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in partial fulfillment of the requirements for the
degree of
Doctor of Philosophy

By
SCOTT EUGENE HOWARD
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CAREER SATISFACTION AND RESILIENCE AMONG OKLAHOMA
BAND DIRECTORS

A DISSERTATION APPROVED FOR THE
SCHOOL OF MUSIC

BY

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Dedication

In memory of Arvill Eugene Howard (1950–1993)...

Acknowledgments

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Abstract

The purpose of this study was to investigate the demographic, professional, social, and personal influences related to career satisfaction and teacher resilience among instrumental music educators, as determined by responses from an anonymous *Instrumental Music Director Survey* (IMDS). Instrumental music directors ($N = 214$) currently associated with the Oklahoma Secondary Schools Activities Association (O.S.S.A.A.) participated in an on-line survey consisting of two sections. The first section collected biographical information and the latter was comprised of questions inquiring about career satisfaction and teacher resilience. Data were analyzed and coded according to subjects' responses. The data indicated that directors were satisfied with their positions ($n = 126$, 59%) and felt they were properly trained by their pre-service institutions ($n = 156$, 73%). Most directors indicated they would return for another school term ($n = 176$, 82%). A multiple linear regression was used to determine that seven variables (*pre-service training, time management skills, budget, choose teaching again as a profession, salary, colleague and peer support*) were all significant factors ($p < .05$) related to career satisfaction. Finally, a discriminant analysis indicated that social support structures (i.e. colleagues, students, parents, administrators, and the community) were all significant factors ($p < .05$) of teacher retention.

Chapter One

Introduction and Background

*What office is there which involves more responsibility,
which requires more qualifications, and which ought, therefore,
to be more honourable than that of teaching?*

-Harriet Martineau (Fox & Certo, 1999, p.5)

Public schools in the United States face many difficult and persistent challenges: securing and retaining qualified teachers, having adequate facilities, providing equal opportunities for all youth, extending the school day and/or the services offered to children, and allocating adequate funding to secure the needs of the educational system (Burrup, 1972). McCreight (2000) states that public schools have a unique challenge of teacher attrition due to many factors such as low salaries, poor preparation for the reality of the teaching career, inadequate professional development, rigorous certification requirements, lack of advancement opportunities, marital status, health-related issues, and retirement. Shen (1997) indicated that a public school educator's choice to remain in the profession is affected by factors such as salary, experience, and incentives. Chaika (2000) states:

In some areas, competition over certified teachers has become so fierce that districts are promising signing bonuses, paid health insurance, subsidized housing, and more. Just what *does* it take to woo – or – lose a teacher?...Mix together swelling numbers of immigrant and baby boomer children, class size reduction initiatives, and a graying teacher force. Stir in a lack of teacher mobility, inadequate induction programs, poor working conditions, the lowest unemployment in three decades, and a growing salary gap between teachers and other college graduates – a difference of more than \$32,000 for experienced teachers with masters' degrees- and you have created the worst shortage of qualified teachers ever. (p. 1)

There are numerous research studies focusing on the challenges of teacher attrition and burnout (Davis, 1978; Hamann, 1990; Hamann & Gordon, 2000; Haugen, 1979; Hylton, 1989; Mercer & Mercer, 1986; Stollack, 1982). Teachers choose to leave the education profession for a variety of reasons including workload, desire to change careers, life-changing events, student discipline, insufficient salary, and non-supportive administrators (Hamann, Daughtery, & Mills, 1987). Chapman and Hutcheson (1982) found that reasons for teacher shortage, burnout, and attrition include changes in personality, life-changing events, changes in environment, and changes in one's perceptions of what is involved in a teaching career.

In many cases, high profile teaching positions are at an increased risk of teacher attrition and/or burnout. This is due to some overwhelming factors related to their unique positions. For example, the position of band director poses a special burnout hazard because of the multi-faceted roles involved. These roles include teacher, musical director, friend/confidante, parent-figure, public relations manager, and liaison with the athletic department (Davis, 1978). Davis further states that few other teaching positions make such exhausting demands.

There are many rewards that encourage teachers to remain in their profession. Such rewards are often more intrinsic than extrinsic. Rewards of an educator are not often represented in the form of monetary values or fringe benefits. Mercer (1997) stated that directors often experience several rewards during a teaching career which include "affection from young children, support of concerned parents, challenge and excitement of teaching junior high students, and the raw energy students possess as they contribute to polished musical performances" (p. 80). Additionally, a study

conducted by Heston, Dedrick, Raschke, and Whitehead (1996) indicated that students are both the major source for job satisfaction as well as job stress for public school educators.

The roles of an educator directly affect his/her feelings and attitudes about the position itself. Roles of an educator are somewhat dependent upon the type of teaching position and the duties associated within that position. According to Burrup (1972), teachers' roles are grouped into six functions: a) Director of Learning, b) Counselor and Guidance Worker, c) Mediator of the Culture, d) Member of the School Community, e) Liaison between School and Community, and f) Member of the Profession. In practice, teachers may function in two or more of these roles at the same time. For example, a teacher may perform simultaneously as a director of learning, counselor or guidance worker, and a member of the school community. Successful teachers manage all aspects mentioned by Burrup throughout their instructional day. Roles and duties are an intricate aspect of a teacher's career. Commonalities may exist between teachers' roles and career satisfaction. Similarly, there may be social, geographic, school climate, and/or personal issues that should be considered when exploring career satisfaction. Studying the indicators of career satisfaction may provide insight to career resilience among educators.

Oklahoma is facing an on-going shortage of music teachers and the challenge appears to be increasing. Many teachers are leaving their initial career choices for occupations that provide better working conditions. A published report from the Oklahoma State Department of Education in 2002 stated that up to thirty-two percent

of Oklahoma educators will be eligible for retirement in the next five years (Oklahoma State Department of Education, 2002).

Poor salary and minimal benefits are also relevant factors contributing to teacher attrition within the state of Oklahoma. Some teachers are attracted to other states which provide higher salaries. In 2002, new educators in the state of Texas were offered starting packages consisting of salaries \$7,000 higher than what Oklahoma pays along with \$4,500 signing bonuses and free laptop computers (Shaffer, 2002). In the past decade, Oklahoma has consistently failed to offer competitive teacher salaries. In 2004, the American Federation of Teachers ranked Oklahoma forty-ninth in average teacher salary (Becker, 2004).

Research in the field of music education dealing with career satisfaction and teacher retention is limited. Many research studies in teacher education focus on the aspects of teacher attrition and why teachers choose to leave the classroom. In contrast, this study explored indicators which might predict career satisfaction and/or teacher resilience. In addition, emphasis was placed on the relationships of the music educator to his/her peers, students, administration, and the community. Research in this area may benefit programs such as pre-service training and teacher development, as well as other professional organizations involved in teacher education.

Need for the Study

The National Center for Education Statistics (NCES) predicts that by 2008 approximately 2.4 million teachers will be needed in this country, at a rate of over 200,000 per year (NCES, 1998). There are many factors contributing to the shortage of teacher supply: student population growth, aging teaching population, teaching

salaries and benefits, teaching schedules, and student morale. According to the report of NCES (1998) more than thirty-three percent of the teaching force is age fifty or older and likely to retire within the decade. It is likely that regulations reducing the student-to-teacher ratio are also causing challenges in the amount of teachers needed in the profession. Darling-Hammond (1999) found that only about sixty-six percent of newly prepared teachers enter teaching jobs after they graduate with an education degree.

According to Fox and Certo (1999), the hiring and placement of teachers is largely a district and school responsibility, but ensuring a sufficient supply of high-quality teachers is fundamentally an issue of state policy. The state has traditionally implemented policies concerning teacher supply according to immediate needs rather than long-term plans. Most state boards have the authority to control access into the field through accreditation and licensure requirements. States may, however, be able to offer incentives to attract more individuals to the field of music education. On the national level, the government has certain powers and abilities to help education. Riley (1995) states, "Education is primarily a state responsibility under local control, but it is also a national priority which requires a national commitment" (p.11). Regardless of district, state, or national authority/control, measures must be taken to first communicate, and then put into action reasonable goals to improve the retention and resilience of educators.

Teachers often decide early in life to enter the field of education. Music teachers often base their love of teaching on past experiences involved in performing groups. In the late 1960's, White (1967) found that

music teachers chose their career because of their love of music, desire to work with youth, and personal abilities. In Madsen and Kelly's (2002) study, seventy-six percent of beginning music educators indicated that they decided to become a music teacher before entering a teacher preparatory program. Farkas, Johnson, and Foleno (2000, p. 9) concluded that teachers teach because they love to teach and feel that their position is a “calling” (see Table 1).

Table 1

Farkas, Johnson, and Foleno's *Why Teachers Teach* (N = 664)

Response	Results
Teaching is work they love to do	96%
They would choose teaching again if starting over	80%
Teaching is a lifelong choice	75%
They get a lot of satisfaction out of teaching	68%
They fell into teaching by chance	12%

Indicators regarding music educator career satisfaction and resilience must be explored in order to address the dilemma of teacher shortage within the state of Oklahoma. Understanding which factors are most closely associated with career satisfaction may have implications for music teacher education. Addressing these factors directly within the teacher education curriculum may help produce a generation of music educators who are more resilient to issues such as teacher burnout and other causes of teacher attrition. This may also improve the longevity of

beginning teachers. It may even be likely that professional organizations within the state will take effective measures to promote teacher resilience and expound upon ways in which educators can be satisfied within their district.

Purpose of the Study

The purpose of this study was to investigate the demographic, professional, social, and personal indicators related to career satisfaction and teacher resilience among instrumental music educators. A secondary purpose of the study was to determine which factors are strongest predictors of career satisfaction and teacher retention. Directors from the state of Oklahoma indicated their perceptions of career attitude using an on-line survey entitled the *Instrumental Music Director Survey* (IMDS). The results of this study may prove helpful in future training of music education majors. Professional education organizations such as the Oklahoma Music Educators Association (O.M.E.A.), the Oklahoma Bandmasters Association (O.B.A.), and the Oklahoma Secondary Schools Activities Associations (O.S.S.A.A.) may have an interest in the results of this study.

Research Questions

This study addressed the following research questions:

1. What demographic factors are related to career satisfaction among instrumental music educators?
2. What professional factors are related to career satisfaction among instrumental music educators?
3. What social factors are related to career satisfaction among instrumental music educators?

4. What personal factors are related to career satisfaction among instrumental music educators?
5. Which factor(s) are the strongest predictors of career satisfaction and teacher retention?

Limitations of the Study

This study contains the following limitations:

1. The subjects of this study were taken from O.S.S.A.A. member schools and do not fully represent the entire population of Oklahoma secondary instrumental music directors. Directors are required to submit paperwork and financial dues to participate as a member of O.S.S.A.A. These reasons may have excluded some directors and/or school districts from membership in the organization.
2. This study was limited to directors who voluntarily completed a web-based survey. There may be technology/computer issues that hindered the process of completing the study. Subjects may have lacked necessary computer skills to complete the survey successfully. Likewise, various computer settings may have prohibited proper loading of the survey. This may have frustrated directors and enticed them to abandon the process.
3. This study was limited to secondary band directors and did not represent choral/vocal, orchestra, general music specialists, and/or elementary teachers.

Definition of Terms

Explanation of terms will be provided at appropriate times throughout the study. The following key terms are presented here for clarification:

1. Attrition: The act of constant “wearing down” in morale and character to the point that one does not want to stay in the situation. In the context of this study, attrition will include directors who choose to leave the profession.
2. Burnout: The resulting psycho-social state of an educator who fails, wears out, or becomes exhausted by reason of excessive demands on energy, strength, or resources.
3. Resilience: The act of an educator retaining his/her position by choice regardless of circumstances.
4. Retention: The act of an educator remaining in the current position by free will and choice. For the purpose of this research project, retention and resilience are interchangeable.

Organization of the Study

This study is organized into five sections. This chapter introduces the research problem and background. Topics of interest include burnout, attrition, career satisfaction, and teacher resilience. Chapter Two consists of a review of the related literature. Areas to be discussed include music education, teacher burnout, attitudes in the workplace, career satisfaction, and the various social aspects of the music educator’s position in the school district. Chapter Three describes the research design of the study, selection of subjects, creation of a web-based survey instrument, administration of a pilot study, and data analysis. Chapter Four includes statistical analysis of the data collected. Chapter Five explores discussion of career satisfaction

and teacher resilience as they relate to the results of a web-based survey. It includes a study summary, conclusion, implications of the research, and implications for future research.

Chapter Summary

Our nation faces a serious shortage of qualified teachers. This shortage is particularly acute in Oklahoma. According to recent trends, Oklahoma has ranked in the lower percentage of teacher salary compared to national averages (Moomaw, 2002). In a report published at the beginning of the 2002-2003 academic year, an estimated 139 middle school and 402 high school art and music teachers' positions were needed to fill vacancies in the state of Oklahoma (Oklahoma State Senate, 2000). Teacher attrition and burnout are at devastating levels. The need for research regarding career satisfaction and teacher retention has never been more critical. Therefore, the focus of this study was to determine if there are indicators which predict career satisfaction and teacher resilience.

The following chapter provides insight to the roles and responsibilities associated with the public school music educator. Various aspects of the teacher's social, professional, and occupational roles including teacher burnout and career satisfaction will also be addressed.

Chapter Two

Review of Related Literature

Introduction

Individuals who pursue a music education career often experience difficult working conditions (Sinor, 1992). A secondary instrumental music director may be required to exhibit his/her students' talents at local concerts, music festivals, school assemblies, school athletic events, and at community service functions (Scheib, 2002). These duties are often in addition to classroom activities and curriculum demands. White (1967) revealed that many occupational factors must be considered when evaluating the role of an educator. These factors include hourly classroom tasks, professional meetings, outside study, preparation for class materials, and social activities. According to Scheib (2002), role tensions and expectations of responsibilities in the workplace may account for an unsatisfactory work experience and even attrition. This study examined the responsibilities and roles of an instrumental director in an effort to determine if career satisfaction and teacher resilience indicators are predictable.

Role Theory

Role theory explores the individual's place within a larger context. Parsons (1954) offers one explanation of how an individual relates to other individuals:

The unit of all social systems is the human individual as *actor*, as an entity which has the basic characteristics of striving toward the attainment of goals, of reacting emotionally or affectively toward objects and events, and of, to a greater or less degree, cognitively knowing or understanding his situation, his goals and himself. (pp. 123-124)

Parsons further states:

...Social structure is a system of patterned relationships of actors in their capacity as playing roles relative to one another. Role is the concept which links the subsystem of the actor as a “psychological” behaving entity to the distinctively social structure. (p. 124)

Using role theory, sociologists describe actions and interactions of the individual as socially, rather than psychologically motivated (Corbin, 1998). When discussing role theory and job-related stress, Beehr (1987) informs:

Role Theory considers formal organizations to consist primarily of expectations that people, in their organizational roles, hold and communicate to each other. These expectations define jobs or roles and determine what one is supposed to do at work. Since jobs or roles are defined by others’ expectations, it is logical to assume that others’ expectations are the key ingredient of job stress....The Role Theory base of much of the thinking and research on organizational stress assumes that the organization is a social system and that jobs are defined by interactions with others in the organization. (pp. 134-135)

Kahn (1964) has also performed extensive work in the area of sociology and the individual. He states, “...the life of the individual can...be seen as an array of roles which he plays in the particular set of organizations and groups to which he belongs” (Kahn, Wolfe, Quinn, & Snoek, 1964, pp. 45-46). Kahn described a teacher’s position as an *office*. This term is associated with the actual space one holds within the context of a position. The *role* of a teacher is described as the set of behaviors associated with the *office* (Beehr, 1987). Many roles would be performed in the daily life of a music educator. These would include educator, conductor, and administrator of the music program.

Symbolic Interactionism

One theoretical approach to research in the field of sociology is that of symbolic interactionism. Symbolic interactionism addresses how individuals assign roles to themselves and others (Hargreaves & North, 1997). The creator of a systematic field of study for this theory was George H. Mead from the University of Chicago. In his book *Mind, Self, and Society* (1934), Mead describes social characteristics of an individual:

At the first of these stages, the individual's self is constituted simply by an organization of the particular attitudes of other individuals toward himself and toward one another in the specific social acts in which he participates with them. But at the second stage in the full development of the individual's self that self is constituted not only by an organization of these particular individual attitudes, but also by an organization of the social attitudes of the generalized other or the social group as a whole to which he belongs. (p. 158)

Maltas (2004) states this theory can be applied to every aspect of an individual's sociological development. Symbolic interactionism is a theory that accounts for how an individual reacts and relates to the rest of society. Mead's theory provides a representation of the character of social life and individual action in accordance to society (Becker & Carper, 1970).

Mead is often associated with symbolic interaction, but Herbert Blumer (1900-1987) expanded upon Mead's ideas. According to Blumer (1969):

The term "symbolic interaction" refers, of course, to the peculiar and distinctive character of interaction as it takes place between human beings. The peculiarity consists in the fact that human beings interpret or "define" each other's actions instead of merely reacting to each other's actions. Their "response" is not made directly to the actions of one another but instead is based on the meaning which they attach to such actions. Thus, human

interaction is mediated by the use of symbols, by interpretation, or by ascertaining the meaning of one another's actions. This mediation is equivalent to inserting a process of interpretation between stimulus and response in the case of human behavior. (Blumer, p. 180)

Some of the characteristics of symbolic interactionism include relations among people, use of symbols in communication and interaction, interpretation as part of action, self as constructed by others through communication and interaction, and flexible social processes. Stephen Paul (1989) describes symbolic interaction as a series of gestures communicated between actors (persons). Gestures, interpretations, and reactions form a conversation between two persons. People react to their perceptions of gestures. These reactions become gestures to other people. When a person interprets a gesture and thus reacts, it is then characterized as a symbol. According to Paul, each response from this process “becomes a gesture to another person, who goes through the same process of symbolizing.” (p. 122)

Paul further claims that actors collect gestures, interpretations, and reactions over the course of many experiences. All gestures between actors are gathered together to form a “social group” (Merrill, 1957, p. 47). This social group may function in a variety of ways. One way in which a social group may function is that of a reference group. Clark (1972) states that a reference group is one to which a person identifies or feels empathy. According to Paul (1989), the “existence of a reference group entails norms of behavior accepted by the group and values which are held as important for group membership “ (p. 127). Therefore, symbolic interaction and meaningful reference groups indicate that a “... person is influenced by the group of actors with whom he or she has shared meaningful gestures” (Paul, 1989, p. 123).

Role Conflict

Role conflict is necessary to consider when discussing the many possible roles of an educator. Role conflict is defined as behavior deviating from the normal expectation of a particular role and as such may be a primary indicator of job stress. Some have found a significant correlation between role conflict and job dissatisfaction (Gross, Mason, & McEachern, 1958). Similarly, Getzels and Guba (1954) found a relationship between ineffective teachers and role conflict. Another study (House & Rizzo, 1972) found that role conflict was significantly correlated with job dissatisfaction, perceived ineffectiveness, anxiety, and propensity to leaving the teaching field.

Research studies regarding role conflict have been directly related to teacher burnout and attrition. Byrne (1999) found three aspects of role conflict related to teacher burnout: a) the quantity of work to be done as compared to the quality of work expected within the given time frame, b) over-sized classes and the diversity it brings into the classroom, and c) keeping positive and reacting to negative support from administrators and parents.

Occupational Role Identity

In *Personality, Roles, and Social Behavior* (Ickes & Knowles, 1982), roles are defined as structures within a social system. Within these role classifications, there are sets of expectations characteristic of such roles. The role of social self develops out of interaction and is defined by the process and results of that interaction. Humans are members of society and their relationships with others typically occur in the context of socially organized systems of activities (Ickes & Knowles, 1982).

“Music is a social activity, and as such is a proper object of sociological scrutiny” (Martin, 1995, p.14). Regarding the field of music education and sociological perspectives, Paul and Ballantine (2002) state that “music educators can focus on teacher-student, student-student, teacher-teacher, teacher-administrator, teacher-parent, and other interactions that occur within and among the clientele groups of schools” (p. 20). The sociological significance of the relationship between teachers and students is an important area for the study of teaching and learning effectiveness.

Elements of identification with roles may be associated with occupational choices as well (Becker and Carper, 1956). These occupational identities:

Contain an implicit reference to the person’s position in the larger society, tending to specify the positions appropriate for a person doing such work or which have become possible for him by virtue of his work. (p. 346)

Becker and Carper assert that the quality of work one does is directly related to the title of his/her position. A person’s work-based identity may develop from his relationship to his occupational title. In the current study, roles and responsibilities of instrumental music directors were examined to determine if specific duties and/or obligations pose unique challenges or effects regarding retention, attrition, and/or burnout.

The Music Educator

Careers in music education are often chosen early in life. Madsen and Kelly (2002) found that seventy-six percent of university music education majors decided to become music teachers before entering a teacher preparatory program. Most college graduates under the age of thirty hold teaching in high esteem and can see a variety of

benefits in a teaching career (Farkas, Johnson, & Foleno, 2000). Research has determined that individual interest in teaching music initially emerges because of early interaction and reaction to environmental experiences (Hidi & Harackiewicz, 2000). According to other research regarding teachers' first remembrances of wanting to become a music teacher, results indicated that participation in elementary music, beginning band, choir, and/or orchestra stimulated a desire for one day becoming a music educator (Edenfield, 1989; Madsen, 1994; Madsen & Duke, 1999).

Teaching is a complex profession, requiring many pre-requisite skills and extensive training for those who engage in it (Fox & Certo, 1999). As described by Hoffer (1987), "No teacher education program, regardless of its quality, can sufficiently prepare a teacher for all the music teaching situations that may be encountered during that span of time" (p. 30). Directors may find themselves in a difficult position where they travel between two or three schools each day and teach grades kindergarten through twelve (Tinter, 1993). Inadequate funding, meager student participation, low salary, poor instrument quality, and old uniforms are to be expected for many music teaching positions (Borroff, 2003). It is likely that a rural music educator may be the only music specialist in town and the pressure to perform for many occasions is great (Maltas, 2004). Also, most music teacher training programs provide little formal training in dealing with administrators (Heller & Quatraro, 1977).

The first few years of teaching often are very critical to the success of an instrumental music director (Brewster & Railsbeck, 2001; Collins, 1999). Research in this area is extensive and focuses on the successes and failures of the beginning

teacher (Conway, 2002; Goodson-Roschelle, 1998; Haack, 1990; Holloway, 1994; Krueger, 2000; Kutch, 1994; Surwill, 1980). It is during this formative time that inspiring educators often get discouraged and even contemplate moving to other professions. Almost a quarter of new public school teachers leave the profession after their first three years in the classroom (McCreight, 2000). Combs, Blume, Newman, and Wass (1974) state:

Good teaching...is an intensely personal matter. It is a problem of personal discovery, of learning to use one's self as instrument. To achieve these ends prospective teachers must be provided more than a contemplation of subject matter and teaching techniques. The crucial test is in doing something with them. (p. 45)

According to White (1967), each individual is affected by the role he/she plays and the status that is accorded him through successful or unsuccessful role achievement. The following sections will describe the roles and responsibilities of the music educator.

Roles and Responsibilities of the Instrumental Music Educator

Roles and responsibilities of the instrumental music educator are diverse and challenging. It is often difficult to express the demands of an instrumental music educator. The roles of a director are often consumed in maintaining relationships with valued constituents (i.e. students, parents, administrators, community, etc...). Responsibilities are often subject to demands of the curriculum. An educator must maintain a delicate balance of all aspects of their roles and duties (Conway, 2002).

Elizabeth Green describes the specific role of the instrumental music educator as conductor:

To stand in front of an orchestra, band, or chorus and beat time does not make one a conductor. But to bring forth thrilling music from a group of singers or players, to inspire them (through one's own personal magnetism) to excel, to train them (through one's own musicianship) to become musicians themselves, personally to feel the power of music so deeply that the audience is lifted to new heights emotionally – or gently persuaded, through music, to forget momentarily the dust of earth and to spend a little time in another world – yes, *this* can be called conducting. (Green, 1992, pp. 40-41)

According to Scheib (2002), the role of a music educator is composed of two types, instructional and non-instructional. In the following section, instructional and non-instructional roles will be addressed. Instructional roles consist of daily classroom practices and procedures, curriculum planning, and scheduling/time management. Non-instructional roles will include administrative responsibilities, community and public relations, professional duties and obligations, and the role of music advocate.

Instructional Roles

The instructional role of a music educator is to educate students in the subject of music. The field of music includes history, theory, ear training, pitch recognition, instruments, note-reading, and other fundamental tasks associated with the production and/or appreciation of music (Swears, 1985). An instructor may spend a great amount of time teaching rudiments and fundamentals. Others may focus on musicality and performance issues. However, successful teaching maintains a proper balance of all aspects of music education (Hylton, 1989).

Many research endeavors focus on the music educator and his/her responsibilities and roles (Cox, 1994; Green & Gallwey, 1986; Horn, 1985; Krause, 1971; Lacey, 1977; Lortie, 1975; Nye, Nye, Martin & Rysselberghe, 1992; Swears, 1985). According to Wendrich (1982):

The teacher's authority is not a function of his position or his knowledge of what is "right" in terms of professional behavioral standards. Rather, it is a function of his abilities to move the student toward an understanding of the principles of musical action. It is the teacher's role to develop musical cognition and responsiveness rather than merely to shape musical behavior. It has been my experience that in music programs where there is an atmosphere that is supportive and encouraging of music understanding and musical action....where there is a commitment to intense participation in the art and through participation, manifestation of the spirit and joy of the art...competent students will emerge. We need to be concerned with that atmosphere, that understanding, and with the development of the spirit of the art as well as the development of the muscles that perform it. (pp. 156-63)

Many research studies reveal instructional relationships that co-exist between teachers and their students. Green and Gallwey (1986) offer three ways in which a supportive relationship can be developed between a teacher and a student: a) Acknowledge growth and encourage the pupil's trust in his or her musicianship, b) Help the pupil to establish clear and appropriate goals in the areas of performance, experience, and learning, and c) Expand the pupil's musical awareness in the areas of sight, sound, feeling, and understanding. Jean-Pierre Rampal once stated, "I like to think of my classes as big families" (Rampal & Wise, 1989, p. 56). Instructional roles of the director also include leading the group morally, physically, mentally, and even spiritually to a common goal within the classroom setting (Scheib, 2002).

A director forms relationships with students he/she instructs. Instructional roles consist of classroom instruction and the choices a director makes regarding the instructional time in the classroom. The next section will consider the curriculum demands placed upon the educator.

Curriculum and the Band Director

The curriculum of an instrumental music education program is dependent upon many entities. Most often the educational focus of the program is entirely at the discretion of the director (Workinger, 1994). A director may be pressured by administrative forces that dictate what a program should and will accomplish. Recently, the federal government has placed importance on competence and justification within the public schools. Kay (2000) stated:

Music competence for every child is a democratic concept that requires collective accountability. In this quest, teachers need to develop accurate methods of assessing, evaluating, and reporting students' achievement. (p. 52)

There is much debate in the field of music education regarding assessment (Glenn, 1991). Some believe that assessment methods prove contrary to some teaching styles. Others such as violinist Menuhin believe that:

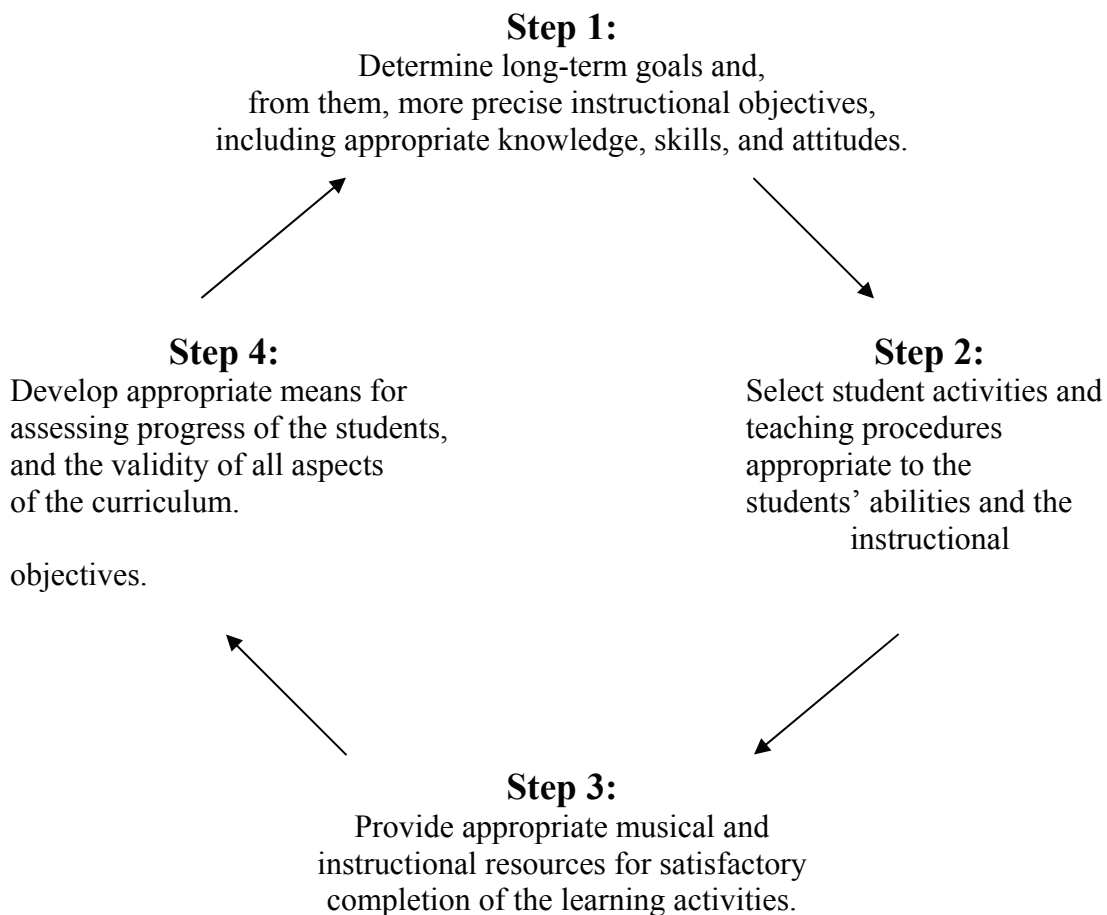
Music's purpose in education is *not* to produce audiences with "well-informed" preferences for certain kinds of music, and it is *not* to produce a market for specific musical instruments, printed music, recordings, or other material goods. Its purpose is to produce a musical climate that is both open-minded and critical toward music and to produce an atmosphere that encourages people to develop their musical skills in performing, listening, and creating. (Glenn, 1991, p. 6)

Scheduling and Time Management

According to Scheib (2002), the band director is often responsible for many different functions. These include the “organization of marching band, pep band, concert band, jazz band, and numerous chamber ensembles” (p. 59). Scheduling and time management skills are extremely important in determining the progress of the group (Madsen, 1994). A systematic approach to planning may be conducive to teacher success. Nye, Nye, Martin and Ryssleberghe (1992) offer this simple model for developing effective lesson plans (see Figure 1).

Figure 1

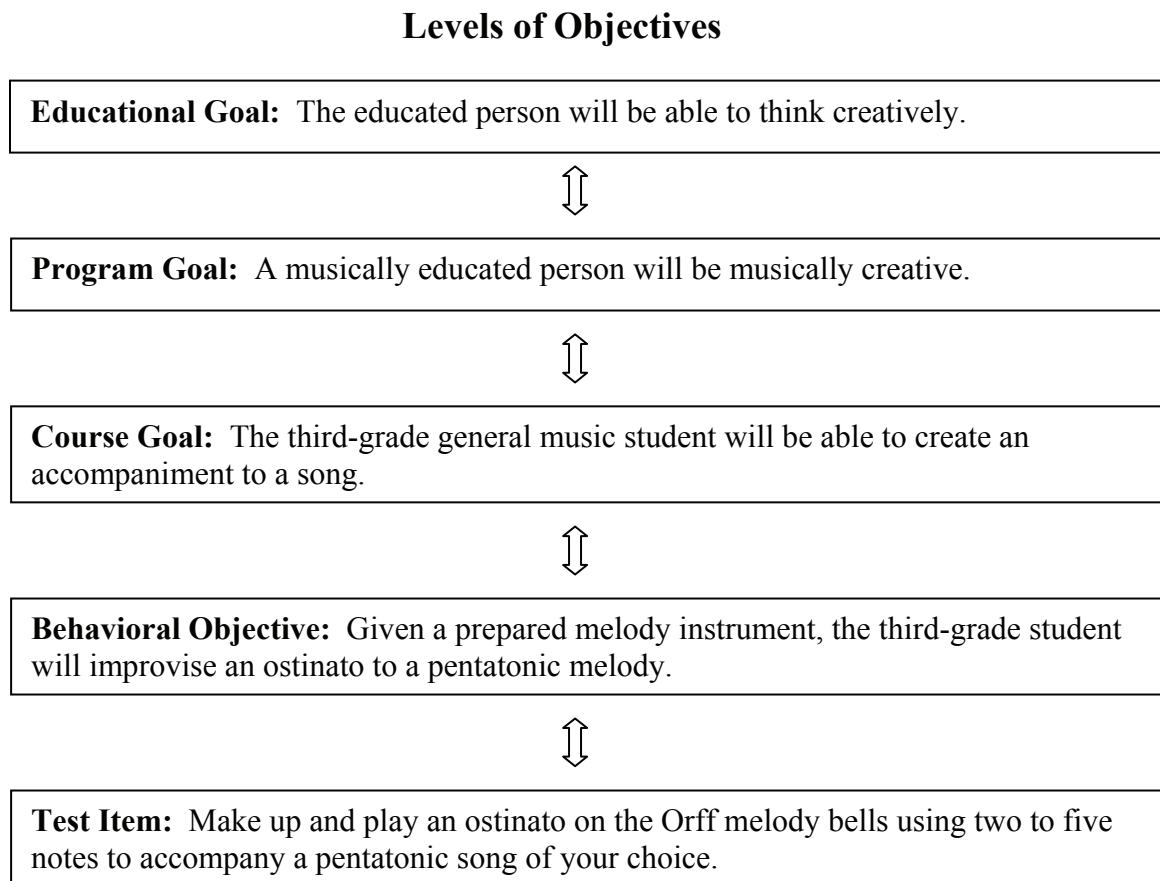
Nye, Nye, Martin & Rysselberghe’s *Goals for Lesson Objectives* (1992, p. 40)



Labuta (1974) also describes a hierarchy by which educational goals and lesson planning goals may be achieved (see Figure 2).

Figure 2

Labuta's *Levels of Objectives* (1974, p. 54)



There are many different possibilities for planning. The teacher normally chooses experiences and strategies suited both to the children and his or her own personality (Nye, Nye, Martin & Rysselberghe, 1992).

Competitions are a source of additional stress that is somewhat unique to the role of an instrumental music educator. Glenn (1991) affirms that, “performance-based movement in music education also emphasizes the goals of producing better and healthier citizens, of providing entertainment, and good publicity for the school

and community, and of fostering a sense of pride of achievement through music” (p. 4). He further believes that musical performance has been an essential goal for music teachers. In contrast, some research indicates that competition and performance requirements distract from the instructional mission of the classroom music educator. According to Austin (1990), “...competitive education contexts do not provide ‘healthy’ experiences for many students” (p. 24). He claims the ongoing identity crisis that music educators face may be attributed in large part to our struggle to reach a professional consensus on the role of competition in the school music program (Austin, 1990). Reimer (1989), a supporter of music competitions states, “The creativity involved in performing is a special kind that is not available in any other musical activities” (p. 27). For the purpose of this study, performance-based demands were considered as potential indicators of career satisfaction and/or teacher resilience.

Non-Instructional Roles

Non-instructional roles include the administrative aspects of operating and leading the program. These include paperwork, copying music, scheduling, and other community-driven tasks (Scheib, 2002). Non-instructional roles are the roles that are often scarcely explored during pre-service training (Surwill, 1980). The expectations of this type of duty are often quite different and frequently depend upon the size of school, financial strength, and/or physical geography of the school itself. According to Scheib (2002), non-instructional roles include administrative responsibilities, public relations, scheduling and time management, professional duties/obligations,

and the music program advocate. A description of the various factors of non-instructional roles will be discussed in the following paragraphs.

Administrative Responsibilities

Administrative responsibilities of a music educator include, but are not limited to, preparing budget proposals, bus requests, purchase orders, fundraising, and lesson plans (Heller & Quatraro, 1977). According to Scheib (2002), a variety of relationships exist on the administrative level:

As principal, the music teacher supervises and leads the direction of his/her own department. As vice principal, the music teacher often controls his/her own classroom (and program) with their own set of rules, procedures, consequences, and rewards. As secretary, the music teacher is responsible for all parent communication, letters and documents, photocopying, filing, inventory, and all organizational tasks. As guidance counselor, the music teacher is often responsible for helping to solve sudden scheduling problems, guide students who are interested in pursuing music careers, and resolve personal conflicts between students and teachers. (p. 57)

Community and Public Relations

Public relations are a delicate component of an instrumental director's workload. According to Greenwood (2004), "Public education has long endured as a core value in the United States. Our early public schools were referred to as 'common' schools because they served everyone to secure the common good for our children and our future" (p. 3). The school is the unifying entity of many communities (Hinckley, 1998). The community is composed of students, parents, and teachers. Burrup (1972) states:

The teacher should be an informed and active citizen of the United States and an interested and dynamic member of his state and local community. That interest must not only manifest itself in a knowledge of the customs of the people, their mores, and their interrelationships, but it must also involve a working association

with the various segments or publics that make up the social milieu. (pp. 45-46)

There are important relationships formed within the school network of teachers, administrators, and support personnel. Malin (1988) offers “You must realize that successful public relations with classroom teachers are an essential element for the implementation and growth of the music program” (p. 33). The strength of such relationships is often what determines a successful teaching experience (Hylton, 1989).

Professional Duties and Obligations

The music teacher has an abundance of time commitments associated with the duty of maintaining a program. In addition to contests, competitions, and sporting events, directors are invited to attend professional development meetings solely for the purpose of increasing strengths in their chosen field (Burrup, 1972). Nolan (1995) affirms that an “effective way to communicate with your colleagues is attendance at conventions and workshops” (p. 30).

Many directors are required to travel between schools as they serve as directors for multiple school programs (Tinter, 1993). Responsibilities and demands of a “traveling” teacher may pose stress on the position of a music director. Regarding the duties and stresses of being a traveling teacher, Jim Tinter, a music specialist at Holly Lane Elementary School in Westlake, Ohio comments on the frustration of being told that he would now be a traveling teacher within his site. “Anger and frustration are likely responses, and rightly so.” He further states, “You may feel like a second-class teacher whose work has been devalued” (Tinter, 1993, p. 35). According to Scheib (2002), many high school band directors may be required

to “perform with their students at local concerts, music festivals, school assemblies, school athletic events, and at community service functions.” (p. 56)

The Music Education Advocate

The music advocate may face many challenges in defending and/or justifying the need for his/her program (Straub, 1993). While there is little empirical evidence supporting the importance of advocacy, many directors have expressed ideas regarding this critical issue. White (1967) believes that “By accepting their (music education) services, society demonstrates the value which it attaches to music” (p. 25). Straub (1993) challenges every music educator, “Why aren’t we, the individual music teachers, leading the campaigns in our own schools and communities to secure a place for music in the education of all children” (p. 4). The role of advocate may be challenging for some directors and therefore be directly related to teacher burnout, stress, and/or attrition. This role may receive opposition from some administrators. Many districts are downsizing the number of teachers needed in order to accommodate dwindling budgets. Wucher (1991) believes that, “...eliminating instrumental music would free up needed classroom space and could save the county half a million dollars in teachers’ salaries by eliminating eighteen instrumental positions” (p. 17). Eliminating music programs within districts may be the direct result of a shortage of qualified teaching staff to fill positions.

Music Teacher Shortage and Burnout

Clinical psychologist Herbert Freudenberger first coined the term *burnout* (Jackson, Schwab, & Schuler, 1986). According to Heston, Dedrick, Raschke, and Whitehead (1996), the phenomenon of teacher burnout has been of considerable

empirical interest over the past 15 to 20 years (Darling-Hammond, 1999; Hamann, Daugherty, & Mills, 1987; Matthes & Duffy, 1989; McCreight, 2000; Phelps, 1982; Podsen, 2002; Radocy & Heller, 1982; Shen, 1997). Indeed, many research studies have indicated factors of job stress among elementary and secondary teachers (Hawkes & Dedrick, 1983; Litt & Turk, 1985; Raschke, Dedrick, Strathe, & Hawkes, 1985), special education teachers (Dedrick & Raschke, 1988; Finian, 1986), and even school administrators (Gable, Dedrick, & Hawkes, 1984; Tanner & Atkins, 1990). Moracco, D'Arienzo, and Danford (1983) found that fewer than half of the teachers they surveyed planned to continue teaching until retirement. Teacher burnout and teacher attrition, however, are only the beginning of a much larger problem – teacher shortage. During the past twenty years, an attempt has been made by researchers in the U.S. Department of Education's National Center for Education Statistics to examine groups of variables that contribute to teacher attrition and retention (Bobbitt, Faupel, & Burns, 1991; Bobbit, Leich, Whitener & Lynch, 1994; Boe, Bobbit, Cook, Whitener, & Weber, 1996; Chapman, 1984; Chapman & Green, 1986; Jolly, 1990; Powell & Beard, 1986; Wasley, 1991; Whitener, Gruber, Lynch, Tingos, & Foundelier, 1997). Others have conducted research regarding teacher turnover and attrition (Chapman & Hutcheson, 1982; Heyns, 1988; Ingersoll, 2001; Madsen & Hancock, 2002). A National Education Association research survey found that in 1996, 46.1 percent of teachers began teaching more than twenty years ago (Hinckley, 1998). Furthermore, Hinckley claims that in the next decade approximately 200,000 new teachers per year will be needed.

There are many reasons for teacher burnout resulting in directors choosing other career paths. Sinor (1992) states:

At the elementary level, a schedule of fifteen to sixteen classes per day is not unheard of. If the school-age population declines in an area, positions are cut; if it increases, classes are doubled up and the music room may be used for another first grade. State-mandated instructional time in music is often met by classroom teachers rather than specialists, or by some combination of the two. Music supervisors and the passenger pigeon may have more in common than we think. (p. 24)

American contemporary education reveals music education with fewer teachers, less instructional time, and fewer student musicians (Straub 1994).

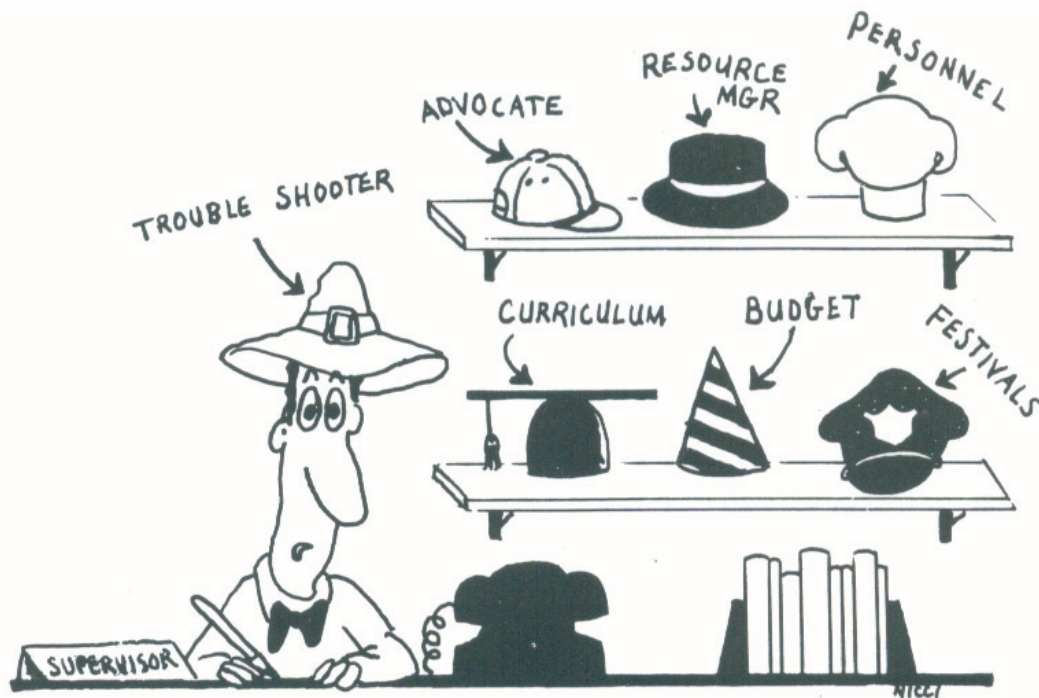
According to Radocy and Heller (1982), the music educator is at an increased risk of stress due to the challenges of insufficient salary, diminishing budgets, increased workloads, and endless administrative tasks. Many states, according to Wucher (1991), are completely canceling music programs due to the shortage of available music instructors. Many teachers have chosen to search for alternative careers outside education altogether. Some research shows that increasing pre-service training requirements has affected the amount of educators entering the profession (Cox, 1999). Several reports suggest the current demand for teachers may be a culmination of an increase in student enrollment during the 1980's and 1990's and large numbers of teachers retiring (Darling-Hammond 1984; Henke, Choy, Gies, & Broughman 1996; Madsen & Hancock, 2002).

The music educator, according to Heller and Quatraro (1977), is faced with a multitude of daily tasks. Although Figure 4 indicates the duties of a music supervisor, many directors are required to perform similar functions within their

programs. Workinger (1994) comically illustrates the many “hats” a supervisor must wear in a district (see Figure 3).

Figure 3

Workinger’s Role of the Music Supervisor (p. 38)



Research indicates that administrative tasks such as fundraising, bus requests, financial statements, recordkeeping, and meetings consume an enormous amount of energy and time and may lead to job stress and even burnout (Scheib, 2002).

A teacher experiencing burnout greatly hinders the student’s educational experiences. Almost everyone who has had formal education, at one time or another has been taught by an instructor who is experiencing some level of burnout (Stern & Cox, 1993). A poor teacher can very quickly teach students to hate music (Wilcox, 2000). Teachers of this type display a list of characteristics such as constant fatigue, lack of enthusiasm, depleted self-esteem, little patience, and low tolerance level

(Hamann, Daugherty, & Mills, 1987). Stern and Cox (1993) concluded that, “the student’s right to engaging educational experiences will be hindered when a teacher experiences burnout” (p. 33). They further found that students in the classroom of an instructor experiencing burnout are often disinterested and lack motivation. Many classroom teachers and experienced educators themselves have published articles in an attempt to warn teachers of the occupational hazard of burnout (Davis, 1978; Hamann, 1990; Hamann, Daugherty, & Mills, 1987; Hamann & Gordon, 2000; Haugen, 1979; Mercer & Mercer, 1986; Stern & Cox, 1993; Stollack, 1982). While much research exists on how to identify and avoid burnout, very little research proactively outlines indicators that predict music teacher career satisfaction and resilience.

Career Satisfaction

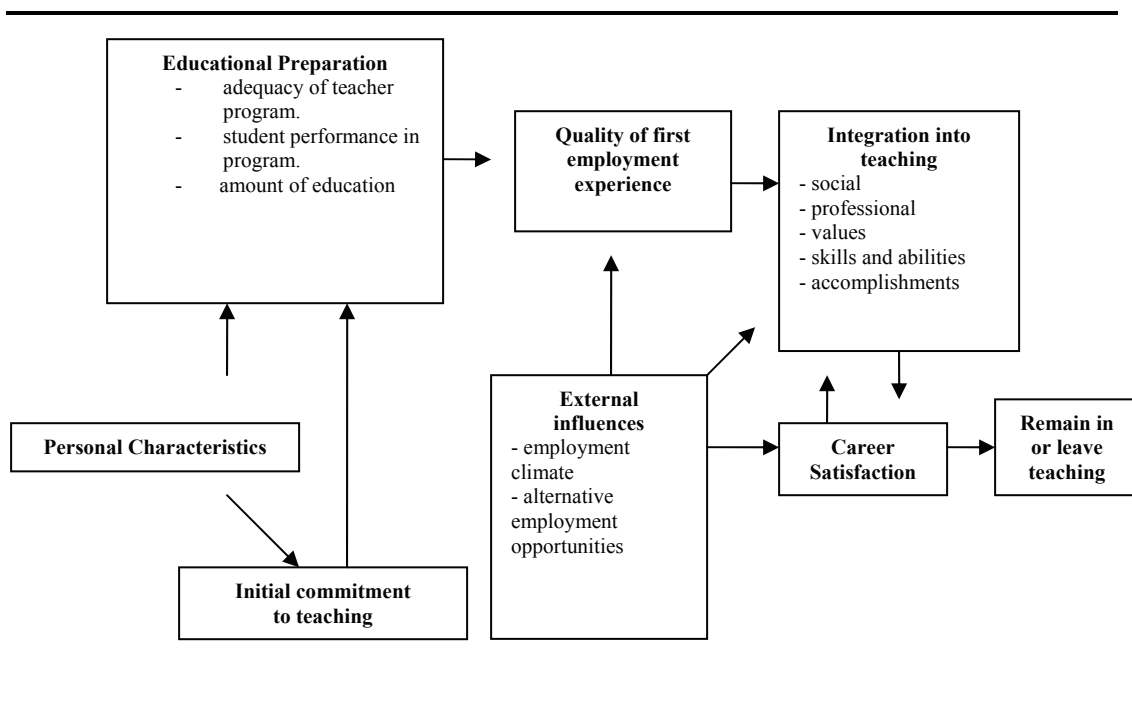
The position of an educator, as with many other professional careers, is often subject to criticism from media and the public. News programs and newspapers alike exploit the field of education (NCES, 1998). Although media and the general public are critical of professional educators, sacrifices and demands of the public school teacher often go overlooked. Educators often spend many hours away from their families to satisfy administrative and public demands. They also devote many hours beyond what is expected in order to meet needs of a curriculum and its supporters. All of these sacrifices are often performed for very little material reward. Many educators retire to modest savings after a life full of service to their students and their communities. The recognition an educator receives is often meek and materially insignificant. The pressure of high demands in the workplace is accompanied by

minimal rewards and little peer recognition. This often results in job stress and sometimes burnout.

Beyond burnout and job stress, teacher attrition is also related to teacher retention. In Figure 4, Chapman analyzes a pattern of observed attributes related to whether a teacher will persist or leave the field.

Figure 4

Chapman's *Model of Influenced Teacher Attrition* (Chapman & Green, 1986, p. 274)



Chapman's model suggests that for one to understand teachers' decisions to persist or leave teaching, it is necessary to take into account: a) the personal characteristics of the teachers, b) the nature of teacher training and early teaching experiences, c) the degree to which the teacher is socially and professionally integrated into the teaching profession, d) the satisfaction teachers derive from their careers, and e) the external environmental influences impinging on the teachers careers (Chapman, 1984).

According to the results of Chapman's study, teachers were only slightly less likely than persons in other professions to be married, but if they were married they were more likely to have a spouse employed as a teacher (Chapman, 1984). Two significant functions ($p < .001$) were found. First, the difference between a group that had taught continuously since graduation and a second group that was trained for education but left the field very early (five years or less) was significant (Chapman, 1984). The group that had taught continuously felt more secure with their position, complained less about salary, and felt their skills were being utilized to a higher degree. Second, he also found that those who left teaching tended to be female and older (Chapman, 1984). Understanding the reasons for leaving the teaching field are often the first steps in recognizing factors contributing to career satisfaction as well as teacher retention.

In a study conducted by Heston, Dedrick, Raschke, and Whitehead (1996), the overall greatest sources of job satisfaction for music teachers were the enthusiasm, performance skills, and musical competencies exhibited by their students. Parental relationships were also indicators of job satisfaction among most music directors (Straub, 1994). Parents were also found to be great allies in successful band programs. Antonetti (1998) offers that job satisfaction is directly linked to a series of small tasks such as: a) reading great literature about the profession, b) avoiding a rush in the morning, c) setting strict time limits for work hours, d) learning to delegate, e) using student aides, f) eliminating phone interruptions during rehearsals, g) not checking your mail before a rehearsal, h) not responding to anyone in anger, i) greeting other people in the hallways and outside classroom experiences, j) taking

deep breaths and smiling, and h) taking care of yourself mentally as well as physically. Mercer (1997) claims that “As educators mature, they should learn to focus their energy on the activities that are educational and enjoyable and eliminate those that detract” (p. 81). Lederer (2000) quotes William Arthur Ward, “The mediocre teacher tells. The good teacher explains. The superior teacher demonstrates. The great teacher inspires.” (p. A8) According to research conducted by Farkas, Johnson, and Foleno (2000), three prime factors surfaced as teachers were asked what was important to them: spending time with family, doing a work that they love, and contributing to society. Such factors were considered possible variables related to career satisfaction and/or teacher resilience.

Need for Teacher Resilience

The increase in alternative, emergency, and other special certifications has created a need for qualified individuals to remain in the teaching profession. Many educators leave their career for a pursuit of higher income and better benefits. However, some areas of education provide limited job opportunities for new educators. Field (2004) states that, “employment prospects in education are not good” (p. 177). Archer (1999) concludes that as many as thirty percent of new teachers quit within their first five years of teaching. A recent study by Chaika (2000) found that as many as forty-two states issued emergency teaching credentials to people who are not qualified. Chaika further states that one-fourth of new teachers are not licensed to teach in the field they are teaching. Many teachers are hired based solely on their experience leading church or camping groups.

Oklahoma districts bordering Kansas and Texas have lost teachers to those two states (Becker, 2004). Research conducted by the Oklahoma State Department of Education (2002) found that Oklahoma teacher salaries have consistently ranked in the bottom three to four states nationally. Other states offer financial incentives beyond salary and benefits. While burnout and teacher stress are challenging issues in education, the real focus of teacher education should allow opportunities for growth and success. Therefore, the present study will explore predictor variables which may indicate career satisfaction and/or teacher retention.

Chapter Summary

This chapter presented a review of the literature associated with the sociology of music education, teacher shortage, burnout, career satisfaction, and teacher retention. This chapter discussed symbolic interactionism, social learning theory, and role theory as it pertains to the position of an instrumental music director. Instructional and non-instructional roles of the music educator were also addressed. Gordon (1971) states "...the mastery of many processes is essential for the successful music educator regardless of his area of specialization and the level at which he teaches" (p. 35). The following chapter will describe the research methods, procedures, and data analysis of the study.

Chapter Three

Design and Methodology

Introduction

The purpose of this study was to investigate the demographic, professional, social, and personal indicators related to career satisfaction and resilience among instrumental music directors. To investigate these constructs, a web-based survey was developed (see Appendix A). This survey was piloted ($N = 68$) with Arkansas secondary instrumental directors. Results and suggestions were then used to strengthen the survey before administering it to instrumental directors in the state of Oklahoma. Data were gathered and analyzed according to common statistical procedures including descriptives, cross-tabulations, discriminant analysis, and linear regression.

Quantitative Research

Quantitative research techniques were employed for this investigation. Ary, Jacobs, and Razavieh (2002) define quantitative research as “Inquiry employing operational definitions to generate numeric data to answer predetermined hypotheses or questions” (p. 565). A survey instrument was developed using the framework of selected research questions. Numerically-coded data were analyzed using descriptives, cross-tabulations, chi-square statistics, multiple regression, and discriminant analysis procedures.

Ethical Considerations

All research involving human subjects must inform the subjects of the “nature and consequences of the experiments in which they are involved”. Furthermore, “...the subjects of a study must voluntarily consent to participate without physical or psychological coercion” (Christians, 2000, p. 138). An Information Form (see Appendix B) was included in the introduction of each on-line survey. This form outlined the parameters of the experiment. This study complies with University of Oklahoma policies for protection of human subjects and was reviewed and approved by the Norman Campus Institutional Review Board (IRB) (see Appendix C).

Development of the On-Line Survey Instrument

The development of a survey instrument is a multi-step process. Ary, Jacobs, and Razavieh (2002) identify six steps in preparing a survey-type research project:

1. *Planning* involves preparing a question that the researcher believes can be answered most appropriately by means of the survey method.
2. *Defining the Population* simply means to whom will you distribute the survey?
3. *Sampling* means to select a sample from the population to survey as it is rarely possible to sample an entire population.
4. *Constructing the instrument* actually involves creating the actual survey instrument. Two major types include interviews and questionnaires.
5. *Conducting the survey* requires the actual distribution of the instrument and explanation of the test-taking procedure.
6. *Processing the data* involves coding the data, statistical analysis, interpreting the results, and reporting the findings. (pp. 380-81)

The data collection instrument for this study is the *Instrumental Music Director Survey* (IMDS). Research questions were developed based upon a thorough literature review of music directors and their occupations. Four primary research questions yielded a pool of survey items. Every effort was made to ensure that feedback from a variety of sources was used in the process of developing the survey

instrument. The selection of items located in the IMDS was based on past experiences of the researcher in conjunction with feedback from colleagues and mentors. Likewise, a pilot study proved extremely beneficial in refining the survey instrument to its final form.

The researcher elected to employ a web-based format to administer the survey. Surveyreaction.com is a service designed for this specific purpose. Initially, one must enter the information into the database. Then email addresses are entered. Surveyreaction.com then sends an email directing participants to complete a voluntary survey. Once items are submitted, Surveyreaction.com sends the researcher data files containing text and numerically-coded responses. The on-line format allowed viewing of the results at any time during the survey process. Also, the results were numerically coded by Surveyreaction.com eliminating possible data entry errors.

The survey (see Appendix A) contains open-ended text responses, listing, and four-point Likert-type questions. This varied format was selected to collect demographic data as well as directors' feelings regarding career satisfaction and teacher retention. Questions for the survey were selected based upon their dependence on each research question. Critique of the survey format was offered from mentors, subjects, and colleagues.

The Pilot Study

Subjects for the pilot study were identified from a publicly-accessible email list of directors in the Northwest Arkansas area affiliated with the Arkansas School Band and Orchestra Association (ASBOA). Permission was granted from ASBOA

(see Appendix D) to use email contact information for this project. Directors received an email from the researcher asking them to participate in the on-line survey. Subjects in the Northwest Arkansas area included instrumental directors who instruct at the middle school, junior high, and/or high school levels. Subjects from the state of Arkansas were selected in an effort to keep Oklahoma directors unaffected and/or unbiased in a larger study. Pilot participants from Arkansas were given opportunities to provide feedback to help refine and improve the survey instrument. Most of the feedback provided by directors consisted of rewording suggestions. However, one question in the initial pilot survey did not function appropriately. The question inquired of levels of teaching expertise (high school, middle school, etc...). Subjects were given the opportunity to select more than one response. The survey, however, would not allow more than one response. Corrections and improvements were made based upon such suggestions from the directors. The demographic and socio-economic attributes of Arkansas school districts closely resemble those of the state of Oklahoma and were selected based on such factors. Sixty-eight subjects from the Northwest Arkansas area participated in an on-line survey entitled the *Instrumental Music Director Survey* (IMDS).

Cronbach's Alpha yielded acceptable inter-item reliability coefficients when items were grouped into intuitive clusters (see Table 2). Reliability and all other statistical analysis of this study were measured using a software statistical package (SPSS Version 13.0). Items not listed in Table 2 were considered independent from any cluster identification.

Table 2

Reliability Analysis for the Pilot Study ($N= 68$)

Item Clusters	Survey Item Number	Cronbach's Alpha
<i>Social Support for the Program</i>		.84
Administrative support	26	
Colleague support	27	
Student support	28	
Parent support	29	
Community support	30	
Student discipline	22	
<i>School Funding Issues</i>		.63
Adequate Budget	23	
Fundraising as necessity	24 (Reverse Code)	
<i>Job Satisfaction</i>		.79
Returning next year	32	
Job Reward	33	
<i>Personal Factors of Retention</i>		.65
Salary	14	
Health/Medical Benefits	15	
Larger School Offer	16	
Smaller School Offer	17	
Life-changing Event	34	

Selection of the Subjects for the Study

Subjects for the final study were selected from the state of Oklahoma and included instrumental music directors who were currently active or associated with the Oklahoma Secondary Schools Activities Association (OSSAA) in the 2004-2005 school term. Permission to use a public list of directors was approved by the

organization (see Appendix E). Directors selected for this study included middle and high school band/instrumental directors. Directors may have had other duties (elementary music, strings, music appreciation, etc...), but were required, by participating in this study, to be involved with band. Subjects were invited to participate in an on-line survey consisting of two sections. The first section contained biographical information about directors' career, school, and personal interests. The second section addressed the four main research questions and solicited responses regarding career satisfaction and teacher retention. Within the parameters of such questions, topics included attitudes about workplace, duties and responsibilities, and various other demands upon their actual position as a music director.

Administration of the Survey

A web-based survey instrument was created for use in this study and required approximately ten minutes of time to complete. The survey was distributed to directors via email and regular mail. The opening email message contained the informed consent notifying directors of their rights and responsibilities. If they agreed to participate, they were then directed to the on-line survey. The on-line survey was administered by Surveyreaction.com, an on-line service specifically designed for survey research. Directors then indicated their responses to the questions. Surveys were available on-line for almost two months. During this time, three follow-up emails and one phone call were performed to increase higher return rates. When all of the questions were answered, the director submitted the data and the survey was complete.

Data Analysis

Descriptive statistics including frequencies and percentages for nominal data (such as demographics and background variables) and means and standard deviations for scale data were used to summarize group trends. Cross-tabulation and chi-square statistics were used to analyze response trends across different variables (such as teacher retention and support of social groups). Discriminant analysis was used to determine which combination of variables best predicted directors' stated intent to remain in their present teaching positions. Discriminant analysis is related to both multivariate analysis of variance and multiple regression. The response was simply stated as yes or no. Ary, Jacobs, and Razavieh (2002) explain the use of discriminant analysis:

Discriminant analysis is a statistical procedure related to multiple correlation. It uses a number of predictor variables to classify subjects into two or more distinct groups, such as teachers who will remain in their current positions the following year and those who will not. The criterion in discriminant analysis is a person's group membership. The procedure results in an equation called a discriminant function, where the scores on the predictors are multiplied by the weights to predict the classification of subjects into groups. When there are just two groups, such as in this study, the discriminant function is essentially a multiple-correlation equation with the group membership criterion coded 0 or 1. (pp. 364-65)

A simple multiple linear regression procedure was used to determine if a predictive model could be identified regarding career satisfaction. Statistical analysis methods of linear regression were chosen as career satisfaction was a Likert-type item response.

Chapter Summary

This chapter described the design and methodology of the study. Ethical considerations were listed as well as procedures for developing the quantitative survey instrument. The on-line survey (IMDS) was administered in a preliminary study among Arkansas instrumental music directors ($N = 68$) using a web-based format created on Surveyreaction.com. Subjects for the pilot study were selected among Arkansas instrumental directors as they share similar demographics to the target Oklahoma population. Responses from the pilot study were used to revise and strengthen the validity and reliability of the survey. This chapter concluded with brief descriptions of quantitative analysis to be employed with data. Results of data analysis in Chapter four will include descriptive statistics, cross-tabulations, discriminant analysis, and regression procedures.

Chapter Four

Results of the Study

Introduction

The study investigated the demographic, professional, social, and personal indicators related to career satisfaction and teacher resilience among instrumental music educators. A secondary purpose of the study was to determine which factors are strongest predictors of career satisfaction and/or teacher retention. The research questions pertinent to this study included:

1. What demographic factors are related to career satisfaction among instrumental music educators?
2. What professional factors are related to career satisfaction among instrumental music educators?
3. What social factors are related to career satisfaction among instrumental music educators?
4. What personal factors are related to career satisfaction among instrumental music educators?
5. Which factor(s) are the strongest predictors of career satisfaction and/or teacher retention?

An on-line survey was administered via email or regular mail to instrumental band directors ($N = 262$) in the state of Oklahoma. Two hundred sixty two directors were divided among 227 school districts. Telephone calls were made to all districts within the state of Oklahoma to obtain directors' email addresses. Two hundred fifty-six email addresses were collected while 257 school districts indicated not having an

instrumental/band program. Many districts expressed only having elementary music programs. There were six directors that requested paper copies of the survey to be mailed to them. However, none of these were returned. A total of 214 on-line surveys were returned for a rate of 83%. This rate of return yielded a confidence level of 95% and a confidence interval of ± 3 .

Reliability of the Study

Cronbach's alpha was employed to determine if intuitive clusters of survey items were inter-reliable to a satisfactory level (see Table 3). Results of this examination yielded similar results to the findings in the pilot study. Analysis of Item clusters yielded four groups (*Social Support for the Program, Funding Issues, Job Satisfaction, and Factors of Retention*). All remaining survey items were considered to be separate and analyzed independently of the four item clusters. Reliability scores ranged from a low of .69 for *Funding Issues* to a high score of .82 for *Social Support of the Program*.

Table 3

Reliability Analysis of the Final Study ($N = 214$)

Item Clusters	Survey Item Number	Cronbach's Alpha
<i>Social Support for the Program</i>		.82
Administrative support		
Colleague support	27	
Student support	28	
Parent support	29	
Community support	30	
Student discipline	22	
<i>Funding Issues</i>		.69
Adequate Budget	23	
Fundraising as necessity	24 (Reverse Code)	
<i>Job Satisfaction</i>		.75
Returning next year	32	
Job Reward	33	
<i>Factors of Retention</i>		.72
Salary	14	
Health/Medical Benefits	15	
Larger School Offer	16	
Smaller School Offer	17	
Life-changing Event	34	

Description of the Participants and Setting

The majority of instrumental directors responding to the on-line survey were male ($n = 118$, 55%) between the ages of 26-45 ($n = 122$, 57%). Table 4 shows a summary of the ages of all directors participating in this study.

Table 4

Subjects' Ages ($N = 212$)*

Age	Frequency	%
21 or under	0	0
22-25	18	8.49
26-35	74	34.91
36-45	48	22.64
46 and over	72	33.96

*(Note: $N = 212$, 2 directors did not respond to this item.)

All subjects had obtained a Bachelors degree, and 42% had acquired a Masters degree. No respondents held a degree beyond Masters. The subjects mainly consisted of music education majors ($n = 188$, 88%). However, there were some who held other undergraduate degrees outside the field of music and/or education ($n = 8$, 4%). Most directors held K-12 Instrumental and Music Theory Standard Certificates. Most of the respondents entered the teaching field immediately after completing an undergraduate degree ($n = 168$, 79%). A variety of reasons were given for those who did not enter the teaching field immediately after the completion of an undergraduate degree. Items within this section were coded according to like responses. Six categories emerged as popular responses. These reasons included *having children*, *choosing a different career*, *graduating in the middle of the year/waiting until the next school term*, *pursuing graduate school*, *getting drafted or serving in the armed forces*, and others were simply *not sure* what to do (see Table 5).

Table 5

Reasons for Not Entering the Teaching Field Immediately After College ($n = 44$)

Reason	Frequency	%
Attending Graduate School	22	50.00
Serving in the Armed Forces	6	13.64
Waiting until the Fall	6	13.64
Choosing a Different Career	4	9.09
Not Sure	4	9.09
Having Children	2	4.54

Table 6 reveals the primary performance instrument of each director. According to previous research, career decisions may be distinctly related to primary instrument choice and personality attributes (Kopetz, 1988).

Table 6

Primary Performance Instrument Category ($N = 212$)*

Instrument	Frequency	%
Woodwind	88	41.51
Brass	84	39.62
Percussion	18	8.49
String	12	5.66

Table 6 continued

Voice	4	1.89
Piano	4	1.89
Other	2	0.94

*(Note: $N = 212$, 2 directors did not respond to this item.)

Table 7 reports the directors' level of experience as well as the types of ensembles (grade, age, etc...) that the directors currently instruct.

Table 7

Teaching Experience and Levels of Teaching ($N = 214$)

Years Teaching Experience	Frequency	%
1-10	98	45.79
11-20	56	26.17
21-30	40	18.69
31-40	20	9.35
<hr/> Levels		
High School Band	166	32.42
Middle School or Junior High Band	184	35.94
Elementary Music	56	10.94
Music Theory and/or Music Appreciation	66	12.89
Other	40	7.81

(Note: Individuals could select more than one response.)

The O.S.S.A.A. size of school classification was evenly distributed among all classes (n (1A) = 30, 14%; n (2A) = 44, 20%; n (3A) = 50, 23%; n (4A) = 32, 15%; n (5A) = 36, 17%; n (other) = 10, 5%). Table 8 indicates a breakdown of salary distribution among the directors. This table indicates that a majority of the directors' annual salaries were between \$31,000 and \$40,000.

Table 8

Salary Distribution ($N = 210$)*

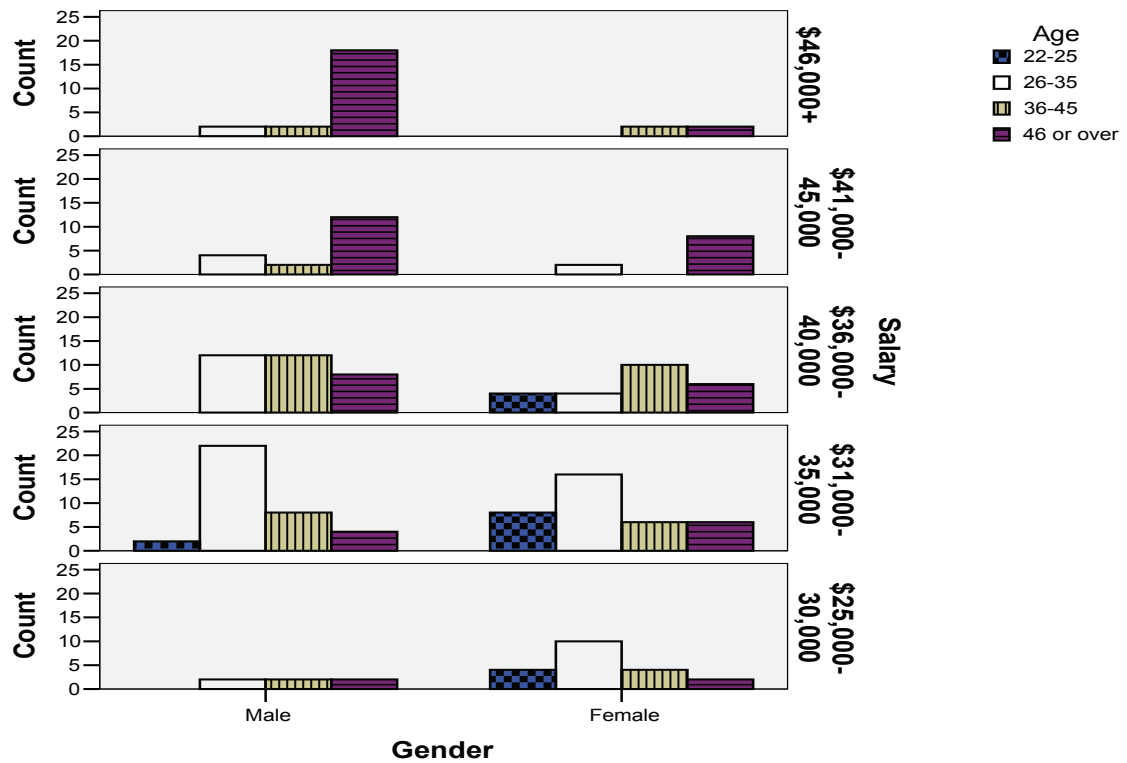
Amount in Dollars per Year	Frequency	%
\$25,000-30,000	26	12.38
\$31,000-35,000	74	35.24
\$36,000-40,000	56	26.67
\$41,000-45,000	28	13.33
\$46,000+	26	12.38

*(Note: $N = 210$, 4 directors did not respond to this item.)

A majority of the directors indicating the highest salaries were male (See Figure 5).

Figure 5

Gender, Age, and Salary Distribution ($N = 214$)



Each director was asked to respond on his/her personal strengths in the field of music teaching. Most of the directors indicated strengths in the areas of concert and/or marching band (see Table 9).

Table 9

Personal Strengths in Teaching Music ($N = 214$)

Strength	Frequency	%
Concert Band	182	40.27
Jazz	80	17.70
Marching Band	126	27.88
Chorus	22	4.87
Elementary Music	42	9.29

(Note: Individuals could select more than one response.)

Approximately half ($n = 38$, 51%) of the directors in large school systems (4A and 5A) indicated having an assistant. Band directors in smaller schools (1A, 2A, and 3A) often did not have an assistant ($n = 100$, 81%). These findings are consistent with Malta's (2004) research regarding the social support structure of rural directors.

Analysis of Research Question Data

Five research questions were analyzed using statistical procedures including frequencies, cross-tabulations, chi-square, discriminant analysis, and multiple linear regression. Analysis of research questions 1-4 consisted mostly of frequencies, cross-tabulations, and chi-square calculations. These research questions dealt primarily with demographic, social, professional, and personal attributes related to the dependent variables of career satisfaction and teacher retention. Research question 5 required both discriminant and linear regression analysis to determine which factor or

combination of factors would best predict the outcome of career satisfaction and teacher retention. The following sections present the results of each research question.

What demographic factors are related to career satisfaction among instrumental music educators?

Among the directors surveyed, an overwhelming majority stated that they would return the next school term ($n = 176$, 83%). Those who did not plan to return for the next year stated several reasons for leaving (see Table 10). The most significant reason included accepting a position in another district.

Table 10

Reasons for Not Returning Next School Term ($n = 40$)

Reasons	Frequency	%
Retiring	0	0.00
Changing Districts	22	55.00
Changing Profession	4	10.00
Personal Reasons	4	10.00
Other	10	25.00

The *Instrumental Music Director Survey* also inquired if directors had ever had an opportunity to leave their current position and refused. A majority of the respondents indicated they had never had an opportunity to leave their position ($n = 116$, 54%). For those who had opportunities to leave and refused ($n = 98$, 45%), most indicated that current positions were as good as offering positions

(see Appendix H). Several indicated that pay scales were low regardless of offers and that too much time was vested in building a program to leave it for another. Among those that accepted opportunities to leave a district, most stated they did so for positions in other districts (see Table 11).

Table 11

Opportunities to Leave District ($n = 42$)

Reason	Frequency	%
Changing Districts	24	57.15
Changing Professions	4	9.52
Personal Reasons	4	9.52
Other	10	23.81

When asked how often directors were required to travel between two or more school locations, less than half reported not traveling as a duty of their positions ($n = 96, 45\%$). However, the mean score of directors in larger schools (5A) indicates they travel between schools regularly (see Table 12). This is likely the result of a team-teaching situation in which the high school director is required to assist the middle school or junior high director(s).

Table 12

O.S.S.A.A. Classifications and Traveling Response ($N = 212$)*

O.S.S.A.A. Classification	Mean	N	Std. Deviation
1A	1.60	30	.89
2A	1.86	44	1.06
3A	2.44	50	1.28
4A	2.00	32	1.01
5A	3.39	46	.77
Other	1.00	10	.00
Total	2.27	212	1.21

*(Note: $N = 212$, 2 directors did not respond to this item.) (Option 1 = Never, Option 2 = 1-3 Times A Week, Option 3 = 4-6 Times A Week, Option 4 = 6+ A Week)

Based upon the analysis of demographic factors, many directors were satisfied with their positions ($n = 126$, 59%). Most directors indicated intent to stay in their current positions and decline other offers. Many directors had never had any opportunities to leave their districts ($n = 116$, 54%). Most directors who had opportunities to leave their districts did so for a move to another ($n = 24$, 57%). Considering the amount of effort to build programs and familiarity with working environments, many directors were inclined to remain in their positions ($n = 176$, 83%).

What professional factors are related to career satisfaction among instrumental music educators?

A band director's professional responsibilities include aspects outside of classroom instruction. Professional factors such as time management skills, administrative tasks, contest/performance requirements, and financial aspects of the program were evaluated to determine if any were significant factors related to career satisfaction and/or teacher retention. Directors were asked if they believed that time management skills posed a challenge to their overall leadership of an instrumental music program. The majority of directors disagreed (see Table 13).

Table 13

Time Management Skills ($N = 210$)*

	Frequency	%
Strongly Disagree	58	27.62
Disagree	114	54.29
Agree	26	12.38
Strongly Agree	12	5.71

*(Note: $N = 210$, 4 directors did not respond to this item.)

Directors indicated that administrative tasks such as filling out bus request forms, taking roll, or performing other paperwork demands posed a challenge to the overall duties of the position (see Table 14). Table 14 also reports that contest and performance requirements did not pose a challenge to the duties of their position. Directors also indicated that any form of budget or funding allocated from the district was considered inadequate for the needs of the program ($n = 152$, 71%).

Consequently, directors indicated they depend upon fundraising for their program ($n = 200$, 93%).

Table 14

Professional Factors of Career Satisfaction and Teacher Retention ($N = 214$)

	Strongly Disagree		Disagree		Agree		Strongly Agree	
	Freq.	%	Freq.	%	Freq.	%	Freq.	%
<hr/>								
Administrative tasks (paperwork, taking roll, bus requests, etc.) pose a challenge to the enjoyment of your overall duties.								
	10	4.70	40	18.70	110	51.40	52	24.30
Contest and performance requirements pose a challenge to your duties as an educator.								
	42	19.60	104	48.60	60	28.00	8	3.70
The budget offered to your program is adequate for the needs of the program.								
	88	41.10	64	29.90	46	21.50	12	5.60
<hr/>								

Results reported in Table 15 indicate willingness to attend meetings or perform extra duties (i.e. faculty meetings, lunch duty, etc...) outside of music assignments ($n = 172$, 80%). See Appendix F for a complete text list of their extra duties and obligations.

Table 15

Willing to Attend Meetings and Perform Extra Duties ($N = 212$)*

	Frequency	%
Strongly Disagree	10	4.72
Disagree	28	13.21
Agree	144	67.92
Strongly Agree	30	14.15

*(Note: $N = 212$, 2 directors did not respond to this item.)

Responses of professional factors related to career satisfaction varied among directors. Most stated that funding was inadequate and paperwork was bothersome. However, the majority of directors did respond that time management skills and contest requirements were not significant negative factors in overall career satisfaction.

What social factors are related to career satisfaction among instrumental music educators?

Directors of instrumental music programs are involved in a complicated social structure. Their success and satisfaction are dependent upon relationships (i.e. students and their parents, co-workers, administrators, area directors, and several facets of the community). When asked if directors had administrative support for their program, the majority indicated that they agreed or strongly agreed that administrative support for their program was adequate ($n = 164$, 76%). When asked if their colleagues demonstrated adequate support for their program(s), similar results were indicated ($n = 176$, 82%). When asked if students demonstrated adequate

support for the program and its director(s), an even larger percentage agreed or strongly agreed ($n = 198$, 93%). A majority of directors responded that students at their school were generally well-behaved and followed instructions ($n = 146$, 68%). Likewise, many directors indicated that students' parents also demonstrated support for the program and its director(s) ($n = 192$, 90%). A large majority of directors indicated that the community at large was in support of the director(s) and his/her program ($n = 174$, 81%). Research reveals that negative pressure and lack of support from any one or combination of these social groups, may result in a lack of retention and high turnover.

According to responses, the vast majority ($n = 176$, 82%) indicated they would return the next year for another term of employment. Slightly over half of the directors indicated they were satisfied with their positions ($n = 126$, 59%). To determine if any social factors were indicative of overall satisfaction and/or a director returning the next year, cross-tabulation analysis procedures were performed. *Overall satisfaction* was selected as a row variable. The other variables selected included *student discipline*, *administrative support*, *colleague support*, *student support*, *students' parents support*, and *community support*. According to responses, directors that were satisfied with their position agreed that social structures supporting them and their position were important. Table 16 reports that career satisfaction and each of the social support structures (*administrative*, *colleague*, *student*, *students' parents*, *student discipline*, and *community*) were positively related.

Table 16

Cross-Tabulation of Career Satisfaction and Support Groups ($N = 212$)

Career Satisfaction	Strongly Disagree	Disagree	Agree	Strongly Agree
Administrative Support*				
Career Satisfaction				
Strongly Disagree	8	4	18	8
Disagree	2	8	32	8
Agree	4	22	60	14
Strongly Agree	2	0	10	14
Total	16	34	120	44
Colleague Peer Support*				
Career Satisfaction				
Strongly Disagree	2	8	22	4
Disagree	2	8	38	2
Agree	4	10	74	10
Strongly Agree	0	0	106	10
Total	8	26	150	26
Student Support*				
Career Satisfaction				
Strongly Disagree	6	24	8	38
Disagree	4	36	10	50
Agree	6	68	26	100
Strongly Agree	0	16	10	26
Total	16	144	54	214
Students' Parents Support*				
Career Satisfaction				
Strongly Disagree	4	4	18	12
Disagree	0	12	30	8
Agree	0	10	70	20
Strongly Agree	2	0	14	10
Total	6	26	132	50
Student Discipline				
Career Satisfaction				
Strongly Disagree	4	12	16	6
Disagree	10	4	26	8
Agree	10	20	56	14
Strongly Agree	0	6	12	8
Total	24	42	110	36

Table 16 continued

Career Satisfaction	Community Support*			
Strongly Disagree	4	8	20	6
Disagree	0	10	32	6
Agree	2	10	76	12
Strongly Agree	0	4	10	12
Total	6	32	138	36

* Significant at $p < .01$ (Note: $N = 212$, 2 directors did not respond to this item.)

A Pearson chi-square analysis was conducted comparing observed response distributions with expected distribution across two variables. The following variables *student discipline, administrative support, colleague support, student support, students' parents support, community support* were analyzed with the variable *overall satisfaction*. Table 17 reports significant relationships ($p < .01$) between the variables *administrative support, colleague support, students' parents support, community support* and variable *overall career satisfaction*. The results indicated that a person who believes they have support from certain social constituents agreed that they were satisfied with their position.

Table 17

Pearson Chi-Square of Career Satisfaction and Social Support Groups

Dependent Variable	Independent Variable	<i>df</i>	χ^2	<i>P</i>
Career Satisfaction				
	Administrative Support	9	38.36	.000*
	Colleague Support	9	27.05	.001*
	Student Support	6	8.79	.185
	Students' Parents Support	9	31.85	.000*
	Student Discipline	9	17.65	.039
	Community Support	9	34.62	.000*

* $p < .01$

Table 18 reports significant relationships between the variables *student support*, *student discipline*, *administrative support*, *students' parents support*, *community support* and the variable *teacher retention*.

As expected, the chi-square results indicate a significant relationship among the support groups of a band director and his/her stated career satisfaction level.

Table 18

Pearson Chi-Square of Teacher Retention and Social Support Groups

Dependent Variable	Independent Variable	<i>df</i>	χ^2	<i>P</i>
Teacher Retention	Student Support	2	13.39	.001*
	Student Discipline	3	29.63	.000*
	Administrative Support	3	15.94	.001*
	Colleague Support	3	3.52	.318
	Students' Parents Support	3	17.30	.001*
	Community Support	3	26.15	.000*

* $p < .01$

Directors planning to return for another school term indicated that *administrative support, colleague support, student support, students' parents support, and community support* were all positive social structures related to their position (see Table 17). Among variables associated with a director's intent to return, a Pearson chi-square analysis indicated that all support factors were significant except colleague support ($\chi^2(3, N = 212) = 3.52, p = .318$). As seen earlier with career satisfaction, most directors who stated they would return for another school term indicated that social support groups were important factors in their career pursuit (see Table 19).

Table 19

Cross-Tabulation of Teacher Retention and Support Groups ($N = 212$)

		Strongly Disagree	Disagree	Agree	Strongly Agree
Administrative Support*					
Returning Next Year	Yes	8	26	104	38
	No	8	8	14	6
	Total	16	34	118	44
Colleague Peer Support*					
	Yes	8	20	126	20
	No	0	6	22	6
	Total	8	26	148	26
Student Support					
	Yes		8	122	46
	No		8	20	8
	Total		16	142	54
Students' Parents Support*					
	Yes	2	16	116	42
	No	4	8	16	8
	Total	6	24	132	50
Student Discipline					
	Yes	12	30	102	32
	No	12	10	8	4
	Total	24	40	110	36
Community Support*					
	Yes	2	18	124	30
	No	4	12	14	6
	Total	6	30	138	210

* Significant at $p < .01$ (Note: $N = 212$, 2 directors did not respond to this item.)

What personal factors are related to career satisfaction among instrumental music educators?

Personal factors related to career satisfaction and teacher retention included *music again as a profession, consider leaving position due to a life-status changing event, move to a smaller district, move to a larger district, decision of salary, health and medical benefits, and pre-service training adequacy*. Table 20 reports findings of the personal factors related to career satisfaction and teacher retention.

Table 20

Personal Factors of Career Satisfaction and Teacher Retention (*N* = 214)

Strongly Disagree		Disagree		Agree		Strongly Agree	
Freq.	%	Freq.	%	Freq.	%	Freq.	%
If you had a choice, you would choose teaching music again as your profession.							
10	4.67	28	13.08	104	48.60	72	33.64
If you were to experience a life-status changing event (marriage, death of a loved one, divorce, birth of a new baby, etc.), you would consider leaving your position.							
20	9.34	78	36.79	80	37.74	34	16.04
If a position at a smaller school were offered, you would consider leaving your current position.							
60	28.00	104	48.60	40	18.70	6	2.80
If a position at a larger school were offered, you would consider leaving your current position.							
36	16.80	80	37.40	68	31.80	30	14.00

Table 20 continued

Salary affects your willingness to remain at your current position.

24	11.20	64	29.90	98	45.80	8	13.10
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If the health/medical benefits were significantly better in another school district, you would consider leaving this position for another.

22	10.30	70	32.70	82	38.30	38	17.80
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Your pre-service (university) training adequately prepared you for teaching in your field.

10	4.70	48	22.40	122	57.00	34	15.90
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Many directors' responses varied in responding to personal issue questions. For example, when asked if respondents would consider leaving their position due to a life-status changing event (i.e. marriage, death of a loved one, divorce, birth of a new baby, etc...), the results showed approximately equal agreement and disagreement. A majority of directors indicated their first year of teaching was satisfying ($n = 126$, 59%). Many stated they would select music again as a profession ($n = 176$, 82%). Primary reasons for doing so included a love of teaching and working with students (see Appendix G). Most directors also believed that keeping personal life issues under control was important to the satisfaction of their position ($n = 208$, 97%). A little more than half stated that salary affected their willingness to remain in their current position ($n = 126$, 59%), however, most would not consider moving to other larger or smaller districts. Health and medical benefits did not appear to be related to career satisfaction or teacher retention. According to

responses, most directors believed they were adequately educated to enter the teaching profession ($n = 156$, 73%).

Which factor(s) are the strongest predictors of career satisfaction and/or teacher retention?

Most directors indicated they enjoyed observing students accomplish goals (see Appendix I). According to the results of this study, there appear to be no significant relationships among teacher retention, career satisfaction, and *demographic* factors. Directors who stated they will return are predominantly brass and woodwind specialists. They are also divided among O.S.S.A.A. school classification size and travel expectations within their position.

Directors who stated they would return for another term believed social support systems were important to them. Results indicated that administrative support ($n = 142$, 81%), colleague support ($n = 146$, 84%), student support ($n = 168$, 95%), students' parent support ($n = 158$, 89%), and community support ($n = 154$, 88%) each are related to a director's retention.

Of the professional factors associated with teacher retention, most of the directors agreed that the budget was not adequate to support the needs of the students involved and fundraising was considered a necessity for their programs. Among the directors that would return for another term, a majority were willing to perform extra duties and attend meetings outside of normal classroom instruction ($n = 140$, 80%). When asked if they believed contest or performance requirements posed a challenge to their position, responses were mixed among those returning for another term. As expected among those returning for another term, most indicated that administrative tasks (taking roll, bus requests, paperwork, etc...) posed a challenge to their position

($n = 128$, 73%). Most directors believed their time management skills were adequate for the demands of their positions. Salary was not an important factor in director's intent to remain in their current position.

Personal factors were not found to be significantly related to career satisfaction and/or teacher retention. A Cross-tabulation analysis was conducted including those directors intending on returning the next year. Directors were asked to respond if they believed health and medical benefits would affect their decisions to remain in the district. Responses were very similar among subgroups (see Table 21). A Pearson chi-square analysis of the same factors revealed no significant relationship as well ($X^2(3, N = 212) = 7.78, p = .051$).

Table 21

Cross-Tabulation of Returning Next Year and Health/Medical Benefits ($N = 210$)*

	Strongly Disagree	Disagree	Agree	Strongly Agree
Returning Next Year				
Yes	18	64	62	30
No	2	6	20	8

*(Note: $N = 210$, 4 directors did not respond to this item.)

When comparing directors' responses of returning for another school term and whether or not salary would affect this decision, the majority ($n = 104$, 59%) indicated that salary is an important consideration. A larger number of directors indicated pre-service training was adequate and prepared them for the demands and responsibilities of their career ($n = 136$, 77%). When asked if a life-status changing

event (marriage, divorce, birth of a baby, etc...) would affect their decision in returning for another school term, results were mixed. However, a large number of directors indicated keeping personal life and professional life issues balanced was important to the enjoyment of their position ($n = 170$, 96%).

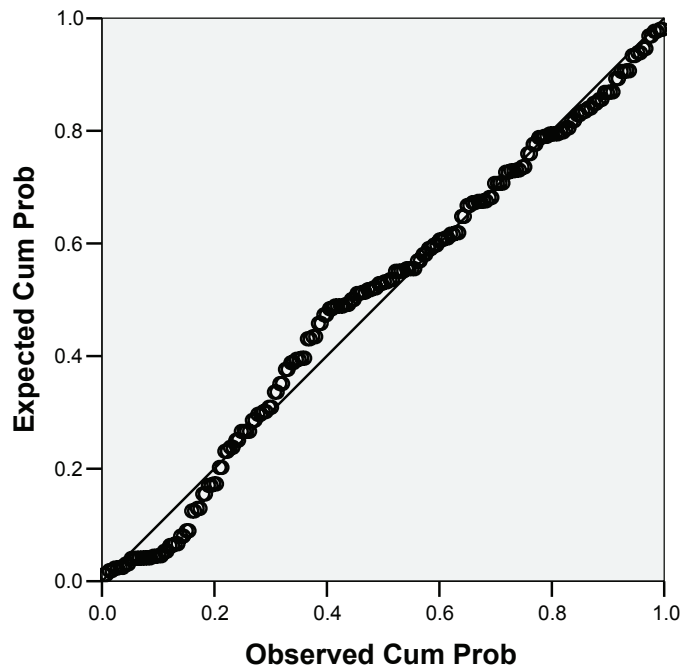
In order to determine if a predictive model of overall career satisfaction could be determined, a multiple linear regression was performed. In the first example *career satisfaction* was selected as the dependent variable. *Gender, age, highest degree attained, entering the teaching field after undergraduate completion, primary instrument, O.S.S.A.A. classification, salary, travel, have assistant, are assistant, opportunity to leave and refused, pre-service training, salary decision, health/medical benefits, larger school offer, smaller school offer, time management skills, administrative tasks, contest/performance requirements, meetings, student discipline, budget, fundraising, administrative support, colleague support, student support, students' parents support, community support, choose teaching again as profession, life-status changing event, and personal life issues* were all selected as independent variables. After performing a stepwise regression, weak variables were removed. Results yielded an acceptable P-Plot of Regression Standardized Residual (see Figure 6).

Figure 6

Normal P-P Plot of Regression Standardized Residual

Normal P-P Plot of Regression Standardized Residual

Dependent Variable: OVERALLSATISFACTION



A multiple linear regression procedure yielded seven factors strongly associated with the dependent variable. These seven factors included *pre-service training, time management skills, budget, choose teaching again as a profession, salary, colleague and peer support, and returning for another school term*. When using regression analysis, the R^2 score indicates the proportion of variation in the dependent variable explained by the regression model. This statistic optimistically estimates how well the predictive model factors relate to the population. According

to results using the seven factors mentioned previously, the variables provided an R^2 of .374. This indicates that the combination of the seven variables accounts for 37.4% of the variance in the dependent variable (*career satisfaction*). Although a low percentage, this amount is considerably more predictable than mere chance. When independent variables were removed, the R^2 score decreased. It is therefore concluded that the group of seven variables are distinctly related to prediction of the outcome of the dependent variable. Coefficient analysis procedures were performed and yielded t-scores above 2 and below -2 indicating relative importance of each variable in the model. The results indicate that all seven variables are significant at the $p < .05$ level (see Table 22).

Table 22

Coefficients of Regression

Model	Unstandardized Coefficients		Standardized Coefficients		Sig.
	B	Std. Error	Beta	t	
Pre-service training	.369	.077	.300	4.78	.000
Time management	.361	.069	.321	5.23	.000
Budget	.210	.064	.207	3.26	.001
Choose music again	.183	.067	.171	2.72	.007
Salary	.104	.046	.143	2.28	.023
Colleague support	.213	.088	.149	2.43	.016
Returning next year	-.351	.151	-.146	-2.32	.021

According to further analysis, the following variables provided the strongest Pearson correlation to the variable of overall career satisfaction: *Did you enter the teaching field immediately after completing an undergraduate degree* ($p = .026$) and *opportunity to leave and refused* ($p = .005$).

A multiple linear regression was calculated to predict subjects' career satisfaction based upon seven variables (*pre-service training, time management skills, budget, choose teaching again as a profession, salary, colleague and peer support*). A significant regression equation was found ($F(7,174) = 14.880, p < .001$), with an R^2 of .347. Subjects' predicted career satisfaction is equal to $-.651 + .369$ (*Pre-service training*) + $.361$ (*Time management skills*) + $.210$ (*Budget*) + $.183$ (*Choose teaching music again*) + $.104$ (*Salary*) + $.213$ (*Colleague peer support*) - $.351$ (*Returning next year*). All variables except the last were coded as 1 = strongly disagree, 2 = disagree, 3 = agree, and 4 = strongly agree. *Returning next year* was coded as 1 = yes and 2 = no.

A discriminant analysis was performed to determine which combination of variables best predicts a director's state intent to return another school term. The variable *returning next year* was selected along with the variables (*gender, age, highest degree attained, entering the teaching field after undergraduate completion, primary instrument, O.S.S.A.A. classification, salary, travel, have assistant, are assistant, opportunity to leave and refused, pre-service training, salary decision, first year satisfaction, health/medical benefits, larger school offer, smaller school offer, time management skills, administrative tasks, contest/performance requirements, meetings, student discipline, budget, fundraising, administrative support, colleague*

support, student support, students' parents support, community support, choose teaching again as profession, life-status changing event, and personal life issues). A stepwise removal was performed to eliminate factors with weakest relationships to teacher retention. A Wilk's lambda score indicates that a total of six variables (Function 1) were significantly related to the variable (*teacher retention*) (see Table 23).

Table 23

Returning Next Year Wilk's Lambda

Function	Wilk's Lambda	Chi-Square	df	Significance
1	.787	46.759	6	.000

The six variables in function one included *gender, smaller school offer, student discipline, colleague and peer support, community support, and first year satisfaction*. When any single or combination of the remaining six variables was removed from the discriminant analysis procedure, lower (weaker) Wilk's lambda scores were produced. The results indicate that all six variables are significantly related to the variable of career retention. Based upon the findings of this study, it may be likely that teachers who intend on returning for another school term do so based upon *gender, smaller school offer, student discipline, colleague and peer support, community support, and first year satisfaction*.

Chapter Summary

Respondents to this survey included secondary instrumental music directors from the state of Oklahoma dispersed among all five O.S.S.A.A. classifications (1A, 2A, 3A, 4A, 5A). Most of the directors entered the teaching field immediately after completing an undergraduate degree ($n = 168$, 79%). A majority of the directors obtained a standard teaching certificate. The majority of directors indicated teaching strengths of concert and marching band.

Directors predominantly did not travel much within their positions and most stated they would indeed return for another school term. Likewise, many directors indicated they had never had an opportunity to leave their districts ($n = 116$, 54%). The directors who were offered opportunities to leave the district did so for moves to another district.

Regarding professional factors, most directors affirmed that time management skills were not a detriment to their position ($n = 172$, 80%). However, a large majority insisted that paperwork tasks were cumbersome ($n = 162$, 76%). Similarly, directors responded that performance requirements were not significantly related to career satisfaction ($n = 146$, 69%). The directors also stated that they were willing to attend meetings as required by their position ($n = 174$, 81%).

Directors indicating intent to return agreed that social structure support systems directly related to their positions were important to their success. Directors agreed that colleagues ($n = 176$, 82%), administrators ($n = 164$, 77%), parents ($n = 182$, 85%), students ($n = 198$, 93%), and the community ($n = 174$, 81%) were all significant factors in the overall satisfaction of their position.

Directors indicated the predominant reason for selecting the career of music educator included the fulfillment of teaching students. The directors who stated they would return for the next term were, for the most part, satisfied with their first year of teaching and would choose music education again as a career. Many directors indicated they would consider leaving their position due to a life-status changing event ($n = 114, 53\%$). Less than half of the directors believed they would consider moving to a larger district ($n = 98, 46\%$). However, most agreed they would not consider a position in a smaller district ($n = 164, 77\%$). Directors indicated that health and medical benefits were not significantly related to career satisfaction ($n = 92, 43\%$). Many directors responded that salary was a significant factor in deciding to stay within a district ($n = 104, 59\%$). Directors also believed that their pre-service training adequately equipped them with the tools to be successful in their position ($n = 156, 73\%$).

A regression analysis and a discriminant analysis, along with cross-tabulations and descriptives were performed to determine if the results of this study might aid in the retention and career satisfaction of music educators. Based upon the findings of this study, it is concluded that there are predictors that may indicate a director's intent to return for another year (*teacher retention*). Directors indicated that they were satisfied with their positions and would return for another term of employment. Predictors of career satisfaction and teacher retention are mainly attributed to relationships formed with students, parents, colleagues, administrators, and the community. Salary was also considered a significant factor in remaining in a district.

Chapter Five

Discussion and Conclusions

Introduction

This study investigated the demographic, social, professional, and personal factors related to career satisfaction and teacher retention among Oklahoma band directors. The study also explored the possibility of a predictive model indicating a director's likelihood of satisfaction and/or retention. The investigator designed a web-based survey to determine if such factors were present. A pilot study was conducted using band directors from Arkansas. Results from the pilot study were used in refining the final survey instrument. The final version of the survey was administered to directors within the state of Oklahoma. Responses were submitted on-line and the researcher analyzed the data using common statistical software (SPSS 13.0).

This final chapter discusses the findings of the study and is organized according to the five primary research questions. The chapter will conclude with limitations, recommendations for future research, and implications of the study.

Discussion of Research Question 1

What demographic factors are related to career satisfaction among instrumental music educators?

Frequencies and Chi-Square analysis were used to determine if any demographic factors were related to career satisfaction among instrumental music educators. Results from frequency analysis indicated that most directors would return the next school term ($n = 176, 83\%$). The majority of those not planning to return for

the next term were accepting positions in other districts ($n = 22$, 55%). Some directors indicated interests in changing professions and/or retiring from education altogether.

A majority of the respondents indicated they had never had an opportunity to leave their position ($n = 116$, 54%). Responses to Likert-type items indicated that many directors believed their current positions were equally as appealing as other offers they may have received. Many directors indicated that “starting over” in another district would be difficult and not worth the effort. Several indicated that pay scales were low regardless of offers and that too much time was invested in building a program to leave it for another. The results of this study may suggest that directors invest a large amount of time and energy in the initial stages of program development. This allows directors to establish routines and traditions that will build their programs. Perhaps all of the effort invested in developing a program may create a strong sense of ownership for the director. The director may develop an attachment to the program that he/she built and leaving this situation may become difficult.

Many directors do not travel between schools as part of their instructional day. This may be due to the size of schools and job duties assigned to those working within these districts. In many smaller schools (1A, 2A, and 3A) music instruction is often the responsibility of one instructor (Maltas, 2004). These schools often consist of one campus (i.e. elementary, middle, and high school). Instructing within a smaller geographic area may limit travel altogether. However, the mean score of directors in larger schools (5A) indicates that travel between schools is common. These results suggest that some directors travel between schools to assist other

directors in elementary and/or secondary levels. The results of this study, however, found no significant relationships between career satisfaction, teacher retention, and traveling between schools.

Directors indicated that salary was a significant factor related to teacher retention. These findings are in opposition to a study conducted by Heston, Dedrick, Raschke, and Whitehead (1996). They reported that salary and budgetary concerns contributed least to job satisfaction. They also found that salary was not related to job satisfaction and therefore is not expected to be related to retention. While no previous empirical research regarding band director retention in the state of Oklahoma exists, there has long been a public awareness of director attrition related to salary inadequacy. The results of this study may suggest that Oklahoma directors have already “self-selected” themselves to remain in this state. With a high rate of teacher retention, lateral moves within the state may not be as advantageous to the director as remaining in their current district. Although directors revealed that salary was a significant factor in retention, they also have stated that salary is not the only deciding issue. Many directors indicated they have invested time and other resources in building programs. The results of this study suggest that building a program is largely a social project in which relationships are formed. Relationships formed between directors, students, colleagues, administrators, parents, and communities were found to be significantly related to overall job satisfaction. The findings may also suggest that feelings between directors and their social reference groups are more influential regarding career satisfaction and teacher retention than “material” wants/needs such as salary and/or benefits.

Many of the demographic factors in this study were not significantly related to career satisfaction and/or teacher retention. The results of this study found no significant relationships between career satisfaction and O.S.S.A.A. classification, primary performance instrument, or highest degree earned. Likewise, there is no evidence that supports a relationship between career satisfaction and whether or not a director had an assistant. The results of this study suggest that social aspects of directors and their positions were most significant. For this reason, it is possible that the director demographics and his/her position are secondary to the social relationships formed. According to the results of this study, a director is more inclined to stay in a district because of positive relationships with students, parents, administrators, and the community. Willingness to remain in a district is not significantly related to the demographics of the actual position itself.

Discussion of Research Question 2

What professional factors are related to career satisfaction among instrumental music educators?

Professional factors related to career satisfaction and teacher retention were analyzed according to responses from Likert-type survey items. Most directors stated funding was inadequate ($n = 152$, 71%) and paperwork/administrative tasks were bothersome ($n = 162$, 75%). The professional factors in this study were not significantly related to a director's satisfaction level or retention rate.

A majority of directors indicated that contest requirements were not significant factors in overall career satisfaction ($n = 146$, 67%). In Oklahoma, most of the competitions in instrumental music are overseen by O.S.S.A.A. rules and

guidelines. The results of this study did not distinguish between directors who participated in O.S.S.A.A. functions and those who did not.

Research indicates that work overload and poor time management are directly related to career satisfaction and eventually teacher attrition and/or burnout (Haugen, 1979). Stern and Cox (1993) found that overextending time demands may have the same conclusion of dissatisfaction and burnout. The role of a music educator may be demanding:

...an almost unlimited list of duties which largely classify themselves in the selection, assignment and professional development of teacher personnel, the organization of the program at various grade levels, the development of curriculum, inter-administrative relationships, research, preparation of financial budgets, promotion and public relations, testing and evaluation, keeping of necessary records and development of departmental philosophy.” (Morgan, 1955)

Likewise, Hamann, Daugherty, and Mills (1987) found that most music educators experience “too much work and not enough time to do it.” (p. 137)

Oklahoma directors, in contrast, were very positive regarding their time management skills. Most of the directors indicated having proficient time management skills. The results of this study may suggest that a director’s time management skills may be related to the opinion and quality of his/her pre-service training.

Most Oklahoma directors believed they were adequately trained to enter the teaching profession. As previous research indicates (Grissmer & Kirby, 1987; Murnane, Singer, & Willett, 1989; Singer, 1993), attrition, burnout, and satisfaction are related to an educator’s perceived abilities in the classroom. In a study conducted by Darling-Hammond (1999), knowledge of subject matter and knowledge of

teaching and learning acquired in teacher education programs were found to be significantly related to teacher performance in the classroom. Teachers who rate the quality of pre-service training higher and believe themselves to be better prepared for teaching remain in the field longer than do teachers who view themselves as less-prepared (Page, Page, & Million, 1983; Veenman, 1984). The results of this study support previous research indicating that a well-prepared educator may experience a higher level of job satisfaction and therefore longevity in the teaching profession.

Discussion of Research Question 3

What social factors are related to career satisfaction among instrumental music educators?

Data collected from Likert-type item responses indicated that positive relationships exist between career satisfaction and social support groups. The social support system of a director was significantly related to the intent of a director returning (teacher retention). This supports previous research indicating that factors such as administrative and parental support were positively correlated with teacher retention (Bobbitt, Faupel, & Burns, 1991; Heston, Dedrick, Raschke, & Whitehead, 1996; Madsen & Madsen, 1998; Metzke, 1989). This study likewise indicated that factors such as administrative support ($n = 142$, 81%), colleague support ($n = 146$, 84%), student support ($n = 168$, 95%), students' parent support ($n = 158$, 89%), and community support ($n = 154$, 88%) were significantly related to a directors' stated intent of returning. Similarly, a director's overall satisfaction was directly related to each social variable. In contrast to the findings of this study, Hamann, Daugherty, and Mills (1987) found that many music educators experience burnout due to a lack

of recognition from students as well as a lack of cooperation from colleagues. The present study found relationships to be strong between students, colleagues, and a director. The current study also supports previous research conducted by Heston, Dedrick, and Raschke (1996) indicating that strong positive interpersonal relationships between directors, students, parents, administrators, and other faculty are responsible for a higher level of job satisfaction. In each case, directors reported positive relationships with each reference group. The results of this study suggest that the positive acceptance from each reference group is a large contributor to career satisfaction and possible retention. Other factors (demographic, personal, and professional) were not considered strong predictors of career satisfaction and/or teacher retention. Therefore, career satisfaction and teacher retention may be distinctly dependent upon forming strong positive interpersonal relationships between close constituents.

In this study, very few directors indicated they were leaving the district next school term. Social relationships were significantly related to both satisfaction and retention. The findings of this study support previous research conducted by White (1967) in which a director is “afforded respect for successful role fulfillment.” (p. 9) Madsen and Hancock (2002) found that the most important aspect of a director’s position was support they felt from “various segments of their environment.” (p. 11) Findings also support Chapman’s study (1984) in which teachers assigned more importance to recognition of family and friends. Paul’s (1989) description of reference groups and the need to interpret feelings and actions from other close members of society may help explain this phenomenon. The results of this study

suggest that a director is a member of many possible reference groups (i.e. director and administrator, director and students, director and parents, director and colleagues, and director and community). Membership in all of these reference groups is essential yet delicate to balance. The director must react to situations and symbols from one group and, in turn, adjust responses and reactions to another. Directors within the state of Oklahoma regard their reference groups as positive relationships. The findings of this study support those of Maltas (2004) stating that “most who remain in their teaching positions do so because of a high level of career satisfaction, and ...levels of satisfaction with teaching are directly tied to interpersonal interactions with students and colleagues” (p. 30) The results of this study suggest that positive relationships with reference groups may contribute to higher levels of career satisfaction and therefore higher levels of teacher retention.

Discussion of Research Question 4

What personal factors are related to career satisfaction among instrumental music educators?

Most directors indicated that personal issues were not significant factors in their perceptions of career satisfaction and/or teacher retention. A majority of the directors stated they would indeed select music again as a profession. The results of this study support ideas presented by Farkas, Johnson, and Foleno (2000) indicating that the love of teaching is a career not chosen by chance. Rather, becoming an educator is often chosen early in life.

Most directors indicated having a strong relationship with youth and a love of working with children. Most directors also believed that keeping personal life issues

under control was important to the success of their position ($n = 208$, 97%). Hamann and Gordon (2000) similarly found that most directors stated a healthy balance between personal life and work life was significantly related to career satisfaction. Similarly, other studies contribute burnout to excessive demands of work-related responsibilities (Stern & Cox, 1993).

When asked if they would consider moving to other smaller or larger districts, directors responded with mixed feelings. The results of this study may suggest that a move to a smaller district would be considered a “demotion” regardless of the salary scale. There does exist in most public school venues a hierarchy of positions. A move to a smaller district may be viewed as a “lesser” position. The possibility of moving to a larger district may warrant higher pressure levels and demands within the position. For these reasons, a move to a smaller or larger school may not be considered advantageous for a director. This supports research conducted by Madsen and Hancock (2002) in which teachers must feel that a “career ladder” is available to them. This career ladder may not need to exist from smaller to larger schools, but may reside within a school district. For example, a director may feel that he/she needs opportunities within his/her own district (i.e. progression in pay or title). This may represent the possibility of progression pursued by many directors in their positions.

Most directors stated that salary affected their willingness to remain in their current position. Many studies conducted in the educational field indicate that salaries are directly related to a lack of career satisfaction resulting in poor retention rates (Darling-Hammond, 1999; Murnane, Singer, & Willett, 1989). The results of

this study suggest that directors may consider moving to another district if a higher salary was presented. However, lateral moves may not prove beneficial for districts experiencing high turnover. Indeed, high turnover is proportional to poor retention rates. Hoffer (1987) found that salaries were a significant factor related to poor work attitudes and high turnover. The results of this study may indicate that teacher retention is somewhat dependent upon a director's opinion of his/her salary.

Directors in the current study were satisfied with their positions and considered salary a factor to remain in their positions. However, the findings of this study may suggest that directors are not influenced to move to other states/districts based merely upon salary. Results do indicate that 55% of the directors not returning to their positions are doing so because of a lateral move to another district. This would suggest a high rate of teacher retention in the field of instrumental music within the state of Oklahoma. Although the directors are not remaining in their current position, they are remaining in the music education profession. Results indicate that the social ties formed by a director may be a stronger retention factor than the need for a higher salary.

Health and medical benefits did not appear to be related to a director's perceived career satisfaction level. In response to constant demands from groups such as the Oklahoma Educators Association (O.E.A.), the Oklahoma state legislature has recently made efforts in helping teachers with healthcare costs. Unfortunately, each time educators receive state-mandated increases in annual salaries, healthcare premiums equally rise. Recently, teachers in the state of Oklahoma received a \$3,000 per year increase in salary. This increase was accompanied by a 22% rise in

insurance premiums. In an attempt to resolve this troublesome situation, lawmakers passed legislation that would pay all state employees health insurance premiums. For example, a teacher may have all of the healthcare premiums paid by state and local employers. However, to place dependents of an employee's family on the same plan may be very expensive. A teacher who has a spouse and multiple children may expect to pay over \$700 a month in healthcare premiums alone. For this reason, it was expected that Oklahoma directors would respond unfavorably to health and medical benefits. However, a large number of respondents indicated that health and medical benefits were not significant factors in determining whether they were satisfied in their positions and/or whether they would return the next term. Perhaps the social aspects related to career satisfaction and teacher retention are dominant in comparison to the personal, professional, and demographic factors.

Results of this study indicated that a directors' intent on returning was not significantly related to life-changing events ($n = 114$, 53%) (Chapman, 1984; Chapman & Green, 1986; Ingersoll, 2001; Shen, 1997). On the other hand, the results of this study contrast with previous research conducted by Heyns (1988). In this study subjects were willing to consider career changes based upon factors such as having a baby, divorce, and loss of a loved one.

Most directors indicated that they were adequately prepared for the teaching field ($N = 156$, 73%). Chapman and Green (1986) and Metzke (1989) found a direct correlation between teacher retention and positive initial field experiences. Much research in the area of teacher preparation focuses on the inadequacy of placement of young teachers into the educational field. Many research studies indicate that teacher

burnout is likely caused by inadequate preparation in music skills (Kuhn, 1972), inadequate teaching skills (Jellison & Wolfe, 1987; Moore & Kuhn, 1974), and lack of classroom discipline techniques (Madsen & Madsen, 1998; Madsen & Yarbrough, 1985). This study, however, found that music directors within the state of Oklahoma appear to be adequately trained and comfortable with entering the teaching profession. This would support previous research conducted by Farkas, Johnson, and Foleno (2000) which indicated that young teachers entering the field of education exemplify remarkable commitment, enthusiasm, and willingness to stay in the teaching field. From observation of previous and current research, it appears that current studies tend to reflect higher satisfaction levels of pre-service training. This may suggest that undergraduate institutions are preparing a more qualified and confident teaching force than in past times.

The strong evidence of teacher retention among Oklahoma band directors in this study contradicts many previous studies indicating poor retention rates among educators. Hamann, Daugherty, and Mills (1987) found that burnout was directly related to lack of peer support, desire to change careers, workload, deadlines, job recognition, and administrative support. The findings of this study indicate that administrative support, little desire to change careers, and strong peer support are predictors of teacher retention.

Discussion of Research Question 5

Which factor(s) if any are the strongest predictors of career satisfaction and/or teacher retention?

Among the subjects surveyed, two models of predictive responses were explored. The first model investigated the possibility of factors predicting career satisfaction. A stepwise regression procedure was performed to remove weak variables from the total list of possible variables. After removal, seven variables (*pre-service training, time management skills, budget, choose teaching again as a profession, salary, colleague and peer support, and stated intent on returning for another school term*) were found to be significantly related to a director's stated overall satisfaction. Pre-service training was found to be a strong indicator of satisfaction of band directors. Directors expressing highest levels of satisfaction felt they were adequately given the tools and training to allow success on the public school level.

Most directors agreed that budgets were inadequate for their programs. In the last decade, many school districts have initiated budget cuts. Reduced budgets have also created the need for fundraising. Therefore, out of necessity, many programs within the state of Oklahoma are heavily engaged in fundraising. The results of this study suggest that while fundraising is necessary in music programs, the dependency of fundraising is not related to a director's overall satisfaction and/or retention level.

It was discovered that there were directors in this study teaching with alternative, emergency, and "other" type certificates. Some were even certified in areas other than music education. This is due to a shortage of music instructors

within the state of Oklahoma. A severe shortage may result in hiring less-than-qualified individuals. Darling-Hammond (1999) found that many districts engage in patronage hiring or hire an untrained teacher who costs less than a well-qualified teacher with greater education and experience. Although some research suggests that hiring out-of-field may not necessarily be a mistake (Ingersoll, 1998), placing a person in a teaching position without the proper pre-service training may place an educator in the position to experience dissatisfaction and even burnout. The findings of this study suggest that some districts are being forced to find directors for their instrumental music programs. In locating email addresses of directors for this study, it was reported that 222 districts within the state of Oklahoma did not have music programs. The shortage of music programs is likely a direct result of teacher shortage. The demographic data of this study suggests that many districts are hiring persons to “cover” music positions. This leads to many untrained and unqualified individuals directing programs. The findings of this study may also suggest that some are acquiring alternative and emergency teaching credentials in order to occupy positions. The results of this study suggest that career satisfaction and teacher retention may be dependent upon reference group membership. It may likely to assume that an unqualified teacher would lack the necessary skills to acquire membership in all of the various reference groups. For example, a person may lack proper training of instrumental music education and therefore appear to be viewed as an inadequate instructor by his/her students. This would result in a weak relationship with students, colleagues, and possibly administrators. This weak reference group relationship may quickly result in problems with parents and the community. For

most band directors, a reaction to one reference group often influences the response of another. In light of the relationship, the data that suggest most directors feel they are adequately trained for their position may influence higher levels of career satisfaction and possible teacher retention.

The challenge of finding qualified music educators may not be completely related to teacher retention. The problem may not be retaining quality music educators, but may lie in recruitment of future educators (Merrow, 1999). In Oklahoma, many salaries are comparatively low and this factor may affect the amount of music education majors entering undergraduate school. Many music education programs consist of five years of undergraduate training. These factors may indicate that lower numbers of students are graduating from pre-service institutions within the state and therefore creating a shortage of available qualified educators. Perhaps the results of this study suggest that more young students should be encouraged to enter a profession that is filled with satisfaction and high levels of retention.

Social support for the director and his/her position remained the strongest factors of career satisfaction. The findings of this study support research conducted by Shann (1998) and Billingsley (1993) stating that a teacher's relationship with his/her support group is significantly related to career satisfaction. The results of this study suggest that demographic, professional, and personal factors were not strongly related to career satisfaction and teacher retention. The amount of satisfaction a director experienced was, however, uniquely dependent upon the strength of social relationships. This supports research articulated by Paul (1989) indicating that when

group members act according to their attitudes toward each other, they “become more strongly attached to the group.” (p. 124) Beyond demographic, personal, and professional factors, the most significant factors predicting and relating to career satisfaction and teacher retention were the social relationships between director and students, parents, administrators, colleagues, and the community.

In order to determine if a predictive model of teacher retention could be identified, a discriminant analysis procedure was performed. A removal of weak variables yielded six predictors of teacher retention. The six predictors included *gender, smaller school offer, student discipline, colleague and peer support, community support, and first year satisfaction.*

Student discipline and *gender* were found to be significant factors relating to teacher retention. These results are also present in previous research studies linking gender with job satisfaction and teacher retention (Betancourt-Smith, Inman, & Marlow, 1994; Billingsley, 1993; Chittom & Sistrunk, 1990; Odell & Ferraro, 1992). Most of the educators in this study indicated strong *student discipline* was a significant factor of career satisfaction. In a study conducted by Heston, Dedrick, Raschke, and Whitehead (1996), student attitudes and student behavior were found to be the greatest contributors to job stress. The same study also found that working with students and receiving support from colleagues were factors contributing most to career satisfaction (p. 323). Likewise, interaction with students was proven to be highly satisfying among teachers (Kim & Loadman, 1994; Shann, 1998).

While little empirical research regarding teacher retention in music education exists, many studies have attempted to explain and identify factors of teacher retention among classroom teachers (Coasman, Hampton, & Herman, 1999; Curran, Abrahams, & Manual, 2000; Huling-Austin, 1986; Whitener, 1997). Social support groups appear to be a large source of support or stress among educators. Results indicate that administrative support ($n = 164$, 67%), student support ($n = 198$, 93%), and community support ($n = 174$, 81%) were all significantly related to a directors overall job satisfaction.

The results of this study support ideas of role theory previously mentioned in the review of related literature (see Chapter 2). Role theory claims that an individual acts based upon social motivations. Beehr (1997) indicated that job expectations were defined by “others.” In the present study, results suggest that a director is satisfied with his position due to positive relationships with “others” including students, parents, colleagues, administrators, and the community. A strong relationship between an educator and his constituents may account for a low level of job stress. A low level of job stress may suggest a higher level of job satisfaction resulting in a positive retention rate.

Role conflict, as described in previous research, was found to be an indicator of job stress and attrition (Gross, Mason, & McEachern, 1958). Role conflict is defined as behavior of an individual deviating from the expected role of that individual. The results of this study suggest that positive relationships were formed between directors and social reference groups. Therefore, if a director perceives his relationships with others as positive, he/she is more likely to be satisfied with the

position and return for another school term. If a director experiences high levels of job satisfaction, it is assumed that there is an absence of role conflict. This supports research by House and Rizzo (1972) indicating that role conflict was significantly correlated with job dissatisfaction, perceived ineffectiveness, anxiety, and propensity to leaving the teaching field.

A majority of the directors stated they would not accept an offer to move to a smaller district. Most directors indicated that they would remain in a position due to family being near and the effort in establishing their programs (see Appendix H). There may be a lack of career advancement opportunities when moving to a smaller district (Curran, 2000). It is believed that in a smaller district, the only advancement that directors may aspire to is educational administration (Streisand & Toch, 1998). The results may suggest that a move to a smaller district may indicate a “demotion” from their current position. Although no empirical research exists within the state of Oklahoma regarding district size and salary, directors may feel that salaries are lower in smaller districts. Therefore, many directors may believe that a hierarchy exists of positions relating directly to school size and classification.

Conclusions

In conclusion, the results of this study yield the following observations:

1. Most band directors were satisfied with their positions and believed that any moves to another district would not be worth the effort already invested in their current program.
2. Directors believed that professional factors were not significantly related to the outcome of their stated intent to return. Directors indicated

that funding was inadequate for the needs of their programs. However, a majority of directors indicated that performance and contest requirements did not negatively affect their attitudes while performing their duties.

Slightly more than half of the band directors considered salary an important factor in their choice to remain in their positions. Benefits, however, were not significantly related to career satisfaction and/or teacher retention.

3. Significant factors of career retention appear to be directly related to the director's social support structure (i.e. parents, administrators, students, students' parents, colleagues, the community, etc...). The social aspects of a director's position are dependent upon approval and/or acceptance from these significant others. A director's career satisfaction and retention level are directly related to effective socialization (i.e. positive relationships within reference groups).
4. Directors believed that some personal decisions were important indicators of career satisfaction and teacher retention. Directors overwhelmingly indicated relationships with students as a primary source of satisfaction. They indicated that a lateral move to another district would not be beneficial. Directors also believed that they had invested too much time and effort to move away from the current position. Health benefits and other district offers were not significant factors in determining a directors' stated level of satisfaction or intent to return for another school term.

5. Responses regarding professional issues were positively related to career satisfaction and retention. Most directors felt that they were adequately trained for their position. They believed they had adequate time and management skills necessary for the success of their position. Most believed they would choose music again as a profession if given the chance. Budget was considered inadequate for the needs of their programs and created the need for fundraising.
6. Most directors stated they would return for another school term. The factors significantly related to a director's intent on returning for another school term include *gender, smaller school offer, student discipline, colleague and peer support, community support, and first year satisfaction.*

Limitations of the Study

This study investigated the demographic, professional, social, and personal factors related to career satisfaction and teacher retention. The design of this study includes several limitations. The entire population was not included, so generalizations to the population are not appropriate. This study was limited due to the following factors:

1. The format of this study consisted of an on-line survey. It is speculated that some band directors might have been excluded from this survey. They may have felt inadequately prepared to navigate through a computer-based on-line survey or may not have had easy access to the internet.

2. The survey was anonymous and confidential. In order to maintain anonymity the researcher had no way of determining which subjects had not submitted their survey. Because of anonymity, follow-up correspondence was limited to “blanket” email messages. Tracking those who had entered a response was not possible using Surveyreaction.com. Surveyreaction.com was only able to indicate whether a survey had been duplicated.
3. In an effort to make the survey as convenient as possible, questions were omitted to keep the survey brief. A stronger, more comprehensive range of questions could possibly strengthen the scope of this study.
4. This study was predominantly quantitative. Response trends regarding emotions and opinions of individuals are limited in a quantitative-designed survey. A qualitative or hybrid-designed aspect is needed in order to accomplish a more thorough understanding of the factors related to career satisfaction and teacher retention.

Recommendations for Future Research

This project has yielded ideas for future research in the field of instrumental music education and teacher retention. The present study only included directors from the state of Oklahoma. A larger project to include directors from a wider region or a more comprehensive national study would provide interesting findings regarding the willingness of directors to remain in their position(s). A more comprehensive study regarding directors’ impressions of career satisfaction may also prove helpful in determining predictor variables of teacher retention, if any.

Further research into the role identity and self-labeling characteristics of music directors would prove intriguing to the field of music education. Directors indicated unique interests in their specific role identity (i.e. band director, instrumental music educator, music teacher, music coordinator). For instance, one of the directors claimed he instructed elementary music, middle school band, and high school band each day. This, in his opinion, forced a label of “music teacher” on himself. He felt that he performed more functions than “band director” and was, to his peers, considered more of a general music specialist. Similarly, some lead directors responded that the title of instrumental music director most closely associated them with their role of directing an entire instrumental music department. The idea of role identification and labeling of role occupation desires further research and would be significant in the training and educating of music educators alike.

It may prove beneficial to conduct further research about career satisfaction among music teachers across all teaching settings. For example, elementary music, choral, and orchestra teachers could also be surveyed. This may provide further insight and determine if similarities exist across the various music positions in public school settings.

A study examining the effects of teaching certifications (i.e. standard, emergency, alternative, etc...) and career satisfaction and/or teacher retention would be beneficial. In this study, it was revealed that a small portion of the directors possessed degrees outside the field of music education. Although outside the scope of this study, it would be interesting to determine if attitudes of career satisfaction are, in any way, related to degrees and pre-service training expertise experience. There

were some directors in this study who were allowed to teach solely by alternative and/or emergency certification methods. It might prove helpful to track these instructors over the next few years to determine if they stay in the field of music education or move elsewhere.

A similar study could be conducted using opinions and responses from students, administrators, parents, community, and others to determine if the director's view of his/her support system compares to that of the support system itself. A comparison of director's responses to other constituent responses might be more representative of the actual relationships that exist.

Implications of the Study

According to this study, most directors were satisfied with their positions. They felt they were adequately trained for their career and valued the time and effort they spent establishing their programs. Oklahoma directors indicated they enjoy their profession and hold high regard for their relationships with students, parents, colleagues, administrators, and the community. Most directors indicated their willingness to return for another school term. They disliked paperwork tasks; however, they were willing to attend meetings and perform extra duties. Contest and performance requirements were viewed as teaching opportunities and did not create undo challenges for the directors. Directors believed that funding from the school districts was considered inadequate for the needs of their programs. They also believed that fundraising was necessary for their program. Many directors indicated they would choose music again as a profession.

Results of this study suggest that social structures/relationships surrounding the public instrumental music director are vital in the decision-making process of whether a director chooses to stay in his/her district. For this reason, it is important that pre-service training institutions notice the significance of teacher socialization. It would also prove helpful for organizations such as O.M.E.A., M.E.N.C., and O.S.S.A.A. to form necessary social support structures for directors. Realizing the needs of Oklahoma instrumental music directors is only the beginning in solving some very real issues related to career satisfaction and teacher retention. Trends of alternative and emergency certification are only surface solutions for a larger problem in teacher retention. Persons who graduate with music education degrees from Oklahoma institutions must continue to be encouraged to remain in this state. Future educators must develop the necessary social, demographic, professional, and personal skills to be successful in their districts. Remaining in a district is indeed important to successfully building a program. Teachers who are most satisfied with their positions and choose to remain in their positions are those who enjoy working with students and believe they are supported by students and their parents, colleagues, administrators, and the community.

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Appendix A: *Instrumental Music Director Survey* (IMDS)

(This is the survey as it appeared in the on-line version.)

Instrumental Music Director Survey

Part I: Background information

1. Gender

- ☐ Male
- ☐ Female

2. Age

- ☐ 21 or under ☐ 22-25 ☐ 26-35 ☐ 36-45 ☐ 46 or over

3. What is your highest degree earned?

- ☐ Bachelors
- ☐ Bachelors +
- ☐ Masters
- ☐ Masters +
- ☐ Doctorate

4. What is your primary performance instrument?

- ☐ Woodwind
- ☐ Brass
- ☐ Percussion
- ☐ String
- ☐ Voice
- ☐ Piano

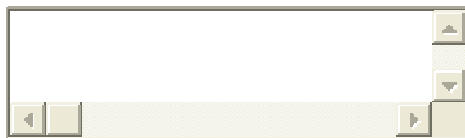
5. How many total years have you been an instrumental music director?

- ☐ First year
- ☐ 1-3
- ☐ 4-6
- ☐ 7-10
- ☐ 11-15
- ☐ 16-20
- ☐ 21 and more

6. What levels/groups do you currently instruct? (Check all that apply)

- ☐ H.S. Band/Orchestra
- ☐ M.S./J.H. Band/Orchestra
- ☐ Elementary Music
- ☐ Music Theory/Music Appreciation
- ☐ Other

7. Please list your hobbies and interests outside of school:



(max length 2000 characters)

Part I: Background information

8. Which classification best describes your current teaching assignment?

- ☐ 1A
- ☐ 2A
- ☐ 3A
- ☐ 4A
- ☐ 5A
- ☐ Other

9. How often does your position require travel between locations?

- ☐ Never
- ☐ 1-3 times a week
- ☐ 4-6 times a week
- ☐ More than 6 times a week

10. Do you have an assistant?

- ☐ Yes
- ☐ No

11. Are you an assistant?

- ☐ Yes
- ☐ No

12. Please list any extra-duty assignments outside music education instruction that are required of your position?

(max length 2000 characters)

13. Your pre-service (university) training adequately prepared you for teaching in your field?

- | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|
| Strongly
Disagree | Disagree | Agree | Strongly
Agree |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

- | | | | | |
|--|---|--------------------------------------|-----------------------------------|--|
| 14. Salary affects your willingness to remain at your current position? | Strongly Disagree
<input type="checkbox"/> | Disagree
<input type="checkbox"/> | Agree
<input type="checkbox"/> | Strongly Agree
<input type="checkbox"/> |
| 15. If the health/medical benefits were significantly better in another school district, I would consider leaving this position for another? | Strongly Disagree
<input type="checkbox"/> | Disagree
<input type="checkbox"/> | Agree
<input type="checkbox"/> | Strongly Agree
<input type="checkbox"/> |
| 16. If a position at a larger school were offered, I would consider leaving my current position? | Strongly Disagree
<input type="checkbox"/> | Disagree
<input type="checkbox"/> | Agree
<input type="checkbox"/> | Strongly Agree
<input type="checkbox"/> |
| 17. If a position at a smaller school were offered, I would consider leaving my current position? | Strongly Disagree
<input type="checkbox"/> | Disagree
<input type="checkbox"/> | Agree
<input type="checkbox"/> | Strongly Agree
<input type="checkbox"/> |
| 18. My time management skills hinder my effectiveness as a leader of an instrumental program? | Strongly Disagree
<input type="checkbox"/> | Disagree
<input type="checkbox"/> | Agree
<input type="checkbox"/> | Strongly Agree
<input type="checkbox"/> |
| 19. Administrative tasks (paperwork, taking roll, bus requests, etc.) pose a challenge to the enjoyment of my overall duties? | Strongly Disagree
<input type="checkbox"/> | Disagree
<input type="checkbox"/> | Agree
<input type="checkbox"/> | Strongly Agree
<input type="checkbox"/> |
| 20. Contest and performance requirements pose a challenge to my duties as an educator? | Strongly Disagree
<input type="checkbox"/> | Disagree
<input type="checkbox"/> | Agree
<input type="checkbox"/> | Strongly Agree
<input type="checkbox"/> |
| 21. I am willing to attend meetings or perform extra duties (i.e. faculty meetings, lunch duty, etc..) outside of my music assignments? | Strongly Disagree
<input type="checkbox"/> | Disagree
<input type="checkbox"/> | Agree
<input type="checkbox"/> | Strongly Agree
<input type="checkbox"/> |
| 22. Regarding student discipline at my school, students are generally well-behaved and follow instructions? | Strongly Disagree
<input type="checkbox"/> | Disagree
<input type="checkbox"/> | Agree
<input type="checkbox"/> | Strongly Agree
<input type="checkbox"/> |
| 23. The budget offered to my program is adequate for the needs of the program. | Strongly Disagree
<input type="checkbox"/> | Disagree
<input type="checkbox"/> | Agree
<input type="checkbox"/> | Strongly Agree
<input type="checkbox"/> |

- | | | | | |
|--|-----------------------|-----------------------|-----------------------|-----------------------|
| 24. Fundraising is a necessity for my program? | Strongly Disagree | Disagree | Agree | Strongly Agree |
| | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
25. Please rate the strength of your abilities in the following areas. Indicate (1) for the strongest area of teaching ability to (6) the weakest.
- ☐ Concert Band
 - ☐ Jazz
 - ☐ Marching Band
 - ☐ Chorus
 - ☐ Elementary Music
- | | | | | |
|--|-----------------------|-----------------------|-----------------------|-----------------------|
| 26. The level of administrative support for my program is adequate? | Strongly Disagree | Disagree | Agree | Strongly Agree |
| | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| 27. My colleagues and peers adequately support my program? | Strongly Disagree | Disagree | Agree | Strongly Agree |
| | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| 28. My students support the program and its director? | Strongly Disagree | Disagree | Agree | Strongly Agree |
| | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| 29. My students' parents adequately support my efforts and the program? | Strongly Disagree | Disagree | Agree | Strongly Agree |
| | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| 30. The community is supportive of my efforts with the program? | Strongly Disagree | Disagree | Agree | Strongly Agree |
| | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| 31. My first year of teaching is/was satisfying. | Strongly Disagree | Disagree | Agree | Strongly Agree |
| | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| 32. I anticipate returning to this position next year (2005-2006). | Strongly Disagree | Disagree | Agree | Strongly Agree |
| | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| 33. If I were to experience a life-status changing event (marriage, death of a loved one, divorce, birth of a new baby, etc.), I would consider leaving my position? | Strongly Disagree | Disagree | Agree | Strongly Agree |
| | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

34. Keeping personal life issues under control is important to the success of my professional life?

Strongly
Disagree
☐

Disagree
☐

Agree
☐

Strongly
Agree
☐

35. My overall opinion of teaching is satisfying.

Strongly
Disagree
☐

Disagree
☐

Agree
☐

Strongly
Agree
☐

36. Please list any other factors that contribute most to the enjoyment of your position?

(max length 2000 characters)

Thank you for participating in this survey!

Appendix B: Information/Consent Form

Informed Consent Form

Dear Music Educator:

I am a graduate student under the direction of Professor Nancy H. Barry in the Music Department at The University of Oklahoma-Norman Campus. I invite you to participate in a research study being conducted under the auspices of the University of Oklahoma-Norman Campus entitled Instrumental Music Director Survey, IRB # FY2005-112. The purpose of this study is to investigate the potential demographic, professional, social, and personal influences related to career satisfaction and resilience among instrumental music educators.

Applicants of this study must be 21 years or older and serve as an instrumental music director.

Your participation will involve completing an on-line survey and should only take about ten minutes. Your involvement in the study is voluntary, and you may choose not to participate or to stop at any time. The results of the research study may be published, but your name will not be used. This survey is anonymous. The results of our study may be published, but your name will not be linked to responses in publications that are released from the project. In fact, the published results will be presented in summary form only. All information you provide will remain strictly confidential.

The findings from this project will provide information on career satisfaction and teacher resilience of music educators with no cost to you other than the time it takes to complete the survey. There are no foreseeable risks associated with this study beyond those present in routine everyday life.

If you have any questions about this research project, please feel free to call me at (405) 722-0964 or e-mail at scotthoward@ou.edu. You may also contact Dr. Nancy H. Barry at (405) 325-4146 or email her at barrynh@ou.edu. Questions about your rights as a research participant or concerns about the project should be directed to the Institutional Review Board at The University of Oklahoma-Norman Campus at (405) 325-8110 or irb@ou.edu

By selecting "I AGREE" below, you will be agreeing to participate in the above described project.

I AGREE I DO NOT AGREE

Thank you for your consideration!

Sincerely,

Scott Howard
Graduate Assistant
University of Oklahoma

Appendix C: University of Oklahoma - Norman Campus
Institutional Review Board Approval Letter



The University of Oklahoma

OFFICE OF HUMAN RESEARCH PARTICIPANT PROTECTION

December 17, 2004

Mr. Scott Eugene Howard
6003 Paramount Drive
Oklahoma City, OK, 73162

RE: Exempt from IRB Review
IRB Number: FY2005-112
Title: Instrumental Music Director Survey

Dear Mr. Howard:

The Institutional Review Board considers that this research is exempt in accordance with the Code of Federal Regulations, Title 45, Part 46, Sub-part 101 (b), Category:

2. Research using cognitive, diagnostic, aptitude, and educational achievement tests, or surveys, interviews, or observations of public behavior, unless human subjects are identifiable, and disclosure of responses could put them at risk of liability, or damage to their reputations or financial standing.

as revised November 13, 2001. Further review of this study by the IRB is not required unless the protocol changes with regards to the use of human subjects. In that case, the study must be resubmitted immediately to the Board. Please inform the IRB when this research is completed.

If you have any questions related to this research or the IRB, you may telephone the IRB staff at 405.325.8110 or visit our web site out irb@ou.edu.

Cordially,

Lynn Devenport, Ph.D.
Vice Chair
Institutional Review Board – Norman Campus (FWA #00003191)

FY2005-112

cc: Dr. Nancy Barry, Music
Graduate College

Appendix D: Arkansas School Band and Orchestra Association Approval Letter

Arkansas School Band and Orchestra Association



Julia Reynolds, Executive Secretary

P O Box 6227 – 209 West 'O' ST – Russellville, AR 72801

PH 479-498-6059 – FAX 479-498-6063

julia.reynolds@mail.atu.edu

December 8, 2004

To Whom It May Concern:

Scott Howard, music graduate student, has requested permission to administer an on-line survey on behalf of the University of Oklahoma Music Education Department to members of our organization in Northwest Arkansas. We are happy to grant him permission to survey our directors for this music education project.

If you have any questions, please feel free to contact me.

Sincerely,

Julia Reynolds

Appendix E: Oklahoma Secondary Schools Activities Association Approval Letter

OSSAA
Music Department

7300 North Broadway Extension
Oklahoma City, Oklahoma 73116
(405) 840-1116
Fax (405) 840 9559
Email – mplunkett@ossaa.com

March 25, 2005

Scott Howard has requested permission to ask our Oklahoma Music Educators to participate in a voluntary on-line survey. We are glad to give Mr. Howard permission to conduct this survey, and look forward to viewing the results. If you have any further questions, please feel free to contact me at the Oklahoma Secondary School Activities Association.

Mike Plunkett
OSSAA Music Chairman
(405) 840-1116
email: mplunkett@ossaa.com

Appendix F: Instrumental Music Directors' Extra Duties and Obligations Text Responses
(Note: Text Responses in Appendices appear exactly as entered in the on-line survey.)

1. Bus duty, recess duty, lunch duty.
2. certified bus driver
3. Class Sponsor
4. Fine Arts Team Leader
5. class sponsor
6. It's too much to do this job successfully.
7. all sportsmusicalchamber assignments
8. I provide relief of the In-School Detention director so he gets lunch each day. Low impact duty (better than teaching a music appreciation class, I promise you) with no real work, just supervise a study-hall type environment.
9. substitute bus driver....
10. assist in Lunch duty
11. The occasional week of standing outside after school as kids get picked up by parents.
12. Every three days-lunch dutyEight weeks per year-bus dutyWeekly meetings 2x per week
13. I teach 2 classes of freshman humanities.
14. None
15. None
16. bus duty after schoolworking gate at ballgamesfaculty meetings
17. none
18. Parking lot duty, 2 dances/year

19. All football games, Music Seminar Class on a Saturday, Band Camp, Parades, Community Performances, Marching Competitions, Guard, Fundraising, Faculty Meetings, Lunch Duty
20. none
21. Lunch DutyBus DutyDetention Duty
22. Teaching a study skills class
23. two classes of comuters that I am not qualified, or certified to teach
24. N/A
25. Lunch Duty, Playground Duty, Fan Fair, Class sponsor, Safe school committee, 8th grade art teacher, Humanities, assesment of the arts in Grades 5-8.
26. Lunch Duty, Faculty Meetings
27. Lunch Duty
28. I have to do bus duty.en
29. winter guard
30. Class sponsor
31. none
32. Bus Driving, Class Sponsor, Morning/Lunch Duty, Faculty Meetings
33. Parking lot duty
34. None yet, they don't give any extra assignments to first year teachers.
35. none
36. Elementary Phys. Ed, Humanities, Class Sponsor, Art Assistant, Keep gate at games, breakfast and lunch duty, faculty committees

I also do the mock trial team and the varsity quiz bowl team in addition to being the speech, drama and debate coach. These were my responsibilities before I accepted the challenge of bringing back our band.

- 37. National Honor Society
- 38. Tribes (homeroom) and Micro-Society
- 39. Two band concerts, solos and ensemble contests
- 40. Stagecraft & team leader
- 41. ATTEND MEETINGS
- 42. All the teachers have "bus" and "hall" duty on a rotating basis. All other extra-duty assignments are voluntary and are paid a stipend.
- 43. none
- 44. None
- 45. lunch duty only-this is fine though, my job keeps me hopping
- 46. hall duty
- 47. Computer instructor
- 48. professional development, faculty meetings, graduation, back to school night, parent conferences, and
- 49. none
- 50. Bus duty and covering other classes if there is not a substitute.
- 51. various duties (detention, etc.) Washington DC tour for graduated 6th graders
- 52. morning door duty, lunch duty
- 53. Basketball pep band
- 54. Assembly coordinator (not required, but it pays...)

- 55. AP Music Theory
- 56. none
- 57. I am also the reading coach k-3; librarian, special education, A+ coordinator
- 58. parent/student/community involvement committee, faculty meetings
- 59. Vending Machine Duty; Outside Duty After School
- 60. Junior class sponsor, detention duty or morning lobby duty
- 61. Community Band, be willing to serve on committees such as Bond Issue
- 62. Committees, attend faculty meetings.
- 63. Bus duty and Lunch duty.
- 64. School Bus driver
- 65. Cheerleading Sponsor and Mathcounts Sponsor
- 66. Division Chairman of Music Department
- 67. Duties all day long, before school, during lunch and after school...
- 68. hall duty and lunch duty
- 69. Lunch duty every day
- 70. car duty and bus duty after school
- 71. before school playground and lunch duty
- 72. Timeout duty and some detention occasionally
- 73. None
- 74. None at all, I'm lucky I guess.
- 75. Pep rallies, and some basketball games.
- 76. N/A
- 77. before school recess duty and some lunch duty (Fridays)

- 78. doesn't apply to me. I have none.
- 79. I only attend faculty meetings.
- 80. Faculty Meetings
- 81. lunch duty only.
- 82. I am required to attend faculty meetings and social parties.
- 83. I assist with English department meetings as an outside person.
- 84. N/A
- 85. Playground or recess duty.
- 86. I have no extra assignments because I am a traveling teacher.
- 87. I do no extra duties besides band stuff
- 88. National Honor Society Faculty Sponsor
- 89. I have no duties.
- 90. I assist with choir sometimes.
- 91. Faculty meetings and whatnot.
- 92. I have bus and car-riding duties, everyone does... and I also must attend all of my faculty and department meetings.
- 93. I have none at all.
- 94. Bus duty only.
- 95. none
- 96. freshman class sponsor and graduation committee
- 97. I also teach an English class
- 98. N/A
- 99. I have bus duty and hall duty.

100. Camp Classen sponsor
101. I teach a computer class in the morning and humanities in the afternoon.
102. only lunch duty
103. I teach only band classes, no duties.
104. Not applicable.
105. I only attend Rotary once a month as a Rep for our school.
106. bus/car duty
107. I am required to attend faculty meetings (boring!)
108. I serve on NCA committees to get certified, but that's it.
109. faculty meetings
110. only band stuff
111. I do freshman class sponsor and coordinate pep assemblies.
112. vending machine sales at lunch.
113. N/A
114. only car duty after school
115. I go to all football, basketball, and volleyball games with a pep band.
116. faculty and departmental meetings
117. I teach "Panther" time, a work time for about 15 minutes each day (study hall really)
118. bus duty and faculty meetings
119. I travel to the middle school every day, so no duties for me.
120. None at all.
121. I do lunch duty selling candy.

- 122. I have none.
- 123. I just do band things, no extra stuff involved.
- 124. N/A
- 125. I do cheerleading sponsorship and sometimes other substitute duties as needed.
- 126. two classes of computers that I am not qualified, or certified to teach
- 127. I don't have any duties.
- 128. I am relieved of my duties by my assistant.

Appendix G: Why a Director Would/Would Not Choose Music Again As A Profession
(Note: Text Responses in Appendices appear exactly as entered in the on-line survey.)

1. I think you may or may not choose music as a career as much as it chooses you. I believe that my music teaching experience reflects the love that I have for the profession.
because it is all I know
2. I love music and I enjoy working with youth. If I was not a music teacher, I still would have chosen to be a teacher.
3. I get to say that I make music with my day, and that it supports my family. There are relatively few people who get to say such a thing...
4. As a sole supporter of a family of 4 or more, it would be difficult to live on the basic teacher's salary
5. Lack of respect by parents and students. Poor work ethic and personal discipline in today's studentss. Limited advancement in salary.
6. It is something that I love doing. I feel sorry for the class room teachers. While they use the same text books, mine change with composers, styles, and genre. pay is horrible: students are getting more lazy as blogs/computer games and instant gratification grow. ends do not justify the means in order to achieve. Music was once a hobby, now its evolved into a chore with little gratification (bitter huh?)
"FUN" is then putting your neck on the chopping block at a contest to have three "know it all" dudes tell you how adequate or inadequate you and your program are, NOT KNOWING the elements or problems that were overcome. No other subject matter goes through the kind of public scrutiny that this one does. (I could go on forever)
7. I am concerned about America's public school system's ability to support music programs adequately in future years. If we all lowered our standards, it might work out. But I don't know that I can lower my standards (less students, less performances, less opportunities) to what, I believe, that many schools are headed toward. It just costs too much money to keep all the extracurricular activities going while parents and schools are strapped to keep up with recent academic mandates as well as the growing number of special education and learning disabled students that must be helped first. All of it adds up to a reduced number of students in our classrooms and consequently a reduced amount of funding from our administrations.
8. Music is what I do
9. Many teachers can transition easily to other career options within the education field.

10. Music teachers have narrow options outside of music. We are generally too busy to pursue an administrative degree (and what likely influences leaving music is the evening and summer work--stuff you do as an admin).
11. I choose music as a career simply because I enjoy music. I chose teaching as a career because I'm a natural born teacher/leader. I've been teaching people how to do various things since I was in about 6th grade. My first teaching experience that I can remember was teaching others how to swim. Since then, I've taught many students how to play percussion instruments, how to swim, I've certified lifeguards for the past 7 years via American Red Cross, and have worked with several H.S. drumlines while in college.
12. Teaching is a natural ability that I am very proud to hone. So many current teachers do not REALLY enjoy teaching, but rather they teach b/c of the summer/Christmas breaks, M-F 8-3 schedule, etc. I teach b/c I enjoy working with students, seeing their faces light up when they accomplish a task (of any kind), and knowing that I may offer some type of stability in their lives.
13. I love my job. I wish I could make more money and that could have caused me to change my mind about my profession
14. I love my job. It's easy to go in the morning, it's different every day, I love working with kids, and I love seeing them progress as musicians.
15. I enjoy teaching music, and would be happy to do it again. Not to the same extent as the first time, but as I plan to do next year, starting a new program.
16. Enjoyable, love working with kids. (Pay is a deterrent, though.)
17. I believe I would stay in the music field because that is what I know best. Growing up and in college I dabbled in a little of everything and never really excelled at anything but music. It is what comes easiest and best. I have always worked around children since the age of 14 in various groups and activities and have thought of other aspirations but have always come back to my first love.
18. Even though this first year was difficult due to many and varied reasons, teaching music has been my dream for years. I'm living my dream. Not many people get to say that. However, unless there are major changes in this school next year (considering they hire me back) I will leave.
19. Too much emphasis put on marching band and not music education! Too much administrative work which takes away effective teaching.
20. I left teaching and came back; I "scratched that itch" to find something better.

21. Salary Health Insurance costs Hours away from family Administrative requirements Increasing apathy among students
22. The only drawback is the salary does not match the amount of money i spent and am spending on student loans for a position that requires as much or more time as a doctor or lawyer
23. Not enough money in teaching I would have stayed in the music industry but as a recording engineer or something to do with music technology
24. Would Not Teach. Salary is not adequate for the amount of education costs necessary for the position.
25. I love band and enjoy teenagers. My only drawback to this job is the amount of elementary music that I teach.
26. Having enjoyed a superior public school music education, I would like to share that with students.
27. There is too much politics in this profession, Low Pay, Under Appreciated, and Way Under Supported. Sports will always come first.
no other profession has as much impact on students for such a length of time.
28. I would choose music as a hobby and choose a career that I could make more money.
29. We do not have the Parental support we had when I started teaching in 1965.
30. I love music and I love teaching music to children.
31. I can play, and still play, never really have to grow up. I enjoy sharing my god given talent with others and that is my ministry. I do it for him, he gave me this gift, and I am trying to repay him everyday.
32. I don't get bored with what I do. It is usually not tedious. The job security is worth a lot.
33. If I had to do it all over again, I would definitely choose music as a career because I love music (performance and listening) and my high school band director had that much influence on me .
34. I really enjoy what I do, and I am good at it! The kids learn to play and enjoy music.
time it takes

35. I enjoy performing and writing music. I would probably pursue this as apposed to music education. I have never had an administration that strongly supports the band program. We are almost an after thought. Unfortunately, I see this becoming a pattern in Oklahoma.

36. Pay is low, stress is high

37. The process of rehearsing and performing music is an extremely rewarding experience.

38. Opportunities for advancement are limited. Salary not commensurate with responsibility level or amount of education required.

39. I love music. I love everything about band from writing half time shows to helping students with honor band auditions. I enjoy the holidays off throughout the school year and summers off. I will always teach, no matter what. I will always teach music because it allows for life-long lessons to be incorporated into the classroom. Self discipline, cooperation, teamwork, dedication, and character are all underlying requirements for music class. I feel I am a good role model for encouraging students to develop these traits. And it would be increasingly difficult to incorporate these life-long skills into a math, science, reading, history, or grammar class.

40. my 1st love is to teach band

41. Being my first year, I believe that it didn't go as well as it could have if I had had more experience.

42. I wouldn't choose teaching, period, as a career, because of the lack of pay.

43. In retrospect is was worth it.

44. I'm still dumb enough to believe I can make a difference and music is my tool of choice.

45. Music has been my life since age four. I want to share it.

46. Financial

47. Was not well prepared by my higher education facility.

48. I would choose this career again mostly because I view it as a career and not a job or work. I still enjoy what I do even with all the hardships or drawbacks. This

career is fulfilling and anyone who doesn't feel or believe the same way should not be in this profession.

49. It is very enjoyable and I like molding young minds.

50. It combines the two things I love most - teaching and music

51. MUSIC OPENS MANY DOORS. DOORS TO HELP US MEET AND UNDERSTAND PEOPLE, LESSONS IN LIFE AND MEDICINE FOR THE SOUL.

52. I believe my talents and gifts made me fit to be a teacher and I love music. I still get great joy out of showing students how to "make Music". It's a gift I have been given.

53. I enjoy music and especially jazz band. However, I would think about making music a hobby, due to teacher pay.

54. Even with summers, there is too much time spent away from my family during the school year. this places a heavy burden on my wife, who also works.

55. Teaching is a profession that doesn't grow boring because of the students. They constantly grow and change, and there are new students each year. There is always a goal to try to meet.

56. Low pay with no chance for making more money is the negative. My profound love for teaching music is being frustrated by the low pay, lack of respect for any authority from students and their parents. The fact that the legislators seem to feel that education is not important enough to fund as a priority upsets me. Classroom discipline is getting more and more difficult to manage.

57. Music played the most vital role in my life and I would choose to teach, I would possible change the venue that I teach in, but I would still teach music.

58. I fell in love with teaching when I did my student-teaching in college, and have been in love with it ver since.
very rewarding career

59. Frustrations dealing with parents and students. Holding students to certain standards becomes difficult when the school as a whole or the parents set little to no expectations.

60. In this situation it becomes difficult to build a program and excel because students/parents/districts/communities become satisfied with mediocrity. Monetary issues also become significant: base salary, extra duty pay, department budget, etc...

61. I still enjoy the music aspect of my job. I just find over the years the behavior of the students keeps getting worse, not just in music but in every area of education
62. this is what I wanted to do all along
63. Music is the essence of my being.
64. I have always considered myself as both a professional performer and educator. Both skills are necessary to influence the leaders of tomorrow.
65. I get to spend every day making music
66. My ability to touch students and reach out to them through music is amazing. Music is different than other classes and gives me a fulfillment that I could not find elsewhere.
67. The opportunity to combine a favored avocation with a desirable vocational opportunity
68. because it is all I know
69. I really enjoy working with kids, they are life at its best.
70. I enjoy having summers off.
71. I have small children in school and enjoy the same days off as they have.
72. I think I am lucky to be a music teacher, what a fun time it is for me.
73. Seeing kids do something they love is awesome.
74. I am glad I am a music teacher, it is a life-while pursuit of happiness.
75. I think music teachers are special to the school community and have a lot to offer to the school itself.
76. I like my band room and like messing with instruments, it is cool.
77. I thoroughly enjoy everything about my job, well almost everything.
78. Music is a love of mine, how could I not choose this again as a career.
79. I love working with kids.
80. I believe I would have def. gone to another profession. I enjoy music, but there is no pay for what we have to do.

81. I think I would come back to teaching music again.
82. I would not choose music again as a profession, pay is lousy.
83. I would love to come back, I have a lot of vested interest in this program.
84. I would absolutely not teach again. There must be better benefits and more money.
85. I would love to share my love for good music with students, I would choose music again and again and again as my profession.
86. I love music.
87. I would choose music teacher again as a career.
88. I think school teaching is too difficult for the amount of money you receive.
89. Once a teacher, always a teacher.
90. No way, gotta make more money for the fam.
91. I love teaching children about music.
92. I think of myself as a musician personally.
93. Too much work for the amount of pay.
94. I like kids, they are fun to teach.
95. I want to be a band director forever.
96. I think that band teaching is hard, but worth it.
97. As a young teacher, I might re-consider other vocations if offered.
98. All I do, I do it for you! Kids are everything.
99. Not enough pay.
100. I enjoy playing music along with the students.
101. I get to use all of my talents, and it is exhilarating...
102. Music is all I have ever wanted to do.

103. I see the future of music and it is great.
104. students and parents are great, I love it for these reasons.
105. Time spent with children is time well spent.
106. I think and believe that teaching is very rewarding. It fills my inner soul with a peace that is unmatched by any other profession.
107. I don't think that teaching was the best choice (\$)
108. I enjoy working with kids and other colleagues.
109. I like band trips and spending time with students
110. My wife keeps me going, I don't always know about music education
111. I really enjoy music and music teaching.
112. How could anybody not like the students I work with.
113. I really don't know what else I would do if it weren't for music.
114. Students then parents, what a question of battles.
115. I love working with and teaching kids, they are fabulous
116. my talent is music
117. I enjoy music teaching, so there you have it.
118. I enjoy displaying my talents and seeing kids pick up on them.
119. whenever I think about teaching, I think about it as my way of life, communication at its very finest form.
120. I work for cheap, too cheap!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!
121. I think I am much like Mr. Bean, quiet and clumsy, but often able to get out of trouble and do the right thing. Music may not be the best of my traits.
122. I love marching band.
123. I need more money.

124. I like playing the drums and teaching kids to do it.
125. Music jives with me, I am thankful for being a teacher.
126. teaching music is like eating a box of chocolates, you never know what you get
127. I love being on the podium, it is a natural high.
128. I think students and their parents are great. I like giving them things to do and watching them do it. It means a lot to accomplish great goals.
129. Seeing kids excel is worth more than a painfully low salary.
130. \$
131. I think if I were smarter and less compassionate, I would choose another profession if I had it all over to do again.
132. kids are great and make life push forwrd
133. I like playing my trumpet along with jazz band. It seems to really be my calling in life.
134. I don't like the way pay is low and students are very critical.
135. Money and kids, tough choice. I would choose kids.

Appendix H: Why Directors Refuse To Leave Their Current Positions Text Responses
(Note: Text Responses in Appendices appear exactly as entered in the on-line survey.)

1. Decided my present position was best
2. Present situation was a better fit for myself and family financially.
3. work on a doctorate - financial reasons
4. HOME is near.
5. family crappy pay everywhere
6. Situation did not seem any better than the one I currently had
7. During the recession a couple of years ago a lot of teaching positions were eliminated. I did not want to be the junior faculty member if a second round of reductions were to occur. In other words, I had job security.
8. The administration is reasonable and easy to work with. The students are eager to learn and willing to accept a challenge. Parents are for the most part easy to deal with.
9. Tremendous administrators
10. Other instrumental music teaching position would've been a "lateral move" and I didn't want to move my family.
11. Other situations weren't as lucrative as far as past success of program and community support
12. I did not leave because I can build a wonderful program here. The district is supportive and I smaller districts do not have the headaches of larger ones.
13. Putting a program back together after years of director changes and administrative changes
14. Offered Principal position in another district, was not ready to move into that capacity.
15. My family is established in the community. If I left, it would upset more than just my position.
16. personal ties
17. lateral move.
18. I love the people in this community, and the administration is very easy to work for.

19. They support band and treat us very well.
20. I enjoy teaching at this 1A school. There are always pros and cons, however, I am happy where I am at this point in time.
21. Pay
22. Didn't want to move
23. Job offer as an assistant high school director/beginning & intermediate band director in 2 larger school districts. Chose head/only director at a smaller school for the experience.
24. I'm happy with the challenges and opportunities where I am now.
25. My wife was offered a teaching position in this district before a position became available in the other.
26. I did not trust the superintendent as much as my current superintendent. Also, I wanted to see a more substantial difference in the program from when I started to when I left. One year was not enough to make a good comparison at how effective of a teacher I can be.
27. I was offered another job.
28. trapped financially
29. I love the people I teach with as well as the band kids.
30. Security.
31. less pay and more responsibility, I also do not want to teach vocal.
32. The growth of the program and program improvement are still constant.
33. N/A
34. I was offered a HS position. I prefer to stay at MS.
35. I have had many opportunities to move to another position, but have chosen not to do so. So, "refused" might not be the right term.
36. Didn't want to do marching band any more driving distance

37. I have invested a lot of time in the students at this school.
38. I teach at the High school that I attended. I took over after a director who had a heart attack the 4th week of school, I have been here for 7 years and now I have my younger brother and sister about to come to this school. I am very tradition bound and would like to see my siblings through their high school years.
39. I'm happy here.
40. I love my school
41. I have been offered many positions at various times. I have stayed here because of loyalty, and the comfort of knowing where everything is located. I know all (most!) of the administrative procedures. I will retire in 5 or 6 years, and don't feel like moving at this point. This is my third position in 25 years, and I have held it since 1988.
42. It was not a better position and did not pay as well.
43. I am building a program. My job has the benefits of wonderful students, supportive parents, and great coworkers.
44. I did not feel that it was the right time.
not as good of an offer that I have here already
45. Present situation was a better job
46. Location. Location. Location.
my job was just as good and didn't have to start over.
47. Job security and stability
48. I enjoy the people I work with too much.
49. Starting over isn't worth it.
50. Beginning a program from scratch takes ownership and time.
51. I have been offered many positions but am not willing to start at another place.
52. I enjoy the town and people too much to move.
53. I have family really near
54. Family was close and convenient for babysitting

55. I really enjoy my situation. It has taken me many years to build to this point.
56. I enjoy the location of the school and its workers. Life seems fun there.
57. I hate moving and starting over.
58. I am not interested in always chasing the better job out there.
59. My wife and I have good jobs and have planted roots in this community.
60. I have had other job offers.
61. I like the stability of a large school system.
62. I want to stay here for many reasons.
63. Other positions are not any better.
64. I love my school.
65. I have often thought of going, but they put up with me here and that's OK
66. I like it here.
67. I love my school
68. I really don't know why I stay or why I should consider going.
69. I have vested a lot of time maintaining this program. I am not about to leave at this point.
70. I don't know why.
71. The other job offer was not financially beneficial for me and/or my family.
72. Other jobs are really not a better package.
73. Too many time commitments
74. work on a graduate degree
75. I really like my current job.
76. Most other positions were just not profitable.
77. I love my room at school. It is comfortable to me.

- 78. Pay \$
- 79. I like it here.
- 80. The people I work with are awesome.
- 81. Other places have offered less pay and more responsibility, I don't want that.
- 82. I am retiring soon and do not want to put up with the hassle.
- 83. I love having assistants and good students.
- 84. I have been offered collegiate positions, I don't want it.
- 85. I enjoy the kids.
- 86. I just don't think that finances would be any better in another district.
- 87. I have had a few other offers, but family keeps me here.
- 88. the pay was worse than my job
- 89. present position is better

Appendix I: Other Satisfaction Factors Text Responses
(Note: Text Responses in Appendices appear exactly as entered in the on-line survey.)

1. I think the overall enjoyment of my position is reflected through student success. Success doesn't always mean 1's at contest, but - it may simply mean achieving something that they weren't able to do before. I think the students are why I teach (it is certainly not the \$\$\$\$ or lack thereof!).
2. watching kids succeed after high-school
3. Seeing kids succeed in what you have taught them. Being able to influence teens that they can make something out of themselves. Seeing kids smile.
4. being able to watch my own children plus my students grow in their musicianship
5. Those who do work and appreciate your help.
6. I love teaching kids how to be musicians.
7. Watching the kids succeed in playing music, enjoying music, and listening to the music I provide them in class is a blast. Money can not buy this experience. However, having enough money to provide the students with good music to play would be nice.
8. Goals are met.
9. The students and their parents. If the majority are willing to be here and practice and participate fully then I'm all about that and I will do whatever I can to help. But if I have to beg for participation or demand or punish for not showing up or not practicing, then that's where it gets dicey. It is not enjoyable then. And for some reason, that seems to be on the rise everywhere. Not just here. I've heard it from many in other districts as well.
10. 3 things: 1. getting to run my program my way. 2. having the resources to produce a good program. 3. most non-music folks are afraid to poke around music business for fear they'll look like a fool--means I can define my work without another teacher/coach questioning my definitions. It's tough for a principal to get too specific when they have a concern because they don't know band--that's a real plus for me because I'm smarter than most of them and can maneuver around anything that might be a problem for my program.
11. I have very supportive principals at both schools, and I'm married to another music educator. My colleagues are very supportive. I do not ever feel like I am alone in the world.
12. Working with children, and witnessing their joy at learning to make music.

13. I think helpful parents would make this a much more enjoyable career, but I haven't received much support this year. I hope to change that in the future.
14. How you are treated by your administration.
15. Student dedication and success
Students continuing to play into college
Parental support and dedication
16. I enjoy working with the kids
17. Teaching kids to make music and having fun doing it!
18. Former students returning as friends makes me feel I've accomplished something in their lives.
19. My band students are great. My administration understands that I know what I am doing and leaves me alone.
20. being able to work in a team teaching situation with other music colleagues
21. My Students make it worth it most of the time. I know that I am somehow contributing to their success in life.
22. the opportunity to expose young people to the importance of music in their lives
23. other staff members, students.
24. I'm retiring after this year.
25. My students seem to love me, and that makes it fun to come to school everyday and on weekends, etc.
26. administration support, colleague support. Student willingness.
27. I also am Music Director at my church and that helps me enjoy my teaching experience.
28. Seeing the long term benefits that students reap from being in my programs
29. Student's feeling of accomplishment and success in an area of his/her life. The moments when you know your students actually did learn something. Knowing that students need the positive affirmation we as educators can give.

30. The listening to students perform music, working with young minds, getting together with other directors at different events and competitions, getting along with colleagues and administration.

31. Attitude!

32. A feeling of cooperation starting at the administration, to faculty, to parents, and to the students. Many times we are satisfied with the students and suffer with the rest. I have a good relationship here.

33. I enjoy seeing students feel successful. When they learn a new note, are able to perform a difficult piece, or do a great show, their excitement is exhilarating for me.

34. Parents who constantly examine every teaching practice, music choice, fundraiser, etc. can tend to suck the joy out of teaching band.

35. Performances. Well-paced, structured rehearsals. Student's perspective on both musical & extra-musical items. A fun and up-beat staff to work with.

36. the children

37. I enjoy the full spectrum work by engaging student learning at all levels. I enjoy working with my fellow colleague and I enjoy the benefits of being in a teaching position for the past eleven years were respect for my work and decision making is firmly established with colleagues, parents and administration.

38. As a music teacher, the material to be taught changes each year for the most part. I don't teach division every year over and over for 30 years. Every year contains a new mixture of students and different music/half time shows/concerts to prepare than the year before. As I continue in the profession, I am eager to find enjoyment in helping students to go to college on music scholarships. If only 1 student in my entire career obtains a music scholarship allowing them to attend college where they couldn't otherwise-that will be the ultimate reward. I will have returned or contributed to society what was so graciously gifted to me.

39. quality of the program the people I work with.

40. The students can be quite lazy at times.

Having the proper assistance is very important. Without an assistant, this job would have been impossible to do. Sometimes it feels as if I need an assistant for my assistant.

Breaks (fall, summer, Christmas, etc.). No other job offers so much time off.

41. appreciation of my efforts

42. I have great kids and the faculty around me is superb.

43. young people keep you young and they are the best source of entertainment available. they are a hoot.
44. watching the light turn on when my students "get it."
45. Administrative Support
46. Personal mental and spiritual status. If a person isn't balanced personally, there are too many other problems to face other than professional fulfillment.
47. I like the challenge of building a program
48. IT'S (MUSIC) THAT IS A GIFT FROM GOD SO WHAT WE DO WITH THIS GIFT AND HOW WE SHARE IT WITH OTHERS IS IMPORTANT.
49. Two of the biggest perks of being a music educator: 1) Within your performing group, you are in charge. You choose the repertoire. You choose your method of teaching and when and where to perform. 2) The joy of seeing kids overcome challenges and be successful.
50. #NAME?
51. no fundraising and a larger budget not teaching music appreciation and having a full-time not part-time assistant
52. My husband is very tolerant of all my extra activities that take me away on evenings and weekends.
53. I truly enjoy teaching, but get frustrated at the students I have taught that have been able to earn more than 3 times my income in the business world doing things that don't seem to have a very positive effect on improving our society. It seems to devalue our position in their eyes, even though they would admit that our role as teacher helped them get where they are.
54. I enjoy teaching in the same school that I attended. We are in Tulsa Public Schools, but our school and community are very much like a small town when it comes to tradition and community.
55. Kids are awesome, parents suck!
56. So much of music education becomes less about education and more about paperwork, politics, and lack of support. Though I feel I am an effective teacher the profession has become highly unenjoyable. It is unfortunate that one must struggle so much to motivate students to become motivated, independent, avid learners. Better parental involvement in the lives of their students and better support from administrators and communities is desperately needed in many circumstances.

57. I love music and I love kids

58. The fact that I am part-time suits my needs. I don't need to work from a financial aspect (husband has good job), but I still am out doing what I enjoy. The arts in Okhahoma are struggling and I am happy that I am able to do something to give students an opportunity to learn an instrument. I believe the discipline and satisfaction of mastering a skill and participating in an organization like band is a life altering opportunity.

59. working with students

60. the students and staff at my school

61. I get to leave at 3:10 everyday!

62. I re-entered college after my children were all in school. I am an old beginning teacher and chose the field after working in other occupations. I will probably retire as a music/band teacher.

63. Hardworking students Love of students Future of my students

64. I enjoy working with my students

65. Regardless of contest ratings, I believe that my students experience success, and it is fun watching them achieve that.

66. Helping students move on after high school is great enjoyment and reward for me.

67. I enjoy the look on the face of a student when he/she does something artistically great.

68. I appreciate those who like what I do. The parents, students, and administration all seem to support me and it is most enjoyable.

69. I just love being a music teacher. I think it is very satisfying to do a career in this crazy world that you enjoy.

70. Band shoes \$35, Flipfolder \$5, Valve oil and reeds \$10, Watching students do well in a performance = priceless

71. I enjoy students.

72. I enjoy being the leader of a fine group, a group that practices and works their tails off. I spend effort with them, they spend effort at home, and we are all satisfied with a great plying group.

73. I love support for our programs. Our parents and school is the best. It is great fun.

74. I love suport from our band boosters. They make my life tolerable.

78. I feel that I am valued as an educator in my staff of teachers. They enjoy me and I enjoy them.

79. Kids, Kids, KIDs.....

where else would you get to play music all day with a bunch of kids and get paid doing it.

80. I love this job.

81. Every now and then a student will bring a present or draw a picture. Life just doesn't happen like this enough.

82. I have a great staff of assistants and they do a great job of helping me.

83. I love teaching students about the love of all kinds of music and seeing them smile about it, tap their toes, etc...

84. I am satisfied with my staff and student.s

85. I have had a rewarding career and it is time to go. No regrets.

86. I get along great with the people around me and especially my students.

87. I do music for a hobby as well, I play many instru. And sing in choir.

88. I enjoy conducting a large group. It is a rush.

89. I enjoy playing my instrument with my students. I am fairly talented and the students enjoy my talent.

90. The listening to students perform music, working with young minds, getting together with other directors at different events and competitions, getting along with colleagues and administration.

91. Attitude!

92. I enjoy seeing students feel successful. When they learn a new note, are able to perform a difficult piece, or do a great show, their excitement is exhilerating for me.

93. Parents who constantly examine every teaching practice, music choice, fundraiser, etc. can tend to suck the joy out of teaching band.
94. Students
95. I enjoy working hard and seeing results..
96. I have true classy people to work for and with.
97. I love my students.
98. I am funded very well with a great budget and supportive staff.
99. I am important here at school and I like being needed,
100. I love the youth of today. They are so smart and talented. People often overlook their achievement and ability.
101. Administration and principals . They are the key.
102. I enjoy working toward goals of the program.
103. I have been given a talent, and music is a vehicle for me to share love to others.
104. love to work with kids.
105. I really am fond of a great atmosphere to work in, good budget, clean facilities, and
106. great administrators.
107. I enjoy support from my family in doing my job.
108. Kids are often far better to work with than their parents. like doing work at school. It makes me feel needed and valued. I really don't care for paperwork so much, but I do enjoy busy work.
109. I love my job because of the kids.
110. I love teaching music, it is rewarding beyond anything I know.
111. Teaching students
112. Students are funny and fun to work with, staff is no so much fun, but supportive.

113. It is great teaching kids about music. It seems very rewarding to me.
114. I like challenging kids beyond their capacity and seeing them rise to the challenge.
115. Working with students and staff
116. I love to see students grow and learn.
117. Students seem to enjoy themselves and they progress, that makes me happy.
118. I love being around children and working with them to achieve goals.
119. I love to see kids show up early in the morning to practice. I have seen a change in their hearts over the years. They appreciate music and I appreciate them.
120. I enjoy working in a hassle-free environment. They respect me to do my job.
121. I love helping students help themselves.
122. A feeling of cooperation starting at the administration, to faculty, to parents, and to the students. Many times we are satisfied with the students and suffer with the rest. I have a good relationship here.
123. I enjoy seeing each student progress. Ultimately I would like to see them do music in college, but it is OK if they don't.
124. I have great parent support. With them, I can do my job without hassles. I love seeing a clarinet player cross the break, or a trumpet player finally hitting the High C, it warms my heart.
125. I love my daily and yearly schedule.
126. I enjoy teaching in this school. It is comfortable and pleasant.
127. I like being on the podium and leading a group to success. It takes work, but I wouldn't trade this work for anything.
128. I love the balance that music brings to my life. It is truly a universal language...
129. I love my schedule, summer and Christmas breaks, it allows me time with my family
130. Performances. Well-paced, structured rehearsals. Student's perspective on both musical & extra-musical items. A fun and up-beat staff to work with.

administration, students, parents, other teachers.

131. I really enjoy seeing students achieve something they set out to do.
I love spending time with my students and experiencing life with them as they
experience it for themselves.