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Charter School Music Programs in the Southwest: Innovation or Isomorphism

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by

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Abstract

The school choice movement is gaining popularity in the American education system, with supporters touting innovation and improvement in educational outcomes. Research on school choice efficacy—particularly comparisons between charter and traditional public schools (TPS)—is in its infancy. The purpose of this causal-comparative study was to compare the incidence of nontraditional music courses in secondary charters and TPS in the Southwest. Secondly, the study utilized the Climate for Innovation Measure (CIM) to quantify teachers' perceptions of organizational innovation. This research collected a randomized sample ($N = 30$) of secondary charter school music teachers ($n = 15$) and TPS music teachers ($n = 15$) from Arizona, Colorado, New Mexico, and Utah. ANOVA provided analyses for the collected data, suggesting that charter schools offer a higher incidence of nontraditional courses than their TPS counterparts, Welch's $F(1, 17.562) = 6.418$, $p < 0.05$, $\eta_p^2 = .186$. However, there was no significant difference between the CIM scores among charters and TPS, $F(1, 28) = 1.368$, $p = .252$, $\eta_p^2 = .047$.

Keywords: charter school music, innovation, nontraditional music courses

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List of Abbreviations

ANOVA – Analysis of Variance

CIM – Climate for Innovation Measure

CMOs – Charter management organizations

CSPs – Culturally sustaining pedagogies

H_0 – Null hypothesis

NAfME – National Association for Music Education

PMPs – Popular music pedagogies

RQ – Research question

SPSS – Statistical Package for the Social Sciences

SSSI – Siegel Scale for Support of Innovation

TPS – Traditional public schools

Chapter One: Introduction

Overview

More students and families elect alternative schooling options each year. Among the options are publicly funded charter schools, which vary in organizational structure, mission, and size. Each state regulates these schools of choice differently as well. The differentiated approaches to charter schools have historically caused critics to question whether charter schools create equitable access to high-quality instructional programs such as music education. Supporters praise charter schools' innovation, personalization, and autonomy. Research on charter schools, charter school music programs, and their innovation implementation is lacking. This research compared the incidence of nontraditional music courses and innovative climate practices in secondary charter and traditional public schools (TPS) in the Southwestern United States. This chapter introduces the research's historical, sociological, and theoretical background and includes the study's problem statement, purpose statement, and significance. The second half of the chapter provides the research questions, definition of terms, and a summary.

Background

Historical

The United States' school choice movement began before the formation of public schools. Some students had private tutors, attended boarding schools, or had apprenticeships.[1] Public schools, in part, were formed to create a dogmatic system to teach the newly formed

[1] Nancy Kober and Diane Rentner, *History and Evolution of Public Education in the US* (Center on Education. Policy, 2020), http://dx.doi.org/10.1177/0002764292035003008.

country's young people citizenship and loyalty.[2] Desegregation in the 1960s and 1970s failed to improve the educational outcomes for Black people, so they looked elsewhere for a proper education.[3] The 1980s experienced a cultural shift in the population as the United States began focusing more on its competition with other countries.[4] White conservatives grew concerned with public schools' performance and increasingly proposed more local control of schools.[5] The public's disappointments in the school system created an ideology for a need for more public school options.

Wisconsin became the first state to implement a school voucher system in 1990, and Minnesota became the first state to enact a charter school law in 1991.[6] Since then, the charter movement has proliferated in forty-five states and the District of Columbia.[7] The Four Corners states have adopted "strong charter school laws" and have the most students enrolled in charter schools.[8] Arizona enrolls the most students per capita in charter schools in the nation.[9] Colorado and New Mexico adopted charter school legislation in 1993, and Arizona and Utah adopted

[2] Kober and Rentner, *History and Evolution of Public Education in the US*.

[3] Shane Goodridge, "Tracing the Historical DNA and Unlikely Alliances of the American Charter School Movement," *Journal of Policy History* 31, no. 2 (April 2019): 273–300.

[4] Ibid.

[5] Frederick M. Wirt, "Neoconservatism and National School Policy," *Educational Evaluation and Policy Analysis* 2, no. 6 (November 1980): 5–18.

[6] Goodridge, "Tracing the Historical DNA."

[7] Jamison White, "How Many Charter Schools and Students Are There?," *National Alliance for Public Charter Schools*, last modified December 6, 2022, accessed August 8, 2023, https://data.publiccharters.org/digest/charter-school-data-digest/how-many-charter-schools-and-students-are-there/#:~:text=As%20of%20the%202020%2D21,level%20as%20in%202019%2D20.

[8] Matthew Ladner, "In Defense of Education's 'Wild West': Charter Schools Thrive in the Four Corners States," *Education Next* 18, no. 2 (March 22, 2018): 16.

[9] White, "How Many Charter Schools and Students Are There?"

legislation in 1994 and 1998, respectively.[10] The augmentation of charter schools has drawn apprehension and criticism from scholars and advocates concerned about equitable access to high-quality educational opportunities, which public school laws and TPS programs have sought to implement. For example, Austin and Russell were the first scholars to document their concerns about access to music programs in charter schools in 2008.[11] Since then, some researchers have examined the phenomenon in a few regions nationwide.

Sociological

Access to high-quality arts education is a continuously pressing issue. The National Association for Music Education (NAfME), the nation's largest organization of music teachers, includes advocacy and equity in its 2022 strategic plan.[12] Equity in charter schools remains a vital issue because most charter schools enroll more (and underserved) Black and Hispanic students than their TPS counterparts.[13] These enrollment demographics present challenges for equitable arts programs as students of color are less likely to have access to music education

[10] Ann Ryman et al., "First Arizona Charter Schools: 'Like the Oklahoma Land Rush,' A World with Few Boundaries," *Arizona Republic*, December 14, 2018, https://www.azcentral.com/story/news/local/arizona-education/2018/12/14/charter-schools-take-root-arizona-1994-legislation/2015754002/; *Program Evaluation of New Mexico Charter Schools* (New Mexico Public Education Department, July 23, 2010); Kyle Morin, Jacqueline Tobin, and Benjamin Degrow, *The Road of Innovation: Colorado's Charter School Law Turns 20* (Independenceinstitute.org, June 2013); Marlies Burns, "A History of the Development of Charter Schools in Utah" (EdD, Utah State University, 2012), https://digitalcommons.usu.edu/etd/1293.

[11] James R. Austin and Joshua A. Russell, "Embracing or Excluding the Arts?," in *Diverse Methodologies in the Study of Music Teaching and Learning*, ed. Mark R. Campbell Linda K. Thompson (Charlotte, NC: Information Age Publishing, 2008), 163–182.

[12] *2022 Strategic Plan* (National Association for Music Education, September 27, 2022).

[13] Nat Malkus, "Seeing Charters Differently: A New Approach to National Comparisons of Charter and Traditional Public Schools," *Journal of School Choice* 10, no. 4 (October 1, 2016): 479–494.

programs.[14] However, among the concerns are vignettes of success and learning opportunities from charter schools' influence on public education.

Recent studies indicate that charter schools are increasingly improving student performance on standardized tests, achieving higher scores than TPS.[15] Hedgecoth proposes that traditional music programs and teachers can learn innovative practices from charter school music programs to build sustainable programs.[16] Charter schools must attract and retain students as free-market systems to maintain business success. While many charter schools report a lack of music programs, others have incorporated thriving programs or have adopted arts education within their missions.[17]

Theoretical

Examining innovation requires a clear definition of what it is in practice. For this study, innovative approaches in music education include implementing nontraditional courses, addressing the prevalence of autonomy, and providing ample resources to support that autonomy within the school environment. Kelly and Veronee define nontraditional courses and programs within the secondary curriculum as those other than band, choir, and orchestra.[18] Nontraditional

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[14] Andrew Aprile, "Geography of Music Access, Race, and SES in NYC Public Schools: Public vs. Charter," *Arts Education Policy Review* 122, no. 2 (April 3, 2021): 115–135.

[15] Patrick L. Baude et al., "The Evolution of Charter School Quality," *Economica* 87, no. 345 (January 2020): 158–189.

[16] David M. Hedgecoth, "Charter Schools and Musical Choice," *Philosophy of Music Education Review* 27, no. 2 (2019): 192–209.

[17] Kenneth Elpus, "Access to Arts Education in America: The Availability of Visual Art, Music, Dance, and Theater Courses in U.S. High Schools," *Arts Education Policy Review* 123, no. 2 (April 3, 2022): 50–69; Ryan D. Shaw and Amy Auletto, "Is Music Education in Tune with the Pursuit of Equity? An Examination of Access to Music Education in Michigan's Schools," *Journal of Research in Music Education* 69, no. 4 (January 2022): 364–381.

[18] Steven Nelson Kelly and Kenna Veronee, "High School Students' Perceptions of Nontraditional Music Classes," *Bulletin of the Council for Research in Music Education*, no. 219 (2019): 77–89.

courses often emphasize curricula that meet contemporary, culturally relevant needs. Paris' culturally sustaining pedagogies (CSPs) underscore the importance of utilizing students' lived experiences in the curriculum.[19] Thus, the concept of nontraditional courses and their curricula evolve with cultural shifts.

Charter school researchers illustrate school climates that differ from the typical TPS. Raymond et al. conceptualized the "charter school policy framework," which describes charter school policies as having regulation flexibility, curricular autonomy, mission diversity, adaptability, and high-stakes accountability.[20] The framework is based on neoliberalism, which encourages a free-market system to provide for and adapt to fast-changing local needs.[21] Furthering the innovation trope, charter schools vary widely from one another in mission, demographics, and structure to effectively meet the needs of their constituents.[22] These differences allow for a multitude of interpretations of innovation in organizational practices.

Siegel and Kaemmerer developed an innovative organizational climate theory and the Siegel Scale of Support for Innovation (SSSI), arguing that innovative organizations present three factors—"support for creativity, tolerance of differences, and personal commitment."[23] Innovation climate theory derives from Weber's institutional theory, which recognizes that

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[19] Django Paris, "Culturally Sustaining Pedagogy: A Needed Change in Stance, Terminology, and Practice," *Educational Researcher* 41, no. 3 (April 2012): 93–97.

[20] Margaret E. Raymond, Margaret E., James L. Woodworth, Won Fy Lee, and Sally Bachofer, *As a Matter of Fact: The National Charter School Study III 2023* (Center for Research on Education Outcomes, June 2023), 15.

[21] Kevin Vallier, "Neoliberalism," ed. Edward N. Zalta and Uri Nodelman, *The Stanford Encyclopedia of Philosophy* (Metaphysics Research Lab, Stanford University, 2022), https://plato.stanford.edu/archives/win2022/entries/neoliberalism/.

[22] Julie W. Dallavis and Mark Berends, "Charter Schools after Three Decades: Reviewing the Research on School Organizational and Instructional Conditions," *Education Policy Analysis Archives* 31 (January 17, 2023), http://dx.doi.org/10.14507/epaa.31.7364.

[23] Saul M. Siegel and William F. Kaemmerer, "Measuring the Perceived Support for Innovation in Organizations," *The Journal of Applied Psychology* 63, no. 5 (October 1, 1978): 553–562.

institutions shape and react to society.[24] Scott and Bruce modified the SSSI tool into a Climate for Innovation Measure (CIM) tool. The CIM identifies two factors that drive innovation—"support for creativity" and "resource supply."[25] If charter schools are products adapting to the free market, then innovative climate theory indicates that these schools have a higher prevalence of the two innovative practices than TPS.

Schools have responded and evolved their "ecological dimensions" to meet the needs of their students.[26] These dimensions are "intentional, structural, curricular, pedagogical, and evaluative."[27] This study compared the structural, curricular, and pedagogical dimensions within charters and TPS and the relationships these dimensions have on implementing CSPs and PMPs through nontraditional courses. Paris describes CSPs as pedagogies that "[seek] to perpetuate and foster—to sustain—linguistic, literate, and cultural pluralism as part of the democratic project of schooling."[28] CSPs, in practice, show a teacher who affirms and values the diversity of students in the classroom and the world. CSP curricula include courses, lessons, and learning activities reflecting students' experiences and identities. Culturally sustaining courses include nontraditional classes. PMPs are pedagogies emphasizing twenty-first skills and connecting students to the current music business through informal learning methods.[29] The popular music

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[24] Max Weber, *Economy and Society: An Outline of Interpretive Sociology* (Berkeley, CA: University of California Press, 1978).

[25] Susanne G. Scott and Reginald A. Bruce, "Determinants of Innovative Behavior: A Path Model of Individual Innovation in the Workplace," *Academy of Management Journal* 37, no. 3 (1994): 591.

[26] Elliot W. Eisner, *The Enlightened Eye: Qualitative Inquiry and the Enhancement of Educational Practice* (New York, NY: Teachers' College Press, 2017).

[27] Ibid., 70–76.

[28] Paris, "Culturally Sustaining Pedagogy," 95.

[29] Martina Vasil, Lindsay Weiss, and Bryan Powell, "Popular Music Pedagogies: An Approach to Teaching 21st-Century Skills," *Journal of Music Teacher Education* 28, no. 3 (June 1, 2019): 85–95.

curricula include courses in music production, music business, songwriting and scoring, sound engineering, and performing contemporary music.

Hedgecoth suggests that charter schools have adopted innovation within their music programs.[30] However, previous studies indicate that charter schools continually adopt traditional music courses.[31] As discussed in the next section, the lack of research and dissonance indicates a need for further analysis. This research sought to bridge innovative organizational theory and the incidence of nontraditional music courses. This study examined the relationship between the predictor variables (charters and TPS) and the criterion variables (the incidence of nontraditional music courses and innovation factors as measured by the CIM).

Statement of the Problem

There are 7,800 charter schools in the United States, enrolling 3.7 million students, or nearly 8 percent of the student population.[32] The Four Corners states of Arizona, Colorado, New Mexico, and Utah comprise an astonishing 13 percent of total student enrollment in the country's charter schools.[33] The expanding charter school movement affects more students' educational opportunities yearly, including music education. There is a burgeoning interest in investigating charter school music programs at the local level. Pioneering studies in the profession have

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[30] Hedgecoth, "Charter Schools and Musical Choice."

[31] David M. Hedgecoth, "Music Education in the Curriculum of Ohio Charter Schools," *Contributions to Music Education* 42 (2017): 73–88; Austin and Russell, "Embracing or Excluding the Arts?"; Kenneth Elpus, "Music Education and School Choice Reform," in *Situating Inquiry: Expanded Venues for Music Education Research*, ed. Linda K. Thompson and Mark R Campbell (Charlotte, NC: Information Age, 2012), 79–98; Jamey Kelley and Steven M. Demorest, "Music Programs in Charter and Traditional Schools: A Comparative Study of Chicago Elementary Schools," *Journal of Research in Music Education* 64, no. 1 (April 1, 2016): 88–107; Brian P. Shaw, "Music Education Opportunities in Ohio K–12 Public and Charter Schools," *Journal of Research in Music Education* 69, no. 3 (October 1, 2021): 303–320.

[32] White, "How Many Charter Schools and Students Are There?"

[33] Ibid.

examined Chicago, Detroit, Michigan, New York, and Ohio.[34] Even though the prevalence of charter schools in the Southwest is relatively significant compared to other regions in the United States, the region's charter schools and music programs remain understudied. Supporters of charter schools tout the schools' adoption of autonomy and innovation, contrasting traditional schools' organizational setup.[35] However, there is a lack of research examining how autonomy and innovation appear in practice in charter schools and charter school music programs.[36]

Elpus iterates the need for further examination.[37] Shaw and Auletto impel other researchers to investigate charter school music programs at the local level since national statistics cannot effectively portray the nuances of geographic variability.[38] Hedgecoth alludes to the pervasiveness of innovation in charter school music programs but does not offer any insight into what innovations exist.[39] Renzulli, Barr, and Paino question whether charter schools genuinely execute innovation or depart from their intentions over time.[40] The authors propound that charter schools eventually stray from their specialized missions and take on isomorphic (similar) qualities.[41] Baude et al. present the phenomena of charter school research discussing culturally

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[34] Kelley and Demorest, "Music Programs in Charter and Traditional Schools"; Shyrl Ann Cone, "Music Programs in Detroit: A Comparative Study of Traditional Public and Charter Elementary Schools" (EdD diss., Lamar University - Beaumont, 2017); Shaw and Auletto, "Is Music Education in Tune with the Pursuit of Equity?"; Aprile, "Geography of Music Access, Race, and SES"; Hedgecoth, "Music Education in the Curriculum of Ohio Charter Schools."

[35] Dallavis and Berends, "Charter Schools after Three Decades."

[36] Ibid.

[37] Elpus, "Music Education and School Choice Reform."

[38] Shaw and Auletto, "Is Music Education in Tune with the Pursuit of Equity?"

[39] Hedgecoth, "Charter Schools and Musical Choice."

[40] Linda A. Renzulli, Ashley B. Barr, and Maria Paino, "Innovative Education? A Test of Specialist Mimicry or Generalist Assimilation in Trends in Charter School Specialization Over Time," *Sociology of Education* 88, no. 1 (January 1, 2015): 83–102.

[41] Ibid.

relevant (and culturally sustaining) pedagogies, yet charter school music research has yet to incorporate the topic in its examinations.[42]

Riddle and Cleaver provide evidence for how PMPs, rooted within culturally relevant curricula and nontraditional courses, positively impact the school environment for marginalized students.[43] Abeles, Weiss-Tornatore, and Powell suggest that PMPs can improve urban students' educational experiences.[44] Pitre suggests that providing Black students with meaningful experiences rooted in real-world, practical applications improves these students' academic performance.[45] PMPs and their focus on twenty-first-century skills would then aid the retention of students as most charter schools enroll more students of color at a higher rate. The successful implementation of CSPs and PMPs within nontraditional courses in charter schools could arguably educate TPS's efforts to increase access to music education.

However, some national and local studies reveal that charter schools in those areas have not shifted away from traditional practices. For example, Austin and Russell found that 56 percent of charter schools offered general music, and 43 percent offered chorus.[46] New York City charter schools offered chorus more than any other music class, while the majority (45

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[42] Baude et al., "The Evolution of Charter School Quality."

[43] Stewart Riddle and David Cleaver, *Alternative Schooling, Social Justice and Marginalised Students: Teaching and Learning in an Alternative Music School* (Springer, 2017).

[44] Hal Abeles, Lindsay Weiss-Tornatore, and Bryan Powell, "Integrating Popular Music into Urban Schools: Assessing the Effectiveness of a Comprehensive Music Teacher Development Program," *International Journal of Music Education* 39, no. 2 (May 1, 2021): 218–233.

[45] C. C. Pitre, "Improving African American Student Outcomes: Understanding Educational Achievement and Strategies to Close Opportunity Gaps," *The Western Journal of Black Studies* (2014), accessed August 1, 2023, https://www.semanticscholar.org/paper/e2aaf0d85bb82d144dda754ccb531f7e042a75b5.

[46] Austin and Russell, "Embracing or Excluding the Arts?"

percent) of Ohio charter schools offered general music and choir combined.[47] The problem is that the literature has not fully addressed the incidence or innovation of music programs in charter schools, particularly those in the Southwest.

Statement of the Purpose

This quantitative survey aimed to compare the prevalence of nontraditional courses and innovative factors in charter and traditional secondary music programs in the Southwest. This causal-comparative research design incorporated one predictor variable comprised of two categories—TPS and charter schools. TPS are government-funded schools contained by geographic boundaries governed by school districts. Charter schools are "tuition-free, publicly-funded schools authorized by the state" or other law-designated organizations that otherwise have relaxed regulations and autonomy from surrounding district policies.[48]

The criterion variables in this investigation are the incidence of nontraditional courses and the two innovative factor scores measured by the CIM. Nontraditional courses are those courses outside of band, choir, and orchestra.[49] The first innovative factor is support for creativity, the perceived extent to which organizational members can function autonomously to pursue new ideas.[50] The second factor is resource supply, which is the perception that the organization adequately funds innovative programming.[51] In Siegel and Kaemmerer's original SSSI tool, a third factor—personal commitment—existed. However, Scott and Bruce alienated

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[47] Elpus, "Music Education and School Choice Reform"; Hedgecoth, "Music Education in the Curriculum of Ohio Charter Schools."

[48] Dallavis and Berends, "Charter Schools after Three Decades," 3.

[49] Kelly and Veronee, "High School Students' Perceptions of Nontraditional Music Classes."

[50] Siegel and Kaemmerer, "Measuring the Perceived Support for Innovation in Organizations," 559.

[51] Ibid.

personal commitment because the SSSI found no significant difference between traditional and innovative organizations when analyzing the prevalence of the factor.[52] Participants (*N = 30)* were secondary charter and TPS music teachers from the Four Corners states of Arizona, Colorado, New Mexico, and Utah. This sampling size provided a statistically significant representation of the over 2,000 secondary public schools in the Four Corners with a 97.5 percent confidence level and a 2.5 percent margin of error.

Significance of the Study

Theoretical

Inquiring about the prevalence of nontraditional courses in charter and TPS provides real-world examples of institutional theory in practice. The symbiotic relationship between schools and their constituents creates a classic example of the neoliberal free market at work. Mathisen reported that few researchers have used the SSSI to analyze organizational innovation, and library database searches corroborate this narrative.[53] Although the CIM differs from the SSSI in the number of questions and the number of innovative factors it analyzes, the SSSI theoretically grounds the CIM.

Empirical

This study provides an empirical analysis of Hedgecoth's proposed instances of innovation in charter schools.[54] This study adds to the burgeoning field of charter school

[52] Scott and Bruce, "Determinants of Innovative Behavior," 591.

[53] Gro Ellen Mathisen and Stale Einarsen, "A Review of Instruments Assessing Creative and Innovative Environments Within Organizations," *Creativity Research Journal* 16, no. 1 (March 1, 2004): 119–140.

[54] Hedgecoth, "Charter Schools and Musical Choice."

research, paving the way for scholars to make future comparisons. The survey results contribute to the public's understanding of charter school music programs and the prevalence of CSPs and PMPs. This research contributes foundational examinations into Southwestern charter school music programs that others may utilize for future inquiries.

Practical

Kertz-Welzel discusses the idea of transferability—the means to transfer one idea from one context to another—within the recent globalization of music educational practices.[55] TPS can use the examples in this study to inform and transform their practices to retain and attract new students to their music programs. Charter schools can identify worthy practices to replicate in their settings to build music programs that sustain the unique challenges of the charter school environment. Music teacher education programs can better understand how to effectively prepare their aspiring teachers for the diverse classrooms they will experience, especially now that the prevalence of charter schools is increasing.

Research Questions

The study compared the incidence of nontraditional courses and innovative factors within music programs in secondary charter and TPS in the Southwest. This nonexperimental, causal-comparative research design investigated the following questions:

RQ 1: Is there a difference between the incidence of nontraditional music courses in traditional public and charter schools?

$H_0$1: There is no difference between the incidence of nontraditional music courses in traditional public and charter schools

[55] Alexandra Kertz-Welzel, *A Framework* (Indiana University Press, 2018).

RQ 2: Is there a difference between traditional public and charter school music teachers' ratings of their schools' support for creativity and resource supply as measured by the Climate for Innovation Measure?

$H_0$2: There is no difference between traditional public and charter school music teachers' ratings of their schools' support for creativity and tolerance for differences as measured by the Climate for Innovation Measure.

Definition of Terms

Below are definitions for commonly used terms within this dissertation, grounded within the literature.

1. Charter schools – "Tuition-free, publicly-funded schools authorized by the state" or other law-designated organizations that otherwise have relaxed regulations and autonomy from surrounding district policies[56]
2. Charter school management organizations (CMOs) – Third-party organizations that manage the partial operations of charter school chain networks[57]
3. Charter school policy framework – Literature-informed framework indicating that charter schools benefit from decentralized authority, lax regulations, incentives to innovate, and accountability to authorizers[58]
4. Culturally relevant pedagogies – Ladson-Billings' theory conceptualizing how learning experiences relevant to students' lives improve academic achievement[59]

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[56] Dallavis and Berends, "Charter Schools after Three Decades," 3.

[57] Raymond, Woodworth, Lee, and Bachofer, *As a Matter of Fact*.

[58] Ibid.

[59] Gloria Ladson-Billings, "Toward a Theory of Culturally Relevant Pedagogy," *American Educational Research Journal* 32, no. 3 (September 1, 1995): 465–491.

5. Culturally sustaining pedagogies (CSPs) – Paris' development of Ladson-Billings' theory into a conceptual framework explaining that sustaining students' linguistic and cultural practices through active affirmation and inclusion provides more meaningful engagement with students' lived experiences than culturally relevant pedagogy[60]
6. Institutional theory – Weber's theory that institutions are shaped by and influence society[61]
7. Innovative music practices – Music education instructional practices that incorporate culturally sustaining pedagogies/curricula and popular music pedagogies/curricula and those outside the traditional music ensemble paradigm[62]
8. Innovative organizational climate theory – Siegel and Kaemmerer's theory describing innovative organizations as those that nurture creativity and tolerance for differences[63]
9. Neoconservatism – A political ideology encouraging private business models and local control of institutions[64]
10. Neoliberalism – A political ideology encouraging the exchange of ideas through capitalistic free markets[65]

[60] Paris, "Culturally Sustaining Pedagogy."

[61] Weber, *Economy and Society*.

[62] Kenna Elizabeth Veronee, "An Investigation of Non-Traditional Secondary Music Courses in Select States," ed. Steven N. Kelly (PhD diss., The Florida State University, 2017), https://search.proquest.com/openview/a48518ae6c31a044266386f1b8609773/1?pq-origsite=gscholar&cbl=18750.

[63] Siegel and Kaemmerer, "Measuring the Perceived Support for Innovation in Organizations."

[64] Wirt, "Neoconservatism and National School Policy."

[65] Vallier, "Neoliberalism."

11. "No-excuses" policy – A strict disciplinary model that suggests that students can overcome issues related to poverty and racism[66]
12. Nontraditional music courses – Music courses other than band, choir, and orchestra[67]
13. Popular music pedagogies (PMPs) – Pedagogies that adopt contemporary music, the study of contemporary music business practices, and twentieth-century skills through the use of informal learning activities[68]
14. Resource supply – The perceived adequacy of resources to support innovation[69]
15. Secondary (schools) – Schools enrolling students in grades six through twelve.
16. Traditional public schools (TPS) – Publicly funded schools contained to geographic boundaries, governed by school districts

Summary

This study examined the prevalence of nontraditional music courses and innovative factors within secondary traditional public and charter schools in the Southwest. The expansion of the charter school movement compels researchers to investigate how charter schools impact educational opportunities and achievement for students. One concern is that charter schools may affect access to high-quality music education programs, creating wider gaps for students of color. Hedgecoth proposed that charter school music programs provide examples of innovation in the profession but failed to explain how charter schools implemented innovative practices.[70]

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[66] Baude et al., "The Evolution of Charter School Quality."

[67] Veronee, "An Investigation of Non-Traditional Secondary Music Courses in Select States."

[68] Vasil, Weiss, and Powell, "Popular Music Pedagogies."

[69] Scott and Bruce, "Determinants of Innovative Behavior," 592.

[70] Hedgecoth, "Charter Schools and Musical Choice."

The charter school movement stems from neoliberal ideals such as encouraging free market practices and institutional theory, which suggests that institutions have a symbiotic relationship with society's wants and needs. Supporters of the charter school movement tout their innovation in meeting society's needs, and the charter school policy framework supports these claims.[71] However, research investigating innovation in charter schools and their music programs is lacking, especially in the Southwestern United States, where charter schools are highly prevalent. This study sought to extrapolate instances of innovation by adopting CSPs and PMPs in nontraditional music courses. Secondly, this research examined support for creativity and resource supply within charters and TPS.

[71] Raymond, Woodworth, Lee, and Bachofer, *As a Matter of Fact*.

Chapter Two: Literature Review

Introduction

The school choice movement is expanding; charter schools increased enrollment by 7 percent, while traditional public schools decreased by 4 percent between 2019 and 2020.[1] Questions abound about why the movement expands and how these institutions impact access to high-quality arts education. Anecdotal evidence and past research indicate a perception that charter schools benefit from autonomy, innovation, and accountability.[2] However, there is a lack of evidence proving innovation exists within charter school music programs. Extant literature necessitates an examination of organizational and institutional conditions within these programs as the field is burgeoning.[3] Scholars indicate the importance of examining organizational conditions at the local level, especially regarding equity in arts education.[4] This study examined innovation and nontraditional courses within secondary charter and traditional music programs. This literature review includes a theoretical framework for evaluating innovation in the region's secondary charter and traditional schools and their music programs. The review discusses the history of charter schools, charter school policies, charter school music programs, innovation, and the gaps in charter school research.

[1] U.S. Department of Education, Institute of Education Sciences, "Public Charter School Enrollment," last modified May 2023, https://nces.ed.gov/programs/coe/indicator/cgb/public-charter-enrollment.

[2] Dallavis and Berends, "Charter Schools after Three Decades."

[3] Ibid.

[4] Shaw and Auletto, "Is Music Education in Tune with the Pursuit of Equity?"

Theoretical Framework

Overview

Evaluating charter schools and the broader school choice movement requires understanding the theories and frameworks driving school reform. Dallavis and Berend's literature analysis spanning three decades of research found that charter school studies focused on "autonomy, innovation, and accountability."[5] The three aspects are well-established in what Raymond et al. deem the "charter school policy framework."[6] This framework suggests that the positive outcomes and justification for charter school growth are due to regulation flexibility, curricular autonomy, the diversity of schools, adaptability, and accountability to authorizers.[7] Siegel and Kaemmerer's innovative organizational climate theory states that innovative organizations implement "support for creativity, tolerance of differences, and personal commitment," which informed Scott and Bruce's climate for innovation factors (support for creativity and resource supply).[8] The charter school policy framework and innovative organizational climate theory build on concepts within institutional theory and neoliberalism.

Institutional Theory

Max Weber, a German sociologist in the late nineteenth and early twentieth century, established institutional theory.[9] This theory proposes that institutions guide social interactions.

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[5] Dallavis and Berends, "Charter Schools after Three Decades," 1.

[6] Raymond, Woodworth, Lee, and Bachofer, *As a Matter of Fact*.

[7] Ibid., 15.

[8] Siegel and Kaemmerer, "Measuring the Perceived Support for Innovation in Organizations"; Scott and Bruce, "Determinants of Innovative Behavior."

[9] Claus Wendt, "Introduction to Lepsius' Concept of Institutional Theory," in *Max Weber and Institutional Theory*, ed. M. Rainer Lepsius and Claus Wendt (Cham: Springer International Publishing, 2017), 1.

Weber identifies Protestantism and its focus on work ethics and innovation as a contributor to the development of capitalism in the United States.[10] Weber identifies three institutions (economic, political, and social), establishing the idea that bureaucracies develop as markets and institutions expand. Others identify educational institutions as highly institutionalized because of their direct impact on social behavior.[11]

Meyer and Rowan develop Weber's ideas, stating that institutions are affected by and accountable to a community's beliefs and values.[12] Institutions increasingly adopt institutional rules (bureaucracy) to establish legitimacy in their communities, thereby becoming isomorphic (similar to other organizations).[13] Weick's loose-coupling theory proposes that autonomous units of organizations, including educational institutions, can affect organizations' adaptation to local needs.[14] Bidwell integrates neo-institutionalism and loose-coupling, supporting Meyer and Rowan's theory that bureaucracies establish legitimacy, but autonomy allows organizations to adapt and further school improvements.[15] Charter schools are at the crossroads of economic, political, and social constructions, bending to the market forces to answer local needs. As charter schools expand, charter school management organizations (CMOs) and their school chains amplify their influence on the sector and society as they improve students' academic

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[10] Weber, *Economy and Society*.

[11] Wendt, "Introduction to Lepsius' Concept of Institutional Theory."

[12] John W. Meyer and Brian Rowan, "Institutionalized Organizations: Formal Structure as Myth and Ceremony," *The American Journal of Sociology* 83, no. 2 (1977): 340–363.

[13] Ibid.

[14] Karl E. Weick, "Educational Organizations as Loosely Coupled Systems," *Administrative Science Quarterly* 21, no. 1 (1976): 1–19.

[15] Charles E. Bidwell, "Analyzing Schools as Organizations: Long-Term Permanence and Short-Term Change," *Sociology of Education* 74 (2001): 100–114.

achievements.[16] Charter schools embrace neoliberal ideals that promote the free exchange of ideas and the ability for communities to choose the educational pathway that fits their needs.

Neoliberalism

At the core of the school choice movement is neoliberalism. Neoliberalist philosophers Friedrich August von Hayek, Milton Friedman, and James Buchanan contribute to the views that democracy, liberalism (freedom to exchange ideas), and efficiency result from capitalist ventures expressed through a free market.[17] Neoliberalism suggests that capitalism can raise the standard for all.[18] Apple expanded on neoliberalism's influence on education, stating that the neoliberal movement reframed students into consumers and encouraged "consumer choice" to provide students, including minority and disadvantaged students, better opportunities.[19] Friedman argued that parents should be able to choose their educational institution through school voucher programs, in which parents use government subsidies for any education they want, public or private.[20] Standardized testing's expansion elevated neoliberalism because consumers could compare institutional effectiveness to choose the best educational opportunities for their families.

The charter school movement rejects some neoliberal principles of government-mandated standardization but embraces the free-market ideology. One could argue that charter schools

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[16] Julian R. Betts and Y. Emily Tang, "The Effect of Charter Schools on Student Achievement," *School Choice at the Crossroads: Research Perspectives* (2011): 67–89; Dallavis and Berends, "Charter Schools after Three Decades"; Raymond, Woodworth, Lee, and Bachofer, *As a Matter of Fact*.

[17] Vallier, "Neoliberalism."

[18] Ibid.

[19] Michael W. Apple, "Doing Things the 'Right' Way: Legitimating Educational Inequalities in Conservative Times," *Educational Review* 57, no. 3 (November 1, 2005): 271–293.

[20] Milton Friedman, "The Role of Government in Education," in *Economics and the Public Interest*, ed. Robert A. Solo (New Brunswick, NJ: Rutgers University Press, 1955).

adopt culturally relevant pedagogy through their specialized missions to meet consumer demand. For example, charter school research from the past thirty years indicates that scholars have significantly focused on these pedagogies.[21] Ladson-Billings established this theory of culturally relevant pedagogy in 1995, near the beginning of the charter school movement, arguing that democratic, student-centered instruction improves student achievement while nurturing cultural competence and developing sociopolitical consciousness.[22]

These democratic concepts influenced many facets of the education system, including the music classroom. Mullen explains that neoliberalism and neoconservatism conjoin to form democratic musicking in which the students collectively create the curriculum by exploring their cultural backgrounds and musical tastes.[23] Good-Perkins embraced culturally *sustaining* pedagogies within music education, the adaptability of pedagogical choices to include and affirm students' identities through democratic curricula, student voice, and acknowledging diverse ways of knowing.[24] CSPs affirm students' individuality, creating a lasting relationship between the producer (school) and consumer (student and family). Examining the incidence of CSPs within charter schools is crucial to this innovation investigation.

Conclusion

Using the charter school policy framework and innovative climate theory, grounded by institutional theory and neoliberalism, this research focused on Southwest charter schools'

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[21] Dallavis and Berends, "Charter Schools after Three Decades."

[22] Ladson-Billings, "Toward a Theory of Culturally Relevant Pedagogy."

[23] Jess Mullen, "Music Education for Some: Music Standards at the Nexus of Neoliberal Reforms and Neoconservative Values," *Action Criticism and Theory for Music Education* 18, no. 1 (March 2019): 44–67.

[24] Emily Good-Perkins, "Culturally Sustaining Music Education and Epistemic Travel," *Philosophy of Music Education Review* 29, no. 1 (2021): 47–66.

implementation of autonomy, innovation, and accountability within the free-market system. Institutional theory and neoliberalism suggest that charter school music programs, though increasingly governed by CMOs, continue to adapt to the local needs of their student populations to survive the school choice market. This study examined the incidence of CSPs as innovative practices within music programs by including nontraditional music courses. This study also compared the climate for innovations among traditional and charter schools.

Related Literature

History of Charter Schools

The National Movement

Before public schools, white students achieved education through private ventures, including boarding schools, charity schools, work apprenticeships, and tutoring.[25] Thomas Jefferson and John Adams proposed a system of formal schools to condition citizenship and loyalty to the newly founded nation.[26] Federal ordinances in 1785 and 1787 gave federal land to newly established states as long as they dedicated some of the land to the building of public schools.[27] Massachusetts was home to many public school innovations. One of the state's legislators, Horace Mann, promoted the "common school," which served as a blueprint for the public school movement.[28] Lowell Mason, a founder of the Boston Academy of Music, spurred

[25] Kober and Rentner, *History and Evolution of Public Education in the US*, 1.

[26] Ibid.; Goodridge, "Tracing the Historical DNA."

[27] Ibid., 2.

[28] Kober and Rentner, *History and Evolution of Public Education in the US*, 2.

public school music education into existence in Massachusetts schools.[29] Not all Americans were on board with the standard school philosophy, however. As World War I ended, industrial leaders called for the American education system to model the European one, which created college-preparatory schools for privileged students and vocational schools for poor students.[30]

Two Supreme Court cases, *Meyer v. State of Nebraska* and *Pierce v. Society of Sisters*, in the 1920s affirmed parents' rights to educate their children as they see fit, including that students do not have to attend public schools.[31] The decades following the Great Depression saw an expansion of the high school curriculum and increased the quality of higher education.[32] Educational opportunities expanded for some but not all students. After the 1954 *Brown v. Board of Education* ruling, African Americans grew weary of the common schools' inability to educate their children amid failed integration efforts and sought other options.[33] In 1971, the Supreme Court's *Lemon v. Kurtzman* case decision established the Lemon Test, a doctrine separating government and religious affairs.[34] This decision ended public support of independent school teachers' salaries.[35]

White conservatives increasingly showed concern for the United State's poor academic performances relative to international competition, evidenced by Reagan's report, *A Nation at*

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[29] Ruth Zinar, "Highlights of Thought in the History of Music Education Lowell Mason 1792-1872," *The American Music Teacher* (1983).

[30] Daniel Tanner, "Looking Backward to Charter Schools," *International Journal of Educational Reform* 30, no. 2 (April 1, 2021): 104.

[31] Krista Kafer, "A Chronology of School Choice in the U.S," *Journal of School Choice* 3, no. 4 (December 10, 2009): 3.

[32] Tanner, "Looking Backward to Charter Schools," 105.

[33] Goodridge, "Tracing the Historical DNA."

[34] Kafer, "A Chronology of School Choice in the U.S," 4.

[35] Ibid.

Risk.[36] The growing problems of educational failure in the 80s and 90s led policymakers to turn to schools-of-choice to reform the system. [37] Neoconservativism grew in reaction to federal policies (including the desegregation of schools), encouraging local control of schools and school policies.[38] Goodridge cites the coming together of white conservatives and African Americans as a pivotal moment for the legislative backing of schools of choice.[39]

Wisconsin legislatures created the first school voucher system in the Milwaukee Parental Choice Program in 1990, and Minnesota established its (the first in the nation) charter school law in 1991.[40] Over 7,000 charter schools are in the country, enrolling 3.7 million students.[41] As of 2023, charter school legislation exists in forty-five states and the District of Columbia.[42] However, the prevalence of schools varies drastically between regions. Washington, D.C., serves 44 percent of its students in charter schools, while Oregon enrolls only 5 percent.[43] Overall, over 7 percent of students attend charter schools nationwide.[44] Additionally, the laws regulating these schools vary in scope, as local adaptability and autonomy remain at the forefront of the school choice rationale.

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[36] Goodridge, "Tracing the Historical DNA."

[37] Elpus, "Music Education and School Choice Reform."

[38] Wirt, "Neoconservatism and National School Policy."

[39] Goodridge, "Tracing the Historical DNA," 290.

[40] Ibid.

[41] White, "How Many Charter Schools and Students Are There?"

[42] Ibid.

[43] Todd Ziebarth and Louann Bierlein Palmer, "The Health of the Public Charter School Movement: A State-by-State Analysis. Second Edition," *National Alliance for Public Charter Schools* (March 2016): 5–6, accessed July 9, 2023, http://files.eric.ed.gov/fulltext/ED568902.pdf.

[44] White, "How Many Charter Schools and Students Are There?"

Policymakers are testing the limits of the Lemon Test with the support of the first church-sponsored charter school, which Oklahoma's Statewide Virtual Charter School Board approved on June 5, 2023.[45] The previous attorney general and the current attorney general of the state conflict on their positions on the constitutionality of religious charter schools, yet many of the state's legislatures approve of the board's decision.[46] The balancing act between state and federal policies will likely lead to a prolonged legal battle as more states consider giving education funding directly to citizens for the educational systems they want. Geographic variations and local values continue shaping the school choice movement. These variations amplify the need to investigate the charter school movement's history in the understudied Southwest.

The Southwestern Movement

Arizona

Former state legislator Tom Patterson composed Arizona's charter school bill in 1994.[47] The state became one of the first in the nation to adopt a charter school policy and operated sixty-seven charter schools within a year.[48] State law evolved over the years, from allowing just twenty-five charter schools to open each year to no limits.[49] Initially, charter schools had five-year contracts; those contracts grew to fifteen years.[50] Testing the boundaries of the Lemon Test,

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[45] James Finck, "Questioning the Constitutionality of Religious Charter Schools," *The Southwest Ledger*, July 7, 2023, https://www.southwestledger.news/columns-opinion/questioning-constitutionality-religious-charter-schools.

[46] Ibid.

[47] Ryman et al., "First Arizona Charter Schools."

[48] Ben Norman, "Arizona Celebrates 25 Years of Charter Schools," *AZ Big Media*, August 12, 2019, https://azbigmedia.com/business/education-news/arizona-celebrates-25-years-of-charter-schools/.

[49] Ryman et al., "First Arizona Charter Schools."

[50] Ibid.

Arizona charter school pioneers submitted proposals for religious-based charter school programs, which the authorizers rejected.[51] The state received complaints in the early 2000s that some charter schools included religion-based instruction and mentoring in their programs, leading to at least one charter's contract revocation.[52] Legislators passed the Empowerment Scholarship Account (ESA) program in 2022, which helps fund families' educational opportunities outside public schools.[53] In 2023, Great Hearts Academies, a system of Arizona charter schools, opened two Christian-based private schools, suggesting that families could afford the tuition using ESA funds.[54]

Approximately 232,000 students attend over 560 charter schools in Arizona.[55] Charter schools achieve authorization through school boards, the state board of education, community college districts, universities, or the Arizona State Board for Charter Schools.[56] As of 2021, Arizona charter school populations comprised 41 percent white students, 40 percent Hispanic students, 6 percent Asian, 6 percent Black, 5 percent multiple races, and 2 percent Indian/Hawaiian/Pacific Islander.[57] Charter school students from every ethnic and socioeconomic subgroup outperformed their TPS peers on Arizona state tests in English

[51] Ryman et al., "First Arizona Charter Schools."

[52] Bryan C. And Michelle G. Terrell Hassel, *The Rugged Frontier: A Decade of Public Charter Schools in Arizona* (Progressive Policy Institute, June 2004), 12.

[53] "Arizona Enacts Universal ESA Program, Expanding School Choice For All K-12 Families," *Gila Valley Central*, July 12, 2022, https://gilavalleycentral.net/arizona-enacts-universal-esa-program-expanding-school-choice-for-all-k-12-families/.

[54] Ibid.

[55]"Arizona Enacts Universal ESA Program, Expanding School Choice For All K-12 Families."

[56] Tanner, "Looking Backward to Charter Schools," 15.

[57] Ibid., 5.

Language Arts, and most charter school students outperformed on the math test.[58] Arizona law does not require charter school teachers to be certified.[59]

Colorado

Jefferson County opened elementary schools in the 1970s that adopted innovative, locally adapted open-space philosophies, which called for wall-less classrooms.[60] Morin, Tobin, and Degrow discussed how the Jefferson County parents used the open-space movement to push for more local classroom control, which spawned arguments for school choice.[61] The open-space movement expanded into Colorado high schools, and soon, followers organized a non-profit called Colorado Options in Education, which later helped establish charter schools within the state.[62] The 1980s sustained significant changes in education behavior in the state, such as more parents homeschooling their children and legislatures arguing for school voucher programs.[63] The Independence Institute formed a conference in 1987 advocating for more choices in education, and one of the keynote speakers was a Minnesota legislator who created part of the state's open enrollment law.[64]

Colorado became the third state in the nation to enact charter school legislation.[65] The first charter schools opened that year, 1993. The state initially capped the number of schools at

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[58] "Impact."

[59] Ibid., 1.

[60] Morin, Tobin, and Degrow, *The Road of Innovation*, 2.

[61] Ibid.

[62] Ibid.

[63] Ibid., 4.

[64] Ibid., 5.

[65] Ibid., 1.

fifty but removed the cap in 1998.[66] Charter schools in Colorado gain authorization through a school district or the Charter School Institute.[67] The Charter School Institute comprises nine board members selected by the governor and the education commissioner.[68] Approved charter schools receive funding based on per pupil operating revenue (PPR); however, schools initially did not receive supporting revenue from local property taxes.[69] In 2017, Colorado passed a monumental law, as did Florida, requiring that charter schools have equal access to local tax revenue to close the funding gaps between charters and TPS.[70] As of 2023, the state has approximately 260 charter schools serving more than 134,000 students.[71] According to Lee and Kim, Colorado has a higher prevalence of charter schools in rural areas than other states.[72] Charter school teachers in the state do not require licensure.[73]

New Mexico

New Mexico enacted its first charter school law in 1993, initially allowing only the conversion of TPSs into charter schools.[74] The legislature began allowing start-up charters in

[66] Morin, Tobin, and Degrow, *The Road of Innovation*, 1.

[67] "Colorado Charter Schools Frequently Asked Questions," *Colorado Department of Education*, accessed August 13, 2023, https://www.cde.state.co.us/cdechart/faq#:~:text=The%20authorizer%20(a%20local%20school,board%20of%20the%20charter%20school.

[68] *Program Evaluation of New Mexico Charter Schools*, 1.

[69] "Colorado Charter Schools Frequently Asked Questions."

[70] Parker Baxter, Todd L. Ely, and Paul Teske, "A Bigger Slice of the Money Pie: Charters in Colorado and Florida Win Share of Local Tax Dollars," *Education Next* 18, no. 2 (March 22, 2018): 33.

[71] "Charter School Facts," *Colorado League of Charter Schools*, accessed August 13, 2023, https://coloradoleague.org/page/charterschoolfacts.

[72] *Program Evaluation of New Mexico Charter Schools*, 11.

[73] "Colorado Charter Schools Frequently Asked Questions."

[74] *Program Evaluation of New Mexico Charter Schools*, 1.

1999 to increase innovative practices.[75] New Mexico charter schools gain authorization through an elected Public Education Commission (PEC) or by local school districts.[76] Authorizers grant contracts for a maximum of five years, at the end of which schools must submit a renewal application.[77] The state limits new charter school openings to fifteen per year, not to exceed seventy-five in five years.[78] Since 2020, each charter school governing board must meet yearly ethics, finances, and cultural responsiveness training requirements.[79] Many charter schools receive more funding per student than TPS because the state increases funds for smaller school districts.[80] State-authorized charter schools in New Mexico operate as independent school districts. Regardless of charter status, teachers must have licenses to teach at all New Mexico public schools.[81]

One poll found that 75 percent of residents in the state's largest county wanted more charter school options.[82] As of 2023, New Mexico enrolls approximately 30,000 students, or 11

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[75] *Program Evaluation of New Mexico Charter Schools*, 1.

[76] "Charter School Authorizing," *New Mexico Public Education Department*, last modified January 13, 2023, accessed August 13, 2023, https://webnew.ped.state.nm.us/bureaus/options-parents-families/charter-schools/charter-school-authorizing/.

[77] "Charter School Policies and Procedures," *New Mexico Public Education Department*, last modified July 20, 2023, accessed August 13, 2023, https://webnew.ped.state.nm.us/bureaus/public-education-commission/policies-and-processes/.

[78] Ladner, "In Defense of Education's 'Wild West'," 18.

[79] "Charter School Boards," *New Mexico Public Education Department*, last modified January 13, 2023, accessed August 13, 2023, https://webnew.ped.state.nm.us/bureaus/options-parents-families/charter-schools/charter-school-boards/.

[80] Burns, "A History of the Development of Charter Schools in Utah," 64.

[81] *School Personnel Act, NM Stat § 22-10A-3 (2021)*, 2003.

[82] "Charter Schools Show Education and Politics Can Work in NM," *The Albuquerque Journal*, May 23, 2022, https://www.abqjournal.com/news/charter-schools-show-education-and-politics-can-work-in-nm/article_2a061b17-0c78-5744-a585-b42b88326357.html.

percent of its student population, in close to one hundred charter schools.[83] These schools are located primarily in urban areas.[84] The state has a relatively high number of specialized schools with unique missions.[85] Charter school demographics are 61 percent Hispanic, 27 percent white, 6 percent Native American/Alaskan Native, 2 percent Black, 2 percent "other," and less than 2 percent Asian/Pacific Islander.[86] According to Zieberth and Palmer, New Mexico charter schools enroll significantly fewer minority and economically disadvantaged students than TPS.[87] This disparity contrasts with the national charter school narrative. Data from 2015 indicates that New Mexico charter schools outperformed TPS in math and reading by over ten percentage points.[88] In 2022, state legislatures unanimously passed a funding bill increasing revenue used for charter school facilities.[89]

Utah

Former Governor Michael Leavitt and state legislators introduced the Centennial Schools Program in 1993, which created localized schools that integrated community and family feedback into the governing systems of these schools.[90] The Utah government allowed waivers

[83] New Mexico Public Education Department, "New Mexico Charter School Directory 2023-24," 2023, accessed August 13, 2023, https://docs.google.com/spreadsheets/d/1_Uws15oI1t0K4ccdiIiX2cbixqHglPBuopdEEWbkXFM/edit#gid=1811433778; "New Mexico," *National Alliance for Public Charter Schools*, last modified November 16, 2022, accessed August 13, 2023, https://data.publiccharters.org/state/new-mexico/.

[84] "New Mexico"; Ladner, "In Defense of Education's 'Wild West'."

[85] "New Mexico," 107.

[86] "New Mexico."

[87] Ziebarth and Palmer, "The Health of the Public Charter School Movement."

[88] Ladner, "In Defense of Education's 'Wild West'," 22.

[89] "Charter Schools Show Education and Politics Can Work in NM."

[90] Burns, "A History of the Development of Charter Schools in Utah," 64.

for any school-related policies proven to aid Centennial Schools' achievement goals.[91] In 1998, Utah became the thirty-fourth state to adopt charter school legislation.[92] Like Colorado, Utah charter schools did not receive local levy funds initially.[93] Initially, the state allowed only eight pilot charters to operate under a three-year contract.[94] The state lifted caps limiting the number of charter schools in 2005.[95]

Utah allows universities, colleges, local school districts, and The Utah State Charter School Board (SCSB) to authorize charter schools.[96] The SCSB includes seven governor appointees.[97] As of 2023, over 77,000 students enrolled in over 130 charter schools in the state.[98] Charter schools represent 11 percent of the state's student population.[99] Elementary and elementary/middle combined programs represent the majority of charter schools in Utah.[100] The demographic makeup of schools comprises 65 percent white, 23 percent Hispanic, 4 percent multi-ethnic, 3 percent Asian, 2 percent Pacific Islander, 2 percent Black, and 0.5 percent Native American students.[101] There are higher incidences of English learners, ethnic minorities, and

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[91] Burns, "A History of the Development of Charter Schools in Utah," 66.

[92] Ibid., 65.

[93] Ibid., 83.

[94] Ibid., 107.

[95] Ibid., 112.

[96] "Welcome to Charter Schools," *Utah State Board of Education*, accessed August 13, 2023, https://www.schools.utah.gov/charterschools.

[97] *Utah State Charter School Board Annual Report 2022* (Utah State Charter School Board, 2023), 21.

[98] "Utah," *National Alliance for Public Charter Schools*, accessed August 13, 2023, https://www.publiccharters.org/our-work/charter-law-database/states/utah.

[99] *Utah State Charter School Board Annual Report 2022*, 10.

[100] Ibid., 11.

[101] *Utah State Charter School Board Annual Report 2022*, 12.

special education students in Utah charter schools than in TPS.[102] Most charter school subgroups outperformed TPS peers in English/Language Arts, math, and science in 2022.[103] Utah requires all educators to be licensed regardless of charter status.[104]

Overall

The Four Corners states of Arizona, Colorado, New Mexico, and Utah have seen faster growth than the rest of the country.[105] The states have tens of thousands of students waitlisted on charter school rosters, indicating that the market has not met demand.[106] Rural areas represent higher incidences of charter schools in the Southwest than nationally.[107] New Mexico and Utah enroll fewer ethnically diverse and economically disadvantaged student populations than TPS.[108] Additionally, both states require all teachers to be licensed, whereas Arizona and Colorado make exceptions for charter school teachers.

Charter School Policies

Legislatures introduced charter schools to improve students' educational outcomes. Charter school policies include lax regulations, curricular autonomy, encouragement of specialized philosophies, adaptability, and accountability to the community and authorizing

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[102] *Utah State Charter School Board Annual Report 2022,* 12.

[103] Ibid., 17.

[104] Utah State Board of Education, "Pathways to a Utah Educator," accessed May 9, 2024, https://schools.utah.gov/licensing/pathways.

[105] Ladner, "In Defense of Education's 'Wild West'," 18.

[106] Ibid., 19.

[107] Ibid., 20.

[108] Ziebarth and Palmer, "The Health of the Public Charter School Movement."

agencies.[109] This charter school policy framework allows charter schools to implement alternative instructional strategies and curricula compared to the TPS standardized system.[110] Each charter school develops a specialized mission, catering to the needs of its population. School diversity creates heterogeneous entities that must market niche opportunities to fill their rosters.[111] Paradoxically, states with the most restrictive laws and regulations on charter schools have more heterogeneity and specialization.[112] Scholars have studied how the charter school policy framework has affected academic achievement in the last two decades.

The first charter school studies compared students' academic achievements attending TPS and charter schools.[113] Earlier studies documented charter schools' poor academic performance, though scholars attribute the negative scores to the growing pains of newly established institutions.[114] An early meta-analysis of the literature found that charter high schools performed worse than charter elementary schools.[115] The narrative is changing as charter schools create student gains.[116] Berends and Donaldson found charter schools more evenly distributed

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[109] Dallavis and Berends, "Charter Schools after Three Decades."

[110] Betts and Tang, "The Effect of Charter Schools on Student Achievement."

[111] Dallavis and Berends, "Charter Schools after Three Decades"; Huriya Jabbar and Benjamin Creed, "Choice, Competition, and Cognition: How Arizona Charter School Leaders Interpret and Respond to Market Pressures," *Peabody Journal of Education* 95, no. 4 (August 7, 2020): 374–391.

[112] Renzulli, Barr, and Paino, "Innovative Education?"

[113] Baude et al., "The Evolution of Charter School Quality."

[114] Tyshawn Scarlett, "Charter Schools in Nassau County, New York: A Comparison of Charter and Traditional Public Schools" (EdD diss., St. John's University (New York), 2022), 54, https://search.proquest.com/openview/6ba86376d3943e7e5137e0017b5544c1/1?pq-origsite=gscholar&cbl=18750&diss=y.

[115] Betts and Tang, "The Effect of Charter Schools on Student Achievement."

[116] Scarlett, "Charter Schools in Nassau County."

students in high-ability and low-ability mathematics courses than TPS.[117] The authors of this study write that the prevalence of temporary-licensed teachers in charter schools seem to have no adverse effects.[118] Kalula, Burke, and Snyder argue that charter school laws encouraging competition produced better reading results.[119] However, analyzing student achievement within charter schools remains complex due to the heterogeneity (diversity) of schools, school missions, and laws regulating schools-of-choice.[120] The Center for Research on Educational Outcomes (CREDO) supplies the most comprehensive cross-state data comparing charter schools and TPS.[121]

Improvements in charter school quality over ten years result from reduced student turnover, the expansion of the "no-excuses" philosophy, and students electing to enroll because they prefer the school's philosophy.[122] The CMO, Knowledge is Power Program, created one of the first replicated approaches adopting the "no-excuses" philosophy, in which market forces improve the charter sector by expanding successful CMOs and closing unsuccessful schools.[123] Gius found that Massachusetts charter schools positively impacted SAT reading and math

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[117] Mark Berends and Kristi Donaldson, "Does the Organization of Instruction Differ in Charter Schools? Ability Grouping and Students' Mathematics Gains," *Teachers College Record* 118, no. 11 (November 1, 2016): 1–38.

[118] Ibid.

[119] Mavuto Kalulu, Morgan Burke, and Thomas Snyder, "Charter School Entry, Teacher Freedom, and Student Performance," *eJournal of Education Policy* 21, no. 1 (April 30, 2020): 13, http://dx.doi.org/10.37803/ejepS2004.

[120] Betts and Tang, "The Effect of Charter Schools on Student Achievement"; Dallavis and Berends, "Charter Schools after Three Decades."

[121] Ziebarth and Palmer, "The Health of the Public Charter School Movement," 1.

[122] Baude et al., "The Evolution of Charter School Quality."

[123] Ibid.; Betts and Tang, "The Effect of Charter Schools on Student Achievement"; Raymond, Woodworth, Lee, and Bachofer, *As a Matter of Fact*.

scores.[124] A 2023 multi-state analysis found that charter schools outperformed their TPS counterparts, including Black and Hispanic students.[125] Another study of charter schools in Nassau County, New York, showed that they outperformed their TPS peers in English and math.[126]

Although recent evidence supports charter schools' positive contributions to student success, researchers still cite concerns and criticisms. Some scholars argue that the school choice reform neglects to address systemic and sociological issues, which are at the core of some charter schools' lack of academic progress.[127] Many organizations, including The National Education Association, the National Association for the Advancement of Colored People, and the Movement for Black Lives Matter, criticize charter schools for their lack of access to marginalized groups.[128] Many charter school supporters tout that these schools' existence induces educational improvements in the surrounding TPS, but there is no evidence that these improvements occur.[129] Other concerns include the retention and retaining of charter school teachers and administrators. Opening isolated schools leads to burnout, and district-authorized schools impede schools' ability to implement specialized missions.[130] Issues of equity are not

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[124] Mark Gius, "The Impact of Charter Schools on Student Academic Achievement" (PhD diss., Quinnipiac University, 2021), https://jbes.scholasticahq.com/article/23593.pdf.

[125] Raymond, Woodworth, Lee, and Bachofer, *As a Matter of Fact*.

[126] Scarlett, "Charter Schools in Nassau County."

[127] Amber Parks and Penny Wallin, "Sweating the Small Stuff and Missing the Mark: A Critical Analysis of the Charter School Movement," *US-China Education Review* (2012), http://files.eric.ed.gov/fulltext/ED536403.pdf.

[128] Malkus, "Seeing Charters Differently."

[129] Helen F. Ladd, "How Charter Schools Threaten the Public Interest," *Journal of Policy Analysis and Management* 38, no. 4 (2019): 1063–1071; Matthew J. Uttermark et al., "The Boundaries of Competition: Examining Charter Schools' Impact on Traditional Schools," *Educational Policy* (January 5, 2023): 1–28.

[130] Sarah M. Bridich, "Approved to Fail: A Case Study of Leadership at Three New High Schools," *Journal of Educational Administration and History* 59, no. 6 (January 1, 2021): 794–810.

limited to the broader charter school movement but are evolving within conversations about access to music education within individual charter schools.

Charter School Music Programs

Research on charter school music programs is lacking, but it is expanding now that the charter school movement is thirty years in the making. Many studies focus on the lack of equitable access to music education within these schools. These issues include the relatively low incidence of music programs and the lack of highly qualified music instructors. For example, multiple researchers have reported that charter schools are less likely to have music programs.[131] Only two cases found that charter schools offered more music instruction than their TPS counterparts.[132] The authors suggest that the lack of music programs is likely due to the generally smaller size of charter schools, as larger schools were more likely to offer music instruction than smaller schools.[133] Others have investigated if and how charter school music programs impact student achievement, finding mixed results on the correlation between having a music program and the impact on the school's test scores.[134]

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[131] Aprile, "Geography of Music Access, Race, and SES"; Austin and Russell, "Embracing or Excluding the Arts?"; Elpus, "Music Education and School Choice Reform"; Hedgecoth, "Music Education in the Curriculum of Ohio Charter Schools"; R. Morrison, *Arizona Arts Education Data Project* (Arizona Commission on the Arts, 2022); Shaw, "Music Education Opportunities in Ohio K–12 Public and Charter Schools"; Shaw and Auletto, "Is Music Education in Tune with the Pursuit of Equity?"

[132] Cone, "Music Programs in Detroit"; Kelley and Demorest, "Music Programs in Charter and Traditional Schools."

[133] Aprile, "Geography of Music Access, Race, and SES"; Austin and Russell, "Embracing or Excluding the Arts?"; Shaw, "Music Education Opportunities in Ohio K–12 Public and Charter Schools"; Shaw and Auletto, "Is Music Education in Tune with the Pursuit of Equity?"

[134] Cone, "Music Programs in Detroit"; Kelley and Demorest, "Music Programs in Charter and Traditional Schools"; Shaw and Auletto, "Is Music Education in Tune with the Pursuit of Equity?"

Most scholars have attended to music course offerings and instructional frequency. Many reported that charter school music programs dedicate an average of fifty minutes per period.[135] However, the average does not show the broad range that occurs. For instance, New York City charter schools provide music instruction twice a week for sixty minutes, while Ohio schools provide thirty minutes of instruction once a week.[136] The most cited course offerings are general music and chorus.[137] Hedgecoth argues that this incidence of general music and chorus is likely due to the small populations and the lack of resources.[138]

Aprile found that charter school students of color are less likely to have access to music programs.[139] This equity issue remains a forefront concern because charter schools enroll a higher percentage of students of color than TPS.[140] Although these concerns exist, researchers found that charter schools offering music enrolled students in music at a higher or similar rate than TPS. [141] Other equitable concerns revolve around access to highly qualified music

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[135] Austin and Russell, "Embracing or Excluding the Arts?"; Elpus, "Music Education and School Choice Reform"; Hedgecoth, "Music Education in the Curriculum of Ohio Charter Schools"; Lisa D. Martin and Sophie Browning, "Music Teachers in U.S. Charter Schools: A Multistate Profile," *Journal of Music Teacher Education* 32, no. 2 (February 1, 2023): 13–27.

[136] Elpus, "Music Education and School Choice Reform"; Hedgecoth, "Music Education in the Curriculum of Ohio Charter Schools."

[137] Austin and Russell, "Embracing or Excluding the Arts?"; Elpus, "Music Education and School Choice Reform"; Hedgecoth, "Music Education in the Curriculum of Ohio Charter Schools"; Kelley and Demorest, "Music Programs in Charter and Traditional Schools."

[138] Hedgecoth, "Music Education in the Curriculum of Ohio Charter Schools."

[139] Aprile, "Geography of Music Access, Race, and SES"; Shaw, "Music Education Opportunities in Ohio K–12 Public and Charter Schools"; Shaw and Auletto, "Is Music Education in Tune with the Pursuit of Equity?"

[140] Yueting Xu, "Who Attends Charter Schools?," *National Alliance for Public Charter Schools*, last modified December 6, 2022, accessed August 6, 2023, https://data.publiccharters.org/digest/charter-school-data-digest/who-attends-charter-schools/#:~:text=Charter%20schools%20historically%20serve%20proportionately,income%20communities%20than%20district%20schools.

[141] Martin and Browning, "Music Teachers in U.S. Charter Schools"; Morrison, *Arizona Arts Education Data Project*; Shaw, "Music Education Opportunities in Ohio K–12 Public and Charter Schools."

instructors. Austin and Russell noted that charter schools are more likely to hire less experienced and qualified music specialists.[142]

Innovation

Organizational Innovation

Charter schools tout their innovative practices as a significant reason for supporting the movement. Hedgecoth argues that charter schools could disrupt music education and provide exemplars of innovation.[143] However, research on charter school innovation is lacking. Additionally, it is crucial to understand innovation through a mutually understood definition to examine innovative practices. Crawford defined and studied charter school innovation by identifying the prevalence of perceived autonomy and found no significant difference between charter school and TPS teachers' perceptions.[144] TPS teachers in the same study also indicated that they had more influential decision-making within their schools.[145] More research on autonomy in charter school music programs is necessary. Lake offers another definition for charter school innovation: providing new programs for communities or responding to family needs and preferences.[146]

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[142] Austin and Russell, "Embracing or Excluding the Arts?"; Elpus, "Music Education and School Choice Reform"; Shaw and Auletto, "Is Music Education in Tune with the Pursuit of Equity?"

[143] Hedgecoth, "Charter Schools and Musical Choice."

[144] James R. Crawford, "Teacher Autonomy and Accountability in Charter Schools," *Education and Urban Society* 33, no. 2 (February 1, 2001): 186–200.

[145] Ibid.

[146] Robin J. Lake, "In the Eye of the Beholder: Charter Schools and Innovation," *Journal of School Choice* 2, no. 2 (July 18, 2008): 119.

This study adopted the latter definition (the response to local preferences) when discussing innovation in charter school music programs. Dickerson also researched innovation in charter schools and used Siegel and Kaemmerer's theoretical framework to investigate charter school innovation in Kansas City, Missouri.[147] Higher levels of autonomy and flexibility correlate with innovative practices.[148] Dickerson found that while charter school teachers are willing to implement innovative practices, they do not always have adequate support in implementing those practices.[149] Researchers have indicated that innovative approaches go beyond the ensembles offered in many TPS. Veronee defined these innovative offerings as non-traditional courses—music opportunities other than band, choir, or orchestra.[150] Some documented courses include DJ'ing, steelband, guitar, sound engineering, and modern band.[151] Other innovative practices in music education include technology integration, gamification, and democratic musicking.[152] These courses and practices occur alongside a broader movement to adopt culturally relevant pedagogies to further student engagement in the classroom.

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[147] Tony Jean Dickerson, "Perceived Support for Instructional Innovation Within Urban Charter Schools in Kansas City, Missouri" (PhD diss., University of Kansas, 2019), https://kuscholarworks.ku.edu/handle/1808/29480.

[148] Ibid.

[149] Ibid.

[150] Veronee, "An Investigation of Non-Traditional Secondary Music Courses in Select States."

[151] Jamie Solis, "DJ Pedagogy in the Childhood Experience," *Childhood Education* 95, no. 5 (September 3, 2019): 16–23; Scott D. Kubik, "Nontraditional Music Classes: Creation, Implementation, and Teacher Identity" (MM thesis, University of Delaware, 2018), https://search.proquest.com/openview/2d7603d9d6896ac9acf1062fd21057fe/1?pq-origsite=gscholar&cbl=18750.

[152] Javier Olvera-Fernández, Ramón Montes-Rodríguez, and Almudena Ocaña-Fernández, "Innovative and Disruptive Pedagogies in Music Education: A Systematic Review of the Literature," *International Journal of Music Education* 41, no. 1 (February 1, 2023): 11.

Culturally Relevant Pedagogies

Ladds-Billings introduced the concept of culturally relevant pedagogy in 1995.[153] Culturally relevant pedagogies apply individualization to the curriculum, amplifying student voices by including students' backgrounds and experiences. Culturally relevant classrooms encourage democratic learning in which students drive instruction and have a say in their educational experiences. Paris and Alim elaborated on the philosophy, transforming the idea into culturally *sustaining* pedagogies. Culturally sustaining teachers accept and affirm students' cultural norms and epistemologies.[154] The sustenance and affirmation of students' ways of knowing, their understanding of aesthetics, and their language are essential features of this new approach to learning. Paris and Alim discussed the importance of sustaining traditional ways of knowing and evolving with how young people experience their language, ethnicity, and culture.[155] Culturally sustaining practitioners who adopt democratic musicking provide students with a space to empathize with others and focus more on the learning process than the product.[156]

Researchers have studied one targeted approach to incorporating culturally sustaining practices labeled popular music pedagogies (PMPs). Studying popular music in the classroom allows students to connect to the music they listen to regularly. PMPs develop students' twenty-first-century skills in global awareness and business and economic literacy.[157]A literature review examining PMP research found that the benefits of incorporating these strategies include

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[153] Ladson-Billings, "Toward a Theory of Culturally Relevant Pedagogy."

[154] Django Paris and H. Samy Alim, "What Are We Seeking to Sustain Through Culturally Sustaining Pedagogy? A Loving Critique Forward," *Harvard Educational Review* 84, no. 1 (2014).

[155] Ibid.

[156] Gena R. Greher, "Music and Well-Being: Teaching Nontraditional Music Learners With Compassion and Empathy," *Visions of Research in Music Education* 35, no. 1 (2020): 8.

[157] Vasil, Weiss, and Powell, "Popular Music Pedagogies," 86.

collaboration, student-centered instruction, and inclusivity.[158] PMPs encourage social justice by providing meaningful educational activities, recognizing students' individuality, and promoting student voices.[159] PMPs also adapt to students' music reading schema and require an informal understanding of music structure and theory. Also, students can rely on their forms of notation to arrange music in addition to traditional notation.[160]

Implementing innovative culturally sustaining practices requires more than just celebrating evolving culture—it requires a rigorous examination of the evolution. Paris and Alim caution that implementing hip-hop (e.g., misogynist lyrics) and other forms of popular culture should include critical analyses of problematic practices that have plagued the art forms.[161] The accelerating incidence of popular music programs and other culturally relevant practices prompts one to consider whether charter schools implement these or other innovative practices. However, research gaps remain.

Gaps in Charter School Research

There are few national studies on music access and charter school music programs. Even so, researchers argue that understanding those music programs requires investigating at a local level. Shaw stated that studies on music access rely too heavily on national statistics.[162] Comparable, cross-state data on charter school innovation is lacking.[163] The various laws and

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[158] Emily M. Mercado, "Popular, Informal, and Vernacular Music Classrooms: A Review of the Literature," *Update: Applications of Research in Music Education* 37, no. 2 (February 1, 2019): 36.

[159] Riddle and Cleaver, *Alternative Schooling, Social Justice and Marginalised Students*, 112.

[160] Mullen, "Music Education for Some," 62.

[161] Limarys Caraballo et al., "Culturally Sustaining Pedagogies in the Current Moment: A Conversation with Django Paris and H. Samy Alim," *Journal of Adolescent & Adult Literacy* 63, no. 6 (May 2020): 92.

[162] Shaw and Auletto, "Is Music Education in Tune with the Pursuit of Equity?"

[163] Ziebarth and Palmer, "The Health of the Public Charter School Movement."

demographics develop heterogeneous environments that make comparisons difficult. There is a need to examine how much flexibility in regulation impacts the offering of comprehensive arts programs at charter schools. Unstudied geographical regions in the United States, including the Southwest, exist. Arizona charter schools are understudied even though Arizona enrolls the most students per capita.[164]

Additionally, there are few charter school practices documented in research.[165] Lake argues that researchers should shift focus from debating charter school innovation to documenting their innovative practices.[166] A report on New Mexico charter schools indicated the lack of a systematic approach to identifying innovative practices.[167] More studies are needed to document music enrollment, differences among CMOs, and how virtual programs incorporate music.[168] More charter school music studies would allow researchers to determine whether schools of choice threaten access to music education.[169] While charter schools tout their effective instruction of disadvantaged students, evidence lacks or provides mixed results.[170] This study contributes to the developing conversations about equity and innovation in charter school music programs.

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[164] Jabbar and Creed, "Choice, Competition, and Cognition"; White, "How Many Charter Schools and Students Are There?"

[165] Pearl R. Kane and Christopher J. Lauricella, "Assessing the Growth and Potential of Charter Schools," in *Privatizing Education,* ed. Henry M. Levin (New York: Routledge, 2018), 203–233.

[166] Lake, "In the Eye of the Beholder: Charter Schools and Innovation," 125.

[167] *Program Evaluation of New Mexico Charter Schools*, 34.

[168] Shaw, "Music Education Opportunities in Ohio K–12 Public and Charter Schools," 317.

[169] Ibid.

[170] Ladd, "How Charter Schools Threaten the Public Interest."

Conclusion

Institutional theory suggests that organizations shape society. The emergence and growth of charter schools have positively impacted education, such as improving test scores for marginalized populations. Early research on charter school achievements indicated the opposite; however, the rise of charter schools operated by a monopoly of CMOs has improved educational outcomes. Scholars attribute these improvements to the charter school policy framework, which embraces a "no-excuses" philosophy, autonomy, innovation, and diversity of charter schools to meet students' needs. The neoliberal concept of the free market theoretically improves education for all. However, evidence often lacks and contradicts the notion of equity in access to a comprehensive arts education within charter schools. Questions remain about whether CMO monopolies are compatible with a free-market system and whether charter schools genuinely adopt innovative practices.

There is a need for research examining charter school music programs in the Southwest. This study helps close the research gap, investigating equitable access to music programs and innovative practices in Southwest charter schools. More specifically, this study compared the incidence of nontraditional music courses and measured levels of innovation within secondary traditional public and charter schools in the Four Corners states. An analysis considered whether charter schools genuinely adopt innovation or mimic existing traditional schools.

Chapter Three: Methods

Overview

This study investigated the prevalence of nontraditional music courses and innovative practices in Southwestern charters and TPS secondary music programs. This chapter describes the selected methods for collecting and analyzing data. This section details the chosen research design, questions and hypotheses, participants, setting, instrumentation, procedures, and data analysis.

Design

Hedgecoth implies that innovation exists within charter school music programs but states that more charter school research is essential to understand their influences on education.[1] Shaw adds that researchers must analyze the charter school systems at a local level.[2] Even though supporters claim charter schools employ systematic innovation, there is a lack of evidence to support these claims. Renzulli, Barr, and Paino question whether charter school innovation exists.[3] Although there is a significant prevalence of charter schools in the Southwest, there is a dearth of research.

Austin and Russell pioneered investigations into charter school music programs using a descriptive design.[4] Since then, Elpus, Kelley and Demorest, Hedgecoth, Shaw, Aprile, and Shaw and Aletto have implemented descriptive, causal-comparative, or linear regression

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[1] Hedgecoth, "Charter Schools and Musical Choice."

[2] Shaw and Auletto, "Is Music Education in Tune with the Pursuit of Equity?"

[3] Renzulli, Barr, and Paino, "Innovative Education?"

[4] Austin and Russell, "Embracing or Excluding the Arts?"

approaches to illustrate the incidence of music programs of charter schools or compare these incidences with TPS.[5] This study adopted a quantitative, causal-comparative design to expand on these scholars' work.

Causal-comparative research entails no independent variable manipulations or random group assignments and must include a comparison group.[6] The predictor variables in this research are traditional public and charter schools. The criterion variables are the prevalence of nontraditional courses and two organizational innovative factors (support for creativity and resource supply) as measured by the CIM. Nontraditional courses are those other than band, choir, and orchestra.[7] Support for creativity is the extent to which organizational members can function autonomously to pursue new ideas, and resource supply is the adequacy of resources to support innovation.[8] This research incorporated a self-administered online questionnaire to collect all data. While self-administered surveys are cost-effective and allow for the accumulation of a substantial sample size, there are limitations to what the results can interpret.

Cross-sectional studies such as this are limited in their scope to project trends, providing only isolated moments.[9] Sample selections can provide misleading findings that may not be generalizable if the researcher does not implement a sampling procedure to mimic natural

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[5] Elpus, "Music Education and School Choice Reform"; Kelley and Demorest, "Music Programs in Charter and Traditional Schools"; Hedgecoth, "Music Education in the Curriculum of Ohio Charter Schools"; Shaw, "Music Education Opportunities in Ohio K–12 Public and Charter Schools"; Aprile, "Geography of Music Access, Race, and SES"; Shaw and Auletto, "Is Music Education in Tune with the Pursuit of Equity?"

[6] Mary Ann Cantrell, "Demystifying the Research Process: Understanding a Descriptive Comparative Research Design," *Pediatric Nursing* 37, no. 4 (Jul-Aug 2011), 188.

[7] Kelly and Veronee, "High School Students' Perceptions of Nontraditional Music Classes."

[8] Siegel and Kaemmerer, "Measuring the Perceived Support for Innovation in Organizations," 559.

[9] Maninder Singh Setia, "Methodology Series Module 3: Cross-Sectional Studies," *Indian Journal of Dermatology* 61, no. 3 (May-June 2016): 261–264.

settings.[10] Self-administered surveys can cause research participants to be unsure of their anonymity, so they may be wary of sharing negative opinions.[11] Lastly, online surveys are susceptible to respondent bias, meaning those interested in the study's topic or who respond to surveys or emails outside their organization will likely respond, while others may not.[12] Shaw and Auletto explain that self-reported surveys "are prone to low response rates and sampling bias."[13]

Questions and Hypotheses

This quantitative, causal-comparative research addressed the following questions:

RQ 1: Is there a difference between the incidence of nontraditional music courses in traditional public and charter schools?

$H_0$1: There is no difference between the incidence of nontraditional music courses in traditional public and charter schools

RQ 2: Is there a difference between traditional public and charter school music teachers' ratings of their schools' support for creativity and resource supply as measured by the Climate for Innovation Measure?

$H_0$2: There is no difference between traditional public and charter school music teachers' ratings of their schools' support for creativity and resource supply as measured by the Climate for Innovation Measure.

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[10] Michael Coughlan, Patricia Cronin, and Frances Ryan, "Survey Research: Process and Limitations," *International Journal of Therapy and Rehabilitation* 16, no. 1 (January 1, 2009): 5.

[11] Ibid., 7.

[12] Chittaranjan Andrade, "The Limitations of Online Surveys," *Indian Journal of Psychological Medicine* 42, no. 6 (November 2020): 575–576.

[13] Shaw and Auletto, "Is Music Education in Tune with the Pursuit of Equity?," 366.

Participants and Setting

The following section describes the study's population, participants, and setting. This section also includes the sampling procedures and selection criteria for the participants. The necessity of diverse settings and participants that reflected the population became apparent during the sampling procedure to identify innovative practices within secondary music programs because innovation assumes there are diverse norms that elicit creative solutions.[14]

Population

The Four Corners states support over 1,000 charter schools and 6,000 TPS.[15] This study focused on secondary traditional and charter school students in Arizona, Colorado, New Mexico, and Utah. Secondary schools enroll students in grades six through twelve. Arizona comprises approximately 1,500 secondary schools, including 575 secondary charter schools.[16] There are 85 secondary charter schools in Colorado out of the 693 secondary public schools in the state.[17] New Mexico consists of 377 secondary schools, of which 66 are charters.[18] Utah consists of 393 secondary public schools, of which 56 are charters.[19] The schools represent rural, suburban, and

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[14] Siegel and Kaemmerer, "Measuring the Perceived Support for Innovation in Organizations."

[15] National Assessment of Educational Progress, "Data Tools: State Profiles," *The Nation's Report Card*, last modified 2023, accessed November 18, 2023, https://www.nationsreportcard.gov/profiles/stateprofile?chort=1&sub=MAT&sj=&sfj=NP&st=MN&year=2022R3; White, "How Many Charter Schools and Students Are There?"

[16] Arizona Department of Education, *List Wizard*, accessed November 18, 2023, http://162.126.4.20/wizard/default.asp.

[17] "District and School Mailing Labels," *Colorado Department of Education*, accessed October 1, 2023, https://www.cde.state.co.us/cdereval/downloadablemailinglabels.

[18] "Document Library" (New Mexico Public Education Department, n.d.), accessed November 18, 2023, https://webed.ped.state.nm.us/sites/schooldirectory/Document%20Library/Forms/AllItems.aspx.

[19] Utah State Board of Education, "Utah Schools Directory," accessed November 18, 2023, https://www.schools.utah.gov/schoolsdirectory.

urban regions comprising ethnically and racially diverse students. Each school also varies in its mission, as stated on its website. Arizona and New Mexico are the country's eleventh and thirteenth most diverse states.[20] The Four Corners states comprise some of the most charter-friendly laws in the nation, and Arizona has one of the most prolific charter school movements.[21] Table 1 provides a more detailed student demographic profile and population data for each state.

[20] "Racial and Ethnic Diversity in the United States: 2010 Census and 2020 Census," *United States Census Bureau*, last modified August 12, 2021, accessed November 18, 2023, https://www.census.gov/library/visualizations/interactive/racial-and-ethnic-diversity-in-the-united-states-2010-and-2020-census.html.

[21] Ladner, "In Defense of Education's 'Wild West'."

Table 1. Population Demographics

	AZ	CO	NM	UT
Students	1,124,825	880,597	316,785	690,934
White	35.8%	51.7%	21.19%	72.27%
Black	5.66%	4.56%	1.77%	1.34%
Hispanic	47.03%	34.71%	63.2%	18.82%
Asian/Pacific Islander	3.01%	3.19%	1.18%	1.65%
American Indian/ Alaska Native	4.21%	0.65%	10.22%	0.97%
Native Hawaiian/Other Pacific	0.37%	0.29%	0.12%	1.62%
Two or More Races	3.92%	4.9%	2.32%	3.32%
Per Pupil Expenditures	$8,694	$11,583	$11,617	$8,287
Number of Schools	2,418	1,941	890	1,106
Number of Charter Schools	581	265	99	137
Number of Secondary Schools	1,500	693	377	393
Number of Secondary Charters	575	85	66	56

Source: National Assessment of Educational Progress, "Data Tools: State Profiles," *The Nation's Report Card*, last modified 2023, accessed November 18, 2023, https://www.nationsreportcard.gov/profiles/stateprofile?chort=1&sub=MAT&sj=&sfj=NP&st=MN&year=2022R3.

Sample

This research applied single-stage, stratified sampling, which increases the validity and generalizability of a study to reflect the true proportion of the population.[22] TPS outnumber charter schools, and random sampling would elicit unbalanced sample sizes between the two independent variables. The sample size reflects the proportion of each stratum (charter schools and TPS) in the Southwest. This study did not further stratify the population into states because

[22] Andrea E. Berndt, "Sampling Methods," *Journal of Human Lactation* 36, no. 2 (May 2020): 224–226; John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (SAGE Publications, 2017), 150.

previous research indicated low survey responses.[23] Two categorical groups and one dependent variable comprise the study; therefore, the sample size of fifteen in each group satisfies the minimum necessary of thirty for a medium effect size, $\alpha = 0.05$, power = 0.95.

This study randomly sampled fifteen charter and fifteen traditional secondary public school teachers. School directories posted on each state's education department website provided lists of the schools. Arizona's school directory included closed schools and repeated listings that required discarding. The data cleaning process resulted in two grouped lists: charter schools and TPS.

Charter School Music Programs

This naturally occurring group ($n = 15$) of charter schools resides in the Four Corners region. Arizona represented 33 percent of the programs, Colorado 33 percent, New Mexico 20 percent, and Utah 13 percent. Thirteen percent of the schools represented rural areas, 60 percent suburban, and 27 percent urban. The ethnicities of the teachers were 0 percent American Indian or Alaskan Native, 1 percent Asian, 13 percent Black or African American, 0 percent Native Hawaiian or Pacific Islander, 73 percent white, and 13 percent Hispanic/Latino/Spanish Origin. The teachers were predominantly ages 35-44 (40 percent), male (53 percent), held a Bachelor's degree (53 percent), and had an active music teaching license (80 percent).

Traditional School Music Programs

The naturally occurring group ($n = 15$) of TPS resides in the Four Corners region. Arizona represented 33 percent of the programs, Colorado 27 percent, New Mexico 1 percent, and Utah 33 percent. Twenty percent of the schools represented rural areas, 53 percent suburban,

[23] Shaw and Auletto, "Is Music Education in Tune with the Pursuit of Equity?," 366.

and 27 percent urban. The ethnicities of the teachers were 0 percent American Indian or Alaskan Native, 0 percent Asian, 0 percent Black or African American, 0 percent Native Hawaiian or Pacific Islander, 93 percent white, and 1 percent Hispanic/Latino/Spanish Origin. The teachers were predominantly ages 25-34 (47 percent), male (53 percent), held a Master's degree (60 percent), and had an active music teaching license (100 percent).

Instrumentation

Nontraditional Courses Survey

The first instrument employed in this study was the nontraditional courses survey developed by Lentsch in 2000.[24] The purpose of the nontraditional courses survey was to measure the prevalence of nontraditional courses offered in secondary traditional and charter public schools. Other researchers adapted the list of nontraditional courses over time. In 2007 and 2009, Juchniewicz and Garrett asked band and choir teachers to rate their attitudes toward nontraditional courses.[25] Kelly and Veronee further tailored the survey to invite secondary students to identify nontraditional courses offered at their schools.[26] Kelly and Veronnee define nontraditional music courses as those other than band, choir, and orchestra.[27] Most respondents in Kelly and Veronnee's study reported course offerings in music theory, musical theater, and piano/keyboard. This study adopted Kelly and Veronnee's list of nontraditional courses (see

[24] Marc A. Lentsch, "An Examination of Curricular and Social Factors Influencing Participation in Public High School Music Programs" (Master of Music Education, Florida State University, 2000).

[25] Jay Juchniewicz, "Band Directors' Preferences and Attitudes on the Implementation of Non-Traditional Music Classes," *Research Perspectives in Music Education* 11, no. 1 (2007): 6–11; Matthew L. Garrett, "An Examination of High School Chorus Directors' Attitudes Toward Non-Traditional Music Classes," *Research Perspectives in Music Education* 13, no. 1 (2009): 15–21.

[26] Kelly and Veronee, "High School Students' Perceptions of Nontraditional Music Classes."

[27] Ibid., 78.

Appendix A) with an added "other" option for teachers to write in non-listed courses offered for simple informational purposes. Therefore, establishing reliability and validity was unnecessary for this instrument. The list includes thirty nontraditional courses ranging from music theory to gamelan ensemble and a check box for teachers to indicate whether they offer the course. The authors of the nontraditional course survey provided permission to use and publish the list of courses in this research (see Appendix H). Research participants interacted with the tool through an online link to a Qualtrics survey (see Appendix F). Potential participants received an invitation email (see Appendix D) with a link to the survey. This instrument required less than two minutes to complete. The Qualtrics platform scored the results.

Climate for Innovation Measure

The second instrument used in this study was the Climate for Innovation Measure (CIM) (see Appendix B), developed by Scott and Bruce.[28] The purpose of the CIM was to measure the level of environmental innovation in secondary charter and traditional public secondary schools based on respondents' perceived support for creativity and resource supply. Other studies that utilized the CIM include analyses of supervisor support and its moderating effects on innovative behavior, job control on employee innovative behavior, and innovative work behavior and work role performance.[29] The supervisor support study by Bekmezci et al. is one example of the CIM used in an educational setting.[30] Researchers surveyed 380 private and public educators in

[28] Scott and Bruce, "Determinants of Innovative Behavior."

[29] Mustafa Bekmezci et al., "The Need to Be Unique and the Innovative Behavior: The Moderating Role of Supervisor Support," *Frontiers in Psychology* 13 (September 1, 2022): 979909; Guolong Zhao et al., "Job Control and Employee Innovative Behavior: A Moderated Mediation Model," *Frontiers in Psychology* 13 (May 6, 2022): 720654; Chan Tze Leong and Amran Rasli, "The Relationship between Innovative Work Behavior on Work Role Performance: An Empirical Study," *Procedia - Social and Behavioral Sciences* 129 (May 15, 2014): 592–600.

[30] Bekmezci et al., "The Need to Be Unique and the Innovative Behavior."

Turkey, examining whether supervisors influenced their teachers' implementation of innovation. The study suggested supervisors' actions do not significantly affect teachers' innovative implementations.[31] Surging interest in organizational climate in the 1960s and 70s caused Siegel and Kaemmerer to develop and test their innovative climate measure, which purported three factors contributing to innovative organizations.[32]

Scott and Bruce developed the CIM from Siegel and Kaemmerer's innovative climate measure. The original tool measured innovation through the subscales of "(1) support for creativity, (2) tolerance of differences, and (3) personal commitment."[33] The CIM measures only the first two subscales because the original tool failed to distinguish any differences in personal commitment between innovative and noninnovative organizations. The CIM began as a 26-item measure that used a five-point Likert-type scale labeled Strongly Agree = 5, Agree = 4, Neutral = 3, Disagree = 2, Strongly Disagree = 1. From Siegel and Kaemmerer's tool, Scott and Bruce adopted eight support-for-creativity questions and eight tolerance-of-differences questions. They added four items addressing "reward-innovation dependency" based on Pritchard and Karasick's research.[34] The authors added six items asking respondents to rate the adequacy of their resources for implementing innovative practices.

The authors conducted a principal components analysis, which resulted in a four-factor solution. Factor one loaded items related to rewards, creativity, and differences, and factors two, three, and four loaded items about resources. Factor one accounted for 33.5 percent, and the

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[31] Bekmezci et al., "The Need to Be Unique and the Innovative Behavior," 8.

[32] Siegel and Kaemmerer, "Measuring the Perceived Support for Innovation in Organizations."

[33] Ibid.

[34] Robert D. Pritchard and Bernard W. Karasick, "The Effects of Organizational Climate on Managerial Job Performance and Job Satisfaction," *Organizational Behavior and Human Performance* 9, no. 1 (February 1, 1973): 126–146; Scott and Bruce, "Determinants of Innovative Behavior," 591.

other accounted for 18.6 percent of the variance. Scott and Bruce conducted a second factor analysis of the two factors. The authors removed four items from their initial tool because of issues with items failing to load over .40 on either factor or loading over .40 on both factors.

Scott and Bruce's final tool examined 172 responses from engineers, scientists, and technicians employing a five-point Likert-type scale: Strongly Agree = 5, Agree = 4, Neutral = 3, Disagree = 2, Strongly Disagree = 1. Eleven of the items were reverse-coded. There are 22 items, including sixteen attributed to factor one (support for innovation) and six to factor two (resource supply). The authors define support for innovation as "the degree to which individuals viewed the organization as open to change, supportive of new ideas from members, and tolerant of member diversity."[35] They define resource supply as "the degree to which resources [adequately support] the organization."[36]

Reliability for each factor was acceptable (factor one, $\alpha = .92$; factor two, $\alpha = .77$). Table 2 illustrates the validity and reliability results of the factor analysis. The combined possible score on the survey ranges from 22 to 110 points. A score of 22 points is the lowest possible score, meaning that the organization does not support innovation. A score of 110 indicates that the organization is highly supportive of innovation. Research participants received the Likert scale through an online link to a Qualtrics survey (see Appendix F). Potential participants received an invitation email (see Appendix D) with a link to the survey. This instrument took approximately eight to ten minutes to complete. The Statistical Package for the Social Sciences (SPSS) platform scored the results.

[35] Scott and Bruce, "Determinants of Innovative Behavior," 592.

[36] Ibid.

Table 2. Climate for Innovative Measure Validity and Reliability

	Factor One	Factor Two
1. Creativity is encouraged here.	.66	.23
2. Our ability to function creatively is respected by leadership.	.65	.34
3. Around here, people are allowed to try to solve the same problems in different ways.	.52	.39
4. The main function of members in this organization is to follow orders which come down through channels.[a]	.73	.01
5. Around here, a person can get in a lot of trouble by being different.[a]	.69	.18
6. This organization can be described as flexible and continually adapting to change.	.58	.32
7. A person can't do things that are too different around here without provoking anger.[a]	.68	.28
8. The best way to get along in this organization is to think the way the rest of the group does.[a]	.66	.25
9. People around here are expected to deal with problems the same way.[a]	.69	.22
10. This organization is open and responsive to change.	69	.36
11. The people in charge around here usually credit for others' ideas.[a]	.53	.03
12. In this organization, we tend to stick to the tried and true ways.[a]	.55	.36
13. This place seems more concerned with keeping the status quo than with change.[a]	.70	.34
14. Assistance with developing new ideas is readily available.	.25	.62
15. There are adequate resources devoted to innovation in this organization.	.18	.70
16. There is adequate time to pursue creative ideas here.	.12	.80
17. Lack of funding to investigate creative ideas is a problem in this organization.[a]	.08	.53
18. Personnel shortages inhibit innovations in this organization.[a]	.10	.55
19. This organization gives me free time to pursue creative ideas during the workday.	.28	.64

	Factor One	Factor Two
20. The reward system here encourages innovation.	.55	.31
21. This organization publicly recognizes those who are innovative.	.59	.07
22. The reward system here benefits mainly those who don't rock the boat.[a]	.68	.21
Cronbach's alpha (α)	.92	.77
Eigenvalue	6.97	3.46
Percentage of variance explained	31.67%	15.74%

Source: Adapted from Scott and Bruce, "Determinants of Innovative Behavior," 593, Table 1.

[a]*Note.* Item was reverse-coded.

Procedures

Before conducting research, Liberty University's Institutional Review Board (IRB) reviewed the research plan. This plan included the purpose of the study, the identified participants, the likely risks, data collection methods, and a security plan for storing data. The plan also included participant consent forms (see Appendix C). The IRB provided an approval letter to conduct the research (see Appendix G).

The recruitment plan began with finding school directories on each state's public education department websites. Filtering the directories included all public traditional and charter schools that included grades six through twelve. This filtering process resulted in the following generated list of possible research participants. Arizona lists approximately 719 traditional secondary schools and 528 charters, and Colorado lists 608 and 85, respectively.[37] New Mexico lists 311 traditional secondary schools and 66 charters, and Utah has 310 and 33, respectively.[38] Arizona's list includes closed schools and repeated listings that required discarding. After

[37] Arizona Department of Education; "District and School Mailing Labels."

[38] "Document Library"; Utah State Board of Education, "Utah Schools Directory."

downloading the four secondary school directories into separate Excel spreadsheets, the filtering process separated charter schools from traditional schools. The next step consisted of combining the four lists disaggregated by charter and traditional school into two Excel spreadsheets—one list of all Four Corners state secondary charter schools and one of all secondary TPS. This stratification was necessary to reduce sampling balance bias.

Calculations on the G*Power calculator indicated that a sample size of thirty, or fifteen for each independent variable, satisfies the minimum necessary for a medium effect size, $\alpha = 0.05$, power = 0.95. However, to provide a more robust description of Southwestern public school music programs, the goal was to identify 200 potential participants (100 charters and 100 TPS). The RAND function in Excel generated random numbers for each listing for each group. Sorting the random numbers in an ascending order provided a list of prioritized samples for each group.

The school contact process began with searching staff directories on school websites and identifying the music teachers. Emails of the first identified music teacher (someone who taught music, band, choir, guitar, orchestra, piano, or other music-specific subjects) became the point of contact for research invitation. Each music teacher received an email (see Appendix D) with details about the nature and reason of the study and an information form (see Appendix C), including specifics discussing that the participant can withdraw from the research at any time, assurance of best security practices, and a link to the Qualtrics survey (see Appendix F). The email also informed teachers of a two-week deadline for participation before the link expired. Teachers received a follow-up email (see Appendix E) within one week of the first email requesting responses from those who had yet to complete it.

The Qualtrics survey was anonymous, contained no significant identifying information, and collected no ISP addresses. All survey data remained secured on a password-protected computer accessible only to the researcher. The survey consisted of five pages: (1) an information form with a prompt to proceed, (2) a demographic survey with a prompt to proceed, (3) the 30-item nontraditional courses survey and a prompt to proceed, (4) the 22-item CIM survey and a prompt to exit the survey, and (5) a thank-you note. Participants had to complete the consent form and surveys to proceed to each page. Participants completed surveys at their own pace. The next step consisted of downloading the Qualtrics data and uploading it into SPSS for analysis.

Data Analysis

The quantitative causal-comparative research design required multiple one-way analyses of variance (ANOVA) to analyze the potential significance between (1) the incidence of nontraditional courses and (2) the CIM scores in secondary charters and TPS in the Southwest. ANOVA is appropriate for this research because there was one dependent variable measured at the continuous level (the incidence of nontraditional courses and the CIM scores), and one independent variable (secondary public schools) consisting of two categorical independent groups (charters and TPS). Observations were independent, meaning no relationships exist between groups.

ANOVA is appropriate for this study with a fixed sample size ($N = 30$) equally dispersed between groups and an assumed similar amount of variances between groups.[39] Shaw conducted an ANOVA to determine the differences between the incidence of curricular music in Ohio's

[39] Marie DaVincenzo, *Analysis of Variance (ANOVA)* (SAGE Publications, Inc., 2023).

traditional and charter schools in his causal-comparative research.[40] Shaw found that charter schools offered curricular music significantly less than their TPS counterparts. Furthermore, Sahin, Takahashi, and Koyuncu's ANOVA found that kindergarten through twelfth-grade charter schools displayed substantially higher collegial support than ninth through twelfth-grade charter schools in the causal-comparative study.[41] For an ANOVA, the sample size of thirty meets the required minimum when assuming a medium effect size with a statistical power of 0.7, $\alpha = 0.05$. A Bonferroni correction of α/m, where m indicates the number of tested hypotheses (two), results in a significance level of $\alpha = 0.025$ for each hypothesis.

Data screening occurred by visually inspecting for entry fidelity and incomplete responses. There was one missing value within the CIM Likert-scale section. This value transformed into a "neutral" rating. ANOVA requires the assumption of no significant outliers, illustrated in boxplots. Shapiro-Wilk's test for normality examined the assumption of normal distribution of independent variable scores. Lastly, Levene's test of equality of variances examined the homogeneity (level of equal variance within each independent group). After testing all assumptions, the next step was to conduct measures of central tendency followed by two ANOVAs to investigate the differences between (1) the incidence of nontraditional music courses and (2) the CIM scores in secondary charters and TPS in the Southwest. Reporting overall statistical significance in ANOVA required conjointly analyzing the p and F statistics. DaVincenzo states, "The F-test is the statistic used in ANOVA to determine if the variability

[40] Shaw, "Music Education Opportunities in Ohio K–12 Public and Charter Schools."

[41] Alpaslan Sahin, Meredith Takahashi, and Aziz Koyuncu, "An Exploratory Analysis of School Culture within a Multi-School Charter School System," *The European Educational Researcher* 3, no. 1 (February 15, 2020): 1–19.

between groups is greater than the variability within the groups."[42] The *F* statistic compared to the *F* critical value determines whether there is a difference between individual variables. Adding the *p-value* determined whether there was a significant difference between the two groups. Research studies with independent variables having only two categories do not require a Post Hoc Tukey Test. Eta squared (η_p^2) determined effect size as either small ($\eta_p^2 = .06$), medium ($\eta_p^2 = 0.14$), or large ($\eta_p^2 > 0.14$).[43] Based on the analysis results, the null hypothesis was rejected at the 97.5% confidence level.

Summary

The purpose of this quantitative causal-comparative study was to compare the prevalence of nontraditional courses and CIM scores in charter and traditional secondary music programs in the Southwest. Chapter Three outlined the reasons for conducting a quantitative study on this topic, which included the dearth of research on this topic, the need to examine the geographical variances of charter schools, and the need to quantify the level of innovation within charter school music programs. This chapter also reviewed the research methods utilized within this study, including the research questions, participants and setting information, data instrumentation, procedures, and analysis. This research employed an ANOVA to evaluate the data. Chapter Four discusses the results of the study.

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[42] DaVincenzo, *Analysis of Variance (ANOVA)*, sec. What is ANOVA?

[43] Andy P. Field, *Discovering Statistics Using IBM SPSS Statistics: And Sex and Drugs and Rock "n" Roll* (Los Angeles: Sage, 2013).

Chapter Four: Results

This chapter discusses the results of the survey in three sections. The initial section offers a description of the research participants' demographic characteristics. The second section examines RQ 1 and the incidence of nontraditional courses within charters and TPS. The third section reviews RQ 2 and the climate for innovation scores for each school type. Out of 200 invitations sent, thirty participants responded, resulting in a 15 percent response rate. Fifteen (50 percent) of the respondents were charter school teachers, and fifteen (50 percent) were TPS teachers. Calculations on the G*Power calculator indicated that a sample size of fifteen for each independent variable (charter and traditional school) satisfies the minimum necessary for a medium effect size, $\alpha = 0.05$, power = 0.95.

Demographic Data

This section provides research participants' demographic characteristics and responses. Table 3 details participants' geographic backgrounds, including state and population served. Arizona (33 percent) and suburban schools (57 percent) accounted for most responses.

Table 3. Geographic Representation

Category	Variable	Frequency (*n*) Charters	Frequency (*n*) Traditional	Percentage of Sample
Employer/School Type	Charter school	15		50%
	Traditional public school		15	50%
Region	Arizona	5	5	33%
	Colorado	5	4	30%
	New Mexico	3	1	13%
	Utah	2	5	23%
Locale	Rural area	2	3	17%

Category	Variable	Frequency (*n*) Charters	Frequency (*n*) Traditional	Percentage of Sample
	Suburban area	9	8	57%
	Urban area	4	4	27%

Table 4 outlines teachers' reported ethnicities, age, and gender. The table also provides teachers' certification status and background in education.

The overwhelming majority of teachers in this research were white (86 percent), followed by Hispanic, Latin, or Spanish origin (10 percent). Teachers were most likely to be ages 25 to 34 (37 percent), male (53 percent), and hold a Master's degree (47 percent). All participants were most likely to hold an active music teaching license (90 percent) after attending a traditional teacher preparation program (80 percent). Respondents were most likely to have taught more than fifteen years (40 percent). Charter schools presented some outliers. Charter schools reported two Black or African teachers and two teachers with doctorates compared to no reportings for either category within traditional schools. Also, charter schools reported three incidences of non-licensed teachers, whereas traditional schools reported none.

Table 4. Teacher Characteristics

Category	Variable	Frequency (*n*) Charters	Frequency (*n*) Traditional	Percentage of Sample
Teacher Ethnicity	American Indian or Alaskan	0	0	0%
	Asian	1	0	3%
	Black or African American	2	0	7%
	Native Hawaiian or Other Pacific Islander	0	0	0%
	White	11	14	86%
	Hispanic or Latino or Spanish Origin	2	1	10%
	Not Hispanic or Latino or Spanish	0	1	3%
Teacher Age (Years)	18-24	0	0	0%
	25-34	4	7	37%
	35-44	6	3	30%
	45-54	4	2	20%
	55-64	0	3	10%
	65 and above	1	0	3%
Teacher Gender	Male	8	8	53%
	Female	6	7	43%
	Other	0	0	0%
	Prefer not to say	1	0	3%
Teacher Education	Bachelor's degree	6	6	40%
	Some graduate level coursework	2	2	7%
	Master's degree	5	9	47%
	Doctorate degree	2	2	7%
Teacher Certification	Actively licensed to teach music	12	15	90%
	Actively licensed to teach in a subject other than music	0	0	0%

Category	Variable	Frequency (*n*) Charters	Frequency (*n*) Traditional	Percentage of Sample
Teacher Licensure Preparation	Not licensed to teach	3	0	10%
	Alternative certification or graduate coursework	3	1	13%
	Traditional teaching preparation program	10	14	80%
	Does not apply/not licensed to teach music	2	0	7%
Experience Teaching Music (Years)	Less than 5	1	5	20%
	5-10	4	3	23%
	11-15	5	0	17%
	More than 15	5	7	40%

Table 5 provides the frequency of traditional courses offered in participants' schools. The majority of schools (85 percent) offered choir.

Table 5. Frequency of Offered Traditional Courses

Variable	Frequency (*n*) Charters	Frequency (*n*) Traditional	Percentage of Sample
Band	5	12	63%
Choir	10	13	85%
Orchestra	4	9	48%

Research Question One

The first ANOVA test sought to examine the following research question and null hypothesis:

RQ 1: Is there a difference between the incidence of nontraditional music courses in traditional public and charter schools?

$H_0$1: There is no difference between the incidence of nontraditional music courses in traditional public and charter schools

Assumptions Testing

The ANOVA measured the significance between the incidence of nontraditional music courses among charters and TPS. Determining the number of nontraditional courses in each group required adding the number of individual responses (i.e., the number of nontraditional courses) within Microsoft Excel. Then, the SPSS program compared the means of the sums of incidences for each group. There are six tests of assumptions when conducting a one-way ANOVA analysis. One dependent variable, the incidence of nontraditional courses, is measured continuously. One independent variable, secondary public schools, consists of two independent, categorical groups—charters and traditional schools. The participants in this research reside at different schools in different regions of the Southwest. Therefore, an independence of observations exists. There are two outliers in the charter school data and one outlier in the traditional school data, as assessed by inspection of the boxplots for values greater than 1.5 box lengths from the edge of the box. Figure 1 reveals the range of incidence of nontraditional courses, and the dots indicate outliers.

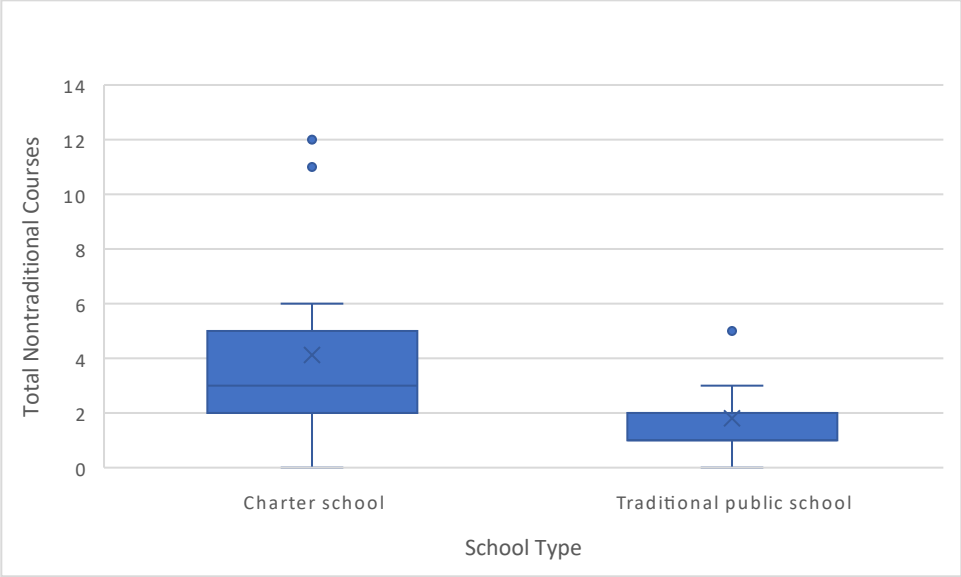

Figure 1. Box Plots of Total Nontraditional Courses

Charter schools presented a wider range of incidences of nontraditional music courses than TPS. Even though this result violates the assumption of no significant outliers, these outliers are characteristic of schools-of-choice heterogeneity.[1]

The number of nontraditional courses followed a normal distribution among traditional public schools and charter schools, as assessed by Shapiro-Wilk's test ($p > .05$). Table 6 presents Shapiro-Wilk's Test for Normality for this analysis.

Table 6. Shapiro-Wilk's Test for Normality – Nontraditional Courses

	Kolmogorov-Smirnov[a]			Shapiro-Wilk		
Variable	Statistic	*df*	*p*	Statistic	*df*	*p*
Charter School	.249	15	.013	.831	15	.010
Traditional School	.301	15	<.001	.840	15	.013

[a.] Lilliefors Significance Correction

[1] Betts and Tang, "The Effect of Charter Schools on Student Achievement."

There was a violation of the assumption of homogeneity of variances, as assessed by Levene's test for equality of variances (p = .025). Table 7 provides Levene's Tests of Homogeneity of Variances.

Table 7. Levene's Tests of Homogeneity of Variances – Nontraditional Courses

		Levene Statistic	*df1*	*df2*	*p*
Total Nontraditional	Based on Mean	5.631	1	28	.025
	Based on Median	3.850	1	28	.060
	Based on Median and with adjusted df	3.850	1	17.416	.066
	Based on trimmed mean	4.710	1	28	.039

However, a second ANOVA test removing the three outliers in the data revealed similar results, so further post hoc testing was unnecessary.

Results

Charter schools presented a higher incidence of nontraditional courses (n = 15, M = 4.1, SD = 3.4, 97.5% CI) than traditional public schools (n = 15, M =1.8, SD = 1.2, 97.5% CI). The number of nontraditional courses was statistically higher for charters than traditional public schools, Welch's $F(1, 17.562) = 6.418$, $p < 0.05$, $\eta_p^2 = .186$. The group means were significantly different ($p < .05$); therefore, the results facilitate rejecting the null hypothesis. Table 8 provides an overview of the frequencies of reported nontraditional courses offered in charters and TPS.

Table 8. Incidence of Reported Nontraditional Courses Offered

Nontraditional Course Title	Charters Frequency (*n*)	Traditional Frequency (*n*)
Advanced Placement Music Theory	1	1
Musical Theater	5	4
Piano/Keyboard	4	4
Music Theory	6	2
Guitar Ensemble	2	7
Music History	7	0
Music Appreciation	9	2
IB Music	0	0
Music Composition and Arranging	3	0
Music Technology/ Audio Recording and Engineering	4	0
Handbell Choir	1	1
Rock/Pop/Commercial Band	3	0
Steel Pan Ensemble	0	0
Blues Ensemble	0	0
Contemporary/Electronic/MIDI Ensemble	2	0
Gospel Ensemble	0	0
World Music Ensemble	3	0
Bluegrass Ensemble	0	0
Irish Fiddling Ensemble	1	0
Music Business	1	0
Music History Pop/Rock ‘n’ Roll	2	2
Mariachi Band	1	1
African Drum Ensemble	0	0
Praise and Worship Ensemble	0	0
World Music Drumming	1	1
Recorder Ensemble	2	2

Nontraditional Course Title	Charters Frequency (*n*)	Traditional Frequency (*n*)
Gamelan Ensemble	0	0
Old Time Ensemble	0	0
Salsa Ensemble	0	0
Other – Self-Reported	3	6
Contemporary A Capella	0	1
Cultural Anthropology and Music	1	0
Ethnomusicology	1	0
Jazz Band	0	1
Percussion Ensemble	0	1
Performing Arts (Production Stage Craft)	0	1
Ukelele Ensemble	1	0

The most frequently reported nontraditional course among charter schools was music appreciation (n = 9), and the most frequently reported among TPS was guitar ensemble (n = 7). Table 9 displays the descriptive statistics for the total incidence of nontraditional music courses in charters and TPS.

Table 9. Descriptive Statistics for Incidence of Nontraditional Courses

					95% Confidence Interval for Mean			
Variable	*N*	*M*	*SD*	Std. Error	Lower Bound	Upper Bound	Minimum	Maximum
Charter School	15	4.13	3.357	.867	1.96	6.31	0	12
Traditional School	15	1.80	1.207	.312	1.02	2.58	0	5
Total	30	2.97	2.748	.502	1.78	4.15	0	12

Table 10 displays the analysis of variance results for the incidence of nontraditional music courses, showing between and within groups.

Table 10. Analysis of Variance Results for Nontraditional Courses

Variable	Sum of Squares	*df*	Mean Square	*F*	*p*
Between Groups	40.833	1	40.833	6.418	.017
Within Groups	178.133	28	6.362		
Total	218.967	29			

Research Question Two

The second ANOVA test sought to examine the following research question and null hypothesis:

RQ 2: Is there a difference between traditional public and charter school music teachers' ratings of their schools' support for creativity and resource supply as measured by the Climate for Innovation Measure?

$H_0$2: There is no difference between traditional public and charter school music teachers' ratings of their schools' support for creativity and resource supply as measured by the Climate for Innovation Measure.

Assumptions Testing

The ANOVA measured the significance between the CIM scores among charters and TPS. The first step in comparing CIM scores was to populate a CIM score for each school group using the SPSS transform function, adding the twenty-two Likert-scale responses from each participant. There is one dependent variable, the CIM scores, which is the sum of scores from 22

(low levels of innovation) to 110 (high levels of innovation), measured at the continuous level. One independent variable, secondary public schools, consists of two independent, categorical groups—charters and traditional schools. An independence of observations exists as participants derive from separate campuses across the Four Corners region. There are four outliers in the charter school data, as assessed by inspection of the boxplots for values greater than 1.5 box lengths from the edge of the box. It was essential to keep the outliers for analysis to establish a medium effect size and maintain equal sample sizes. Figure 2 reveals the box plots of CIM scores.

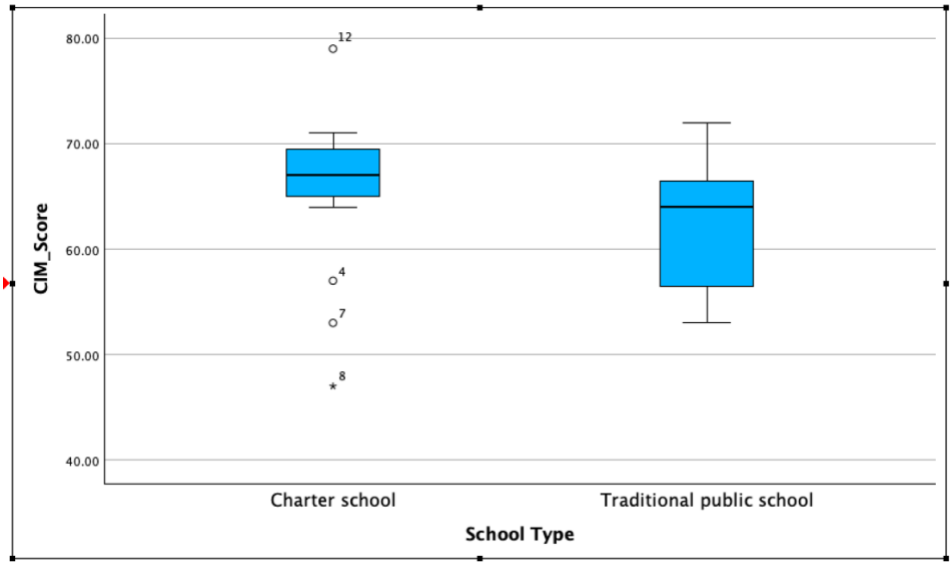

Figure 2. Box Plots of CIM Scores

The CIM scores exhibited a normal distribution among traditional public schools, as assessed by Shapiro-Wilk's test ($p > .05$). Table 11 displays Shapiro-Wilk's Test for Normality for the CIM scores.

Table 11. Shapiro-Wilk's Test for Normality – CIM Scores

	Kolmogorov-Smirnov[a]			Shapiro-Wilk		
Variable	Statistic	*df*	*p*	Statistic	*df*	*p*
Charter School	.264	15	.006	.880	15	.048
Traditional School	.143	15	.200*	.939	15	.369

* This is a lower bound of the true significance.
a. Lilliefors Significance Correction

However, these scores violated the normal distribution assumption among charter schools ($p < .05$). ANOVA tests can usually avoid Type I errors when sample sizes are equal, as is the case in this research.[2] Variances were homogeneous, as assessed by Levene's test for equality of variances ($p = .857$). Table 12 displays Levene's Tests of Homogeneity of Variances for the CIM scores.

Table 12. Levene's Tests of Homogeneity of Variances – CIM Scores

		Levene Statistic	*df1*	*df2*	*p*
Total Nontraditional	Based on Mean	.033	1	28	.857
	Based on Median	.000	1	28	1.000
	Based on Median and with adjusted df	.000	1	23.417	1.000
	Based on trimmed mean	.010	1	28	.920

[2] Lisa M. Lix, Joanne C. Keselman, and H. J. Keselman, "Consequences of Assumption Violations Revisited: A Quantitative Review of Alternatives to the One-Way Analysis of Variance 'F' Test," *Review of Educational Research* 66, no. 4 (1996): 579–619.

Results

Charters scored higher on the CIM (n = 15, M = 65.4, SD = 7.8, 97.5% CI) than traditional public schools (n = 15, M = 62.4, SD = 6.2, 97.5% CI). Nevertheless, there was no significant difference between the CIM scores among charters and TPS, $F(1, 28) = 1.368$, $p = .252$, $\eta_p^2 = .047$. The results failed to reject the null hypothesis. Table 13 provides the descriptive statistics for CIM scores.

Table 13. Descriptive Statistics for CIM Scores

					95% Confidence Interval for Mean			
Variable	*N*	*M*	*SD*	Std. Error	Lower Bound	Upper Bound	Minimum	Maximum
Charter School	15	65.40	7.80	2.01	60.35	70.45	47.00	79.00
Traditional School	15	62.40	6.15	1.59	58.41	66.39	53.00	72.00
Total	30	63.90	7.07	1.29	60.85	66.95	47.00	79.00

Table 14 displays the analysis of variance results.

Table 14. Analysis of Variance Results for CIM Scores

Variable	Sum of Squares	*df*	Mean Square	*F*	*p*
Between Groups	67.50	1	67.50	1.37	.252
Within Groups	1381.20	28	49.33		
Total	1448.70	29			

Table 15 exhibits the mean and standard deviation for each climate innovative factor scored by charter and traditional public school teachers.

Table 15. CIM Scores – Means and Standard Deviations

	School Type			
	Charter school		Traditional public school	
	M	*SD*	*M*	*SD*
1. Creativity is encouraged here.	4	1	4	1
2. Our ability to function creatively is respected by leadership.	4	1	3	1
3. Around here, people are allowed to try to solve the same problems in different ways.	4	1	3	1
4. The main function of members in this organization is to follow orders which come down through channels.[a]	3	1	3	1
5. Around here, a person can get in a lot of trouble by being different.[a]	1	1	3	1
6. This organization can be described as flexible and continually adapting to change.	4	1	3	1
7. A person can't do things that are too different around here without provoking anger.[a]	2	1	3	1
8. The best way to get along in this organization is to think the way the rest of the group does.[a]	2	1	3	1
9. People around here are expected to deal with problems the same way.[a]	2	1	3	1
10. This organization is open and responsive to change.	4	1	3	1
11. The people in charge around here usually take credit for others' ideas.[a]	2	1	2	1
12. In this organization, we tend to stick to the tried and true ways.[a]	2	1	3	1

13. This place seems more concerned with keeping the status quo than with change.[a]	2	1	3	1
14. Assistance with developing new ideas is readily available.	4	1	3	1
15. There are adequate resources devoted to innovation in this organization.	3	1	2	1
16. There is adequate time to pursue creative ideas here.	3	1	2	1
17. Lack of funding to investigate creative ideas is a problem in this organization.[a]	3	1	4	1
18. Personnel shortages inhibit innovations in this organization.[a]	3	1	3	1
19. This organization gives me free time to pursue creative ideas during the workday.	3	1	2	1
20. The reward system here encourages innovation.	3	1	2	1
21. This organization publicly recognizes those who are innovative.	3	1	3	1
22. The reward system here benefits mainly those who don't rock the boat.	2	1	3	1
Total CIM Score	65.40	7.80	61.71	5.76

[a]*Note.* Item was reverse-coded.

Even though the ANOVA analysis did not find overall statistical significance, a comparison of column means found statistical significance ($p > 0.05$) between individual items on the CIM scores among charters and traditional public schools. Table 16 provides the results of this comparison of means.

Table 16. Comparisons of Column Means – CIM Scores

Comparisons of Column Means[a]		
	Charter school (A)	Traditional public school (B)
1. Creativity is encouraged here.		
2. Our ability to function creatively is respected by leadership.		
3. Around here, people are allowed to try to solve the same problems in different ways.	B	
4. The main function of members in this organization is to follow orders which come down through channels.		
5. Around here, a person can get in a lot of trouble by being different.		A
6. This organization can be described as flexible and continually adapting to change.	B	
7. A person can't do things that are too different around here without provoking anger.		A
8. The best way to get along in this organization is to think the way the rest of the group does.		A
9. People around here are expected to deal with problems the same way.		
10. This organization is open and responsive to change.	B	
11. The people in charge around here usually take credit for others' ideas		
12. In this organization, we tend to stick to the tried and true ways.		
13. This place seems more concerned with keeping the status quo than with change.		
14. Assistance with developing new ideas is readily available.	B	
15. There are adequate resources devoted to innovation in this organization.	B	
16. There is adequate time to pursue creative ideas here.	B	
17. Lack of funding to investigate creative ideas is a problem in this organization.		A

18. Personnel shortages inhibit innovations in this organization.		
19. This organization gives me free time to pursue creative ideas during the workday.	B	
20. The reward system here encourages innovation.	B	
21. This organization publicly recognizes those who are innovative.		
22. The reward system here benefits mainly those who don't rock the boat.		A

CIM_Score

Results are based on two-sided tests assuming equal variances. For each significant pair, the key of the smaller category appears in the category with the larger mean.
Significance level for upper case letters (A, B, C): .05

a. Tests are adjusted for all pairwise comparisons within a row of each innermost subtable using the Bonferroni correction.

The results indicated eight items in which charter school teachers' ratings were significantly higher than traditional public school teachers and five in which traditional public school teachers' ratings were higher. Four of the eight items in which charter schools scored higher comprise the second factor defining innovative organizations, adequate resource supply.

Summary

The data analyses performed two one-way ANOVAs to test for significant differences between the incidence of nontraditional music courses and the CIM scores among charters and TPS. The results exhibited statistical significance for nontraditional music courses, Welch's $F(1, 17.562) = 6.418$, $p < 0.05$, $\eta_p^2 = .186$, with charters having a higher incidence of those courses. Therefore, the results rejected $H_0 1$. An analysis of the CIM scores did not demonstrate statistical significance between charters and TPS, $F(1, 28) = 1.368$, $p = .252$, $\eta_p^2 = .047$. Consequently, the

results failed to reject H_02. Chapter Five provides a detailed examination of the results and the real-world implications.

Chapter Five: Conclusion/Discussion

This chapter provides a discussion of the results of this study. The first section analyzes the research sample and the incidence of traditional course offerings. The second section examines the results of research questions one and two. Summaries of the study and connections to prior research follow the discussions. Lastly, the limitations, recommendations for future research, and implications for practice provide conclusive thoughts on how this study fits into the greater understanding of charter school music research, music teacher education, and analyses of access to music education programs in the K-12 schools in the United States.

Sample and Geographic Representation

The small sample size (N = 30) was significantly less than the potential 200—however, a low response rate aligns with other self-reported survey results.[1] There were many challenges in obtaining email addresses for music teachers at each school, especially at charter schools. Arizona's public school directory presented many challenges, including multiple duplicates and closed schools. The charter school listings, in particular, presented many challenges because the school websites were nonstandardized and often did not list staff directories, unlike most TPS websites. There was one usable email address for every seven teachers listed on the randomized charter school teachers list compared to four usable email addresses for every five TPS teachers. Compiling 100 viable email addresses for each independent group required reviewing 616 of 697 charter school websites and only 202 of 1,931 TPS websites. Although a more robust sample would have been ideal, reviewing more charter school websites would not have resulted in many more potential research participants. The majority of participants resided in Arizona (33 percent),

[1] Shaw and Auletto, "Is Music Education in Tune with the Pursuit of Equity?"

and the remainder lived in Colorado (30 percent), Utah (23 percent), and New Mexico (13 percent). This sample is proportional to the population of schools in the Four Corners states.

Teacher Characteristics of Charter School Teachers

Charter schools within this study presented the only two respondents who identified as Black or African American, and the schools had a higher incidence of Hispanic teachers than the TPS. These results align with the higher prevalence of teachers of color reported in charter schools within the National Teacher and Principal Survey data from 2020-21.[2] The overwhelming majority of music teachers (86 percent) in this study were white, followed by Hispanic (10 percent), Black or African American (7 percent) and Asian (3 percent). This sample provided similar results to DeAngelis' examination of music education graduate profiles, in which the author found the majority of graduates were white (81 percent), Hispanic (7 percent), and Black (4 percent).[3] Shaw and Auletto also found a higher prevalence of Black teachers in charters in Michigan schools.[4] The higher prevalence of teachers of color benefits the higher prevalence of students of color in charter schools since students paired with same-race teachers perform better in school and enroll in college at higher rates.[5] However, the results of this study suggest that the music education profession still needs to diversify within charters and TPS.

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[2] U.S. Department of Education, Institute of Education Sciences, "Characteristics of Traditional Public, Public Charter, and Private School Teachers," *Condition of Education*, last modified 2023, accessed May 4, 2024, https://nces.ed.gov/programs/coe/indicator/sld/public-private-school-teachers.

[3] David R. DeAngelis, "Recent College Graduates With Bachelor's Degrees in Music Education: A Demographic Profile," *Journal of Music Teacher Education* 32, no. 1 (October 1, 2022): 25–37.

[4] Shaw and Auletto, "Is Music Education in Tune with the Pursuit of Equity?"

[5] Brendan Bartanen and Jason A. Grissom, "School Principal Race, Teacher Racial Diversity, and Student Achievement," *The Journal of Human Resources* 58, no. 2 (March 1, 2023): 666; Seth Gershenson et al., "The Long-Run Impacts of Same-Race Teachers," *American Economic Journal: Economic Policy* 14, no. 4 (November 2022): 300–342.

Ten percent of charter school teachers were not actively licensed to teach, whereas all TPS teachers in this sample held a teaching license. Martin and Browning reported a similar finding that 13 percent of charter school teachers lacked a teaching license.[6] This lower likelihood of having a teaching certificate corroborates findings for charter school teachers.[7][8] The Every Student Succeeds Act leaves the highly qualified teaching status (and the teaching certification requirements) up to the states, unlike its predecessor (the No Child Left Behind Act).[9] New Mexico and Utah require charter school teachers to hold certification, but Arizona does not.[10] Colorado allows non-licensed people to teach in charter schools with a waiver.[11] Stuit and Smith suggest that teacher turnover rates in charter schools were higher because of the lower certification rate.[12] Berends and Donaldson suggest that teaching certification differences between charters and TPS do not change student outcomes.[13] However, there is a dearth of research on the effects of teacher certification on student achievement, especially in recent years.

Charter school participants presented the only teachers with a doctorate degree. This finding was unusual since national research indicates charter and private teachers are less likely

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[6] Martin and Browning, "Music Teachers in U.S. Charter Schools."

[7] Shaw and Auletto, "Is Music Education in Tune with the Pursuit of Equity?"

[8] Ibid.; Austin and Russell, "Embracing or Excluding the Arts?"

[9] Casey W. Remer, *Educator Policies & the Every Student Succeeds Act. ESSA* (The Hunt Institute, 2017), accessed May 6, 2024, https://eric.ed.gov/?id=ED612664.

[10] *Appropriately Certified and Highly Qualified Comparison* (Arizona Department of Education, n.d.); National Center for Education Statistics, "State Education Practices (SEP)" (National Center for Education Statistics, n.d.), accessed May 6, 2024, https://nces.ed.gov/programs/statereform/tab3_3.asp.

[11] National Center for Education Statistics, "State Education Practices (SEP)."

[12] David A. Stuit and Thomas M. Smith, "Explaining the Gap in Charter and Traditional Public School Teacher Turnover Rates," *Economics of Education Review* 31, no. 2 (April 1, 2012): 268–279.

[13] Berends and Donaldson, "Does the Organization of Instruction Differ in Charter Schools?"

to hold advanced degrees.[14] Another unexpected finding regarding teacher characteristics is that there were more TPS teachers with less than five years of music teaching experience than their charter school counterparts. Most research suggests that charter school music teachers are less experienced.[15]

Incidence of Traditional Courses

In this study, charter schools presented differences in the incidence of traditional music courses (i.e., band, choir, and orchestra). In a 2022 analysis, Elpus found that charters generally lacked music programs at a higher rate than TPS.[16] Unlike Elpus' research, this study sought to understand the scope of courses offered in charter schools with identified music programs. Eighty-five percent of all teachers reported offering choir within their schools, followed by band (63 percent) and orchestra (48 percent). However, charter schools reported fewer traditional programs generally: choir at 67 percent, band at 33 percent, and orchestra at 27 percent. Three charter schools (20 percent) reported no traditional programs.

The higher incidence of choirs in charter schools, as opposed to other traditional music course offerings, is consistent with other research findings.[17] Hedgecoth explains that the lack of ensembles may be due to the smaller size of most charter schools.[18] This explanation could be

[14] U.S. Department of Education, Institute of Education Sciences, "Characteristics of Traditional Public, Public Charter, and Private School Teachers."

[15] DeAngelis, "Recent College Graduates With Bachelor's Degrees in Music Education: A Demographic Profile."

[16] Elpus, "Access to Arts Education in America. "

[17] Austin and Russell, "Embracing or Excluding the Arts?"; Elpus, "Music Education and School Choice Reform"; Hedgecoth, "Music Education in the Curriculum of Ohio Charter Schools"; Kelley and Demorest, "Music Programs in Charter and Traditional Schools."

[18] Hedgecoth, "Music Education in the Curriculum of Ohio Charter Schools."

true in that charter schools in many states lack dedicated funding streams, and many charter schools utilize former non-school-related commercial and industrial buildings that lack space for specialized classrooms, such as large rehearsal rooms.[19] NAfME's Opportunity to Learn Standards states that schools should offer band, choir, and orchestra to provide the basic level of necessary music instruction and at least one alternative ensemble.[20] The standards state that quality instruction requires appropriate performing facilities separate from the areas utilized for instruction. According to the Opportunity to Learn Standards, three charter schools within this research face challenges in implementing basic music instruction, though they offer some type of music instruction.

Research Question One

Among all schools, music appreciation (n =11), guitar ensemble (n = 9), musical theater (n = 9), piano/keyboard (n = 8), and music theory (n = 8), were the most frequently reported nontraditional courses. Kelly and Veronee previously found music theory, piano/keyboard, and musical theater the most commonly offered nontraditional courses.[21] The survey results indicated a significant difference in the incidence of nontraditional music courses between secondary charters and TPS in the Southwest. Charter schools reported a mean of 4.1 nontraditional courses compared to 1.8 courses for TPS. Charter schools reported music appreciation (n = 9), music history (n = 7), and music theory (n = 6) as the most commonly offered nontraditional courses in their programs. TPS reported guitar (n = 7), piano/keyboard (n = 4), and musical theater (n = 4).

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[19] *A Synthesis of Research on Charter School Facilities* (National Charter School Resource Center, 2020), accessed May 6, 2024, https://eric.ed.gov/?id=ED609796.

[20] *Opportunity to Learn Standards: Facilities, Personnel, and Curricular Resources* (National Association for Music Education, 2020).

[21] Kelly and Veronee, "High School Students' Perceptions of Nontraditional Music Classes."

Many charter schools (n = 5) also offered musical theater. The fact that most charter schools offered a music appreciation course may allude to the practicality of working within the constraints of the lack of large or specialized facilities or smaller school sizes.

Some substantial points of interest are the comparisons of the incidence of the following nontraditional courses: music technology/audio recording and engineering, rock/pop/commercial band, music composition and arranging, and world music ensemble. Multiple charter schools reported teaching these courses, yet no TPS reported any cases. These stark contrasts support the theory that charter schools within this study integrate PMPs and CSPs at higher rates than their TPS counterparts. Also, teaching these popular music courses may require less physical space and less upfront funding than purchasing large instruments. The unexpected finding was that TPS showed a substantially higher incidence than charter schools in guitar ensembles. This finding could be due to the increasing popularity of guitar in traditional music programs, including the addition of NAfME's All-National Honor Guitar Ensemble, formed in 2018.[22]

Research Question Two

Charter schools presented a nonsignificant increase (+ 3.0) in the mean of the CIM scores compared to TPS. This result substantiates Renzulli, Barr, and Paino's theory that charters' innovation may become more isomorphic over time.[23] While overall, charter school teachers' perceptions of innovation did not differ significantly from their TPS counterparts, there were a few noticeable differences. For example, a comparison of means analysis revealed that charter

[22] Bill Swick, *Building an Award-Winning Guitar Program: A Guide for Music Educators* (Oxford University Press, 2022), chap. 1.

[23] Renzulli, Barr, and Paino, "Innovative Education?"

school teachers significantly differed from TPS teachers on the following items from Scott and Bruce's CIM survey:

- Around here, people are allowed to try to solve the same problems in different ways.
- This organization can be described as flexible and continually adapting to change.
- This organization is open and responsive to change.
- Assistance with developing new ideas is readily available.
- There are adequate resources devoted to innovation in this organization.
- There is adequate time to pursue creative ideas here.
- This organization gives me free time to pursue creative ideas during the workday.
- The reward system here encourages innovation.[24]

The CIM tool measured two factors of innovation: support for innovation and resource supply. Only six items on the CIM scale measured resource supply. Notably, the charter schools exhibited significantly higher means than TPS on four of those six items. Resources in this example include the perception of adequate time and assistance. Unfortunately, little data supports the idea that charter school teachers have sufficient time to pursue their creative interests. However, Johson et al. found that charter schools receive 30 percent less funding per pupil than TPS.[25] Lack of funding would seem to contradict the results of having an adequate resource supply for innovation.

The comparison of means exhibited the following significances of higher means on the following items from Scott and Bruce's survey:

- Around here, a person can get in a lot of trouble by being different.
- A person can't do things that are too different around here without provoking anger.
- The best way to get along in this organization is to think the way the rest of the group does.
- Lack of funding to investigate creative ideas is a problem in this organization.

[24] Scott and Bruce, "Determinants of Innovative Behavior: A Path Model of Individual Innovation in the Workplace," 593.

[25] A. H. Johnson et al., "Charter School Funding: Little Progress towards Equity in the City" (2023), https://scholarworks.uark.edu/scdp/88/.

- The reward system here benefits mainly those who don't rock the boat.[26]

It is essential to note that these items are reverse-coded, indicating that analysis of these statements should assume the opposite effect. For example, TPS teachers in this study reveal they can deviate from the norm without fear of repudiation. Also, TPS teachers perceived that their funding allowed them to investigate creative ideas, whereas charter school teachers did not. Research illuminates that charter school teachers employed by CMOs may better understand the nature of their school environments and the demands of the "no-excuses" philosophies, that they either conform to the schools' ethos or leave the schools.[27] The misalignment between teachers' values and their charter schools' ethos leads to high turnover.[28] Stahl substantiates teachers' cognitive dissonance between their values and the corporate ideologies of charter schools.[29] These results suggest that charter schools cultivate more rigid environments than innovative environments.

Summary of Study

This study compared the incidence of nontraditional courses and innovative factors within music programs in secondary charter and TPS in the Southwest. Comparisons utilized Kelly and Veronee's nontraditional courses survey and Scott and Bruce's CIM tool.[30] Berends et

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[26] Scott and Bruce, "Determinants of Innovative Behavior: A Path Model of Individual Innovation in the Workplace," 593.

[27] A. Chris Torres, "If They Come Here, Will They Fit? A Case Study of an Urban No-Excuses Charter Management Organization's Teacher Hiring Process," *Urban Education* 58, no. 3 (March 2023): 367–397.

[28] Ibid.

[29] Garth D. Stahl, "'We Make Our Own Rules Here': Democratic Communities, Corporate Logics, and 'No Excuses' Practices in a Charter School Management Organization," *Journal of Contemporary Ethnography* 49, no. 2 (April 1, 2020): 176–200.

[30] Kelly and Veronee, "High School Students' Perceptions of Nontraditional Music Classes"; Scott and Bruce, "Determinants of Innovative Behavior."

al. advocate that researchers examine charter schools' innovative practices to reveal what other educational organizations can replicate at scale.[31] Lake also calls researchers to document the innovations within charter schools.[32] Hedgecoth suggests that charter school music programs implement innovative practices,[33] and Shaw and Auletto implore researchers to examine charter schools locally.[34] Renzulli, Barr, and Paino critique charter schools as isomorphic institutions rather than organizations rallying for innovation.[35]

Innovations exist on the supposition of the charter school policy framework, which describes charter environments as highly autonomous, flexible, and lacking strict government regulations.[36] The framework draws heavily from neoliberal economic theory, which values deregulation, privatization, and adapting to a market-driven environment.[37] Conceptually, charter schools transform their "intentional, structural, curricular, pedagogical, and evaluative ecological dimensions" to respond to the needs of their constituents.[38] In principle, charter schools would adopt CSPs and PMPs to meet twenty-first-century needs.[39] Secondly, charter schools would exhibit a generally innovative organizational structure based on these theories. This study

[31] Dallavis and Berends, "Charter Schools after Three Decades," 19.

[32] Lake, "In the Eye of the Beholder: Charter Schools and Innovation."

[33] Hedgecoth, "Charter Schools and Musical Choice."

[34] Shaw and Auletto, "Is Music Education in Tune with the Pursuit of Equity?"

[35] Renzulli, Barr, and Paino, "Innovative Education?"

[36] Raymond, Woodworth, Lee, and Bachofer, *As a Matter of Fact*.

[37] Vallier, "Neoliberalism."

[38] Eisner, *The Enlightened Eye,* 70–76.

[39] Vasil, Weiss, and Powell, "Popular Music Pedagogies."

examined the structural, curricular, and pedagogical dimensions within charters and TPS through an ANOVA analysis comparing the incidence of nontraditional music curricula and CIM scores.

Summary of Findings and Prior Research

The ANOVA analyses provided mixed results on the prevalence of innovation within charters and TPS. Charter school curricula show signs of innovation; however, the same is not true for the organizational climate. The results of this study indicate that charter schools in the Southwest have a higher incidence of nontraditional courses than TPS, thus supporting Hedgecoth's claim that some innovations exist, at least programmatically.[40] This research demonstrates the continued relevance of conventional programming (band, choir, and orchestra) in secondary charter schools in the Southwest, replicating findings in research on Chicago's charter schools.[41] However, there is a substantial number of nontraditional courses offered within charter schools, and there is a significant difference in the incidence of these courses between charters and TPS in the Southwest. Particularly, charters exhibited 4.13 nontraditional courses on average and TPS exhibited 1.8 nontraditional courses. Based on the teachers' survey, music appreciation appears to be the most popular nontraditional course offering, followed by guitar ensemble, musical theater, piano/keyboard, and music theory. These results substantiate some of Kelly and Veronee's findings on nontraditional course offerings, with the exception of music appreciation.[42]

This research fails to substantiate the claim that structural innovation differences exist between secondary charters and TPS in the Southwest. Overall, charter school teachers' rated

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[40] Hedgecoth, "Charter Schools and Musical Choice."

[41] Kelley and Demorest, "Music Programs in Charter and Traditional Schools."

[42] Kelly and Veronee, "High School Students' Perceptions of Nontraditional Music Classes."

their schools' innovation with a score totaling 65.40 compared to TPS teachers' 61.71 out of 110 on the CIM survey. This result seems to reinforce Renzulli, Barr, and Paino's finding that charter schools assimilate to conventional practices over time.[43] The ANOVA analysis corroborates Crawford's finindings that there are no significant differences between charter and TPS teachers' perceptions of autonomy.[44] Even though overall structural organizational innovations do not differ, this reality does not seem to have affected the incidence of innovative programming, similarly to Becmezci et al.'s findings that supervisors' influences did not affect teachers' implementation of innovations.[45] Secondly, a comparison of means indicated a few items that charter school teachers' rated significantly higher (i.e., more innovative), including four out of six factors related to adequate resource supply.

Limitations

The results of this study are not generalizable to music programs at the national level. These findings are local only to secondary charters and traditional public schools in the Four Corners states. While the sample size of thirty was sufficient for a medium effect size, as suggested by the G*Power calculator, a larger sample size could have provided a more robust depiction of innovative practices in Southwestern secondary schools. The major limitation prohibiting sample collection was outdated public school directories on state Department of Education websites and poorly constructed school websites lacking staff directories. Phone calls to individual schools to request music teacher contact information would mitigate this issue but could be time-consuming. Some charter schools were franchises of CMOs, and possibly teachers

[43] Renzulli, Barr, and Paino, "Innovative Education?"

[44] Crawford, "Teacher Autonomy and Accountability in Charter Schools."

[45] Bekmezci et al., "The Need to Be Unique and the Innovative Behavior."

representing the same franchise responded to the survey. This possibility could skew the results, especially the nontraditional course offerings, if all franchises offered similar programs. CMOs are a part of charter school culture and will continue to influence the school-choice movement, managing 32 percent of current charter schools in the country.[46] As a cross-sectional study, this research cannot necessarily project trends within charter music programs in the Southwest but only illustrates a specific point in time.[47]

Recommendations for Future Study

The current study aimed to answer whether innovative practices differed between secondary charters and TPS in the Southwest. The results indicate that differences exist in curricular innovation but not necessarily in organizational innovation. Future research should continue documenting nontraditional music courses offered throughout various regions of the United States and compare organizational climates of charters and TPS, controlling for geographic variability. This study did not seek to determine whether charter schools in the Southwest were less likely to offer music courses overall. Researchers should also examine this phenomenon of the incidence of music programs in charters versus TPS in the Southwest using each state's enrollment data to understand accessibility to arts programming better. A current national study is necessary to understand the broader demographics of charter school music programs.

[46] Natalie Camarena Lopez and Miguel Zarate, "5. How Are Charter Schools Managed?," *National Alliance for Public Charter Schools*, last modified December 22, 2023, accessed May 8, 2024, https://data.publiccharters.org/digest/charter-school-data-digest/who-manages-charter-schools/.

[47] Setia, "Methodology Series Module 3: Cross-Sectional Studies."

Implications for Practice

Charter schools will continue to expand in the United States, and those employed by these schools will need to be prepared to teach the unique curricula offered at these institutions. TPS teachers also provide nontraditional course offerings or may step into programs with nontraditional course duties. Music education programs must prepare aspiring teachers with the skills to teach music appreciation, guitar, composition/arranging, electronic music, and contemporary bands to adapt to modern needs. Also, the persistence of teaching shortages and music teachers teaching without a license requires thoughtful discourse on how to best serve these underprepared teachers with professional development, support, and education from institutions of higher learning and state education agencies. It is likely that other types of certifications, such as micro-credentialing, would be helpful to supplement traditional teacher preparation and alternative certification programs. The results of this study suggest that innovation exists in curriculum rather than organizational climate. This result implies that future research should focus more on charter schools' curricular and pedagogical dimensional differences rather than their organizational differences.

Summary

This quantitative, causal-comparative study examined innovative factors within secondary traditional public and charter schools in the Southwest, as measured by the prevalence of nontraditional music courses and CIM scores. Two ANOVA analyses suggest that charter schools within this region have a higher incidence of nontraditional courses than their TPS counterparts. However, no difference exists between charters and TPS regarding organizational innovation. The results of this study are limited to generalizability within the Southwest region and illustrate a specific point in time. Charter and TPS enrollment trends may change over time,

including music program enrollment. Future researchers should consider examining the overall incidence of music programs in charters versus TPS in the Southwest and the national level. Understanding the prevalence of music, including nontraditional courses, is essential to determining the training needs of aspiring music teachers to meet the demands of the modern workforce.

Appendix A: Nontraditional Courses Survey

Place a check next to the courses offered at your school.

Course Title	
Advanced Placement Music Theory	☐
Musical Theater	☐
Piano/Keyboard	☐
Music Theory	☐
Guitar Ensemble	☐
Music History	☐
Music Appreciation	☐
IB Music	☐
Music Composition and Arranging	☐
Music Technology/ Audio Recording and Engineering	☐
Handbell Choir	☐
Rock/Pop/Commercial Band	☐
Steel Pan Ensemble	☐
Blues Ensemble	☐
Contemporary/Electronic/MIDI Ensemble	☐
Gospel Ensemble	☐
World Music Ensemble	☐
Bluegrass Ensemble	☐
Irish Fiddling Ensemble	☐
Music Business	☐

Music History Pop/Rock ‘n’ Roll	☐
Mariachi Band	☐
African Drum Ensemble	☐
Praise and Worship Ensemble	☐
World Music Drumming	☐
Recorder Ensemble	☐
Gamelan Ensemble	☐
Old Time Ensemble	☐
Salsa Ensemble	☐
Other	☐

If you selected “other,” please list the course below:

Appendix B: Climate for Innovation Measure

Removed to comply with copyright.

Tool used from the following:

Scott, Susanne G., and Reginald A. Bruce. "Determinants of Innovative Behavior: A Path Model of Individual Innovation in the Workplace." *Academy of Management Journal* 37, no. 3 (1994): 581.

Appendix C: Information Sheet

Information Sheet

Title of the Project: Climate for Innovation Study in Southwestern Charters and Traditional Public Schools
Principal Investigator: Joseph Ulibarri, Doctoral Candidate, School of Music, Liberty University

Invitation to be Part of a Research Study

You are invited to participate in a research study. To participate, you must be 18 years of age or older, a music teacher employed by a charter or traditional public school in Arizona, Colorado, New Mexico, or Utah, and who teaches any combination of secondary grades (grades 6-12). 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.

What is the study about and why is it being done?

The purpose of the study is to investigate teachers' perceptions about organizational innovation in their schools.

What will happen if you take part in this study?

If you agree to be in this study, I will ask you to do the following:

1. Complete an online, anonymous survey that will ask you a few questions about yourself, music courses offered at your school, and your perceptions about your school climate. The survey should take about ten minutes to complete. You will have two weeks from receiving the link to the survey before the link expires.

How could you or others benefit from this study?

Participants should not expect to receive a direct benefit from taking part in this study.

Benefits to society include establishing further research into understanding the comparisons of charters and traditional public schools and their effects on access to music education programming.

What risks might you experience from being in this study?

The expected risks from participating 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. Research records will be stored securely, and only the researcher will have access to the records.

- Participant responses will be anonymous.
- Data will be stored on a password-locked computer. After five 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 without affecting those relationships.

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

If 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.

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

The researcher conducting this study is Joseph Ulibarri. You may ask any questions you have now. If you have questions later, **you are encouraged** to contact him [redacted] You may also contact the researcher's faculty sponsor, [redacted]

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 IRB. Our physical address is Institutional Review Board, [redacted]

Disclaimer: The Institutional Review Board (IRB) is tasked with ensuring that human subjects research will be conducted in an ethical manner as defined and required by federal regulations. The topics covered and viewpoints expressed or alluded to by student and faculty researchers are those of the researchers and do not necessarily reflect the official policies or positions of Liberty University.

Appendix D: Participant Email

Dear Music Teacher,

As a doctoral candidate in the School of Music at Liberty University, I am conducting research on the incidence of nontraditional music courses and the climate for innovation in traditional public and charter schools in the Southwest as part of the requirements for a Doctor of Philosophy degree in Music Education. The purpose of my research is to identify courses other than band, choir, and orchestra offered at secondary music programs and compare innovative instructional and organizational practices between charters and traditional public schools, and I am writing to invite you to join my study.

Participants must be 18 years or older, a music teacher employed by a charter or traditional public school in Arizona, Colorado, New Mexico, or Utah, and who teaches any combination of secondary grades (grades 6-12). Participants will be asked to take an anonymous, online survey. It should take approximately 10 minutes to complete the procedure. Participation will be completely anonymous, and no personal, identifying information will be collected.

To participate, please click here to complete the study survey.

An information sheet is provided as the first page of the survey. The information sheet contains additional information about my research. Because participation is anonymous, you do not need to sign and return the information sheet. After you have read the information form, please click the button to proceed to and to complete the survey. Doing so will indicate that you have read the information sheet and would like to take part in the study.

Sincerely,

Joseph Ulibarri
Doctoral Candidate
[redacted]

Appendix E: Participant Follow-Up Email

Dear Music Teacher,

As a doctoral candidate in the School of Music at Liberty University, I am conducting research on the incidence of nontraditional music courses and the climate for innovation in traditional public and charter schools in the Southwest as part of the requirements for a Doctor of Philosophy degree in music education. Last week, an email was sent to you inviting you to participate in a research study. This follow-up email is being sent to remind you to complete the survey if you would like to participate and have not already done so. The deadline for participation is April 22, 2024.

Participants must be 18 years or older, a music teacher employed by a charter or traditional public school in Arizona, Colorado, New Mexico, or Utah, and who teaches any combination of secondary grades (grades 6-12). Participants will be asked to take an anonymous, online survey. It should take approximately 10 minutes to complete the procedure. Participation will be completely anonymous, and no personal, identifying information will be collected.

To participate, please click here to complete the study survey.

An information sheet is provided as the first page of the survey. The information sheet contains additional information about my research. Because participation is anonymous, you do not need to sign and return the information sheet. After you have read the information form, please click the button to proceed to the survey and return the survey. Doing so will indicate that you have read the information sheet and would like to take part in the study.

Sincerely,

Joseph Ulibarri
Doctoral Candidate
[redacted]

Appendix F: Qualtrics Survey

Climate for Innovate Study in Southwestern Charters and Traditional Public Schools

Questionnaire Questions

1. Where are you employed?
    a. Charter school
    b. Traditional public school
2. In which state are you employed?
    a. Arizona
    b. Colorado
    c. New Mexico
    d. Utah
3. Where is your school located?
    a. Rural area
    b. Suburban area
    c. Urban area
4. What is your ethnicity/race? (Select all that apply).
    a. American Indian or Alaska Native
    b. Asian
    c. Black or African American
    d. Native Hawaiian or Pacific Islander
    e. White
    f. Hispanic or Latino or Spanish Origin
    g. Not Hispanic or Latino or Spanish Origin
5. What is your age?
    a. 18-24
    b. 25-34
    c. 35-44
    d. 45-54
    e. 55-64
    f. 65 and above
6. What is your gender?
    a. Male
    b. Female
    c. Other
    d. Prefer not to say
7. What is the highest level of degree or education you have completed?
    a. Bachelor's degree
    b. Some graduate level coursework
    c. Master's degree
    d. Doctorate degree
8. What is your music teacher licensure status?

   a. Actively licensed to teach music
   b. Actively licensed to teach another subject other than music
   c. Not licensed to teach
9. Which licensure pathway did you seek certification to teach music?
   a. Alternative certification or graduate coursework
   b. Traditional teaching preparation program
   c. Does not apply/ not licensed to teach music
10. How many years of experience do you have in teaching music?
   a. Less than 5
   b. 5-10
   c. 11-15
   d. More than 15
11. Which of the following traditional music courses are offered at your school in grades 6-12? (Select all that apply).
   a. Band
   b. Choir
   c. Orchestra
12. Which of the following nontraditional music courses are offered at your school in grades 6-12? (Select all that apply).
   a. Advanced Placement Music Theory
   b. Musical Theater
   c. Piano/Keyboard
   d. Music Theory
   e. Guitar Ensemble
   f. Music History
   g. Music Appreciation
   h. IB Music
   i. Music Composition and Arranging
   j. Music Technology/ Audio Recording and Engineering
   k. Handbell Choir
   l. Rock/Pop/Commercial Band
   m. Steel Pan Ensemble
   n. Blues Ensemble
   o. Contemporary/Electronic/MIDI Ensemble
   p. Gospel Ensemble
   q. World Music Ensemble
   r. Bluegrass Ensemble
   s. Irish Fiddling Ensemble
   t. Music Business
   u. Music History Pop/Rock ‘n’ Roll
   v. Mariachi Band
   w. African Drum Ensemble
   x. Praise and Worship Ensemble
   y. World Music Drumming
   z. Recorder Ensemble
   aa. Gamelan Ensemble

bb. Old Time Ensemble
cc. Salsa Ensemble
dd. Other

13. {If “other” was selected}You selected "other" when asked what nontraditional courses are offered at your school. Please list the nontraditional music course(s) (courses other than band, choir, and orchestra) offered in grades 6-12 at your school that are not listed in the previous question in the text box below.
14. To what extent do you agree with the following statements?

Second section of survey removed to comply with copyright.

Tool used from the following:

Scott, Susanne G., and Reginald A. Bruce. “Determinants of Innovative Behavior: A Path Model of Individual Innovation in the Workplace.” *Academy of Management Journal* 37, no. 3 (1994): 581.

Appendix G: IRB Approval Letter

LIBERTY UNIVERSITY.
INSTITUTIONAL REVIEW BOARD

March 26, 2024

Joseph Ulibarri
Nathan Street

Re: IRB Exemption - IRB-FY23-24-1481 Climate for Innovation Study in Southwestern Charters and Traditional Public Schools

Dear Joseph Ulibarri, Nathan Street,

The Liberty University Institutional Review Board (IRB) has reviewed your application per 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 described in your IRB 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 46:104(d):

Category 2.(i). 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 cannot readily be ascertained, directly or through identifiers linked to the subjects;

For a PDF of your exemption letter, click on your study number in the My Studies card on your Cayuse dashboard. Next, click the Submissions bar beside the Study Details bar on the Study Details page. Finally, click Initial under Submission Type and choose the Letters tab toward the bottom of the Submission Details page. Your information sheet and final versions of your study documents, **which you must use to conduct your study,** can also be found on the same page under the Attachments tab.

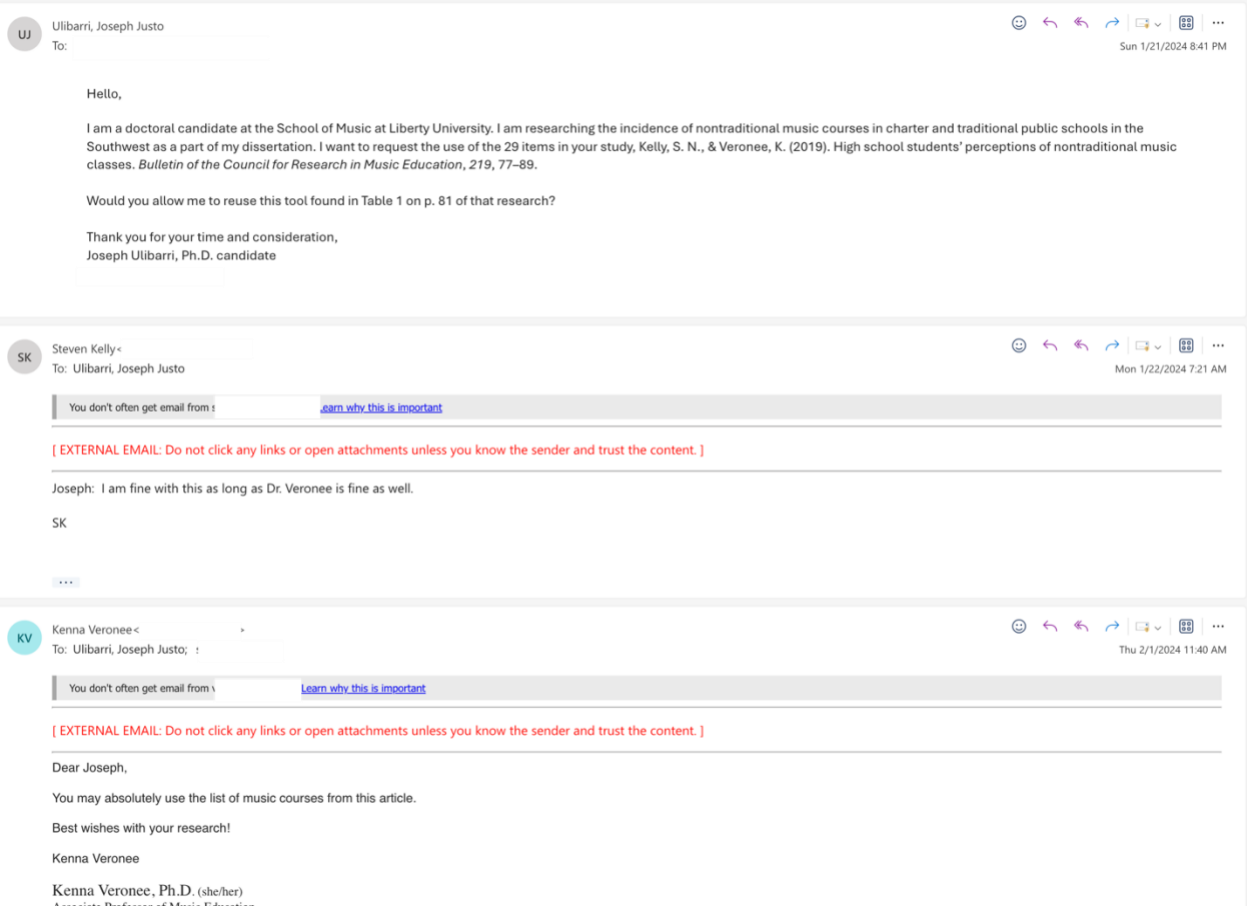
This exemption only applies to your current research application, and any modifications to your protocol must be reported to the Liberty University IRB for verification of continued exemption status. You may report these changes by completing a modification submission

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 [redacted]

Sincerely,
G. Michele Baker, PhD, CIP
Administrative Chair
Research Ethics Office

Appendix H: Permissions to Use and Publish Nontraditional Courses List



UJ Ulibarri, Joseph Justo
To:
Sun 1/21/2024 8:41 PM

Hello,

I am a doctoral candidate at the School of Music at Liberty University. I am researching the incidence of nontraditional music courses in charter and traditional public schools in the Southwest as a part of my dissertation. I want to request the use of the 29 items in your study, Kelly, S. N., & Veronee, K. (2019). High school students' perceptions of nontraditional music classes. *Bulletin of the Council for Research in Music Education*, *219*, 77–89.

Would you allow me to reuse this tool found in Table 1 on p. 81 of that research?

Thank you for your time and consideration,
Joseph Ulibarri, Ph.D. candidate

SK Steven Kelly <
To: Ulibarri, Joseph Justo
Mon 1/22/2024 7:21 AM

You don't often get email from s ,earn why this is important

[EXTERNAL EMAIL: Do not click any links or open attachments unless you know the sender and trust the content.]

Joseph: I am fine with this as long as Dr. Veronee is fine as well.

SK

...

KV Kenna Veronee <
To: Ulibarri, Joseph Justo;
Thu 2/1/2024 11:40 AM

You don't often get email from \ Learn why this is important

[EXTERNAL EMAIL: Do not click any links or open attachments unless you know the sender and trust the content.]

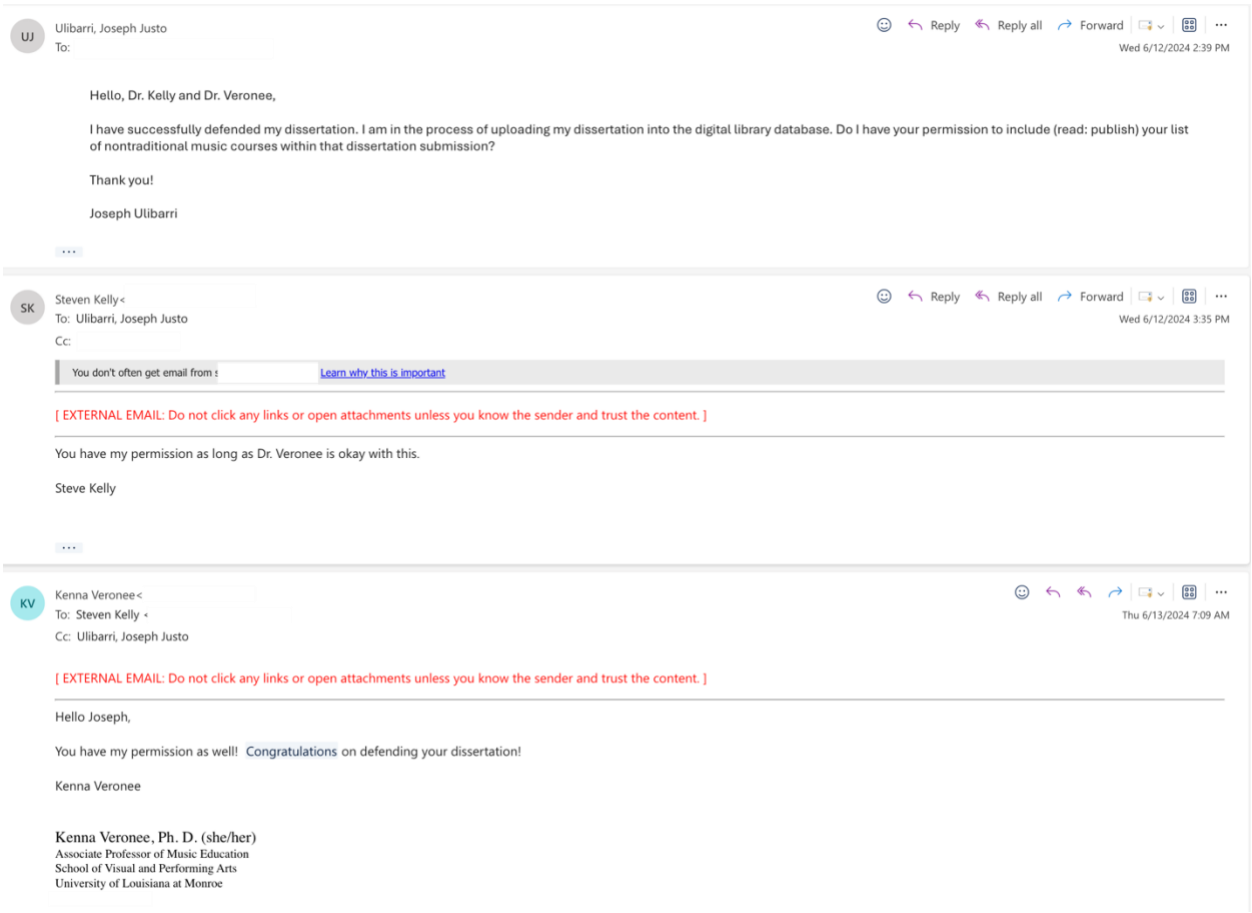
Dear Joseph,

You may absolutely use the list of music courses from this article.

Best wishes with your research!

Kenna Veronee

Kenna Veronee, Ph.D. (she/her)



UJ Ulibarri, Joseph Justo
To:

Reply Reply all Forward
Wed 6/12/2024 2:39 PM

Hello, Dr. Kelly and Dr. Veronee,

I have successfully defended my dissertation. I am in the process of uploading my dissertation into the digital library database. Do I have your permission to include (read: publish) your list of nontraditional music courses within that dissertation submission?

Thank you!

Joseph Ulibarri

SK Steven Kelly <
To: Ulibarri, Joseph Justo
Cc:

Reply Reply all Forward
Wed 6/12/2024 3:35 PM

You don't often get email from s Learn why this is important

[EXTERNAL EMAIL: Do not click any links or open attachments unless you know the sender and trust the content.]

You have my permission as long as Dr. Veronee is okay with this.

Steve Kelly

KV Kenna Veronee <
To: Steven Kelly <
Cc: Ulibarri, Joseph Justo

Thu 6/13/2024 7:09 AM

[EXTERNAL EMAIL: Do not click any links or open attachments unless you know the sender and trust the content.]

Hello Joseph,

You have my permission as well! Congratulations on defending your dissertation!

Kenna Veronee

Kenna Veronee, Ph. D. (she/her)
Associate Professor of Music Education
School of Visual and Performing Arts
University of Louisiana at Monroe

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