# CAREER LONGEVITY AMONG SOUTHEASTERN BAND DIRECTORS: ENVIRONMENTAL, PERSONAL, AND EDUCATIONAL FACTORS

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Date of Graduation

# VITA

Sidney Thomas Hearn, son of Jeffty Thomas and Nancy (Lewis) Hearn, was born September 11, 1974, in Sheffield, Alabama. He has two younger brothers, Marcus Paul and Patrick Eli. Mr. Hearn graduated from Muscle Shoals High School in June of 1992. He earned the Bachelor of Music in Music Education from the University of North Alabama in 1997. Mr. Hearn served as Director of Bands at Falkville High School in Falkville, Alabama, before returning home to "The Shoals" to serve as Director of Bands at Deshler High School and Northside Middle School in Tuscumbia, Alabama. He earned the Master of Education in Music Education from Auburn University in 2004. Sid married Elizabeth Layne Richardson, daughter of Rick and Barbara (Hoffman) Richardson, on April 14, 2007.

DISSERTATION ABSTRACT

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The purposes of this study were to determine whether variables reported in previous research on teacher turnover could be reduced to a number of factors, and to determine how those resulting factors affected career longevity in band directors. Career longevity was defined as the total number of years teaching. Literature on teacher turnover was reviewed, a list of variables from previous research was created, and an online questionnaire that collected demographic information and data to address the research questions was developed. Over 3,200 middle-school and high-school band directors in Alabama, Florida, Georgia, Mississippi, South Carolina, and Tennessee were invited to participate. Of the 270 directors who completed the online questionnaire, 226 responses were usable in analysis ($N = 226$). Mean number of years teaching was 16 ($SD = 10.23$) and median years at current position was 5 ($SD = 7.36$), suggesting that most

directors had held more than one teaching position. Data for total teaching experience and time at current position were heavily skewed toward less time teaching. Factor analysis confirmed that data reduction to 3 factors which qualitatively resembled Environmental, Personal, and Educational categories from the review of literature was the best fit, but only accounted for 24.7% of variance in career longevity due to a high amount of shared variance. It was also suggested that perhaps the Environmental factor in this study was really a measure of the construct known as job satisfaction, which appears frequently in turnover literature. Multiple regression analysis with career longevity as criterion variable and Environmental, Personal, and Educational as predictors accounted for only 12.0% of variance in career longevity, $R^2 = .120$, $F(3, 191) = 8.647$, $p < .001$. Environmental made the strongest unique contribution to variance, b = .346, $t(200) = 4.713$, $p < .001$. Educational made a smaller but significant contribution, and the contribution of Personal was not significant. Again a high amount of shared variance between variables was observed. Band directors in positions where their Environmental compatibility is low may be at greatest risk to leave or move. Those directors in positions where their compatibility with the environment is highest may be the most likely to stay, regardless of other variables. This view of Environment as a factor of career longevity places critical importance on the compatibility of the band director with the environment in which they will be teaching for optimal career longevity.

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# CHAPTER 1

## INTRODUCTION

The secondary school is a professionally and socially complex environment for teachers. In the past decade, research in teacher attrition and retention has shed considerable light on the challenges teachers face. Research on teacher turnover generally focuses either on teacher demographics, individual characteristics, and salary (Boe, Bobbitt, & Cook, 1997; Kersaint, Lewis, Potter, & Meisels, 2007; Liu, 2007; Shen, 1997) or on school characteristics, administration, and work environment (Billingsley & Cross, 1992; Johnson & Birkeland, 2003; Weiss, 1999).

Liu (2007) examined data from the National Center for Education Statistics (NCES) 1999-2000 Schools and Staffing Survey (SASS) and the 2000-2001 Teacher Follow-Up Survey (TFS) and determined that the national average rate of worker turnover is 11% and the employee turnover rate in education is about 14%. In a 2003 review of literature on teacher turnover, Keller (2003) noted that between 40% and 50% of teachers leave their jobs within the first five years of teaching. Madsen and Hancock (2002) surveyed beginning music teachers ($N$ = 137) and found that nearly 33% of beginning music teachers leave their jobs in the first five years. First-year teachers in all subject areas are three percent more likely to leave the teaching profession than more experienced teachers (Liu, 2007). An examination of data from the 1990-1991 SASS and the 1991-1992 TFS by Ingersoll and Rossi (1995) indicated that smaller schools have the

greatest difficulty retaining quality teachers, and teacher attrition rates are higher in private schools than in public schools. Some teachers experience a lack of promotional opportunity in comparison to other professions (Chapman, 1983; Grissmer & Kirby, 1987). Teachers may perceive themselves having low social and professional status associated with teaching (Darling-Hammond, 1984), and may experience undesirable or unacceptable working conditions (Billingsley & Cross, 1991; Darling-Hammond, 1984). Ingersoll (1997) observed that schools and teachers are often portrayed negatively in the media and other outlets, resulting in a general perception that teaching is "low-status work," with teachers being treated as semi-skilled workers.

While new teachers may teach for only a short time before leaving the profession permanently, many other teachers enjoy long and fruitful careers, perhaps teaching until retirement age. In every environment where a teacher chooses to leave, other teachers choose to continue teaching. Why do some teachers stay when others leave? Many schools have teachers who leave and teachers who stay, so decisions to leave the profession cannot be explained by examining only the environmental variables that contribute to those decisions. The unique personal variables of each individual and the education that has prepared the individual to teach must also be considered. Recently, there has been a growing body of research on the problem of why some teachers stay when so many leave (Chapman, 1983; Killian & Baker, 2006; Madsen & Hancock, 2002; Murnane, Singer, Willett, Kemple, & Olsen, 1991; Nieto, 2003; Shen, 1997). Nieto (2003) reviewed literature on why some teachers persist in the teaching profession and suggested that good teachers continue teaching even in the most challenging situations for reasons that have more to do with the emotional, relational, and personal aspects of

teaching, and not because of environment, physical conditions, financial compensation, or the latest teaching techniques. Good teachers continue to teach because they love, believe in, and respect their students and can imagine future possibilities for them (Nieto, 2003).

Music teachers may face additional complexities due to the nature of organizing a music program. School music programs may include several performing ensembles serving students of varying ages, grade levels, and levels of experience. Music programs in smaller or rural schools may serve students from fifth grade through twelfth grade, with a single music teacher for all students at all levels. A music teacher consequently may teach the same student for as many as eight years. Band programs in secondary schools are closely related to athletic programs, adding more athletic commitments, evening commitments, and community expectations than other teachers may face. Band directors may experience an increased emphasis on contest and festival performances and ratings as a measure of status within the intrastate and interstate band directing communities. Band directors may face these complexities and choose to continue teaching or they may choose to leave the profession.

Ingersoll and Rossi (1995) called for research that examines why teachers choose to stay in their teaching jobs or continue to stay in the teaching profession. Findings from such research can inform policies to improve teacher retention rates in schools. Improved retention of teachers may improve the quality of education in general and music education in specific. The purpose of this study is to identify factors that contribute to career longevity in band directing and how those factors contribute to career longevity in band directors.

## Statement of the Problem

When a teacher leaves a teaching job, there are other teachers in the same school who stay in their jobs. The problem of why some band directors leave their teaching positions while others continue teaching is more complex since often there is only one band director in a school. Once a band director has left his or her position, in many cases he or she will never return to work as a teacher again. When the problem is treated as one of working environment, an assumption is made that those teachers who stay in their teaching jobs either experience more desirable environmental circumstances or that those who stay are not affected in the same way by the environment as those who leave. Yet in every school setting and environment where teachers leave, other teachers stay in that same environment. The question of why some leave the profession when some remain in the profession is at the core of this study.

## Purpose of Study

The purpose of this study was to identify factors that contribute to career longevity in band directing and describe how those factors contribute to career longevity in band directors. Knowledge gained from this study may provide a more complete understanding of the complexities that band directors face and the factors that led them to their decisions to stay in a teaching position. The findings of this study may provide guidance for educational decision-makers when implementing measures to improve retention rates of highly qualified music teachers in the workforce.

This study was guided by two research questions:

1. Which factors influence career longevity in band directing?
2. How do these factors contribute to career longevity in band directing?

## Rationale

The first research question explored the relationship of variables from previously reported research to career longevity in band directing. Items for an online questionnaire were constructed based on variables from a review of literature. The online questionnaire was administered to middle and high school band directors in the Southeastern states of Alabama, Florida, Georgia, Mississippi, South Carolina, and Tennessee. Confirmatory factor analysis was used to determine if data collected from questionnaire items could be reduced into a smaller number of categorical factors.

The second research question examined more closely the individual contribution of each factor to career longevity in band directing, as well as the combinations of the factor categories. Multiple regression analysis was used to examine individual factor contributions to variance as well as combination contributions to variance.

## Definitions

For the purposes of this study, the following terms are defined for clarification:

Attrition – when a teacher leaves the teaching profession completely and does not return or move to another teaching position.

Career longevity – total number of years a teacher has worked either at the same school or in different schools.

Educational – used in the review of literature to group all variables identified as aspects of educational background and preparation. In the data analysis, Educational represents all items that loaded on Factor 2.

Environmental – used in the review of literature to group all variables identified as aspects of the physical environment. In the data analysis, Environmental represents all items that loaded on Factor 1.

First-year teacher – a teacher who is currently in his or her first year in the teaching profession.

New teacher – a teacher who is currently in his or her first year in a new teaching position. This includes experienced teachers who are in a new position.

Novice teacher – a teacher with less than five years of teaching experience

Personal – used in the review of literature to group all variables identified as cognitive or demographic. In the data analysis, Personal represents all items that loaded on Factor 3.

Veteran teacher – an experienced teacher with five years or more teaching experience.

## Limitations

The following limitations on this study are noted:

1. The findings of this study are representative of the time at which the instrument was administered, and only apply to the designated population.
2. The timing of the administration of the questionnaire in the spring semester may have affected response rate due to concert band festivals and other concert band commitments.
3. Respondents may have misinterpreted items on the questionnaire or responded with erroneous information.

4. The self-reported nature of the questionnaire may have affected reliability analysis.
5. This was not a longitudinal study and findings did not account for changes over time in any variable included in the study.

## Delimitations

The delimitations imposed on this study include:

1. Only high school and middle school band directors who were current members of their national professional association were considered for participation.
2. The findings of this study only apply to band directors in the states of Alabama, Florida, Georgia, South Carolina, and Tennessee, and may not be applicable to other teachers within those states, or to band directors in other states.
3. The findings of this study were restricted to one administration of the instrument.

# CHAPTER 2

## REVIEW OF LITERATURE

The purpose of this study was to examine the factors that contribute to career longevity in band directing and how those factors contribute to career longevity in band directing. This chapter summarizes variables reported in previous publications to affect teacher retention, music teacher retention, and band director retention. The review of literature found in this chapter was conducted between August 2006 and June 2008 using the Music Index Online, Education Resources Information Center (ERIC), Academic Search Premier, Expanded Academic ASAP, JSTOR, Education Full Text, WilsonWeb Journal Directory, AcademicOne File, SAGE Premier 2008, ScienceDirect Journals, and the ProQuest Dissertations and Theses databases. Key search terms included teacher turnover, teacher attrition and teacher retention. Subject heading search terms included band director turnover, band director attrition, band director retention, music teacher turnover, music teacher attrition, music teacher retention, teacher turnover, teacher attrition, and teacher retention. Alternate terms included longevity, leave and stay. When necessary, queries for each of the variable names described in this chapter were also included. (See Appendix A for variable names.)

The method for the review of literature was to first examine studies specifically related to turnover among band directors. Studies related to turnover among all music teachers were examined next. Finally, studies related to turnover research on all teachers

were reviewed. Publications that reported a broad scope or large number of variables were retained. References cited in those retained studies were then examined, and those that contributed additional variables or supporting points to existing variables already included in the literature review were retained. Several specific studies were repeatedly cited in the literature relating to band director turnover, music teacher turnover, and teacher turnover. Additionally, studies relating to specific topics or specific variables were sought. Any unique studies that reported findings regarding specific variables affecting teacher retention were retained.

A composite list of variables from all literature reviewed was then compiled and variables were categorized for simplification. The classification structure appearing in this chapter was also used as later as a reference during data analysis. Those variables determined by the researcher to be present in the physical environment or affected by aspects of the physical environment were classified as "Environmental." Those variables determined to be cognitive or demographic were classified as "Personal." Those variables determined to be based on educational background and preparation were classified as "Educational." Environmental, Personal, and Educational variables are presented in order of the number of variables within each category. In this chapter, Environmental variables, which occur in the greatest number throughout the literature, are presented first. Personal variables are presented second followed by Educational variables. The presentation order of variables within each category is based on the volume of research addressing each variable. Variables appearing first in each category were reported more frequently in previous studies.

## The Problem of Longevity

Keller (2003) states that though attrition rates may be high for all occupation fields into which recent college graduates enter, it is fair to place critical importance on the recruitment and retention of veteran teachers into the teaching profession. In the music education field, professional organizations such as MENC: The National Association for Music Education (MENC) have recently increased emphasis on the recruitment and retention of music teachers (Bergee & Demorest, 2003).

A high turnover rate associated with education is well documented in numerous studies (Hafner & Owings, 1991; Keller, 2003; Murnane, Singer, Willett, Kemple, & Olsen, 1991; Smith & Ingersoll, 2004). Hafner and Owings (1991) conducted a study between 1972 and 1986 to describe the career patterns of a national sample of individuals ($N$ = 1,011) from the high school class of 1971 drawn from database of The National Longitudinal Study of the High School Class of 1972 (NLS-72). Murnane, Singer, Willett, Kemple, and Olsen (1991) tracked the career histories of 6,935 full-time teachers who started their careers in the Michigan public schools between 1972 and 1975 and 9,644 full-time teachers who began their careers in the North Carolina public schools between 1974 and 1978. The study focused on elementary teachers and secondary teachers in English, mathematics, biology, chemistry, physics and social studies. The study also examined data on the career paths of a National Longitudinal Survey (NLS) sample of 612 college graduates who began teaching between 1967 and 1987. Smith and Ingersoll (2004) examined data on the effects of induction on the retention of first-year teachers from the 1999-2000 SASS. These studies all indicated that as many as 50% of teachers left their jobs or left the teaching profession in their first five years of teaching.

Madsen and Hancock (2002) surveyed 225 music educators who had graduated during the past 10 years from the same university. The study found that 33% of music teachers left their jobs in the first five years. Gordon (2000) reviewed literature on helping novice teachers succeed. Ingersoll (2001) conducted organizational analysis that utilized data from the 1990-1991 SASS and the 1991-1992 TFS conducted by the. Both Gordon (2000) and Ingersoll (2001) reported that most teachers who stay in the teaching profession longer than five years still leave their jobs well before retirement. A brief published by the Alliance for Excellent Education on the costs of teachers leaving their jobs or leaving the profession indicates that retirements account for approximately 16% of those who leave the teaching profession each year (Anonymous, 2008).

In an article published in *USA Today*, Ingersoll (2002) wrote that even if the influx of new teachers each year is sufficient to fill the vacancies left by high annual turnover rates, the short length of time that some teachers stay in their jobs is of enormous concern to anyone with a stake in education. The Alliance for Excellent Education (2008) published an issue brief summarizing the costs associated with teachers leaving the profession. Barnes, Crowe, and Schaefer (2007) examined data on the real costs of teacher turnover from public schools in Chicago, IL, Milwaukee, WI, Granville County, NC, Jemez Valley, NM, and Santa Rosa, NM. The data collected helped develop the National Commission on Teaching and America's Future (NCTAF) Teacher Turnover Cost Calculator. The Teacher Turnover Cost Calculator may be used by schools and school districts to calculate the costs incurred annually by teacher turnover. These sources and others document the high cost of teacher turnover (Alliance, 2008; Barnes, Crowe, & Schaefer, 2007; Smith & Ingersoll, 2004).

Other researchers document the negative impact of teacher turnover on school performance (Barnes, Crowe, & Schaefer, 2007; Dolton & Newson, 2003; Rivkin, Hanushek, & Kain, 2005). Rivkin, Hanushek and Kain (2005) examined data from the University of Texas at Dallas (UTD) Texas Schools Project (TSP). This study examined teacher quality and student performance along with the impact of specific measured components of teachers in schools. Dolton and Newson (2003) analyzed existing data from six London borough Local Education Authorities (LEA) consisting of 316 primary schools. This study used data from the Database of Teacher Records (DTR), a database of teacher pension records and data from the Local Education Authority Statistical Information Service (LEASIS), which contains data on individual local school characteristics. These studies indicated that schools with higher teacher turnover display lower school performance.

Much of the research examining the problem of teacher turnover focuses on factors in the work environment that contribute to teachers' decisions to leave. In recent years, researchers have begun to examine the personal and educational aspects of decisions to leave in an effort to explain why some teachers leave and some teachers stay when working in similar environments. The effect of the work environment on decisions to leave the teaching profession cannot be ignored and may be the strongest influence on decisions to leave. However a full explanation of why some teachers leave when others stay must also examine the personal and educational variables involved in teachers' decisions to stay in the teaching profession.

## Environmental Variables

A number of environmental variables influence decisions to leave a teaching position (turnover) or leave the profession (attrition). Teachers start their careers with high expectations and encounter frustration on many levels. Darling-Hammond (2003) reviewed literature on factors influencing teacher attrition and observed that low salary, large class sizes, heavy teaching load, lack of resources, lack of preparation, and lack of mentoring support all contribute to increased teacher attrition rates. Another review of literature on teacher learning and student learning by Darling-Hammond (1998) indicated that most teachers in the U.S. begin their careers in the schools where teacher turnover is highest, often with few teaching materials and no mentoring. Darling-Hammond noted that upon entering the teaching profession, first-year teachers are expected to already know everything that they will need to know, or to learn what they do not know on their own. This is impossible or at the least improbable with few opportunities to observe and analyze their teaching with more effective teachers.

Ingersoll and Rossi (1995) examined the 1990-91 SASS data on teachers who recently left their teaching positions for other positions or to change occupations. They noted that new teachers may see “greener pastures” in other school settings and desire to move to more attractive positions, rather than leaving the profession. Andrews and Quinn (2004) surveyed first-year middle school and high school teachers in a K-12 school district with a population of almost 60,000 students. In most cases, first-year teachers were assigned the same tasks and workload as veteran teachers from their first day on the job. Often new teachers were assigned to “float” from classroom to classroom, assigned the most challenging students and were assigned demanding extra duties.

Krueger (2000) interviewed 30 music teachers in their first ten years of public school teaching in the State of Washington, and noted that music teachers are faced with additional challenges: larger class sizes, performance expectations, financial and accounting obligations, and numerous before- and after-school commitments. Music teachers may be expected to travel from classroom to classroom or building to building, be assigned less preparation time, and face physical and professional isolation from colleagues. Veteran teachers may have moved through one or more school environments and faced some or all of these challenges during their careers. Experienced music teachers may have experienced similar environmental challenges along with the unique responsibility of organizing their music programs. The small number of teachers interviewed by Krueger may present problems with generalisability to other populations of teachers. However, the same observations reported by Krueger appear elsewhere in other studies on teacher turnover as well. Other environmental variables appearing in previous publications regarding teacher turnover are summarized below.

*Discipline and Classroom Management*

Killian and Baker (2006) surveyed new Texas Music Educators Association (TMEA) members ($N = 223$). The study found that novice teachers in all capacities consistently cite student discipline and classroom management as one of their greatest challenges. Music teachers often face large classes of students from a wide range of grade levels, skill levels and developmental stages, creating the potential for increased management and discipline concerns. Management and discipline concerns may be compounded when the single teacher is new or inexperienced. When new music teachers are faced with behavior management or discipline problems that are beyond the scope of

their experience, teacher effectiveness and job satisfaction decrease (Krueger, 2000). Thoughts of changing teaching positions or changing professions may accompany poor discipline and classroom management situations. Krueger recommends that new music teachers team-teach with experienced teachers for large classes in order to provide the opportunity to improve discipline and classroom management skills, thereby improving teacher effectiveness and job satisfaction.

Kersaint, Lewis, Potter, and Meisels (2007) surveyed 898 teachers who had left two large Florida school districts during a two-year period. The study found that teachers directly associate student behavior in their classrooms with how well school administrators implement and support effective school-wide discipline plans. In situations where teachers perceive poor or unsupported discipline plans, teachers may feel helpless to improve behavior and classroom management routines in their classrooms. Kersaint et al. (2007) concluded that efforts to improve teacher retention should help teachers address classroom management and discipline issues by developing programs to enhance teachers' classroom management skills and developing clear, coherent, and consistent discipline plans. Kersaint et al. concluded that administrators should support teachers in the enforcement of such discipline plans.

The body of literature reviewed indicates that classroom management and student discipline are among the greatest challenges for teachers, especially novice teachers. Music teachers may face additional classroom management and student discipline challenges due to the nature of music programs. Teachers directly associate student behavior in the classroom with administrative support, and schools with clear and effective discipline policies have more success retaining teachers.

*Administrative Support*

Administrative support is among the most influential variables related to teacher turnover and attrition. In a longitudinal study of 50 new teachers in Massachusetts over a period of four years, Johnson and Birkeland (2003) observed that teachers desire leadership that is supportive, accessible and respectful. New teachers tend to leave schools where they perceive support from administration as not meeting teacher needs or expectations. Quinn and Andrews (2004) surveyed 106 first-year teachers and found that direct support from the school principal is a primary factor in novice teachers' perception of overall support from the schools in which they work. Lack of administrative support may play a significant role in attrition. Kersaint, Lewis, Potter, and Meisels (2007) found significant differences in the importance of administrative support of teachers among female teachers, high school teachers, and those who have already left the teaching profession. Among teachers who had already left the profession, administrative support was more important to men than to women, and more important to African-American and White leavers than Hispanic leavers (Kersaint, et al., 2007).

Krueger (2000) suggested that administrators should support music programs by looking for ways to avoid isolating new music teachers such as encouraging interactions with experienced teachers through mentoring and team-teaching. South (2004) suggested that school administrators should better demonstrate support for music teachers in a variety of direct and indirect ways. Siebert (2008) surveyed public school music teachers ($N$ = 79) who were within their first five years of teaching in New York State. Siebert found that supervision and guidance by a certified music administrator was important to teachers at all levels, and not just for novice teachers. Informed feedback, meaningful

and targeted professional development, and philosophical support for the music subject area helped educators feel validated and part of the organization and community. Siebert found that these feelings kept music teachers productive and growing in their skill level.

Previous research indicates administrative support as a pivotal issue in teachers' decisions to leave the teaching profession. Administrative support is cited as more important to teachers who have left the profession than those who stay. Administrative support for music teachers may involve disciplinary support, financial support, motivational support, attending performances, and appreciation for music as part of the curriculum as opposed to only an activity.

*School Environment*

School environment plays an important part in teacher turnover and attrition. According to a brief published by the Alliance for Excellent Education (Anonymous, 2008), seeking better work environments was cited as a deciding factor 38% of the time by teachers who changed schools. Among people who left the teaching profession, lack of support from administration and dissatisfaction with school environment were cited as contributing equally to decisions to leave. Teachers considering a decision to leave the teaching profession were more likely to cite school environmental concerns such as dissatisfaction with parents, administrators, and students as influencing thoughts of leaving. The facts presented in this brief published by the Alliance for Excellent Education are consistent with previous research that indicates administrative support as more influential on decisions to leave than on decisions to stay.

Sargent (2003) conducted an analysis of a New Jersey school district's efforts to develop a more rigorous teacher selection process and then provide new teachers with a

more effective system of professional development and support. Sargent surveyed instrumental music teachers ($N$ = 8) who were making plans to leave their jobs, and observed that teachers who feel that their work is recognized as important by their school are more likely to remain dynamic and contributing members of the school community. Research indicates that students are more successful in schools where teachers are respected and connected to colleagues and community (Scheib, 2004). Loeb, Darling-Hammond, and Luczak (2005) examined data from a survey of California teachers ($N$ = 1,071) conducted in 2002 by Louis Harris Associates. Shen (1997) analyzed data from the 1990-1991 SASS and the 1991-1992 TFS. Both studies found that, conversely, low achieving schools and schools of lower socio-economic status have the most difficulty retaining experienced teachers. Schools with lower enrollment generally have higher turnover rates, schools with the highest enrollments experience the least turnover, and turnover rates in private schools are higher than in public schools (Ingersoll & Rossi, 1995). High rates of teacher turnover have significantly negative impacts on student achievement (Dolton & Newson, 2003), creating a recursive cycle of high turnover and low student achievement in many schools.

School environment concerns are as important as administrative support among people who left the teaching profession, and of more importance to teachers who might be considering leaving the teaching profession. Schools that make teachers feel needed and respected have the greatest success retaining teachers. Schools with lower enrollment, schools with lower student achievement and schools of lower socioeconomic status have the most difficulty retaining teachers.

*Isolation*

Weasmer and Woods (2000) describe ways that schools can foster growth in new teachers. They note that new teachers are new at both teaching and at understanding the community, policies, and culture of the schools in which they work. New teachers often fear being perceived as incompetent when asking for help or asking questions (Weasmer & Woods, 2000). Such behaviors inhibit their integration into the school culture. In a book promoting four models of methods to improve recruitment and retention of teachers, Heller (2004) noted that social and professional isolation from other teachers is a primary reason why new teachers leave their positions. Physical isolation in classrooms, separate buildings or other parts of campus increases the feeling of isolation among teachers (Gordon, 2000). This may be particularly true with music teachers who are often relegated to a separate wing or building on the campus. Krueger (2001) interviewed 20 music teachers at the end of their first and second years of teaching. Krueger found that isolation from other music teachers and from resource people was a frequent problem for many novice music teachers, and that networking with other music teachers could serve as a professional "lifeline" for novice music teachers. Music programs are often housed in separate buildings from the main core of more academic areas of the campus, causing a physical separation and a consequential social separation from more experienced teachers for much of the school day.

Lortie (1975) conducted a sociological study on a variety of issues in the organization of teaching work and inquiries into various sentiments teachers hold toward their daily tasks, with a unifying theme to search for the nature and content of the pattern of orientations and sentiments which separates teachers from members of other

occupations. The study used data from historical review, national and local surveys, findings from observational studies by other researchers, and content analysis of intensive interviews. Data used (except for historical summaries) ranged from the early 1960s to the early 1970s. Intensive interviews were conducted in the summer of 1963 and the sample for the intensive interviews included 94 teachers in 13 schools ranging across the income strata. The teachers worked in six elementary, five junior high, and two senior high schools in the Boston Metropolitan Area. Huling-Austin (1986) presented a number of ideas related to what can and cannot be accomplished through teacher induction programs in an effort to help educators conceptualize and design induction programs with reasonable expectations. Both Lortie and Huling-Austin note that isolation among new music teachers is common and often traumatic.

Heston, Dedrich, Raschke, and Whitehead (1996) surveyed 120 band directors from school districts in a Midwestern state. Music teachers at all levels have expressed feelings of isolation from their teacher colleagues and music teacher colleagues (Heston, Dedrich, Raschke, & Whitehead, 1996; Krueger, 2000). Physical, social, and professional isolation is a contributing influence on teacher turnover among all teachers. Retention efforts in schools should look for ways to avoid isolating new music teachers (Krueger, 2000).

*Team-teaching*

Darling-Hammond describes a conversation with an experienced teacher in which the teacher remarked: “I have taught 20,000 classes; I have been ‘evaluated’ 30 times; but I have never seen another teacher teach” (Darling-Hammond, 1998, paragraph 20). Such situations are often the case in schools where teachers have so many responsibilities that

little time is left for the teacher to develop their skills. Krueger (2000) recommends that new music teachers team-teach with more experienced teachers for large enrollment classes and that students with severe behavioral or learning problems have assistance from teachers or aides who are familiar with handling these special problems. While the idea of team-teaching is certainly not new in the profession of band directing, Krueger's findings suggest that it is often under-utilized as a means for improvement of instruction or as a means of reducing teacher turnover.

*Collaborating with Colleagues*

In a comparison of mathematics achievement in Minneapolis schools with schools in Taipei (Taiwan) and Sendai (Japan), Stigler and Stevenson (1991) noted a systematic effort in Asian schools to pass on the accumulated wisdom of teaching practice to new generations of teachers and a perpetual effort to perfect teaching practice by providing teachers with opportunities to continue to learn from each other. In the United States, first-year teachers may be recently removed from situations such as internship, where great emphasis is placed teaching skill development through as system of evaluation, feedback and re-evaluation. It can be traumatic and overwhelming for a first-year teacher to enter a teaching situation where support systems that the teacher has grown dependent on for improvement are no longer in place, or are ineffective at best. Madsen and Hancock (2002) suggest that professional development opportunities such as state music conferences can provide music teachers with more personal benefits than previously thought through opportunities for collegiality and professional discourse.

*Support of a Mentor*

Kelly (2004) conducted a study to track 10 cohorts of inductees in an induction partnership administered by the University of Colorado. The study was conducted in six Colorado school districts. Participants were tracked into their fifth year of teaching. The study found that teacher retention is increased when teachers experience expert mentoring and networking through a comprehensive induction and mentoring program. Comprehensive induction programs that include effective mentoring and opportunities for growth improve teaching skills and reduce turnover among novice teachers by almost 50% (Smith & Ingersoll, 2004). Effective mentoring efforts may help minimize challenges new teachers face when beginning their jobs in new schools, allowing first-year teachers to establish themselves as valued members of a professional community due to the fresh perspectives they may bring to educational situations (Weasmer & Woods, 2000), and increasing the likelihood that they will remain in the teaching profession (Sargent, 2003). A study of 136 teachers in one school district reported that first-year teachers indicated schools and administrators should provide more orientation for first-year teachers. First-year teachers suggested that schools provide new teacher handbooks with information on the policies and procedures of the school and school district, and that someone should be responsible for reviewing material in the new teacher handbook with first-year teachers (Quinn & Andrews, 2004).

Krueger (2000) interviewed thirty music teachers ($N = 30$) in the state of Washington and found that new teachers often do not display the initiative to find resource people and establish support networks. Krueger recommended that administrators support new music teachers by regularly bringing them into contact with

experienced teachers through mentoring and team-teaching. Such research indicates the critical importance of supporting new teachers through mentoring. Currently, there is an increased effort at state and national levels to improve existing mentoring programs and implement new strategies for mentoring and induction as a means to improve teacher retention.

*School Setting*

Teachers desire schools where consistent, sustained supports are in place, where they can do their jobs with confidence in their students, their safety, and their own comfort, and where they can continue to grow and develop over time (Johnson & Birkeland, 2003). Schools that do not meet these needs of teachers may experience higher turnover rates. Research indicates that schools with lower enrollment generally experience higher turnover rates and schools with the largest enrollments experience the least turnover (Ingersoll & Rossi, 1995). Such findings may indicate teachers begin their careers in schools with lower enrollment and migrate to schools with higher enrollment. Such findings also suggest that a higher number of experienced teachers may be found in schools with higher enrollments.

Scheib (2003) conducted a case study of four Midwestern high school music teachers. Scheib concluded that expectations music teachers hold for their students and their music programs are based to a great extent on the experiences the music teachers had as students. Conflict arises when the music teacher designs curriculum, designs student experiences, and makes decisions in a present school setting that are based on experiences and decisions made previously in time in another school setting. Music teachers in such situations may have expectations or demands for their programs that the

setting is unable to meet. The complexities of school setting mentioned above, as indicated by Scheib (2003), are compounded when band directors and music teachers hold boundary positions where they may work in more than one school. Particularly in states with more numerous smaller enrollment schools than larger, consolidated schools, band directors may be expected to teach classes of middle-level students at a middle school, and higher-level students at a high school. Not only do music teachers in such situations have to adjust expectations for both school settings, but there may also be a conflict between the multiple school settings, further frustrating the new music teacher.

Research indicates that teachers may move from lower enrollment school settings to higher enrollment school settings. Novice music teachers may bring unrealistic expectations into their current school setting that are based on their prior experiences as students and may become frustrated when their expectations as music teachers must be adjusted for the setting. The findings of Scheib (2003) suggest that music teachers who are unable to cope with adjusting expectations to fit the school setting may be more likely to consider leaving the profession.

*School Socioeconomic Status*

The relationship between school socioeconomic status and student achievement is well documented in previous research (Caldas & Bankston, 1997; Okpala, Okpala, & Smith, 2001; Sammons, 1995; Sutton & Soderstrom, 1999). Okpala, Okpala, and Smith (2001) examined statistics from fourth-grade students ($N = 4,256$) in a low-income county in North Carolina. Caldas and Bankston (1997) examined demographic data from the 1990 Louisiana Department of Education Graduation Exit Examination (GEE). Sammons (1995) conducted a multilevel longitudinal analysis of student achievement in

primary school in reading (1,115 students at 49 schools), mathematics (1,250 students at 49 schools), and total examination General Certificate of Secondary Education (GCSE) scores (943 students at 120 schools) in Great Britain over a period of nine years. Sutton and Soderstrom (1999) studied relationships between school and social factors reported on the Illinois School Report Card along with student achievement as measured by the 1994 Illinois Goal Assessment Program (IGAP). Each of these studies described a positive relationship between school socioeconomic status and student achievement.

While schools having lower student enrollment and lower student achievement have difficulty retaining teachers (Ingersoll & Rossi, 1995), schools with lower socioeconomic conditions have the most difficulty retaining experienced teachers (Loeb, Darling-Hammond, & Luczak, 2005; Shen, 1997). Teacher turnover is 50% higher in high-poverty schools than in low-poverty schools (Ingersoll, 2001). A common measure of school socio-economic status is the number of students receiving free and reduced lunch. Public schools with higher numbers of students receiving free and reduced lunch experience higher turnover than schools with lower numbers of students receiving free and reduced lunch (Ingersoll & Rossi, 1995). Low school performance and high poverty were significantly correlated with high teacher turnover in Milwaukee and Chicago Public Schools (Barnes, Crowe, & Schaefer, 2007).

Teachers may trend toward leaving schools with lower enrollment for schools with higher enrollment (Ingersoll & Rossi, 1995), but research indicates that teachers who change teaching positions almost always move to schools that serve wealthier students (Johnson & Birkeland, 2003). Teachers leave low-income, high-minority and low-performing schools at the highest rates (Barnes, Crowe, & Schaefer, 2007). Relevant

literature regarding the effect of school socioeconomic status on teacher turnover can be summarized as reporting that lower socioeconomic status schools have the greatest difficulty retaining teachers.

*Resources*

A 2005 study of Washington, D. C. teachers ($N$ = 835) reported that while more expensive than salary increases, improvement of school facilities can have a greater impact on teacher retention than increases in pay. Major facility improvements are one-time expenses that last for years, and often are supplemented with additional sources of state or federal funding. In the long term, facility upgrades may be a more cost-effective strategy to improve teacher retention than permanent salary increases (Buckley, Schneider, & Shang, 2005). The term *resource inadequacy* does not only include insufficient facilities, funding, or supplies. It may also apply to school staffing or student enrollment. Indiana band directors in a 2004 study by Scheib ($N$ = 8) reported that funding, facilities, and supplies adequately met their expectations for public school system resources. The largest resource inadequacy reported by the band directors in this study was a lack of *staffing* in their music programs. Band directors reported that their significant lack of staff resources greatly increased their workload. Scheib (2004) also reported that a shortage of student enrollment in music classes was the second most significant resource inadequacy reported by band directors. Band directors cited a constant pressure to maintain or increase student "numbers" for their programs, expectations of rehearsal and performance outside of the school day, and balancing program expectations with what students could offer in terms of time, abilities, talents, and commitment (Scheib, 2003).

School facilities may be an important influence on teacher turnover decisions, but music teachers and band directors may also face other types of resource inadequacies. These may include inadequate staffing and student enrollment. Additionally, band directors may face a shortage of instruments, music, and qualified instructors for students outside of class. These resource inadequacies may lead to increased decisions to leave the teaching profession.

*Professional Expectations*

A music program that is unable to meet the professional expectations of the music teacher may leave the music teacher feeling frustrated or overwhelmed with the school setting, or, if expectations must be lowered for the school setting, the music teacher may feel she is not living up to her potential (Scheib, 2003). Novice music teachers often desire to teach students and content which are more interesting or more challenging to them than to their students. Frustration may increase when music teacher expectations must be lowered in order to match the ability level of music students, leading to a decision to leave the teaching profession. In addition to expectation adjustments, many music teachers struggle to balance the demands of teaching with the demands of "coaching" ensembles. Some music teachers consider themselves a music educator first and an ensemble conductor second. Others consider themselves a conductor first and an educator second. When music teachers' pedagogical approaches in this respect conflict with the expectations of the school setting, music teachers are more likely to leave their position or leave the teaching profession. Billingsley and Cross (1992) surveyed general and special education teachers in Virginia ($N$ = 1,147), and postulate that teachers with higher levels of education may have high expectations that the school cannot meet.

Higher expectations could also be a function of education and experience. The relationship between education and teacher turnover is discussed later in this chapter.

In some cases, the expectations of the school or administrators are higher than the expectations of the new teachers. A study of first-year music teachers ($N = 137$) found that they often underestimated the time commitment required of music teachers before beginning their music teaching career (Madsen & Hancock, 2002). In summary, in situations where there is a disagreement between the professional expectations of the teacher and the expectations of students, parents or administrators, teacher turnover rates may increase.

*Developing a Professional Identity*

Most teachers view themselves as professionals and wish to be treated as such (Scheib, 2004). Teachers are more likely to continue teaching when they are recognized as professional members of the school and community whose work is valued by the community (Sargent, 2003). Many band directors who left the teaching profession reported that the schools they left were set up to treat teachers like paid laborers rather than professionals (Scheib, 2004). These band directors felt they were unable to establish the professional identity they sought within the school and community. Teachers desire schools where their work is valued and they can grow and develop themselves as professional members of an academic community.

*Input into Decision Making*

Conflict between music teachers and administrators arises in schools where the music teacher feels they have no input or too little control over decisions that affect achievement or overall quality of their music programs (Scheib, 2003). Such situations

may contribute to decreased administrative support for music programs, the importance of which is discussed at length above. Music teachers ($N$ = 4) in the Scheib study felt they had adequate control over decisions that affected their music programs. Music teachers suggested that due to the continual need for music advocacy on the part of music teachers, they may have more contact with principals and may receive more consideration regarding decisions affecting the music program than other teachers receive (Scheib, 2003). Some experienced music teachers have attained a "seniority" status of significant political clout within the school culture, and their music programs may have considerable support from parents. However, while expressing satisfaction with the level of input into most decisions, the music teachers in the Scheib (2003) study showed great concern over control of financial decisions affecting their programs. This may indicate conflict with parents over organizational structure or financial support structure. When teachers feel they are in control of their programs, their job satisfaction increases and teacher turnover is reduced.

*Priority of Music in the School Curriculum*

Reimer (2005) states in a position paper that "those whose profession it is to teach music in schools have always had to plead in favor of it" because music is "often regarded to be essentially different from those subjects requiring the development of the intellect" (p. 139), because "very few students have the talent to do something with music that requires serious, long-term study, such as make a living from performing" (p. 140) and because "the deeper values of music, including but going beyond easily obtained entertainment, are poorly understood by many" (p. 140). In a review of literature on the status of school music, Koza (2006) notes that the absence of music testing in K-12

schools is an indicator of music's low priority in school curricula nationwide. In many school settings, ongoing advocacy to justify the existence of the music programs is a necessity (Elpus, 2007; Scheib, 2004). Elpus (2007) reviewed literature on music education advocacy and noted that music teachers, parents and students must continually undertake efforts to maintain or increase support for music programs in the schools. Scheib (2004) surveyed public school band directors in Indiana who were considering leaving the teaching profession ($N$ = 8) to investigate the issues contributing to their decisions to leave. Band directors indicated difficult working conditions, low salary, poor public perceptions of teachers, and low priority of music education in the school curriculum as primary reasons they left teaching. The constant need for advocacy may be a responsibility that drains music educators and inhibits their ability or desire to do other aspects of their jobs. Schools that recognize music as a higher priority in the school curriculum may have greater success retaining music teachers.

*Ability to Relate to Students*

The findings of a 2002 study by Madsen and Kelly suggest and that individuals who decide earlier in life to become music teachers may be more likely to remain in the profession longer. Madsen and Kelly (2002) asked undergraduate music education majors ($N$ = 90) at a large comprehensive school of music in the southeastern United States to complete an open-ended essay explaining remembrances of when the decision to become a music teacher was made. The study also found that middle school and high school level music teachers with whom students have regular and prolonged contact may play a significant role in early decisions to pursue music education as a profession (Madsen & Kelly, 2002).

A study by Williams (2003) found that veteran teachers ($N = 12$) in North Carolina were motivated to continue in the teaching profession by the challenge of stimulating students intellectually. Loving their students and watching students' progress were important reasons to remain in the teaching profession. First-year teachers in this study reported that "The accolades from parents and administrators couldn't even hold a candle to what teachers say they felt when they saw their students' daily progress" (Williams, 2003, p. 72). Teachers in the Williams study placed more emphasis on feedback from students than on test scores or approval from parents and administrators with regard to motivation to continue. These teachers said that forming personal bonds with students is important, and these bonds often lasts for years following the students leaving the teacher's class or school (Williams, 2003).

*Working with Special Needs Students*

In her book on mainstreaming exceptional learners in the music classroom, Atterbury (1990) writes that students with special needs have been placed in music classrooms from the beginning of mainstreaming in public education. The passage of Public Law 94-142 in 1975 mandates the education of students with disabilities in the least restrictive environment to the maximum extent appropriate. Atterbury writes that the presence of mainstreaming in music classrooms adds another variable that must be addressed by teacher education programs. Darrow (1999) conducted personal interviews with 35 instrumental, choral, and elementary music educators in a Midwestern school district that supports the practice of full inclusion. Music teachers cited the need for consultation or collaboration with specialists as the most important issue to the successful inclusion of students with special needs into the music classroom. In a report describing a

pilot preparation program for 23 preservice teachers at Christopher Newport University, first-year teachers indicated a lack of preparation for teaching special needs students in inclusive settings (Sprague & Pennell, 2000). Team-teaching for classes including students with severe behavioral or learning problems and assistance from teachers or aides who are familiar with the student and the challenges the student faces may help to improve teacher effectiveness (Krueger, 2000). When teachers feel that their quality of work meets their own expectations for success, they are more likely to continue teaching.

*Interacting with Parents*

Grayson and Alvarez (2008) surveyed K-12 teachers ($N$ =320) from 17 rural schools in Southeastern Ohio. The study indicated when teachers are the frontline mediators between parents and school, their diplomatic responsibilities may lead to feelings of exhaustion and being overwhelmed with teaching responsibilities. This is especially true in communities where parental support for the school is poor (Grayson & Alvarez, 2008). In a 2008 study, Anhorn observed first-year teachers in North Dakota ($N$ = 6). Working with parents was frequently mentioned as an area of need for training and practice. Responses indicated dealing with parents to be among the most undesirable aspects of teaching experiences for novice teachers. Some teachers found very supportive parents. Other teachers altered aspects of their personal lives to avoid public confrontations following interactions with parents at school (Anhorn, 2008). Buckley, Schneider, and Shang (2005) found that while the most important factor to retaining teachers was age and experience, the second most important factor in retaining teachers was improving teacher relationships with parents and community. Parental support is an indicator that teachers may desire to continue teaching. Lack of parental support or

continual conflict between teachers and parents may contribute to teachers' decisions to leave the teaching profession.

*Time Commitment*

New teachers struggle with managing their time in relation to their teaching responsibilities. Most time-management concerns of first-year teachers relate to time spent not directly teaching or preparing to teach (Anhorn, 2008). Paperwork, non-instructional duties and time spent on activities outside of the teacher's field of specialization are often perceived as taking time away from teaching. Teacher planning time may even be viewed by administrators and the community as wasteful because planning time is not spent directly teaching students (Scheib, 2004). Music teachers may feel additional time commitment pressure related to teaching responsibilities due to the need to continually prepare for the next performance without sufficient time to prepare or teach (Scheib, 2004). Music teachers may feel that many important tasks must wait until the last minute due to other time commitments that reduce the amount of time the music teacher can spend planning and teaching. Teaching under constant duress due to time commitments outside of direct teaching responsibilities may contribute to a sense of loss of control for the music teacher. These may include work-related time commitments, personal time commitments, and family-related time commitments.

In addition to concerns about work-related time commitments, teachers may experience conflict between work and outside time expectations. Kersaint, Lewis, Potter, and Meisels (2007) found that "time with family" was of high importance to those who left their teaching jobs and low importance to those who stayed. The relative higher importance of family time to those who left the teaching profession may indicate that

teachers desire more time with their families than a teaching job may allow. In situations where teachers feel they must choose between time with family and a teaching career, many teachers may choose time with family. Particularly at elementary levels, Kersaint et al. found that women were more likely than men to cite time with family as a reason for leaving the teaching profession. The study also found that a significant number of teachers who left the profession may be interested in part-time teaching jobs as means to continue teaching and balance time commitments (Kersaint, Lewis, Potter, & Meisels, 2007). Insufficient time to spend with family was among the environmental variables indicated as contributing to a decision to leave among teachers who had left the profession. Teachers who indicated that their job took more time away from family than they were willing to compromise were more likely to leave teaching.

*Professional Respect*

All teachers want to be treated with respect by students and administrators and to be appreciated in the community. A 1997 review of literature on teacher turnover and quality by Ingersoll noted an attitude may exist in some communities that teaching is "low-status work," with teachers being treated as semi-skilled workers or paid laborers rather than professionals. Most teachers think of themselves as professionals and wish to be treated with the same consideration as other professionals in the community such as doctors, lawyers, and business professionals. This is one aspect of modern education where many teachers may feel that schools and communities are severely lacking in the levels of respect with which they treat their teachers.

Scheib (2004) summarized that music teachers were more influenced by their own experience and other respected music teachers than by anyone outside of the field of

music education. Music teachers' expectations for professional respect are therefore related to their own performance experiences and experiences as students. They desire or expect to be treated with the same type of respect as the music teachers who taught them in their experiences as students. Throughout their years as a successful music student, the new band director may have participated in a successful music program that is a product of years or decades of work by the music teacher leading that program. When new band director entered the program as a student, the program may have been well established, with clear expectations and routines, led by a well-respected music teacher. Once the new band director takes a new teaching position, however, the situation may be quite different. Students in band programs with a new band director may perceive that well-established expectations and routines have been replaced with unclear and even unrealistic expectations and routines. Similar situations are somewhat common, particularly in music programs at schools with higher teacher turnover. Band directors in such situations may not receive the respect from students, administrators and community that he or she desires.

*Opportunity for Advancement*

Another aspect of professional respect for all teachers is professional development and opportunity for advancement within a teaching position. The teaching profession has been described as offering little or no opportunity for promotion or advancement. Having few promotional opportunities in education has also been described as a "flat career ladder." Cochran-Smith (2004) summarized five studies on teacher retention and observed findings that indicate teachers should be afforded the opportunity to work in a professional community of learners and have more opportunities for promotion and

advancement in their careers. The teaching profession may have a "flat career ladder" which can negatively affect the respect afforded to teachers. Without opportunities for advancement within a particular teaching job, leaving the teaching job or leaving the teaching profession may be the only way that a teacher may be able to advance their career.

*Support Groups*

New teachers desire a work environment in which they feel they contribute significantly and in which they feel they are supported by colleagues and administrators (Sargent, 2003). New music teachers leave the supportive atmosphere of the college or university in which they have spent several years preparing, to teach in school settings where they are often separated by other teachers in the school both physically and socially (Huling-Austin, 1986; Lortie, 1975). Krueger (2000) interviewed thirty music teachers ($N = 30$) in the state of Washington and found that new teachers often do not display the initiative to find resource people and establish support networks. Krueger recommended that administrators should support new music teachers by regularly bringing them into contact with experienced teachers through mentoring and team-teaching. In situations where the new music teacher does not take initiative to develop a support network, and where school administrators do not encourage the development of support networks for new teachers, teacher turnover may be increased.

*Salary*

Stinebrickner (1998) examined data from the National Longitudinal Study of the Class of 1972 (NLS-72). This study and others indicate that low salary is often cited as the main predictor of teacher turnover (Liu, 2007; Shen, 1997; Stinebrickner, 1998). In a

review of literature on teacher salary and teacher pay, Hanushek (2007) observed that salary is the most commonly addressed aspect of the teaching profession relative to teacher quality and recruitment and retention efforts. However, there are no reliable data on teacher salaries because salary data are reported by teacher unions without external validation. Differences in definition and policy complicate direct inter-state comparisons of salary data and teacher salaries across the nation are heavily influenced by experience and degree level (Hanushek, 2007). In a survey of high school band directors ($N$ = 174), low salary and low potential salary were found to have a significant influence on teacher attrition (Nimmo, 1989). Scheib (2004) found that when combined with low morale and difficult working conditions, low salary for teachers further increased band directors' desires to leave the teaching profession. Many of the band directors who chose to leave teaching reported that they viewed themselves as professionals and wished to be treated as such, but that school systems often are set up to treat teachers like paid laborers (Scheib, 2004). This finding may indicate dissatisfaction with the method of compensation in addition to the amount of compensation affects teacher turnover.

The traditional approach to raising teacher salaries involves across-the-board salary increases and salary schedules that reward experience and advanced degree completion. Neither experience nor degree level has been found to relate consistently with student achievement (Hanushek, 2007). With the passage of the No Child Left Behind Act of 2001 (NCLB) (Public Law 107-110) schools Adequate Yearly Progress (AYP) is evaluated based on test scores, a measure of student achievement (U.S. Department of Education, 2002). If schools are evaluated and funded based on measures of student achievement, a disconnect may exist between the manner in which teachers are

compensated for their work and the manner in which their work is evaluated. The relationship of student achievement to teacher turnover is explored above in this review of literature. Increasing teacher salaries or altering the method by which teachers are compensated may not improve student achievement, but it may positively influence teacher turnover. Kersaint, Lewis, Potter, and Meisels (2007) found that financial benefits were important to those who had left the teaching profession and of little importance to those who stayed. Those teachers who continue teaching are more satisfied with their salaries or more able to cope with lower salaries than those teachers who chose to leave the profession.

## Personal Variables

The environmental variables mentioned above in this review of literature influence teachers' decisions to leave or remain in the teaching profession. While studies examining the effects of environmental on teacher turnover may be more numerous, the question of why some teachers continue teaching in work environments that are credited with higher turnover rates cannot be fully explained by only examining variables in the environment. The personal variables and educational background of teachers must also be considered. Although fewer personal variables than environmental have been examined in previous research, a number of personal variables have been found influence decisions to leave a teaching position or leave the teaching profession. The personal variables appearing in previous publications regarding teacher turnover are summarized below.

### *Commitment*

A teacher's level of commitment is a personal sense of motivation to continue teaching that is affected by other variables in the environment in which the teacher works

as well as other personal variables that are unique to each individual teacher. An individual teacher's sense of commitment to a teaching job or to the teaching profession may be the most influential personal variable to affect whether the teacher will leave a teaching position or stay. As mentioned in Chapter 1, research on teacher turnover generally follows either an approach focusing on teacher demographics, individual characteristics, and salary or an approach focusing on school characteristics, administration, and work environment. Liu (2007) calls for a synthesis of these two approaches to research because personal variables and environmental variables often interact to affect a teacher's commitment to the teaching profession. Consequently, the variable of commitment is classified as a personal variable in this review of literature.

Previous research on teacher commitment examines the influence of environmental variables on commitment. Billingsley and Cross (1992) sought to identify variables of influence on commitment and job satisfaction among teachers, with a secondary purpose of identifying the *extent* to which such variables influenced the decisions of teachers to remain in the teaching profession. Billingsley and Cross surveyed 589 teachers and 558 special education teachers ($N = 1,147$) from Virginia and found that environmental variables were better predictors of overall job satisfaction and commitment among teachers than were other types of variables. Rosenholtz (1989) reviewed literature on the effect of workplace conditions on teacher quality and commitment. Rosenholtz noted that higher job satisfaction and commitment leads to increased job effort and greater achievement in the workplace.

Among the environmental variables identified by Billingsley and Cross (1992), leadership support, role conflict, role ambiguity, and stress emerged as the best predictors

of job satisfaction and commitment. Leadership support, consistent with administrative support in other studies, was found to positively affect commitment. Supportive leadership behaviors that increase teacher commitment include feedback, encouragement, acknowledgement, collaborative input, and collaborative problem solving. Among environmental variables, stress was found to negatively influence commitment (Billingsley & Cross, 1992). The findings of the Billingsley and Cross study on teacher commitment are consistent with the assertion by Liu above that much previous research on teacher turnover focuses on one of two approaches, but that the two approaches should be synthesized to more accurately represent the interaction of environmental and personal variables that occurs naturally. In addition, Billingsley and Cross also found that research on worker turnover from the business field differentiates between a worker's commitment to a profession and a worker's commitment to an organization. Such an assertion may also hold true for band directors in that band directors may experience a sense of commitment to the school, to the profession of teaching, and to the profession of band directing, thereby greatly increasing the complexity that band directors and music educators face above and beyond the classroom teacher in terms of commitment and motivation (Scheib, 2003; Billingsley & Cross, 1992).

*Commitment to profession.* Teachers may experience a sense of commitment to the schools in which they work and a sense of commitment to the profession of teaching (Billingsley & Cross, 1992). Band directors may experience a sense of commitment to the school, to the profession of teaching, and to the profession of band directing. Levels of commitment to the profession of band directing may be increased by professional band directing organizations which often may be well-organized on district and state levels.

Mowday, Porter, and Steers (1982) summarized literature on the processes through which employees become linked to work organizations, the quality of such linkages and how linkages are weakened or severed. Employee-organization linkages were operationalized into three factors: commitment, absenteeism and turnover. Mowday et al observed that an individual's level of commitment to their profession can be predicted by measuring a combination of personal, role-related, environmental, and organizational structure variables (Mowday, Porter & Steers, 1982). Billingsley and Cross (1992) formulated a description of the influence of many factors on teachers' levels of commitment to the profession of teaching which narrows variables down into four categories: work experience, organizational structure, personal, and role related variables.

*Commitment to organization.* Workers possessing a stronger sense of commitment to an organization tend to remain with an organization for longer periods of time and to more successfully strive for organizational goals (Mowday, Porter, & Steers, 1982). Teachers who demonstrate higher levels of commitment to organization and commitment to profession may be more likely to continue teaching. There is little existing research that examines the commitment levels of band directors by differentiating between commitment to the teaching profession, commitment to the school and commitment to the profession of band directing.

*Role Stress*

Role-related variables were among the four categories identified by Billingsley and Cross (1992) to affect teacher commitment levels. Among role-related variables affecting commitment, Billingsley and Cross found that higher levels of role overload and role conflict decreased overall commitment to teaching. In general, when teachers

have well defined, challenging job assignments, commitment may be positively influenced. Scheib (2003) examined the effect of role-related variables on job satisfaction among music teachers ($N = 4$). Scheib interviewed music teachers and recorded data on variables including role conflict, role ambiguity, role overload, underutilization of skills, resource inadequacy, and nonparticipation. Underutilization of skills, role overload, role conflict, and resource inadequacy were found to be the most significant influences on job satisfaction. Each of these role-related variables are described below.

*Underutilization of skills.* Participants in the Scheib (2003) study indicated that they felt tension when having to fulfill unwanted, unimportant, or tedious tasks that take time away from direct teaching of students. Teachers felt their skills were particularly being underutilized when they were required to perform tasks they viewed as the responsibility of other school personnel, such as service staff or custodians. Scheib defines underutilization of skills as a situation in which the expectations of the music teacher do not allow the music teacher to use their unique skills and abilities. Spending time on low-skill tasks interferes with professional roles such as teaching, planning and assessment (Scheib, 2003). Low-skill tasks cited in the Scheib study included: fund-raising, preparing the practice field for rehearsal, scheduling performances, and addressing scheduling conflicts between music programs and other school activities. An additional aspect of underutilization of skills among novice band directors may appear when the novice band director's expectations for performance are higher than the situation allows (Scheib, 2003). Novice band directors may feel that the musical skills they have recently spent so much time developing in college are being underutilized in their new band teaching position where student skills are limited.

*Role overload.* Role overload occurs when teachers are faced with so many expectations that no one expectation can be achieved to the teacher's own satisfaction. Role overload was found by Scheib (2003) to be a significant role-related variable affecting role stress. Participants in the Scheib study cited feelings of other demands conflicting with the demands of their teaching position, feelings of being "pulled" in too many directions, having to sacrifice personal time for work, and feelings of failure to meet the needs of students due to having too many other obligations (Scheib, 2003). Teachers reported that their significant lack of staff resources greatly increased their role overload (Scheib, 2003). For teachers in the Scheib study, their sense of role overload was greatly influenced by resource inadequacies such as inadequate staffing. Sources of role overload cited by the music teachers in the Scheib study included: conflict between demands of teaching music and demands of parenting, need to perform administrative roles that take time away from tasks that meet the needs of students and the desire to balance a love for performing music with a responsibility to teach music.

*Role conflict.* Role conflict was another variable found by Scheib (2003) to negatively influence music teacher job satisfaction. Scheib defines role conflict as the psychological conflict that occurs when teachers receive contrasting sets of instructions about job assignments. The best example of role conflict is the tension that music teachers feel between their personal roles as parents and spouses and their professional roles as music directors. Role conflict was found to be among the strongest influences on role stress. The music teacher is particularly susceptible to role conflict when the music teacher's own perceptions of job expectations contrast with the organization and/or administration's perception of the music teacher's role (Scheib, 2003).

*Resource inadequacy.* Resource inadequacy was also found to be a significant influence on music teacher job satisfaction (Scheib, 2003). Resource inadequacy is defined by Scheib as a situation in which the music teacher is forced to "make things work" without the necessary tools and resources. Resource inadequacy is also discussed at length in the Environmental Variables section of this chapter. As mentioned earlier, the condition of inadequate resources in the environment may seriously affect the way the teacher feels about the situation. Teachers in the Scheib (2003) study indicated that they generally felt they had sufficient funding and supplies in order to do their jobs. The greatest source of resource inadequacy cited by the music teachers in the Scheib study was inadequate staffing and a shortage of students enrolled in their music programs. Music teachers indicated that adding a secretarial position solely dedicated to the music department would help to decrease their resource inadequacy with respect to a staffing shortage.

*Role ambiguity.* Role ambiguity is defined by Scheib (2003) as both a lack of information and an unpredictability of information. When a teacher receives no information or feedback on his or her performance or the information and feedback he or she receives is incomplete or inconsistent, the teacher experiences role ambiguity because they do not know if they are doing what it expected of them. Role ambiguity was found to negatively influence job satisfaction in teachers and special education teachers by Billingsley and Cross (1992). However, Scheib (2003) determined that role ambiguity was not a significant cause of role stress among music teachers. This finding is an inconsistency with other studies.

*Nonparticipation.* Nonparticipation was also found by Scheib (2003) to have little influence on role stress among music teachers. Scheib defines nonparticipation as a situation that occurs when a teacher is not included in decisions that affect his or her expectations. The music teachers in the Scheib (2003) study each taught within the same school music program. These music teachers believed that they were in control of their music program's destiny, but they did show concerns over the amount of authority they had over funding allocations for the music program.

*Boundary positions.* Scheib (2003) also reviewed a great deal of literature from studies conducted in business settings. He noted that workers holding "boundary positions," were more likely to experience role related stress. Boundary positions are positions between, or on the boundaries of, different organizations. Scheib gives an example of the application of boundary positions to education teachers who also coach athletic teams. These teachers who also coach often struggle with balancing the demands of teaching with the demands of coaching. Music teachers, like coaches, could also be considered as boundary positions in teaching when they balance teaching roles with expectations. In situations where underutilization of skills, role overload, role conflict, resource inadequacy, role ambiguity, and nonparticipation increase overall role stress, teachers may be more likely to leave the teaching profession. Those teachers who experience lower levels of role stress or are better able to cope with role stress may teach longer.

*Interest in Content*

Teacher education programs may have little influence over the values and beliefs of preservice teachers, yet Madsen and Hancock (2002) found that many of the concerns

about their jobs that music teachers had were personal in nature. The ability to teach interesting content is such a personal variable. Teachers who are able to present content that interests them may be more likely to continue to teach. Madsen and Hancock surveyed certified music teachers ($N$ = 225) who had received their teaching certification in the preceding ten-year period. Responses indicated that underestimation of the time commitment required of music teachers, a desire to stay home and raise children, a preference for performing music over teaching music, a lack of musical challenge from teaching, and a shift in career interest away from music were all personal issues which music teachers faced. While some environmental variables that music teachers face can be addressed by teacher education curricula during preservice teacher preparation, affecting issues such as a teacher's preference for performing over teaching is a much greater challenge (Madsen & Hancock, 2002). Novice music teachers must find ways to present material to students that interests, challenges and motivates the music teacher as well as the student.

*Personal Expectations*

Scheib (2003) found that the expectations that music teachers hold for their students and their music programs are based to a great extent on the experiences they once had as students. This fact in itself is a conflict when the teacher tries to base experiences and decisions in one school setting on experiences and decisions which occurred previously in time in another school setting. These teachers may have expectations or demands for their programs that the setting is unable to meet. The result may leave the teacher feeling overwhelmed in the situation, or feeling unworthy if they have to lower their expectations for the setting in which they teach (Scheib, 2003).

*Time of Decision*

Madsen and Kelly (2002) suggested that teachers who decided to become a music educator earlier in life may feel that they have made a larger commitment, or invested more into becoming a teacher than other people have. They may feel that teaching defines their identity, and that leaving the profession would damage their identity. Teachers who committed to the profession earlier in life may remain in the profession regardless of their own perceived performance as a teacher. Among other influences, Madsen and Kelly (2002) suggest that a person's desire to continue teaching music is related to the point in time when the decision to become a music teacher was made. People who decide to enter the music education profession earlier in life may have a higher level of commitment to the profession. Those who enter later in life may be more likely to leave once their effectiveness comes into question. The findings of Madsen and Kelly suggest that the middle school and high school level music teachers with whom younger students have regular contact may play a significant role in early decisions to enter the profession of music education, and that individual students who decide at this point in life to become music teachers may be more likely to remain in the profession longer. Music teachers often reported a time during middle school or high school at which prospective teachers experienced a profound music performing experience that motivated them to continue their studies, take music more seriously, and choose to become music educators (Madsen & Kelly, 2002). This suggests that middle and high school band directors are critically important role models for young people choosing music education as a profession, and for young music teachers who are struggling early in their careers to choose to continue teaching.

*Motivational Effect of Competition*

Austin (1990) reviewed literature on the effect of competition on music education. Austin noted that competitive motivation strategies in music classrooms may corrupt music teachers more than music students. Competition-oriented teachers tend to view students as low-ability or high-ability, and make decisions based on validating their own egos rather than educational goals. These teachers perceive high-ability students as having more potential to succeed in competition, so they focus more energy and effort toward high-ability students. Competition-oriented music teachers focus on maintaining a performance image rather than on the strategies they will use to help students improve. Low-achieving students may feel that they are not talented enough to meet the teacher's goals and they do not possess the tools for progressing toward the teacher's goals, so student motivation is severely diminished (Austin, 1990). Burnsed and Sochinski (1983) examined studies on competitions in music and noted that marching band competition was a significant presence in music education. The studies examined indicated that band directors, school administrators, parents, and students acknowledged the benefits of marching contests, but that the benefits acknowledged were mainly extra-curricular and extra-musical in nature. High school students and college freshmen were found to have the most positive attitude toward marching band competitions.

*Sacrifice*

All teachers make personal and professional sacrifices in order to have and maintain their teaching careers. Music teachers may make additional sacrifices due to added demands of organizing a music program. Like other teachers, music teachers struggle to balance their roles as professional with their roles as a spouse or a parent

(Scheib, 2003). Scheib found that music teachers reported feelings of other demands conflicting with the demands of their teaching position, feelings of being "pulled" in too many directions, having to sacrifice personal time for work, and feelings of failure to meet the needs of students due to having too many other obligations. Similarly, Madsen and Hancock (2002) suggested that the sacrifices of family, time, and control that music teachers must make in order to remain in the teaching profession is a greater price than some are willing to pay. Some music teachers leave the profession in favor of another profession involving less personal and professional sacrifice.

*Feeling Overworked*

Nimmo (1989) surveyed high school band directors ($N = 174$), identifying nine primary factors of attrition among band directors. Those factors were: potential salary too low, unappreciative administration, too many evening commitments, too many athletic commitments, not enough time with family, feeling that "nobody cares," desire to do something different, and a general feeling of being burned out or overworked. Scheib (2004) reported the feeling of constantly being overworked contributed to teachers facing overall poor working conditions, and subsequently increased teacher turnover levels. Music teachers may experience increased feelings of constantly being overworked due to the need to continually prepare for the next performance.

*Gender*

Teaching is still predominantly a women's occupation in that overall there are more women who teach than men (Liu, 2007). About three-fourths of all teachers in the United States are women (U.S. Department of Education, 2004). Band directing, however, is predominantly a men's occupation in that overall there are more male band

directors than female. Greaves-Spurgeon (1998) surveyed high school band programs (*N* = 352) in Georgia, and found that 9.4 percent (*N* = 33) of high school bands had a female director or assistant director. Madsen and Hancock (2002) surveyed certified teachers (*N* = 225) who had all earned certification to teach within a ten-year period. Madsen and Hancock found that women were more likely to cite desire to raise a family as a reason for leaving a teaching job than men. Walls and Mills (2008) surveyed all female band directors in Alabama (*N* = 150) and found that women were more likely to teach at smaller schools, and that women may tend to choose teaching positions that allow more priority of family. Billingsley and Cross (1992) found that women generally exhibit higher levels of commitment to both organization and profession than do men.

Women were more likely than men to report emotional exhaustion from teaching (Byrne, 1991; Grayson & Alvarez, 2008). Byrne (1991) surveyed 642 elementary through university educators in a large central Canadian city in an investigation of background variables on three dimensions of burnout. Findings from this study suggest that women are more responsible for the emotional needs of their family, and that female teachers may feel required to invest themselves emotionally through caring both at school and at home, leading to emotional exhaustion. A 2006 study of Texas music educators (*N* = 223) found that significantly more women than men planned to leave the teaching profession. While there was little difference between those who planned to stay in their teaching jobs and those who planned to leave with respect to demographic information, quality of college preparation, experience, school setting, or professional membership, a significantly larger number of women planned to leave the music teaching profession (Killian & Baker, 2006).

*Age and Experience*

Age and experience are often merged into a single variable rather than examined independently. While not always true, it is assumed that teachers of greater age also have more teaching experience, and that teachers with more experience are also of a greater age. Billingsley and Cross (1992) found that age and experience were positively related to overall commitment. They found that age and experience positively affected commitment independently, as well as in combination. Age and experience also positively influenced job satisfaction independently, as well as in combination.

It is well documented that teacher attrition follows a U-shaped pattern with more teachers leaving the profession early in their careers and in the later years near retirement (Liu, 2007; Murnane, Singer, Willett, Kemple, & Olsen, 1991; Wise, Darling-Hammond, & Berry, 1987). Wise, Darling-Hammond, and Berry (1987) conducted case studies of six school districts that were reported to pay careful attention to their selection of teachers, or that utilized highly developed selection practices. The school districts examined in the study were the Mesa, Arizona Unified School District which served approximately 44,000 pupils with 2,500 teachers, the Montgomery County, Maryland Public School System which served approximately 90,000 students with 6,100 teachers, the East Williston, New York School District which served 1,500 students with 100 teachers, the Hillsborough County, Florida School District which served 112,000 students with 6,200 teachers, the Rochester City, New York School District which served approximately 33,000 students with 2,300 teachers, and the Durham, North Carolina County School District which served approximately 17,000 students with 1,050 teachers. This study and others document the U-shaped pattern of attrition in teaching. About half

of all teachers leave within the first five years of employment. First-year teachers are 3% more likely to leave after the first year than other teachers are at any one-year time period in their careers (Liu, 2007). Liu suggests examining first-year attrition in an attempt to improve retention of first-year teachers.

*Ethnicity*

A 2006 study of 223 Texas music educators found no significant difference in demographic information between those who planned to leave their teaching position and those who planned to stay (Killian & Baker, 2006). Kersaint, Lewis, Potter, and Meisels (2007) found no significant difference between those who left the profession and those who stayed with respect to race or location.

## Educational Variables

Environmental and personal variables influence teacher retention independently and interactively, as discussed above in this chapter. The educational background of a teacher may also influence a teacher's decision to continue in the teaching profession, through a direct or indirect influence on student achievement or other variables described in this chapter. Educational background may independently influence teacher retention, and may interact with environmental variables and personal variables to affect teacher retention. Of the many variables reported to influence teacher turnover in previous publications, variables relating directly to educational background appear in the least numbers. Several educational variables have been found influence decisions to leave a teaching position or leave the teaching profession. The educational variables appearing in previous publications regarding teacher turnover are summarized below.

*Undergraduate Curriculum*

Darling-Hammond, Berry, and Thoreson (2001) presented data on the characteristics of a small sub-sample of teachers in the National Education Longitudinal Study of 1988 (NELS:88) who held temporary and emergency credentials. The authors identified a "need to understand how different teacher certification strategies encourage or discourage the construction of programs that produce well prepared teachers who stay in the profession" (p. 71, ¶ 5). Examinations of the relationship to teacher certification and student achievement are more common. An indirect relationship between student achievement and teacher turnover is implied, but studies documenting a direct relationship between undergraduate curriculum and teaching career longevity are limited in number. Research has shown, however, those teachers who completed four-year and five-year teacher education programs and completed student teaching experiences were one-half to two-thirds more likely to stay in the teaching profession (Barnes, Crowe, & Schaefer, 2007; Darling-Hammond, 2003). These teachers may feel that they have invested more of themselves into becoming a teacher, and therefore their commitment to their decision is higher. Howard (2006) surveyed instrumental music directors in Oklahoma ($N = 262$) in 227 school districts. Most directors indicated that they were adequately prepared to enter the teaching field upon graduation from college.

However, while teachers who had completed four and five-year undergraduate programs may be more likely to stay, other research indicates that teachers in any phase of their careers who have high academic credentials, such as graduation from a highly selective college or having a high undergraduate GPA, are most likely to leave the teaching profession before retirement. DeAngelis and Presley (2007) conducted a review

of teacher attrition based on data collected from the Teacher Service Record (TSR), which is maintained by the Illinois State Board of Education. This study found that those teachers with strong education credentials, such as certification and an undergraduate degree in education, are more likely to change teaching positions, but most likely to stay in the teaching profession. Additionally, the study found that novice teachers with strong academic qualifications are more likely to move to districts that are typically considered more attractive schools or to leave the profession altogether.

Teaching *intensity* is defined as "sustained control of the student-teacher interaction with efficient, accurate presentation of subject matter combined with enthusiastic affect and effective pacing" (Madsen & Geringer, 1989). A 2003 study by Hancock examined preservice teaching intensity in relation to teacher retention. Music teachers and preservice teachers ($N$ = 150) submitted videos of themselves teaching a high-intensity lesson. Analysis of the videos suggested that preservice teaching performance was not a good predictor of teacher longevity. Hancock (2003) further suggested that highly developed undergraduate training in musicianship, pedagogy, technique, and philosophy does not predict whether an individual will remain in the teaching profession longer. Hancock found that some teachers leave the profession regardless of undergraduate success, but those teachers who demonstrated lower levels of effectiveness and intensity in their preservice teaching tended to remain in the teaching profession longer.

*Degree Type and Level*

Teachers are generally more effective when they teach within their area of specialization. Goldhaber and Brewer (2000) surveyed twelfth-grade students ($N$ = 6,310)

and math and science teachers ($N$ = 3,469) and found that math students with teachers who hold a Bachelors or Masters degree in mathematics had higher mathematics test scores than students with teachers holding out of subject degrees. Each additional course that a teacher had completed in the mathematics subject area improved student mathematics achievement scores by approximately three-quarters of one percent of one standard deviation. This finding did not hold true to students and teachers in science subjects. Teachers with education degrees had no impact on science test scores, and a statistically significant *negative* impact on math test scores (Goldhaber & Brewer, 2000). Students of teachers holding emergency or alternative certification do no worse than students of teachers holding standard certification. Additional research on the relationship of teacher certification level to student performance indicates that degree level has little effect on student achievement (Ballou & Podgursky, 1997; Goldhaber & Brewer, 2000). Ballou and Podgursky (1997) examined literature on trends in teacher recruitment, career patterns, teacher turnover, and teacher salaries. Their analysis of teacher pay and teacher quality, along with Goldhaber and Brewer (2000), found that teacher certification has little effect on student achievement.

Billingsley and Cross (1992) found that teachers with more education demonstrated lower commitment. Billingsley and Cross postulate that teachers with higher levels of education may have higher expectations than the school can meet. Decreased commitment with more education could also be explained as an interaction of education with experience. Within the field of music teacher education, the most common bachelor's degree types held are degrees with a music education concentration or a music performance concentration. No studies were found that explore the relationship of

undergraduate music degree type to music student achievement or music teacher retention.

*Skills and Resources to Succeed*

Madsen and Hancock (2002) suggest that professional development opportunities such as state music conferences can provide music teachers with more personal benefits than previously thought through opportunities for collegiality and professional discourse. More opportunities to grow as a teacher and as a professional may benefit teachers and improve teacher retention. Many teachers consider professional development as a way to refresh skills and resources and to gain new skills and resource in order to teach more effectively. The ability to gain new skills and resources may be important to improving teacher retention.

## Summary

There have been many studies on the problem of teacher attrition. Much existing research has examined the variables in the work environment that contribute to teachers' decisions to leave. In addition to environmental variables such as salary, resources, administrative support, and classroom management, studies show that personal variables like commitment, time of decision, and interest in content influence teachers' decisions to leave the teaching profession in the first few years. Educational variables such as undergraduate curriculum and degree type may also influence teacher retention directly and indirectly. Why do some teachers continue to teach in the same settings that may discourage others from continuing? This study examines not only the environmental variables, but also the personal and educational variables that contribute to band directors' decisions to remain in the teaching profession.

The task of understanding career longevity in teaching requires knowledge of all factors that affect the recruitment and retention of teachers, and how these factors influence decisions to remain in the profession. Where does the individual teacher who has persevered in the profession fit into this picture? This study examined such questions. This study focused on teachers who have continued teaching for some period of time in the profession and examined the Environmental, Personal, and Educational variables that have contributed to their ability to remain in the teaching profession.

# CHAPTER 3

# METHOD

This chapter describes the design and method of the study. The purpose of the study was (a) to identify factors that contribute to career longevity in band directing and (b) to describe how those factors contribute to career longevity in band directors. The chapter is organized into seven sections: (a) research questions, (b) participants, (c) informed consent, (d) instrument development, (e) item development, (f) procedures, and (g) reliability.

The following research questions framed the design of the study:

1. Which factors influence career longevity in band directing?
2. How do these factors contribute to career longevity in band directing?

The methodology of this study was non-experimental survey research utilizing factor analysis and multiple regression statistical tests. Existing literature on teacher turnover was reviewed in order to develop an anonymous online questionnaire to identify factors that have contributed to band directors' decisions to remain in the teaching profession. The three areas of literature reviewed included: literature on all teacher turnover, literature on music teacher turnover, and literature on band director turnover. An online questionnaire was developed based on the literature, and refined using a mini-Delphi method. The questionnaire collected demographic information and sought to

measure variables in three areas: environmental variables, personal variables, and educational variables as outlined in Chapter 2.

## Participants

The sample population of this study included middle and high school band directors in Alabama, Florida, Georgia, Mississippi, South Carolina, and Tennessee who were active members of MENC. A list of names and contact information was obtained from MENC: The National Association for Music Education (MENC). The initial list of potential recruits included 3,524 active MENC members who selected "band" as their teaching affiliation. Names, addresses, or school names that suggested the individual taught only at the collegiate level were removed, reducing the list from 3,524 to 3,476 names: 552 (15.86%) from Alabama, 976 (28.09%) from Florida, 1,013 (29.14%) from Georgia, 50 (1.45%) from Mississippi, 479 (13.79%) from South Carolina, and 406 (11.69%) from Tennessee. With a population size of 3,476 band directors in six states, 211 responses were needed to achieve a $\pm$ 5% sampling error at a 95% confidence level based on questionnaire items utilizing a 6-point Likert-type scale (Dillman, 2000, p.207). With an anticipated response rate of 30%, and 211 responses desired, 1,241 potential recruits were randomly sampled within each state-based stratum proportional to the representation of the state in the total list of names.

## Informed Consent

The researcher followed the guidelines of the Auburn University Office of Human Subjects Research in requesting permission to conduct the study (see Appendix B).

## Instrument Development

An online questionnaire was developed in order to address the research questions: "Which factors most influence career longevity in band directing?" and "How do these factors influence career longevity in band directing?" Questionnaire items were developed by reviewing literature on teacher turnover, music teacher turnover, and band director turnover. An extensive list of variables that had been investigated in previous studies regarding teacher turnover was compiled. Those previously investigated variables that were determined by the researcher to be directly related to the research questions of this study were retained and questionnaire items were developed from these variables. Following the creation of this initial set of questionnaire items, the questionnaire was refined using the method described below.

A mini-Delphi method was used for the initial development of the questionnaire. A panel of experts was chosen from a state band director directory that indicated years of teaching experience. Each of these experts had taught band in secondary schools in more than one setting. Each expert had taught band in secondary schools for a minimum of 10 years. The experts received a copy of the review of literature in order to familiarize them with the parameters of the survey content and they were asked to complete the initial questionnaire as well as to provide comments on each item. Experts suggested revisions for each item as well as items that should be added or removed from the existing survey. This process was conducted repeatedly over a three-month period between February and April 2007 and yielded a questionnaire that utilized demographic items, Likert-type

items, and open-ended response items. Likert-type items were grouped by topic in small groups of five to seven items.

The questionnaire was distributed to each of the dissertation advisory committee members in August and November 2007. The committee reviewed the questionnaire for content, format, and face validity, paying special attention to whether items on the questionnaire directly related to the research questions, and whether items related to Environmental, Personal, or Educational variables that may affect teacher retention.

An informal pilot study was conducted in January 2008 with a small group of band directors in Alabama ($N = 19$). The band directors in the pilot study were distributed geographically across the state. Approximately one-fourth of the participants ($N = 5$) had ten years or more teaching experience. Nearly half of participants ($N = 9$) were in their first or second year of teaching. The average number of years taught was 6.05 ($SD = 4.29$). Several of the respondents ($N = 6$) indicated concerns regarding some aspect of the questionnaire. As a follow-up, each of the six respondents who indicated a concern was interviewed by telephone or email for suggested revisions. The questionnaire was modified to address the concerns.

The final version of questionnaire contained Likert-type response items, forced choice response items, open-ended items, and demographic items. Likert-type items on the questionnaire were created with an identical 6-point scale for all items, in an attempt to improve response rate and collect more accurate data (Dillman, 2000). Variables addressed by questionnaire items included: commitment, relationships, roles as a teacher, musical working environment, educational background, personal issues, general working environment, and personal factors in music education. Data for the variable of career

longevity was collected though an item in which participants were asked: *"How many years have you been a band director? (round up partial years).*" Responses were collected in this manner based on the researcher's desire to use reported length of teaching career as a variable rather than use a construct, and on revisions to improve the accuracy of data on this item that followed the pilot study. The decision to treat career length data in whole year values as continuous data was supported by Creswell's (2002) definition of a continuous variable as "the value of a variable assigned by the researcher to a point along a continuum of scores" (p. 130). Demographic items appeared at the end of the questionnaire (Dillman, 2000, p. 94). Demographic items were optional, and requested information including length of teaching career and length of time at current position.

The online questionnaire was created using SurveyMonkey.com, an online survey tool located in Portland, Oregon and found online at http://www.surveymonkey.com (Finley, 1999). A paper copy of the questionnaire was made available to participants upon request. The format and order of presentation of items in both the online questionnaire and the paper questionnaire were as identical as possible with the exception that Likert-type items on the paper questionnaire were presented in a fixed order, while Likert-type items on the online questionnaire were presented in a random order and appeared differently for every respondent. (See Appendix C for questionnaire).

## Item Development

The first item on the questionnaire was intended to separate those respondents who met the definition of "band director" explained in Chapter 1 from those respondents who did not meet this definition. Items 2 through 4 were intended to identify amount of

total teaching experience, amount of teaching experience in the current teaching position, and whether the respondent has taught continuously since beginning. Item 5 was developed to identify those band directors holding "boundary positions." Since the study examined only band directors in Alabama, Florida, Georgia, Mississippi, South Carolina and Tennessee, item 6 was developed to limit usable responses to only those states.

Following the first six items, respondents were presented with a section of 85 Likert-type items that used a six-point response scale (see Appendix D for a complete list of Likert-type items in their original order). The Likert-type items were presented in random order and were intended to measure Environmental (40 items), Personal (54 items), and Educational (16 items) variables. (Appendix E lists the variables measured in the Likert-type section of the questionnaire along with their corresponding item numbers.) Additionally, three items that asked for information as a measure of the respondent's likelihood of leaving were included in the Likert-type items. Degree type and level were measured by forced-choice items. These were followed by items on time of decision, team teaching, and support of a mentor. Demographic items asked respondents to indicate gender, age, ethnicity, salary and degree level. The last item was an open-ended response item asking respondents to comment on the questionnaire or the research topic.

## Procedures

The online questionnaire was administered to band directors in the Southeastern states of Alabama, Florida, Georgia, Mississippi, South Carolina, and Tennessee between March 2008 and May 2008. In March, 1,241 randomly selected recruits were mailed a recruitment postcard inviting them to participate in the study by completing the online

questionnaire. On the postcard was information about the study and an Internet URL. The participants typed the URL into an Internet web browser and were directed to a web page with an informed consent letter and a hyperlink to the online questionnaire. Participants were allowed to read information about the study before clicking on the questionnaire hyperlink. Participants were allowed to print the information letter page and retain a copy of the information letter before completing the questionnaire. Completion of the questionnaire served as agreement to participate. (See Appendix F for instructions and consent.) A hard copy of the questionnaire was available on request, but no requests for the questionnaire in this format were received.

After three weeks, a response rate of approximately 10% of 1,241 recruits was observed. This was significantly lower than the anticipated 30% response rate. In order to increase the likelihood of attaining the desired 211 responses before the end of the academic school year in May, the researcher selected an additional 1,987 participants from the list of 3,476 names using a non-replacement random sampling method identical to the method used in the first round of selections. The total number of postcards mailed was 3,228 (approximately 93% of the total population).

Responses from the online questionnaire were collected in a database hosted on Survey Monkey. This database was imported into the Statistical Package for the Social Sciences (SPSS) Graduate Student version 16.0 for Mac for further analysis.

## Reliability

Following data collection, Cronbach's index of internal consistency was calculated to determine the degree to which Likert-type items on the questionnaire measured the same underlying attribute (career longevity). For optimal internal

consistency, a minimum $\alpha$ of .7 was desired (Nunnally, 1978), as well as mean inter-item correlation values between .2 and .4 (Briggs & Cheek, 1986). A Cronbach's coefficient alpha of .869 for the data set was observed, indicating high internal consistency of the scale as a whole when measuring the underlying attribute. Corrected item-total correlations were also examined for each Likert-type item on the questionnaire. Of 226 items examined, 198 items had a corrected item-total correlation within the desired range of between .2 and .4, and nine items were .5 or higher. Only 19 items showed a corrected item-total correlation lower than .2, indicating these items were measuring something different from the scale as a whole. For each item with a corrected item-total correlation lower than .2, the researcher examined the change on the total $\alpha$ of .869 if that item were removed. Changes ranged from .868 to .873, indicating that removal of any of these items from the data set would produce a negligible change in $\alpha$. The researcher determined that the scale demonstrated adequate internal consistency by meeting the desired minimum criteria of Cronbach's coefficient alpha of greater than .7 and mean inter-item correlation values between .2 and .4. (See Appendix G for item-total statistics.)

# CHAPTER 4

# RESULTS

A demographic survey of band directors in Alabama, Florida, Georgia, Mississippi, South Carolina, and Tennessee was conducted to in order to address the research questions: "Which factors most influence career longevity in band directing?" and "How do these factors influence career longevity in band directing?" An online questionnaire was developed based on the literature, pilot-tested, and revised based on face validity assessments and comments from a panel of experts.

## Participants

The researcher invited 3,228 band directors to participate in the study. A total of 270 participants responded for an overall response rate of 8.4%. Responses from 40 participants were deleted from the data set: from five participants who indicated they were retired, 30 who indicated they did not currently teach middle school or high school band, and five who indicated they taught in a state other than Alabama, Florida, Georgia, Mississippi, South Carolina or Tennessee. Only four participants indicated they were from Mississippi. Due to the low number, all four responses from Mississippi were eliminated, yielding data for 226 band directors (7.0% usable response rate) from Alabama, Florida, Georgia, South Carolina and Tennessee who teach at least one middle school or high school band class.

Of the 226 responses retained, 73.5% ($n$ = 166) were men and 25.2% ($n$ = 57) were women. (Three respondents failed to indicate their gender.) Ages of the respondents ranged from 23 – 66 years ($M$ = 40, $SD$ = 10.45). (Two respondents did not indicate their age.) The proportion of responses from each state is shown in Table 1. Ethnicity of the participants is shown in Table 2 and approximate salary is shown in Table 3.

Table 1

*Frequencies and Percentages of Responses by State*

| | *f* | *P* | *Cum. P* |
|---|---|---|---|
| Alabama | 41 | 18.1 | 18.1 |
| Florida | 40 | 17.7 | 35.8 |
| Georgia | 90 | 39.8 | 75.7 |
| South Carolina | 27 | 11.9 | 87.6 |
| Tennessee | 28 | 12.4 | 100.0 |
| Total | 226 | 100.0 | |

Table 2

*Frequencies and Proportions of Respondents' Ethnicity*

| | *f* | *P* | *Cum. P* |
|---|---|---|---|
| African-American | 17 | 7.5 | 7.6 |
| American Indian | 1 | .4 | 8.0 |
| Asian American | 3 | 1.3 | 9.3 |
| Hispanic | 2 | .9 | 10.2 |
| White | 199 | 88.1 | 98.7 |
| Not Disclosed | 3 | 1.3 | 100.0 |
| Missing | 1 | .4 | |
| Total | 226 | 100.0 | |

Table 3

*Frequencies and Percentages of Salary Ranges*

| | *f* | *P* | *Cum. P* |
|---|---|---|---|
| Less than $20,000 | 0 | 0.0 | 0.0 |
| $20,001 - $30,000 | 3 | 1.3 | 1.3 |
| $30,001 - $40,000 | 42 | 18.6 | 20.1 |
| $40,001 - $50,000 | 54 | 23.9 | 44.2 |
| $50,001 - $60,000 | 62 | 27.4 | 71.9 |
| $60,001 - $70,000 | 38 | 16.8 | 17.0 |
| $70,001 - $80,000 | 19 | 8.4 | 97.3 |
| $More than $80,000 | 6 | 2.7 | 100.0 |
| Missing | 2 | .9 | |
| Total | 226 | 100.0 | |

The mean number of years of band directing experience was 16 (*SD* = 10.23 years), with an observed skewness of .421. Several band directors (*n* = 7) were in their first year of teaching. The most experienced band director had 43 years experience. Years at current position ranged from 1 – 38 years (*M* = 7, *Mdn* = 5, *SD* = 7.36). The median number of years at current position was five. The most common response (18.6%) for time at current position was one year. Over one-third of the sample (37.6%) indicated time at current position of three years or less. The distribution of number of years at current teaching position is shown in Figure 1. Time at current position was examined as

a descriptor of the sample and not used as a variable for final analysis, so the positive skew (1.65) of these scores had no effect on the statistical procedures selected to address the research questions.

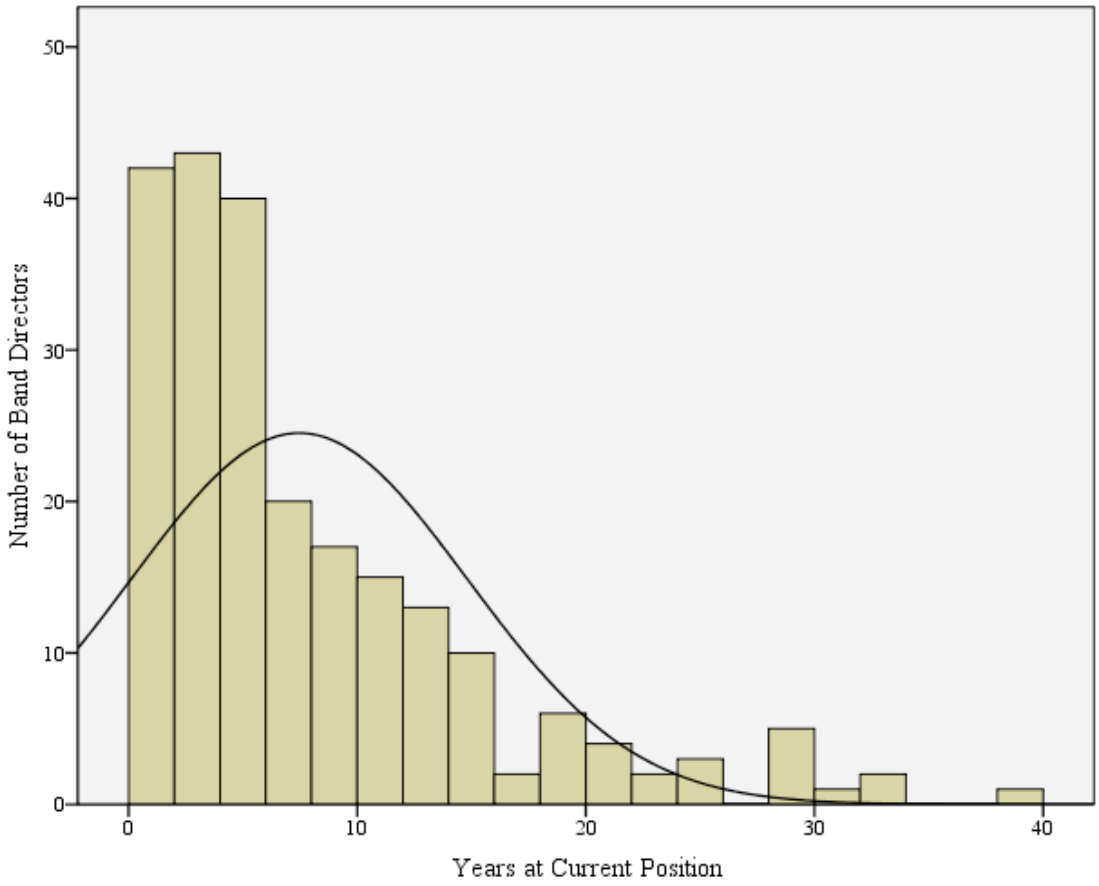


*Figure 1.* Skewed distribution of years at current teaching position.

Table 4 shows the current level of teaching certification. Table 5 shows the level of teaching certification when career began.

Table 4

*Frequencies and Percentages of Current Levels of Teaching Certification*

| | *f* | *P* | *Cum. P* |
|---|---|---|---|
| Not Certified | 3 | 1.3 | 1.3 |
| Bachelors | 74 | 32.7 | 34.0 |
| Masters | 104 | 46.0 | 80.0 |
| Education Specialist | 33 | 14.6 | 94.7 |
| Doctoral | 3 | 1.3 | 96.0 |
| Other | 8 | 3.5 | 99.6 |
| Missing | 1 | .4 | |
| Total | 226 | 100.0 | |

Table 5

*Frequencies and Percentages of Level of Teaching Certification When Career Began*

| | *f* | *P* | *Cum. P* |
|---|---|---|---|
| Not Certified | 6 | 2.7 | 2.7 |
| Bachelors | 184 | 81.4 | 84.1 |
| Masters | 29 | 12.8 | 96.9 |
| Education Specialist | 5 | 2.2 | 99.2 |
| Doctoral | 0 | 0.0 | 99.2 |
| Other | 1 | .4 | 99.6 |
| Missing | 1 | .4 | |
| Total | 226 | 100.0 | |

The response distribution for the questionnaire item: "Which of these best describes your undergraduate music training?" is shown in Table 6. Type of bachelor's degree is shown in Table 7. Reported ages at which respondents decided to become a band director is shown in Table 8.

Table 6

*Frequencies and Percentages of Undergraduate Music Training*

| | *f* | *P* | *Cum. P* |
|---|---|---|---|
| Performance Skills | 45 | 20.0 | 20.0 |
| Musical Knowledge | 55 | 24.3 | 84.1 |
| Teaching Knowledge | 22 | 9.7 | 54.2 |
| Field Experiences | 6 | 2.7 | 56.9 |
| Balanced | 97 | 42.9 | 100.0 |
| Missing | 1 | .4 | |
| Total | 226 | 100.0 | |

Table 7

*Frequencies and Percentages for Bachelors Degree Type*

| | *f* | *P* | *Cum. P* |
|---|---|---|---|
| Music Education | 201 | 88.9 | 89.7 |
| Music Performance | 16 | 7.1 | 96.9 |
| Other Music Degree | 5 | 2.2 | 99.1 |
| Non-music Degree | 2 | .9 | 100.0 |
| Missing | 2 | .9 | |
| Total | 226 | 100.0 | |

Table 8

*Frequencies for Time of Decision to Become a Band Director*

| | *f* | *P* | *Cum. P* |
|---|---|---|---|
| Middle School | 49 | 21.7 | 21.8 |
| High School | 104 | 46.0 | 68.0 |
| Between High School and College | 19 | 8.4 | 76.4 |
| College | 36 | 15.9 | 92.4 |
| Returned to College | 7 | 3.1 | 95.6 |
| Held Other Job First | 7 | 3.1 | 98.7 |
| Other | 3 | 1.3 | 100.0 |
| Missing | 1 | .4 | |
| Total | 226 | 100.0 | |

A majority of band directors (61.1%) worked alone on a daily basis. Only 26.5% worked with another band director daily, and 11.9% worked with more than one other band director on a daily basis. Over one-half of the band directors (58.8%) indicated that they did not have a music supervisor, department head, or other person who was not a full-time band director that supervised their music program.

## Summary of Sample Characteristics

Data for 226 band directors who completed the online questionnaire was retained. Most band directors were white males ($n$ =149), and most ($n$ = 116) earned between $40,000 and $60,000 a year. The mean age of band directors was 40, with 16 years of

teaching experience and seven years at the current position. The distribution of scores for total experience was positively skewed. The distribution of scores for time at current position was heavily skewed toward less time at that position. Over one-third of band directors (37.6%) had held their current position less than three years, and 18.6% were in their first year in a new position. Most band directors ($n$ = 184) began their careers with bachelors degree level certification and most ($n$ = 104) currently held masters degree level certification. A high percentage (88.8%) of the respondents held undergraduate degrees in music education. The undergraduate music programs of band directors most commonly balanced performing, academics, and field experiences. More band directors (46%) decided to become teachers during high school than at any other time in life. Most band directors (61.1%) work by themselves on a daily basis, and most (59.1%) do not have a music supervisor or other person supporting their music program.

## Research Question One

The first research question addressed was: Which factors influence career longevity in band directing? The online questionnaire asked band directors to report their level of agreement with statements intended to measure variables derived from previous research as having an effect on teacher turnover. Likert-type items provided interval data, which was analyzed using confirmatory factor analysis and multiple regression statistical tests. A factor analysis procedure was used to determine if questionnaire items loaded on the Environmental, Personal, and Educational factor groups as hypothesized.

The appropriateness of factor analysis was assessed using a Kaiser-Meyer-Olkin Measure of Sampling Adequacy (KMO) and Bartlett's Test of Sphericity. The KMO

value of .739 was significant ($p < .001$). The analysis was also supported by a subject-to-variable ratio of 2.66:1.

Using Kaiser's criterion, which has been criticized as resulting in retention of too many factors in some situations (Pallant, 2005, p. 175), to identify potential factor groupings yielded 27 components with eigenvalues > 1. Since Kaiser's criterion resulted in a high number of factors, the researcher selected Catell's scree test as a more conservative measure of the number of factors. Components with eigenvalues greater than 1 were plotted (See Figure 2). The researcher examined the scree plot for factors appearing above the break where the shape of the curve changes directions, as these factors contribute the most to the explanation of variance in the data set (Catell, 1966). Based on the scree plot in Figure 2, the researcher chose to calculate separate factor analyses using three- and four-factor solutions to determine which solution accounted for more variance.

Factor loadings based on the Kaiser criterion were examined. Most items loaded on the first two components. While fewer items loaded on the third and fourth components, there were sufficient items to confirm the decision to examine three- and four-factor solutions.

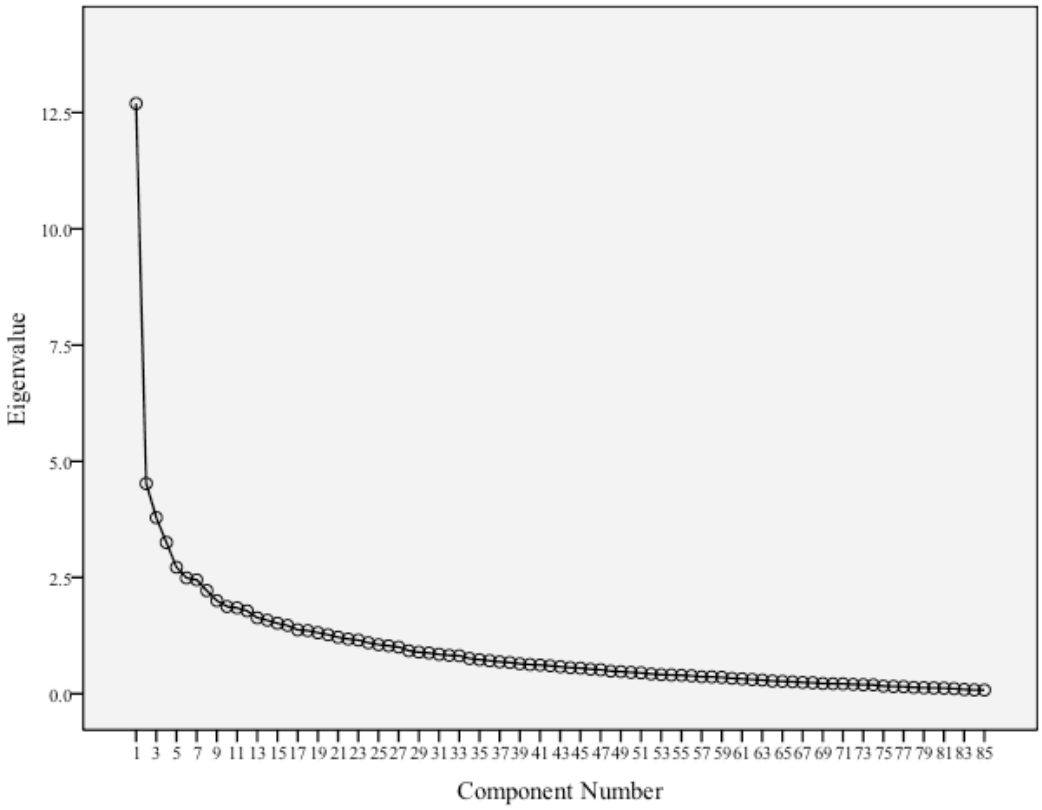


*Figure 2.* Scree plot for Catell's scree test as a measure of the number of factors.

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Component transformation matrices using principal component analysis extraction method and Varimax rotation method with Kaiser normalization were calculated to determine which model best fit the data. The total variance explained by both solutions was similar. The four-factor solution explained 28.5% of the variance in the data set, and the three-factor solution explained 24.7% of the variance in the data set. Varimax and oblique rotation of the factors yielded highly similar results. A total of seven variables were cross-loaded at the .3 level or higher for the three-factor solution and 15 variables were cross-loaded for the four-factor solution (see Appendix H and

Appendix I). Since both solutions yielded similar levels of variance but fewer cross-loadings were observed, the three-factor solution was selected as the better fit. The eigenvalues and percentage of variance explained, respectively, were as follows: Factor 1 (11.5; 13.5%), Factor 2 (5.7; 6.7%), Factor 3 (3.8; 4.5%). Exactly 40 of 85 variables (47.1%) loaded as expected at the .3 level in the three-factor solution. Of the 45 variables that did not load as anticipated, 24 variables (28.2%) loaded on a different factor, and 21 (24.7%) did not load on any factor at the .3 level.

The researcher examined outputs resulting from elimination of cross-loaded items and items that did not load from the data set. With these items removed, the three-factor solution explained 30.0% of variance. However, all factors were highly correlated ($r >$ .3), indicating considerable overlap and shared variance. Based on this observation, and their origination directly from the literature, the researcher chose to retain those variables and the original three-factor solution. As hypothesized, the three factor groupings on which questionnaire items loaded could be described as Environmental, Personal, and Educational based on the variables that loaded in each factor. Each factor displayed cross-loadings and variables that loaded within it that were anticipated to load elsewhere. However, the number of variables that correctly loaded onto the anticipated factor was sufficient to cause each of the three factors to appear qualitatively different.

## Research Question Two

A simultaneous multiple regression analysis, with career longevity as the dependent variable and the Environmental, Personal, and Educational factors as continuous independent variables was calculated to address the second research question: How have these factors contributed to career longevity in band directing?

Several assumptions were required of a multiple regression test. First, a sample of sufficient size was needed for greater generalisability of results. Tabachnick and Fidell (2001) recommend calculating required sample size using the formula: $N > 50 + 8m$ (where m = number of independent variables). For this study, a minimum of 74 cases was needed and data for 226 cases were analyzed, so the assumption of sufficient sample size was met.

The simultaneous multiple regression procedure selected required one continuous dependent variable and two or more continuous independent variables for analysis. Scores for career longevity served as the dependent variable, and were taken from the total years of band directing experience reported by respondents on the online questionnaire. Scores for each of the factors (Environmental, Personal, and Educational) served as independent variables. In order to derive a single score for Environmental, scores for items which loaded on that factor from the factor analysis model were averaged, producing a continuous Environmental score for each individual. This procedure was repeated to derive Personal and Educational scores for each individual. The method of calculating an average score for each of the three factors was chosen to compensate for the difference in the number of items that loaded on each of the three factors. Items that cross-loaded on more than one factor were omitted from this process.

A second assumption that was required was examination of the independent variables for the existence of multicollinearity and singularity. Correlations between independent variables in the multiple regression model were examined to determine the strength of relationship between predictors and criterion. Environmental showed the strongest significant correlation with career longevity, $r(202) = .299$, $p < .001$. A weak

but significant correlation was shown between Personal and career longevity, $r(208) = .116$, $p = .047$. The correlation between Educational and career longevity was not significant, $r(209) = -.045$, $p = .256$, indicating that the factor showed little relationship with career longevity. Correlations between independent variables were weaker but significant, confirming that each of the independent variables was unique (see Table 9), so the researcher chose to retain Educational for further analysis in the regression procedure.

Table 9

*Correlation Between Variables in Multiple Regression Model*

| | Career | Environ. | Educat. | Personal |
|---|---|---|---|---|
| Pearson Correlation | | | | |
| Career Longevity | 1.000 | .299 | -.045 | .116 |
| Environmental | .299 | 1.000 | .349 | .202 |
| Educational | -.045 | .349 | 1.000 | .136 |
| Personal | .116 | .202 | .136 | 1.000 |
| Sig. (1-tailed) | | | | |
| Career Longevity | | .000 | .256 | .047 |
| Environmental | .000 | | .000 | .002 |
| Educational | .256 | .000 | | .027 |
| Personal | .047 | .002 | .027 | |
| N | | | | |
| Career Longevity | 226 | 204 | 211 | 210 |
| Environmental | 204 | 204 | 195 | 197 |
| Educational | 211 | 195 | 211 | 200 |
| Personal | 210 | 197 | 200 | 210 |

Collinearity coefficients were examined to check for multicollinearity and singularity (see Table 10). Collinearity tolerance and variance inflation factor (VIF) coefficients indicated low likelihood that any one dependent variable was actually a

combination of other independent variables, supporting the assumption that independent variables were qualitatively different.

Table 10

*Collinearity Coefficients*

| | Collinearity Statistics | |
|---|---|---|
| | Tolerance | VIF |
| (Constant) | | |
| Environmental | .854 | 1.171 |
| Educational | .874 | 1.145 |
| Personal | .954 | 1.048 |

A third set of assumptions was the assumption of normality, linearity, homoscedasticity, and independence of residuals. Scatterplots generated by SPSS were examined in order to verify that residuals were normally distributed around the dependent variable scores, residuals had a fairly straight-line relationship with predicted dependent variable scores, and the variance of residuals around predicted dependent variable scores was about the same for all predicted scores. No outliers with $\beta > 3.3$ or $< -3.3$ were detected by examination of the scatter plot (Tabachnick & Fidell, 2001).

The multiple regression model indicated that the combination of Environmental, Personal, and Educational accounted for 12.0% of variance in career longevity, $R^2 = .120$, $F(3, 191) = 8.647$, $p < .001$. Independently, Environmental explained 10.2% of variance

and made the strongest unique contribution to career longevity, b = .346, $t(200) = 4.713$, $p < .001$. Educational explained 2.7% of variance, and made a smaller but significant contribution to career longevity, b = -.176, $t(207) = -2.421$, $p = .016$. The contribution of Personal was not significant (see Table 11). The observed $R^2 = .120$ was less than the sum (.134) of the squared part correlation values for independent variables ($r^2_1 = .102$, $r^2_2 = .027$, $r^2_3 = .005$), indicating a high amount of shared variance in combination that is removed when independent variables are examined separately.

Table 11

*Summary of Simultaneous Regression Analysis (N = 226)*

| Variable | *B* | *SE B* | β | Sig. |
|---|---|---|---|---|
| (Constant) | -6.87 | 7.68 | | .37 |
| Environmental | 6.89 | 1.46 | .35 | .00 |
| Educational | -2.98 | 1.23 | -.18 | .02 |
| Personal | 1.35 | 1.34 | .07 | .32 |

Closer examination of boxplots for each independent variable displayed nine cases that could be considered as outliers based on their deviation from the predicted score. Outlier cases were removed and boxplots re-examined repeatedly until no outlier cases remained. A total of 15 outlier cases were removed in three repetitions, and followed with a second regression analysis which yielded only slightly different results in combined variance, $R^2 = .137$, $F(3, 180) = 9.564$, $p < .001$. In the second model,

Environmental slightly increased to 10.9%, b = .358, $t(187) = 4.767$, $p < .001$, but the contributions of Educational and Personal were not significant. Though producing an overall improvement in the explanation of variance in career longevity, the researcher rejected the second model since only one independent variable made a significant contribution. The researcher retained the original regression analysis that explained 12.0% of variance to career longevity.

## Open-ended Responses

The final item on the electronic questionnaire invited respondents to comment on the survey or its topic. Of the 226 responses that were retained for analysis, 59 respondents provided written comments. Approximately 71% of open-ended responses addressed the study topic and 29% addressed the questionnaire. Most of the 43 responses addressing the study topic were negative in tone and showed great concern for the topic of the study. The 16 responses that addressed the questionnaire were mostly positive in tone and identified areas of concern with format of Likert-type item section, and length of the questionnaire. Responses about the study topic expressed concern about the future of the band directing profession and the current and future state of band programs in schools. They expressed concern or frustration with students, funding, administrative support, time commitment, and the importance of band in the school curriculum. Others were positive and expressed great enjoyment and satisfaction from their jobs. One respondent wrote:

> I spent most of my career in a large, very successful program, retired and moved to a rural area in another state, and began again. My observation is that those who have a good work ethic, who value teaching fundamentals and who seek quality

band literature will succeed, while many who seek band competitions, quick success or financial rewards will burn out quickly.

Many of the responses that addressed the study topic were lengthy and appeared to have been well-thought out and written with considerable investment of time, such as the following response by one band director:

> I feel that a band director must be more highly dedicated to their occupation than any other teaching post, with the possible exception of being a head coach. I routinely work 60 to 80 hours a week, with some weeks running over 100 hours. You have to want to do this job very badly to be willing to make these sacrifices. The greatest problem related to my job is not my band students, but the music for listeners classes I have to teach to justify my position. I have also seen a gradual decrease in the number of students taking band over the length of my career. I attribute this to changes in the work ethic of the culture and the creeping increase of required core courses during this time. When I was a student we had plenty of time to take band and music and still be top students, but now kids are forced to take courses they don't want and can't use because of falling test scores nationwide.

Several responses expressed frustration with a large number of issues with their jobs. Several expressed having to lower their standards for students and their standards for themselves in order to continue to teach. A band director who had already decided to leave the profession at the end of the 2007-2008 school year wrote:

> As of March of this year (2008) I submitted my resignation from my current band job and plan to enter another career. In 14 years of band directing I have always

> taught classes other than band. In my first year (1994) I taught two eighth grade English classes and have taught drama, chorus, music appreciation, and an honors level Fine Arts class that covers visual and performing arts since then. My frustration with block scheduling, discipline, "other" classes to teach, and the time demands are the bulk of my reasons for leaving though there are other factors. I feel as though I am not setting my own personal standards as high as did early in my career and I have made one school change in all of those years hoping that a "fresh start" would reinvigorate me.

Several responses addressed the quality of undergraduate education in preparing them to succeed as band directors. On the topic of how to prepare college students to succeed as band directors, one respondent wrote:

> Undergraduate students really need to have the opportunity to spend more time with successful, long-time directors during their undergrad years, before student teaching begins – to get more experience about the "nuts and bolts" of being a band director. So much of being a successful director has to do with people skills (handling students, administrators, parents, community relations, etc.), and most schools do not put enough emphasis on this. It should be taken for granted that a prospective music educator will have the music skills necessary to be a director by the time they get to student teaching…but it is often assumed that the people skills are there, when they are not. Most directors I know that have left the field have done so not because of a lack of music skills, but because of a lack of people skills.

The amount of time that band directing requires was a topic that appeared frequently in open-ended responses. On the topic of spending more time with family, one band director wrote:

> In regard to the do I want another job question, If I had a whole bunch of money, I would be a stay at home mom to my three kids (ages 5, 2 and 1). As far as is my job more important than a teacher's or is a teacher's more important than mine…we all work towards the same goal of doing what is BEST for the student. Also, I am a middle school director, if that helps with the after school aspect and sports aspect of things.

The open-ended responses provide specific details about an individual band director's thoughts about teaching environment, personal feelings and their educational background. It is difficult to generalize about the larger population of band directors from specific examples. However, open-ended response items allow the respondent to contribute data through the expression of viewpoints that may lie outside the scope of a questionnaire.

Selected vignettes from open-ended responses that were collected with the online questionnaire are presented above. A full report of open-ended responses addressing the study topic appears in Appendix J. In spite of the many frustrations and obstacles that make band directing a challenging profession, the open-ended responses indicate that some band directors demonstrate positive attitudes and enjoyment of their jobs. The results of this study indicate that more investigation is needed to explore the variables that contribute to the variation in attitudes among band directors about their jobs.

## Summary

On average, band directors have about 16 years of teaching experience, and most have been at their current job about seven years. Scores for total years of teaching experience and for time at current position were heavily skewed toward less experience and less time at current position. The most common response for time at current position was one year, indicating that most of the band directors who participated in the study were in their first year in a new position.

The first research question addressed factors that affect career longevity in band directing. A confirmatory factor analysis procedure indicated that three factors, which could be called Environmental, Personal, and Educational, accounted for 24.7% of the variance in career longevity. A second factor analysis solution with four factors was also tested. While the four-factor solution explained more of the variance in the data set (28.5%), the four-factor solution was more problematic due to a higher number of cross-loaded variables.

The second research question addressed how these three factors affected career longevity. A simultaneous multiple regression procedure was performed with career longevity as the dependent variable and Environmental, Personal, and Educational factors as independent variables. This researcher found that the Environmental factor made the greatest contribution to variance, and that the Educational factor showed little relationship to career longevity but also made a significant contribution to variance. The contribution of the Personal factor to variance was not significant.

# CHAPTER 5

# DISCUSSION

The purpose of this study was to identify factors that contribute to career longevity in band directing and how those factors contribute to career longevity in band directors. The findings of this study may aid teacher educators and policy-makers in better understanding how to improve retention of band directors in the education profession. Findings may help music educators understand which work environments tend to retain band directors longer, which band directors are most at risk of leaving the profession, and which types of undergraduate preparation support retention of band directors in the teaching profession. The findings of this study may also offer a more parsimonious view of the traits of environment, personality, and education that contribute to increased career longevity in band directing.

This study was guided by two research questions:

1. Which factors influence career longevity in band directing?
2. How do these factors contributed to career longevity in band directing?

An analysis of related literature revealed a wide range and large number of variables previously examined in relation to career longevity. The researcher classified variables from the review of literature into three categories: Environmental, Personal, and Educational. Previous research showed that investigation of Environmental variables was more common than investigation of Personal or Educational variables with relationship to

career longevity. No studies were found that categorized variables into Environmental, Personal, and Educational factors, then examined the relationship of these factors to career longevity among band directors.

An online questionnaire was developed based on the literature, pilot-tested, and revised based on face validity assessments and comments from a panel of experts. The online questionnaire was designed to gather demographic information and data coinciding with Environmental, Personal, and Educational variables identified in the literature. Invitations were dispersed, data were collected and handled under rules of informed consent, and all participants were assured of confidentiality.

The population in this study was 3,476 band directors in Alabama, Florida, Georgia, Mississippi, South Carolina, and Tennessee who were active members of MENC during the 2007-2008 school year. A total of 270 responses were collected through the online questionnaire. Problematic responses were filtered out, yielding a final data set of 226 responses from band directors in Alabama, Florida, Georgia, South Carolina and Tennessee. The number of usable responses surpassed the desired confidence level criteria of 211 responses (Dillman, 2000, p.207).

Demographic items from the online questionnaire were analyzed and reported. Career longevity was heavily skewed toward less time teaching. The average career longevity among participants was 16 years, median time at current position was five years, and most common response for time at current position was one year.

To address the first research question, a confirmatory factor analysis procedure was performed to identify the number of factors onto which variables measured by the online questionnaire loaded. As anticipated following the review of literature, a data

reduction to three factors was determined to be the best fit, accounting for 24.7% of variance in career longevity. Factors moderately corresponded to the Environmental, Personal, and Educational groupings of variables presented in the review of literature, though less than half (47.1%) of variables loaded as expected.

To address the second research question, a simultaneous multiple regression procedure was performed to identify the unique contribution of each of the individual factors in the model: Environmental, Personal, and Educational. The multiple regression model accounted for 12.0% of variance in career longevity. Educational showed a non-significant relationship to career longevity, but displayed a small but significant predictive ability. Independently, Environment made the largest contribution (10.2%) to variance. The smaller contribution of Educational (2.7%) to variance was significant and negative, but the contribution of Personal was not significant.

## Conclusions

Analysis of collected data regarding number of years teaching and number of years at current position revealed that band directors who participated in this study changed jobs frequently. This finding is supported by previous research suggesting that teachers may change jobs rather than leaving the teaching profession (Ingersoll & Rossi, 1995). The mean age of respondents was 40 and mean number of years teaching was 16, indicating that on average, band directors begin their teaching careers around age 24. A median time at current position of five years indicates that by age 40, most band directors have held more than one position. This finding is supported by previous research documenting a high turnover rate in education (Hafner & Owings, 1991; Keller, 2003;

Murnane, Singer, Willett, Kemple & Olsen, 1991; Smith & Ingersoll, 2004) and in music education (Madsen & Hancock, 2002).

The skewness of score distributions for total teaching experience and for time at current position is in agreement with findings in the literature of a U-shaped pattern of teacher turnover, with higher turnover in the earlier and later years of career longevity (Murnane, Singer, Willett, Kemple, & Olsen, 1991; Wise, Darling-Hammond, & Berry, 1987; Liu, 2007). It also may indicate that the band directors in the study tend to change positions frequently. Perhaps the most surprising finding was that 42 (18.6%) respondents were in their first year at their current position, but only seven (3.1%) of 226 respondents were in their first year of teaching. This finding lends further support to the idea that band directing is a transmigratory profession, validating the findings of previous research that first-year teachers are 3% more likely to leave after the first year than other teachers are at any one-year time period in their careers (Liu, 2007).

The first research question was concerned with whether the large number of variables examined in teacher turnover literature could be reduced into a smaller number of factors. Factor analysis confirmed the researcher's anticipation that a three-factor solution was the best fit, explaining 24.7% of variance. The factors that emerged qualitatively resembled the Environmental, Personal, and Educational categories outlined in the review of literature in Chapter 2. However, 28.2% of variables loaded on an unanticipated factor and 24.7% of variables did not load on any factor at the .3 level. In Chapter 2, Environmental variables reviewed were more numerous and wider in scope than Personal or Educational variables. This study found a total of 34 items loaded on Environmental, 16 on Educational, and 7 on Personal. This finding resembles the

structure of the field of literature in which most research on teacher turnover originates either from an approach that focuses on teacher demographics, individual characteristics, and salary, or from an approach that focuses on school characteristics and work environment.

Several items cross-loaded and many items unexpectedly loaded on different factors, indicating that there may be considerable interaction or overlap between factors which cannot be fully explained through data reduction. Another possible explanation for the high number of items that did not load and items that cross-loaded is the limited validity testing of the data collection instrument prior to its administration to the study participants.

A third possibility is that the factor in this study deemed "Environmental" may actually be a measure of the construct known as job satisfaction, which appears frequently in the literature (Billingsley & Cross, 1992; Heston, Dedrich, Raschke, & Whitehead, 1996; Killian & Baker, 2006; Krueger, 2000; Scheib, 2003). Job satisfaction among teachers includes attitudes and experience as well as external variables. Job satisfaction among band directors was measured by Heston, Dedrich, Raschke, and Whitehead (1996) as a combination of ten factors: student success, parental support, individual lessons, administrative support, student participation level, colleague support, professional development, salary, recognition, and budget. These factors are qualitatively similar to the items that loaded on Environmental in this study, and are not qualitatively similar to items loading on the Personal and Educational factors.

The second research question was concerned with learning more about the relationship between the independent predictor variables of Environmental, Personal, and

Educational and the criterion variable of career longevity. The combination of all three independent variables explained only 12.0% of variance, and the predictive ability of Personal was not significant, indicating that the model did not fit the data well. One explanation for these findings may be a high amount of shared variance between Environmental, Personal, and Educational, as suggested by the factor analysis procedure.

The relationship of the Educational variable to career longevity was not significant, likely related to the small size of the relationship noted. However, it is notable that the predictive ability of Educational was significant and negative ($b = -.176$, $p = .016$), so an increase of one standard deviation would decrease career longevity by roughly one year and nine months. This finding is in agreement with previous studies that found that teachers with more education are more likely to change jobs (Billingsley & Cross, 1992; DeAngelis & Presley, 2007; Hancock, 2003). The positive skewness of time at current position mentioned above is also in support of this finding.

Environmental was determined to be the best predictor of career longevity, increasing career longevity by about 3 years and 6 months with an increase of 1 standard deviation. This finding is supported by literature citing the importance of work environment in teachers' decisions to change jobs (Anonymous, 2008), and suggests that the same holds true for the band directors in this study. Previous research indicates that teachers migrate toward schools with higher enrollment (Ingersoll & Rossi, 1995), schools that serve wealthier students (Johnson & Birkeland, 2003), safe schools, and schools where they can continue to grow and develop over time (Johnson & Birkeland, 2003). Additionally, band directors may also seek schools with reputations for higher

quality ensembles, or schools that satisfy other musical criteria of interest to music educators.

## Recommendations for Further Research

The researcher notes three areas that could improve in the research design of the present study. First, the decision to administer an online questionnaire was based on logistics and limited resources. Online questionnaires generally receive lower response rates, as was observed in this study (total response rate was 8.4%, with 7.0% usable response). Perhaps administration of the paper version of the questionnaire to all participants would yield a more desirable response rate and different results. Dillman (2000) suggests that implementation procedures such as multiple contacts to participants, use of incentives, and other aspects of the communication process have a "significantly greater" effect on response rate than the questionnaire itself (p.149).

Second, the questionnaire collected data for several items that were related to the literature, but were not used as part of the final analysis reported in this text. Dillman (2000, p. 305) notes the importance of questionnaire length in affecting response. In the present study, the length of the questionnaire due to unnecessary inclusion of items may have decreased overall response rate, and those items should be removed in the future. Additionally, 21 of 85 Likert-type items did not load on any factor at the .3 level and produced no observable differences when data from those items was removed from analysis. Removal of these items from the questionnaire would reduce the number of Likert-type items to 64, and may improve response.

Finally, the researcher encourages efforts to distinguish between the construct of "job satisfaction" and the Environmental factor in this study. Job satisfaction appears

frequently in turnover literature, and is at the core of studies reported in this text, including Billingsley and Cross (1992) and Heston et al. (1996). A comparison between job satisfaction and the Environmental factor in the present study may present possibility for improvement of the present research design along with the other suggestions mentioned above.

The researcher recommends four possibilities for future research. First, this study could be replicated in other states or groups of states. A comparison of findings from different geographic areas of the country with the findings from this study may offer a better understanding of whether middle school and high school band directors everywhere change jobs as frequently as respondents in the present study. Replication of this study in other states would also provide additional insight into the influence of Environmental, Personal, and Educational factors on career longevity. The researcher suggests that any attempts to replicate this study take steps to improve response rate and involve as large a sample size as possible, to increase the likelihood of finding significance even between those factors that yielded small relationships in the present study.

Second, previous research indicates that teachers are more likely to leave in the earlier years and later years of their careers (Liu, 2007; Murnane, Singer, Willett, Kemple, & Olsen, 1991; Wise, Darling-Hammond, & Berry, 1987). Most respondents in the present study had been teaching for 16 years and had held more than one teaching position. The researcher recommends further inquiry into what role the quality of ensembles or other musical criteria plays in band directors' decisions to change jobs.

Third, Environmental was found in this study to be the best predictor of career longevity. When considering the structure of the field of literature on teacher turnover, this finding raises a question whether Environmental is the best predictor because it is the most researched, or because those teachers in the best environments will teach the longest with little influence from personal traits or educational background. Also, the researcher notes the suggestion of considerable interaction or overlap between Environmental, Personal, and Educational in affecting career longevity, and suggests further investigation of how Personal and Educational affect Environmental and therefore affect career longevity. The researcher suggests that further investigation of the unique personal attributes that each ensemble director brings into the situation may help to explain the question of why some teachers stay in an environment when others leave.

A fourth suggestion for future research is a comparison of time at current position of band directors in this study to time at current position for other band directors, other music teachers, or other teachers of any subject. Additionally, further investigation describing those positions that retain band directors the longest is suggested. The present study does not provide data on band directors who left the profession following the 2007 – 2008 school year, but this information would be valuable in seeking a comprehensive analysis of band director turnover in the designated population.

## Implications for Music Education

Educational research should be directed toward extending knowledge, solving a problem, or both (Phelps, Ferrara, & Goolsby, 1993, p. 4; Wiersma, 1980, p. 4). This study attempts to extend knowledge in the music education field through describing the problem of teacher turnover in band directors. The findings of this study may provide

guidance for educational decision-makers when implementing measures to improve retention rates of highly qualified music teachers in the workforce.

Ingersoll (2001) distinguished between "movers" who changed jobs, and "leavers" who left the profession, and described teacher turnover as a "revolving door" with high numbers of teachers who left their jobs for reasons other than retirement. This distinction is often stressed in attempts to mitigate turnover data, with an underlying assumption that a teacher leaving the profession is a more serious problem than a teacher changing jobs. The high cost (Alliance, 2008; Barnes, Crowe, & Schaefer, 2007; Smith & Ingersoll, 2004) and negative impact of teacher turnover on school performance (Barnes, Crowe, & Schaefer, 2007; Dolton & Newson, 2003; Rivkin, Hanushek, & Kain, 2005) are documented in the literature. Conventional wisdom among ensemble conductors is that consistency leads to success, and regardless of how success is defined, those music programs with the highest teacher turnover seem to display lower levels of success, and programs that retain teachers the longest seem to exhibit higher levels of success. For bands, then, whether a director changes jobs or leaves the profession may be inconsequential with regard to the negative impact on the band program. The negative impact of director turnover on bands is generally understood, but is not well documented in existing research.

For band directors, a new job leading a program with a history of frequent director turnover presents a difficult set of circumstances. Students may lack the fundamentals of musicianship or behavior that the new director wishes them to have, may not be accustomed to consistently high expectations, and may not have a developed relationship to build on among the group and with the new director. However, a new job

with a history of long-term and well-respected leadership may present an altogether different set of difficulties. The students in such a program may possess all the traits desired by the first example above, but the relationship and loyalty of the students to the previous, long-term director may be severely inhibitive to the new band director.

Often, ensemble conductors drastically underestimate the role that the history of the program will play on the present situation. Siebert (2008, p. 116) shares an account of an interview with a music educator that sheds light on the importance of "who you follow." The interview discusses the presence of the previous teacher as "ghosts of music teachers past," as described by Maltas (2007). Band directors in positions where their Environmental compatibility is low and the "ghosts" are many may be at greatest risk to leave or move. Those directors in positions where their compatibility with the environment is highest may be the most likely to stay, regardless of program history. This view of environment as a factor of career longevity places critical importance on the compatibility of the band director with the environment in which they will be teaching for optimal career longevity and resulting success.

## Implications for Music Teacher Educators

This study provides evidence of the importance of environmental variables in the retention of band directors in their jobs and in the teaching profession. An examination of those variables that made up the "Environmental" factor suggests several implications for music teacher educators. Music teacher educators should be aware of the importance of environment in affecting career longevity, and should communicate this information to preservice teachers and music education majors throughout their undergraduate teacher education programs. Music teacher educators should work to develop attitudes in their

students of commitment to their own band program, without devaluing the importance of commitment to the school and community. Future music teachers should be exposed to a wider spectrum of thinking about how their music program fits into the culture that they become part of as a band director. Music teacher educators should prepare their students with strategies and experiences to help develop positive relationships with community, other teachers, administration, students, and parents. Taking the initiative to develop support networks that include other band directors is crucial for survival in new teachers, and for continued growth in experienced teachers. A successful band director's ability to relate to students, and develop personable relationships upon which instruction can be more effective should not be underestimated in undergraduate teacher education curriculum.

Music teacher educators should spend time discussing realistic expectations with preservice teachers and first-year teachers, and placing students in situations where realistic expectations can be developed for their own teaching after graduation. Exposing students only to highly desirable school environments or highly successful school music programs may not always benefit the student's formation of what can be expected in their own careers from the first day. Generally, more emphasis should be placed on understanding the unique environment of every job, what expectations are possible there, and what will be necessary in order to turn expectations into reality, rather than basing perceptions of success on arbitrary comparisons with other jobs such as festival scores and ratings or other measures.

Finally, music teacher education programs should not overlook the importance of musicianship and musical expression to the music teacher. Music teachers desire

positions where they can have high expectations for their programs and their students challenge them musically. New music teachers must be proactive in continuing to develop themselves as musicians and expressing themselves musically, even in work environments that may not have sufficient instrumentation or where the quality of musical literature studied may not be enjoyable. Music teacher educators can encourage preservice teachers and new teachers to look outside their jobs for other sources of musical expression.

## Implications for Administrators

An examination of those variables that made up the "Environmental" factor also suggests several implications for administrators in helping to improve retention of band directors in their jobs. Administrators should not underestimate the important of positive relationships among school personnel. Steps should be taken on a continual basis to develop or improve relationships between a band director and the community, other teachers, administrators, students, and parents. Additionally, band directors benefit from positive relationships with coaches in the schools, and administrators should monitor such relationships on many levels.

Administrators should be aware of the many role stresses that band directors experience, and take steps to ensure that band directors receive clear instruction on what is expected of the band, what is expected of them outside of the band, and on how to balance the demands of band directing with other responsibilities. Administrators should also actively encourage new teachers to develop a support network among other teachers and other band directors, and take steps to reduce feelings of isolation and increase the band director's interaction with other faculty members. Band directors are more likely to

stay in a position where their input into finances and decisions affecting the band program is valued, and where the band program is treated as a part of the curriculum as well as an activity.

Band directors generally have high expectations for their bands. Administrators can improve retention of band directors by assisting the director in securing and maintaining the instruments, equipment, and music-teaching materials needed to meet those expectations. The most valuable resources a band program has may be its students, and administrators can support the band program by working with the band director to resolve scheduling and participation issues. Finally, administrators should embrace the sincerity and passion that band directors bring to their programs through setting musical and aesthetic goals and striving to reach them. Band directors desire students that challenge them musically, and sufficient instrumentation and quality ensembles that can study literature that is enjoyable to the director. Developing such a program requires long-term strategies. The band director may make decisions toward musical goals that are years away, and those decisions may not always appear to be the best decision for the present. Administrators should be mindful that the band director may prioritize musical goals over other types of goals valued by administrators, and directors and administrators should work together to set and achieve long-term goals to develop the band program

## Summary

The confirmation that such a wide scope and range of influential variables can be reduced into three factors may help to streamline an understanding of what contributes to increased retention of band directors. Understanding the critical role that environment plays on the band director's career decisions is pertinent to improving the quality of

music education in the sense that consistency promotes stability, and stability leads to success in the overall band program. It appears that the question of why some teachers leave the profession when others stay is one of environment. In every environment where a teacher chooses to leave, other teachers choose to stay. Why do some teachers stay in an environment when others leave? The present study was unable to answer this question satisfactorily. More thorough investigation of the factors that help retain band directors in their teaching positions is needed.

Among band directors, the variables examined in previous studies on teacher turnover can be reduced into Environmental, Personal, and Educational factors. The findings of the present study support the importance of the environment in retaining teachers. Environmental and Educational factors best explain what helps retain some band directors in the teaching profession longer than others. This finding resembles the structure of the field of literature and is in agreement with previous studies that emphasize examination of factors in the environment in order to understand teacher turnover. The Environmental construct treated as a factor in this study may actually be a measure of job satisfaction, another construct appearing frequently in the literature. The Personal factor does not seem to significantly predict whether a band director will remain in the teaching profession. This finding is likely based on the limited research that has been undertaken in this area, and is in sharp contrast to recent studies such as Howard (2006) who suggested that social structures and relationships surrounding music directors are key components in decisions to remain in teaching positions, and Siebert (2008) who suggested that self-determination and intrinsic motivation are important to career music educators' decisions to remain in the profession.

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# APPENDIX A

# VARIABLES INFLUENCING TEACHER TURNOVER

Variables Influencing Teacher Turnover

I. Environmental Variables

- A. Discipline and Classroom Management
- B. Administrative Support
- C. School Environment
- D. Isolation
- E. Team-teaching
- F. Collaborating with Colleagues
- G. Support of a Mentor
- H. School Setting
- I. School Socioeconomic Status
- J. Resources
- K. Professional Expectations
- L. Developing a Professional Identity
- M. Input into Decision-making
- N. Priority of Music in the School Curriculum
- O. Ability to Relate to Students
- P. Working with Special Needs Students
- Q. Interacting with Parents
- R. Time Commitment
- S. Professional Respect
- T. Opportunity for Advancement
- U. Support Groups

V. Salary

II. Personal Variables

A. Commitment

1. Commitment to Profession

2. Commitment to Organization

B. Role Stress

1. Underutilization of Skills

2. Role Overload

3. Role Conflict

4. Resource Inadequacy

5. Role Ambiguity

6. Nonparticipation

7. Boundary Positions

C. Interest in Content

D. Personal Expectations

E. Time of Decision

F. Motivational Effect of Competition

G. Sacrifice

H. Feeling Overworked

I. Gender

J. Age and Experience

K. Ethnicity

III. Educational Variables

A. Undergraduate Curriculum

B. Degree Type and Level

C. Skills and Resources to Succeed

# APPENDIX B

## OFFICE OF HUMAN SUBJECTS APPROVAL

AUBURN
UNIVERSITY

*Office of Human Subjects Research*
*307 Samford Hall*
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January 29, 2008

MEMORANDUM TO: Sid Heam
Curriculum & Teaching

PROTOCOL TITLE: "Factors Affecting Career Longevity in Band Directors in the Southeast"

IRB FILE NO.: 07-279 EX 0801

APPROVAL DATE: January 7, 2008
EXPIRATION DATE: January 6, 2009

The referenced protocol was approved "Exempt" from further review by IRB procedure on January 7, 2008 under 45 CFR 46.101 (b) (2):

> "Research involving the use of educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures or observation of public behavior, unless:
> (i) information obtained is recorded in such a manner that human subjects can be identified, directly or through identifiers linked to the subjects; and
> (ii) any disclosure of the human subjects' response outside the research could reasonably place the subjects at risk of criminal or civil liability or be damaging to the subjects' financial standing, employability, or reputation."

You should retain this letter in your files, along with a copy of the revised protocol and other pertinent information concerning your study. If you should anticipate a change in any of the procedures authorized in this protocol, you must request and receive IRB approval prior to implementation of any revision. Please reference the above IRB file number in any correspondence regarding this project.

If you will be unable to file a Final Report on your project before January 6, 2009, you must submit a request for an extension of approval to the IRB no later than December 19, 2008. If your IRB authorization expires and/or you have not received written notice that a request for an extension has been approved prior to January 6, 2009, you must suspend the project immediately and contact the Office of Human Subjects Research for assistance.

A Final Report will be required to close your IRB project file. Please note that the approved, stamped version of your information letter should be provided to participants during the consent process.

If you have any questions concerning this Board action, please contact the Office of Human Subjects Research at 844-5966.

Sincerely,

Niki L. Johnson, JD, MBA, Director
Office of Human Subjects Research
Research Compliance Auburn University

cc: Dr. Nancy Barry
Dr. Kimberly Walls

# APPENDIX C

# ONLINE QUESTIONNAIRE

## Status

**Do you currently teach at least one middle school or high school band class?**

**How many years have you been a band director? (round up partial years)**

**How many years have you worked in your current position? (round up partial years)**

**During which school year (e.g. 97-98) did you begin working as a band director?**

**Do you currently teach in more than one school?**

**In what state do you teach?**

***Please indicate your level of agreement with the following statements by placing a check mark in the box for the appropriate answer choice.***

| | Strongly Disagree | Disagree | Somewhat Disagree | Somewhat Agree | Agree | Strongly Agree |
|---|---|---|---|---|---|---|
| I am living up to my potential in this job. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| We usually have sufficient instrumentation for the music our band performs. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I am committed to the community in which I work. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Attending conferences and workshops benefits me as a school teacher. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Being a successful band director is about the quality of performance the band director can get out of ensembles. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I work better by myself than with other people. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I understand what is expected of me in other areas of my job besides teaching band. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I did not realize how much time band directing requires until I became a band director. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I have adequate facilities where I work. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Hard-working students do better in band. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| The opportunity to talk and discuss band with other band directors is important. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Competition with other bands motivates my students. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| My undergraduate education prepared me with the musical knowledge and skills to succeed as a band director. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I might leave my job for a 5% increase in pay. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Being a band director is who I am, and not just my job. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I prefer performing on my instrument more than preparing a group to perform. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I have positive relationships with coaches in my school. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I feel burned out. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I have a support network of people that understand what I do as a band director. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Our band's success depends on my expertise. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I have a positive relationship with the community in which I work. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |

| | | | | | | |
|---|---|---|---|---|---|---|
| Success as a band director is related to the director's performance level on his/her own instrument. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I have positive relationships with my administration. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| My band meets my expectations for success. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I am committed to teachers of all subjects. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I have sufficient resources in order to do my job. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| My undergraduate degree program emphasized ensemble performance. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I am committed to the other band programs in my state. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I enjoy the quality of musical literature that my band plays. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| My administration appreciates band as an extra-curricular activity. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Spending more time in school settings during college would have helped me be a more effective band director. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Attending conferences and clinics keeps me motivated. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Band directors make sacrifices that other teachers and professionals do not have to make. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I understand how to get the most out of my students. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I have adequate music-teaching materials (including music) where I work. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I am committed to the school in which I teach. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Our band's problems are due to factors outside my control. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| There are opportunities for promotion in the career of band directing. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I had a positive experience during my student teaching in college. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I sometimes think about leaving my job for another band position at another school. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Spending more time in college ensembles would have helped me be a more effective band director. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| The teaching skills I developed in college have helped my work as a band director. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I have no desire to do any other job besides band directing. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| There are too many after school commitments that come with band directing. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I understand what is expected of me with regard to running the band program. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| When I was a college student I enjoyed rehearsals more than peformances. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| My salary is about what I would expect for my level of experience. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| My administration appreciates band as an academic subject. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I spend too much time managing student behavior. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| My administrators value my input into matters that affect the band program. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I have positive relationships with other teachers in my school. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I enjoy rehearsing traditional standard pieces more than newer pieces with our band. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I have positive relationships with my students. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| My job offers me pay supplements for optional responsibilities. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| The role of a teacher is more important than the role of a band director. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| My undergraduate degree program emphasized experiences in school settings. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I have control over finances that affect my band program. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I have high expectations for my band. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I have so many job responsibilities that I cannot do each one of them satisfactorily. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |

| | | | | | | |
|---|---|---|---|---|---|---|
| I have control over decisions that affect my band program. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I am committed to other band directors. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I have adequate instruments and equipment where I work. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I have high expectations of myself as a band director. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| The role of a band director is more important than the role of a teacher. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I struggle to balance my role as a teacher with my role as a band director. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Competition with other bands motivates me. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I am isolated from other band directors in my district. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| The performance skills I developed in college have helped my work as a band director. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I receive conflicting instructions from the people for whom I work. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I enjoy rehearsing newer pieces more than traditional standard pieces with our band. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I am committed to our band program. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Musically talented students do better in band. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| There are too many athletic commitments for my band program. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| My undergraduate education prepared me to face the difficulties of working in a school. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I currently enjoy conducting rehearsals more than conducting performances. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I had a positive experience during my first years as a band director. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I will probably stay at my current job until I retire. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| There is pressure to have high student enrollment in our band. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| The opportunity to talk and discuss teaching with other teachers is important to me. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| My administrators attend band performances not related to athletics. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| Participation in a wider variety of college ensembles would have helped me be a more effective band director. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| My students challenge me musically. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I have to do tasks that should be handled by another person. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I have positive relationships with parents of my students. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
| I am isolated from other teachers in my school. | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |

**Which of these best describes your undergraduate music training?**

◯ Developing performance skills was most important

◯ Acquiring academic knowledge in music was most important

◯ Acquiring academic knowledge of general teaching skills was most important

◯ Observing teachers and working with children in schools was most important

◯ Performing, gaining knowledge, and working in schools were balanced

**Which of these best describes your bachelors degree?**

- ◯ Music Education degree
- ◯ Music Performance degree
- ◯ Other music degree *(specify below)*
- ◯ Degree other than music *(specify below)*

Other (please specify)

**When did you decide to become a band director?**

- ◯ When I was in middle school/junior high school
- ◯ When I was in high school
- ◯ Between high school and college
- ◯ While in college
- ◯ Returned to college when I decided to be a band director.
- ◯ I held another job first before deciding to become a band director.
- ◯ Other

**How many other band directors do you work with on a daily basis?**

- ◯ I work alone on a daily basis.
- ◯ I work with one other band director on a daily basis.
- ◯ I work with more than one other band director daily.

**Do you have a music supervisor, department head, or other person who directly supports your program that is not a full-time band director?**

- ◯ Yes
- ◯ No

**What is your gender?**

- ◯ Male
- ◯ Female

**What is your age?**

**Which ethnicity most closely resembles you?**

- ◯ African-American / Black (not of Hispanic Origin)
- ◯ American Indian / Alaskan Native
- ◯ Asian American / Pacific Islander
- ◯ Hispanic
- ◯ White (not of Hispanic Origin)
- ◯ Not Disclosed

**About how much money do you make in your current job each year?**

- ◯ Less than $20,000
- ◯ $20,001 - $30,000
- ◯ $30,001 - $40,000
- ◯ $40,001 - $50,000
- ◯ $50,001 - $60,000
- ◯ $60,001 - $70,000
- ◯ $70,001 - $80,000
- ◯ More than $80,000

**What is the highest level of teaching certification that you CURRENTLY hold?**

- ◯ Not certified
- ◯ Bachelors degree (initial) certification
- ◯ Advanced or Masters degree certification
- ◯ Masters +30 or EdS certification
- ◯ Doctoral degree certification
- ◯ Other (please specify)

**What was the highest level of teaching certification you held in your FIRST YEAR of band directing?**

- ◯ Not certified
- ◯ Bachelors degree (initial) certification
- ◯ Advanced or Masters degree certification
- ◯ Masters +30 or EdS certification
- ◯ Doctoral degree certification
- ◯ Other (please specify)

**Please feel free to make any comments you have about this survey or its topic in the space provided below.**

## Thank You

**QUESTIONNAIRE COMPLETE**

Your time is important. Thank You for completing this questionnaire.

*I really appreciate it!*

If you would like to receive a copy of the findings of this study, please email Sid Hearn at hearnst@auburn.edu

# APPENDIX D

## LIKERT-TYPE ITEMS AND ITEM NUMBERS

Likert-type Items and Item Numbers

Item 01 - I am committed to our band program.

Item 02 - I am committed to the other band programs in my state.

Item 03 - I am committed to teachers of all subjects.

Item 04 - I am committed to other band directors.

Item 05 - I am committed to the school in which I teach.

Item 06 - I am committed to the community in which I work.

Item 07 - I have a positive relationship with the community in which I work.

Item 08 - I have positive relationships with other teachers in my school.

Item 09 - I have positive relationships with coaches in my school.

Item 10 - I have positive relationships with my administration.

Item 11 - I have positive relationships with my students.

Item 12 - I have positive relationships with parents of my students.

Item 13 - I receive conflicting instructions from the people for whom I work.

Item 14 - I understand what is expected of me with regard to running the band program.

Item 15 - I understand what is expected of me in other areas of my job besides teaching band.

Item 16 - I struggle to balance my role as a teacher with my role as a band director.

Item 17 - The role of a band director is more important than the role of a teacher.

Item 18 - The role of a teacher is more important than the role of a band director.

Item 19 - I have so many job responsibilities that I cannot do each one of them satisfactorily.

Item 20 - I have to do tasks that should be handled by another person.

Item 21 - I am living up to my potential in this job.

Item 22 - My band meets my expectations for success.

Item 23 - I have adequate facilities where I work.

Item 24 - I have adequate instruments and equipment where I work.

Item 25 - I have adequate music-teaching materials (including music) where I work.

Item 26 - There is pressure to have high student enrollment in our band.

Item 27 - I have control over decisions that affect my band program.

Item 28 - I have control over finances that affect my band program.

Item 29 - My administrators value my input into matters that affect the band program.

Item 30 - I am isolated from other teachers in my school.

Item 31 - I am isolated from other band directors in my district.

Item 32 - I understand how to get the most out of my students.

Item 33 - My administrators attend band performances not related to athletics.

Item 34 - My salary is about what I would expect for my level of experience.

Item 35 - My job offers me pay supplements for optional responsibilities.

Item 36 - There are too many after school commitments that come with band directing.

Item 37 - There are too many athletic commitments for my band program.

Item 38 - My students challenge me musically.

Item 39 - The performance skills I developed in college have helped my work as a band director.

Item 40 - The teaching skills I developed in college have helped my work as a band director.

Item 41 - I had a positive experience during my student teaching in college.

Item 42 - I had a positive experience during my first years as a band director.

Item 43 - My undergraduate degree program emphasized ensemble performance.

Item 44 - My undergraduate degree program emphasized experiences in school settings.

Item 45 - My undergraduate education prepared me with the musical knowledge and skills to succeed as a band director.

Item 46 - My undergraduate education prepared me to face the difficulties of working in a school.

Item 47 - Spending more time in college ensembles would have helped me be a more effective band director.

Item 48 - Participation in a wider variety of college ensembles would have helped me be a more effective band director.

Item 49 - Spending more time in school settings during college would have helped me be a more effective band director.

Item 50 - Success as a band director is related to the director's performance level on his/her own instrument.

Item 51 - Attending conferences and clinics keeps me motivated.

Item 52 - The opportunity to talk and discuss band with other band directors is important.

Item 53 - Being a successful band director is about the quality of performance the band director can get out of ensembles.

Item 54 - Attending conferences and workshops benefits me as a school teacher.

Item 55 - The opportunity to talk and discuss teaching with other teachers is important to me.

Item 56 - Band directors make sacrifices that other teachers and professionals do not have to make.

Item 57 - I did not realize how much time band directing requires until I became a band director.

Item 58 - I have high expectations for my band.

Item 59 - I have high expectations of myself as a band director.

Item 60 - Being a band director is who I am, and not just my job.

Item 61 - Competition with other bands motivates me.

Item 62 - Competition with other bands motivates my students.

Item 63 - I have a support network of people that understand what I do as a band director.

Item 64 - I work better by myself than with other people.

Item 65 - I spend too much time managing student behavior.

Item 66 - My administration appreciates band as an academic subject.

Item 67 - My administration appreciates band as an extra-curricular activity.

Item 68 - I have sufficient resources in order to do my job.

Item 69 - I might leave my job for a 5% increase in pay.

Item 70 - I sometimes think about leaving my job for another band position at another school.

Item 71 - I will probably stay at my current job until I retire.

Item 72 - I have no desire to do any other job besides band directing.

Item 73 - I feel burned out.

Item 74 - There are opportunities for promotion in the career of band directing.

Item 75 - I prefer performing on my instrument more than preparing a group to perform.

Item 76 - Our band's success depends on my expertise.

Item 77 - Our band's problems are due to factors outside my control.

Item 78 - Musically talented students do better in band.

Item 79 - Hard-working students do better in band.

Item 80 - I currently enjoy conducting rehearsals more than conducting performances.

Item 81 - When I was a college student I enjoyed rehearsals more than performances.

Item 82 - I enjoy the quality of musical literature that my band plays.

Item 83 - We usually have sufficient instrumentation for the music our band performs.

Item 84 - I enjoy rehearsing newer pieces more than traditional standard pieces with our band.

Item 85 - I enjoy rehearsing traditional standard pieces more than newer pieces with our band.

# APPENDIX E

## LIKERT-TYPE ITEM NUMBER AND VARIABLE MEASURED

Likert-type Item Number and Variable Measured*

| | | | |
|---|---|---|---|
| I. | Environmental Variables | | |
| | A. | Discipline and Classroom Management | 65 |
| | B. | Administrative Support | 33, 66, 67 |
| | C. | School Environment | 8, 9, 10, 11, 12 |
| | D. | Isolation | 8, 30, 31 |
| | E. | Team-teaching | 64 |
| | F. | Collaborating with Colleagues | 52, 55 |
| | G. | Resources | 68, 83 |
| | H. | Professional Expectations | 36, 37, 53, 78, 79 |
| | I. | Developing a Professional Identity | 58, 60 |
| | J. | Input into Decision-making | 27, 28, 29 |
| | K. | Priority of Music in the School Curriculum | 33, 66, 67 |
| | L. | Ability to Relate to Students | 32 |
| | M. | Interacting with Parents | 12 |
| | N. | Time Commitment | 56, 57 |
| | O. | Professional Respect | 7 |
| | P. | Opportunity for Advancement | 74 |
| | Q. | Support Groups | 63 |
| | R. | Salary | 34, 35, 69 |
| II. | Personal Variables | | |
| | A. | Commitment | 1, 2, 4, 6 |
| | | 1. Commitment to Profession | 3 |

| | | | |
|---|---|---|---|
| | | 2. Commitment to Organization | 5 |
| | B. | Role Stress | 13 through 28 |
| | | 1. Underutilization of Skills | 20, 21, 22 |
| | | 2. Role Overload | 19 |
| | | 3. Role Conflict | 13, 16, 17, 18 |
| | | 4. Resource Inadequacy | 23, 24, 25, 26 |
| | | 5. Role Ambiguity | 14, 15 |
| | | 6. Nonparticipation | 27, 28, 77 |
| | C. | Interest in Content | 38, 75, 76, 80, 81, 82, 84, 85 |
| | D. | Personal Expectations | 59 |
| | E. | Time of Decision | 60 |
| | F. | Motivational Effect of Competition | 61, 62 |
| | G. | Sacrifice | 56, 57 |
| | H. | Feeling Overworked | 73 |
| III. | Educational Variables | | |
| | A. | Undergraduate Curriculum | 43 through 50 |
| | B. | Skills and Resources to Succeed | 39, 40, 41, 42, 45, 46, 51, 54 |
| IV. | Likelihood of Leaving | | 70, 71, 72 |

** Note: Likert-type item numbers in Appendix E are derived from the order in which they appear on the paper questionnaire.*

# APPENDIX F

# INSTRUCTIONS AND CONSENT

INFORMATION LETTER

for a Research Study entitled

*Factors Affecting Career Longevity in Band Directors*

*in the Southeast*

**You are invited to participate in a research study** to identify factors that contribute to career longevity in band directing and investigate how those factors contribute to career longevity in veteran band directors. The study is being conducted by Sid Hearn, under the direction of Kimberly C. Walls, Professor, in the Auburn University Department of Curriculum and Teaching. You were selected as a possible participant because you are a band director in the Southeastern United States and are age 19 or older.

**What will be involved if you participate?** If you decide to participate in this research study, you will be asked to complete an online questionnaire. Your total time commitment will be approximately 15 minutes.

**Are there any risks or discomforts?** There is no risk associated with participating in this study because the online questionnaire is completely anonymous. You will not be asked for your name, address, or any other information that may be used to identify you, other than the state in which you work.

**Are there any benefits to yourself or others?** If you participate in this study, you can expect to provide information that will help explain what contributes to a long career as a band director. You may also anonymously tell us what you like or dislike about your profession or your current job. We/I cannot promise you that you will receive any or all of the benefits described.

**Will you receive compensation for participating?** To thank you for your time you will be able to request a free copy of the findings of this study.

**Are there any costs?** If you decide to participate, there is no cost, other than your time.

**Your participation is completely voluntary.** If you choose to participate, your data cannot be withdrawn because it is not identifiable. Your decision about whether or not to participate or to stop participating will not jeopardize your future relations with Auburn University, the Department of Curriculum and Teaching, the Department of Music or the College of Education.

**Any data obtained in connection with this study will remain anonymous.** We will protect your privacy and the data you provide by storing it in a secure location. We will not collect any personal information. Information collected through your participation may be used for a doctoral dissertation, in presentations at conferences, and in publication of articles in professional journals.

**If you have questions about this study,** please contact Sid Hearn at 334-750-1656 or sid@circledrill.com.

**If you have questions about your rights as a research participant,** you may contact the Auburn University Office of Human Subjects Research or the Institutional Review Board by phone (334)-844-5966 or e-mail at hsubjec@auburn.edu or IRBChair@auburn.edu.

**HAVING READ THE INFORMATION ABOVE, YOU MUST DECIDE IF YOU WANT TO PARTICIPATE IN THIS RESEARCH PROJECT. IF YOU DECIDE TO PARTICIPATE, PLEASE CLICK ON THIS LINK TO ACCESS THE SURVEY:**

Click Here for the Survey

**(http://www.surveymonkey.com/s.aspx?sm=P_2fnq_2f8nJxnXxSCh7KZ3fDA_3d_3d)**

**YOU MAY PRINT A COPY OF THIS LETTER TO KEEP.**

The Auburn University
Institutional Review Board
has approved this document for use
from 1/7/08 to 1/6/09.
Protocol # 07-279 EX 0801

# APPENDIX G

## ITEM-TOTAL STATISTICS FOR RELIABILITY ANALYSIS

Item-Total Statistics

| Item | Corrected Item Total Correlation | Chronbach's Alpha If Item Deleted |
|---|---|---|
| Item 01 | .493 | .866 |
| Item 02 | .381 | .867 |
| Item 03 | .366 | .867 |
| Item 04 | .473 | .866 |
| Item 05 | .585 | .865 |
| Item 06 | .546 | .865 |
| Item 07 | .473 | .866 |
| Item 08 | .412 | .867 |
| Item 09 | .297 | .868 |
| Item 10 | .444 | .866 |
| Item 11 | .354 | .868 |
| Item 12 | .426 | .867 |
| Item 13 | .349 | .868 |
| Item 14 | .453 | .867 |
| Item 15 | .385 | .867 |
| Item 16 | .233 | .868 |
| Item 17 | .005 | .871 |
| Item 18 | -.027 | .872 |

| Item | Corrected Item Total Correlation | Chronbach's Alpha If Item Deleted |
|---|---|---|
| Item 19 | .230 | .868 |
| Item 20 | .202 | .869 |
| Item 21 | .475 | .865 |
| Item 22 | .412 | .866 |
| Item 23 | .410 | .866 |
| Item 24 | .556 | .864 |
| Item 25 | .522 | .864 |
| Item 26 | -.127 | .873 |
| Item 27 | .482 | .865 |
| Item 28 | .349 | .867 |
| Item 29 | .543 | .864 |
| Item 30 | .233 | .868 |
| Item 31 | .394 | .866 |
| Item 32 | .305 | .868 |
| Item 33 | .486 | .865 |
| Item 34 | .214 | .869 |
| Item 35 | .268 | .868 |
| Item 36 | -.018 | .871 |
| Item 37 | .075 | .870 |

| Item | Corrected Item Total Correlation | Chronbach's Alpha If Item Deleted |
|---|---|---|
| Item 38 | .426 | .866 |
| Item 39 | .380 | .867 |
| Item 40 | .371 | .867 |
| Item 41 | .268 | .868 |
| Item 42 | .352 | .867 |
| Item 43 | .228 | .868 |
| Item 44 | .362 | .867 |
| Item 45 | .270 | .868 |
| Item 46 | .376 | .866 |
| Item 47 | .261 | .868 |
| Item 48 | .193 | .869 |
| Item 49 | .015 | .871 |
| Item 50 | .335 | .867 |
| Item 51 | .454 | .866 |
| Item 52 | .294 | .868 |
| Item 53 | .087 | .870 |
| Item 54 | .481 | .866 |
| Item 55 | .302 | .868 |
| Item 56 | .086 | .869 |

| Item | Corrected Item Total Correlation | Chronbach's Alpha If Item Deleted |
|---|---|---|
| Item 57 | -.015 | .872 |
| Item 58 | .513 | .867 |
| Item 59 | .430 | .867 |
| Item 60 | .309 | .867 |
| Item 61 | .146 | .869 |
| Item 62 | .179 | .869 |
| Item 63 | .626 | .864 |
| Item 64 | -.141 | .872 |
| Item 65 | -.365 | .877 |
| Item 66 | .510 | .864 |
| Item 67 | .418 | .866 |
| Item 68 | .590 | .863 |
| Item 69 | -.299 | .875 |
| Item 70 | -.323 | .876 |
| Item 71 | .351 | .867 |
| Item 72 | .324 | .867 |
| Item 73 | -.457 | .878 |
| Item 74 | .265 | .868 |
| Item 75 | -.120 | .872 |

| Item | Corrected Item Total Correlation | Chronbach's Alpha If Item Deleted |
|---|---|---|
| Item 76 | .259 | .868 |
| Item 77 | .049 | .870 |
| Item 78 | .222 | .868 |
| Item 79 | .096 | .869 |
| Item 80 | .294 | .868 |
| Item 81 | .177 | .869 |
| Item 82 | .498 | .865 |
| Item 83 | .477 | .865 |
| Item 84 | -.005 | .870 |
| Item 85 | -.080 | .871 |

# APPENDIX H

## VARIMAX ROTATION OF FOUR-FACTOR SOLUTION

Varimax Rotation of Four-Factor Solution

| | Factor 1 | Factor 2 | Factor 3 | Factor 4 |
|---|---|---|---|---|
| Item 21 | .617 | | | |
| Item 32 | .604 | | | |
| Item 11 | .592 | | | |
| Item 22 | .592 | | | |
| Item 01 | .579 | | | |
| Item 06 | .558 | .360 | | |
| Item 05 | .554 | .509 | | |
| Item 71 | .540 | .300 | | |
| Item 82 | .537 | | | |
| Item 12 | .530 | | | |
| Item 65 | -.523 | | | |
| Item 58 | .505 | | | |
| Item 38 | .481 | | | |
| Item 72 | .465 | | | |
| Item 04 | .439 | | .421 | |
| Item 60 | .433 | | | |
| Item 83 | .427 | .325 | | |
| Item 69 | -.413 | | | |
| Item 59 | .395 | | .365 | |

| | Factor 1 | Factor 2 | Factor 3 | Factor 4 |
|---|---|---|---|---|
| Item 14 | .398 | | | |
| Item 80 | .314 | | | |
| Item 29 | | .802 | | |
| Item 10 | | .705 | | |
| Item 67 | | .687 | | |
| Item 66 | | .670 | | |
| Item 27 | | .651 | | |
| Item 33 | | .623 | | |
| Item 68 | | .575 | | |
| Item 13 | | .542 | | |
| Item 07 | .469 | .503 | | |
| Item 63 | | .466 | .356 | |
| Item 24 | .330 | .461 | | |
| Item 28 | | .456 | | |
| Item 25 | .374 | .440 | | |
| Item 15 | .307 | .402 | | |
| Item 08 | | .400 | | |
| Item 70 | -.396 | -.397 | | |
| Item 23 | | .318 | | |
| Item 35 | | .307 | | |
| Item 45 | | | .658 | |

| | Factor 1 | Factor 2 | Factor 3 | Factor 4 |
|---|---|---|---|---|
| Item 40 | | | .604 | |
| Item 39 | | | .592 | |
| Item 54 | | | .548 | |
| Item 51 | | | .543 | |
| Item 46 | | | .528 | |
| Item 02 | | | .510 | |
| Item 44 | | | .485 | |
| Item 74 | | | .459 | |
| Item 55 | | | .425 | |
| Item 50 | | | .394 | |
| Item 41 | | | .368 | |
| Item 43 | | | .335 | |
| Item 36 | | | | -.597 |
| Item 19 | .348 | | | -.547 |
| Item 37 | | | | -.508 |
| Item 56 | | | | .498 |
| Item 73 | -.438 | | | .494 |
| Item 16 | .300 | | | -.459 |
| Item 20 | | | | -.417 |
| Item 57 | | | | .401 |
| Item 52 | | | | .339 |

| | Factor 1 | Factor 2 | Factor 3 | Factor 4 |
|---|---|---|---|---|
| Item 78 | | | | .330 |
| Item 48 | | | | .314 |
| Item 47 | | | | .313 |
| Item 03 | | | | |
| Item 09 | | | | |
| Item 17 | | | | |
| Item 18 | | | | |
| Item 26 | | | | |
| Item 30 | | | | |
| Item 31 | | | | |
| Item 34 | | | | |
| Item 49 | | | | |
| Item 53 | | | | |
| Item 61 | | | | |
| Item 62 | | | | |
| Item 64 | | | | |
| Item 75 | | | | |
| Item 76 | | | | |
| Item 77 | | | | |
| Item 79 | | | | |
| Item 81 | | | | |

| | Factor 1 | Factor 2 | Factor 3 | Factor 4 |
|---|---|---|---|---|
| Item 84 | | | | |
| Item 85 | | | | |

# APPENDIX I

## VARIMAX ROTATION OF THREE-FACTOR SOLUTION

Varimax Rotation of Three-Factor Solution

| | Factor 1 | Factor 2 | Factor 3 |
|---|---|---|---|
| Item 05 | .730 | | |
| Item 07 | .668 | | |
| Item 06 | .628 | | |
| Item 29 | .625 | | |
| Item 22 | .608 | | |
| Item 01 | .602 | | |
| Item 71 | .601 | | |
| Item 70 | -.583 | | |
| Item 66 | .582 | | |
| Item 12 | .572 | | |
| Item 21 | .570 | | |
| Item 82 | .570 | | |
| Item 25 | .569 | | |
| Item 10 | .568 | | |
| Item 68 | .565 | | |
| Item 13 | .553 | | |
| Item 24 | .546 | | |
| Item 83 | .529 | | |
| Item 11 | .527 | | |
| Item 65 | -.520 | | |

| | Factor 1 | Factor 2 | Factor 3 |
|---|---|---|---|
| Item 73 | -.514 | | .343 |
| Item 33 | .502 | | |
| Item 27 | .499 | | |
| Item 69 | -.498 | | |
| Item 15 | .494 | | |
| Item 63 | .487 | .388 | |
| Item 38 | .460 | | |
| Item 14 | .452 | | |
| Item 32 | .452 | | |
| Item 67 | .441 | | |
| Item 08 | .415 | | |
| Item 28 | .389 | | |
| Item 31 | .370 | | |
| Item 58 | .369 | .332 | |
| Item 16 | .354 | | -.339 |
| Item 30 | .354 | | |
| Item 09 | .331 | | |
| Item 26 | -.320 | | |
| Item 45 | | .636 | |
| Item 40 | | .596 | |

| | Factor 1 | Factor 2 | Factor 3 |
|---|---|---|---|
| Item 39 | | .587 | |
| Item 51 | | .563 | |
| Item 54 | | .562 | |
| Item 46 | | .524 | |
| Item 02 | | .519 | |
| Item 44 | | .481 | |
| Item 74 | | .456 | |
| Item 04 | .345 | .447 | |
| Item 55 | | .440 | |
| Item 50 | | .407 | |
| Item 59 | | .390 | |
| Item 41 | | .377 | |
| Item 43 | | .342 | |
| Item 47 | | .315 | |
| Item 42 | | .304 | |
| Item 36 | | | -.462 |
| Item 56 | | | .457 |
| Item 37 | | | -.455 |
| Item 19 | .351 | | -.383 |

| | Factor 1 | Factor 2 | Factor 3 |
|---|---|---|---|
| Item 57 | | | .360 |
| Item 17 | | | .359 |
| Item 52 | | .313 | .351 |
| Item 60 | | | .326 |
| Item 20 | | | -.316 |
| Item 03 | | | |
| Item 18 | | | |
| Item 23 | | | |
| Item 34 | | | |
| Item 35 | | | |
| Item 48 | | | |
| Item 49 | | | |
| Item 53 | | | |
| Item 61 | | | |
| Item 62 | | | |
| Item 64 | | | |
| Item 72 | | | |
| Item 75 | | | |
| Item 76 | | | |
| Item 77 | | | |
| Item 78 | | | |

| | Factor 1 | Factor 2 | Factor 3 |
|---|---|---|---|
| Item 79 | | | |
| Item 80 | | | |
| Item 81 | | | |
| Item 84 | | | |
| Item 85 | | | |

# APPENDIX J

## OPEN-ENDED RESPONSES ADDRESSING STUDY TOPIC

Open-ended Responses Addressing Study Topic

1. I hope that this leads to effective support of band/music educators in the state of Alabama. I feel that there is little support for music educators who take risks in educating their students rather than matching with the status quo in the state. Band directors who are satisfied with mediocrity in educating their students are glorified, while those who go out on a limb for their students are punished or ostracized. This is true of the Bandmasters' Association and the school community at large in the state, as well as our own local community

2. This seems to be a comprehensive survey that should help any program that really wants to better itself.

3. I am a retired band director currently substituting for middle school and high school band. I answered the questions from the time I was teaching full time! I loved my 38 years of full time teaching and found it very rewarding. I still love teaching and plan to keep my hand in it as long as I can.

4. My undergraduate training did not prepare me for the job. I have learned more over the years from other directors at conventions and clinics than I ever learned in college.

5. No complaints. My issues with my current position are all related to lack of support/appreciation/funding given by the school system in which I work. Our programs are given nothing but the salary of the director and expected to fundraise an annual budget of $4-5000 dollars. Our rehearsal time is being squeezed out because of various NCLB requirements and the like (currently 45 min/day and expected to be less next year!) I was recently questioned on the timing of my spring concert versus the "priority" of the upcoming standardized test!(the concert was the week before.) I love the job and

kids, but don't know how long I can personally keep doing it when being squeezed from every side by factors beyond my control. We have effectively lost half of the band programs in our system (Chattanooga/Hamilton Co, TN) because any school not fortunate enough to be in a higher socio-economic area can not support an effective program. I would love to spend the rest of my career in the band room but am considering a Doctorate program in administration simply for the job security. Good luck on the project. I feel your pain, having recently completed my Master's!

6. Other issues such as hearing loss or the ability to maintain the stamina needed to run a band program in my last years before retirement worry me. I wonder if I should pursue an administration position as a way to finish my teaching career. My students deserve my best every day.

7. I hope this helps us tackle some of the problems within our field.

8. The demographics of a school determine the level of burn out and satisfaction in a job many times.

9. I teach middle school band, so there are no school sports or coaches at my school. The band exists for itself and to prepare students for high school band. I think some important factors to my longevity (although it's only been 5 years): 1. Community (relatively well-off, not transient, not ghetto) 2. Band Director Community (surrounded by expert band directors, can go to them for help) 3. Music Supervisor (stands up for us on the county level, ensures we have excellent facilities and budget) 4. Salary (you can't expect band directors to do everything they HAVE to do in order to create a quality program without compensation) Undergrads' needs:. More field experience. compare/contrast awful behavior management & rehearsal sequence with expert directors' behavior management

& rehearsal sequence. More instrument techniques. More score study (not necessarily chord analysis). More contact with professors who have produced nationally recognized bands THEMSELVES (validity of information, in touch with the current band scene). In general, more PRACTICAL knowledge

10. In GA., I was told about the move to slowly take away extra pay for band directors for after school activities. It is happening! I have had 3 cuts in the past 10 years. With the hours I put in , that is less than $5.00 per hour. Tell your students! I now teach at two colleges at night to help offset the pay cuts. I would never get into teaching again. It is too late for me to change! It is hard to watch your former students get out of school and make more than teachers. My children suffer for my poor choice in deciding to teach. "No child left behind". WHAT A JOKE

11. I love my job. I enjoy coming to work each day. I enjoy working with students. with each year there are always new challenges. I try to face difficulties/struggles as opportunities to think outside of the box and see them as challenges and opportunities for growth.

12. My experiences in this first year are probably unrealistic when compared to most first year teachers.

13. K-12 band director candidates should have a working band director to mentor them during the last 2 years of college. Student teachers should not be limited to a geographic area that is convenient to the college only.

14. I have just completed my Specialist degree in Educational Leadership due to the fact band may not offered in the near future in my state.

15. The job requirements are too demanding. The pressure from the community, the pressure from the parents, the pressure from the school administration, the pressure of being a good teacher, the pressure of putting on good performances, the pressure of recruiting, etc. sets us all up to fail in this profession. I love my job, but I will never be able to keep up the pace in order to be successful later in my career. I used to laugh at older band directors and say that I could do a better job with the talent that they had, but now I see that the older band directors probably could not keep up the pace year in and year out to push there kids. Eventually, life will be more important to me rather than my band. Too much responsibility and the overall work load causes band director burn-out. I know several teachers in my district that would walk away from this profession and it is not always the money, it comes down to the money along with the hours upon hours that we spend after school working, thinking, and planning for our high school bands.

16. I feel that a band director must be more highly dedicated to their occupation than any other teaching post, with the possible exception of being a head coach. I routinely work 60 to 80 hours a week, with some weeks running over 100 hours. You have to want to do this job very badly to be willing to make these sacrifices. The greatest problem related to my job is not my band students, but the music for listeners classes I have to teach to justify my position. I have also seen a gradual decrease in the number of students taking band over the length of my career. I attribute this to changes in the work ethic of the culture and the creeping increase of required core courses during this time. When I was a student we had plenty of time to take band and music and still be top students, but now kids are forced to take courses they don't want and can't use because of falling test scores nationwide.

17. As of March of this I year (2008) I submitted my resignation from my current band job and plan to enter another career. In 14 years of band directing I have always taught classes other than band. In my first year (1994) I taught two eighth grade English classes and have taught drama, chorus, music appreciation, and an honors level Fine Arts class that covers visual and performing arts since then. My frustration with block scheduling, discipline, "other" classes to teach, and the time demands are the bulk of my reasons for leaving thought there are other factors. I feel as though I am not setting my own personal standards as high as did early in my career and I have made one school change in all of those years hoping that a "fresh start" would reinvigorate me.

18. Having joined an adult based community band has improved my teaching. Especially in the last five years since the director now is an outstanding retired band director. He is all the time giving advise to the current band directors in the group on how to teach a skill or piece. It's really improved my teaching and as a result, my bands playing ability has improved. I always strive to be a life-long learner.

19. Great survey and best of luck with your results. I am still loving the music education field as I finish up 27 years in the business. A great principal, staff, and community is what makes it work. Band directors must work hard to mesh into the faculty population to make music have a multiple positive dimension by the school. War Eagle!

20. I have the advantage of teaching in Florida where the Florida Bandmasters Association provides valid Music Performance Assessment of all phases of my program annually.

21. The expertise of being a band director comes from the years of experience, not what you learn in college. Much knowledge can be learned from talking to and observing other band directors. The best techniques I own were stolen from another director.

22. The time commitment after school is much more than I think that it should be. I have a difficult time doing the things that a wife and mother need to do to keep a family going. If I didn't have to do middle school football games I would feel much less stress in my life.

23. I'm also a strings teacher...it might be interesting to know how many band directors are also choral teachers, strings teachers, general music teachers, etc.

24. During my 10 years of teaching I have been forced to teach other classes outside of band in order to keep my job. This is mainly because students having their elective courses slowly eliminated by more graduation requirements than ever before.

25. I feel that the personal satisfaction of being a band director is not enough to balance the frustrations of doing the job. I don't believe in the Education system anymore.

26. My school system's calendar and decisions to maintain multiple smaller high school attendance zones detracts from the potential success at my current job. Each of our schools will be forever challenged with instrumentation issues and, as a result, continuous turn-over in teaching positions unless a significant spike in population or consolidation occurs.

27. There should be an emphasis in teaching band directors about teaching children in urban and impoverished settings. It's not the children who burn me out as much as the environment. I am not used to the behavior or the conditions where I teach and honestly, I do not think I will ever be used to it; however, our culture, now, more than ever supports

these impoverished areas by perpetuating these "common" and almost negative attitudes toward education and anything that is not deemed popular. We need to be taught how to teach through that. Also, as someone who is a person of color who teaches children of color (majority), I feel that my students constantly disrespect my opinions because they are not valued by the environment where they live and come from. Perhaps I can not be taught how to counter these attitudes, but it should certainly be addressed on the college level. thanks for this survey!:)

28. I love the idea of teaching music to students. I came back to my home town where the general population is below the poverty line. I wanted those students to still have a chance through music, like I did. The obstacles have been way bigger than I ever imagined. I am expected to raise enrollment numbers in a county where no family is able or willing to purchase their child's instrument. I have to provide instruments for 70% or more of my students. I get NO support from administration. All they want to see are my numbers go up. Yet, when I ask for permission to do things at the elementary level to peek interest, I am given impossible parameters to try to carry it out. If there is one reason that I would be discouraged from staying in this profession, it would be the behavior and attitude of administrators.

29. Band Directing and teaching go hand in hand both are important and are the same thing

30. I spent most of my career in a large, very successful program, retired and moved to a rural area in another state, and began again. My observation is that those who have a good work ethic, who value teaching fundamentals and who seek quality band literature

will succeed, while many who seek band competitions, quick success or financial rewards will burn out quickly.

31. I feel individual performance skills are an important part of music education but should be far from being the most emphasized. Teaching techniques in brass, woodwinds, etc., as well as instrument repair and playing ability of as many instruments as possible should be emphasized.

32. BAND SOULD BE A PART OF EVERYDAY LIVING.

33. I look forward to seeing the results of this survey. As a younger teacher, I fear the environment that we face over the next several decades in terms retention of both students and teachers. I feel that as band directors we must always be looking for ways to adapt our programs to meet the changing climate in which we work.

34. Wish my instructors in undergraduate had taught in the public setting more recently. Most of my professors had not taught a day of public school for over 30 years!!!! Times and students have changed!! Some of their "methods" would not hold the interest of the kids today.

35. I had problems with the two statements about the role of band director and teacher. I direct a band as a teacher, were you meaning band director as opposed to a traditional classroom teacher? Budget and support issues are much the same as 29 years ago, decay of society, lack of parenting, and lower work ethic are the key issues troubling our education system.

36. "I will probably stay at my current job until I retire." is a little unclear whether it means job as a band director or job as in current school.

37. I hope the results of this survey will be widely disseminated to the music education community. I am concerned about the future of our profession and hope that this survey will shed some light on factors that influence longevity in our career field.

38. Undergraduate students really need to have the opportunity to spend more time with successful, long-time directors during their undergrad years, before student teaching begins. to get more experience about the "nuts and bolts" of being a band director. So much of being a successful director has to do with people skills (handling students, administrators, parents, community relations, etc.), and most schools do not put enough emphasis on this. It should be taken for granted that a prospective music educator will have the music skills necessary to be a director by the time they get to student teaching...but it is often assumed that the people skills are there, when they are not. Most directors I know that have left the field have done so not because of a lack of music skills, but because of a lack of people skills.

39. In regard to the do I want another job question, If I had a whole bunch of money, I would be a stay at home mom to my three kids (ages 5, 2 and 1). As far as is my job more important than a teacher's or is a teacher's more important than mine... we all work towards the same goal of doing what is BEST for the student. Also, I am a middle school director, if that helps with the after school aspect and sports aspect of things.

40. From the group of college students that earned a music education degree the same time as me as well as the circle of friends that I had older and younger, college and public school band directors, only a small percentage of us are still band directors. In fact of about 20 or 30 of us only 2 or 3 are still teaching. I find it very depressing that some of them got out of teaching to do a job that does not require as much work and they make

more money, however, I still enjoy reaching my kids. To sum up everything, in a faculty meeting last year under the pressure of making Annual Yearly Progress an administrator said plainly, "I am sorry but your classes do not matter. Academics do and you have to make the sacrifices and cannot hold our kids back from passing the CRCT." He told this to all Connections teachers (general music, band, art, physical education, and etc.) Because of No Child Left Behind our administration and academic teachers feel the strain of making the score and keeping from getting labeled Needs Improvement or the State takes over. As far as scheduling of students having to be pulled out of class without notice and without regard to our classes, we are not only being told that we do not matter but we see that we do not matter.

41. I have taught in an inner city, suburban and now private school in the same major metropolitan area. Each experience has its positive and negative aspects and particular challenges. I think being involved in the District and State levels of the band association (I've served on local and state boards) has strongly influenced my career.

42. I would have preferred to have more instruction in how to conduct my rehearsals and manage students than I received in college.

43. In my years I have seen a difference in the student and at the same time what our administration looks at. Numbers are very important at my school, not so much quality as quantity.