignment between schools with a music administrator present and schools without a music administrator present. The results show that the music teachers in a district with a music administrator feel that overall there is a smooth transition between music levels within the district. In contrast, the teachers without a district music administrator feel the transition between music levels is not favorable.
Table 9: Innovative Teaching
*I am able to try and share innovative teaching.*

<table>
<thead>
<tr>
<th>District Music Administrator Present</th>
<th>No District Music Administrator</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frequency</td>
<td>Percent</td>
</tr>
<tr>
<td>----------</td>
<td>---------</td>
</tr>
<tr>
<td>Strongly Agree</td>
<td>9</td>
</tr>
<tr>
<td>Agree</td>
<td>15</td>
</tr>
<tr>
<td>Disagree</td>
<td>2</td>
</tr>
</tbody>
</table>

Table 9 compares innovative teaching between schools with a music administrator present and schools without a music administrator present. The results show that most music teachers in both districts have the opportunity to try and share innovative teaching methods in the classroom.

Table 10: Concerns Addressed
*Conflicts and concerns pertaining to the music department are addressed in a timely manner.*

<table>
<thead>
<tr>
<th>District Music Administrator Present</th>
<th>No District Music Administrator</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frequency</td>
<td>Percent</td>
</tr>
<tr>
<td>----------</td>
<td>---------</td>
</tr>
<tr>
<td>Strongly Agree</td>
<td>3</td>
</tr>
<tr>
<td>Agree</td>
<td>19</td>
</tr>
<tr>
<td>Disagree</td>
<td>4</td>
</tr>
</tbody>
</table>

Table 10 compares concerns addressed between schools with a music administrator present and schools without a music administrator present. The results show that music teachers in a district with a music administrator agree that conflicts and concerns are addressed promptly. Almost half of the teachers in districts without a music administrator feel that conflicts and concerns are addressed in a timely manner, and a little more than half think that issues are not discussed on time.
Open-Ended Question Coded

A survey study was conducted to assess the benefits of having a music administrator and the challenges of not having a music administrator based on both district’s music teacher’s experiences. The survey consisted of a total of seventeen questions. The first five questions were used to collect demographic statistics. Ten questions used the four-point Likert-type scale to answer. Likert-type scales are mainly used to measure attitude or feelings by providing a range of responses to a particular question.194 One question was close-ended, requiring a yes or no response, and the final question was open-ended. Data were collected from the online survey and entered into SPSS and NVivo software packages. Utilizing NVivo, codes from the responses to the open-ended question were categorized. Similar categories were merged. The categories were then aligned with the research questions. The two research questions and categories are illustrated in Table 11.

Table 11: Coded Categories from Open-Ended Question

<table>
<thead>
<tr>
<th>Research Question</th>
<th>Code Categories</th>
</tr>
</thead>
<tbody>
<tr>
<td>Research Question 1: What are the challenges that may be faced in school districts without a music administrator?</td>
<td>Advocacy&lt;br&gt;Budget&lt;br&gt;Communication&lt;br&gt;Curriculum and Alignment&lt;br&gt;Department Representation&lt;br&gt;Staff Recruitment and Retention</td>
</tr>
<tr>
<td>Research Question 2: What are the possible professional benefits music teachers receive when an effective district music administrator is present?</td>
<td>Observations, Evaluations, and Feedback from a Music Expert&lt;br&gt;Professional Development&lt;br&gt;Teacher Collaboration&lt;br&gt;Support</td>
</tr>
</tbody>
</table>

Theme Development

During the analysis process, common ideas were found, which were deemed as the themes. According to Carl Auerbach, “A theme is an implicit topic that organizes a group of repeating ideas.” Data from the survey was analyzed for possible connections based on the responses of the music teachers. Three main themes and ten sub-themes emerged as a result of the investigation: (1) Understanding District Challenges, (2) Understanding Effective Communication, and (3) Understanding Professional Benefits. The three main themes, along with the sub-themes, are displayed in Table 12.

<table>
<thead>
<tr>
<th>Main Theme</th>
<th>Sub-Themes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understanding District Challenges in Music</td>
<td>Music budget</td>
</tr>
<tr>
<td></td>
<td>Curriculum and grade-level alignment</td>
</tr>
<tr>
<td></td>
<td>Staff recruitment and retention</td>
</tr>
<tr>
<td></td>
<td>Promoting the value of music education</td>
</tr>
<tr>
<td>Understanding Effective Communication</td>
<td>A voice at the administrative table</td>
</tr>
<tr>
<td></td>
<td>Awareness</td>
</tr>
<tr>
<td></td>
<td>Music department representation</td>
</tr>
<tr>
<td>Understanding Professional Benefits</td>
<td>Teacher collaboration</td>
</tr>
<tr>
<td></td>
<td>Professional development opportunities</td>
</tr>
<tr>
<td></td>
<td>Feedback from music experts</td>
</tr>
<tr>
<td></td>
<td>Support</td>
</tr>
</tbody>
</table>


196 Ibid., 38.
Understanding District Challenges in Music

Based on the feedback, teachers felt that with a music administrator present, an opportunity for adequate funding would be provided and available for a successful school year. They also felt the administrator would provide resources to write or update the curriculum. With a current curriculum, grade-level alignment could be measured and monitored on a more regular basis. Teachers felt that having a music administrator would be helpful with recruiting new music teachers and having means to retain current teachers. Teachers thought that a music administrator would promote the value of music education within the district through advocacy.

Understanding Effective Communication

Based on the survey feedback, teachers felt that a music administrator would bring a voice to the district administrative table. They felt there would be a better representation of the music department as a whole. Decisions that would affect or impact music teachers and their programs would not be made without the music administrator's consent. They also felt that with an administrator present, they would be more aware of various issues, policies, and district changes.

Understanding Professional Benefits

Based on the feedback, the music teachers feel that more professional development opportunities beneficial to their specific content area would be made available if there were a music administrator. The teachers think that more opportunities to network with fellow music teachers within and outside the district would be allowed. With more networking, teachers will be able to collaborate, learn from, and share with colleagues. The data revealed that teachers felt receiving observation and evaluation feedback from a music expert would help their specific
Having a music expert allows the teachers to have a relatable person to the field and understand the department’s needs and be a valuable support.

**Final Results**

Researchers prefer the use of multiple-item questionnaires and surveys to obtain reliable and consistent measures. To bring credibility and show that a survey is reliable, a high-quality test must be used for evaluation. Rob Eisinga suggests, “The most frequently reported reliability statistic for multiple-item scales is Cronbach’s coefficient alpha and many researchers report this coefficient for their two-item measure.” Lee Cronbach developed alpha in 1951 to explain the internal consistency of a test or scale by using a number between zero and one. Mohsen Tavakoi explains, “Internal consistency describes the extent to which all the items in a test measure the same concept or construct and hence it is connected to the inter-relatedness of the items within the test.” The length of the test can have a significant impact on the outcome. The reliability of a test is increased with the length. A test should be shortened or checked for redundancy if there is a high value of alpha. A low number of questions or a

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201 Ibid., 53.

202 Ibid., 54.

203 Ibid., 54.

204 Ibid., 54.
series of unrelated questions may result in a low alpha value. An acceptable value of alpha ranges between 0.70 to 0.95.

The Likert Scale questions and the close-ended question were input into the Cronbach’s Alpha. Figure 1 below shows the test result of Cronbach’s Alpha.

<table>
<thead>
<tr>
<th>Table 13: Reliability Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cronbach’s Alpha</td>
</tr>
<tr>
<td>.920</td>
</tr>
</tbody>
</table>

Figure 1 shows that N equals the eleven questions (variables) that were input into Cronbach’s Alpha. The numeric outcome was .920, which is an acceptable value. Based on the outcome number, this confirms that the survey tool used for this study is very reliable.

The Pearson correlation coefficient was used to determine if there were variables that had any correlation to them. The Pearson correlation coefficient tests and compares the strength of linear association between two variables. Also known as the product moment correlation coefficient, the Pearson correlation coefficient is represented in a sample by \( r \). The population where the sample comes from is denoted by \( p \). According to Philip Sedgwick, “The coefficient is measured on a scale with no units and can take a value from -1 through 0 to +1. If the sign of the correlation coefficient was positive, then a positive correlation would have existed.”

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205 Moshen Tavakoi, *Making Sense of Cronbach’s Alpha*, 54.
206 Ibid., 54.
208 Ibid., 1.
209 Ibid., 1.
210 Ibid., 1.
The following are significant correlations found after conducting the Pearson correlation coefficient test. Professional Development and District Representation were strongly correlated, $r(50) = .746, p < .01$. Based on the data, teachers in a district with more district representation and support have more significant opportunities to participate in professional development. District Representation and Observations, Evaluations, and Feedback were strongly correlated, $r(50) = .809, p < .01$. Based on the data, it is evident that teachers with greater district representation receive more significant opportunities for observation, evaluation, and feedback to guide professional growth and development. Grade level alignment and District Representation were strongly correlated, $r(50) = .723, p < .01$. Based on the data, it is evident that grade-level alignment increase as district representation increase, thus providing smoother transitions between various grade levels. This study’s correlation table is found in its entirety in the appendices.

**Summary**

A survey was conducted among music teachers from districts with and without a music administrator. After collecting the data and inputting it into NVivo and SPSS, the outcome confirmed support for hypothesis one, which demonstrated that some of the challenges faced in school districts without a music administrator involve issues with the curriculum, lack of teacher support, the need for advocacy, grade level alignment concerns, and communication. The results also significantly support hypothesis two and illustrate the professional benefits music teachers receive when a district music administrator is present, including professional development opportunities, time to network, and collaboration with music teachers within and outside districts. Based on the results having a music administrator in a school system is beneficial for the entire district music program.
CHAPTER FIVE: DISCUSSION

Introduction

This chapter provides a brief summary of the study, purpose, procedure, and findings. This chapter also discusses and describes the research limitations and offers recommendations for possible strategies for future research. In conclusion, implications of the study for superintendents, the board of education, and other district administrators are expressed.

Summary of Findings

The purpose of this qualitative research study was to identify viewpoints that have not yet been explored and documented concerning the effect district music administrators have on school music programs. A survey was designed to collect the feedback and perspectives from music teachers in districts with and without music administrators. This researcher’s findings support the initial hypothesis that challenges may be faced in school districts without a music administrator.

The first survey question asked if there are adequate professional development opportunities in music education throughout the school year. The majority of teachers in the districts with a music administrator answered that they agreed there were professional development opportunities available throughout the year. The music administrators are actively facilitating and creating music education professional development opportunities for the teachers to participate in throughout the year. Keeping the teachers current and up-to-date on the latest music trends, methods, and technology will encourage teachers to bring more creativity and innovation into their classroom, which will benefit their students.211 The three teachers that

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disagreed though receiving professional development may feel that they could benefit from even more opportunities. The music administrator should communicate with the teachers to ask for suggestions on more specific professional development ideas. The majority of teachers from the districts without a music administrator answered that they did not feel there were enough professional developments made available during the school year. Based on the responses, it is clear that the teachers feel they are not receiving adequate opportunities during the school year to grow and expand their horizons through professional development opportunities. The music teachers need a music administrator that will cater to their professional development needs. The teachers who agreed to professional development opportunities may attend workshops and conferences on their own time and finance from their funds.

The second survey question asked if teachers received sufficient funding from the music budget to allow for a productive school year. Most teachers feel they receive an adequate, acceptable, or satisfactory amount of funds for a productive year. That is enough to make it through the school year; however, all could benefit from more. More teachers do not feel they are receiving enough funding for a productive year in districts without a music administrator. General administrators are making funding decisions with little to no knowledge of what is an acceptable amount of funding that is needed within the music department. Other issues can be district budget cuts that could be affecting the music department.

The third survey question asked teachers if they felt opportunities to network with music teachers outside of the school district was made available to them. The majority of the teachers in districts with a music administrator felt they had opportunities to network with other teachers

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whereas, the music teachers without a music administrator disagreed. When comparing this question to the survey question, it is evident that both questions can be tied in together. Teachers in districts with music administrators are given professional development opportunities and agree that they can network. Teachers attending various workshops and conferences can network with other music teachers from different districts and collaborate. According to survey question one, music teachers in districts without a music administrator were not given ample professional development opportunities. Therefore, looking at survey question three, they also felt there were no opportunities to network with other music teachers outside of their district.

The fourth survey question asked teachers if they felt they had adequate representation at the administrative table. Music teachers in districts without a music administrator thought they do not have representation at the executive table. Music teachers that feel they do not have representation frequently believe that they have to fend and advocate for themselves. They also feel that musical decisions are made without conversing with music teachers to understand the music content better. There is a lack of communication, and music teachers feel they are unaware of policies, events, or other district activities. Music teachers are frustrated and feel overwhelmed at times due to being out of the district’s loop. The majority of the music teachers that agreed that they have adequate representation at the administrative table feel they have musical support and are confident that their music administrator will advocate for their music programs and students. The few music teachers in the districts with an administrator that disagree with having adequate representation at the administrative table may feel that though they have a music administrator, their administrator is not given enough influence to make decisions on behalf of the music programs. They may be limited in their administrative responsibilities or impact.
The fifth survey question asked music teachers if opportunities were available to network and collaborate with fellow music teachers within the district. The results showed that music teachers in districts with a music administrator had ample opportunities to collaborate with their fellow music colleagues within their district. These opportunities could easily be available during district professional development activities, district music meetings, or times specifically created for collaborating. These sessions may include performance and concert collaborations, curriculum development, music methods, technology, assessment, grade-level alignment, and content area. Music teachers, however, in districts without a music administrator disagreed that there were opportunities available to network and collaborate with fellow music colleagues in their district. This question can be tied in also with professional development opportunities. If teachers do not have professional development opportunities together, they cannot collaborate with others. The small number that agrees there are opportunities to network and collaborate may be teachers that work together in the same school or try to meet outside of school hours on their own time.

Question six asked music teachers if there was a current music curriculum in the district for their specific teaching area. Music teachers in districts with a music administrator agree that a music curriculum is available in their particular content area. It is the responsibility of the music administrator to make sure that the music curriculum is current. Opportunities are provided to allow teachers to update the curriculum, and the music administrator can give feedback or assistance when needed. It is also the music administrator’s responsibility to ensure

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that the music teachers implement the classroom curriculum. The majority of the music teachers in districts without music administrators feel no music curriculum is available. The small number that agrees there is a curriculum may think the curriculum is out-of-date, or they have taken it upon themselves to create their curriculum that caters to their specific content area.

Question seven asked music teachers if a music administrator or music supervisor observe their teaching periodically and provide feedback. The majority of the teachers in districts with a music administrator answered that they are evaluated and provided with feedback from a music administrator occasionally. It is beneficial for music teachers to receive feedback from a music expert. All music teachers in districts without a music administrator answered that they do not receive input or are observed by a music administrator. These music teachers are only observed and evaluated by their general administrators. Their feedback from observations is geared towards classroom management, behavior management, student engagement, and time management. They would not receive music content feedback unless the general administrator was experienced or professionally trained in music.

The eighth survey question addresses grade-level alignment and asks if the teachers feel a smooth transition is present between music levels throughout the district. The teachers in the district with a music administrator see there is a smooth transition between music levels within the district. When teachers can communicate together, have an updated curriculum that they are being held accountable to teach from, and receive helpful feedback from a music expert, it allows for a greater chance of grade-level alignment. The music teachers in districts without a music administrator do not feel there is a smooth transition between grade levels in the district.

The ninth question of the survey asks teachers if they can try and share innovative teaching. The majority of the teachers from all districts feel that they can try and share
innovative teaching. This answer is interesting because the teachers in districts without a music administrator answered that they do not receive professional development opportunities or time to share and collaborate with music colleagues both in and outside the district. Based on the other survey questions, those teachers are not receiving information about the latest innovative music methods, techniques, or resources because they are not attending workshops, masterclasses, conferences, or participating in any other professional development activities. The response shows that these teachers are researching and examining innovative teaching ideas on their own. These teachers are self-teaching, exploring, and studying on their own what the latest trends are. They are then bringing these methods and resources into their classrooms without being questioned. This notion shows the music teachers’ dedication and commitment to be lifelong learners and experts in their music content area.

Survey question ten asks the teachers if they believe there are district expectations present for each level within each discipline. The majority of the teachers in the districts with music administrators believe district expectations are available for each music content’s grade level. This response coincides with the results from the questions about curriculum, feedback and evaluation from a music expert, and grade-level alignment. Based on the results, it is evident that for there to be a success in the music department, a clear district expectation needs to be established. Once the expectation has been given, a curriculum that will support the objectives can be written and implemented. Music administrators can provide meaningful feedback from the evaluation, which will promote student achievement and grade-level alignment. When these key elements are not in place, as seen in the districts without the music administrator, a clear district expectation is absent or unknown for the teachers to follow.
The eleventh survey question asks the teachers if conflicts and concerns pertaining to the music department are addressed in a timely manner. Teachers in districts with a music administrator mostly agree that concerns and disputes are addressed in a timely manner. Having a music administrator helps make sure that problems or concerns are addressed to keep the environment positive. Communication is critical in ensuring that everyone is on the same page and there is a clear understanding. When there is no effective communication, confusion and chaos sets in and creates an unhealthy environment. Some music teachers in districts without a music administrator feel that conflicts and concerns are not addressed in a timely manner. The teachers who agree disputes and problems are addressed promptly tend to take it upon themselves and resolve the issues. They also may include the general administrators in the situation for their help in the matter.

Overall, districts without a music administrator had issues with advocacy, communication, department representation, curriculum, and grade-level alignment. Music teachers in districts with a music administrator benefited from increased professional development opportunities, time to collaborate and network with fellow music teachers within and from other districts, improved staff recruitment, and increased retention. Teachers could also engage in evaluations and observations with a music expert and receive meaningful and valuable feedback to help grow in their craft.

Based on the results, teachers felt there is more support when a music administrator is present in the district. SPSS and NVivo software packages were used to analyze the data. The results indicated significant correlations and essential themes to support a music administrator’s

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inclusion in every district. Further, department representation, professional development, networking in and out of the district, curriculum, and grade-level alignment all work together to benefit all when a music administrator is in the district.

**Limitations**

As with any research study, some limitations were unavoidable. There is very little research available about the music administrator position. Therefore, research on leadership, district level and school-level administration, and music teachers’ roles and responsibilities were studied to make conclusions about music administration.

Another limitation to the study is time constraints and participant availability. Operating during the pandemic, Covid-19 has contributed to some of the concerns. Some schools were working from a hybrid schedule or fully distanced, so it was challenging to contact those administrators who would approve district participation. Since the participants were music teachers, it was understood that their time was valuable and, depending on their schedules, would determine if they were available to participate in the survey. Therefore, the survey needed to be short and concise to make sure that teachers could complete it promptly. A “friendly reminder” email was sent out three days after the initial survey to remind the teachers to participate since a low number of participants initially responded.

**Recommendations for Future Study**

Given the procedures, limitations, and findings from this study, a primary recommendation for future research is to conduct the same analysis, but on a larger scale. Some professional music organizations, such as the National Association for Music Education (NAfME), can become involved in the process. The researcher could compare data received
from the more extensive sample to this survey’s findings to determine the similarities and differences between the studies.

Another recommendation for future study is to conduct the same research in the “specials” subject areas, such as art, physical education, career and technical education, and world languages. Conducting similar research in those areas may find similarities with music education, and that having a district administrator in other areas is also beneficial.

A replication study may be beneficial with an expanded participation base. Future studies could examine the same survey questions from public, private, and magnet schools in other regions and compare the findings.

**Implications for Practice**

This study offers practical implications to benefit superintendents, district administrators, the board of education, music teachers, and other teachers from “specials” subject areas. The findings have practical implications for superintendents and board of education members to consider when deciding to either remove or establish a district music administrator position. Music administrators can provide music teachers with a tremendous amount of support in the music budget, curriculum writing, and monitoring grade-level alignment. The research indicates that a music administrator helps make sure there is an active provision in these capacities. Ensuring there is assistance in these areas will help create an environment that will promote students’ musical growth and success.

Music teachers will benefit from the study’s implications by realizing the value of having a music administrator that will provide professional development opportunities. The research suggests that teachers will be given a chance to grow and develop their craft by regularly attending workshops, conferences, and masterclasses through professional development
opportunities. New ideas and philosophies shared will encourage innovative teaching. Professional development will allow time to network both in and out of the district and collaborate with and learn from fellow music colleagues.

Another implication stems from the findings of having a music expert as a supervisor. Based on the results, teachers benefit from having a music expert as a supervisor. Receiving feedback after observations and evaluations related to the specific content area from a music expert is valuable. A music expert is knowledgeable of the department’s particular needs and will offer helpful musical advice and insight.

Finally, music teachers can find value in this study’s results by realizing a vital benefit in having a district music administrator is having department representation, an active voice at the administrative table, and overall support. Decisions must not impact music teachers and their music programs without the music administrator’s consent. Communication among the district will be more effective, and teachers will be more aware of district happenings. Furthermore, music administrators will be strong advocates for the district music programs and promote music education’s significance and value.

**Conclusion**

Competent leadership is essential in any given organization. In a school district, administrators such as superintendents and principals must foster growth and development in faculty, staff, and students. Departmental leadership provides teachers with more support as it pertains to the specific content area. This study aimed to identify perspectives that have not yet been explored and documented concerning the positive effect district music administrators have on school music programs. Results indicated that school districts’ challenges without a music administrator include curriculum and budget issues, a lack of teacher support, and a need for
music education advocacy. It was also revealed that the professional benefits music teachers receive when a district music administrator is present include more professional development opportunities, time available to collaborate with fellow music teachers within the district, and network with music teachers from other districts.

The study also revealed that music administrators positively impact district music programs and influence the music teachers’ growth and development. Based on the results, it was evident that music teachers in a district with a music administrator had a more positive experience within their district than those music teachers without a music administrator. While it is recommended that research is needed as it relates to other “specials” subject areas, the outcome of this study acknowledges and confirms that the overall school music programs will benefit greatly from having an active district music administrator.
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APPENDICES

Appendix A: IRB Approval

January 25, 2021

Tracee White
Betty Damon


Dear Tracee White, Betty Damon:

The Liberty University Institutional Review Board (IRB) has reviewed your application in accordance with the Office for Human Research Protections (OHRP) and Food and Drug Administration (FDA) regulations and finds your study to be exempt from further IRB review. This means you may begin your research with the data safeguarding methods mentioned in your approved application, and no further IRB oversight is required.

Your study falls under the following exemption category, which identifies specific situations in which human participants research is exempt from the policy set forth in 45 CFR 46.101(b):

Category 2.(iii). Research that only includes interactions involving educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures, or observation of public behavior (including visual or auditory recording) if at least one of the following criteria is met:
The information obtained is recorded by the investigator in such a manner that the identity of the human subjects can readily be ascertained, directly or through identifiers linked to the subjects, and an IRB conducts a limited IRB review to make the determination required by §46.111(a)(7).

Your stamped consent form can be found under the Attachments tab within the Submission Details section of your study on Cayuse IRB. This form should be copied and used to gain the consent of your research participants. If you plan to provide your consent information electronically, the contents of the attached consent document should be made available without alteration.

Please note that this exemption only applies to your current research application, and any modifications to your protocol must be reported to the Liberty University IRB for verification of continued exemption status. You may report these changes by completing a modification submission through your Cayuse IRB account.

If you have any questions about this exemption or need assistance in determining whether possible modifications to your protocol would change your exemption status, please email us at irb@liberty.edu.

Sincerely,

G. Michele Baker, MA, CIP
Administrative Chair of Institutional Research
Research Ethics Office
Appendix B: Research Participant Consent Form

Research Participant Consent Form

Title of the Project: The Positive Effect Music Administrators Have on School District Music Programs
Principal Investigator: Tracee White, Liberty University
Faculty Advisor: Dr. Mindy Damon, Professor in the Department of Music, Liberty University

Invocation to be Part of a Research Study
You are invited to participate in a research study. In order to participate, you must be a music teacher or a music administrator/music supervisor in a school district. Taking part in this research project is voluntary. Please take time to read this entire form and ask questions before deciding whether to take part in this research project.

What is the study about and why is it being done?
The purpose of the study is to identify perspectives that have not yet been explored and documented concerning the positive effect district music administrators have on school music programs.

What will happen if you take part in this study?
If you agree to be in this study, I will ask you to complete the following procedures:

- Complete a short, anonymous survey that should take approximately 8-10 minutes to complete.
- If interested, also agree to be interviewed, which should take 15-20 minutes to complete.

How could you or others benefit from this study?
Benefits to society include the possibility of music administrator positions being created and added within school districts. More specifically, music teachers may benefit from the outcome of the study.

Participants should not expect to receive a direct benefit from participating.

What risks might you experience from being in this study?
The risks involved in this study are minimal, which means they are equal to the risks you would encounter in everyday life.

How will personal information be protected?
The records of this study will be kept private. Published reports will not include any information that will make it possible to identify a subject. Research records will be stored securely, and only the researcher will have access to the records.

- Participant responses to the surveys will be anonymous.
- Interviews will not be anonymous, but they will be conducted in a location where others will not easily overhear the conversation. Participant responses will be kept confidential through the use of codes.
- Data will be stored on a password-locked computer and may be used in future presentations. After three years, all electronic records will be deleted.
**Is study participation voluntary?**

Participation in this study is voluntary. Your decision whether to participate will not affect your current or future relations with Liberty University. If you decide to participate, you are free to not answer any question or withdraw at any time prior to submitting the survey.

**What should you do if you decide to withdraw from the study?**

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

If you choose to also participate in an interview and wish to withdraw from the study, please contact the researcher at the email address/phone number included in the next paragraph. Should you choose to withdraw, data collected from you will be destroyed immediately and will not be included in this study.

**Whom do you contact if you have questions or concerns about the study?**

The researcher conducting this study is Tracee White. You may ask any questions you have now. If you have questions later, you are encouraged to contact her at twhite174@liberty.edu. You may also contact the researcher's faculty sponsor, Dr. Mindy Damon, at bmparrish@liberty.edu.

**Whom do you contact if you have questions about your rights as a research participant?**

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher, you are encouraged to contact the Institutional Review Board, 1971 University Blvd., Green Hall Ste. 2845, Lynchburg, VA 24515 or email at irb@liberty.edu.

**Your Consent**

**You do not need to sign and return this document if you only participate in the survey portion of the study. If you choose to take the survey and be interviewed, you will need to sign and return this document prior to being interviewed.**

By signing this document, you are agreeing to be in this study. Make sure you understand what the study is about before you sign. You will be given a copy of this document for your records. The researcher will keep a copy with the study records. If you have any questions about the study after you sign this document, you can contact the study team using the information provided above.

*I have read and understood the above information. I have asked questions and have received answers. I consent to participate in the study.*

☐ The researcher has my permission to audio-record me as part of my interview in this study if I choose to participate in an interview.

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Printed Subject Name __________ Signature & Date __________

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Liberty University
IRB-FY20-21-102
Approved on 1-25-2021
Appendix C: Survey Questions

Preliminary Questions

What school level do you teach?

- High School
- Middle School
- Elementary School

What area of music do you teach? Circle check all that apply.

- Choir
- Band
- Orchestra
- General Music
- Music Theory
- Music History
- I am an administrator and do not teach
- Other (Please specify)_____________________

How long have you been working in your current school district?

- Less than 1 year
- 1-2 years
- 3-5 years
- 6-10 years
- 11-15 years
- 16-20 years
- More than 20 years

Do you hold a leadership position in your school? Check all that apply.

- Department Chair/ Liaison
- District Supervisor/Administrator
- No
- Other (Please specify)_____________________

Is there an active Music Administrator/Supervisor in your district?

- Yes
- No
Survey Questions

1. There are adequate opportunities provided throughout the school year for professional development in music education.
   
   Strongly Agree  
   Agree  
   Disagree  
   Strongly Disagree

2. I am receiving sufficient funding from the music budget that allows for a productive school year.
   
   Strongly Agree  
   Agree  
   Disagree  
   Strongly Disagree

3. I have opportunities to network with other music teachers outside of my school district
   
   Strongly Agree  
   Agree  
   Disagree  
   Strongly Disagree

4. The Music Department has adequate representation at the administrative table.
   
   Strongly Agree  
   Agree  
   Disagree  
   Strongly Disagree

5. I have opportunities to network and collaborate with other music teachers within my school district.
   
   Strongly Agree  
   Agree  
   Disagree  
   Strongly Disagree

6. There is a current music curriculum available in the district for my specific area of teaching.
   
   Strongly Agree  
   Agree  
   Disagree  
   Strongly Disagree
7. There is a music administrator or music supervisor who observes my teaching periodically and provides feedback.

   All the time
   Most of the time
   Some of time
   Not at all

8. There is a smooth transition between music levels throughout the district.

   Strongly Agree
   Agree
   Disagree
   Strongly Disagree

9. I am able to try and share innovative teaching.

   Strongly Agree
   Agree
   Disagree
   Strongly Disagree

10. Are there district expectations for each grade level within each discipline?

    Yes
    No

11. Conflicts and concerns pertaining to the music department are addressed in a timely manner.

    Strongly Agree
    Agree
    Disagree
    Strongly Disagree

12. How might having a district music director help to build your district music program?
### Appendix D: Open-Ended Question Variable Correlations

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Note: Correlations are significant at the 0.05 level (two-tailed).