

The Role of the Music Administrator in Public School Systems of the Southeastern United States: A Mixed Methods Study

by

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Abstract

The position of the system-level music administrator is an important component in the successful district-wide school music program. Curriculum supervision has been in place in various forms since the beginning of public education in the United States (Banse, 1951). There is a large and established body of research centered on general educational leadership and curriculum supervision in non-arts subjects. Relatively few studies have focused on the public school music administrator and their role and impact on school districts' district-wide music programs. In the early history of education, music administrators were prevalent in many school systems throughout the United States. During that latter half of the 20th century and into the first decade of the 21st century, music administrators at the district level were employed at a decreasing rate by school systems in many areas of the country (Banse, 1951; Earnhart, 2015; Mark et al., 2007; Porter, 1994). Recent educational law changes have increased support for non-tested subjects, including music, and may spur additional music and arts administrators' employment in more school systems.

This mixed-methods study investigated the role, experiences, impact, and perceptions of the current and former music administrators in the southeastern United States' public school systems in 2 phases. In Phase 1, I conducted an electronic directory search of 1,630 public and charter school districts in the 11 states of the Southern division of the National Association for Music Education (NAfME) to ascertain if an individual administrator was responsible for music programs at the district level. Position titles and areas of responsibility were documented and helped inform participants' selection for the second phase. Phase 2 consisted of in-depth, open-ended interviews with nine current or recently-retired music administrators from a portion of the 11 states included in the study. The analysis of the findings involved developing an in-depth

exploration of the participants' background and impressions and searching for emergent themes to understand the connections and commonalities of these individuals' experiences.

The Phase 1 electronic survey indicated that most school districts did not employ an arts administrator at the district level. Of the 1,630 school districts surveyed, only 7.6% (n=124) employed a designated full-time arts administrator. Of the 124 arts administrators, 0.9% (n=24) were listed as music-only administrators. The remainder of the school districts either employed a generalist responsible for all academic disciplines, or no curriculum supervisor was found.

The findings in Phase 2 included the development of themes centered around extensive teaching and career experiences, a desire to help music educators and positively influence the profession, overcoming challenges, expressing the benefits of job-specific training, and their impressions of the future of music education and arts administration in the public schools. Practicing music administrators had extensive teaching experience as well as a deep desire to help their profession. The participants expressed great satisfaction with their role and their positive impact regardless of the challenges faced. A need for training – whether as a component of a certification or degree program or from within the employing school district – was expressed by most participants. The administrators all expressed a great deal of optimism regarding the future of music education and growing support for music administrators in more school systems.

Recommendations for further research in music administration could include further examination and clarification of job responsibilities and the development of standardized training and professional development and support opportunities for music administrators. In addition, finding ways to increase the influence and decision-making impact of the position, developing connections and cooperation with other curricular disciplines and other administrators, and comparing music program quality in districts with a music administrator versus those without.

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Chapter I: Introduction

The focus and scope of education in public school systems in the United States began to change in the latter half of the 20th century. The period beginning in the 1950s represented a marked shift in educational policy and structural reform in the United States (Bright, 2018). Technological and political developments of the time, including the Soviet launch of the Sputnik satellite in 1957 (Bracey, 2007), spurred a perception among the American populace that emphasis on the mathematical and scientific components of the educational system was needed to prepare Americans to compete in a globalized race for political and technological superiority (Bright, 2018). As a result, other subject areas, including the humanities and arts, began to be given a lesser priority in the curriculum (Music Education National Conference [MENC], 1991).

The body of research regarding the positive impact and importance of music education in public schools has grown in recent years (Creedon, 2011; Earnhart, 2015; Pink, 2006). At the same time, in many school districts, the funding, resources, and support for music and arts programs continued to be reallocated or reduced. (Earnhart, 2015; Hellemn, 1999; Sanders, 2014). The reasons for these reductions included the increased support of tested subjects and the instability of both federal and state funding models. As a result, school districts were often forced to make decisions that often-relegated music education to a secondary role in the curriculum (Hellemn, 1999).

Federal legislation enacted at the beginning of the 21st century, including the No Child Left Behind Act (NCLB) of 2001 (NCLB, 2002), an update of the Elementary and Secondary Education Act of 1965, focused on measurement and standardized testing as evidence of accountability in public education. Schools were classified, and funding was appropriated based upon their performance in these areas. Tested subjects, including reading, language arts, and

mathematics, were given the highest priority to meet established federal and state academic goals. Music and other untested subjects were not included in these measures, and therefore did not always receive equal emphasis or support (NCLB, 2002).

Federal and state legislative measures furthered shifts in priorities, and as a result, many school districts also experienced administrative, operational, and personnel changes at the system level. The reallocation of funding contributed to eliminating and altering many central office administrative positions and consolidating responsibilities. As a result, the leadership of instruction and program management was often shifted to local building administrators. Despite these changes in leadership structure at the district level, many school districts still allocate large degrees of financial and operational support to music programs in the form of staffing, equipment, transportation, and maintenance (Earnhart, 2015). Due to these factors, school districts are responsible for monitoring their music and arts programs (Earnhart, 2015; Hellemn, 1999; Porter, 1994).

The primary purpose of a curriculum supervisor or administrator is to guide the implementation of content instruction and provide support for teachers and local administrators in the programs' operation and achievement level in multiple schools within a district (Oliva, 1989; Porter, 1994). However, the district-level curriculum or program supervisor's specific role and function are often ambiguous and poorly defined (Cowden & Klotman, 1991; Harris, 1967; Hellemn, 1999; Pajak, 1990; Porter, 1994; Wheeler, 1967). The process of centralized fine arts administration, including music program supervision, is primarily based on individualized experience and learned practice rather than formalized training and may contribute to confusion regarding the position (Earnhart, 2015; Hellemn, 1999; Porter, 1994; Shelley, 1967, Spaeth, 1994). Over time, music and art supervisor roles and responsibilities, along with other

curriculum administrators, evolved due to changes in financial structure, leadership hierarchy, and perception within the school districts (Hellemn, 1999; Mills, 1975; Pierce, 2005; Porter, 1994; Siebert, 2018; Spaeth, 1994; Wheeler, 1967; Wimpelberg, 1987). Funding reductions for schools resulted in the elimination of some music and other curricular supervisory positions. "This effort to curtail costs, coupled with restructuring efforts in site-based management, has encouraged districts to shift away from centralized district administration" (Hellemn, 1999, p. 2). Other contributing elements in the decline of arts administrators include the uncertain influence of and place in the educational central office leadership hierarchy (Dawson, 1972; Heller & Quatraro, 1977; Hellemn, 1999; McQuerrey, 1972, Mills, 1975; Phelps, 1967; Porter, 1994).

More recently, the passage of the Every Student Succeeds Act (ESSA) of 2015 (ESSA, 2015), as a renewal of the ESEA legislation, established the concept of a well-rounded education for all students and reduced reliance on nationwide standardized testing. Individual states were given flexibility with funding as well as accountability. Music and arts were designated as a part of a well-rounded course of study, and federal funding could be used to bolster achievement and provide support (ESSA, 2015). As a result, more school districts employ district-level music and arts administrators to help ensure that the curriculum and programs are implemented and operated with fidelity. This development may reverse the decline of the music supervisor position and further the quality of music and arts education in public schools.

Need for the Study

While there have been studies exploring the role and responsibilities of music and arts supervisors in public schools, changes in school districts' educational and funding structure, focus, and priorities have evolved since that time. Because of these changes, the roles and responsibilities of dedicated music administrators employed across various states have changed.

A large volume of research has been done regarding general educational leadership and curriculum supervision (Alfonso & Firth, 1990; Alfonso, Firth & Neville, 1984; Beach, 2000; Bossert, 1992; Costa & Guditas, 1984; Firth & Pajak, 1998; Glickman, 1990; Harris, 1967; Neagley & Evans, 1964; Oliva, 1989; Pajak, 1989; Snyder, 1959; Sergiovanni & Starratt, 1993; Wiles & Bondi, 2004; Wimpelberg, 1987). A lesser number of more recent studies and texts have examined the training, duties, and impact of the arts administrator. Although similarities exist between program supervision and management in all curricular subjects, the unique role and duties of the arts administrator often require specialized skills and experience (Dawson, 1972; Earnhart, 2015; Firth & Pajak, 1998; Hansen, 2002; Hellemn, 1999; Heller & Quatraro, 1977; McQuerrey, 1972; Porter, 1994; Price, 1980; Rushlow, 1992; Sharp, 1969; Shelley, 1963; Smith, 1933; Waterman, 1952; Weyland, 1968).

Even early examinations of the music supervisor's role expressed the need to clarify the position, influence, duties, and responsibilities (Besson, 1969; Dawson, 1972; Mills, 1975; Weyland, 1968). Weyland stated: "Not until the experiences of many supervisors are reconciled with educational aims and with an accepted philosophy of music education can the leader offer valid advice to the beginner. There is a need to clarify the job to be done" (Weyland, 1968, p. 5). Besson (1969) concluded that the position's responsibilities were never clearly stated in the existing literature and that responsibilities could grow too numerous to be adequately defined. Dawson (1972) examined how music supervisors' characteristics helped build and lead quality music programs and determined that the role often became over-complicated due to a lack of a defined job description and encompassed a list of overwhelming activities and responsibilities. These complexities and conflicts potentially reduced the supervisor's impact and perceived effectiveness.

The music administrator's position, and by extension, that of all district-level fine arts administrators, encompasses many diverse tasks and responsibilities that can vary depending on the school district and the individual (Cowden & Klotman, 1991; McQuerrey, 1972). By further defining duties and reducing the time and energy that supervisors spend on unnecessary or redundant activities, the effectiveness and positive perceptions of the position could be improved (McQuerrey, 1972).-Heller and Quatraro (1977) and Mills (1975) expressed similar findings regarding the clarification of the music supervisor's responsibilities. These researchers also noted that lack of definition and consistency could cause authority issues and create conflict among central office administrators, principals, and teachers. Research has revealed a need for clear, written descriptions, procedures, and defined roles for the music administrator position in order to facilitate effectiveness and positive impact on music programs (Bessom, 1969; Earnhart, 2015; Hellemn, 1999; McQuerrey, 1972; Mills, 1975; Porter, 1994; Spaeth, 1994; Weyland, 1968).

My study includes an updated examination of current music supervisors' roles, duties, impact, and arts administration impressions. Also, my research investigates the changes in and challenges of music supervision and arts administration. I hope that this study would help identify areas for clarification and standardization in music supervision and provide insight into the importance of the arts administrator position in public schools.

Statement of Purpose

The purpose of this study was to examine the role of the music administrator in selected public-school systems in the Southern Division of the National Association for Music Education: Alabama, Georgia, Louisiana, North Carolina, Tennessee, West Virginia, Florida, Kentucky, Missouri, South Carolina, and Virginia. The presence of district fine arts administrators has decreased dramatically over the past half-century, and incremental improvements have been

observed due to changes in support for public schools' arts. I hope that this research will reinforce the need and support for district-level music education leadership in our public schools.

I used a hybrid convergent mixed-methods approach combining descriptive statistics and qualitative semi-structured open-ended interviews (Creswell & Creswell, 2018) in 2 phases. The purpose of Phase 1 was to determine which individuals are responsible for the music curriculum and oversight of the operation of programs and arts personnel in a given school system. Phase 2 incorporated interviews of current music supervisors to investigate the type of supervisory role held, tasks and responsibilities of the position, how those tasks and responsibilities may have changed over time, perceptions of the impact on music programs in their district, and the future of music supervision and music education.

Overview of the Study

The title, role, and duties of the district central office curriculum or program supervisor in public education have been the subject of considerable discussion (Alfonso & Firth, 1990; Hellemn, 1999; Porter, 1994). The substance of the position developed primarily through work experience, institutional, and workplace knowledge. Due to a lack of specific professional guidelines and operational clarity, the mechanics evolved through on-the-job experience over time (Hellemn, 1999; Pierce, 2005; Porter, 1994). Some commonalities with other subject area administrators seem to be that music supervisors work to guide and improve instruction, supervise operations, act as a liaison between teachers, staff, and district leadership and help to determine the overall direction of the program or discipline (Earnhart, 2015; Hansen, 2002; Oliva, 1989; Porter, 1994).

Review of Literature

Much of the existing research regarding educational curriculum supervision lists classroom instruction's improvement as the primary goal and responsibility of the position (Oliva, 1989; Pajak, 1990). Several studies have examined the specific duties and responsibilities and the training of the music administrator (Earnhart, 2015; Hellemn, 1999; Pierce, 2015; Porter, 1994; Shelley, 1967; Spaeth, 1994). Most music and arts administrators received little to no formalized training for their position outside of general educational leadership coursework for degree or certification. Almost no training regarding the specifics of the arts administrator position was encountered in the research. These findings reinforced that the position of the music or arts supervisor remains one of the least understood, most ill-defined, and least consistent of all of the administrative roles in public education (Gallegher, 2007; Harris, 1967; Hellemn, 1999; Mills, 1974; Porter, 1994; Wimpelberg, 1987). The lack of professional agreement about a job description and role typically results in a lack of clarity and confusion (Hellemn, 1999; Porter, 1994; Spaeth, 1999; Wiles & Bondi, 2004). These issues may cause feelings of uncertainty regarding a supervisor's job effectiveness, influence, impact upon music programs, and employment stability. These circumstances may prompt other individuals within the school district, including superintendents, board members, or teachers, to question the need for a fine arts administrator within the school system (Wimpelberg, 1987).

In my study, I reviewed literature in the areas of the (a) history of music education, (b) educational leadership and administration, (c) curriculum and instruction, (d) music and arts supervision, and the (e) components of the successful music program. The literature provided a historical and operational background in developing the position of the music supervisor and music education and its role in the public schools.

Methods and Procedures

The methodology used in the current study is detailed in this section. Phase 1 included procedures for gathering directory data from public and charter school systems in the 11 states included in the study to select participants for Phase 2. Phase 2 utilized open-ended interviews of 9 current or former music supervisors regarding their role, duties and responsibilities, perception of their professional impact, and impressions of arts administration and the future of music education.

Results

The study results address the data and answers to the research questions that form the basis of the investigation. The results included an analysis of directory information gathered regarding the school systems' number of music supervisors. The analysis and descriptive data derived from the interviews help to provide the scope and first-hand experiential knowledge in the current field of public-school music supervision.

Discussion and Conclusion

Through this study, I sought to determine the current number of music supervisors employed in the school districts in the southeastern region of the United States and examine the music supervisor's role and its impact on music education in schools. I also examined the role and the experience, training, current duties, perceptions of the impact on music learning, and impressions regarding the future of music supervision and music education of current and former music supervisors in those states. The results are framed and discussed based on the six research questions in the study.

Appendices

The appendices include documents including recruiting material, consent forms,

participant invitations, and interview participant profiles.

Delimitations

The states included in the southern division of the National Association for Music Education were selected for this study due to the number of school districts with a reputation for support of music programs, diversity in school system size and locale, and the familiarity with teaching administrative experiences of the researcher. These states included: Alabama, Georgia, Florida, Kentucky, Louisiana, North Carolina, South Carolina, Tennessee, West Virginia, and Virginia. I obtained directory information for Phase 1 of the study through searches of public-facing websites. Due to the small number of states, the study's findings may not be generalizable to all public school districts in the United States.

Based upon the information from Phase 1, I contacted only those individuals whose administrative positions included *music* or *fine arts* as a principal part of their work responsibilities for Phase 2 of the study. The identities of the interview participants were protected, and all identifying data were confidential.

Limitations

Due to the limited number of administrators with music as their sole responsibility, the study includes individuals responsible for all arts. Not all school districts employed an individual at the district level whose job responsibilities included fine arts. Due to website limitations, lack of directory information, or unreturned phone calls or email communication, data were not available from every school district, limiting possible participants' pool.

Participants for the second phase of the study were limited only to those district-level administrators responsible for fine arts and agreed to participate in an interview. Participants from 8 of the 11 states included in the study agreed to be interviewed for the study.

Research Questions

This study addressed the following research questions:

1. How many central office administrators with fine arts as their principal responsibility are employed in the Southeastern United States school districts?
2. What career background, education, and training do those responsible for fine arts supervision possess?
3. What duties and tasks are included in arts supervisors' professional responsibilities?
4. What is the administrator's perception of job effectiveness, impact upon arts educators and education, quality of work, and satisfaction level in their current role?
5. What is the administrator's perception of the preparation and training for fine arts administrators?
6. What impressions does the arts administrator have in regard to the future of music administration and arts education?

Definition of Terms

- Arts Administrator – A central office administrator employed full-time as a fine arts curriculum, instruction, and program management specialist. The responsibilities may include general, choral music, instrumental music, dance, theatre, and visual arts. This title may be used interchangeably with director, supervisor, or coordinator.
- District or System– a system of schools and administrative offices that comprise an independent educational body.
- Central Office Supervisor – An individual administrator-based in the central office of a school district. This position's scope of responsibility involves an area or portion of the entire school district rather than an individual school or facility.

- Generalist – An individual central office administrator responsible for multiple, wide-ranging curricular areas across the school district.
- Specialist – a central office administrator specializing in a particular academic area with responsibility for curriculum and instruction throughout the school district.
- Music Supervisor – A central office administrator employed full-time as a specialist in music curriculum, instruction, and program management. The position's primary responsibilities focus on general music, choral music, instrumental music, or a combination of the three.

Chapter II: Review of Literature

This review provides a summary of research regarding fine arts administration and music supervision in public schools and provides an overview of the literature related to the research problem. It presents expert results and conclusions about fine arts and, specifically, music supervision in the United States' public school systems.

The literature review follows in six parts: (a) The origins of music and arts administration in the public schools, (b) components of central office administration and supervision, (c) curriculum supervision and its role in public school systems, (d) the supervisor: skills and qualifications, (e) the need for music-specific administrators in the central office structure, and the (f) purpose, duties, and responsibilities of the music administrator

The Origins of Music and Arts Administration in the Public Schools

Music and arts administration-evolved along with public school music instruction in the United States (Birge, 1937). On August 28, 1838, music officially became part of the Boston school system curriculum, which began a movement to include music education in other school systems. Boston's framework was the starting point for music supervision with a greater expansion through the 1860s into the 20th century (Mark et al., 2007). Although music had been taught in schools by general classroom teachers, the Boston decision called for dedicated music specialists' employment by school systems (Birge, 1937). The decision to hire a dedicated music expert at the district level allowed for a systemic approach to music instruction across multiple campuses. Lowell Mason's appointment in Boston as the nation's first superintendent of music laid the groundwork for the future of school music supervision in the United States (Mark et al., 2007). Mason's autonomy and influence regarding personnel, curriculum, and instruction were crucial to music education's future quality and stability.

In the years following his appointment, Mason worked to hire music specialists and place them into the schools, guiding their instruction of students in Boston and later Savannah, Georgia, until his retirement in 1851. More communities across the nation began integrating music specialists into their public schools during this period, resulting in a growing landscape for methods and approaches. This expansion created an environment duly suited for the evolution of district-level music supervision (Mark et al., 2007).

As the 19th century progressed, music education became more common and systematic throughout the nation. The demand for music supervisors and teachers gradually increased. A report by the United States Bureau of Education found that music was an essential part of the curriculum in 247 school systems. However, the entire country had only 90 teacher-specialists in music (Smith, 1933).

Music education at the outset of the 20th century in America was active. Still, in many areas of the country, music educators seemed to lack a clear leader and sense of singular purpose. Many music supervisors or administrators were also required to teach music classes, which strained resources in both areas. In some instances, the music administrators had no formal training in the teaching field. Many were self-taught to varying degrees. Although many were very successful, there was no clear concept of advancing professional development in the field (Mark et al., 2007). Philip Cady Hayden, a prominent music supervisor, summoned 30 music supervisors to Keokuk, Iowa, in 1907 (Abeles et al., 1984). The purpose was to discuss processes innate in teaching other subjects and implement music education strategies. Hayden was also President of the Department of Music Education beginning in 1899. This meeting also provided short clinics that allowed administrators and teachers to share ideas about teaching music. They decided to meet annually and expand their breadth of discussion and variety of educational

sessions. In 1910, the group adopted the title of Music Supervisors National Conference” at their meeting in Cincinnati, Ohio, and established an organizational structure (Abeles et al., 1984).

In a subsequent meeting in 1918, the Music Supervisors National Conference also established the National Education Research Council. This council examined curriculum at both the public school and collegiate levels. Creating this focused research entity allowed the general membership to focus on broader issues and expand their purpose. The distribution of a bulletin to members chronicled the membership’s events and issues (Mark et al., 2007).

The onset and close of World War I popularized the band movement in American schools. Often, soldiers returned home from battle, played professionally, and concurrently became public school music teachers. New band and music programs were founded and began to flourish. As a result, community support and enthusiasm gained momentum. George Eastman, the founder of the Kodak company, purchased instruments and donated them to the Rochester public school system during this period (Abeles et al., 1984).

As school music programs grew in popularity and scope, specialized schools and programs began to develop. In 1919 Cass Technical High School opened in Detroit, Michigan. It was one of the first magnet schools in the country and treated music as a technical subject, and graduates were often qualified as professional musicians (Abeles et al., 1984). Concurrently, school systems across the country began to expand in size and number, and many added a college preparatory track. This increase in demand for academic coursework necessitated the expansion of many curricular subjects, including arts and music (Abeles et al., 1984).

The year 1923 saw the first National Band Contest held in Chicago, Illinois. J. W. Wainwright’s band from Fostoria, Ohio took first place (Abeles et al., 1984). The Music Supervisors National Conference adopted the slogan “Music for every child, every child for

music” (Abeles et al., 1984; Bessom, 1969). In 1926, the Music Educators Exhibitors Association’s formation helped organize music publishers and manufacturers and partner with music educators worldwide. In addition, the National Association of Schools of Music (NASM) was founded in 1924 as an accrediting body for post-secondary music institutions (Abeles et al., 1984; Bessom, 1969).

The year 1929 signaled the nationwide stock market collapse and the beginning of the Great Depression. This economic crisis affected every facet of American life, and public education was no exception. As people focused on getting work and taking care of families, many amateur community and professional music groups were deactivated or disappeared. The addition of sound in motion pictures eliminated many professional musicians' need in pit orchestras and other forms of live entertainment. In 1934, the Music Supervisors National Conference changed its name to the Music Educators National Conference (Abeles et al., 1984, Mark et al., 2007). In 1935 the Works Progress Administration was created and helped to support the arts through federal funding initiatives. The professional and amateur musicians began performing again as the economy gained ground (Abeles, Hoffer, & Klotman, 1984).

America found itself at another crossroads as it entered World War II. The recovery of the arts as a part of society began to slow. Many professional musicians and music teachers once again went overseas as military force members, and others joined the war effort in factories and other support roles. With a reduction in the teaching force, many classroom teachers made music a part of their standard curriculum. This model proved successful and still is found in many schools today. Some music specialists remained and were again augmented when the war came to an end (Abeles et al., 1984).

Organizations including the International Society for Music Education (1943) and the American String Teachers Association (ASTA) were founded in 1943 and 1948. As bands gained even more popularity after the war, ASTA sought to find ways to reverse a waning interest and increase participation in school string programs. The ASTA proved successful in garnering industry support, and enrollment in programs began to rise. More groups such as the American School Band Directors Association (1953) and the American Choral Directors Association (1961) followed soon after (Abeles et al., 1984).

The Space Race renewed interest in American education when the Soviet Union launched its Sputnik 1 satellite in 1957. The American government became concerned that students in the United States were falling behind the rest of the world academically. The areas of science and math education received the most emphasis, but the heightened attention also helped bolster arts programs in the process (Abeles et al., 1984).

The Yale Seminar, the first federally funded arts and education seminar in America, met in 1963. Educator attendance was unexpectedly low, and many issues concerning the school systems went unaddressed. The symposium's final report expressed some concern about the quality of music education available in public schools. According to the individuals present, content rather than competency should be emphasized (Abeles et al., 1984).

In 1965 the Elementary-Secondary Education act was passed. The program established by this bill helped provide federal funding for arts in public schools. Professional musicians were brought into many schools to conduct clinics, masterclasses and serve as studio instructors and partners in performance. Most importantly, the bill aided in providing school systems with instruments, materials, and additional monies for instruction. Music was finally available to every child (Abeles et al., 1984; Mark et al., 2007).

The year 1967 brought about the Tanglewood Symposium in Boston, Massachusetts. The event was a cooperative collaboration between MENC, the Berkshire Music Center, the Theodore Presser Foundation, and Boston University. The theme of the symposium was “Music in American Society.” Many music educators were in attendance. The conference aimed to address concerns and chart a course for the arts’ role in all American community aspects. The symposium encouraged a commitment to a spirit of cooperation between the arts and other disciplines in the educational field was discussed and documented. The seminar served as a focus and singularity of purpose within the arts communities, especially in music education (Abeles et al., 1984; Mark et al., 2007).

The MENC began to promote a nationwide Music in Our Schools Week. This effort brought music education to the forefront in many educational circles. It raised awareness of the importance of a complete music curriculum in the school environment (Mark et al., 2007). As populations in some areas of the country began to wane, the next decade brought difficult circumstances for the Music Educators National Conference and music education.

During the 1980s, music education saw difficulty due to reduced funding for education and an increased interest in other areas of the educational curriculum. Inflation and declining membership in MENC created a crossroads for advocacy. The MENC began training members in government relations tactics and became a lobbyist for music education advocacy at the state and national levels. For students, the Tri-M Music Honor Society was founded for public school music students in 1984 (Mark et al., 2007).

The 1990s saw the National Coalition for Music Education’s founding in cooperation with the National Academy of Recording Arts and Sciences (NARAS) and the National Association of Music Merchants, responsible for establishing music as part of the core

curriculum in schools. The creation of the National Standards for Music Education in 1994 was a result of this monumental accomplishment. Increased economic stability across the country allowed for expanding the curriculum to include world music and other new pursuits (Mark et al., 2007).

Smith (1933) described music instruction evolution in the United States in the early twentieth century as having three distinct periods with differing instructional foci. Instruction from approximately 1832 to 1890 focused on a systematic, formalized instructional delivery model of music in schools. During the second period, beginning in 1890, educators valued technical skill and theoretical knowledge of music. A movement toward incorporating musical expression and cultural and historical appreciation emerged in the third period, from 1912 to 1933. These elements were coupled with technical acuity and excellence in performance to heighten musical achievement. Likewise, the music supervisor's administrative evolution began to incorporate leadership and district-level responsibilities as a focus. The hiring of dedicated teachers for the music education program's instructional component took place.

Establishing the Music Supervisors Conference in 1907 was crucial to the profession (Molnar, 1955). In 1907, Phillip C. Hayden, supervisor of music in Keokuk, Iowa, extended an invitation to public school supervisors across the country via *School Music Monthly's* publication. The initial meeting's intent was only to augment the scope of activity of the National Education Association, not to create a separate organization. The 112 music supervisors who attended this first meeting came from school districts across the United States to discuss administrative and content-specific instructional methods and establish professional connections with colleagues and music publishers. By the third meeting in Cincinnati, Ohio, in May of 1910, a constitution for a formalized, independent organization called the Music Supervisors National

Conference was adopted. This organization would continue to meet regularly, discussing the teaching and supervision of music and the direction of arts education in the public schools and universities until 1934, when it formally became the Music Educators National Conference (Molnar, 1955).

Throughout the rest of the 20th century, the teaching of music and the area of music supervision experienced growth in many regions of the United States. The increase in the number of music specialists and music supervisors at the district level was steady throughout most of the country. However, it became apparent that the demands of schedule, especially at the elementary school level, necessitated general education teachers' training in music. In this scenario, a music supervisor's presence allows for generalist teachers' training in elementary music techniques. It serves as a "quality control" measure within a school system (Waterman, 1952).

The literature reveals several factors in the relative decline in the number of music supervisors employed across the nation. Decreasing educational funding beginning in the latter half of the twentieth century in many states and municipalities is a principal factor. When making fiduciary decisions, it was often expedient to eliminate central office personnel designated as non-essential to the school district's operation first (Hellemn, 1999). Usually, the duties of supervising district music programs were assigned to supervisors to combine with an area of responsibility, generalists, given to teachers in the district, or designated to building administrators using principles of site-based management (Earnhart, 2015; Hellemn, 1999; Porter, 1994; Spaeth, 1994).

As a result of this change in central office structure, many music supervisors reported a reduction in authority to make various decisions in financial, program, and personnel areas. This

change left many music supervisors stating their primary purpose of serving teachers in support rather than as administrators. In April of 1994, a panel of music supervisors met at the MENC conference in Cincinnati, Ohio, and expressed concerns for the future of music supervision. One supervisor stated that he felt that the position was “ever-changing” and that the job varied based on the “size and nature of the school system being served.” Another music administrator commented on the trend toward responsibility “clustering,” stating that at a state arts supervisor meeting, he “...was the only person in attendance who does music supervision only.” (Spaeth 1994, p. 38).

Components of Central Office Administration and Supervision

The professional practice of general central office supervision in public school systems has often presented itself as challenging to define due to several mitigating factors. Pinpointing the purpose, duties, and daily responsibilities will help clarify the position and addressing components that strengthen its relevance and importance and impact the school systems’ music programs. Listing and defining many of these tasks has been the subject of a great portion of public school supervision research and publication. Oliva (1989) cited a listing of tasks and duties in William H. Barton’s writings in 1922. These were further refined and categorized by both Oliva (1989) and Glickman (1990). Even today, many of these practices remain central to district supervisory positions. Barton’s tasks included improving teaching, improving teachers themselves, selecting and organizing curriculum materials, and assessing and rating teachers (Hellemn, 1999; Oliva, 1989, Porter, 1994). These areas are overarching categories that can help define more specific roles and responsibilities within the position.

To further refine Barton and other early 20th century researchers’ work, Oliva developed three broad dimensions of supervisory practice, including instructional development, curriculum

development, and staff development (Oliva, 1989). These areas are encompassing many of the duties of supervisors. However, as research efforts continued, the definition of existing responsibilities evolved along with the addition of new responsibilities, not only by researchers but also by central office supervisors.

Several authors and researchers began to include other dimensions that had additional instructional and curriculum research elements. Additionally, a more direct connection between teachers and supervisors was prevalent (Glickman, 1990). These categories encompass many of the documented duties of supervisors. A great deal of the confusion about the position is due to widely varying tasks within those categories and the perceptions of stakeholders, other personnel, and the supervisors themselves.

Porter (1994) cited a project commissioned by the Association for Supervision and Curriculum Development (ASCD) that expanded the dimensions and documented individual responsibilities. The ASCD cited and defined twelve dimensions of supervisory practice in their study (Pajak 1990). These twelve dimensions are:

- Community Relations – Establishing and maintaining open and productive relations between the school and its community
- Staff Development – Developing and facilitating meaningful opportunities for professional growth
- Motivating and Organizing – Helping people develop a shared vision and achieve collective aims
- Planning and Change – Initiating and implementing collaboratively developed strategies for continuous improvement
- Communication – Ensuring open and clear communication among individuals and

- groups throughout the organization
- Service to Teachers – Providing materials, resources, and assistance to support teaching and learning
 - Observation and Conferencing – Providing feedback to teachers based on classroom observation
 - Problem Solving and Decision Making – Using a variety of strategies to clarify and analyze problems and to make decisions
 - Research and Program Evaluation – Encouraging experimentation and assessing outcomes
 - Curriculum – Coordinating and integrating the process of curriculum development and implementation
 - Personal Development – Recognizing and reflecting upon one’s personal and professional beliefs, abilities, and actions
 - Instructional Program – Supporting and coordinating efforts to improve the instructional program (Pajak & Hall, 1990, p. 8).

This study was initiated through the ASCD by researchers from the University of Georgia during the 1988-1989 school year. The doctoral students and faculty team reviewed the available literature regarding multiple supervisory positions within public school districts. The study focused on skill-based functions, rather than administrative duties, such as facilities operations and student discipline. The study derived the dimensions from over 300 tasks and responsibilities gleaned from the existing literature, sorted into twelve categories. A questionnaire presenting these twelve dimensions was mailed to 1629 exemplary educational supervisors as determined by two national teacher associations. The respondents ranked the twelve dimensions by the level

of importance. However, some respondents rated all twelve dimensions as extremely important. A second survey was used with a portion of the original respondents to clarify the initial results and selected telephone interviews with twelve randomly chosen participants. Respondents cited the human relations dimension as a critical function of supervision through these surveys and subsequent interviews. Many respondents stated that it was more important to foster the teacher's growth than manage the results. Engaging the teacher on an individual level, improving the teaching activities, and nurturing a sense of community may be addressed more effectively by the supervisor (Pajak. 1990). By providing further definition and clarification of the roles that central office supervisors share, the hope is that the position's value and individual effectiveness are enhanced.

Curriculum Supervision and its Role in Public School Systems

Regardless of title or system size, the central office supervisor's role is often centered around improving instruction and systemic operation across a collection of schools and programs. Although principals at each campus may be responsible for the teacher and some program decisions at the local level, teachers often view the central office supervisor as a critical instructional leader (Wimpelberg, 1987). Many school systems are of a size and scope that require several individuals to operate and deliver educational content to students and serve stakeholders (Snyder, 1959). Although the twelve dimensions of supervisory practice mentioned above contain many different areas of responsibility, the focus remains on quality instruction, regardless of academic discipline. This agreement is shared across the research and in both past and current practice. The Pajak text *The Central Office Supervisor of Curriculum and Instruction* (1989) reinforces this central idea of instructional improvement in all curricular areas as the central office supervisor's principal responsibility. Several research studies, texts, and articles

regarding the role of central office supervision state the importance of improving instruction and accountability for the overall curriculum within a subject matter as a principal objective (Alfonso et al., 1984; Beach, 2000; Cowden & Klotman, 1991; Hansen, 2002).

Despite the twelve dimensions and various levels of agreement among researchers and practitioners regarding responsibilities, there is still a lack of clarity about central office supervision. The specifics regarding the execution and perception of supervisory roles and duties remain unclear. The lack of definition and agreement may contribute to confusion, lack of job satisfaction and perceived effectiveness, and the need for school systems position. The lack of clarity in responsibility among the supervisors within the same school system and between districts can pose difficulties (Oliva, 1984; Pajak, 1989; Porter, 1994). Beach (2000) stated “no single unifying definition of supervision appears in the literature and that educational supervision lacks “consensus” regarding what supervision should look like in the public schools (p. 7). The guidelines and definitions that do exist “change over time in response to the priorities present in the social milieu of schools and have often been seen by teachers as veiled attempts at evaluation” lending a negative connotation to the position (p. 7). A possible contributor to the confusion may be that some sources’ definitions may tend to be evaluation-centric or clinical. (p. 7). Bossert (1992) asserted that central office administrators have minimal impact on student learning but have some indirect effect on achievement.

However, sources during the formative years of educational supervision-revealed that human relations and instructional improvement were primary goals. The National Education Association included these two areas as primary responsibilities as early as 1931. Researchers noted that defining supervision could include grouping responsibilities in instructional, organizational, and people (Beach, 2000). These areas contain duties and responsibilities that

overlap in several areas, which may contribute to some confusion. The instructional piece may include curriculum development, professional development, and specialized instructional assistance. The organizational area may consist of administration, curriculum delivery, and instructional resources. The category of people may include teacher behavior, facilitating professional growth, human relations, and human resources, and guiding a vision of an effective learning community (Sergiovanni & Starratt, 1993). Beach (2000) defines educational supervision as “a complex process that involves working with teachers and other educators in a collegial, collaborative relationship to enhance the quality of teaching and learning within schools and that promotes the career-long development of teachers” (p. 8). They often serve as a bridge between teachers and the central office, providing a means to support and improve instruction efforts.

The individuals who occupy the supervisor's position most often have been classroom educators themselves within an academic discipline. They may be employed full-time in a supervisory role, with no classroom responsibilities. They may have equal responsibilities in both areas, or they may be a full-time teacher who has additional duties or responsibilities for program supervision. Supervisors often are a resource for both new and veteran teachers in instruction, professionally, and in some cases, personally. Those in full-time supervisory positions may offer a perspective and access information to assist in several areas that might not be otherwise present without a specialist. Such varied roles may contribute to more confusion about the boundaries and authority for teachers, other district administrators, and teachers alike (Costa & Guditias, 1984; Earnhart, 2015; Firth, 1987; Hellemn, 1999; Oliva, 1984; Pajak, 1989; Porter, 1994).

Several studies have examined the specific duties and responsibilities and the training of

the music supervisor in particular (Earnhart, 2015; Hellemn, 1999; Pierce, 2015; Porter, 1994; Shelley, 1967; Spaeth, 1994). Most music and arts administrators studied received little to no formalized training for their position outside of general educational leadership coursework for degree or certification. Almost no training regarding the specifics of the arts administrator position was encountered in the research. These findings reinforced that the position of the music or arts supervisor remains one of the least understood, most ill-defined, and least consistent of all of the administrative roles in public education (Harris, 1967; Hellemn, 1999; Mills, 1974; Porter, 1994; Wimpelberg, 1987).

Additional studies organized the detailed listings of duties and responsibilities for the central office supervisor into common groupings or categories. In addition to the categories posed by Beach (2000), Pajak's (1990) listing included coordinating the educational program, ensuring vertical continuity between grade levels, district-level program evaluation, staff supervision, and evaluation, staff development, improvement of instruction, selecting teaching materials, budget development, public relations, and preparing government reports regarding the educational program (Pajak, 1989, 1990). Harris (1985) and Wiles and Lovell (1974) also stated many similar categories, duties, and responsibilities.

Some researchers concluded that clarification and standardization of the role of the supervisor would be beneficial. Failure to do so would continue to raise questions about whether the position is necessary for school systems to have surfaced at various points over the latter half of the 20th century and into the 21st century. Rushlow (1992) cited a research project by the ASCD that established a task force that explored whether central office supervision was beneficial. The study examined the perspectives of central office administrators, supervisors, and teachers about the supervisor position. This study reinforced the perception of confusion and lack

of definition regarding the role but offered no conclusive evidence as to why. Some of the input and perceptions garnered from the study reinforced a negative view of the position by various stakeholders in the school districts studied. Due to uncertainty and challenges, some supervisors questioned the very necessity of their position (Porter, 1994).

The research shows that while there are defined dimensions of supervisory practice and specified categories of duties and responsibilities, there remains much confusion about the central office supervisor's role in the United States' school systems. Working to find a method to help refine and standardize as many duties as possible within a school system, possibly throughout the profession, may provide a basis to increase the need for and effectiveness of central office supervisors.

The Supervisor: Skills and Qualifications

Those school districts that employ subject-area supervisors may hire specialists, generalists, or a combination of the two. There is no formula or a specific set of guidelines that dictate the uses of either type within an academic discipline, so the decision is mainly budgetary (Glanz, 1994; Oliva, 1989; Wiles & Lovell, 1974). Wiles and Lovell (1974) stated that each school system must prioritize the type of curricular supervisor they employ based on financial limitations and leadership structure. The school system's size also seems to have an impact on the type of supervisor employed. Smaller districts tend to hire generalists, and larger systems may use specialists more frequently (Oliva, 1989).

The scope of academic programs offered by a school district also has a bearing on the supervisory type. The 1980s saw an increase in program offerings and additional funding in special areas, necessitating additional supervisory personnel. The emphasis in science and math areas and focus on standardized testing have all had profound impacts, increasing supervision in

those areas and decreasing them in others (Tanner & Tanner, 1987).

The type and quality of the training and expertise that a supervisor possesses also may be a determining factor in the category of position. A specialist can offer specific information regarding pedagogy, instruction, materials and provide specific advice for professional development. The specialists also allow for a more targeted approach to improving individual teacher instruction and can use the subject matter and the teacher's personality to maximize those efforts (Tanner & Tanner, 1987; Wiles & Lovell, 1974).

Some research examined the advantages and disadvantages of specialists and generalists in supervisory roles. The generalist can offer a broad view of the curriculum and guide programs based on their ability to complement each other. The specialist can offer more specific and targeted information to teachers, but they must remain cognizant of their subject area's place in the school system's whole curriculum (Lawrence-Lightfoot, 1983; Oliva, 1989; Tanner & Tanner, 1987).

The Need for Music-Specific Supervisors in the Central Office Structure

A Statement of Beliefs from the Music Educators National Conference (MENC), now National Association for Music Education (NAfME) in 1991, reads:

The Music Educators National Conference believes that in every school district, one music educator should be designated as coordinator or administrator to provide leadership for the music program. This person should be employed on a full-time basis for the administration when the district includes fifteen or more music educators. The amount of administrative time may be adjusted proportionally when the staff is smaller. Additional administrative staff should be employed at a rate of one-third time for each additional ten teachers above fifteen (MENC Editorial Board, 1991, item 56)

This portion of the statement reinforces the notion that dedicated music supervision is an essential component of a highly effective program within the profession. This statement is ambiguous but may illustrate how many school systems in the United States have deviated from this ideal in recent years.

The importance of the position in theory among music educators weighs strongly on the need for its presence. In an earlier document, MENC presented a more detailed and impassioned statement for the need for music supervision in its “Position Papers” of 1974:

In many school systems, the arts hold a vital position in the curriculum and help young people mature into productive and satisfied citizens. Music typically plays a substantial role at all education levels, with instructional programs including various performance experiences and other academic coursework. An administrative position in music within the district is vital if it meets its musical and educational needs. The music administrator is responsible for providing program leadership and direction, coordinating and supervising instructional efforts, and administering the many facets of the district-wide program (MENC Position Papers, 1974, p. 68).

The lack of a designated music administrator in the systems described above will adversely affect the stability, viability, and long-term growth necessary in a successful and productive music program. The music supervisor provides a singular perspective and provides a vision implemented across multiple district programs. This unifying vision can increase achievement and, as a result, help increase the availability of resources and increase large-scale community and district-level support (Klotman, 1973). The increasing diversity of music offerings and the growing need for technology-imbedded instruction also reinforce the need for expert supervision.

Purpose, Duties, and Responsibilities of the Music Administrator

The need to clarify the role, support the inclusion of and provide music supervisors' training is an important task. Many districts across the country have reduced the number of subject-area supervisors drastically. Justifying the need for these positions and this role clarification and refinement is necessary to help reverse this trend in today's school systems.

The music supervisor's primary purpose is to support and improve instruction within a school system. The music supervisor provides the necessary instructional and system support to allow teachers to grow professionally and creatively within a cooperative learning community. Cowden and Klotman (1991) and Weyland (1968) agree that the music supervisor needs to provide leadership and improve instructional quality in the music programs. The supervisor can promote music as an essential part of the child's education while enhancing the needed delivery and support. Leadership in all aspects of the music program is paramount to maximizing its effectiveness and impact.

The MENC (1974) provided the following list of general responsibilities for the music supervisor:

- To provide leadership in program and curriculum development.
- To plan and implement program change and innovations and review such program improvements.
- To communicate the school music program's goals and purposes to administrators, teachers, and the community.
- To coordinate music activities through the district.
- To develop the budget for the music program of the district.
- To plan and implement appropriate in-service education programs for teachers.

- To develop policies for teacher recruitment and evaluation.
- To help define and implement goals that reflect a high quality of music education for all students, kindergarten through twelfth grade.
- To be responsible for ensuring that each music teacher has the necessary equipment, materials, and facilities to carry forward instruction.
- To develop policies and procedures for program assessment and evaluation and for pupil assessment (MENC Position Papers, 1974, p. 69).

These general responsibilities are still very much present in today's educational systems. If arts administrators can negotiate these listed duties effectively, they could have an exceptionally positive impact on their district's music programs' operation and quality.

Beyond the general responsibilities lie those that may make the position more complex and confusing. The curricular, instructional, and administrative tasks and responsibilities can often overlap and, in some cases, seem in conflict with one another. The challenge to the supervisor is to "bridge or coordinate these other areas as they conceptualize, plan, organize and evaluate instructional programs" (Wiles & Bondi, 1986, p. 13).

Bringing these tasks together in a quantifiable and consistent format has proven challenging. Bessom (1969) stated that the duties were so numerous in music supervision that a direct and straightforward description may be impossible. Therefore, researchers have focused on classifying and categorizing these duties and responsibilities into larger groupings. Bessom's groups included curriculum organization and development, direction and improvement of the teaching-learning situation, professional growth, and evaluation and interpretation. The groupings suggested by Dawson (1972) were very similar. The groups included: being an educational leader providing stimulation and inspiration to the rest of the music staff, setting

guidelines for teachers' professional growth, being responsible for placing or recruiting teachers or for advising the personnel director in such matters, and involvement with the job of assisting non-music specialists' elementary classrooms. These duties and responsibilities work together and are unique to the supervisor and their school system.

Clarifying the music supervisor's role may help supervisors understand the day-to-day responsibilities and help articulate the importance and benefits of the position to all stakeholders. McQuerrey's (1972) study of music supervisors and music personnel in California revealed that music supervisors and other central office personnel could not precisely articulate their role. Heller and Quatraro (1975) found that music supervisors in New York had not fully developed the administrative skills necessary to provide efficient and beneficial music teachers' support. Most had been trained thoroughly in music and teaching but inadequately in administration and often remained buried in operations rather than providing professional learning opportunities and guidance for teachers. This deficit created a negative perception of the role among those that should support the position the most. Mills (1975) agreed with this statement and found that standardized definitions for the role of music supervisor did not exist at the time.

Standardization of the music supervisor's role is challenging. Each school system and its expectations combined with community support and changing educational emphasis will change how the position functions. However, focusing on the benefits of the positions and documenting the wide-ranging responsibilities will help justify and promote its inclusion in more school systems.

Specific tasks and duties of the music supervisor are numerous. Several research studies have sought to standardize the listing of responsibilities, and while similarities exist, no list has been exhaustive across school systems or regions. In Texas, many school systems treat music as

an exceptionally high priority in their respective districts. Cowden (1987) listed Texas music supervisors' responsibilities as deskwork, treatment of mail, telephone calls, scheduled and unscheduled meetings, teacher observations, travel, and administrative contacts. Burden found a disproportionately large amount of time spent with administrative duties and minimally utilized to help teachers. Wiles and Bondi (1986) agreed and listed possible causes as lack of administrative training, increased workload and additional duties, and a disproportionately low ratio of supervisors to teachers in the system.

Price (1980) found arts administrators to be successful in curriculum development and articulation. Additionally, several studies found that music supervisors successfully helped music teachers in the classroom and professional and personal issues (Sharp, 1969).

Another study by Mills (1975) divided music supervision into nine areas: personnel and staffing, scheduling, budget and finances, in-service education, general administration, public relations and promotional aspects, curriculum development, equipment and materials, and supervision trends. The study yielded a list of 22 suggested responsibilities within these nine areas that were realistic in scope.

- Personnel and Staffing
 - Establish a close personal relationship with other members of the school system.
 - Be involved in the employment and assignment of teaching personnel.
 - Be concerned with the observation of classroom teachers for the purpose of counseling and evaluation
- Scheduling
 - Establish a schedule of music staff meetings with attendance required of all involved personnel. Care must be taken to ensure such meetings are organized to

be effective means of communication.

- Be involved in the planning of schedules and workloads for classroom teachers.
- Budget and Finances
 - Be concerned with the construction of music budgets and securing of funds for equipment and materials. Definite procedures should be established for the requesting of funds by teachers and the construction of a final budget.
 - Establish procedures for allocating system funds to individual schools.
- In-service education
 - Be responsible for arranging in-service training for classroom teachers and assisting teachers with their educational growth. Such in-service education may include formal classes, school visitations, informal conferences, and extensions courses.
- General Administration
 - Be involved in the evaluation of music programs. Evaluations may be informal classroom observations or more objective studies on student performance.
 - Participate in the formulation of school policies
 - Freely consult with principals and other school officials.
- Public Relations
 - Be responsible for system-wide public relations.
 - Be involved in organizing inter-school activities and programs.
- Curriculum development
 - Be responsible for determining the needs of the curriculum,
 - Formulate an overall philosophy of music education with a statement of aims and

objectives. These objectives should be disseminated to all concerned personnel.

- Plan, develop, and use curriculum guides.
- Be involved in the selection of textbooks and materials.
- Equipment and Materials
 - Be responsible for the inventory and record-keeping of system-owned equipment.
 - Be able to influence the quality of materials purchased by the system.
 - Establish a system-wide pool of library and related materials.
 - Be responsible for repair and maintenance of school equipment.
 - Control the distribution of system-wide equipment and materials to individual schools (Mills, 1975, p. 19).

The arts administrator's role can be extremely complex and involves tasks and responsibilities that must be carried out simultaneously in several areas. Without a person responsible for coordination in these areas, the use of resources and instruction could suffer, and recruiting and retaining high-quality teachers could prove difficult. It is essential to understand the gravity and importance of the above-listed responsibilities and make teaching more innovative and efficient by providing and training individuals to facilitate these duties and tasks.

Components of a Successful Public-School Music Program

The Music Educators National Conference published an important document in 1974 entitled "The School Music Program: Description and Standards" and revised it in 1986. The paper intended to provide a measure to use in evaluating school music programs. The description of the document and its purpose include: "provide (1) a description of a quality school music program against which layman and professionals can compare the programs in their schools, and (2) a set of standards concerning requirements for curriculum and scheduling, staffing, facilities,

and materials and equipment, for use in determining proper levels of support” (MENC Editorial Board, 1986, p. 9).

This document provides guidelines and components for a high-quality music program and provides minimum standards for a basic program. Adherence to these standards will not ensure a high-quality program, but it increases the likelihood of achievement in these areas. The MENC poses that establishing these standards is their responsibility, and the achievement of those standards is the individual school system’s responsibility. The publication’s purpose was to “raise important issues and challenge music educators, school administrators, school board members, and the public to review and improve their music programs. The [Music Educators National] Conference believes that these standards can be attained by most schools if those persons responsible for the music program are committed to quality” (MENC Editorial Board, 1986, p. 9).

“The School Music Program: Description and Standards” reinforce the need for a dedicated music supervisor in several instances. The coordination and focus of district programs would require a “qualified and experienced music educator with a broad outlook regarding both the music program and the total educational program. This person is responsible for the leadership, coordination, and management of the music program and selecting the music’s teaching staff. The supervisor is a member of the school district administration, a circumstance that allows for effective communication about the program with both the administration and the public” (MENC Editorial Board, 1986, p.9).

This MENC publication has been a powerful force in advocating for quality school music programs. It has provided a set of attainable standards that establish the need for central office supervision in music. The standards are timeless and apply to any aspect of the music programs

in the public school systems.

Summary

The arts administrator's role in the school systems of the United States is complex and often misunderstood. Much of the existing research focuses on the functional nature of the job responsibilities and often overlapping or contradictory duties. Several studies listed and categorized tasks based on several criteria, including ASCD's study comprising the twelve dimensions of supervisory practice are in current use today. They may still provide a way to quantify, organize, and clarify these numerous responsibilities.

The volume of research in the area of music supervision is decidedly less than in general educational administration. The relative scarcity of those positions in existence through the latter part of the 20th century and the first decade of the 21st could be a contributing factor. Although fine arts administrators' employment in school districts has increased slightly, the music-specific supervisor is still relatively rare in comparison.

Chapter III: Methods and Procedures

The purpose of this study was to explore the presence, duties, role, and impact of central office administrators who provide leadership for arts curriculum, instruction, and program operation in the public school systems of the southeastern United States.

The presence of the music supervisor at the district level in the public schools is an essential element in a complete public school music program (Bessom, 1969; Cowden & Klotman, 1991; Hansen, 2002; Hellemn, 1999; Landon, 1959; Porter, 1994; Snyder, 1959; Weyland, 1960). The position's place in the district leadership structure, influence, and duties are often the subjects of confusion (Earnhart, 2015; Pajak, 1990; Porter, 1994). Arts administrators' employment declined throughout the latter half of the twentieth and twenty-first centuries but has increased since the Every Student Succeeds Act of 2015. The ESSA designated music as an essential component in a well-rounded education for all students and increased the availability of professional development funds for music educators (Tuttle, 2016).

Research Design

A mixed-methods approach utilizing both quantitative and qualitative research methodologies was employed in this study to gain a more in-depth perspective and understanding of the complex role of the public-school music supervisor. Creswell (2009) stated that mixed methods methodology "is another step forward, utilizing the strengths of both qualitative and quantitative research" (p. 203). Creswell further stated that neither qualitative nor quantitative methodologies could adequately address social research's intricacies independently. By using a convergent design, the data are collected both quantitatively and qualitatively and analyzed separately. I then examined the data for similarities and differences (Creswell & Creswell, 2018). The resulting analysis of the directory data and data from the interview protocol

can benefit from a unified construct or perspective. In this study, I used quantitative data to examine the population of current music supervisors and qualitative data to explore their attitudes and insight into the music supervisor's role in practice.

Participants

Participants in this study were district administrators who supervised public school music programs as a principal focus of their duties. These participants were administrators in the school systems designated as part of the Southern Division of the National Association for Music Education. Participants are individuals identified as music or arts supervisors searching for school district websites and telephone contact with those that did not clearly define a responsible individual in the study's initial search phase. The study utilized in-depth interviews with a purposeful, stratified sampling of selected individuals based on job title, responsibilities, state, and district size.

Participants receiving the request were identified through electronic or telephone directory information and selected using purposeful sampling. Schwandt (2007) stated that in the use of theoretical or purposive sampling, "units are not selected for their representativeness, but their relevance to the research question, analytical framework, and explanation or account being developed in the research." (p. 269). Creswell (2009) stated that purposeful sampling "...means that the inquirer selects individuals and sites for study because they can purposefully inform an understanding of the research problem and central phenomenon in the study." (p. 125).

Nine respondents agreed to the email request and participated in the interview phase. Although I contacted music and arts supervisors from all 11 states, not all responded, and 1 declined the invitation.

Instrumentation and Procedure

Phase 1: Directory Data

I collected quantitative data for the initial phase of the study by electronically surveying the school district websites of states included in the Southern Division of the National Association for Music Education. The search's purpose was to identify individuals responsible for leading and administering the fine arts program and curriculum district-wide. I obtained lists of designated school districts from each state's education department or comparable agency where available. I followed with an electronic search of school district websites to identify the individual responsible for supervising the district's music and arts programs. During the data collection process, the state departments of education listed 1,630 school districts in their respective states. Depending on the school district, information regarding the music program was available on the system website as part of a department or personnel directory list. If directory information was not available or the information was not easily discernible, I attempted to reach that district by telephone or email to obtain the necessary information.

I created a spreadsheet from the directory search listing the state, the school district's name, and categories based on the title and responsibilities documented as established within the school system.

Directory data collected included:

- State
- School district name
- Website address
- Number of school campuses or facilities
- Title of individual responsible for music supervision

- Name of individual, phone number, physical address, and email address
- Method of contact: website search, phone inquiry, email inquiry

Phase 2: Interviews

The interview component of the mixed-methods approach allowed for the use of open-ended questioning strategies in addition to the closed-ended approach of the survey (Creswell, 2009). This process resulted in varied data collection approaches and may result in a deeper understanding of the subject matter (Creswell, 2009). Combining two strategies can allow for triangulation of data and possible elimination of method bias (Sieber, 1973). The interview protocol allows for a deeper, more in-depth exploration of a given subject. It “involves emerging questions and procedures, data typically collected in the participant’s setting, data analysis inductively building from particulars to general themes, and the researcher making interpretations of the meaning of the data” (Creswell, 2009, p. 4).

The nature of the music supervisor’s role and subsequent variations of the position’s specific duties and responsibilities involved a certain degree of subjectivity. It may lack clarity of purpose and execution due to various factors. The study’s purpose was to explore the roles and duties and examine elements and perspectives in an in-depth manner through open-ended questions. The interviews were electronically recorded and transcribed verbatim in conjunction with the researcher’s notes taken during the interview.

A historical background component explored changes in perceptions and roles during the subjects’ careers. The supervisor’s length of experience may reveal insight into increasing the relevance, importance, and clarification of their role. The interview’s purpose included exploring how current music supervisors perceive their role within the school system regarding responsibilities, perceived impact on the district music program, meeting student and teacher

needs, job satisfaction, and future music education components.

The goal was to explore and clarify the nature of the arts administrator's importance in quality arts education programs and whether the role needs to be expanded and employed more frequently in the United States' school systems moving forward.

Sampling included selected individuals contacted via an email containing a personalized invitation to participate in the study. The email included attached information regarding the study's rationale and scope and procedures and information regarding data security and available confidentiality. I provided information regarding possible risks to participants, any benefits from the research, and background and contact information for the researcher.

The information also included a request for a reply indicating a willingness to participate and further instructions if the participant agreed. If no reply was received, I sent a second email and placed a follow-up telephone call soliciting a response.

I attempted to recruit participants from each state appearing in Phase 1. Of the fourteen invitations sent, ten responses were received, with nine willing to participate; therefore, the study does not represent all 11 states in the division.

Participants agreeing to participate in the interviews were initially contacted by email, confirming their affirmative response and requesting their availability. I informed all of the participants that the interview would take approximately two hours to complete. The researcher requested that all participants either print or scan the consent forms, sign and return via email or postal service.

Once scheduled, the interviews were conducted in person in the participant's home, telephone, or electronic video conference from my home office and recorded digitally based upon the interviewee's preferences and circumstances such as physical distance and technology

availability. I confirmed that all participants received, signed, and returned all materials for informed consent and asked if there were any questions before proceeding

An interview guide allowed the participants to think about topics in advance, possibly resulting in more in-depth responses. The interview guide, however, does allow for flexibility of questioning and further exploration of specific topics based upon participant response. According to Porter (1994), the questioning structure allows for increased “comprehensiveness of the data and makes data collection somewhat systematic for each respondent, although the interviews remain fairly conversational” (p. 47). The interview began with a combination of formal and informal questions regarding the participant’s background, professional experiences, and perceptions of their work. I asked follow-up questions and offered dialogue further to investigate the responses and opinions of the participant. I used a combination of typed and handwritten notes to guide the investigation and inform the data.

The topics explored in the interviews included: (See Appendix F for Interview Protocol)

1. The educational, teaching, and administrative background of experienced music administrators.
2. Administrator perceptions of the dimensions of supervisory practice documented by ASCD research and how these dimensions apply specifically to the music supervisor’s duties and role.
3. The role of arts administration in the public schools and how effectively it meets the needs of students, teachers, and the community-at-large.
4. Impressions regarding successes and challenges in the role and execution of duties and ways to address them more effectively moving forward.
5. Impressions regarding the need for formalized training for arts administrators.

6. Perception and impressions concerning the future of arts education and arts administration in the public schools.

Data Analysis

Phenomenology

According to Creswell (2009), phenomenology involves seeking shared meaning among the participants' experiences and attributes. The study's objective was to find commonalities of experience and opinion among music supervisors to inform and clarify practice and reinforce the importance of employing discipline-specific administrators at the district level. Information gathered can help provide practicing supervisors and other educators, administrators, and stakeholders with information regarding the relevance and importance of dedicated music supervision in the school systems.

Phase 1: Directory Data

The first phase of the study included an investigation of all school districts within the eleven states of the Southern Division of the National Association for Music Education. I visited each district's website and searched for information regarding an individual or individuals responsible for administering the music program at the district level. If an individual's identification was unclear, I placed a follow-up phone call to gather this information. The data organization included state, school district, documented employment of responsible individuals, and the position's title. Data analysis-included frequency, percentage of individuals employed by title and categories specified per state, and the collective Southern region. Chapters 4 and 5 include the presentation and discussion of these findings.

Phase 2: Participant Interviews

I used the directory data from Phase 1 to select participants from each state in the

Southern Division of NAFME for Phase 2. Interview questions initially focused on the individual's background, including education and training, and their professional path to their supervisor's current position. Secondly, the interview focused on the duties and responsibilities of their current position. The final portion of the interview discussed job satisfaction, the present state of arts supervision, and thoughts about the future of music education in public schools.

Once interviews were transcribed, the responses were provided to the interview subjects to check for accuracy. Any discrepancies or omissions were corrected and included in the final transcript and analysis.

All interview data (transcriptions and researcher's notes) were iteratively read multiple times to become familiar with each participant's responses. Initial coding occurred by hand and using *Atlas:ti* software. The examination of the interview data uncovered themes that began to emerge and created overarching codes. Charmaz (2014) emphasized using the iterative process to establish each code within context to give each proper significance.

As the coding process continued, initial codes evolved into larger themes. Themes or code "families" in the coding process share some common item or characteristic (Saldana, 2015 p. 8).

Several themes emerged from the codes from all 9 interviews during the analysis phase, and I used a hierarchical system to classify codes into three types:

- Theme
- Category
- Code

I compiled code lists from the interview transcripts, and each code was assigned a category and theme.

Allowing data to emerge from the interview analysis is a basis for the grounded-theory approach (Glaser, 1978). As the data continued to inform the analysis, themes become apparent, and responses are categorized. Once themes were established and analyzed, a further examination of past studies may help focus commonalities and allow for a guide for present and future music supervisors to clarify and importance their duties and place within their school systems.

The themes emerging from the interview process helped illustrate the participants' first-hand experiences as administrators responsible for music programs at the school district level.

Validity and Reliability

An in-depth literature review served as the foundation for this study's structure and focus, ensuring content validity. I explored music and arts supervision, general curriculum, and educational leadership to explore the literature gaps.

The use of an electronic directory search for each state in the study and follow-up email and telephone communication ensured that construct validity was addressed in Phase 1 of the study and applied to selecting interview subjects for Phase 2.

I utilized respondent or participant validation to ensure the validity of the interview data. Interview transcripts were provided to participants to examine and verify the respondents' experiences' accuracy and presentation (Birt et al., 2016).

Chapter IV: Results

This study's primary purpose was to examine the district-level music or arts supervisor's role in public school systems of the southern United States. This chapter presents the study's findings concerning the research questions as stated in Chapter I. The results of both Phase 1 and Phase 2 are included and divided into two sections, including 1) quantitative directory and demographic data, and 2) qualitative interview data and analysis.

Phase 1: Directory Data

I conducted an electronic directory search of all school districts in Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, and West Virginia, as reported by their respective state departments of education. The eleven states included in the study are designated as the Southern Division by the National Association for Music Education (NAfME). I selected this region for study due to the proximity in location to the researcher and diversity in district demographics, population size, and school district structure similarities.

Based on information from their respective state departments of education, the 11 states yielded 1630 individual public and charter school districts. See Table 1.

Table 1

Number of School Districts per State

State	Number of School Districts
Alabama	136
Florida	74
Georgia	194
Kentucky	178
Louisiana	128
Mississippi	169
North Carolina	235
South Carolina	105
Tennessee	141
Virginia	213
West Virginia	57
Total	1630

North Carolina reported the highest number (235) of individual school systems. West Virginia had the smallest number (57) of independent school systems or districts.

Not all school districts surveyed maintained a website with current departmental information. In several instances, school districts had either consolidated or ceased operation. In the search process, charter schools and charter school districts seemed to be affected more by institution title changes and operational status changes more frequently than public school systems. If websites were not available, I initiated phone contact to obtain current directory information, and in some cases, to obtain contact information for an individual or individuals responsible for the music program at the system level.

Information gathered from each district included: district name, website address, number of campuses, category of position title, actual position title, supervisor name, supervisor email address, physical mailing address, telephone number, and the method used to obtain the data. The overwhelming majority of information was readily available via the district website, but

other contact methods, including telephone calls and email inquiries, were used in isolated cases.

The number of separate campuses in each school district encompassing grades kindergarten through twelfth grade for each state are included (See Table 2). The number of campuses varied from a single building spanning all grades from kindergarten through twelfth grade to 305 separate campus facilities in a single school district. As can be seen in Table 2, the number of separate school districts does not necessarily indicate an increased number of campuses or a greater number of students in those districts or states overall.

Table 2

Number of School Districts and Campuses by State

<i>State</i>	<i>Number of School Districts</i>	<i>Number of Campuses</i>
Alabama	136	1319
Florida	74	2761
Georgia	194	2363
Kentucky	178	1385
Louisiana	128	1377
Mississippi	169	1071
North Carolina	235	2496
South Carolina	105	1316
Tennessee	141	1782
Virginia	213	2089
West Virginia	57	680
Total	1630	18639

Employment of Arts Administrators

Research Question 1: How many central office administrators with fine arts as their principal responsibility are employed in the school districts of the Southeastern United States?

The number of school districts examined in this study ($N=1,630$) included public school districts, charter systems, individual charter schools, and state educational facilities designated by the Department of Education in their respective states. Table 3 shows each of the eleven states

included in the study and the number and frequency of supervisory personnel employed in district art programs' supervision by general role title. If no individuals were explicitly assigned to supervise the arts and music programs at the district level or an administrator with responsibilities covering all curriculum areas, an indication in the column as “Not Specified/General Curriculum” was included. See Table 3.

A particular school system's location and size could indicate the likelihood of employing a dedicated music or arts supervisor. Due to increased funding, program support, and community preference, larger urban and suburban school districts may support the full-time role (Hellemn, 1999). This study did not explore this component in particular, but research in this area could contribute to the rationale for employing music administrators in all systems.

Various titles have been and are used to designate central office administrators in all curricular and operational roles. These titles are often used interchangeably and determined by the employing school district. Examples in the literature cite cases of a progression toward or preference for “coordinator” or “consultant” in place of “director” or “supervisor” and may not be an accurate indicator of assigned responsibilities (Hellemn, 1999; Landon, 1959). A trend toward hiring and personnel decisions and direct supervision via site-based management began to shift to building principals instead of central office supervisors. It may have influenced these choices (Hellemn, 1999). The variations in the title do not seem to follow any discernible pattern. They may be based solely on tradition or align the role with other positions of similar scope within the school system. Additionally, in some instances, a music or arts administrator was employed at the state level. This study did not address those positions, but it is interesting to note an indication of an increase in those positions in recent years and administrators at the district level.

The title most often encountered was that of Fine Arts Supervisor or Coordinator and variations including Coordinator of Fine Arts, Supervisor of Fine and Performing Arts, Supervisor of Visual and Performing Arts, and Fine Arts Coordinator ($n=40$) or 2.8%. The least frequent title encountered was Music Supervisor or Supervisor of Music with only ($n=15$) occurrences or 0.9% of the total responsible individuals across all eleven states. The data indicated that most school systems in the region that did employ arts specialists had opted for responsibilities that encompassed all fine arts disciplines, including general, choral, instrumental music, theatre, dance, visual arts, and related areas.

Although this study did not include longitudinal data regarding the specialists employed at the district level in these school systems, a trend of reducing personnel in these areas and either assigning the duties to a generalist or employing a site-based administrator may have developed over time, which could account for the comparatively small number of music administrators employed in school systems.

Table 3

Number and Percentages of District-Level Arts Supervisors by Title per State

State	Music Supervisor		Fine Arts Supervisor or Coordinator		Fine Arts Director		Fine Arts with Other Areas		Not Specified/ General Curriculum		Total Systems
	N	%	N	%	N	%	N	%	N	%	N
Alabama	0	0.00%	1	0.70%	1	0.70%	0	0.00%	134	98.50%	136
Florida	4	5.40%	9	12.20%	3	4.10%	3	4.10%	55	74.30%	74
Georgia	2	1.00%	2	1.00%	8	4.10%	5	2.60%	177	91.20%	194
Kentucky	1	0.60%	1	0.60%	1	0.60%	1	0.60%	174	97.80%	178
Louisiana	3	2.30%	3	2.30%	1	0.80%	2	1.60%	119	93.00%	128
Mississippi	0	0.00%	1	0.60%	1	0.60%	0	0.00%	167	98.80%	169
North Carolina	0	0.00%	4	1.70%	8	3.40%	10	4.30%	213	90.60%	235
South Carolina	0	0.00%	3	2.90%	4	3.80%	8	7.60%	90	85.70%	105
Tennessee	0	0.00%	5	3.50%	1	0.70%	1	0.70%	134	95.00%	141
Virginia	5	2.30%	15	7.00%	2	0.90%	3	1.40%	188	88.30%	213
West Virginia	0	0.00%	1	1.80%	0	0.00%	1	1.80%	43	75.40%	57
Total	15	0.90%	45	2.80%	30	1.80%	34	2.10%	1494	91.70%	1630

Phase 2: Participant Interviews

Nine current or recently retired system-level arts administrators agreed to participate in interviews regarding their experiences and impressions of their tenure as supervisors or administrators of music and arts programs at the system level. Participants' selection was purposeful and included both district and state-level arts supervisors with diverse educational and career backgrounds and professional experience from various states in the selected region. These music and arts administrators served in one of the 11 states included in the Southern Division designated by the National Association for Music Education. Career experience in both teaching and administrative capacities ranged from 15 to 37 years for all 9 participants. The respondents' experience and expertise helped to further the depth of knowledge and understanding of the music or arts administrator's role and provide insight into and impressions of music education. The themes that emerged from the interview data include a) path to music administration, b) responsibilities and priorities, c) impact, obstacles, and satisfaction, and d) preparation and predictions. The interview findings appear in this chapter, and discussion and recommendations for future research occur in the final chapter of the study.

I utilized an iterative approach to interview transcript analysis. This approach allows for a systematic and consistent approach to examining the experiences of each interview subject. This method combines each transcript's multiple readings with simultaneous identification of individual codes, code groupings, and emergent themes. Applicable quotes and pertinent elements were highlighted within the transcript but not necessarily included in the coding mechanism. In this process, I identified 497 codes during the preliminary examination of all nine interview transcripts. Five overarching themes emerged as describing the experiences, perceptions, and impressions of the interview participants.

The balance of the research questions that form the basis of this study addressed through this analysis include:

1. What career background, education, and training do those responsible for fine arts supervision possess?
2. What duties and tasks are included in arts supervisors' professional responsibilities?
3. What is the administrator's perception of job effectiveness, impact upon arts educators and education, quality of work, and satisfaction level in their current role?
4. What is the administrator's perception of the preparation and training for fine arts administrators?
5. What impressions does the arts administrator have in regard to the future of music administration and arts education?

Phase 2: Interview Analysis

Path to Music Administration

Research Question 2: What career background, education, and training do those responsible for fine arts supervision possess?

In the interview, I asked participants to share their educational background, career history, involvement in organizations and activities outside of their supervisory role, and their experience's influence on reasons for entering the arts administrator profession. The quotes in the transcriptions of these interviews for this theme were categorized as position title, educational background, teaching and administrative experience, involvement in and influence of professional organizations or activities, and reasons for pursuing district arts administration.

Position Title

All nine interview subjects stated the title of their current or former arts administrative

position and district where they were employed. A majority of the participants (6) were currently employed as arts administrators in medium to large- suburban or metropolitan school districts. An agency employed one participant at the state level. Two participants recently retired from their positions. The participants' position titles were varied, and no two titles were utterly identical in syntax. The nine titles employed were: Coordinator of the Arts, Coordinator of Fine Arts, Director of Fine Arts, Director of Fine and Performing Arts, Director of Visual and Performing Arts, Fine Arts Curriculum Specialist, Music Instructional Specialist, Performing Arts Specialist, and Supervisor of Instrumental Music.

The title of the participant's position did not necessarily indicate rank or level of influence or responsibility within their employing agency's organizational framework or chain of command. The designations of coordinator, director, specialist, and supervisor all seemed to apply to similar levels and amount of responsibility and influence; however, the principal difference was in the number of program or curricular arts and other areas that were responsibilities of the administrator.

Educational Background

The participants' educational background and certification All interview participants held bachelor's degrees and had at least one master's degree in music performance, music education, visual arts, gifted education, or educational leadership. In two cases, participants held doctoral-level degrees. One participant held a Doctor of Musical Arts degree in conducting, and one participant held a Doctor of Education in Educational Administration and Policy. Another participant completed coursework in a doctoral music education program with an educational leadership endorsement. One participant held degrees and certification in English and an arts concentration and taught other academic subjects in addition to arts courses. Two of the

participants also held separate non-degree educational leadership certificates in addition to undergraduate and graduate degrees.

Participants cited coursework and research outside of arts education as being beneficial. Participant 8 expressed that they completed graduate work that addressed music supervision, as well as gifted education and educational leadership in the arts: "...All three of those documents that I wrote for those degrees could very easily have been for music degrees. I was fortunate to be able to do those in non-music areas, for example, gifted education, curriculum and instruction, school administration. And that has been very beneficial to me". Participant 9 shared that their undergraduate degrees in visual arts and English were beneficial in broadening their arts teaching and school-based and district-level administrative perspectives "... Because I'm not only a creative person but very analytical and I'm a people person."

Teaching and School Administrative Experience

All of the interview participants in the study had extensive teaching experience before entering administration. The respondents' years of experience in the classroom ranged from 6 years to more than 31 years. Most of the respondents taught secondary band or instrumental music for some duration during their classroom tenure, and one participant taught elementary and secondary chorus exclusively. One participant taught elementary general music before entering arts administration. Participant 9 shared that they taught a variety of subject areas and courses during their classroom tenure: "Since I didn't have a full schedule, I sometimes taught choir, I taught English, taught reading, taught math labs, and various things."

A majority of the participants (six) moved to the district-level arts administrator position directly from teaching in the classroom. Two participants served in positions in local school administration and leadership in addition to their teaching duties. One of the participants served

as an assistant principal and then as a principal of a school with a focus in performing arts before moving to system-level administration: "...I was there about 9 years. It was also there that I went to school administration as an AP at a middle school. And then I had the opportunity to open a visual and performing arts elementary school..." Participant 9 stated that they "...taught for 18 years, and then I became an assistant principal of instruction at the same school...I became a master scheduler when computers – this is pre-computer. So, I started learning all about programming. I became a master scheduler. And I attribute that to my music background and problem-solving. And just the thought processes that go into creative problem-solving."

Involvement in and Influence of Professional Organizations or Activities

Each interview participant was a current member of the National Association for Music Education and other regional and national organizations connected to music education and general educational administration and advocacy. Several participants cited other experiences and membership in organizations outside of their school-based work that influenced their work as an arts administrator. For example, Participants 1 and 6 were members and consultants for arts organizations in an educational and advisory capacity. Participants 2 and 4 lead adult community-based adult musical ensembles and serve various local and national arts organizations. Participant 2 also has authored several instructional texts related to music education. Several participants have served influential leadership roles in state and national organizations related to music education, music outreach in communities, and arts administration.

Experiences with and participation in outside music and other educational organizations and campus leadership roles contributed to some participants' interest and decision to pursue arts administration. Participant 2 cited experience as an author of several publications as influential in

their progress to district administration after serving as a high school band director "...and the books began to help folks, that as I got into my last few years...". Working in school-level administration provided Participant 3 with valuable knowledge "I was the arts academy director. And I feel like that gave me some good experience basically to move forward". Participant 4 served in a campus leadership role that aided in preparation for district-level administration: "...I was music department chair. And at Robinson, that was a large department of eight full-time music teachers, which gave me a lot of insights and preparation to become what is called the music curriculum specialist...". Participant 5 initially pursued a position in campus administration but opted for fine arts administration instead: "I had an offer to be a high school principal in Tennessee, and then I had the offer to do this instead here in Kentucky and decided to take that jump. It has been a good fit." Participant 6 served as a band director at the collegiate level before district leadership and felt that the perspective gained helped inform their work in program administration and sparked an interest in helping public school music teachers. Participant 1 shared that their work with non-profit music education organizations gave them a national and worldwide perspective on music program possibilities and provided ideas for use in their school district to improve instruction and allow additional leadership experience.

Reasons for choosing arts administration

Participants reflected upon their career path and reasons or circumstances that lead them to pursue a position as an arts administrator. Several participants expressed a desire to aid in the improvement of educators and music education. After a lengthy career as a high school band director, Participant 1 stated they became interested in system-level administration "...for two reasons. One was I thought I had enough experience that I would really like to help teachers, band directors be better, and music teachers be better. That kind of a thing. And then secondarily,

I was pretty, quite frankly tired of going to football games, and all things that are related to—I didn't want to be chasing people around on the football field when I was 40 years old.”

Participant 2 shared: “...but I really wanted to be able to affect more people” and “...in talking with—I guess getting counsel from a lot of different people, I really felt like I was being kind of pushed to the administrative side, in terms of being director of fine arts.” Participant 4 felt that “I thought I could help more people in the world of music and music education by being in a music administrator...than I could as a band director...”. Participant 6 stated: “...I was in a position to come do this important work...and really change the face – possibly change the face of urban music education through this public/private partnership model. And to support great teachers in their work, and so helping great teachers last longer, being more effective, impact more children, that's my personal and professional goal now. Where before now it's all been about music education in my classroom and my children, my students.” Participant 8 found that fine arts administration was a way to reach “...a broader spectrum, broader audience”. Providing guidance and support for music teachers was central to several of the participants' decisions to enter administration.

The participants offered various reasons for pursuing arts administration rather than another administrative path. “I didn't want to move away from music. And then, second of all, I didn't want any part of the other part of the administration side—building-level things. I wanted to help music teachers, so I never really strayed from that,” shared Participant 1.

Several interview participants expressed that they had no formal plan to enter arts administration in their career. Participant 6 stated that they had no expectation of entering educational administration at any point in their career and stated, “...Not at all. In fact, if you have said I was going to be doing this, I would never have believed you.” Participant 7 shared

that they enjoyed their career as a classroom music educator; however, "...was interested in trying something different". They also felt they were "...getting to the point that I needed just a refresh." Participant 8 shared a similar rationale:

So it wasn't that I was disenchanted with teaching. And then I realize too, as an administrator, that you – as a teacher, one has a direct effect on students, through your teaching, through one's teaching. But it's your little microcosm there. And as an administrator, especially at the district level, more so than even at the state level, but as a district music supervisor, you really have – one can have a very dynamic impact on students indirectly, but especially programs, and to be a good advocate for teachers, so that they can teach. And that in itself is not really teaching; it's a different type of teaching.

Responsibilities and Priorities

Research Question 3: What duties and responsibilities are present in the role of those individuals responsible for the areas of fine arts?

The specific areas of responsibility and duties of the fine arts administrator vary; however, many commonalities were present among the interview participants. To help frame participant responses, I utilized the Dimensions of Supervisory Practice as a guide for the discussion of the participants' priorities and impressions of the scope of their work.

These dimensions were divided into the categories of curricular and operational responsibilities, school-based personnel, daily tasks, and essential competencies and dimensions of supervisory practice.

Curricular and Operational Responsibilities

The majority of participants (seven) were responsible for multiple disciplines within the

area of fine arts, including elementary, general, choral, and instrumental music, theatre, dance, and visual arts, including grades kindergarten through twelfth grade. One participant was responsible solely for the music programs in their district grades Pre K-12. Participant 1 had the sole title of and responsibility for instrumental music in their district. "...my responsibilities were primarily instrumental music, so orchestra and band." Participant 8 was responsible for all performing and visual arts areas at the state level rather than the local system level.

Three of the participants reported areas of responsibility in addition to arts content. Outside of fine arts, Participant 8 was also responsible for gifted education services in the scope of their work responsibilities. Participant 5 reported that physical education was also part of their daily responsibilities and all fine arts areas. In addition to general, vocal, and instrumental music, the specific areas of music technology, media arts, and guitar were also named specifically by Participant 2.

In addition to academic responsibilities and other duties, a portion of participants discussed their level of responsibility and oversight regarding school-based arts teachers and other personnel aside from providing informal observation and support. Most (seven) of the participants reported that they did not have direct hiring or evaluative control regarding arts teachers in their system. All reported that they provided support, leadership, and guidance to teachers through various methods at the district or state level. Participant 4 reported that they were directly responsible for the hiring and evaluation of itinerant teachers only: "So that 150 positions that I'm talking about was centrally based because we were responsible for assigning the staffing and the personnel to all of the elementary schools for band and strings." Some participants reported having input into the selection, interviewing, and onboarding of district arts teachers in conjunction with school-level administrators. Participant 1 shared they felt that the

ability to recruit and assist in selecting teachers was essential in their duties: “Me teaching directly or me finding teachers to help educate the adults who are also involved in it. So, there’s a lot of that.” Participant 2 agreed and reported that they “...have a hand in who we hire,”

Examining and organizing the overarching responsibilities and daily tasks of the district-level arts administrator in this study utilized components of the various dimensions of supervisory practice as explored and defined by Glickman (1985), Oliva (1989), and Pajak (1989). Interview participants were asked about their typical daily responsibilities and identify which of the dimensions they felt were most important in executing their position.

Participants discussed some of the tasks they might undertake during a typical workday as an arts administrator. Each interview participant responded that there often were not typical days in their experience. Participant 1 responded: “Well, every day was different, really. Depended on the nature of what was happening” and “Each morning was a little different, depending on the nature of whatever happened to be an emergency at that time. Because sometimes, there were deadlines that had to be made, especially if it related to budget or construction or the kinds of things that were either regulated by the board or regulated by the assistant superintendent that I was responsible to. But that did leave the afternoon and evening pretty flexible about where I go and what I needed to do.” The nature of administration in an educational setting often involves crisis management or a constantly shifting focus depending on outside influences. Participant 2 responded, “That’s a really hard question because sometimes I just feel like I’m putting out fires.” Participant 4 agreed that there were often “Not many average days in administration” This is shared by Participant 3 as well shared that “There is no typical day.” Participant 7 shared that their activities could change based on the current situation: “But it really depends on the time of year. It’s based on the month and where we are.”

All of the participants described a combination of office-based, school-based, and community tasks comprising their daily responsibilities and activities. Participants stated that often their daily work was centered in an office environment. These activities included making and receiving phone calls, email communications, meeting and collaborating with other central staff members both in-person and online, and completing necessary paperwork and documentation. Participant 5 shared that a large part of their workday centers around meetings with other district personnel as well as community organizations: “It’s meetings and emails and writing a lot, that’s primarily. Because it’s a public/private partnership, a significant part of my time has to do with meeting with partners.”

Outside of office activities, participants also spent time at schools visiting with teachers and administrators when possible. School and classroom visits often consisted of informal teacher observations, professional discussion, working as a classroom mentor or model teacher, clinician, and professional and personal support for teachers. Participant 1 shared that: “My typical day would be I would start in the office in the morning, and then sometime later in the day, usually lunchtime or after, I would get out into the schools. And I chose to do it in the afternoon because then I could stay and also see after-school activities, too.” Visiting schools and teachers is an essential component of Participant 2’s position stating, “...our superintendent is adamant that we're out in the schools.” Due to office-based responsibilities and system size, some participants found it challenging to visit schools often. Participant 4 shared that “One of the challenges in a school system as large as ours with a total of 200 schools was it’s a challenge ever to get out. So, one of our directives from the director of high school instruction was that she wanted us to be able to say that at some point each week, we had gone to visit a school, at a minimum.”

After providing participants a list of the 12 Dimensions of Supervisory Practice as presented by the Association for Supervision and Curriculum Development, participants stated which dimension or dimensions they found to be most important in their work. Of 12 dimensions, ten were very important or essential to the interview participants. Only 1 participant stated that all 12 dimensions were of equal importance in their position. Two dimensions were either stated as being less or not important or not mentioned by any participant.

Regarding Community Relations, most (seven) of the participants felt it very important to their position. Participant 1 shared that: “For me, I discovered early on in my career that community and/or personal relationships were critical. If I wanted to accomplish the kinds of things I wanted to accomplish as a music supervisor for the program, that was an important component—developing trust relationships, interacting with others, both in the community and the larger education community as well, particularly those who were in leadership positions.” Participant 2 felt that Community Relations was essential as well. However, secondary to serving students and teachers: “With that said, any time we have anything that has to do with the community, it’s really important because it’s a reflection of the school district. So, it’s not that community is not important. It’s vitally important. But at the end of the day, what we do is about young people. It’s about students and education. And our focus should be on what’s best for students. So, I don’t think community would be in the most important category.” Other participants also agreed on the importance: “Well, community relations—that’s definitely a big one, I think for this role.” Participant 5 rated Community Relations as paramount: “Community relations is a huge piece of this work. In fact, possibly the most critical.”

Next, the dimension of Staff Development for teachers as an opportunity for professional growth was necessary. Participant 3 shared: “...I think the professional development is an

important part and trying to find quality opportunities for teachers and identify their needs.” All participants were responsible for planning and facilitating professional learning for arts teachers in their respective districts. Most participants were solely responsible for this task; however, two participants utilized lead content-area teachers or a professional learning committee to help facilitate teachers' planning and implementation.

The participants did not feel that the dimension of Motivating and Organizing was essential. Although not mentioned independently, the processes of teacher support and the essentials of function within the work environment may deem this dimension as embedded in common practice rather than a separate professional operational focus.

Planning and Change were similar to Motivating and Organizing in that none of the interview participants mentioned this dimension specifically as being important. However, the process of implementing continuous improvement is likely interwoven into many components of the role similarly. These include working with budgets, planning performance or evaluation events, and collaborating with supervisory and school personnel in other areas could be part of both of these dimensions, and all were mentioned at least once by all interview participants

The dimension of Communication was cited by Participant 4 as being very important in their role as an arts administrator. The nature of communicating with teachers, fellow administrators, and community members is often central to solving problems. Participant 4 shared:

Because almost any time there was a point of communication, it was to talk or mention some kind of issue or problem that folks were having, and then it was my job to resolve that problem and make a decision and figure out what should be done next.

Providing materials, resources, instructional and personal support, and Service to

Teachers was highly important to all nine study participants. Participant 1 shared: "...helping teachers is probably the next level that has to do with directly impacting what students are able to do. Because I always felt that my job was to remove obstacles and help teachers, either through program development or through motivating them to do better or change the way things needed to happen. All those things all centered around in the end what students were going to be provided. That was my next probably most important facet of what I did, what I do, and what I think is important. Because again, without that part of it, then the students don't benefit. And we're all in it, in the end, for the students" and "I wanted to make sure I knew all my teachers well enough that they were comfortable talking to me about anything that happened to be something they needed help with. Even if it wasn't directly music-related, I wanted them to be sure that they knew that there was a friend or a father or a brother or a Dutch uncle or whatever you want to call it, to be able to come to, any time of the day or night." The personalized nature of support afforded to many arts administrators can help address both the effects of professional isolation within their building and an understanding of arts teaching's unique demands.

Participant 1 continues: "...they knew that that support mechanism was there for them. I couldn't solve every problem. Some of them were not solvable. But at least if they know the effort is being made and the support is there, then that for the teachers is a good thing." This dimension was ranked as most important by Participant 2: "But if you compare that to service to teachers, we're here to serve them. We're here to serve the teachers. We're their advocates. I mean, that's literally how I—we have a responsibility to the teachers, because if the teachers are doing what they're supposed to do and they're good, then we're reaching students." Participant 4 believes: "Well, yeah. I think my job and all of our jobs in the office were to provide the resources and the opportunities for teachers to be successful. In our three times a year department chair meetings,

which we had at the high school, middle school, the constant focus was on how to maintain and build your program and how to structure—how to schedule classes, how to talk to guidance folks, how to get out in the community.” The purposeful design and implementation of teacher support programs and initiatives have benefited the teachers in Participant 9’s district: ” I think we’ve been able to create some programs that support our teachers effectively, and so we’ve been able to recruit and retain effective teachers. We’ve tried to be real purposeful about that piece and then making sure that we gave these teachers the support that they need so that they would be excited about staying in an urban environment or go into another environment where they might feel like it’s easier to have a great program.” Mutual support and trust built between arts teachers and district-level arts administrators are essential to Participant 7: “But also, those are my allies too. When I first got in the role, I know I had some tough ones that had been here a while, and I got them on my side pretty quick, and I think that’s been a good thing. Just that way, so they know I’ve got their best interests in mind.”

Observation and Conferencing were an essential component by all nine participants, both independent and embedded in other supervisory dimensions. The opportunity to observe teachers, whether formally or informally, and discuss instruction and program goals provides authentic and immediate awareness and impact on teacher and student achievement and builds positive relationships with stakeholders. The informal observation process, without formal evaluation, was expressed by Participant 1: “First of all, I believe strongly—because there’s a different thought process behind observation formally and finding—making evaluations happen. I never wanted to do evaluations per se simply because that usually interfered with the other side of how I felt I was valuable, although from time to time I would be asked by an administrator to come evaluate somebody, which is OK.” Both formal and informal observation is incorporated

into the role as shared by Participant 2: “We do formal observations, informal observations. But he makes it a priority, and I really like it. Because it’s a way for me to truly see what’s going on instructionally, and I really can pinpoint ways to help teachers.” Participant 4 made it a priority to visit schools as often as possible, even in their large suburban school district: “I was fortunate enough to do more than that, because I would go and visit for a concert, or go and act as a resource for band rehearsals, as well as going to schools to talk to administrators about our program or about their program and their needs, or et cetera, et cetera. So, getting out once a week was usually not a problem for me.” This sentiment was shared by Participant 6 as well: “I try every day to spend at least two hours in the—what I call on the ground. So, I try to visit, about every month, every single one of my teachers in their classroom and do what I call a walk-through observation. I try not to do very much formal observation because I find that all the real learning in education is really formative, not summative, in nature. So, I try to give them a little meaningful feedback, and always kind of to point out something that’s good first and then, “Yeah, let’s work on this some.”

The Conferencing component of the dimension is equally crucial to improving instruction and elevating student achievement. Participant 2 shared their perspective of conferencing with arts teachers: “I don’t know if it’s motivation or just sort of good counseling. Just an ear to listen to. I think that’s always something—I mean, I feel like every time I’m around teachers, or we have a gathering with teachers all around, it’s just like they’re right on you. They want to all talk to you. I think that’s a big part of it, and even just the email correspondence, if you can’t do that. You’re trying to always be positive and keep teachers focused. So that’s probably a good 40 percent too.” Assisting teachers with instructional and program issues is accomplished through this dimension for Participant 7: “I’m there for teachers, I support teachers. If I have struggling

teachers, I'm there to help them. I help them with programs.”

Although formal observation and evaluation were not a principal work component for most participants, it was still critical in helping with teacher growth and efficacy for those to whom it was assigned. Participant 8 stated: “And I can say in all of the school districts where I was the music or fine arts supervisor for the district, appraisal – I don't want to say evaluation – but appraisal of teachers – art teachers, music teachers – was a critical part of my job.” They went on further to explain that their subject matter expertise often helped school-based administrators to understand the arts classroom environment better: “Oftentimes I'd have to say, if you're expecting to see students in seats in a neat row, playing their horn or singing, probably it's not the best classroom. In that music and arts classrooms, you want to see kids that are engaged. Yes, they're performing, but it's not everyone in straight little rows, you know what I'm saying along that line. It's a very, sometimes it might appear to be total chaos, but it's not. I would be suspect – as I told one principal – I would be suspect if it went into that type of rehearsal, and it was just so structured that everything was very predictable.”

Like Observation and Conferencing, most participants rated the dimension of Problem Solving and Decision Making as paramount and often embedded throughout their work. Participant 4 reinforced this point: “So in regards to all those topics, all of them involve problem-solving and decision-making. So, there wasn't an hour that would go by that there wouldn't be some kind of problem that was presented from somebody, in a system that large. And then you would either refer it to the appropriate team member for choral or general music or strings or get them together and make a decision about something.” and “Yes. Because almost any time there was a point of communication, it was to talk or mention some kind of issue or problem that folks were having, and then it was my job to resolve that problem and make a decision and figure out

what should be done next.”

The dimension of Research and Program Evaluation was mentioned as necessary by most participants depending on the context. Pajak (1989) defines the dimension as concepts of experimentation in teaching and administrative work and monitoring outcomes. Participant 1 applied research to facility design and construction for music rehearsal rooms: “...facilities that would be something that the teachers could utilize, because the facilities were awful for the most part, everywhere in the county. So, doing a lot of research about what that needed to be was one part of it.” Participant 3 applies research to professional learning for teachers: “So they actually research what’s out there—clinicians, presentations that they may have seen at different conferences—and bring those ideas back. And so we talk about them and out of that, try to decide what would be good for our district, and what our teachers would really value and get the most out of.” Participant 5 expressed concerns regarding the demands and type of research that might be needed for their positions as it applies to community and public/private partnerships: “But the research piece is important, and I think that I have to confess when I first took this job, we were entering into a significant research study, and I had my doubts about whether or not it was going to yield information that we didn’t already have. That was the highest and best use of the funding that we had. And I can tell you that we wish our personal investments had paid off as well as that.” Most participants felt that research in and of itself might not be as intentional or purposeful in their particular situation as presented. They felt it was embedded and was not necessarily a separate dimension.

The dimension of the Curriculum and its development and implementation was deemed important to all nine interview participants. Participant 1 states: “my responsibilities were primarily instrumental music, so orchestra and band, and of course all the curriculum stuff that

has to do with supervision in general. The other curriculum supervisors. So, responsible for the writing and evaluation and all of those kinds of things related to the curriculum itself.” Creating and revising arts curriculum along with teachers was a substantial responsibility for Participant 2: “We also do a ton of curriculum work, especially in the summer.” Participant 3 felt that the position's daily demands made curriculum development a challenge: “There’s never enough time really to do the things you want to do. To develop the curriculum. To sit down and really work with teachers on what they're teaching. Writing standards. The things that you would want to do.” Writing and implementing arts curriculum was also an important dimension for Participant 4: “...And curriculum and instruction of course, because we were the creators and modifiers of the program of studies for music, for the system. So that’s a large responsibility, and that became a real focus for us almost every summer with curriculum development and program of studies revisions.” Participant 8 stated that curriculum was a major aspect at the state department of education as well: “Always looking at curriculum, any type of curriculum revisions.” and continues, “...I think it’s showing people that what you do teach, that you teach it effectively. And that’s tough for some people to wrap their minds around.”

The dimension of Personal Development was deemed essential by six of the interview participants. The process of examining the participant’s beliefs, knowledge, and actions can often be overshadowed by the sense of duty and commitment to the arts teachers and programs in their district. However, some participants engage in intentional personal development through their interactions with colleagues, teachers, membership in professional organizations, or personal musical and artistic pursuits. The process of engaging in personal development through participating in outside organizations was described by Participant 1: “And as I stated earlier, a lot of the things I was involved in were directly related to me learning and keeping in touch with

the most current thought in music education and/or band-related things or orchestra-related things in the country because I felt that was the only way I was going to provide good help for my teachers, was for me to know.” Participant 2, as both an arts administrator and an author, experienced growth through their writing and subsequent opportunities: ”That’s relevant in the sense that as I continued to grow professionally, and the books began to help folks, that as I got into my last few years [of teaching], I felt like that, I wanted to exponentially help more people. And I felt like the series was doing that on some level.” Participant 5 attended workshops and conferences outside of arts education in order to expand their view and perspective and allow for time for reflection: ”...and the thing about it is that if we can move out of...to a more 30,000 foot level versus being in the trenches all the time. Then we can formulate those strategic plans that help chart our path, you know, and we’re just coming from education. You’re just taking care of the latest thing and putting out the big fire and managing the most critical need, and we don’t give teachers enough time to reflect either.” Participant 7 expressed a similar sentiment: “the conference I mentioned with the Kennedy Center, that is a great conference. I’ve been going there for several years now since we’ve been – and that is good content. That does kind of pump me up and get recharged.” Attending professional conferences with other arts and community leaders was very important to Participant 9: “Every February, where I go with the Arts Council Education Director, and we build a plan for professional development for the upcoming year. That’s been the biggest professional development for me. But just dealing with all of my arts organizations in the city, that’s been a great growing plan.”

All participants discussed the importance and rationale regarding the Instructional Program dimension directly and indirectly. Like other dimensions discussed previously, this dimension is often embedded or interwoven with other dimensions, including Observation and

Conferencing and Problem Solving, and Decision Making and Curriculum. Participant 1 reinforced this viewpoint through the use of Observation and Conferencing: "But my observation was mostly about going into a school, observing a class or two, discussing afterward with the teacher the kinds of things that might be more helpful from a pedagogical standpoint, or more helpful from an instructional strategies standpoint. Any of those things were kind of on the table." Participant 2 expressed that the instructional program can involve multiple avenues leading instruction and support to student improvement: The other thing is for instructional programs. I think it's important, especially—where I am right now. We have a summer program called Gateway and another summer program called STARTS. And the summer programs have kind of gone from an exploratory model to an intensive amount of time for students in their core area, the core arts area. And we're starting to see major repercussions from the programs that we're instituting. So, I'm going to give you an example for band folks. When I arrived here four years ago and had traced the number of students from our entire district who had made all-state. So when I came to this district, there had been one student the year before, who had made all-state, and five students who had made it the year that I arrived. And so we've seen the number of all-state band students go from one to five to 13 to 18 to 23. And part of that has been—and that's a microcosm of instruction. It's not about the number of students. It's a microcosm of the instruction that the students have received that has allowed them to become better musicians. So there have been programs that we've instituted—we instituted a district-wide orchestra as an experience. We didn't have one before."

Impact, Obstacles, and Satisfaction

Research Question 4: What is the supervisor's perception of job effectiveness, direct impact upon arts educators and education, quality of work, and satisfaction in their current role?

The employment of a dedicated arts administrator and, more specifically, multiple administrators at the district level can dramatically affect the quality of arts programs and positively impact the experiences of students, faculty, and the community.

All participants were asked to describe their perceived successes and challenges in their time as an arts administrator. Also, participants discussed changes they would make to their role. Participants then described how their work affects arts instruction and programs in their school system. Finally, the interview participants discussed their satisfaction level both professionally and personally in their role.

Respondents cited a wide variety of outcomes, perceived levels of impact, as well as satisfaction with their position. All participants felt that the positive aspects of their position far outweighed any challenges or negative elements. Participant 1 felt that they made the most difference in aiding music teachers being successful: “Because I always felt that my job was to remove obstacles and help teachers, either through program development or through motivating them to do better or change the way things needed to happen. All those things all centered around in the end what students were going to be provided. And so that was my next probably most important facet of what I did, and what I do, and what I think is important. Because again, without that part of it, then the students don’t benefit. And we’re all in it, in the end, for the students. So, I think that’s the next level.” Another example of success includes increasing staffing for music programs in their district. Participant 2 stated: “I think that being able to get more staffing during my time—because we started at like 127 positions, and when I left it was more like 150-some positions, because of the dramatic growth in our orchestra programs in our system and the recognition that came with that.”

Participant 3 felt that their impact on their arts programs was not always readily evident

to all stakeholders: “I think it has a huge impact, and I don’t think I get enough credit for it. [laugh] And I think really teachers don’t really realize what it entails. And the hardest part is, when they ask me about things, and I tell them what I do, I can’t really even articulate all that I do, and in a way that they would understand. So, I don’t give myself enough credit. So yes, I think it has made a huge difference, and I would hate to see this district without a position like this.” Participant 8 felt their impact was indirect, but evident in their support for teacher and student success: “...as an administrator, especially at the district level, more so than even at the state level, but as a district music supervisor, you really have – one can have a very dynamic impact on students indirectly, but especially programs, and to be a good advocate for teachers, so that they can teach.” Participant 9 felt that having an influence on the culture and the importance of arts education in their district: “OK, the successes are changing the culture of the district, in terms of arts being extremely important for children.” Participant 6 felt that improving the quality and skills of arts faculty was crucial:

”...giving them that kind of support—and ultimately I think my greatest impact is making great hires, because if you make a great hire, then there’s a pretty darn good chance for the next 10, 15, 20 years, that person is going to be there positively affecting those kids’ lives, and that’s more important than any meeting I ever sit in.” Participant 5 shared that being able to provide arts-specific professional learning experienced for teachers was extremely powerful: “our arts teachers have not had content-specific PD in, I think it was at least five years. They hadn’t had it since I came here, and so I’ve been in this position six years now. So last fall, we were able to get the first content-specific PDs back, PD days back before school started.”

Challenges in District-Level Arts Administration

Although all participants in this study were eager to highlight their experience's success and positive aspects, they shared challenges they encountered in their work as district-level administrative personnel. Participant 1 shared that having to explain the unique nature of the music programs to changing superiors was always a challenge: “The most frustrating was, as I mentioned earlier, just having to reeducate my bosses constantly. Because in my view, it wasted a lot of time that I could have spent doing other things that would be more beneficial. And it took so much time. Everything from the top down. You know, when a superintendent would come in, there would be changes administratively. Who you report to, what the structure looks like? All that. And that changed how things got accomplished.” Participant 6 agreed: “And you're just trying to always educate and communicate why what we're doing is important. ”

Issues with site-based decision-making are a challenge described by Participant 5: “ So when you just keep adding, and everything is pulling for instructional time, that’s when it starts to become problematic.” Participant 5 continues: “there’s a fine line between giving schools the autonomy to make their schedules work in a way that fills the need of the demographic of children in their buildings and making it where it’s the wild, wild west and anything goes.” Participant 2 agreed: “there are times when you feel like that you're just trying to move an elephant in those particular schools. And it’s really because of the leadership at the top.” Participant 1 stated: “The only thing really—and I would say I didn’t have a lot of obstacles, but there was an occasional principal who thought they knew more about hiring, or knew more about a particular thing, or wanted a specific thing a specific way. Most of it because they were uneducated about it. So, the frustrating part was to try to get them educated about why it is what it is, and not the way they perceived it.” Participant 3 agreed: “We also have some deficiencies in different areas because of the site-based management. Principals might decide to offer—maybe

they only want to offer band, orchestra, and choral music at their school. Maybe they don't offer visual arts or dance. And they can make choices on the electives that they offer, so they don't have to necessarily have the full complement."

Financial and budgetary concerns and their impact on the arts programs were a challenge for Participant 2: "I think one of the things that have been a challenge is when we have allocation meetings in February for the following school year. It has been a challenge every year to—not that we have to suspend programs as much as it is that financially we really didn't—we didn't know until the budget was passed by the school board what we really were going to be working with. And so because of that, there have been challenges every year to make sure that philosophically we weren't going down a road where we were going to have to start cutting any fine arts programs because everybody doesn't have the same mindset about the arts."

A lack of training and guidelines for work responsibilities and procedures was challenging for Participant 3: "Just there was so much to learn and just aspects of the job. I wasn't actually in the district, so coming into it from an outsider, that made it probably a little tougher." Participant 8 added: "About the time you think, oh I'm going to do this today, then whoop, something comes in and that doesn't get done that day. You have to kind of realign things."

Communication and collaboration with other central office administrators and colleagues posed challenges for Participant 3: "Probably I guess I would say the greatest challenge, like we talked about, was probably just the communication. Sometimes there has been—you run into people, I guess who are difficult to work with. That might be administrators. It could be teachers. I guess trying to elevate the arts when it feels like the district doesn't support you. And you want these things, and—I don't know, that's the most frustrating part." The chain of command can

pose challenges with workflow and communication as well. Participant 3 continued: “That’s probably one of the greater challenges, is just what happens at an executive level. Because I’m sort of removed from that, about three or four levels. So I don’t really interact with those folks a lot. Like I report to our elementary director. Just on that team. She has an executive director that she reports to, who reports to a chief academic officer, who reports to the superintendent. So, there’s quite a chain involved.” Participant 1 agreed that conflicts do arise within the school district-office structure and must be navigated: “...there were times where it came into conflict with the things I was doing with other administrators. But when those came up, and I sat down and outlined my perspective about it, and how you can’t really argue with success—why would I change, because somebody else thinks they have a better idea?” Participant 5 added: “Well, you don’t have all the information, but there’s some district protocols I think that sometimes – anytime you have a district of 87,000 children, there are district protocols in place that sometimes make us not as nimble as we would like to be.”

Changing educational initiatives and structure is a challenge faced by many administrators. Participant 3 shared: “And a lot of the things in education are cyclical. After a time period, you see things come back around. Initiatives that maybe started 19 years ago, and they’re coming back, but they’re in a little different form. So that can be frustrating because you’ve seen it before. It didn’t work the first time, but we’re going to try it again.”

Several interview participants cited a varying level: of input into personnel and staffing decisions for arts programs. Participant 4 shared: “...was the fact that while I was able to recommend people for hire, I was not able to say how much staffing had to exist in a building, other than for our elementary band and strings, which was based on enrollment.”

Working with teachers can be challenging as well. Participant 2 shared: “The other

challenging piece is kind of the flip side of that, which is where you have a teacher who you try to give every opportunity to either grow or get something right that they've been asked clearly to fix, and the teacher is not helping themselves.”

Most of the participants in this study supervised all areas of fine arts in their respective systems. Several participants cited the volume of work to be challenging. Participant 1 was one of 2 interview participants who were only responsible for music. Participant 1 states: “I don’t know how they do it. It’s a thankless and kind of worthless position when you have so many different disciplines to do that you can’t do any one of them real justice, either time-wise or knowledge-wise.”

Satisfaction with the Role of Arts Administrator

The duties and daily experiences in a district-level arts administrator's work can be challenging and entail a great deal of commitment, responsibility, and time. Overall, the interview participants in this study derived a great deal of satisfaction in their role.

Participant 3 discussed the value of experience and work-life balance: “I think over the years, you learn what your priorities are, and where you need to put your energies and focus. And yes, sometimes you do have to give a little more than others. But you also have the flexibility, when you can get away, to try to make it happen. So I think it’s a much better balance now. The work is never done, but I think I have a much better handle on it now than early on.”

Preparation and Predictions

Research Question 5. What is the administrator’s perception of the preparation and training for fine arts administrators?

Research Question 6. What impressions does the arts administrator have in regard to the future of music administration and arts education?

Although numerous graduate programs lead to educational leadership certification at both the local and system levels, formalized training in content-specific system administration is far less common. All of the study participants are degreed musicians and educators with graduate degrees in arts, arts education, or educational leadership. The participants were asked their opinion regarding arts-specific graduate training for those seeking positions at the system level.

Most participants agreed that educational leadership training is essential, but not all felt that training specific to arts subject areas would be necessary or beneficial. Participant 1 stated: “Music-specific? No, I don’t think so. Because yeah, if you’ve got a bachelor’s and a master’s in music, you know its value. And there are places you can go to get more if you need it. But music supervisors need a global look at it all. Administration in its totality and supervision in its totality and what all those things provide.” Participant 4 did not have an administrative certification but felt that experience in the field was more beneficial: “So I think it ends up being—for me, it was more about having the experiences that I could bring to bear and knowing that I had been at a program that had been to Midwest. I had a program that had been in the National Concert Band Festival that had been to Bands of America regional finals, that had been to our state music conference.” Participant 6 also agrees that experience is most beneficial: “So I think when you get to a central office position, I think it’s much more a matter of maturity and judgment.”

Participant 2 shared: “I think that would be amazing to have an advanced degree program that really was tailored towards what we do.” Participant 6 agreed: “I think it would be nice. I think people are looking for places to go to do this, you know. It’s a situation where they are going to other places looking for this information. Even if it’s an add-on or something. I think any time we can do that, it’s not a bad thing.” Participant 3 felt graduate courses would be beneficial: “I think it could be a win-win if there was like a collegiate course or a graduate course

that maybe sort of included more from a supervisory—I know I took a music supervision course in my graduate work, but it wasn't really—I don't think it really dealt with the things I deal with. It maybe made an attempt, but I think it would be great to have something that could be more hands-on, working with someone on-site or an internship or something like that, just to give you a window of what goes on." Participant 8 agreed as well and stated: "I'll go back to saying that we do have a unique discipline, a unique content area. And I'm not saying that people cannot have a specialized type of arts administration or music administration program and not be successful. But if we're creating that or looking at a possibility, I think it would be rich."

Feelings and Impressions Regarding the Future of Arts Education and Arts

Administration

Looking further into the 21st century, most participants expressed optimism for the future of arts administration and arts education in general.

Participant 1 shared:

I see the trend toward measurement coming in the arts. And with that is going to come all the rest of it. It just depends on how serious and how long it takes it to actually emerge. But I think all the roots are there. So I think it depends on how long it takes it to trickle down to states and how serious the states get about it. That could serve as a real impetus to find more supervisory personnel to manage music and arts teachers. I think it's not going to be in my lifetime, but I think it's on its way. So I see that as being the future. I think the more attention that's given to the notion that children in the arts seem to benefit from that participation and growth and education as a full, whole person—and I don't mean just being a human, I mean the physical things that have been more proven more recently about its benefit to the individual—I think it's going to force the rest. So I see

that as the future. So it looks bright, kind of. But my advice to those who really want that to happen has always been, “Be careful what you wish for” Because the people who are determining the outcomes or the accountability piece of it may not be totally knowledgeable about that discipline to the point that they can guide it well. That has been the case in other areas. So, it’s important that those who are involved in it—music teachers, music administrators—are part of the whole process and not just let it be done to them. So just some caution in my view.

Participant 2 sees the presence of arts administrators and specific content area arts supervisors increasing:

Well, optimistically, I see it increasing, and I hope that it will increase in a huge way. I wonder—and you don’t ever know what’s going to happen economically. But you look at certain trends of things that have happened, like things that have happened in California in the last 20 years, as an example, and you wonder how outside influences might affect the positions. On one hand, there’s kind of this unstated feeling that if huge budget cuts had to take place, that maybe a director of fine or performing arts may be one of the first people to go, as opposed to the last people to go. So, on one hand, there’s that feeling. On the other hand, if you look at what’s happening around the country, there seems to be a momentum in my opinion of—and even just looking in our area here, and in South Carolina, there are more directors of fine arts in South Carolina right now than there have ever been.

Participant 3 felt that more offerings need to be available for students outside the traditional arts courses:

Well, I really think that we have to take a look at our curriculum and what we teach, and

the offerings that we offer kids. We need to be cognizant of the experiences that they bring to the table and how we can accommodate them. And we have done the model, and people talk about the holy trinity of band, orchestra, and chorus, and that has been our staple and what we've relied on for years.

Participant 4 sees a need for district-level arts administrators to be present in more school systems:

There needs to be somebody in a system. And when I liken back to my time in Pennsylvania when I was the high school band director, I was not the system music department chair until like my third or fourth year. We had an elementary general music teacher that had more seniority that was doing that. But there was still somebody responsible in our school district for at least a few things that encompassed the entire system. And it is my hope that as school systems grow and folks see a need, they'll continue to be responsive to adding. I can't say it's a nationwide trend, but I certainly know in Virginia, there has been a growth in folks that serve as administrators of fine arts.

Participant 5 agreed:

We're seeing more. I think it coincides with the economy. You know, when tax bases go down because the economy goes down, then they start cutting administrative positions, and you start seeing that diminish. Unfortunately, it tends to swing with the economy. They can't ever have a building without a principal, but they can have a central office without what they call being administrative-heavy. I think it's up to us to make sure that the work that we're doing is meaningful and that we are documenting and collecting data around the direct impact that we are having. I hate using business terms for education, but

what is the return of investment that they are making? Is our work yielding a return of investment that justifies our existence?

Participant 9 also believes that a need for central office fine arts leadership is needed:

Yeah. And so hopefully we're seeing, now that schools and districts and communities realize that arts a core part of what kids should be getting in their education, that they need somebody at the state, at the central office level to help guide that and being able to help establish consistency and advocacy for all the programs and their districts.

Summary

This study's findings reinforce the impact and experiences of district-level arts administrators in selected public school systems. Phase 1 of the study included collecting quantitative data regarding the employment of arts supervisors in school districts. In Phase 2, interviews were conducted with current and former arts administrators to gather data pertaining to the role, function, and personal experiences in the position. The themes that emerged inform the processes and may inform systemic clarification of the role and its responsibilities. These themes included a) administrators' career experience and reasons for choosing arts administration, b) perceptions of and priorities regarding duties and responsibilities, c) perceptions of impact, effectiveness, and job satisfaction in arts administration, d) impressions regarding formal training in arts administration, and e) feelings and impressions regarding the future of arts education and arts administration.

Chapter V: Discussion and Conclusion

The district-level music supervisor's position has been essential in providing quality music education programs in the United States' public schools. The employment and utilization of a centrally based administrator who is principally responsible for music became increasingly less common in the public school systems through the 20th century. However, more recent trends indicate an increase in music supervisors in systems across the country.

Phase 1 of the study consisted of an electronic search of all public and charter school systems in the 11 states of the Southeastern Division as denoted by the NAFME yielded 1630 separate school districts.

The data analysis revealed that of the districts that employed district-level administrators, the majority of individuals were generalists responsible for all academic curricula (91.70%). Less than 10% of the districts studied employed a specialist in the arts, and less than 1% of those individuals were solely responsible for the music programs.

The second phase of the study utilized open-ended interviews with nine current or retired district and state-level fine arts supervisors with music as a principal responsibility in their role. The purpose of these interviews was to provide a detailed description of the background and experiences applicable to the system-level arts administrator's role. Through interviews and subsequent analysis, five themes emerged, including a) career experiences and reasons for choosing arts administration, b) perceptions of and priorities regarding duties and responsibilities, c) perceptions of impact, effectiveness, and job satisfaction in arts administration, d) impressions regarding formal training in arts administration, and e) feelings and impressions regarding the future of arts education and arts administration.

This chapter presents a discussion of both phases of the study, including conclusions and

recommendations regarding the frequency of employment, role, and responsibilities of arts administrators in current and future practice and implications for further research.

Employment of Arts Administrators in Public Schools

The frequency of employment of an individual at the district level solely responsible for arts programs has been historically low in school systems regardless of size and classification. The reasons for this deficiency are not immediately apparent. An examination of the literature reveals a limited amount of data and research regarding arts-specific supervisory roles at the system level. However, research is present regarding general curriculum supervision and generalist and specialist designations. The extant literature does provide some connection to changing academic and budgetary priorities and a focus on science and mathematics, and an increase in standardized testing and evaluation in public education in the latter half of the twentieth century (Beveridge, 2010; Mark et al., 2007). Although research exists regarding the positive effects of arts education on academic performance and social-emotional health (Collins, 2014; Davis, 2012; Martin, 2012; Texas Music Educators Association, 2014; Zuk et al., 2014), as well as music teacher retention (Siebert, 2008) specifically, the majority of school systems currently do not employ arts-specific central office administrators.

Of the districts examined in this study, 91.7% employed an individual with all curriculum areas as a responsibility. Less than 1% of the districts either did not employ a curriculum generalist or specialist, or the information was not available.

In all school systems across the 11 states included, only 7.6% employed an individual or individuals who supervised system-wide music and other arts programs as a principal portion of their role as a district-level administrator.

Career Experiences and Reasons for Choosing Arts Administration

The participants in the interview portion of the study were all current or recently-retired public school arts administrators. All nine participants previously taught dance, elementary or general music, vocal and instrumental music, theatre arts, or visual arts for a number of years. Two of the participants taught courses in other academic areas as well before entering district-level administration.

Most participants expressed that they had not intended to enter administration for most of their teaching careers. Two participants did spend time in school-level leadership positions before entering administration at the system level.

Participants most often cited a desire to help teachers and to have a more appreciable impact on arts education as a principal reason for entering administration. The connection to arts teachers and the artistic medium that they often value is often another reason. Confidence in the content and knowing the perspective of the arts teacher is crucial.

The physical demands of arts teaching can be great in music, dance, theater, and visual arts. The ability to remain connected to the medium of the arts while maintaining a less-demanding daily schedule is often attractive. However, all participants highlighted the relative unpredictability of the time during the day. Although the work hours are consistent, the daily schedule is often fluid.

The educators who choose to pursue district-level arts administration often feel that they can benefit other teachers with their experience and support and improve student achievement, experience, and the quality of the arts programs in their system. However, it is often challenging; they believe that the positive impact on arts and the community is crucial.

Perceptions of and Priorities Regarding Duties and Responsibilities

The overall program and daily operational responsibilities of the arts administrator can vary and be difficult to standardize. A large number of studies have examined the responsibilities of system-level supervisors as generalists in other content areas. Recent studies by Earnhart (2015), Hellemn (1999), and Porter (1994) explored these duties from a music supervisor and fine arts director role and found large-scale variations in responsibilities, daily tasks, influence on operational elements of the music program, and training for the position.

This study incorporated a listing of twelve dimensions of supervisory practice presented by the Association for School Curriculum Development and refined by Pajak (1990) as a reference of supervisor responsibilities. Although this list is not specific to arts and music supervision, it does provide a general definition of daily tasks and larger categories of duties and operations within the public school system.

The respondents in this study cited the dimensions of *Service to Teachers, Community Relations, Staff Development, Communication, and Problem Solving and Decision Making* as most important in their experience. *Observation and Conferencing, Curriculum, and Instructional Program* were deemed extremely important. Although *Planning and Change, Research and Program Evaluation, Motivating and Organizing* and *Personal Development* were not to have as much importance to the participants, it is the researcher's opinion that these dimensions are often intertwined or embedded with the other dimensions overarching and daily tasks and responsibilities. The respondents were not provided the definitions of these dimensions during the interview's scope, so it is conceivable that each respondent interpreted the dimensions differently.

All participants described their daily schedule and tasks as unpredictable, although most

described a combination of office work and school visits and collaboration. All participants emphasized the importance of visiting schools and working with teachers and local administrators directly whenever possible for the most direct impact on teacher and student instruction and achievement.

Perceptions of Impact, Effectiveness and Job Satisfaction in Arts Administration

The presence of a dedicated arts administrator at the district level was stated as crucial by all respondents. Each one felt that all school systems would benefit from separate specialists in vocal and instrumental music, dance, theatre arts, and visual arts to provide differentiated and specialized support to teachers and programs.

The participants in this study most often stated that the most direct and apparent impact is working with and supporting teachers. By providing resources, professional learning, instructional support, and serving as an advocate and voice for the arts at the district level, the participants felt that the positive relationships and trust improved all stakeholders' arts experience.

All respondents stated that their position had increased budgetary support, increased visibility within the school district and the community, more viable and stable staffing procedures, and higher student achievement and enrollment levels in the district's art programs. Having an individual or individuals who can serve as a liaison and advocate helps to unify program goals and community satisfaction in the arts.

All nine participants in this study expressed a high level of satisfaction with their position and overall school system effectiveness. Although systemic challenges are present in each of their districts, the positive relationships, and satisfaction that emanates from helping teachers and students in the service of art outweigh any challenge or obstacle.

Each participant described challenges with district administrative structure and frustrations with communication issues, and a constant need to advocate for their programs' viability and visibility. Also expressed were challenges with site-based management issues and leadership changes as obstacles to efficient and effective decision-making. A lack of adequate funding and input into choosing teachers and arts staff were often obstacles to effectiveness.

The establishment and maintenance of positive relationships with leadership, teachers, and the community was key to successfully navigating the role and deriving professional and personal satisfaction. Effective time management strategies and a purposeful work-life balance were also keys to satisfaction and a positive environment.

Research Question 5: What is the supervisor's perception of the preparation of and need for training for fine arts administrators and the future of the profession within the scope of music education?

Impressions Regarding Formal Training in Arts Administration

The educational background and training of the participants in this study varied in amount and area of focus. Most had some training in educational leadership in addition to their arts education background. Despite these differences, all felt they were effective in their role. Several participants remarked that their training was "on the job," and no manual or training program existed when they entered the position.

The need for formalized graduate-level training in arts administration specifically was supported by several of the respondents. They felt that a level of arts-specific background in grant writing, community partnerships, and arts advocacy would have been beneficial. However, several respondents did not see a need for formalized training outside of their previous arts experience and general educational leadership curricula and content. They felt that experience in

the classroom was most important in advancing student and program achievement.

Research Question 6: What impressions does the arts administrator have in regard to the future of music administration and arts education?

Feelings and Impressions Regarding the Future of Arts Education and Arts Administration

Some of the states examined in this study had experienced a recent increase in the number of arts administrators and specialists employed by their public school systems. The advent of the Every Student Succeeds Act and a relative change in focus on standardized testing and other accountability measures may have elevated the visibility and viability of arts programs across the United States. Other possible factors could include more stability in the national and local economies and research reinforcing the positive effects and outcomes of robust arts education.

All participants were optimistic about the increase in arts supervisory positions and the diversification of arts offerings in many school systems. They expressed a continued need for district-level arts personnel to coordinate and unify the approaches to effective and transformative arts programs for students everywhere.

Implications for Further Research

Although this study explored the frequency of employment and examined the duties and perceptions of arts supervisors, there is still a great deal of uncertainty regarding the definition of responsibility, training, and the arts administrator's influence. Further research is necessary to examine the organization of leadership hierarchy within school systems to aid in solidifying the need to include district-level arts administrators in every district.

The clarification of the definition and standardization of job responsibilities could help justify the need for the position for decision-makers in school systems. Additional research may

help the role be more defined and organized, and stakeholders could more efficiently and effectively advocate for their inclusion as compulsory in district-level staffing.

The strength of the arts supervisor's instructional benefit and the impact could be effective in improving program equity in performance, resources, and visibility. The specific training of the arts administrator positively impacts instruction more effectively than a generalist or building-level leader. The arts administrator and their expertise can be a valuable resource for building leaders in guiding and promoting success for their arts teachers and students.

Future research recommendations could also include further comparative study examining school systems both with and without district-level arts administrators. Also, examining districts that employ individual subject area supervisors versus those who employ a single administrator for all arts programs would help measure supervisory effectiveness.

The increase in the arts administrator's presence may offer new and more frequent opportunities to provide research-based evidence and rationale regarding the need and positive impact of system-level arts administration and leadership. The advancement of and advocacy for arts for all students is an essential and worthwhile pursuit with endless benefits for all.

Closing

The presence and role of the dedicated district-level administrator is critical to arts education in public schools. Although there have been increases in employment in selected states and school systems, the lack of clarity in the system leadership hierarchy, specific duties, influence, and responsibility of the position create a sense of instability. Without further definition and standardization, there could continue to be a deficit in services and quality of impact on arts programs.

The purpose of this study was to explore the presence, role, and impact of the public school system arts administrator through the perspectives of practitioners in the southeastern United States. The objective was to examine the administrator's impact on the music program in their district specifically. Due to the low-incidence of administrators with music as their sole responsibility in the sample, the study was expanded to examine individuals with responsibility for all arts curricula. Using a mixed-methods approach, I explored the administrator's employment, educational background, and duties and responsibilities. Furthermore, I examined the impact, perception of administrator effectiveness, views of arts administrator training, and future considerations for arts administration and arts education. The findings of this study explore:

- the comparatively low rate of employment of and job titles of dedicated arts administrators at the system level of school districts in the southeastern United States
- the relationship between extensive career experiences of arts administrators and perspectives regarding their decision to enter system-level leadership
- perspectives regarding the definition and prioritization of responsibilities and duties of the arts administrator
- impressions and perceptions of practicing arts administrators of their impact on arts programs, successes and challenges of the role, and career satisfaction
- impressions of arts administrators regarding the need for training for the role
- feelings and perspectives on the current and future state of arts education and arts administration in the public schools

The study, definition, and clarification of the role of the arts administrator and their qualifications, training, duties, and responsibilities are necessary for advancing the position. The

unique nature of the fine arts curriculum and operations necessitate the employment of a trained specialist in a leadership capacity to address the needs of the programs effectively. As school systems begin to employ additional arts administrators, the need for standardization of the role will increase. The positive impact of arts education on students, staff, and the community is well-documented in our society. The support and advocacy afforded by the arts administrator can enhance the arts experience for every child.

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Appendix A

Interview Recruiting Flyer

Fine Arts Administration - Our Present and Future



The Role of Fine Arts Administration in the Public Schools

Research Description & Purpose: As part of a study regarding the presence and role of Fine Arts Administrators at the central office of public schools in the southern United States, we are seeking current and former fine arts administrators to participate in one-on-one interviews regarding the profession.

Would the study be a good fit for me? This study may be a good fit for you if:
You are a current or former central office administrator in a public school system
You would like to further the presence and importance of the arts in the public school curriculum

What would happen if I took part in the study?

If you decide to take part in the research study, you would participate in one-on-one interviews (in person or remotely) based upon your schedule and availability.

If you would like to your information to remain confidential in the interview process, your identity will not be used in the course of the study,

If you are interested in participating, or would like additional information, please contact Chris Ferrell at cmf0007@tigermail.auburn.edu

Appendix B
Introductory Email

Dear _____,

I will be contacting you via a brief phone call over the next week to share details of a research project investigating the role and responsibilities of fine arts administrators in the public school systems of the United States. I am conducting this study under the supervision of Dr. Nancy H. Barry, Professor of Music Education at Auburn University, in partial fulfillment of the requirements for the degree of PhD in Instrumental Music Education. The project's goal is to gain an understanding of the background and experiences involved in your career as a central office administrator with responsibility for the fine arts programs in your school system. Should you choose to participate, the study will require one interview at a mutually agreed upon place and time for approximately two hours. There might also be follow up questions for clarification or to confirm conclusions.

I look forward to speaking with you, and I would like to thank you in advance for your time.

Sincerely,
Christopher M. Ferrell
PhD Candidate, Auburn University
Supervisor of Instrumental Music, Cobb County School District

Appendix C
Informed Consent Document



COLLEGE OF EDUCATION
CURRICULUM & TEACHING

INFORMED CONSENT
for a Research Study entitled
The Role of Fine Arts Administration in the Public Schools of the Southern United States

You are invited to participate in a research study to explore the presence and role of fine arts administration in the public school systems of the United States. The study is being conducted by Christopher Ferrell, Ph.D. candidate at Auburn University, under the supervision of Dr. Nancy Barry, Professor of Music Education in the Auburn University Department of Curriculum and Teaching. You were selected as a possible participant because you are a current or former public school administrator with supervisory responsibility for fine arts programs at the central office level in a public school system in the United States.

What will be involved if you participate? If you decide to participate in this research study, you will be asked to participate in semi-structured interviews via telephone or videoconference at a location of your choosing. The interview will be audio or video recorded and will center on questions about your career and experiences as a fine arts administrator (Please see attached audio and video release). Your total time commitment will be approximately 1 hour. You may also be contacted following the interview for follow up questions for clarification or to confirm conclusions.

Are there any risks or discomforts? Information collected through your participation will be used to meet dissertation requirements, published in a professional journal, and/or presented at a professional meeting. Because this is a study of current or former fine arts administrators and members of a small professional community, I am requesting permission for you to be identified and be identifiable through the data collected and possible publications and presentations. If you would prefer to remain confidential, though, I will make every effort to protect your privacy through de-identification of data as well as storing the data in a secure location.

It will be your right to change your mind regarding confidentiality while the research is in progress.

If you are willing to be identified in the study, please initial here. _____

If you would like to select confidentiality in the study, please initial here. _____

Are there any benefits to yourself or others? As a result of your participation in this project will help to reinforce the importance of the presence of an administrator at the system level that has responsibility for and guidance of the fine arts program in the public schools of the United States. We cannot, however, promise that you will receive any or all of the benefits described.

Will you receive compensation for participating? You will not receive any compensation for participating in this research.

Are there any costs? There are no costs to participants.

If you change your mind about participating, you can withdraw at any time during the study. Your participation is completely voluntary. If you choose to withdraw, your data can be withdrawn as long as it is 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 _____ or _____.

Participant's initials _____

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confidentiality is possible because the nation-wide pool of people in administrative Music Supervisor positions is relatively small.

If you have questions about this study, please ask them now or contact Christopher Ferrell at cmf0007@tigermail.auburn.edu, or Dr. Nancy Barry at nhbarry@auburn.edu. A copy of this document will be given to you to keep.

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

HAVING READ THE INFORMATION PROVIDED, YOU MUST DECIDE WHETHER OR NOT YOU WISH TO PARTICIPATE IN THIS RESEARCH STUDY. YOUR SIGNATURE INDICATES YOUR WILLINGNESS TO PARTICIPATE.

Participant's signature Date

Investigator obtaining consent Date

Printed Name

Printed Name

Appendix D
Audio Release



COLLEGE OF EDUCATION
CURRICULUM & TEACHING

AUDIO RELEASE

During your participation in this research study, "The Role of Fine Arts Administration in the Public Schools of the Southern United States", you will be audio recorded. Your signature on the Informed Consent gives us permission to do so.

Your signature on this document gives us permission to use the audio recording(s) for the additional purposes of publication beyond the immediate needs of this study. These audio recordings will not be destroyed at the end of this research but will be retained indefinitely.

Your permission:

I give my permission for audio recordings produced in the study, "The Role of Fine Arts Administration in the Public Schools of the Southern United States" to be used for the purposes listed above, and to also be retained indefinitely.

Participant's Signature Date

Investigator's Signature Date

Participant's Printed Name

Investigator's Printed Name

5040 HALEY CENTER
AUBURN, AL 36849-5212

TELEPHONE:
334-844-4434

FAX:
334-844-6789

www.auburn.edu

Appendix E
Video Release



COLLEGE OF EDUCATION
CURRICULUM & TEACHING

VIDEO RELEASE

During your participation in this research study, "The Role of Fine Arts Administration in the Public Schools of the Southern United States", you will be videotaped. Your signature on the Informed Consent gives us permission to do so.

Your signature on this document gives us permission to use the videotape(s) for the additional purposes of publication beyond the immediate needs of this study. These videotapes will not be destroyed at the end of this research but will be retained indefinitely.

Your permission:

I give my permission for videotapes produced in the study, "The Role of Fine Arts Administration in the Public Schools of the Southern United States" to be used for the purposes listed above, and to also be retained indefinitely.

Participant's Signature Date

Investigator's Signature Date

Participant's Printed Name

Investigator's Printed Name

5040 HALEY CENTER
AUBURN, AL. 36849-5212

TELEPHONE:
334-844-4434

FAX:
334-844-6789

www.auburn.edu

Appendix F

Semi-Structured Interview Protocol

Thank you so much for volunteering your time to contribute to this study. It is greatly appreciated.

If you would please look over and sign this consent form giving us permission to use your interview data for the study, it would be most appreciated. Do you have any questions regarding the consent form?

The purpose of this interview is to get your perspective and insight on the current and future role of music and fine arts supervision in the public schools. This study has included a web-based exploration of the school district websites in all eleven states of the Southern Region as denoted by the National Association for Music Education. I hope to gain additional perspective into the duties, roles and perceptions of current fine arts or music supervisors and into the future state of the profession.

1. Please state the title of your current position and your area(s) of responsibility.
2. What is your educational background and work experience?
3. How and why did you choose this professional role?
4. On a daily basis, what are your responsibilities, duties and procedures?
5. There are established aspects or dimensions of educational administration or supervision components derived from research in the field. These are as follows:

- Community Relations
- Staff Development or Professional Learning
- Motivating and Organizing
- Planning and Change
- Communication
- Service to Teachers

- Observation and Conferencing
- Problem Solving and Decision Making
- Research and Program Evaluation - Curriculum
- Personal Development
- Instructional Program

6. Which of these (if any) do you regard as being critical or most important in your position? Are there areas that require more time or attention than others?

7. Which of these are least important or critical in your position? Why?

8. What are the greatest successes in your work or role? What evidence or impact have you seen as a result of these successes?

9. What are some of the greatest failures or frustrations you experience? What can be done to alleviate these frustrations, eliminate obstacles, or improve satisfaction?

10. What would you change about the role? What would you keep the same?

11. How do you feel your role impacts the instructional effectiveness of teachers in fine arts?

12. Do you feel these impacts are direct? Can you share examples?

13. What are some of the difficulties you face in supporting and improving teacher quality and program viability and support across your school district? Do you feel your work impacts students? In what ways? Can you share examples?

14. How does your role impact the quality of the fine arts program in your school district?

15. How satisfied are you with your role professionally and personally? Do you feel the role needs to be expanded? Will more of these positions positively affect the fine arts programs in other districts?

16. Is there a need for a formalized and content-specific training program for fine arts

administrators?

17. What do you see the future of fine arts and music education encompassing? What will be its role in our society?

18. Do you have any questions for me?

If needed, would it be permissible for me to contact you for follow up or clarification?

Also, please feel free to contact me if you have any questions or concerns.

Thank you for your time and willingness to share with us today.

Appendix G

Follow up Email Contact Form

Dear _____,

You are invited to participate in a research study related to a project investigating the role of fine arts administration in the public school systems of the United States. The study is being conducted by Christopher M. Ferrell, PhD candidate at Auburn University, under the supervision of Dr. Nancy H. Barry, Professor of Music Education at Auburn University. The project's goal is to gain an understanding of the experiences, responsibilities and perceptions of those responsible for fine arts programs in the central office of public school systems. If you decide to participate, we will ask you to allow us to interview you about your educational and professional career. The interview will take approximately two hours to complete at a mutually agreed upon time and location either in person or over Skype or a similar program. It will be audio and/or video recorded. You might also be contacted following the interview for follow up questions for clarification or to confirm conclusions.

Information collected through your participation will be used to meet dissertation requirements, published in a professional journal, and/or presented at a professional meeting. Because this is a study of fine arts administrators in public school districts in various states, I am requesting permission for you to be identified and be identifiable through the data collected and possible publications and presentations. If you would prefer to remain confidential, though, I will make every effort to protect your privacy through de-identification of data using pseudonyms for your name as well as the school system in which you are employed. All electronic data will be stored in a secure, encrypted location with paper copies being destroyed at

the conclusion of the study. It will be your right to change your mind regarding confidentiality while the research is in progress.

Your decision whether or not to participate will not jeopardize your future relations with your school district, Auburn University or its Department of Curriculum and Teaching. Note that you may withdraw from participation at any time, without penalty.

As a result of your participation in this project, teachers and administrators will have the opportunity to better understand the role and importance of the position of fine arts education within the public school landscape. We cannot, however, promise that you will receive any or all of the benefits described. No compensation will be offered for participating in the research study. For more information regarding your rights as a research participant you may contact Christopher M. Ferrell, principal investigator, at 770-826-7096 or cmferrell@tigermail.auburn.edu or the Auburn University Office of Research Compliance or the Institutional Review Board by phone (334)-844-5966 or e-mail at hsubjec@auburn.edu or IRBChair@auburn.edu.

Sincerely,

Christopher M. Ferrell

PhD Candidate, Auburn University

Supervisor of Instrumental Music, Cobb County School District

Appendix H
Participant Profiles

<i>Participant</i>	<i>Gender</i>	<i>Title</i>	<i>District Type</i>	<i>Student Population</i>	<i>Teaching Experience</i>	<i>Arts Administrative Experience</i>	<i>Campus Administrative Experience</i>	<i>Primary Teaching Area</i>
1	M	Supervisor of Instrumental Music	Suburban	113,000	25 years	19 years		Band
2	M	Director of Fine Arts	Suburban	26,000	22 years	4		Band
3	M	Performing Arts Specialist	Suburban	148,300	12 years	19		Band Chorus Orchestra
4	M	Music Instructional Specialist	Suburban	187830	27 years	11 years		Band
5	F	Director of Visual and Performing Arts	Urban/Suburban	86,000	25 years	6 years		Band
6	M	Coordinator of Fine Arts	Suburban	5,000	31 years	9 years		Band
7	M	Fine Arts Curriculum Specialist	Suburban	26,230	15 years	5 years		Elementary Music
8	M	Coordinator of the Arts	State Department of Education	N	16 years	9 years	3 years	Choral and General Music
9	M	Director of Fine Arts	Suburban	41,000	18 years	10 years	12 years	English Visual Art Chorus