

**COMPETENCIES OF THE PUBLIC SCHOOL MUSIC ADMINISTRATOR:
TEXAS MUSIC ADMINISTRATOR PERSPECTIVES**

by

Jeremy LeRoy Earnhart

JOEL LEBSACK, Ed.D., Faculty Chair

PATTY NOTGRASS, Ed.D., Committee Member

SHARON LEE, Ph.D., Director of Research in K-12 Education

NEIL DUGGER, Ed.D., Director, Ed.D. in Educational Leadership K-12

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We hereby recommend that the submitted Treatise

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PERSPECTIVES**

By: **Jeremy LeRoy Earnhart**

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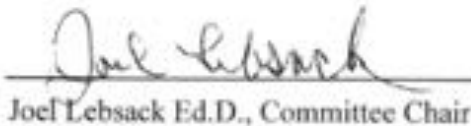
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Neil Dugger, Ed.D., Program Director

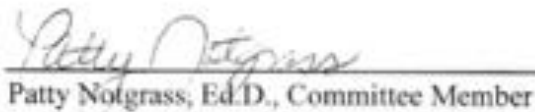
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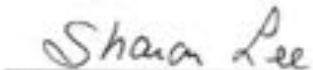
Joel Lebsack Ed.D., Committee Chair

6/3/15
Date:



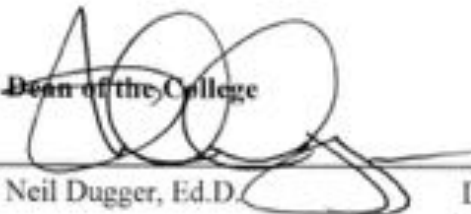
Patty Notgrass, Ed.D., Committee Member

6/3/15
Date:



Sharon Lee, Ph.D., Director of Research in K-12 Education Date:

6-3-15



~~Dean of the College~~

Neil Dugger, Ed.D.

Dorothy M. Bush
College of Education

6-3-15
Date:

ABSTRACT

This study sought to determine if research-based educational competencies are important in the process of hiring a music education leader from the perspective of Texas music administrators. Further, the study focused on how these competencies were assessed during the hiring process of the music administrators and if response variation existed between music administrators of differing arts backgrounds.

Using an adaptation of an existing instrument, an online survey was administered to the entire body of the 2014-2015 Texas Music Administrators Conference. Results indicated that Texas music administrators agreed that research-based competencies of effective school leadership were important when considering the employment of music education leaders. It was also found that some competencies were not assessed during the hiring process of the Texas Music Administrators Conference membership. This study also identified emerging competencies of a music education leader as provided by the survey respondents.

This study revealed that there was variation in the perceived importance of research-based competencies between music administrators with a background in music and music administrators with an arts background other than music. Comparison to the studies on which this treatise was based, which research queried academic administrators, indicated similarities in terms of the rank order of importance music administrators place on research-based competencies. Specifically, important educational competencies to consider were more similar than different when applied to (a) superintendents' perspectives of hiring principals, (b) principals' perspectives of hiring principals, and (c)

music administrators' perspectives of hiring music administrators. Response variations for the aforementioned are discussed.

Keywords: [Music, Music Administration, Music Advocacy, Music Education]

Dedication

Dedicated to equal access of high-quality, sequential music and arts education for all.

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CHAPTER 1. INTRODUCTION

Introduction to the Problem

Research and literature supporting the benefits and importance of music education is increasing (Jensen, 2001; Pink, 2006; Texas Music 2013) at precisely the time that resources for public education are decreasing (DeLorenzo, 2012; Sanders, 2014). Exacerbating this financial threat to music education, a non-tested subject, are the pressures mounted by the expansion of standardized testing (Major, 2013). There is a need for music advocacy to be framed for the current climate of high-stakes accountability.

A robust body of literature exists linking student achievement to school leadership (Labby, Lunenburg, & Slate, 2012; Marzano, Waters, & McNulty, 2005; Soehner & Ryan, 2011). Nearly absent is research concerning the public school music administrator. System-wide benefits of music education include improved academic performance, improved attendance, and higher graduation rates (Texas Music Educators Association, 2014).

In addition, the literature suggests that exposure to systemic arts education is a pragmatic imperative for the future of the American economy (Pink, 2006). Research also exists that demonstrates school district cost savings through strengthening music education—music cuts and reverse economics (Benham, 2011). Furthermore,

support from an administrator certified in music has been found to have a positive effect on music teacher retention (Siebert, 2008).

Background of the Study

Substantial resources are allocated for music education in many school districts. While research and literature are able to assist in the hiring and evaluation of academic school leadership (Cavazos, 2012), there is little known to assist such practices for the music administrator. Public education has a fiduciary responsibility to ensure proactive stewardship, which includes monitoring the function of its music program.

As well intentioned as public school academic administration can be with regard to supporting arts education, there is a disparity in the implementation of music education programs (Abril & Gault, 2008). Requiring a spiraling curriculum that scaffolds skill sets, secondary music has the added challenge, even within a single district, of being a multi-year program spanning several campuses with differing philosophies. Especially in large school districts, this is often the organizational charge of the music administrator (Benham, 2011).

In the 2014-2015 publication *Salaries and Wages in Texas Public Schools*, the Texas Association of School Administrators & Texas Association of School Boards list 106 Texas public school districts with a director of fine arts, the central office music administrator, up from 85 in 2009-2010 (Texas Association of School Administrators & Texas Association of School Boards, 2010, 2014). This represents a 25% increase in the number of Texas music administrators over a five-year period and underscores the importance for study in areas that can better inform those making the employment decision of central office music administration in Texas.

Fiscal implications alone make studying the competencies of the music administrator important to the field of educational leadership. The current study is the first research of its kind and will provide information of value to the hiring and evaluation of the music administrator. Another outcome of this study is to establish building blocks and scaffolding for further analysis with regard to the competencies necessary for public school music administration.

Statement of the Problem

A robust body of literature links student achievement to academic school leadership. Nearly absent is literature concerning research-based educational competencies of the music administrator. Consequently, public schools have no research-based method to hire or evaluate the music administrator.

Purpose of the Study

By dovetailing from established assessments of academic administration, the building blocks for research-based literature in the field of educational music administration will be established. Beneficial information from this study will include research-based evidence in terms of the employment of the music administrator. This study will also assist in the evaluation of the music administrator.

It is therefore important to study how the 21 behaviors or responsibilities—competencies—of effective school leaders (Marzano et al., 2005) are considered most valuable or important from the perspective of the Texas music administrator. Then, the current study compared how these competencies were assessed during their hiring process. Finally, this study sought to find if response variety exists to the aforesaid in

relation to the arts background (dance, music, theatre, visual arts, none, or other) of the music administrator.

Rationale

The last decade has featured a substantial increase in the volume of research and literature supporting the benefits of public school music education. This information comes to decision makers at a time when economic conditions have forced reductions in funding for public education and an increased emphasis on standardized testing. There is therefore a need for music advocacy to be reframed for the current financial conditions compounded by a climate of high-stakes accountability. There is a need to study the competencies of the public school music administrator.

The literature contains substantial gaps in the area of public school music administration in comparison to content available regarding academic administration. The literature does, however, demonstrate the system-wide benefits of successful music programs as well as the attributes or competencies of successful school academic administration. When appropriately applied, the potential benefits of this research are academic, social, and fiscal.

Figure 1 is a graphic organizer that juxtaposes the known literature with school finance concerns to build the case to study the competencies associated with successful school leaders when applied to the music administrator. Arrows in Figure 1 represent direction of change or relative quantity. First, Figure 1 shows that there is an increasing volume of research supporting the benefits of music education while the perceived support from academic administration is decreasing. Next, the Figure demonstrates that school resources can be better utilized by strengthening music education at the same time

that there is a decrease in public school funding. Figure 1 then shows a chasm between the known competencies of academic administrators versus music administrators and, finally, that music administrators are responsible for school resources while there is little known in terms of the employment or evaluation of the school music administrator.

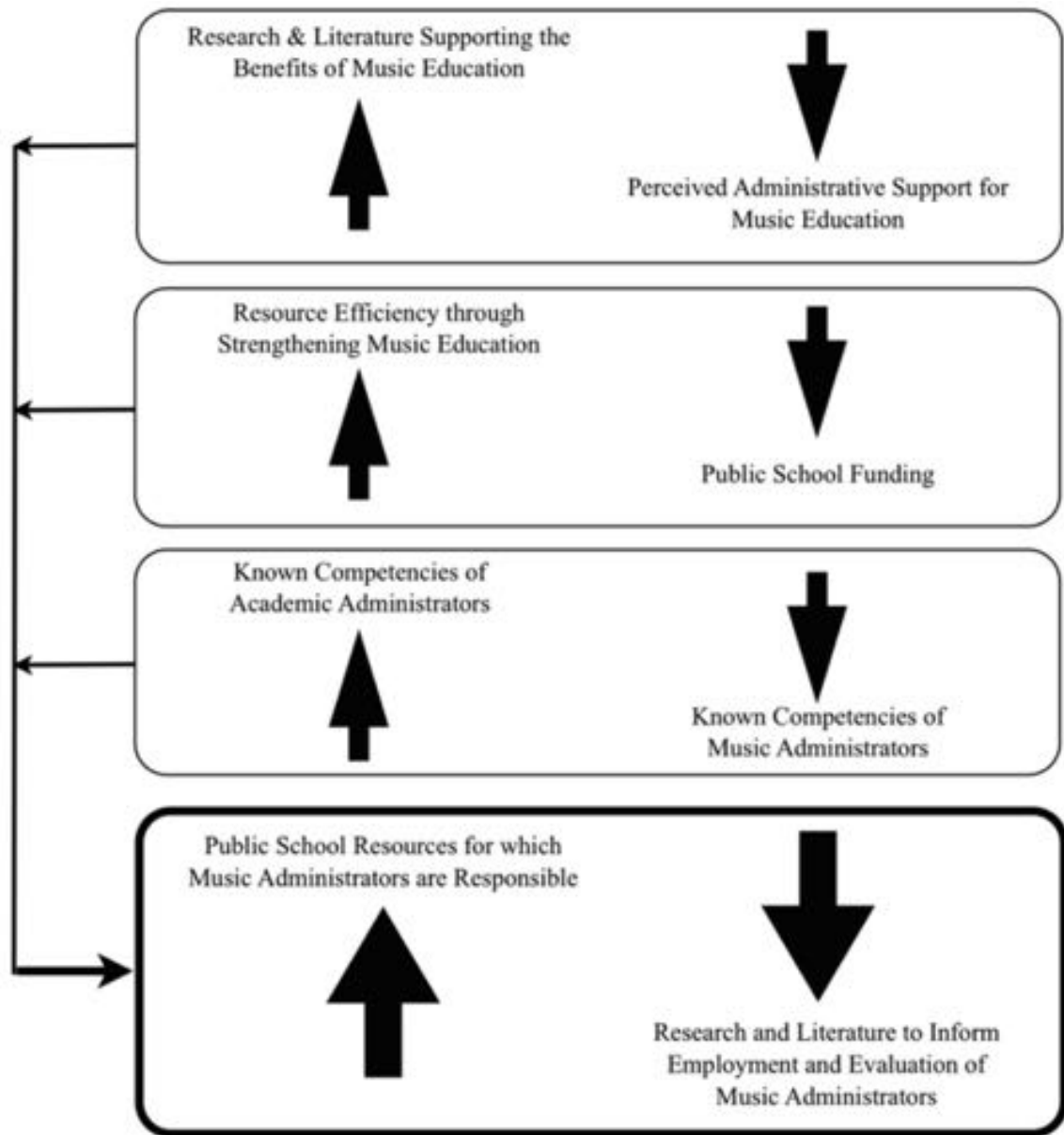


Figure 1. The Case to Study Competencies of Effective School Leaders as Applied to Music Administrators

Research Questions

There is a considerable gap in the research literature pertaining to best practice when hiring or evaluating the central office music administrator. Additionally, music administrators are recognized by the Texas Association of School Administrators (TASA) & Texas Association of School Boards (TASB) as, among other titles, Directors of Fine Arts, which although supervising music programs, could have an arts background different than music, such as visual art, dance, or theatre (Texas Association of School Administrators & Texas Association of School Boards, 2014). In order to reveal information in this literature-deficient area, the following questions were addressed:

What competencies are considered important in the selection of a central-office music administrator from the perspective of music administrators in Texas? In order to gain knowledge for this subject, the study for this treatise narrowed to three specific questions:

1. What competencies do Texas music administrators perceive as important in the selection of a school music education leader?
2. How were the competencies of a music administrator assessed during the hiring process?
3. How do the perceptions in terms of music education leader competencies differ according to the primary arts background (dance, music, theatre, visual arts, none, or other) of the central music administrator?

Significance of the Study

Providing previously unavailable research, the current study will have immediate value to the music education community as well as to educational leadership. This

treatise will elucidate a research-lacking area of educational leadership. Given the aforementioned benefits of music education and the resources to which music education is allocated, this study is significant as a step toward providing tangible, research-based information in an area for which little is known: the competencies of the public school music administrator.

Importance to the Field of Educational Leadership

Substantial resources are allocated for music education in many school districts. While literature is able to assist in the hiring and evaluation of academic administration, there is little known to assist such practices for the music administrator. Public schools have a fiduciary responsibility to taxpayers to ensure stewardship that includes monitoring the function of their music program. Fiscal implications alone make studying the competencies of the music administrator important to the field of educational leadership.

School superintendents, human resources departments, and music administrator employment committees can benefit from additional data to drive their decisions. Administrator preparation graduate programs can also find this treatise beneficial by helping to confirm or deny commonly held perceptions about (a) the importance of music education, and (b) the administrative competencies necessary for music education. Therefore, the study of music administrator competencies in terms of buttressing school music programs is important to the field of educational leadership.

Definition of Terms

The following list of defined terms is intended to decode the meaning and provide context of music and arts education industry-specific terminology.

Central-Office Music Administrator

The central-office music administrator manages “the [music] program budget and oversees staff engaged in the delivery of the [music] program to students. May be called executive director, coordinator, or other job title” (Texas Association of School Administrators & Texas Association of School Boards, 2014, p. 1).

Competencies

Competencies are the responsibilities, skills, attributes, and knowledge necessary for successful school administration.

Dance

Dance is a curriculum-based arts discipline including but not limited to movement, self-expression, and interpretation.

Fine Arts

Fine arts is a public school department of the combined kindergarten through grade 12 curriculum-based arts disciplines of dance, music, theatre, and visual art in a school district (Texas Education Agency, 2014).

Music

Music is a kindergarten through grade 12 curriculum-based arts discipline including, but not limited to Elementary Music, Band, Choir, Orchestra, and Music Theory.

Texas Music Administrators Conference (TMAC)

TMAC is the professional organization for Texas music administrators.

Theatre

Theatre is a kindergarten through grade 12 curriculum-based arts discipline including, but not limited to, acting, costume design, and set design.

Visual Art

Visual art is a kindergarten through grade 12 curriculum-based arts discipline of several mediums including, but not limited to, drawing, painting, sculpture, 3-D, and photography.

Nature of the Study

To achieve the goal of shedding new light on the employment and evaluation of the music administrator, further study is needed regarding the competencies of the music supervisor. Synthesizing the content presented through the forthcoming review of literature in combination with the tool used by Cavazos (2012) proved advantageous in researching the music administrator. The current study applied the research tool by Cavazos to the entire membership of the 2014-2015 TMAC. An online survey served as the vehicle to collect information from respondents and descriptive statistics were used to analyze the data.

Cavazos' exploratory survey used a Likert scale to gather quantitative data from respondents. Descriptive statistics were used to calculate differences and identify themes. A free-response section was also utilized to capture emerging trends. Cavazos classified the competencies of successful principals along the Texas-Mexico border using a Likert scale survey based on the 21 behaviors or responsibilities of an effective school leader as identified by Marzano, Waters, and McNulty (2005). The instrument for

Cavazos' research was originally created by Rammer (2007), whose study was reframed for the current study of Texas music administrators.

Rammer's (2007) study was adapted for the current study of Texas music administrators. TASA and TASB list in their publication, *HR [Human Resources] 2014-2015 Position Detail Report*, 106 Texas public school districts with the administration position of Director of Fine Arts. TASB defines this title as:

Directs and manages the district's fine arts programs which includes all music programs, theater, visual art, and dance. Manages the fine arts program budget and oversees staff engaged in the delivery of the fine arts program to students.

May be called executive director, coordinator, or other job title. (Texas Association of School Administrators & Texas Association of School Boards, 2010, p. 140)

The Texas Music Administrators Conference (TMAC) has a 2014-2015 membership of approximately 140. There are more members in TMAC than the number of fine arts directors listed by TASA and TASB, as some members serve in a coordinator or specialist capacity reporting to the Director of Fine Arts or its equivalent. The full TMAC membership was the sample population for the current study.

Using an online survey, the current study questioned to what degree, and the order of rank, the TMAC membership assessed the importance of the 21 competencies of an effective school leader (Marzano et al., 2005) when selecting a music education leader. Further, the study revealed whether each of the 21 competencies was assessed during the hiring process of the TMAC membership. Finally, the response variation of music administrators, based on their primary arts background, was revealed.

Assumptions and Limitations

Assumptions of this study include:

1. Respondents have an understanding of effective school leadership.
2. Respondents understand the hiring process for a public school music administrator.
3. Respondents being surveyed are well-prepared for their position, and that they are successful in their positions.
4. The instrument developed by Rammer (2007) is a valid and effective tool to measure music administrator perceptions of the music administrator selection process.

Limitations of this methodology include:

1. Surveys can contain inherent bias through the way questions are framed.
2. Respondents act voluntarily and as such the study will likely not reach 100% participation.
3. Music administrator perceptions are individual in nature and as such, definitions for effective school leader competencies may have variation.

Organization of the Remainder of the Study

Chapter One details the educational problem: public schools have no research-based method to hire or evaluate the music administrator. There is value to the music education community and public education with benefits that are academic, social, and fiscal. An online survey of current Texas music administrators was the vehicle to study the important competencies to consider when hiring a music education leader from the perspective of music administrators from Texas.

Through a review of literature in Chapter Two the case is constructed, to the extent available in current literature and research, to justify a study of the competencies associated with effective school leaders and their hiring process when applied to the music administrator. First, the review will focus on what the literature says regarding music education in public schools. Then, the literature review will assess the consequences of narrowing the focus of public education under the banner of high-stakes accountability as related to a well-rounded liberal arts education, including fiscal implications. Next, the literature review will illuminate what is known with regard to the competencies or behaviors of public school administration's effect on student achievement. Finally, the study will survey available literature regarding the public school music administrator.

Chapter Three will feature the methodology for the study of central-office music administrator competencies. Research design, population, instrumentation/measures, and data collection will be discussed. Thenceforward, Chapter Four will provide data analysis and results organized according to the research questions. Interpretation of the descriptive statistics procured through the survey will be featured. Finally, Chapter Five will consider implications and recommendations. This final treatise section will feature an overall analysis as well as suggestions for further study.

CHAPTER 2. LITERATURE REVIEW

Introduction

Substantial resources are allocated for music education in many school districts. While research and literature are able to assist in the hiring and evaluation of academic administration, there is little known to support such practices for the music administrator. Public schools have a fiduciary responsibility to taxpayers to ensure stewardship that includes monitoring the function of their music program. Fiscal implications alone make studying the competencies of the music administrator important to the field of educational leadership.

This comprehensive review of literature will construct, to the extent available in current literature and research, the case to study the competencies associated with effective school leaders and their hiring process when applied to the music administrator. First, this literature review will examine what has been written regarding the benefits of music education in public schools. Then, this chapter will assess the consequences of narrowing the focus of public education under the banner of high-stakes accountability as related to a well-rounded liberal arts education—including fiscal implications. Next, this review will elucidate what is known with regard to the competencies or behaviors of public school administration's effect on student achievement. Finally, the review of literature will survey available information regarding the public school music administrator.

Benefits of Strong Public School Music and Arts Programs

“America needs a workforce that is flexible, adaptable and highly creative; and it needs an education system that can develop these qualities in everyone” (Robinson, 2005, p. 1). Research consistently indicates that a methodical music and arts education enhances learning through strengthening cognitive development (Rickarda, Vasqueza, Murphy, Gilla & Toukhsatia, 2010).

Zuk, Benjamin, Kenyon, & Gabb (2014), a group from Boston’s Children’s Hospital, studied executive functions (EF) which are the “cognitive capacities that allow for planned, controlled behavior and strongly correlate with academic abilities” (p. 1). The results of their research “conclude that children and adults with extensive musical training show enhanced performance on a number of EF constructs compared to non-musicians, especially for cognitive flexibility, working memory, and processing speed” (Zuk et al., 2014, p. 12). These findings mediate the link between music training and enhanced academic achievement, as EF is a predictor of academic ability.

A 2010 article in *Scientific American* cited neuroscience research supporting the positive effects of music education. The general theme of the article suggested that in a time when music classes are being removed due to budget issues, music classes should actually be added (Editors, 2010). Arts are the ideal vehicle to teach the leadership skills required in the global economy (Phillips, 2012).

“Researchers and educators have observed the power of the arts to enrich school culture and to engage a diverse range of students” (Davis, 2012, p. 5). Jensen (2001, 2009) demonstrated that the benefits of music education can be particularly positive for children raised in poverty. Jensen’s (2001) work is essentially a meta-analysis

concluding that study of the arts helps to build a better brain. Coupled with his 2009 work, a quasi-meta-analysis synthesis focusing on poverty and education, Jensen reinforces his arguments in terms of the benefits of music and arts education.

Kraus et al. (2014) demonstrated that “more music training was associated with larger enhancements in neural function” (p. 11914). The research team used a randomized control design and studied 44 children with a mean age of 8.25 years in Los Angeles gang-reduction zones. Music enrichment was the intervention for which results were controlled. “Children with 2 years of training...showed a marked improvement in the neural differentiation of...syllables” (Kraus et al., 2014. p. 11914). Their study was the first to demonstrate improved processing of speech in at-risk children as a result of music study.

“The arts not only build our brains, they insulate them from our stressful urban environments” (Creedon, 2011, p. 34). Creedon (2011) established the necessary role that the arts play in the education of all children, especially those in an urban environment. Music education can “constitute an agent of change toward civilizing and enculturating society at large” (Jergensen, 2003, p. 19). Without a balanced education that includes music and arts, students cannot achieve success or lead full lives (Shuler, 2012).

The positive influence music education has on student achievement outcomes in reading and math was confirmed by Deere (2010) using an ex post facto research design. She additionally found through an SPSS analyzed survey that respondents, including school administrators, indicated music education will help students learn important 21st century life skills, such as self-discipline, diligence, and delayed gratification.

This finding was confirmed by Martin (2012) who discovered that in addition to assisting with academic achievement, superintendents believed students were better prepared for life if they had the opportunity to learn about fine arts. Davis (2012) adds that our high schools can be viewed as “dropout factories” and there is a “need for balance” that the arts can provide (p. 29).

A Divergent Viewpoint

According to a study of major American news stories, reports on music education paint a bleak picture. Specifically, Recherche (2011) notes that between 2005 and 2010, the *New York Times* referred to music education on three different occasions using the descriptor *disappeared*. Beckman (2011) argues that arts education must also examine its current educational status and respond in kind with transformational entrepreneurship. Supporting this argument, Jones (2007) presents that rather than “responding to society’s needs, we have operated as if we possess some kind of incontrovertible truth and can save society from itself if only it will accept our music values” (p. 3).

Music education has become disconnected from the prevailing culture and a recalibration in terms of relevancy is needed; music education should be potent and irresistible (Kratus, 2007). Jones (2013) argues that the collective arrogance of music educators may have, in and of itself, relegated music to an irrelevant school subject. Transformation will allow “music advocates [to] hone their tactics by understanding what arguments and influences have the most impact on school decision makers and thereby offer more effective advocacy methods for the survival or incarnation of a program” (Major, 2013, p. 21).

The aforementioned criticisms of music education programming and advocacy highlight the need for better understanding of the skills and abilities of the central office music administrator. In fact, these viewpoints suggest that the heretofore-unknown traditional competencies of the music administrator are not sufficient for shaping the future of music education.

Data Driven

“Numbers speak loudly” (Hart & Young, 2003, p. 41). Given today’s climate of high-stakes accountability coupled with diminishing resources, allocations or investments in programs cannot be left to chance. Additionally, decisions about school resources need to be supported by stakeholders. Included next is public opinion data as well as other findings from polling the American citizenry with regard to music education.

According to a 2003 poll by the Gallup Organization, 95% of:

Americans consider music to be part of a well-rounded education, and 93% feel that schools should offer music education as part of the regular curriculum.

Nearly four in five (79%) even say that music education should be *mandated* for every student in school. (Lyons, 2003, para. 2)

Additional survey data include music education as it relates to level of education attained and income. In 2007, a Harris Poll revealed that:

Two-thirds (65%) of those with a high school education or less participated in music compared to four in five (81%) with some college education and 86 percent of those with a college education. The largest group to participate in music, however, are those with a post graduate education as almost nine in ten (88%) of this group participated while in school. (Harris Poll, 2007, para. 3)

This same poll found that Americans with higher household incomes were more likely to have had exposure to music education (Harris Poll, 2007).

A 2014 Harris Poll found that three out of four adults were involved in a music program when they attended school. Additionally respondents felt that “music education can provide more than just learning how to sing and/or play an instrument. Music education also has the ability to provide various skills that people may need for success in a job or career outside of music” (Harris Poll, 2014, The skills music education, para. 1).

Music Education and Student Achievement

In Texas, campuses with higher participation in fine arts classes report increased academic achievement, higher campus ratings, higher attendance rates, and lower dropout rates (Texas Music Educators Association, 2014). Figure 2, using Public Education Information Management System (PEIMS) data supplied by the Texas Education Agency, demonstrates that campuses with higher percentages of students enrolled in fine arts courses experience higher graduation rates. Correlations exist between the longitudinal study of the arts and increased academic achievement. Students of the arts consistently outperform their non-arts peers on national standardized tests (Baker, 2012; Texas Music Educators Association, 2014; Waller, 2007).

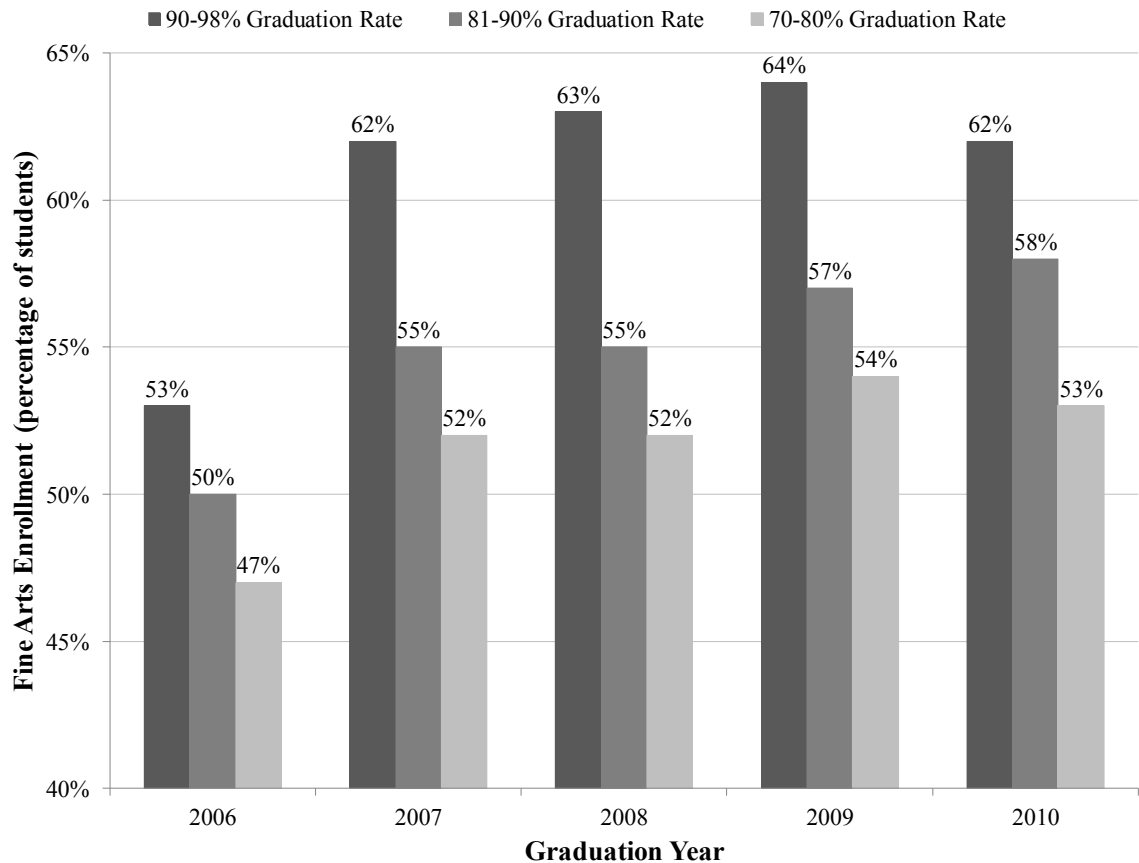


Figure 2. Higher Graduation Rates Consistently Reported with Higher Fine Arts Enrollment—adapted from (Texas Music Educators Association, 2014)

Figure 3 demonstrates that students of the arts continue to outperform their non-arts peers on the Scholastic Aptitude Test (SAT), according to reports by the College Entrance Examination Board. Data from the College Board, Profile of College-Bound Seniors National Reports from 2008–2013 show that students enrolled in fine arts courses score from 11% to 12 % higher than students not enrolled in any fine arts courses (Texas Music Educators Association, 2013).

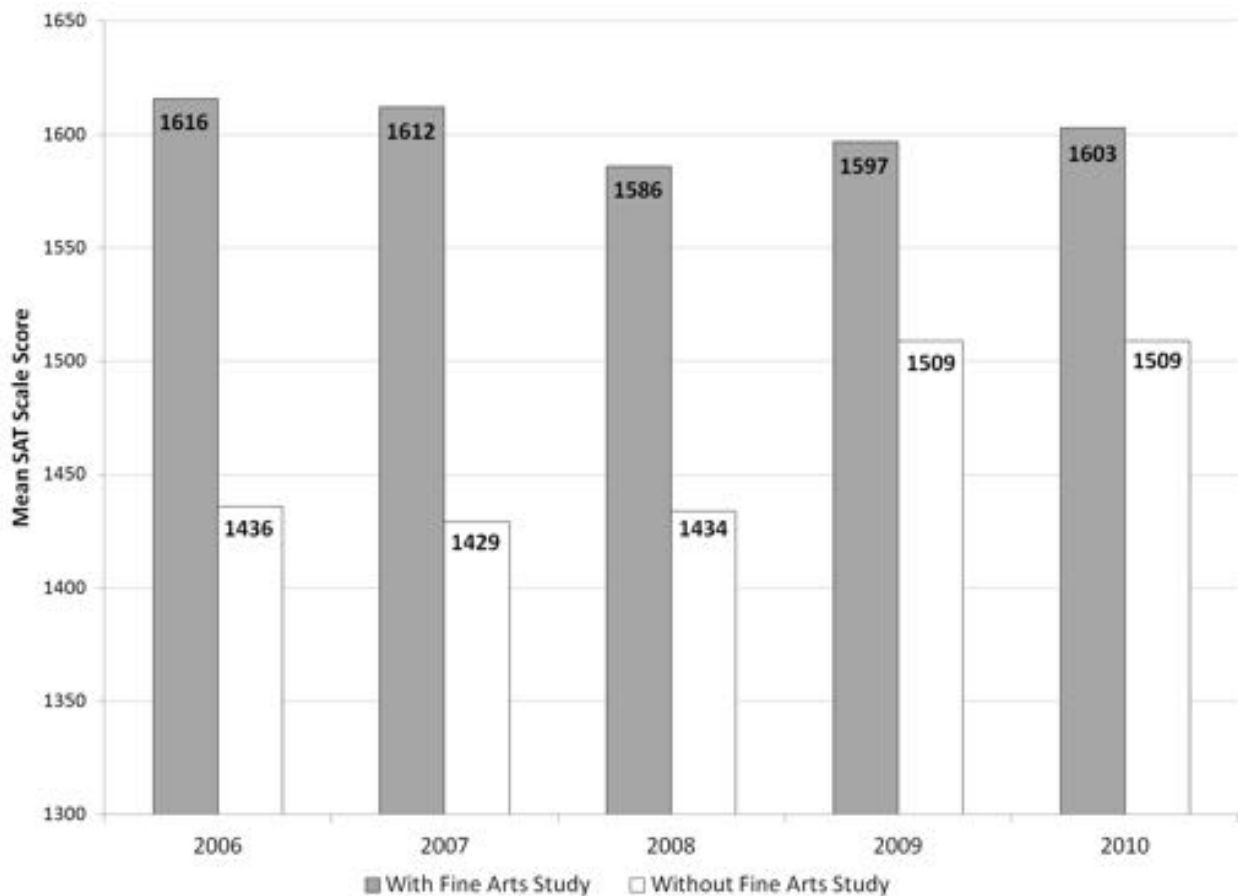


Figure 3. Students Enrolled in Fine Arts Courses Score Higher on the SAT than those with no Fine Arts Coursework—adapted from (Texas Music Educators Association, 2013)

As Jensen (2001) pointed out, there is overwhelming evidence that cognitive development is supported through music training. In contrast, it is argued that the benefits of music education are self-fulfilling as students prone to strong academic achievement are drawn to music participation (Hodges & O'Connell, 2005). Costa-Giomi (2014) cautions that further study is needed to control for “family characteristics, personal traits, and motivation” (p. 4). Regardless of competing viewpoints in terms of the causal effects of music study, stakeholders would likely prefer students to be on the taller bar of the bar graph as seen in Figure 2 and Figure 3.

Baker (2012) reported on a study involving 37,222 eighth-grade students enrolled in music and/or visual art classes and students not enrolled in arts courses. He found that music students had significantly higher achievement on standardized academic tests than students not enrolled in music. Visual arts and dual arts student results were less conclusive.

Focusing on high school, Waller (2007) confirmed, “music students outperform their non-music counterparts in academic achievement, attendance rate, and student conduct” (p. iii) in his Virginia-based dissertation study aimed at quantifying and validating the aforesaid general educational claims. Focusing on fourth and eighth grade outcomes in reading and math, Deere (2010) established the positive effects of music study on student achievement. Further, the quality of the arts program has been found to have an effect on academic achievement. Johnson and Memmott (2006) discovered large differences between students in excellent music programs versus students in deficient music programs. Given this research, under the banner of student achievement data, efforts should be exhausted for all students to have access to high quality music education.

Turnaround Arts

In 2011, the President’s Committee on the Arts and Humanities implemented a public-private partnership entitled Turnaround Arts. This initiative provided arts education to a cohort of eight high-poverty, low-performing schools. “Turnaround Arts marks the first federal effort to support the use of arts education in the targeted improvement of some of America’s lowest performing schools” (President’s Committee on the Arts and Humanities, 2015, p. 16). The program is built on the premise that arts

education offerings provide school leadership with powerful tools to improve school climate and culture, as well as increase student and parent engagement, which can ultimately contribute to improvements in student outcomes. Turnaround Arts added access to arts education for students while integrating arts into the general academic curriculum.

According to a 2014 report, with an “average improvement, from 2011 to 2014, Turnaround Arts schools demonstrated a 22.55% [improvement] in math proficiency [and] 12.62% in reading proficiency” (President’s Committee on the Arts and Humanities, 2015, p. 8). Other positive metrics included improved attendance, parent engagement, and behavior.

Just How Fast and What About After?

Classifying weekly recitations in instrumental lessons as experiential learning, Collins (2014) found that two years of study are required to realize the cognitive benefits of music education. Research released in the *Journal of Neuroscience* on September 3, 2014, indicates that the neural coding of at-risk students improved after two years of instrumental music enrichment (Kraus et al. 2014). In other words, with two years of study, instrumental music training has been found to close the neurological development gap between children of poverty and their more privileged peers.

Recent research indicated that the cognitive benefits of instrumental music education also positively manifest much later in life (White-Schwoch, Carr, Anderson, Strait, & Kraus, 2013). That is to say, years of consistent music study has been shown to have a significant effect on brain function even after a three-decade gap from

participation. In addition, as Jensen (2001) points out, in terms of engaging in music and arts education, there is zero downside risk.

Problems Associated With High-Stakes-Driven Curriculum Standardization

Parsons (2009) studied beliefs and perceptions for declining administrative and public support for public school arts programs. He revealed that the most cited reasons for public school arts decline were the one-two punch of testing and accountability. Specifically, Parsons (2009) found “accountability to district, state, and federal education standards were major reasons for the lack of administrative support for arts education” (p. 76).

In response to No Child Left Behind (NCLB) and Adequate Yearly Progress (AYP), students who do not pass the state assessment have an elective taken away and replaced with a test remediation course intended to improve scores for the school (Beveridge, 2010). Pulling students out of electives for test preparation and remediation is also common practice. Beveridge (2010) notes “in a class such as a music ensemble, in which each student relies on the others for success, this kind of policy sabotages the success of the entire group, particularly if students are pulled out or added midyear” (p. 5). “Further research is required to determine the effectiveness of academic remediation held during the instructional day that thereby denies arts instruction to students. The practice of recommending that students devote more time to English and math in lieu of music should be evaluated” (Baker, 2012, p. 17).

Elpuse (2014) studied public school music enrollment from 1982 to 2009. He found that NCLB “exacerbated the preexisting underrepresentation in music courses of Hispanic students, English language learners, and students with Individualized Education

Plans” (p. 215). English language learners (ELLs) have been a specific area of research in terms of scholastic music ensemble participation. Lorah, Sanders, and Morrison (2014) present that “lack of opportunity—not lack of interest—explains the gap between ELL and non-ELL music participation that has been observed in prior research” (p. 234).

Narrowing of the curriculum to facilitate test-focused education has meant the neglect of historic and contemporary educational aims (Joseph, 2011). Curriculum standardization, and the resulting reduction of teacher autonomy is present in the standard textbooks, with page-by-page directions for the instructor to follow (Joseph, 2011). In addition, high-stakes testing forces teachers to employ methods that they know to be contrary to student-centered best practices (Au, 2011).

Munson noted that as we move ever more toward skill-based, content-free educational methodologies and continue to carve time out of the school day for increased exposure to core courses, we put our students and nation at a greater disadvantage. “No nation that scores competitively...puts skills before content or focuses chiefly on reading and math” (Munson, 2011, p. 14).

Public school education can be transformed through strengthening music and arts education, and the abovementioned findings and observations elucidate institutional blockades. Schools that “include the arts, that offer opportunities for students to create and make sense of works of art, set the stage for dedication and engagement across all subjects as well as the courage and perseverance needed to stay in school” (Davis, 2012, p. 28). In other words, arts education can benefit all subjects while giving students a reason to come to school. As the school district music and arts advocate-in-chief, this brings greater importance to the study of the music administrator.

Liberal Arts Education

Jackson-Hayes (2015), Associate Professor of Chemistry at Rhodes College, insists “if American STEM [Science, Technology, Engineering, & Mathematics] grads are going to lead the world in innovation, then their science education cannot be divorced from the liberal arts” (p. 1). Music has been a component of a liberal arts education since the medieval university (Lapp, 2012). Music education as part of the system-wide benefits of high quality fine arts programs is an essential facet to a well-rounded liberal arts education.

Rather than a snapshot of one test on one day, success in the arts is a result of a body of work: a portfolio of tangible achievement. In contrast to the “law of the school” where cramming and regurgitation is tacitly—at times purposefully—promoted, Covey (2003) describes natural processes taking their due time as the “law of the farm” (p. 81). The arts help to break the law of the school and institute a new set of rules including reward through relationships. “Integrating arts-based creative processes into teaching and learning will enhance student mastery of critical content while it also supports the emotional and physical needs of our children” (Creedon, 2011, p. 36). The arts help schools to put relationships at the center of study, making education a more meaningful and rich experience (Nathan, 2008). “The music faculty provides a continuity of instruction from kindergarten through high school” (Pratt, 2011, p. 22).

Arts can provide stabilization for education based on personalization, building achievement on discovering the individual talents of children, and putting them in an environment where they want to learn and can find their true passions (Robinson, 2009).

Life in the twenty-first century has become very complex, and the educational requirements for success have grown accordingly. A glut of information reaches us through television, the internet, and other electronic media. Multimedia technologies bombard us with images and sounds. Job skills are changing at an accelerating rate. Political and economic events across the globe have a profound effect on our prosperity and security at home. Retirement and health care options are growing ever more complicated. Because the liberal arts span the domains of human experience, they afford the best foundation for the diverse challenges that confront us in this rapidly evolving world. At the same time, a liberal arts education returns us to first principles, fostering an understanding of what it means to be human, an understanding that transcends limiting conceptions of occupation, social class, race, or nationality. An education once reserved for the most privileged students has therefore become a necessity for all students. (von Zastrow & Janc, 2004, p. 9)

As public education spirals toward achievement defined exclusively through correct answers, arts education increases in value by helping students to ask the right questions (Pink, 2006). “A reflective, pragmatic liberal education is our best hope of preparing students to shape change and not just be victims of it” (Roth, 2014, p. 10). Just because something can be measured—standardized academic curriculum—does not make it more valuable (Davis, 2012).

“The arts teach many of the skills, aptitudes and values that are at the heart of America’s growing ‘creative’ economy” (Robinson, 2006, p. 3). The research and conclusions by Eric Jensen (2001, 2009), Daniel Pink (2006, 2012), and Sir Ken

Robinson (2005, 2009) are clear: systemic arts education helps to build a better brain with transferrable life skills, and the benefits of arts education are a pragmatic necessity for the future of the American economy.

The Economics of Music Education

“Arts education isn’t another problem that policymakers have to address but a solution they need to embrace” (Robinson, 2005, p. 4). Robinson calls for the embracing of arts education while current education practice tends to turn a cold shoulder. Further, the true educational philosophy of a school district is revealed during a financial crisis (Benham, 2011).

“In an age of increased accountability and educational standardization accompanied by tighter budgets and fewer funds, core subjects...receive more funding and instructional time in public schools, while noncore subjects, like music, potentially face reductions or elimination in budgets, programs, and staffing” (Major, 2013, p. 6). Since 2001, the effects of NCLB have included the reallocation of funding resulting in the loss of music programs (Mayes, 2014). The present economic circumstance of music education is not new and a brief historical survey will underscore the need for advocacy of a skilled music administrator.

Historical School Music Finance Snapshot

Budget cuts and funding issues are not new for music education. Personnel, equipment, and supplies, as well as instructional time have been part of resource reductions for music education. New York City Public Schools Chancellor Harold O. Levy described the education policy of the 1970s in the following manner: “In the budget cuts of the 1970’s, arts in the schools suffered terribly. Programs and teachers were cut.

Violin teachers learned how to teach math or left the schools. Pianos became bookshelves” (Crone, 2002, p. 35). It seems that history, including the history of music education, repeats itself.

DeLorenzo (2012) found that almost all school music programs have suffered cuts in resources and personnel in today’s economic climate. Further, he established that while support for music education in suburban school districts has decreased, these conditions in the urban setting continue to be “painfully inadequate” (DeLorenzo, 2012, p. 41). In his nationwide study, Heffner (2007) found that “since 2001, high-stakes testing has negatively impacted the number and variety of music classes, funding for music programs, the amount of instructional time allotted for music programs, and the number of students participating in music classes” (p. 11).

This is consistent with Sanders’ (2014) Massachusetts-based dissertation studying the effects of high-stakes accountability between the school years 2002-2003 and 2008-2009. “Money was increasingly directed away from music programs to fund reading and math positions. Funding cuts affected staffing, class sizes, and equipment purchases” (p. vi). Reduced class time for music was also evident at the elementary and high school levels during this time period. Burrack, Payne, Bazan, and Hellman (2014) found “increases in teaching responsibilities and student fees” (p. 2) as trends over a four-year period through 2011-2012. The total loss of music staff positions for the sample tri-state area of Kansas, Nebraska, and Missouri over this period was 375.

The next section of this literature review will demonstrate the likelihood that the abovementioned music education cuts were at the least misguided and at the most longitudinally destructive in terms of school finance. Not only is music education a

positive in terms of student experience and academic achievement, but the system-wide gains of music education expansion can also enhance economics.

Music Cuts and Reverse Economics

Many do not realize that making in-school music programs stronger can actually save money (Benham, 2011). This is another example of a disconnect between what science knows and what institutions do (Pink, 2006). Due to high potential student-teacher ratios, cutting music programs and/or Full Time Equivalents (FTEs) at the beginning level, which is often the first quick-fix step to alleviating a budget shortfall, actually has longitudinally negative cost implications (Benham, 2011).

Although there is an initial cost savings with music cuts, districts are forced to add additional FTEs as students, who would have otherwise taken music classes, matriculate into the upper grades and engage in electives with lower student-teacher ratios as demonstrated in Figure 4. “Any circumstance that causes a decline in student enrollment or prevents students from participation will have a negative cost effect on the district budget” (Benham, 2011, p. 95). Figure 4, adapted from Benham (2011), demonstrates that “by year five (of cutting 5.2 music FTEs)...the district would have needed to hire 12.6 cumulative classroom FTEs for sixty-three classes for former instrumental music students at a cost of \$378,000. Added to the anticipated savings of \$156,000 this would have amounted to an annual budget miscalculation—reverse economic effect—of \$534,000” (Benham, 2011, p. 156).

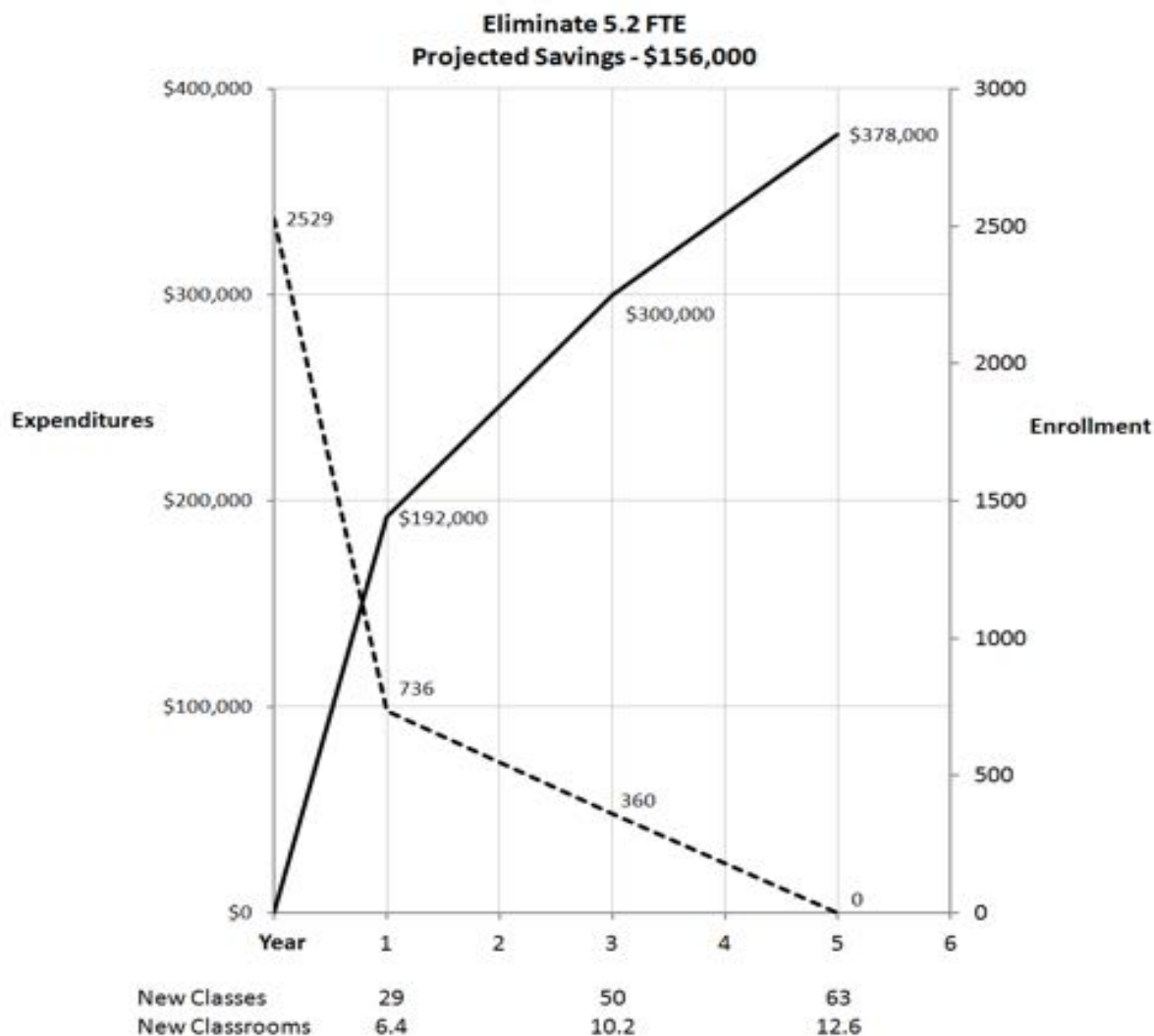


Figure 4. Eliminate 5.2 FTE: Projected Savings—\$156,000—adapted from (Benham, 2011)

It can be argued that Benham’s work is mildly sensational as, rather than subtracting the figures, he adds net cost to projected savings. His point, however, is clear: the intuitive savings to cutting part of a program is not as applicable when framed for cutting music education.

Why to Keep or Why to Cut

Benham (2011) stated that a financial crisis always reveals the educational philosophy of a school district. Major's (2013) review of literature indicated no significant relationship between school district budget limitations and decisions to keep or cut music programs. Attracting and retaining families was a significant consideration when deciding to keep or cut music in the curriculum. The subjects in her case study agreed that music set the district apart and contributed to the district's positive image. "Those interviewed stated that music education facilitates excellent camaraderie, contributes to the school's image, allows students to learn a lifelong skill, develops abilities transferrable to other subjects, and offers monetary value to the school district" (Major, 2013, p. 19).

Schultz (2006) found that the superintendent of schools was credited as a catalyst in terms of financial support to maintaining arts programs. Value added by the arts included a "wealth of opportunities...to increase motivation for learning as well as enrich their academic and intellectual development" of students marginalized by high-stakes testing (Schultz, 2006, p. 153). Education Through Music is a partnership in the New York City Schools that defends against budget cuts driven by their guiding principle that music should be taught for the sake of music (Block, 2014). Mike Huckabee, former Governor of Arkansas stated, "When I hear people asking how do we fix the education system, I tell them we need to do the opposite of what is happening: cutting budgets by cutting music programs" (Huckabee, 2007).

Another argument against cutting music is that "music can elevate and energize students and enable better education" (Ditmer, 2013, p. 9). Slaton (2012) argues that

music instills discipline in students, music helps students work together, and that music budget cuts put schools at risk. Music programs have been established to least likely suffer cuts when the decision makers for “policy implementation found the music program relevant to their particular school’s needs” (Kos, 2007, ix). Perhaps relevance could help bolster music teacher retention. Shoener-Johnson (2012) encapsulates the need to keep music and arts education.

While the challenges that all countries around the world face from an economic recession are immense, the world needs its culture and forms of creative expression as much during these times as during times of plenty. The risk of losing culture and the unique expressiveness of human experiences is too great a peril to leave to the whims of markets and currency valuation. In the rush of competitive economic words such as productivity and efficiency, that which separates humans from machines becomes all the more important. (p. 55)

Music Teacher Retention: Hidden Cost of Turnover

Teacher turnover is an issue in terms of school finance. “Until we recognize that we have a retention problem we will continue to engage in a costly annual recruitment and hiring cycle, pouring more and more teachers into our nation’s classrooms only to lose them at a faster and faster rate” (Carroll, 2007, p. 1). Hess (2009) argues that American education’s three-decade experiment to reduce class size has diluted the teaching pool, increasing the rate of adding teachers to the growth of student population by 50%. This has caused school systems to hire one of every seven students graduating from college—one of every seven of the total graduates finishing any baccalaureate degree, not just from education programs (Hess, 2009).

This issue is compounded through the economics of teacher recruitment even before a teacher could be retained. Research by Hoxby and Leigh (2005) reveals that the compression of compensation within the teaching profession, due in part to collective bargaining, had a greater effect on talented women diverting from education than did the increase in employment opportunities outside of teaching. They demonstrated that female teachers from bottom-tier colleges in 1963 earned 73% of the average salary for teachers, while top-tier graduates earned 157%. By 2000, most states were at the average for both aptitude groups, demonstrating no compensation difference between graduates of the most selective higher learning institutions versus those from bottom-tier schools (Hoxby & Leigh, 2005). It seems that incentives of monetary remuneration to serve as a public educator deflated through the year 2000, just in time for the snowballing increase in the anathematic elements of standardization and high-stakes accountability through NCLB.

Teach for America is an organization that recruits top-tier graduates to instruct in struggling schools in the style of the Peace Corps. Recently, fewer graduates are enrolling in Teach for America (Rich, 2015). Figure 5 shows that after a 15-year increase in enrollment, Teach for America has experienced a decrease in the size of their teaching force and a resulting decrease in the number of students taught by members of Teach for America (Teach for America, 2015). “Leaders of the organization say their biggest problem is that the rebounding economy has given high-achieving college graduates more job choices” (Rich, 2015, para. 6). Rich (2015) also noted that the number of students enrolled in teacher training programs in America had dropped by 12.5% between

2010 and 2013. This information reinforces that compensation is an issue in terms of attracting top-tier graduates to become teachers.

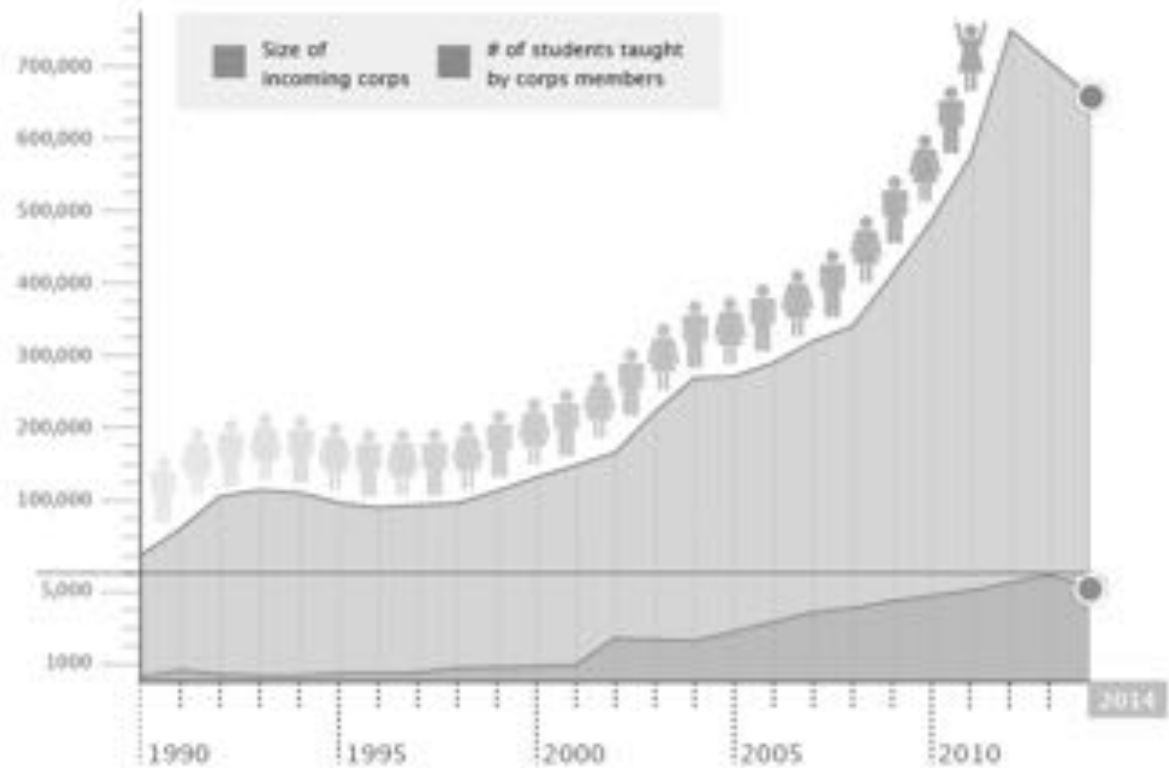


Figure 5. Corps Size and Students Taught (Teach for America, 2015)

Hancock (2008) holds that “efforts to retain music teachers must make augmenting salaries a priority” (Discussion, para. 10). Compensation in and of itself also affects instrumental music teacher recruitment and retention (Bryant, 2012). There is, in fact, a high cost to teacher turnover. This issue is intensified as it relates to music education and school finance.

A study of Arizona band teacher turnover found that as band teacher turnover increases, marching band participation decreases; schools with no band teacher turnover had “the most consistent levels of student participation” (Kloss, 2012, p. 46). This indicates a direct cost to music teacher turnover, given that students not enrolled in band

will likely engage in other inherently lower student to teacher ratio electives (Benham, 2011). Additionally, it has been shown there is an added cost to the school system in terms of induction of new staff (Barnes, Crowe, & Schadre, 2007).

In his study, Kloss (2012) found that between 2004 and 2007, the average turnover rate for Arizona band teachers was 15.24%, which was reflective of the national average for that period of time. Specifically, making calculations based on a policy briefing by the National Commission on Teaching and America's Future (2007), Kloss estimated the cost of 44 band teachers turning over to be between \$1.7 million and \$3.5 million. This was in just one of 50 states in America.

In sum, strengthening the retention of music teachers can save resources. Next, this review of literature will explore how best to retain music teachers.

Keeping Music Teachers = Resource Savings: But How to Keep Them?

Given the cost of music teacher turnover, what are the factors that lead to positive retention data? In a group of 47,857 K-12 public and private school teachers, including 1,903 music teachers, Gardner (2010) found that the perceived level of administrative support had the greatest effect on the satisfaction and retention of music teachers. This is supported by Hancock (2008) in terms of positive administrative and parent support relating to greater music teacher retention.

"The lack of support from the administration is probably the reason I am leaving this school and teaching altogether" (Anhorn, 2008, p. 18). This statement, which was collected in research for an article in the *Delta Kappa Gamma Bulletin* titled, "The Profession that Eats its Young," is emblematic of general academic teachers. Music teachers corroborate this theme with a few profession-specific nuances.

In a study of pre-service music teachers, Robinson (2012) found “perceived administrative support, parental and community support, and program sustainability as the most important factors, and student SES [Socio-economic Status] and student race-ethnicity composition as the least important factors when considering future employment” (p. 294). The theme of administrative support is again present throughout related literature. Studying the career paths of in-service orchestra teachers, Russell (2008) found perception about music’s importance in the curriculum was a decision driver in terms of leaving the schools. Given that the instructional leader or administrator can decide such curricular importance, it is evident that administrative support for the music curriculum is a factor in music teacher retention.

Cushinery (2011) studied factors for music teacher retention and found that each respondent cited a supportive administration as an “important factor influencing their retention decision” (p. 88). In fact, greater specificity for positive retention across the experience spectrum can be found in terms of administrative support from a supervisor certified in music. For example, Siebert (2008) investigated why music teachers remain in the profession. In a New York-based study Siebert revealed through interviews “there are various types of proactive measures that can help to support music teacher longevity. Supervision and guidance by a certified music administrator is important to teachers at all levels, not just for those in their first years” (p. 102).

Administrative support in the urban setting has also been found to affect music teacher retention (Baker, 2006; Smith, 2006). Olsen & Anderson (2007) discovered “supportive administration and school culture” (p. 6) to positively assist in retention of

the urban music teacher. Lack of administrative support combined with being under-resourced creates a precarious circumstance for urban music education.

Finance and Urban Music Education

Students raised in poverty have less access to arts education (Karpinski, 2006). While 91% of schools in America offer music by a licensed music teacher, students in the bottom socio-economic quartile are less likely to have access to music education (Schuler, 2012). Further, the problems facing music teacher retention in urban schools are exacerbated by the economics of education in an urban environment. Problems such as uncertainty of one's position being renewed are significant obstacles to a teacher seeking to build a comprehensive program (DeLorenzo, 2012). Another issue for the urban music teacher is isolation and the need for collaborative interactions (Sindberg, 2014). "The critical question that needs to be asked is not whether students have equal access to music education programs, but whether they have equal access to equally good programs" (Costa-Giomi, 2007, p. 16).

Mixon (2005) notes that the urban, as well as rural, (non-suburban) settings present challenges to instrumental music education such as funding, parental involvement, and administrative support. Doyle (2014) suggests, "that efforts to improve urban music education should focus on improving local support and increasing culturally relevant preparation of pre-service music educators" (p. 436). Professional development is another area for which urban music education finance is an issue. In wealthy districts, first year teachers are more likely provided content-specific professional learning support while rural and urban districts are not financially able to similarly assist the first year music teacher (Conway, 2006).

Strengthening support for music teachers in urban settings will help teacher retention and student access—a “win-win” from a school finance perspective (Covey, 2004). “Through efforts to improve urban music education, the field can and will increase educational opportunities for students of color, students of low SES, and others who have been historically underserved by typical music education programs” (Doyle, 2014, p. 49).

People Skills & Professional Support

Hart (2003) recommends that music teachers develop their soft skills in terms of garnering administrative support. That is to say that improving a music teacher’s behavior and interactions with other educators can help develop relationships with faculty and administrators. This practice can then be considered a survival skill in terms of music education advocacy.

Lautzenheiser (2005) addressed the issues of recruitment and retention of teacher talent in terms of strengthening music education. He holds that “we must focus on developing people skills as part of fundamental teacher preparation” (p. 37). In a four-prong approach to the abovementioned issues, Lautzenheiser presents the following formula:

- Recruitment. [The music education community should] begin to plant the seeds for the future by informing our students of the personal and professional benefits of being a music educator.
- Retention. [The music education community] can befriend the new music teachers and serve as a reference-mentor during the early years of their careers.

- Communication. [The music education community] must continue our own efforts to model better communication habits. The resolution to nearly every problem lies in some form of communication.
- Advocacy. [The music education community] must take every opportunity to inform every facet of our society about the importance of music learning for EVERY child. (Lautzenheiser, 2005, p. 38)

Teacher Pay for Performance?

President Obama's Race to the Top has ushered in a new era of teacher assessment and compensation practices. Specifically, there has been emphasis on including student performance in the evaluation of teachers. It is unclear how non-tested subjects, including music, will be evaluated in terms of performance pay (Hash, 2013).

Teacher assessment policy is clearly heading toward basing teacher success on student achievement. In theory, this connection is logical—quality teaching equals improved student competency. However, under current policy, the arts and other non-tested subjects are left to their own devices, with access to few resources. (Edgar, 2012, p. 145)

The current conversation regarding teacher performance pay in public education may have unintended consequences for music education.

If music teachers feel that the financial awards associated with their work are limited by virtue of their position, it is likely that many music teachers may consider leaving the profession. This may be particularly true if teachers feel that they are working harder than their peers (e.g., extracurricular performances, inventory management, fundraising). (Vagi, 2014, p. 102)

Teacher pay for performance is a current music education issue. Intensifying more traditional issues associated with music teacher retention is the current movement toward teacher assessment and value-added compensation. “For these teachers, music may become a means to a financial end. In a subject marked by passion and creativity, such a utilitarian view may have a negative impact on students’ attitudes toward music and potentially diminish enrollment in music programs” (Vagi, 2014, p. 102).

In other words, the current policies of performance pay as it relates to standardized testing is going to present complications in terms of music teacher retention. Combining what is needed for positive music teacher retention, and what is coming in terms of merit or performance pay, highlight how the knowledge of music administrator competencies can add value.

Recent National Policy Perspective

On June 4, 2013, Iowa Senator Tom Harkin, chairman of the Senate Health, Education, Labor, and Pensions (HELP) Committee, introduced the Strengthening America’s Schools Act of 2013, a bill to reauthorize the Elementary and Secondary Education Act (ESEA). This bill included music as it discussed the matter of well-rounded educational funding. Although ultimately unsuccessful, this was a significant stride forward for the inclusion of music education in federal statute (National Association for Music Education, 2013).

According to the National Association for Music Education (2013), this was the first time that music education had been included in the national education legislative process. This brings music closer to tapping into Title funding. It is also a glimpse into future validation in terms of national policy of music being recognized in statute and law

as necessary to a student's well-rounded education. The ESEA reauthorization attempt coupled with the 2011 Turnaround Arts initiative by the President's Committee on the Arts and Humanities, indicate a recent national policy shifting toward the inclusion of music and arts in public education. Perhaps the United States high-stakes hangover is fading in time to address creative competitiveness on the world stage.

The World Economy

The effects of high-stakes accountability have been shown to reduce the number of course offerings as well as students participating in music and arts education in the world's largest economy—The United States of America. Some of the world's fast growing second and third largest economies are doing the opposite. Outperforming many more advanced countries, China's education performance has been as spectacular as its economic expansion (Sharma, 2011). With less systematized accountability, over the past 30 years, China has been transforming education policy. Chinese educational reform has focused on cultivating all-around, well-developed citizens who are creative, independent, and more capable of competing in the world economy (Zhao, 2004).

American music education does not have the political glamour to match its benefits based in research. Academic programs of Japan require music, art, and moral education (Whitman, 1999), and China focuses on developing a creative citizenry. Creedon (2011) stated for “those who feel that we can't afford arts education, we must remind them about the cost of a child who drops out of school or becomes incarcerated. A full education that includes the arts is the insurance we pay for our nation's democracy” (p. 36). Pink (2006) professes that the right-brain skills of creativity will be

the currency of the future global economy. Related to economics, this literature demonstrates cost savings that are both locally fiscal and geo-political.

In sum, increased emphasis on student experience through systemic music and arts education, as part of a well-rounded education, is a practical method to balance the fast-food quality control of snowballing standardization as manifested through high-stakes accountability. Purposefully providing access to high quality and sequential arts education is part of a back-to-basics approach to protecting our nation's democracy—a renaissance of traditional enrichment.

School Leadership and Student Achievement

“The role that successful leadership plays in student achievement is often underestimated” (Labby, Lunenburg, & Slate, 2012, p. 5). One study suggests, “effective principals generate optimism, passion, and an atmosphere of trust and cooperation in a manner to motivate students to high levels of academic achievement” (Labby, Lunenburg & Slate, 2012, p. 5). These studies discovered when examining the link between effective leadership skills, practices, and student achievement through the lens of emotional intelligence.

What are other research-based competencies of successful school leaders in terms of effect on student achievement? In their study, Soehner and Ryan (2011) found “there was an overwhelming amount of evidence-based research that supports the fact that principal leadership behavior does impact student achievement in a positive way” (p. 281). These behaviors included being intentional, communicative, and visible (Soehner & Ryan, 2011).

Quint, Akey, Rappaport, & Willner (MDRC, 2007) demonstrated that “professional development for principals can set in motion positive changes in teaching and learning in the principals’ schools” (p. 114). Their study revealed that principals engaged in professional development had a positive trickle-down effect on teachers and ultimately students. In terms of follow-up and accountability, it was found that instructional leaders “need to spend time in teachers’ classrooms to ensure that teachers are putting into practice what they have learned in their professional development sessions. They cannot take the teacher’s word that this is happening” (MDRC, 2007, p. 114). This speaks to findings by Soehner and Ryan (2005), and Cavazos (2012) in terms of student achievement being affected by the visibility of the instructional leader.

21 Competencies of an Effective School Leader

“In 2003, Waters, Marzano & McNulty reported the results of a meta-analysis of 30 years of research exploring the relationship between school leadership and student achievement. What this meta-analysis discovered was an average effect size of .25 between these variables” (Babo & Villaverde, 2013. p. 97). Marzano, Waters, & McNulty (2005) published “School Leadership that Works: From Research to Results.” This work contained the abovementioned meta-analysis of research and literature regarding school leadership. Table 1 shows the 21 competencies or behaviors, triangulated by the researchers, which correlated to effective school leadership.

Effective education leadership makes a difference in improving learning. There is nothing new or especially controversial about that idea. What is far less clear, even after several decades of school renewal efforts, is just how leadership

matters...and what the essential competencies of successful leadership are.

(Cavazos, 2012, p. 5)

Table 1

The 21 Responsibilities of Effective School Leaders and Their Correlations (r) with Student Academic Achievement

Responsibility	The Extent to Which the Principal...	Average <i>r</i>	95% CI	No. of Studies	No. of Schools
1. Affirmation	Recognizes and celebrates accomplishments and acknowledges failures	.19	.08 to .29	6	332
2. Change Agent	Is willing to challenge and actively challenges the status quo	.25	.16 to .34	6	466
3. Contingent Rewards	Recognizes and rewards individual accomplishments	.24	.15 to .32	9	465
4. Communication	Establishes strong lines of communication with and among teachers and students	.23	.12 to .33	11	299
5. Culture	Fosters shared beliefs and a sense of community and cooperation	.25	.18 to .31	15	819
6. Discipline	Protects teachers from issues and influences that would detract from their teaching time or focus	.27	.18 to .35	12	437
7. Flexibility	Adapts his or her leadership behavior to the needs of the current situation and is comfortable with dissent	.28	.16 to .39	6	277
8. Focus	Establishes clear goals and keeps those goals in the forefront of the school's attention	.24	.19 to .29	44	1,619
9. Ideals/Beliefs	Communicates and operates from strong ideals and beliefs about schooling	.22	.14 to .30	7	513
10. Input	Involves teachers in the design and implementation of important decisions and policies	.25	.18 to .32	16	669
11. Intellectual Stimulation	Ensures faculty and staff are aware of the most current theories and practices and makes the discussion of these a regular aspect of the school's culture	.24	.13 to .34	4	302
12. Involvement in Curriculum, Instruction, and Assessment	Is directly involved in the design and implementation of curriculum, instruction, and assessment practices	.20	.14 to .27	23	826
13. Knowledge of Curriculum, Instruction, and Assessment	Is knowledgeable about current curriculum, instruction and assessment practices	.25	.15 to .34	10	368
14. Monitoring/Evaluating	Monitors the effectiveness of school practices and their impact on student learning	.27	.22 to .32	31	1,129

15. Optimizer	Inspires and leads new and challenging innovations	.20	.13 to .27	17	724
16. Order	Establishes a set of standard operating procedures and routines	.25	.16 to .33	17	456
17. Outreach	Is an advocate and spokesperson of the personal aspects of teachers and staff	.27	.18 to .35	14	478
18. Relationships	Demonstrates an awareness of the personal aspects of teachers and staff	.18	.09 to .26	11	505
19. Resources	Provides teachers with materials and professional development necessary for the successful execution of their jobs	.25	.17 to .32	17	571
20. Situational Awareness	Is aware of the details and undercurrents in the running of the school and uses this information to address current and potential problems	.33	.11 to .51	5	91
21. Visibility	Has quality contact and interactions with teachers and students	.20	.11 to .28	13	477
<i>Note.</i> Adapted from <i>School Leadership That Works: From Research to Results</i> , by R. J. Marzano, T. Waters, and B. A. McNulty, 2005, Alexandria, VA: Association for Supervision and Curriculum Development.					

Rammer (2007)—Call to Action for Superintendents: Change the Way You Hire

Principals

Rammer (2007) studied how superintendents focused on research and literature-based characteristics of school administration in the hiring of principals. Specifically, he asked to what degree superintendents endorsed the 21 Competencies of an Effective School Leader (Marzano et al., 2005) and then how superintendents assess these qualities in the hiring process of principals. This work resulted in the publication of an article, “Call to Action for Superintendents: Change the Way You Hire Principals” (Rammer, 2007). More recent publications agree that “the state of principal evaluation in the USA is in need of an overhaul” (Babo & Villaverde, 2013, p. 100).

Results indicated that although superintendents agree on the characteristics necessary for principals to succeed, they did not have a credible way to measure the characteristics in the hiring process. In addition, superintendents need to

revise their hiring processes to assess those characteristics correlated in principal applicants to improved student achievement. (Rammer, 2007, p. 67)

Rammer developed an instrument based on the 21 Competencies and executed a pilot study with a sample population of 40 of 370 Wisconsin superintendents. A 5-point Likert scale ranging from strongly agree (5) to strongly disagree (1) was used to collect responses on each of the 21 competencies. Descriptive statistics were used to analyze Likert scale responses. If a respondent indicated strongly agree or agree, a narrative response was collected to determine how that competency was assessed during the hiring process. These open-ended responses were analyzed using constant comparative analysis. “Cronbach’s alpha reliability coefficient for the instrument was .89” (Rammer, 2007 p. 71). A reliability coefficient of at least .70 is commonly accepted as adequate for basic research purposes (Nunnally, 1978).

Rammer’s study revealed that the “21 responsibilities were important to consider when hiring a principal” (Rammer, 2007). The results indicated that the most important competency to consider was communication with 99.3% of respondents indicating either strongly agree or agree. The next highest rated competencies of outreach and culture with 97.7% of respondents indicating either strongly agree or agree. On the other end of the spectrum, four competencies received a strongly disagree by one superintendent each. Those competencies were affirmation, change agent, contingent rewards, and relationships.

In the second part of his study, Rammer (2007) used constant comparative analysis to triangulate themes in terms of how superintendents assessed principal competencies in the hiring process. Those themes were “(a) through the interview, (b)

from materials presented by the candidate, (c) from references of the candidate, (d) by designing a specific method of assessing the responsibility” (Rammer, 2007, p. 73).

Some superintendents did not have a method for assessing the competencies. It is from this narrative analysis that Cavazos (2012) succinctly developed survey responses that will be discussed next.

Cavazos (2012)—Important Competencies for the Selection of Effective School Leaders: Principals’ Perceptions

Cavazos (2012) used a research tool featuring the 21 Competencies of Effective School Leaders by Marzano et al. (2005) developed by Rammer (2007) to study successful principals along the Texas-Mexico border with majority Hispanic school populations. He sought and was granted permission to modify and use the instrument from Rammer (2007). In addition to (a) determining if principals felt the 21 competencies were important in the selection of a school leader, and (b) determining if and how the 21 competencies were assessed during their hiring process, Cavazos additionally sought to (c) determine if response variation existed based on the grade level of the principal—elementary, middle, or high school.

The study “employed a quantitative method, through a descriptive survey, to determine the importance, from principals’ perspectives, of the competencies of effective school leaders in the selection process” (Cavazos, 2012, p. 63). Cavazos narrowed his sample to principals of high performing campuses on the Texas-Mexico border with high percentages of Hispanic students.

Cavazos (2012) discovered that the 21 competencies of an effective school leader (Marzano et al., 2005) were important in the selection of a school leader according to

successful principals along the Texas-Mexico border. Communication was found to be the single most important competency and the next most important was visibility. The least important competencies were change agent and intellectual stimulation. These findings in terms of the most and least important competencies are consistent with the study by Rammer (2007). In Rammer's study, the competency of communication was ranked first and change agent was among the lowest rated competencies of an effective school leader.

Cavazos (2012) found that the 21 competencies were most commonly assessed during the hiring process by interview with a committee or by the superintendent or designee. Few respondents indicated that the 21 competencies were not assessed. In terms of grade level—elementary school, middle school, and high school—minor differences were uncovered in the survey. Cavazos (2012) discovered that elementary principals felt the competency of communication was most important while secondary principals reported that the most important competency was visibility.

21 Competencies in Other Research

It is worth noting in this review of literature that the 21 Competencies of an Effective School Leader by Marzano, Waters, and McNulty (2005) have been used in other research in educational administration. Webb (2012) studied how the “21 leadership responsibilities...rank was different between principals in high and non-high achieving schools and how the rankings of these principals were connected to student achievement in the buildings they led” (p. 52). He found that principals in high achieving schools reinforced culture and communication while minimizing contingent rewards.

Bedessem-Chandler (2014) studied the 21 responsibilities from the teacher's perspective. She found communication, visibility, and relationships as among the most valued competencies in terms of teachers' responses. A resulting recommendation by the Bedessem-Chandler study was to limit the number of district-level meetings during the school day, which would intuitively provide greater access for the teacher to their principal. With the lens of the 21 responsibilities, Boggen (2014) used a "phenomenological study...to explore how principals enact leadership practices that correlate to Marzano et al.'s (2005) second-order change attributes" (p. 18). Studying selected Midwestern principals, Boggen found that balancing time and relationship building were tools used to leverage the 21 responsibilities for improving student achievement.

Studying leadership and continuous improvement, Ibach (2015) employed "the 21 Leadership Responsibilities (Marzano et al., 2005) of school leadership. These Leadership Responsibilities served as a vehicle for educators to report their observances of how principals express their roles in the context of their work" (p. 18). Ibach found that principals serving in Baldrige Award schools exhibited the 21 responsibilities, although principals self-reported at a slightly higher rate than the assessment of principals by their teachers.

In sum, the 21 Responsibilities of an Effective School Leader by Marzano et al. (2005) have been a successful tool in studying educational leadership. These studies have been used in the analysis of academic administration. Next this review of literature will explore what is known regarding the music administrator.

The Public School Music Administrator

“Music education has required advocacy to carry its message to the public since it became a curricula school subject” (Mark & Gary, 2007, p. 142). During the second half of the 20th century, federal government involvement in what had previously been the responsibility of the states created a new paradigm for music education. This is important because public education resource decisions became filtered through the lens of NCLB and high-stakes accountability. Raessler (2001) observed, “administrators who make decisions about music programs often base those decisions on a personal system of values that possibly is reflective of a non-musical background or a negative personal experience with school music” (p. 56). These statements bring greater importance to the study of the music administrator.

Parsons (2009) found that “arts education opportunities play a vital role in the total academic and social development of students, yet the lack of administrative support of arts programs and courses in the public schools is a current educational issue” (p. 74). Writing about the urban setting, Mixon (2005) notes that fine arts administrators are found in many larger school districts. Support through advocacy in many school systems is the charge of the district music supervisor (Luebke, 2013). As an elusive and perhaps mostly behind-the-scenes facilitator, the music administrator should be examined.

Who is the Music Administrator?

Historically, music administrators were experienced music educators who desired leadership positions to become advocates of music for all children (Benham, 2011). However, in many cases they “lacked the administrative background or training to fully understand how the system worked” (Benham, 2011, p. 60). Benham (2011) and

Freeburn (1982) mention that these positions were frequently the first to get cut during a financial crisis. Benham additionally points out that operating without a professional in this capacity leads to competition within the music curriculum resulting in “deterioration of program quality and levels of student participation” (p. 61).

The professional organization of music administrators in Texas is called the Texas Music Administrators Conference (TMAC). Per the organization website, TMAC:

is an organization of music/fine arts administrators with a common goal—the continued pursuit of excellence in music education in Texas for all students.

While [their] roles may be varied in [their] individual school districts [they] stand together to create a supportive environment so that all children in Texas are offered a quality music education. (TMAC, 2014)

The gap in music administration literature is demonstrated next. Among the more recent publications found in this review of literature that discussed the qualifications of a music administrator was from an October 1982 issue of the *Music Educators Journal*.

Freeburn (1982) described the music supervisor/administrator as the following:

Required qualifications for every school music administrator are experience as a music teacher, in-depth study in music education including a graduate degree related to music per se and not just education; experience as a conductor of both choral and instrumental ensembles; and willingness to learn. Some less obvious but still necessary qualifications included the ability to adjust to change and the ability to work with people at all levels of the educational spectrum—that is, students, teachers, administrators, parents, professional musicians, and others.

The music administrator should be tolerant, warm, understanding, responsive, and

helpful to his constituents. Although some of the foregoing qualities and qualifications are rather intangible, they are important. Anyone working in a position related to teaching must be able to work with and get along with people. (p. 66)

Listed in the above-mentioned music administrator traits are similar competencies or themes presented long before the meta-analysis by Marzano et al. (2005).

As more districts move music supervision to a central curriculum and instruction position, leadership without formal authority takes on greater importance. Studies on how this leadership is exerted are necessary to prepare music education majors for a different kind of leadership role that is relational in nature and grounded in learning through shared practice. (Luebke, 2013, p. 59)

This observation by Leubke (2013) speaks to the role of the central office music administrator as a position of influence rather than authority.

Music Administrator Job Analysis

Studying public relations applied to music education in New York, Gallagher (2007) defines the music administrator as the “music educator who is responsible for the administration and supervision of the music education program in an entire school district” (p. 8). In his dissertation, Gallagher (2007) also uncovered documents and information specific to statewide consensus in terms of the job description of music supervisors in New York, as:

[A] member of the Central Administrative Staff and shares a joint responsibility with other members of the administration for the planning and execution of a broad and vital program which shall provide abundant opportunity for all children

in the school system to employ music toward the enrichment of their lives.

(Briely, 1968, p. 1, as cited in Gallagher, 2007, p. 42)

Gallagher also included duties of the music supervisor as well as advocacy responsibilities in his dissertation.

Duties were found to include interviewing staff; advising administration on issues pertaining to music education; and monitoring trends from the State Education Department. The job as advocate is not clearly defined, but suggested, with activities including: 1. Approve all performances, 2. Approve all music for performances, 3. Arrange for student participation in regional music festivals, 4. Prepare and distribute bulletins of interest to music teachers and/or other school personnel on the activities of the department, 5. Make periodic reports on the progress of the music program to administrators. (Brierly, 1968, p. 1-12, as cited in Gallegher, 2007, p. 42)

Music Administrator Job Titles

Per Benham (2011), titles of the music administrator include director of fine arts, director of music, music supervisor, music coordinator, and department chair of music. Freeburn (1982) also included the titles of music curriculum specialist and music consultant.

The Music Administrator as a School Leader

In her book *Transforming Music Education* (2003), Jorgensen discusses the condition of the music administrator in relation to teachers and the organizational structure of the school system.

A leader requires not only knowledge of the subject matter but also administrative knowledge and practical skill. These leadership skills are best acquired, like other arts, through practice combined with theoretical study, requiring opportunities for music administrators and teachers to hone their leadership skills, reflect on practice and share their insights with each other. Inspectors, supervisors, and administrators are, in some ways relics of the old industrial second-wave worldview, and it is not surprising that they often think of their positions hierarchically, and themselves primarily as means of quality control, to ensure certain standardized products. However, if leaders are to influence teachers toward transforming their teaching, or if teachers are to assume a genuinely collegial rather than subordinate relationship with their administrators, leaders need to reinvent their positions, work alongside teachers rather than issue directives to them, and do everything in their power to create humane environments that foster transforming music teaching and learning...It may be difficult if not impossible to acquire the power to effect change, and there are limits to the ability of administrators, no matter how skilled or well-meaning, to improve a situation; they also work within an organizational context and are subject to external pressures from whom they are accountable. Still, leaders can do all in their power to work for change and to subvert oppressive and dehumanizing management systems. (Jorgensen, 2003, p. 133)

Benham (2011) supports this circumstance of the music administrator in his book *Music Advocacy: Moving from Survival to Vision*. As music administrators “assumed their positions, many became painfully aware that they had really been hired by the

administration to endorse whatever decisions were passed down to them” (Benham, 2011, p. 60).

It is evident that there is more to know with regard to the music administrator. In a fast population growth state such as Texas, this is especially true. TASA and TASB publications indicate a 25% increase in the number of school districts with a central office music administrator over a five-year period from 2009-2010 to 2014-2015.

The literature tells us that the music administrator faces many challenges at the local, state, and national levels. The purpose of the current study to be laid out in Chapter Three is a question for which the time has come: What competencies are considered important in the selection of a central-office music administrator from the perspective of music administrators in Texas?

Summary

This review of literature focused on (a) the benefits of strong public school music programs, (b) the problems associated with high-stakes accountability, (c) the economics of music education, (d) the attributes or competencies of effective school leaders, and (e) what is known regarding the public school music administrator. It is evident that there is a gap in the literature in terms of the skills or attributes of the public school music administrator. Chapter 3 presents a framework for the collection and assessment of data, which can help to reveal the competencies of the public school music administrator.

Freeburn (1982) remarks that the traits of a music administrator are intangible. The current study seeks to measure that which was previously intangible. Quantifying the skills or behaviors of a public school music administrator is achieved by using an existing instrument to assess school principals, reframed for music administrators, which

featured the 21 Competencies of an Effective School Leader (Marzano et al., 2005). The current study reframed for music administrators existing studies by (a) Rammer (2007) *Call to Action for Superintendents: Change the Way You Hire Principals* and (b) adaptations made by Cavazos' (2012) study, *Important Competencies for the Selection of Effective School Leaders: Principals' Perceptions* into (c) *Competencies of the Central Office Music Administrator: Texas Music Administrator Perspectives*.

CHAPTER 3. METHODOLOGY

Introduction

Substantial resources are allocated for music education in many school districts. While research and literature are able to assist in the hiring and evaluation of academic administration, there is little known to assist such practices for the music administrator. In 2014-2015, the Texas Association of School Administrators (TASA) & Texas Association of School Boards (TASB) list 106 Texas public school districts with a director of fine arts—the central office music administrator—which increased from 85 in 2009-2010 (Texas Association of School Administrators & Texas Association of School Boards, 2010, 2014). This 25% increase in the number of Texas music administrators over a five-year period underscores the importance for study in areas that can provide information for the employment of central office music administration in Texas.

Public schools have a fiduciary responsibility to taxpayers to ensure stewardship that includes monitoring the function of their music program. Fiscal implications alone make studying the competencies of the music administrator important to the field of educational leadership. By dovetailing from established assessments of academic administration, research regarding the employment and evaluation of central office music administrators will be established. It is therefore important to study how the behaviors or responsibilities (competencies) of effective school leaders (Marzano, Waters, & McNulty, 2005) are considered most valuable or important from the perspective of the

Texas music administrator. These beliefs can then be juxtaposed with how the 21 competencies were assessed during their hiring process.

The purpose of the current study was to confirm to what degree music administrators resonate with the 21 competencies and how these competencies were assessed during their hiring process. This information may reveal a flaw in the hiring process of music administrators in that some competencies rated agree or strongly agree in terms of importance are not assessed. Additionally, this study identified differences in perceptions of respondents by their primary arts background (dance, music, theatre, visual arts, none, or other).

Research Questions

There is a gap in the literature in terms of available research to inform the hiring or evaluating the central office music administrator. Additionally, music administrators are recognized by TASA and TASB as, among other titles, Director of Fine Arts, which though supervising music education, could have a different arts background than music including visual art, dance, or theatre. In order to reveal information in this literature-deficient area, the following question was asked:

What competencies are considered important in the selection of a central-office music administrator from the perspective of music administrators in Texas? In order to gain knowledge for this subject, the study for this treatise narrowed to three specific questions:

1. What competencies do Texas music administrators perceive as important in the selection of a school music education leader?
2. How were the competencies of a music administrator assessed during the hiring process?

3. How do the perceptions in terms of music education leader competencies differ according to the primary arts background—dance, music, theatre, visual arts, none, or other—of the central music administrator?

Research Design

This study employed a quantitative research method using descriptive statistics to analyze the data gathered through an online survey using an adaptation of an existing instrument. “Surveys help identify important beliefs and attitudes of individuals...” (Creswell, 2012, p. 376).

The current study of music administrators is a modification of existing surveys studying research-based educational leadership competencies. Rammer (2007) authored *Call to Action for Superintendents: Change the Way You Hire Principals*. Rammer’s study was modified by Cavazos (2012) in his work, *Important Competencies for the Selection of Effective School Leaders: Principals’ Perceptions*. Rammers and Cavazos’ study has been blended into the current study, *Competencies of the Central Office Music Administrator: Texas Music Administrator Perspectives*. Essentially, Rammer (2007) gathered input from superintendents, Cavazos (2012) queried principals, and the current study engaged music administrators.

The survey instrument adapted from Rammer (2007) is found in Appendix A. “Modifying an instrument means locating an existing instrument, obtaining permission to change it, and making the changes fit in to your requirements” (Creswell, 2012, p. 157). It is common to use the research method of a survey in education. “In addition to being descriptive, surveys are also used to investigate relationships between variables with a comparative or correlational design” (McMillan, 2008, p. 196). This method helped limit

bias in seeking appropriate data to help address the research question: What competencies are considered important in the selection of a central-office music administrator from the perspective of music administrators in Texas?

Target Population and Sample

The population for this survey was the 2014-2015 membership of the Texas Music Administrators Conference (TMAC). Members of TMAC are generally large school district central office music administrators. A roster of current members, including contact information, was procured from TMAC. The population was anticipated to be approximately 130.

Target Population

The membership of the TMAC, per the organization's website consists of: music/fine arts administrators with a common goal—the continued pursuit of excellence in music education in Texas for all students. While [their] roles may be varied in [their] individual school districts [they] stand together to create a supportive environment so that all children in Texas are offered a quality music education. (TMAC, 2014)

Members of TMAC are Texas public school music administrators, who are generally employed by school districts with large student enrollment. In their survey of school district positions, TASA and TASB reported that directors of fine arts were “surveyed in districts with more than 1,600 students” (Texas Association of School Administrators & Texas Association of School Boards, 2010). In fact, fine arts director respondents to the salary survey by TASA and TASB began with school district student enrollment of 5,000.

Selection of Sample

The current study surveyed the entire membership of the 2014-2015 TMAC. Permission to survey the membership, presented in Appendix C, was granted by TMAC President, Bob Bryant, Executive Director of Fine Arts for the Katy Independent School District. A list of members with contact information was also provided by TMAC.

Sample Size Considerations

The current surveyed the entire body of the 2014-2015 TMAC. Surveying the entire population is commonly referred to as a census survey, which generally provides a higher rate of reliability than a survey employing a sampling of the population.

Instrumentation and Measures

The instrument was developed and validated by Rammer (2007); this is the same adapted instrument used by Cavazos (2012). Permission to use and modify this instrument was granted by both Dr. Rammer and Dr. Cavazos. Specific communication can be found in Appendix B. An online survey through SurveyMonkey.com was employed to collect responses. Survey participants responded to a survey link sent by electronic mail with questions regarding gender, ethnicity, age, years of music administration experience, specific job title, school district demographics, primary arts background, and if all years in music administration had been in their current school district.

The current study employed a modified version of the research instrument used by Cavazos (2012) who reframed Rammer's (2007) instrument that was designed to query superintendents about their research-based hiring practices. For the current study, the

survey was modified by replacing the term principal with central office music administrator, in a manner similar to those modifications made by Cavazos (2012).

Cavazos also differentiated by school level of the principal (elementary, middle, high). The current study differentiated responses according to the primary educational arts background of the respondent (dance, music, theatre, visual arts, none, or other). This twist was a simple change in the collection of demographic data and did not change the actual survey instrument. The first section of the survey collected demographic information. Next were a series of prompts based on the 21 Behaviors or Responsibilities (competencies) of an Effective School Leader as identified by Marzano et al. (2005). Questions for the aforementioned 21 behaviors or responsibilities were presented in a series of five Likert-type responses ranging from strongly agree to strongly disagree.

After completing the survey prompts based on the 21 competencies of an effective school leader as identified by Marzano et al. (2005), respondents had two optional and additional response prompts. Respondents were able to add up to two competencies they felt important in the selection of a school music education leader. This allowed for the collection of emerging competencies to be discussed during Chapter Five.

Data Collection

An online survey through SurveyMonkey.com was used. Per MacMillan (2012), “web-based surveys take full advantage of the electronic flexibility possible...[and] they are very easy to complete” (p. 201). Participants responded to a survey link sent by electronic mail to each active (not retired) member of the 2014-2015 TMAC on February 23, 2015. They were given two school weeks to complete the survey—until March 6,

2015. In order to encourage participation by the entire membership, phone calls were placed two days following the distribution of the survey, on February, 25, 2015, to each targeted TMAC member to serve as a reminder and to express gratitude for participation. Additional motivation was provided by allowing each music administrator completing the survey to register for an opportunity to win a \$50 gift certificate to Starbucks.

The survey analytics revealed that the majority of participants completed the survey during the first four days of the survey window. During the scripted follow-up phone calls, many respondents indicated that they had already completed the survey and stated that they looked forward to hearing about the results of the survey. Survey data was transferred to Statistical Package for Social Sciences (SPSS) for analysis. Survey results are presented in Chapter Four.

Procedures and Data Analysis

Survey results were analyzed using SPSS, which is an “affordable, professional analysis program” (Creswell, 2012, p. 179). Descriptive statistics were used to examine the data and determine trends and variations such as “general tendencies in the data (mean, mode, median)” (Creswell, 2012, p. 182). Descriptive statistics also allowed the 21 competencies to be presented in the order of significance according to the Texas music administrators.

Demographic characteristics of the respondents and school districts were determined from responses to introductory survey items. Percentages of Likert-type survey responses provided the basis for quantifying (a) the importance placed by central music administrators in Texas on the 21 competencies of an effective school leader (Marzano et al., 2005), (b) how the 21 competencies were assessed during the hiring

process, and (c) if responses vary by the primary arts background of the music administrator.

Research Question 1

What competencies do Texas music administrators perceive as important in the selection of a school music education leader? Each survey question contained one of the 21 competencies of an effective school leader as well as a brief description as presented in Table 2. Each prompt was followed by numeric values from which the participant selected to demonstrate their level of agreement: 5 = strongly agree, 4 = agree, 3 = neutral, 2 = disagree, 1 = strongly disagree. Descriptive statistics were used to analyze the responses and a mean score for each of the 21 competencies were presented. These results are presented in Chapter Four.

Research Question 2

How were the competencies of a music administrator assessed during the hiring process? For each competency assessed, participants selected where each may have been addressed in the hiring process, including (a) application, (b) presentation as part of the interview, (c) interview with committee, (d) interview with superintendent/designee, (e) not assessed, and (f) other. Descriptive statistics were used to analyze the responses. “The mean [was] calculated by the number of choices selected as a response for each competency, and the percentage were determined to measure how the responsibility was assessed” (Cavazos, 2012, p. 74). These results are presented in Chapter Four.

Research Question 3

How do the perceptions in terms of music education leader competencies differ according to the primary arts background (dance, music, theatre, visual arts, none, or

other) of the central music administrator? Descriptive statistics were used to present the mean score for each primary arts background for each of the 21 competencies of an effective school leader. Following the design of Cavazos (2012), in order to compare the responses between music administrators with different backgrounds, the mean was calculated for each competency for each arts discipline: dance, music, theatre, visual arts, none, or other. These results are presented in Chapter Four.

Variables

For the current study, the 21 responsibilities or competencies of effective school leaders as identified by Marzano et al. (2005) found in Table 1 served as the independent variable. In this study the Texas music administrator's rate of importance and assessment method in the selection process was the dependent variable.

Table 1

The 21 Responsibilities of Effective School Leaders and Their Correlations (r) with Student Academic Achievement

Responsibility	The Extent to Which the Principal...	Average <i>r</i>	95% CI	No. of Studies	No. of Schools
1. Affirmation	Recognizes and celebrates accomplishments and acknowledges failures	.19	.08 to .29	6	332
2. Change Agent	Is willing to challenge and actively challenges the status quo	.25	.16 to .34	6	466
3. Contingent Rewards	Recognizes and rewards individual accomplishments	.24	.15 to .32	9	465
4. Communication	Establishes strong lines of communication with and among teachers and students	.23	.12 to .33	11	299
5. Culture	Fosters shared beliefs and a sense of community and cooperation	.25	.18 to .31	15	819
6. Discipline	Protects teachers from issues and influences that would detract from their teaching time or focus	.27	.18 to .35	12	437
7. Flexibility	Adapts his or her leadership behavior to the needs of the current situation and is comfortable with dissent	.28	.16 to .39	6	277

8. Focus	Establishes clear goals and keeps those goals in the forefront of the school's attention	.24	.19 to .29	44	1,619
9. Ideals/Beliefs	Communicates and operates from strong ideals and beliefs about schooling	.22	.14 to .30	7	513
10. Input	Involves teachers in the design and implementation of important decisions and policies	.25	.18 to .32	16	669
11. Intellectual Stimulation	Ensures faculty and staff are aware of the most current theories and practices and makes the discussion of these a regular aspect of the school's culture	.24	.13 to .34	4	302
12. Involvement in Curriculum, Instruction, and Assessment	Is directly involved in the design and implementation of curriculum, instruction, and assessment practices	.20	.14 to .27	23	826
13. Knowledge of Curriculum, Instruction, and Assessment	Is knowledgeable about current curriculum, instruction and assessment practices	.25	.15 to .34	10	368
14. Monitoring/ Evaluating	Monitors the effectiveness of school practices and their impact on student learning	.27	.22 to .32	31	1,129
15. Optimizer	Inspires and leads new and challenging innovations	.20	.13 to .27	17	724
16. Order	Establishes a set of standard operating procedures and routines	.25	.16 to .33	17	456
17. Outreach	Is an advocate and spokesperson of the personal aspects of teachers and staff	.27	.18 to .35	14	478
18. Relationships	Demonstrates an awareness of the personal aspects of teachers and staff	.18	.09 to .26	11	505
19. Resources	Provides teachers with materials and professional development necessary for the successful execution of their jobs	.25	.17 to .32	17	571
20. Situational Awareness	Is aware of the details and undercurrents in the running of the school and uses this information to address current and potential problems	.33	.11 to .51	5	91
21. Visibility	Has quality contact and interactions with teachers and students	.20	.11 to .28	13	477
<i>Note.</i> Adapted from <i>School Leadership That Works: From Research to Results</i> , by R. J. Marzano, T. Waters, and B. A. McNulty, 2005, Alexandria, VA: Association for Supervision and Curriculum Development.					

Validity and Reliability

The current study surveyed the entire body of the 2014-2015 TMAC. Surveying the entire population is commonly referred to as a census survey, which generally provides a higher rate of reliability than a survey employing a sampling of the population.

A 70% completion rate by respondents to this survey helped to establish validity.

Education journals report response rates of 50% or greater (Creswell, 2012) and response rates of around 70% are considered valid (McMillan, 2012).

Ethical Considerations

Dallas Baptist University's Committee for the Protection of Human Participants approved this study. Respondents clicked a check box on the survey indicating informed consent (Creswell, 2012).

The identity of respondents was not revealed and the survey was anonymous. Participants indicated their willingness to participate by checking a box on the electronic survey for informed consent. Participants indicated a willingness to participate and the researcher ensured certain rights such as anonymity (Creswell, 2012). All participants were adults who voluntarily participated in the survey, and as such, necessary safeguards in terms of ethical considerations were inherent in the design of this anonymous survey. Therefore, no more than minimal risk was expected.

Summary

This chapter detailed the research methods that were used in this study. This chapter covered research questions, research design, target population, selection of sample, sample size considerations, instrumentation and measures, data collection, procedures and data analysis, variables, validity and reliability, and ethical considerations.

By adjusting established assessments of academic administration, the building blocks for research-based literature in the field of educational music administration were established. It was therefore important to study how the behaviors or responsibilities

(competencies) of effective school leaders (Marzano et al., 2005) are considered most valuable or important from the perspective of the Texas music administrator, juxtaposed with how these competencies were assessed during their hiring process. Rammer's (2007) survey with Cavazos' (2012) adaptation was reframed for Texas music administrators. The results are presented in Chapter Four.

CHAPTER 4. RESULTS

The purpose of the current study was to determine what educational competencies are important for the central office music administrator from the perspective of music administrators in Texas. This question is asked because of the following public education problem: A robust body of literature links student achievement to academic school leadership. Nearly absent is literature concerning research-based educational competencies of the music administrator. Consequently, public schools have no research-based method to hire or evaluate the music administrator.

In order to gain knowledge for this subject, the current study posed three specific questions to the membership of the Texas Music Administrators Conference (TMAC):

1. What competencies do Texas music administrators perceive as important in the selection of a school music education leader?
2. How were the competencies of a music administrator assessed during the hiring process?
3. How do the perceptions in terms of music education leader competencies differ according to the primary arts background (dance, music, theatre, visual arts, none, or other) of the central music administrator?

First, Chapter Four will present demographic data from the survey. The areas addressed next in this chapter are research method, research design, and findings. This chapter will present what competencies music administrators in Texas perceive as important in the selection of a school leader as well as responses in terms of additional or

emerging competencies. Then, this chapter will provide a disaggregation of the survey responses of the TMAC by primary arts background (dance, music, theatre, visual arts, none, or other).

Population for the Study

The population for this survey was the 2014-2015 active membership of TMAC. “Surveys help identify important beliefs and attitudes of individuals” (Creswell, 2012, p. 376). This study was a census survey as it included the entire population. Members of TMAC are generally large school district central office music administrators. The membership of the TMAC, per the organization’s website, consists of:

music/fine arts administrators with a common goal—the continued pursuit of excellence in music education in Texas for all students. While [their] roles may be varied in [their] individual school districts [they] stand together to create a supportive environment so that all children in Texas are offered a quality music education. (TMAC, 2014)

A roster, including contact information, was procured from TMAC. The population was anticipated to be approximately 130 and was, in fact, 138 after removing the researcher from an eligible pool of 139 active (not retired) music administrators. While TMAC is the professional organization of Texas music administrators, it is possible that Texas music administrators are not members. Like other professional organizations, membership is optional. Therefore it is possible to be a music administrator and not be a member of TMAC. However, membership is required in order for a school district to have representation at the job fair for the Texas Music Educators Association Clinic and Conference held annually in San Antonio, TX.

The survey was sent on February 23, 2015 and was active until midnight on March 6, 2015. This timeframe, which was communicated to respondents as presented in Appendix C, allowed two full school weeks for completion. The survey closed on what was the beginning of a one-week break from school for many Texas school districts.

Response Rate

The electronic survey was sent to the entire membership of the 2014-2015 TMAC as of February 20, 2015. Permission to survey the TMAC membership and a list of members with contact information was sought from and provided by the 2014-2015 President of TMAC, Bob Bryant, Executive Director of Fine Arts for the Katy Independent School District. The permission response is provided in Appendix B. “Many survey studies in leading educational journals report a response rate of 50% or better” (Creswell, 2012, p. 390). Of the 138 TMAC members to whom the survey was sent, 103 responded to the survey for a participation rate of 75%. “Response rates of around 70% are considered adequate” (McMillan, 2012, p. 198).

Of the 103 respondents, 11 did not complete the survey entirely. Of this group of 11, four respondents completed the demographic information and more than half of the survey and their responses are included in the results presented. Therefore, 93% of respondents are included in the results. In sum, results include responses from 96 TMAC members, or 70% of the 138 eligible participants.

Reliability

Cronbach’s alpha reliability test was used to assess the reliability of the survey data. Cronbach’s alpha reliability scale ranges from 0.0 to 1.0. A reliability of .70 is considered adequate for basic research and .80 is considered adequate for applied

research or standardized testing (Nunnally, 1978). In the case that a respondent did not answer a survey question, the mean item response was used to accommodate any missing data. Using SPSS it was determined that the data set for this survey had a reliability of .881. Therefore, per Cronbach's alpha reliability test the survey data are more than adequately reliable.

Demographic Data of the Texas Music Administrators Conference

The survey, which is provided in Appendix A, collected demographic information including gender, age, and ethnicity as presented in Table 2 and Figure 6. In addition, questions addressed the size of the school district, number of years in music administration, and specific job title. Common job titles and other were included as selections. Additional questions included asking if all experience in music administration had been in the same district, and how many fine arts administrators there were in the district.

Table 2

Respondent Demographics

Race/Ethnicity	Gender	n	Age				
			<i>M</i>	<i>SD</i>	Median	Minimum	Maximum
White	Male	59	50.9	8.6	51	33	71
	Female	20	51.5	7.0	53	37	63
	Total	79	51.1	8.1	51	33	71
Hispanic	Male	8	45.8	8.0	45	39	63
	Female	5	49.4	8.8	55	35	55
	Total	13	47.2	8.1	46	35	63
Black	Male	1	58.0	-	-	-	-
	Female	1	37.0	-	-	-	-
	Total	2	47.5	14.8	-	37	58
Other	Male	1	36.0	-	-	-	-
	Female	1	57.0	-	-	-	-
	Total	2	46.5	14.8	-	36	57
Total	Male	69	50.2	8.7	50	33	71
	Female	27	50.8	7.5	53	35	63
	Total	96	50.4	8.3	51	33	71

Next, the survey asked the primary fine arts background of the respondent: dance, music, theatre, visual arts, none, or other. If a respondent selected music as a primary arts background, further specificity was requested. Selections or categories for music as a fine arts background included elementary music, secondary band, secondary choir, secondary orchestra, or other. In each of the three instances above where other was an option as a response, the participant had the opportunity to include a text-based free response. These responses are also included in this chapter.

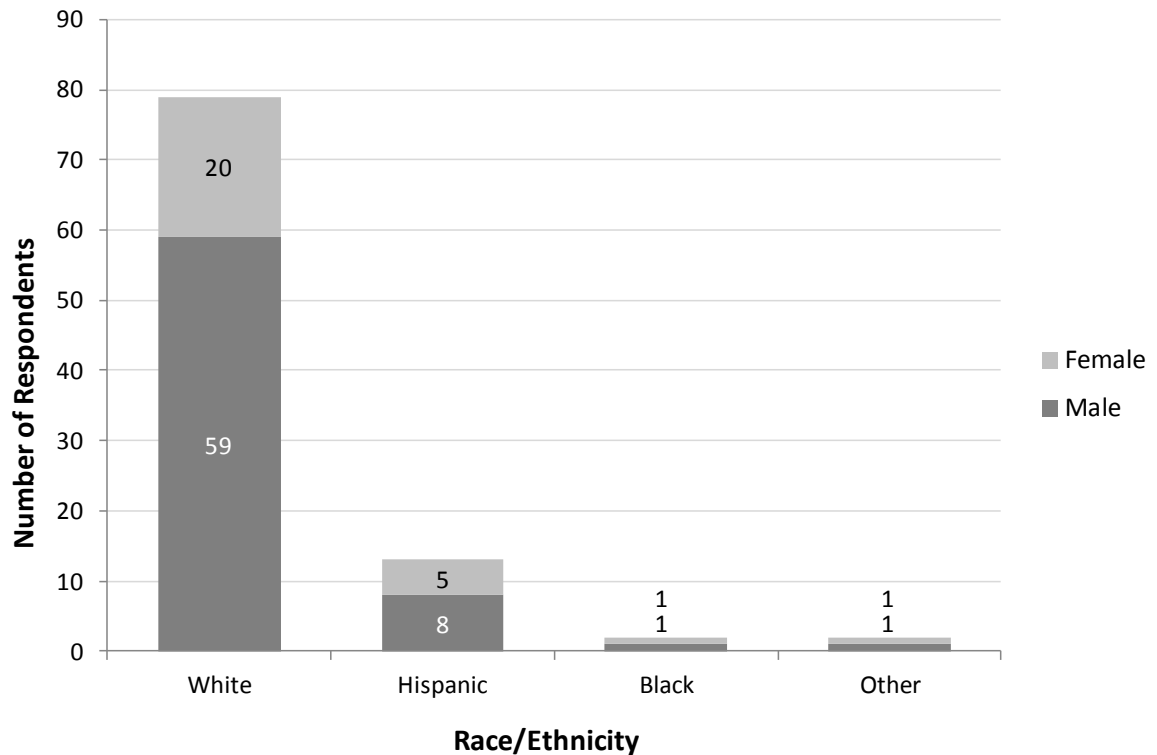


Figure 6. Survey Respondents by Race/Ethnicity and Gender

Gender was included in the demographic data collected as presented in Table 2. Of the 96 respondents of the Texas Music Administrators Conference 69, or 72%, were male and 27, or 28%, were female. The mean age of all respondents was 51, with the

youngest being 33 years of age and the oldest was 71. Table 2 also includes a breakdown of music administrators in terms of race or ethnicity.

Most of the music administrators were White, followed by Hispanic, then Black, then other. Eighty-two percent of music administrators were White, 14% were Hispanic, 2% were Black, and 2% other. Figure 6 graphically represents respondent demographics in terms of gender and ethnicity.

Staff Size of Central Office Fine Arts Departments

Another component of the demographic data considered the total number of central fine arts administrators who were employed by the school district and is presented in Table 3. Nearly half of music administrators are the only central fine arts administrator in their school district. Forty-five music administrators responded that they were the only central office fine arts administrator for a total of 49%. Twenty-six music administrators indicated that they were one of two fine arts administrators for a total of 27%. Eight percent of music administrators indicated they were one of three central office fine arts administrators while 18% shared that they were part of a central office fine arts staff of four or more.

Table 3

Size of Respondents' Central Office Fine Arts Departments

Number of District Central Office Fine Arts Administrators	Number of Respondents
One	45
Two	26
Three	8
Four or more	17

Central Office Music Administrator Tenure

Experience as a central office music administrator was also assessed through the survey. This information is represented in Figure 7. More than half of music administrators had been practicing from one to seven years. Ten music administrators, or 10%, reported a tenure of 15 years or more in central office music administration.

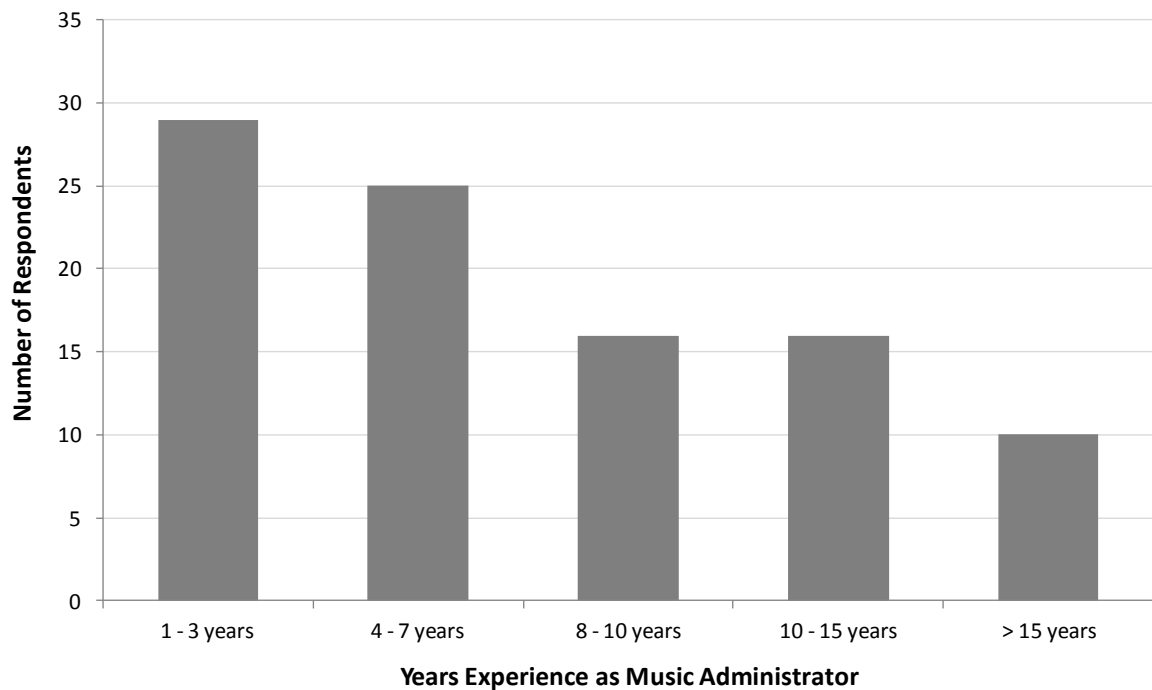


Figure 7. Survey Respondents by Years Experience

Central Office Music Administrator Mobility

As part of the demographic information collected, music administrators were asked if all of their years in music administration were in the same district. Seventy-eight percent of music administrators had been music administrators only in their current district. Twenty-two percent of music administrators have had experience as a music administrator in more than one school district.

Table 4

Mobility of the Respondents

Background	Number	Percentage
All experience in current district	75	78.1
Experience in more than one district	21	21.9
Total	96	100.0

Central Office Music Administrator District Sizes

School district size was another area that was included in the demographic data of the survey as shown in Figure 8. Results indicated that the minimum size of a district with a central office music administrator was 1,200 ranging to the largest districts in Texas with enrollments of 160,000. The mean school district enrollment for the responding Texas music administrators was 29,250.

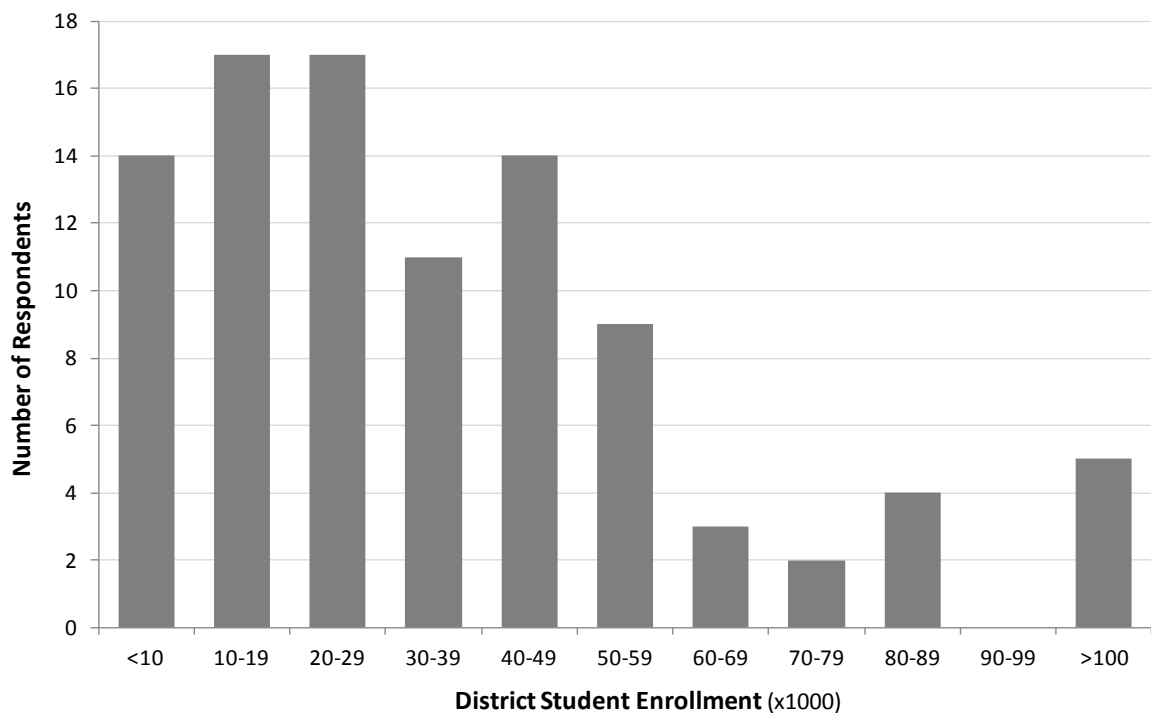


Figure 8. Central Office Music Administrator District Sizes

Central Office Music Administrator Job Titles

The collection of demographic data also queried Texas music administrators about their specific job title. While TASA and TASB only list director of fine arts, as shown through the review of literature and anecdotal experience other job titles exist. Table 5 demonstrates that the director of fine arts is the most common job title as reported by 52% of respondents. The next largest group of respondents indicated a job title of coordinator of fine arts as reported by 15% of music administrators. Seven percent of respondents added a job title of assistant director of fine arts.

Table 5

Survey Respondents by Job Title

Job Title	Number
Administrator	2
Assistant Director, Fine Arts	7
Coordinator, Fine Arts	14
Coordinator, Instrumental Music	1
Coordinator, Theatre and Visual Arts	1
Curriculum Specialist, Fine Arts	1
Director, Fine Arts	50
Director, Instrumental Music	1
Director, Music Activities	1
Director, Student Services	1
Director, Visual/Performing Arts	4
Executive Director, Fine Arts	4
Executive Director, Visual/Performing Arts	1
Facilitator, Fine Arts	2
Senior Director, Fine Arts	1
Specialist, Music	2
Supervisor, Fine Arts	1
Supervisor, Instrumental Music	1
Supervisor, Vocal Music	1

Given that executive director of fine arts, director of fine arts, and coordinator of fine arts were presented as possible selections, 28 TMAC respondents contributed other

job titles which included: administrator, assistant director of fine arts, coordinator of instrumental music, coordinator of theatre/visual arts, curriculum specialist of fine arts, director of instrumental music, director of music activities, director of student services, director of visual and performing arts, executive director of visual and performing arts, facilitator of fine arts, senior director of fine arts, music specialist, fine arts supervisor, and vocal music supervisor.

Fine Arts Background of the Texas Music Administrator

The third of three main questions of this study was: How do the perceptions in terms of music education leader competencies differ according to the primary arts background (dance, music, theatre, visual arts, none, or other) of the central office music administrator? This question can be answered by disaggregating the primary arts background as collected through the survey instrument as provided in Table 6.

Table 6

Fine Arts Background of Survey Respondents

Background	<i>n</i>
Dance	5
Theatre	7
Visual Arts	2
Music (Total)	82
Elementary Music	8
Secondary Band	57
Secondary Choir	12
Secondary Orchestra	3
Other	2

The primary arts background for the majority of central office music administrators is secondary band. This section will next present primary fine arts backgrounds from greatest percentage to least. Fifty-seven of 96 respondents, or 59% of

music administrators were middle school and/or high school band directors. Thirteen percent of music administrators indicated that secondary choir was their primary fine arts background. Elementary music as a primary arts background comprised 8% of music administrators. Next was a primary arts background of theatre at 7%. Dance as a primary arts background was selected by 5% of music administrators. Three percent of music administrators had a primary arts background of secondary orchestra. A visual arts background was indicated by 2% of respondents. Finally, 2% indicated other; these 2% of music administrators indicated All Level as their music background.

Overall, 85% of music administrators had a primary arts background that included some form of music. Fifteen percent of music administrators had a primary arts background other than music.

Results Addressing Research Question 1

What competencies do Texas music administrators perceive as important in the selection of a school music education leader? Each survey question contained one of the 21 competencies of an effective school leader as well as a brief description as presented in Table 2. Each competency prompt was followed by five Likert-type choices, each with an assigned numeric value from which the participant selected: 5 = strongly agree, 4 = agree, 3 = neutral, 2 = disagree, 1 = strongly disagree. Responses were analyzed using descriptive statistics including mean score, percentage selecting each response, and relative ranking for each of the 21 competencies.

The 21 survey prompts began with the statement, “When selecting/hiring a central office Music Administrator, I consider this competency to be important.” The 21 competencies of an effective school leader included affirmation, change agent, contingent

rewards, communication, culture, discipline, flexibility, focus, ideals/beliefs, input, intellectual stimulation, involvement in curriculum, instruction, assessment, knowledge of curriculum, instruction, assessment monitoring/evaluating, optimizer, order, outreach, relationships, resources, situational awareness, and visibility. Respondents were also able to contribute up to two additional competencies that they felt were important in the selection of a central office music administrator.

Table 7

Survey Results as Percentage of Respondents Selecting Each Response Choice

Competency	<i>n</i>	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
1. Affirmation	96	66.7	31.3	1.0	0.0	1.0
2. Change Agent	96	52.1	40.6	7.3	0.0	0.0
3. Contingent Rewards	96	52.1	44.8	3.1	0.0	0.0
4. Communication	96	89.6	10.4	0.0	0.0	0.0
5. Culture	96	72.9	27.1	0.0	0.0	0.0
6. Discipline	96	50.0	43.8	5.2	1.0	0.0
7. Flexibility	90	61.1	32.2	6.7	0.0	0.0
8. Focus	96	69.8	29.2	1.0	0.0	0.0
9. Ideals/Beliefs	96	53.1	43.8	3.1	0.0	0.0
10. Input	95	66.3	32.6	1.1	0.0	0.0
11. Intellectual Stimulation	95	53.7	37.9	8.4	0.0	0.0
12. Involvement in C, I and A	95	75.8	21.1	3.2	0.0	0.0
13. Knowledge of C, I and A	95	83.2	14.7	2.1	0.0	0.0
14. Monitoring/ Evaluating	95	62.1	34.7	3.2	0.0	0.0
15. Optimizer	94	55.3	38.3	6.4	0.0	0.0
16. Order	94	71.3	24.5	3.2	1.1	0.0
17. Outreach	94	83.0	16.0	1.1	0.0	0.0
18. Relationships	93	60.2	33.3	5.4	1.1	0.0
19. Resources	93	88.2	11.8	0.0	0.0	0.0
20. Situational Awareness	92	54.3	38.0	7.6	0.0	0.0
21. Visibility	92	81.5	18.5	0.0	0.0	0.0

Table 7 presents survey results as percentage of respondents selecting each response choice. This table presents the 21 competencies of an effective school leader by Marzano et al. (2005) in alphabetical order, then the number of responses, followed by the percentage of responses for each of the Likert-type choices of strongly agree, agree,

neutral, disagree, and strongly disagree. Figure 9 is a graphic representation of the results presented in Table 7. Top selections in terms of percentage of respondents selecting strongly agree and agree will be addressed as part of the discussion of Table 7. Other selections, neutral, disagree, and strongly disagree, will be presented next.

There were four competencies that music administrators indicated were not important as denoted by a response of disagree or strongly disagree. One percent of music administrators indicated strongly disagree in response to the survey question regarding the competency Affirmation: Recognizes and celebrates accomplishments and acknowledges failures. This was the only competency rated as strongly disagree.

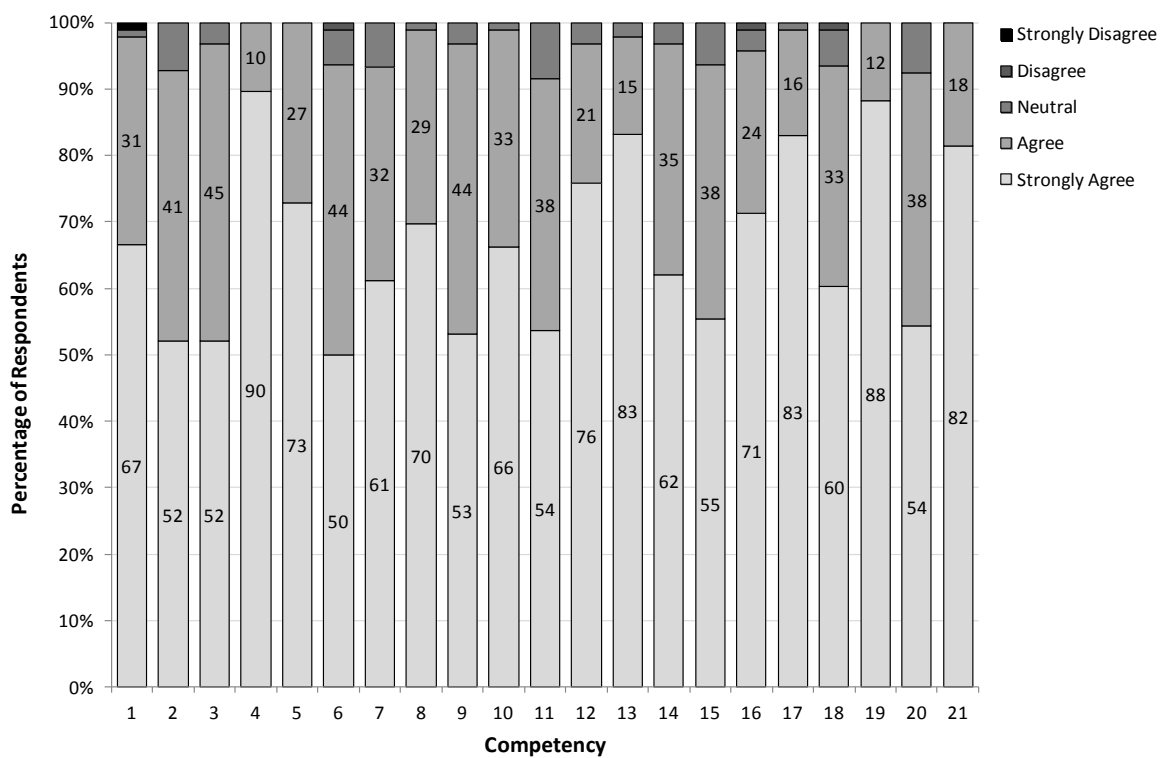


Figure 9. Survey Responses by Competency

One percent of respondents indicated disagree in terms of importance when hiring a music education leader for the following three competencies: (a) Discipline: Protects teachers from issues and influences that would detract from their teaching time or focus;

(b) Order: Establishes a set of standard operating procedures and routines; and (c) Relationships: Demonstrates an awareness of the personal aspects of teachers and staff.

Music administrators indicated neutral responses for all but four of the 21 competencies. Those competencies were communication, culture, resources, and visibility. It should be noted that music administrators did not indicate disagree or strongly disagree for any of these four competencies, but rather selected only strongly agree or agree.

Table 8. Ranking of 21 Competencies by Percentage of Strongly Agree Responses

Competency	Percentage Strongly Agree	Rank
4. Communication	89.6	1
19. Resources	88.2	2
13. Knowledge of C, I, and A	83.2	3
17. Outreach	83.0	4
21. Visibility	81.5	5
12. Involvement in C, I, and A	75.8	6
5. Culture	72.9	7
16. Order	71.3	8
8. Focus	69.8	9
1. Affirmation	66.7	10
10. Input	66.3	11
14. Monitoring/ Evaluating	62.1	12
7. Flexibility	61.1	13
18. Relationships	60.2	14
15. Optimizer	55.3	15
20. Situational Awareness	54.3	16
11. Intellectual Stimulation	53.7	17
9. Ideals/Beliefs	53.1	18
3. Contingent Rewards	52.1	19
2. Change Agent	52.1	19
6. Discipline	50.0	21
Mean	66.8	
SD	12.9	

Table 8 contains the relative ranking of the 21 competencies by survey response percentages. In other words, Table 8 demonstrates the descending order of responses by percentage. The table includes percentage by strongly agree.

Table 9. Ranking of 21 Competencies by Percentage of Agree or Strongly Agree Responses

Competency	Percentage Agree or Strongly Agree	Rank
4. Communication	100	1
5. Culture	100	1
19. Resources	100	1
21. Visibility	100	1
8. Focus	99	5
10. Input	99	6
17. Outreach	99	6
1. Affirmation	98	8
13. Knowledge of C, I, and A	98	8
3. Contingent Rewards	97	10
9. Ideals/Beliefs	97	10
12. Involvement in C, I, and A	97	12
14. Monitoring/ Evaluating	97	12
16. Order	96	14
6. Discipline	94	15
15. Optimizer	94	16
18. Relationships	94	17
7. Flexibility	93	18
2. Change Agent	93	19
20. Situational Awareness	92	20
11. Intellectual Stimulation	92	21
Mean	96.5	
SD	2.8	

When considering only the strongly agree responses as shown in Table 8, the competency of communication rose to the top over the other 20 competencies, with 89.6% of music administrators selecting this response. For responses of only strongly agree, the second and third ranked competencies to be considered when hiring a music administrator were resources and knowledge of curriculum, instruction, and assessment.

When combining strongly agree and agree responses as Cavazos (2012) did in his study, music administrators indicated a four-way tie for the most important of the 21 competencies when selecting a music education leader. These results are shown in Table 9. The highest-ranking competencies in terms of response percentages for the combination of strongly agree and agree included communication, resources, visibility and culture.

The data show that of the 21 competencies of school leaders by Marzano et al. (2005), Texas music administrators found the two most important skills to be communication (establishes strong lines of communication with and among teachers and students) and resources (provides teachers with materials and professional development necessary for the successful execution of their jobs). These competencies are presented as a top two without including a top three because communication and resources each had a mean of 4.9 and were responded to as strongly agree by 89.6% and 88.2% respectively. There was a 5 percentage-point drop to the third highest ranked competency of knowledge of curriculum, instruction, and assessment, which had 83.2% of strongly agree responses and a mean response score of 4.8.

While 50% of respondents strongly agreed that discipline was important, the relatively least important competency as assessed by responses of strongly agree, was discipline. Discipline is defined by Marzano et al. (2005) as protecting teachers from issues and influences that would detract from their teaching time or focus. Combining responses of strongly agree and agree, the last place rank or the twenty-first of 21 competencies, as a percentage of importance by Texas music administrators, was intellectual stimulation. Intellectual stimulation per Marzano et al. (2005) is defined as

ensuring faculty and staff are aware of the most current theories and practices and making the discussion of these a regular aspect of the school's culture. While this competency was last in terms of rank, it is with the understanding that 92% of music administrators rated intellectual stimulation as agree or strongly agree. In other words, intellectual stimulation was an important competency to music administrators.

In sum, in response to Research Question One regarding the competencies that Texas music administrators perceive as important in the selection of a school music education leader, music administrators agreed that the 21 competencies of an effective school leader (Marzano et al., 2005) are important to consider when hiring a music education leader. Analysis of survey responses through descriptive statistics reveals two competencies as most important: communication and resources.

Additional or Emerging Competencies

As part of the survey for the current study, music administrators were asked to respond to 21 prompts based on the 21 competencies of an effective school leader by Marzano et al. (2005). Respondents then had the option of adding up to two free-response, text-based competencies to consider when selecting a music education leader. These responses were recorded as competency 22 and Competency 23. Of the 96 survey respondents, 56 or 58% of music administrators added at least one additional competency for consideration. Of the 56 respondents who added at least one competency, 23 elected to contribute a second competency to the survey for a total of 79 emerging competencies.

Responses to these last two items will be referred to as emerging competencies. Responses are presented in alphabetical order based on the first letter of the text-based free response, and classified within broad categories for presentation purposes. The

responses below are presented as they were collected through the survey for the current study as the participating music administrators encoded them. Chapter Five will provide a synthesis and a triangulation of themes from the survey results.

Collaboration/Consensus Building

- Ability to build collaborative teams (discipline-specific) across the district to ensure standard of opportunities to each teacher and student.
- Ability to develop rapport with campus administration in such a way that allows for collaboration on important decisions regarding fine arts on each campus. This is a must in [a] site based management district.
- Ability to work with a variety of personalities
- Although this was indirectly addressed in previous questions, I believe the overall ability to build quality relationships with all stakeholders.
- Collaboration: The ability to work as a member of a team of administrators for the general benefit of students and the district.
- Dutiful: The ability to work well within the parameters of meetings and deadlines with all central office staff.
- I think it is important for a FA [Fine Arts] administrator to not lose touch with the classroom. Daily, weekly classrooms visits are essential to knowing the pulse of the districts FA community.
- Must be able to understand the roles, challenges, and goals of principals and balance these with the roles, challenges, and goals of fine arts teachers and programs
- Outlook and professional attitude should be positive.

- Participate in district level strategic planning and decision-making, as an integral member of the administrative team.
- The ability to diffuse personality or pedagogical conflicts among staff members.
- The administrator needs to be aware of how to work with different levels of district leadership and be aware of how campus schedules are developed.

Communication/Technology Skills

- A reasonably strong demonstrated competency in educational technology, software, mobile applications, etc.
- Ability to use technology (data gathering, communication, classroom techniques)
- Have the ability to communicate clearly and openly through spoken and written media
- Is a good listener and doesn't always try to solve the issue sometimes just listens and says, "let me know if there is anything specific you want me to do."
- Outlook / computer and promotional materials
- Professional Communication - being able to write, respond, speak and present to groups of people - write persuasively when appropriate.
- Provide qualified, specialized feedback to teachers and campus administration, on fine arts instruction through official and/or unofficial evaluations and observations.
- Strength in public speaking and making board presentations
- The ability to use available data to evaluate programs and student learning.
- Well spoken

Curriculum & Instruction

- Ability to work with teaching staff to recognize deficiencies and work toward improvement. Be able to help teachers learn to assess and reassess in an effort towards improvement. This is not a skill that is easy for teachers to accept and requires skill on the part of the music administrator to help teachers in this area.
- Music Administrator as an Instructional Leader

Finance

- A strong head and mind for business matters such as budgeting, accounts payable, etc.
- A thorough understanding on bond planning and how to plan and present needs for all fine arts areas.
- Ability to manage budgets. Working well with the Business and Purchasing Departments
- Competency in the area of budget
- Finance management skills and advanced computer skills.
- Financial responsibility
- Fiscal awareness with district budgeting processes
- Keeping teachers informed of district business practices
- Knowledge of Budgeting and School Finances
- Knowledge of fiscal processes and ability to fairly and adequately budget individual fine arts programs by campus and education level (elementary, secondary).

- Music Administrator as a Budget Manager
- The ability to talk to financial officers and stakeholders for the district, in order to acquire proper funding for all Fine Arts programs.
- Understanding of how music education fits into the culture, climate and priority of the schools in the district and how funding for music is allocated in the district.

Human Resources

- Ability to recruit new teachers and build a network with universities across the state and nation.
- Evaluating and hiring the most qualified teachers to be in front of kids.
- Makes personnel and curricular decisions on what is best for student and program achievement and success.

Leadership Background

- Advanced degree in either arts or administration
- Certifications. Are they considered competent in any other arts discipline besides the one they taught?
- I believe an administrator should have varied leadership experience and experience leading staff development prior to any administrative position.
- Prior leadership roles, especially that of a principal at the secondary level.
- Track record of leadership
- A background in building administration that gives insight into the daily functions of the campus.

Life-Long Learning

- Continue to learn new skills and inspire teachers to do so as well.

- Involvement with state and nationwide fine arts organizations (i.e. TMEA [Texas Music Educators Association], TMAC, NAFME [National Association for Music Education])

Original Area of Expertise

- Administrator maintains acceptable level of performance ability in their own area of expertise
- Expertise in Subject Area
- Has experience in building a high-achieving program in a given fine arts content area.
- Have 10 years or more of experience in the classroom
- Have a record of student success in teaching as seen through UIL [University Interscholastic League] Competitions
- I also believe that it is important to be respected by the music community including outside your school district. Success as a music educator before serving as an administrator is very important.
- Proven success as a teacher in one of the Fine Arts disciplines
- Proven success in the fine art classroom.
- Success as a teacher in the classroom

Parity of Support & Knowledge

- As a Fine Arts Administrator, the ability to give equitable attention to all disciplines.
- Be flexible and well rounded about all subjects
- Consistent policy interpretation and implementation.

- First of all, I believe they should have knowledge and competencies in more than just music if they are applying to be a fine arts director. Part of the problem in many districts is that non-music programs are slighted by administrators who are music people, Especially true about band directors. You can ask any art or theatre teacher in any school district that has an old band director as a fine arts director. Some are more cognizant than others, but it is still a problem. I also think you should consider whether They have teaching experience at elementary and secondary levels. This can make a huge difference to their success with ALL grade level teachers.
- How can you be effective as a fine arts administrator in the areas of fine arts that are outside of your expertise? For instance...as an administrator with a band background, how can I be the best administrator and advocate for the areas of Dance, Theatre and Visual Arts?
- I feel a FA administrator must look at the balance of attention given to each discipline. It is easy to favor one particular discipline because of the costs of the program or the visibility. One must achieve balance and value all programs.
- Open and fair to all art forms.
- Strong ability to engage and lead teachers from all arts backgrounds and programs.

Public Relations

- Ability to build community relationships with businesses, governmental entities, community groups, etc. to secure community stakeholder interest in providing quality fine arts education and student engagement opportunities throughout the

district. This leads to securing resources for teachers and students that may not be available through district means.

- Ability to handle public relations and promotion of programs.
- Ability to successfully navigate political terrain of the school district and community
- Communication with educational outsourcing. Specifically, the ability to work in a corporate environment with music industry leaders.
- Community engagement
- Community involvement
- Developing community relationships across the fine arts spectrum that leads to growth and positive awareness by those involved.
- Must be able to foster relationships with business and community stakeholders, serving as a community advocate for the role of fine arts education in the education of the whole child and in enhancing the culture of the community
- The applicant has knowledge of the district and the community.
- Ties to the school community
- Understanding of community values and needs
- Works effectively with the city and community organizations

Vision

- Have a vision of how to get every student to be a part of fine arts groups all the way through grade 12.
- Have a vision of how to grow state-competitive fine arts groups across all disciplines

Results Addressing Research Question 2

How were the competencies of a music administrator assessed during the hiring process? For each competency assessed, participants selected from (a) application, (b) presentation as part of the interview, (c) interview with committee, (d) interview with superintendent/designee, (e) not assessed, and (f) other. Cavazos (2012) used these methods of assessment when studying the principal hiring process as perceived by principals. Cavazos used them in his study after identifying the most common methods that superintendents indicated when hiring a principal as revealed in the study by Rammer (2007).

Descriptive statistics were used to analyze the responses. “The mean [was] calculated by the number of choices selected as a response for each competency, and the percentage [was] determined to measure how the responsibility was assessed” (Cavazos, 2012, p. 74).

Table 10 provides frequency data on how often the competencies were assessed during the hiring process of Texas music administrators. The number of responses varies throughout the 21 competencies as only those respondents who indicated strongly agree or agree to each competency was allowed to contribute to how a competency was assessed. The results provided in Table 10 and graphically represented in Figures 10 and 11 show that the most common form of assessing competencies in the hiring process was through an interview with a committee. Respondents indicated this method was used as an assessment an average of 51.6% of the time.

Table 10

Competencies Assessed in Hiring Process

Competency	N	Application		Presentation at Interview		Interview with Committee		Interview with Superintendent or Designee		Not Assessed	
		n	%	n	%	n	%	n	%	n	%
1. Affirmation	94	16	17.0	21	22.3	57	60.6	29	30.9	18	19.1
2. Change Agent	89	6	6.7	16	18.0	51	57.3	34	38.2	17	19.1
3. Contingent Rewards	93	10	10.8	9	9.7	40	43.0	25	26.9	35	37.6
4. Communication	96	15	15.6	21	21.9	66	68.8	43	44.8	8	8.3
5. Culture	96	12	12.5	19	19.8	57	59.4	38	39.6	12	12.5
6. Discipline	90	3	3.3	7	7.8	22	24.4	15	16.7	55	61.1
7. Flexibility	84	3	3.6	9	10.7	42	50.0	29	34.5	28	33.3
8. Focus	95	7	7.4	21	22.1	55	57.9	34	35.8	21	22.1
9. Ideals/Beliefs	93	13	14.0	15	16.1	48	51.6	31	33.3	26	28.0
10. Input	94	5	5.3	11	11.7	50	53.2	30	31.9	25	26.6
11. Intellectual Stimulation	87	3	3.4	9	10.3	34	39.1	25	28.7	33	37.9
12. Involvement in C, I, and A	92	15	16.3	14	15.2	52	56.5	30	32.6	20	21.7
13. Knowledge of C, I, and A	93	13	14.0	17	18.3	60	64.5	33	35.5	14	15.1
14. Monitoring/ Evaluating	92	6	6.5	9	9.8	40	43.5	26	28.3	37	40.2
15. Optimizer	88	8	9.1	10	11.4	42	47.7	31	35.2	28	31.8
16. Order	90	7	7.8	8	8.9	43	47.8	34	37.8	27	30.0
17. Outreach	93	12	12.9	14	15.1	51	54.8	41	44.1	19	20.4
18. Relationships	87	6	6.9	11	12.6	40	46.0	19	21.8	35	40.2
19. Resources	93	15	16.1	16	17.2	55	59.1	29	31.2	21	22.6
20. Situational Awareness	85	4	4.7	5	5.9	31	36.5	29	34.1	35	41.2
21. Visibility	92	8	8.7	14	15.2	53	57.6	36	39.1	20	21.7
Total	1916	187	9.8	276	14.4	989	51.6	641	33.5	534	27.9

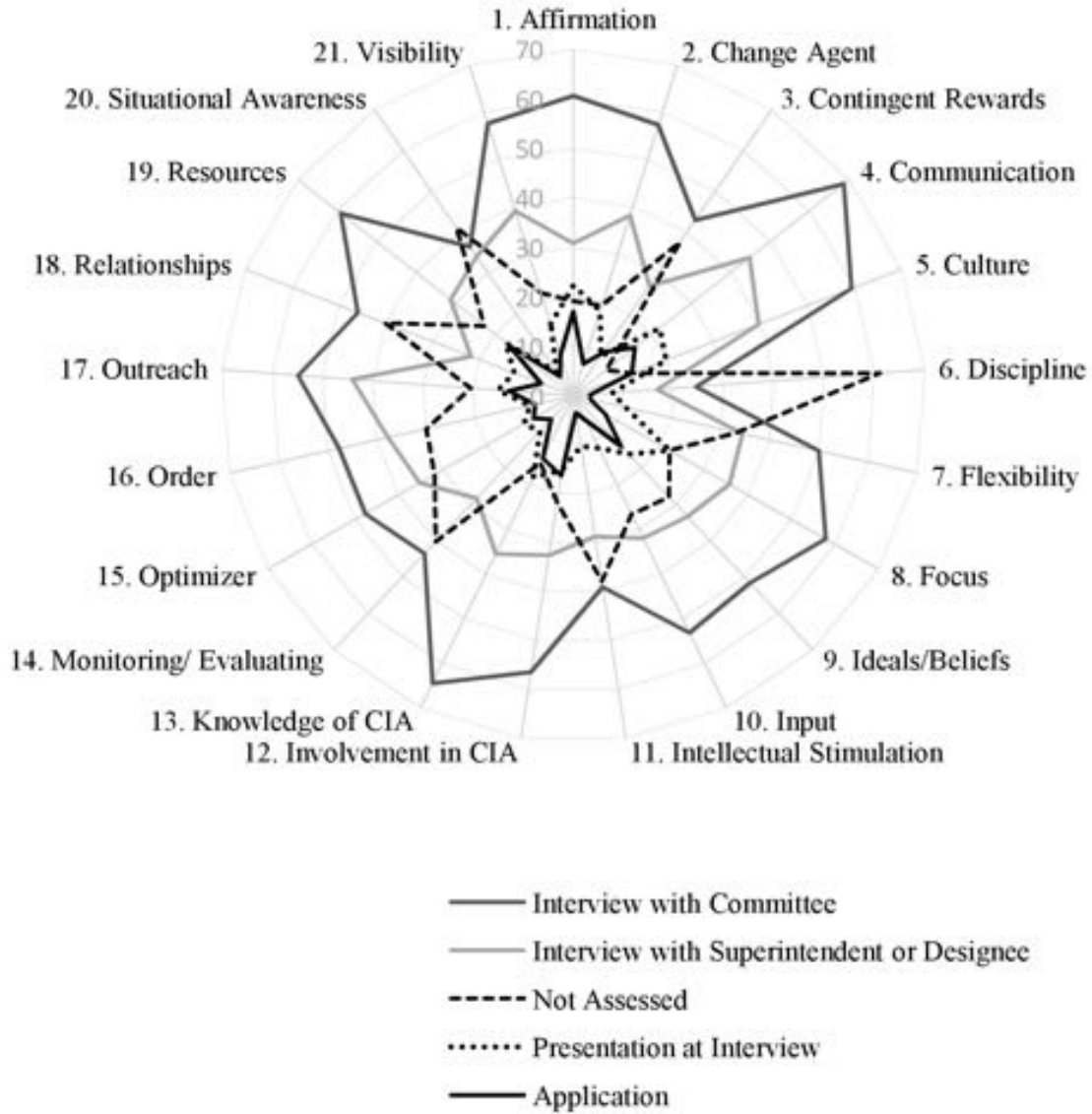


Figure 10. Methods of Assessment in the Hiring Process by Relational Percentage

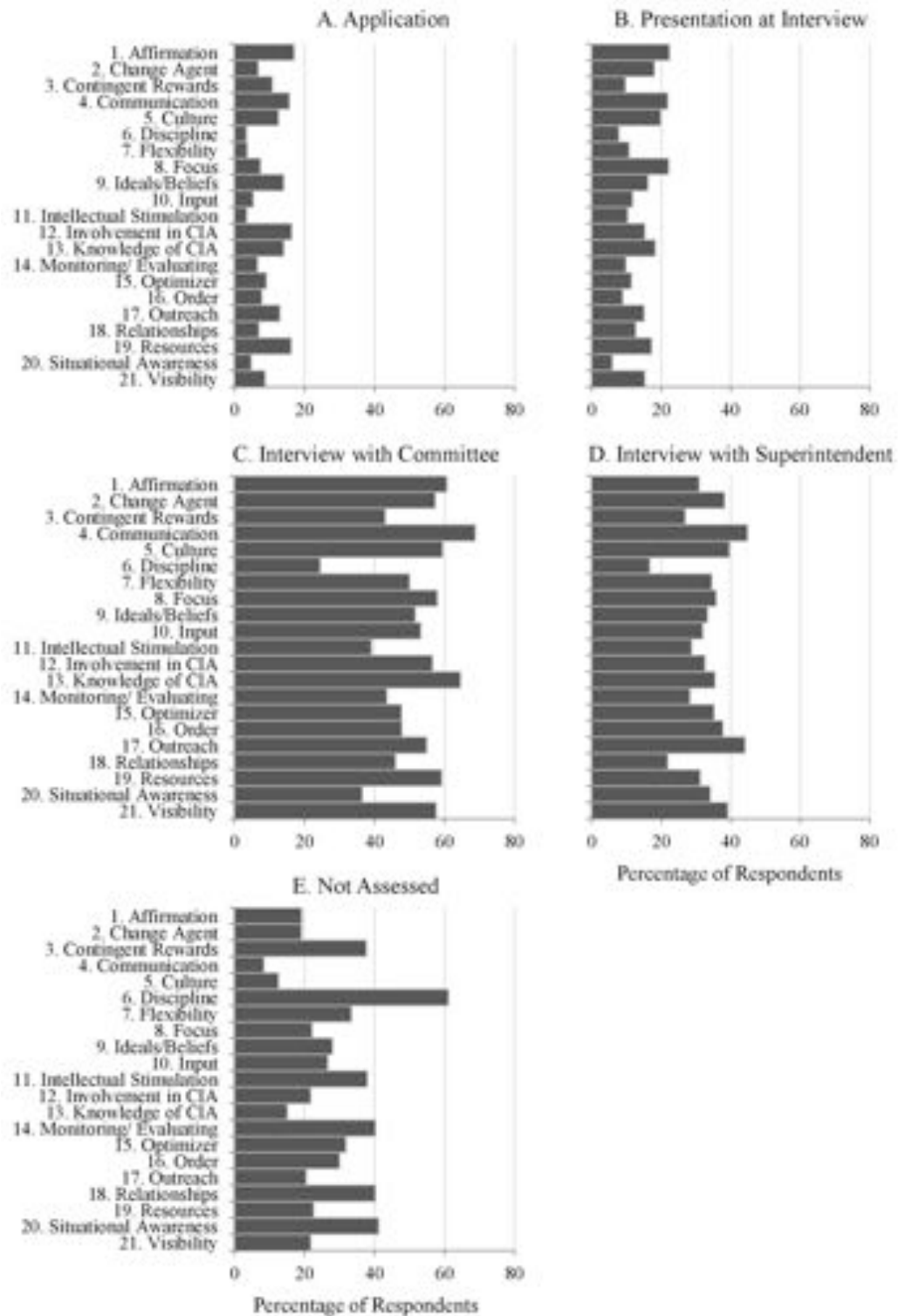


Figure 11. Assessment in the Hiring Process by Method

The next most common form of assessment of competencies was through an interview with the superintendent or designee at 33.5%. It was shown that the third most common form of evaluating educational competencies of the Texas music administrator was not to assess them at all. This was the case an average of 27.9% of the time. Overall, as an average, 14% of respondents indicated that a presentation at an interview was used to assess educational competencies. Respondents indicated that the least common method to assess educational competencies was through the application as an average at 9.8%.

Notably, the competency most likely to be assessed during the hiring process through the top two forms of assessment, interview with a committee or interview with the superintendent, was communication. Only 8.3% of respondents indicated that communication was not assessed. Communication was also the competency deemed most important to be considered during the hiring process from the perspective of central office music administrators as found in the results to Research Question One.

The second most common educational competency assessed was knowledge of curriculum, instruction, and assessment—Is knowledgeable about current curriculum, instruction and assessment practices—which was appraised during an interview with a committee at a 64.5% response rate. Respondents indicated that the competency least likely to be assessed by an interview committee was discipline with a rate of 26.6%. Discipline is defined by Marzano et al. (2005) as protecting teachers from issues and influences that would detract from their teaching time or focus.

Respondents also had the opportunity to select other as a form of assessment of leadership competencies through their hiring process. Selecting other led to the

opportunity to provide a text-based response. Respondents in this instance provided the following feedback presented as recorded:

- Past performance as a head band director
- This position was created with me in mind
- This was obvious based on 25 years of service to the district prior to the interview
- I assume they talked to my references and people I had worked with. I made those names available.
- Written prompt completed in conjunction with interview
- By reputation. I was already an employee in the district
- Past Experiences
- Past performance as a head band director
- Having been a building principal in the district there were already strong procedures and tools in place that measured goals and implementation
- Not assessed at time of hiring but has become the norm in the role
- Developed over time
- Presented examples of aligned strategies during interview
- Was not part of the hiring process but is crucial in the job

Many of these responses indicate that at least some music administrators are groomed or specifically hired from within the school district. Chapter Five explores possible implications of promoting from within.

Results Addressing Research Question 3

How do the perceptions in terms of music education leader competencies differ according to the primary arts background (dance, music, theatre, visual arts, none, or other) of the central music administrator? Descriptive statistics, such as the mean, were used to determine the relative importance of the 21 competencies for each category of primary arts background. “In order to compare the responses, the mean [was] calculated for each competency for each” (Cavazos, 2012, p. 74) arts discipline: dance, music, theatre, visual arts, none, or other.

Table 11

Survey Results by Competency and Background of Music Administrator

Comp	Dance				Music				Theatre				Visual Art			
	<i>n</i>	<i>M</i>	<i>SD</i>	%SA	<i>n</i>	<i>M</i>	<i>SD</i>	%SA	<i>n</i>	<i>M</i>	<i>SD</i>	%SA	<i>n</i>	<i>M</i>	<i>SD</i>	%SA
1	5	4.8	0.45	80	82	4.7	0.50	67	7	4.1	1.46	57	2	4.5	0.71	50
2	5	4.8	0.45	80	82	4.4	0.65	52	7	4.4	0.53	43	2	4.0	0.00	0
3	5	4.6	0.55	60	82	4.5	0.55	52	7	4.3	0.76	43	2	4.5	0.71	50
4	5	5.0	0.00	100	82	4.9	0.30	90	7	4.7	0.49	71	2	5.0	0.00	100
5	5	5.0	0.00	100	82	4.7	0.45	72	7	4.6	0.53	57	2	5.0	0.00	100
6	5	4.6	0.55	60	82	4.5	0.59	51	7	4.0	1.15	43	2	4.0	0.00	0
7	5	4.4	0.89	60	78	4.5	0.62	60	5	4.8	0.45	80	2	4.5	0.71	50
8	5	5.0	0.00	100	82	4.7	0.50	68	7	4.7	0.49	71	2	4.5	0.71	50
9	5	4.8	0.45	80	82	4.5	0.57	51	7	4.6	0.53	57	2	4.5	0.71	50
10	5	5.0	0.00	100	81	4.6	0.51	64	7	4.6	0.53	57	2	5.0	0.00	100
11	5	5.0	0.00	100	81	4.4	0.65	53	7	4.3	0.76	43	2	4.0	0.00	0
12	5	5.0	0.00	100	81	4.7	0.53	75	7	4.7	0.49	71	2	4.5	0.71	50
13	5	5.0	0.00	100	81	4.8	0.47	81	7	4.9	0.38	86	2	5.0	0.00	100
14	5	5.0	0.00	100	81	4.6	0.54	62	7	4.4	0.79	57	2	4.0	0.00	0
15	5	5.0	0.00	100	80	4.5	0.63	53	7	4.6	0.53	57	2	4.5	0.71	50
16	5	5.0	0.00	100	80	4.7	0.62	73	7	4.6	0.53	57	2	4.0	0.00	0
17	5	5.0	0.00	100	80	4.8	0.42	83	7	4.9	0.38	86	2	4.5	0.71	50
18	5	5.0	0.00	100	79	4.5	0.66	58	7	4.4	0.79	57	2	4.5	0.71	50
19	5	5.0	0.00	100	79	4.9	0.32	89	7	4.7	0.49	71	2	5.0	0.00	100
20	5	4.6	0.55	60	78	4.5	0.60	56	7	4.0	1.00	43	2	4.0	0.00	0
21	5	5.0	0.00	100	78	4.8	0.39	82	7	4.6	0.53	57	2	5.0	0.00	100

Note. Comp - Competency; %SA - Percentage of respondents selecting Strongly Agree

Survey results by competency and background of the music administrator are presented in Table 11. Music administrator respondents selected from a primary fine arts background of dance, music, theatre, and visual art, or other. No respondents indicated a primary fine arts background of other.

Table 12

Music Administrator Survey Results by Music Background

Competency	All Respondents				Music				Non-music			
	<i>n</i>	<i>M</i>	<i>SD</i>	%SA	<i>n</i>	<i>M</i>	<i>SD</i>	%SA	<i>n</i>	<i>M</i>	<i>SD</i>	%SA
1	96	4.6	0.62	66.7	82	4.7	0.50	67.1	14	4.4	1.09	64.3
2	96	4.4	0.63	52.1	82	4.4	0.65	52.4	14	4.5	0.52	50.0
3	96	4.5	0.56	52.1	82	4.5	0.55	52.4	14	4.4	0.65	50.0
4	96	4.9	0.31	89.6	82	4.9	0.30	90.2	14	4.9	0.36	85.7
5	96	4.7	0.45	72.9	82	4.7	0.45	72.0	14	4.8	0.43	78.6
6	96	4.4	0.64	50.0	82	4.5	0.59	51.2	14	4.2	0.89	42.9
7	90	4.5	0.62	61.1	78	4.5	0.62	60.3	12	4.6	0.67	66.7
8	96	4.7	0.49	69.8	82	4.7	0.50	68.3	14	4.8	0.43	78.6
9	96	4.5	0.56	53.1	82	4.5	0.57	51.2	14	4.6	0.50	64.3
10	95	4.7	0.50	66.3	81	4.6	0.51	64.2	14	4.8	0.43	78.6
11	95	4.5	0.65	53.7	81	4.4	0.65	53.1	14	4.5	0.65	57.1
12	95	4.7	0.51	75.8	81	4.7	0.53	75.3	14	4.8	0.43	78.6
13	95	4.8	0.44	83.2	81	4.8	0.47	81.5	14	4.9	0.27	92.9
14	95	4.6	0.56	62.1	81	4.6	0.54	61.7	14	4.6	0.65	64.3
15	94	4.5	0.62	55.3	80	4.5	0.63	52.5	14	4.7	0.47	71.4
16	94	4.7	0.60	71.3	80	4.7	0.62	72.5	14	4.6	0.50	64.3
17	94	4.8	0.41	83.0	80	4.8	0.42	82.5	14	4.9	0.36	85.7
18	93	4.5	0.65	60.2	79	4.5	0.66	58.2	14	4.6	0.63	71.4
19	93	4.9	0.32	88.2	79	4.9	0.32	88.6	14	4.9	0.36	85.7
20	92	4.5	0.64	54.3	78	4.5	0.60	56.4	14	4.2	0.80	42.9
21	92	4.8	0.39	81.5	78	4.8	0.39	82.1	14	4.8	0.43	78.6

Note. %SA - Percentage of respondents selecting Strongly Agree

The size of each group as seen in Table 10 was as follows: dance, $n = 5$; music, $n = 82$; theatre, $n = 7$, and visual arts, $n = 2$. Due to small populations of respondents in the subgroups of dance, theatre, and visual art, the results of response variation in terms of the background of the music administrator are presented as *music* ($n = 82$) and *non-music*

($n = 14$)—the population for *non-music* combines respondents from dance, theatre, and visual art.

It was revealed in the answer to Research Question One (What competencies do Texas music administrators perceive as important in the selection of a school music education leader?) that music administrators feel the most important competencies in the selection of a music education leader are communication and resources. These results are shown for all respondents in Table 12 and the data are disaggregated according to the primary fine arts background of music or non-music.

Table 13

Competency Rank by Background of Music Administrator Based on Mean Item Score

All Respondents		Music		Non-Music	
4.	Communication	4.	Communication	13.	Knowledge of C, I, and A
19.	Resources	19.	Resources	4.	Communication
17.	Outreach	21.	Visibility	19.	Resources
21.	Visibility	17.	Outreach	17.	Outreach
13.	Knowledge of C, I, and A	13.	Knowledge of C, I, and A	21.	Visibility
5.	Culture	5.	Culture	5.	Culture
12.	Involvement in C, I, and A	12.	Involvement in C, I, and A	12.	Involvement in C, I, and A
8.	Focus	8.	Focus	8.	Focus
16.	Order	16.	Order	10.	Input
10.	Input	1.	Affirmation	15.	Optimizer
1.	Affirmation	10.	Input	16.	Order
14.	Monitoring/ Evaluating	14.	Monitoring/ Evaluating	18.	Relationships
7.	Flexibility	7.	Flexibility	9.	Ideals/Beliefs
18.	Relationships	20.	Situational Awareness	7.	Flexibility
9.	Ideals/Beliefs	18.	Relationships	14.	Monitoring/ Evaluating
3.	Contingent Rewards	3.	Contingent Rewards	11.	Intellectual Stimulation
15.	Optimizer	9.	Ideals/Beliefs	2.	Change Agent
20.	Situational Awareness	6.	Discipline	1.	Affirmation
11.	Intellectual Stimulation	15.	Optimizer	3.	Contingent Rewards
2.	Change Agent	11.	Intellectual Stimulation	20.	Situational Awareness
6.	Discipline	2.	Change Agent	6.	Discipline

The music subgroup of music administrators maintained communication as the most important competency at a strongly agree response rate of 90.2% and a mean of 4.9.

Resources was the second most important competency with the music group indicating a mean of 4.9 with 88.6% strongly agree. While the top two competencies for the music subgroup were the same as the entire music administrator population, the music group responded to these competencies at a higher percentage than the whole group.

The non-music subgroup of music administrators rated knowledge of curriculum, instruction, and assessment as the most important competency in the selection of a music education leader. Table 13 shows that 92.9% of the combined dance, theatre, and visual art membership indicated strongly agree in response to this competency, with a mean response of 4.9. At 85.7% strongly agree, with a mean of 4.9 each, the non-music subgroup of music administrators selected three different competencies as the second most important when selecting a music education leader: communication, outreach, and resources. The definitions of communication and resources have been presented earlier in the chapter. Through the outreach competency, the educational leader is an advocate and spokesperson of the personal aspects of teachers and staff.

In sum, the combined groups of music and non-music agree that the 21 competencies of an effective school leader are important in selecting a music education leader. In response to Research Question Three (How do the perceptions in terms of music education leader competencies differ according to the primary arts background—dance, music, theatre, visual arts, none, or other—of the central music administrator?), descriptive statistics analysis revealed that there is response variation based on the primary fine arts background of the music administrator. Music administrators with a background in music indicate that communication is the most important competency in the selection of a music education leader, while music administrators with a background

other than music indicate the most important competency to be knowledge of curriculum, instruction, and assessment.

Summary

This chapter presented what competencies music administrators in Texas feel are important in the selection of a music education leader through the lens of a survey based on the 21 competencies of an effective school leader by Marzano et al. (2005).

Demographic data of the respondents was presented as well as emerging Texas music administrator job titles. A list of 79 free response competencies was presented, providing a voice for Texas music administrators to express additional profession-specific traits or skills necessary for successful music and fine arts administration.

CHAPTER 5. DISCUSSION, IMPLICATIONS, RECOMMENDATIONS

Introduction

The last decade has featured a substantial increase in the volume of research and literature supporting the benefits of public school music education (Collins, 2014; Davis, 2012; Martin, 2012; Zuk, Benjamin, Kenyon, & Gabb, 2014). This information comes to decision makers at a time when economic conditions have forced reductions in funding for public education, specifically public school music education (DeLorenzo, 2012; Major, 2013; Sanders, 2014). At the same time, music education (a non-tested subject) faces the fallout from an increased emphasis on standardized curriculum and testing (Beveridge, 2010; Elpuse, 2014; Joseph, 2011).

The literature contains gaps in the area of public school music administration in comparison to academic administration. While research and literature are able to assist in the hiring and evaluation of academic school leadership (Rammer, 2007; Cavazos, 2012), there is little known to assist such practices for the music administrator. Public education has a fiduciary responsibility to ensure proactive stewardship, which includes monitoring the evaluation of its music programs.

In 2014-2015, the Texas Association of School Administrators (TASA) and Texas Association of School Boards (TASB) listed 106 Texas public school districts with a director of fine arts—the central office music administrator—which is up from 85 in 2009-2010 (Texas Association of School Administrators & Texas Association of School

Boards, 2010, 2014). This 25% increase in Texas music administrators over a five-year period underscores the importance for study in this area.

Summary of Study

The purpose of the current study was to determine what educational competencies are considered important in the selection of a central-office music administrator from the perspective of music administrators in Texas. This question is a response to the following educational problem: A robust body of literature links student achievement to academic school leadership. Nearly absent is literature concerning research-based educational competencies of the music administrator. Consequently, public schools have no research-based method to hire or evaluate the music administrator.

It was therefore important to study (a) how the 21 behaviors or responsibilities (competencies) of effective school leaders (Marzano et al., 2005) are considered most valuable or important from the perspective of the Texas music administrator, (b) how these competencies were assessed during their hiring process, and (c) to determine if response variety exists to the aforesaid in relation to the arts background (dance, music, theatre, visual art, none, or other) of the music administrator.

Participants

The current study was a survey of the 2014-2015 Texas Music Administrator Conference active membership. The population included active members of TMAC (minus the researcher) for an eligible pool of 138. The response rate of the survey for the current study was 70%.

Research Questions

Three specific questions were posed to the membership of the Texas Music Administrators Conference (TMAC) through the design of the survey instrument:

1. What competencies do Texas music administrators perceive as important in the selection of a school music education leader?
2. How were the competencies of a music administrator assessed during the hiring process?
3. How do the perceptions in terms of music education leader competencies differ according to the primary arts background (dance, music, theatre, visual arts, none, or other) of the central music administrator?

Research Method

The quantitative method used to survey the TMAC membership was an adaption of an existing instrument. Permission was sought and granted by Rammer (2007) and Cavazos (2012). Rammer (2007) developed the instrument to survey superintendents in Wisconsin with regard to research-based hiring practices of principals. Cavazos (2012) modified the instrument for principals in south Texas based on Rammer's findings. This music administrator survey essentially substituted central office music administrator for principal. Cavazos (2012) also disaggregated data based on the building level of the principal: elementary, middle, or high school. This music administrator survey substituted primary fine arts background of the music administrator for building level as used in the survey by Cavazos.

Section one of the survey collected demographic information. Section two of the survey asked respondents to what degree they felt each of the 21 competencies of an

effective school leader (Marzano et al., 2005) is important when hiring a central office music administrator. Respondents were also able to include up to two additional competencies they felt were important when hiring a central office music administrator.

The remainder of this chapter will include a summary of findings, interpretation of results, implications, limitations, and recommendations. In addition to distilling survey results, this chapter will synthesize the study through the lens of established thinking presented through the review of literature.

Summary of Findings and Interpretation of Results

A summary of findings through the current survey of Texas music administrators is presented next. First, this section discusses what competencies Texas music administrators indicated are important in the selection of a music education leader, followed by how the 21 competencies of an effective school leader (Marzano et al., 2005) were assessed during the hiring process of the music administrators. Then, this section discusses response variation of music administrators as they relate to the primary fine arts background of the music administrator.

Competencies Important to Music Administrators

In the current study, music administrators were presented a Likert-type response survey based on the 21 competencies of an effective school leader (Marzano et al., 2005). Each prompt was followed by the following responses from which the participant could select: 5 = strongly agree, 4 = agree, 3 = neutral, 2 = disagree, 1 = strongly disagree. Descriptive statistics were used to analyze the responses and a mean score, percentage selecting each response, and relative ranking for each of the 21 competencies were calculated.

The 21 survey prompts began with the statement, “When selecting/hiring a central office Music Administrator, I consider this competency to be important: (the 21 competencies of an effective school leader included) affirmation, change agent, contingent rewards, communication, culture, discipline, flexibility, focus, ideals/beliefs, input, intellectual stimulation, involvement in curriculum, instruction, and assessment, knowledge of curriculum, instruction, and assessment, monitoring/evaluating, optimizer, order, outreach, relationships, resources, situational awareness, and visibility.” Respondents were also able to contribute up to two additional competencies that they felt were important in the selection of a central office music administrator.

The current study found that Texas music administrators agreed the 21 competencies of an effective school leader (Marzano et al., 2005) are important in the selection of a central office music administrator. Strongly Agree was indicated for each of the 21 competencies with a mean ranging from 4.4 to 4.9. The data showed that of the 21 competencies of school leaders by Marzano et al. (2005), Texas music administrators found the two most important skills to be communication and resources. 1. Communication: Establishes strong lines of communication with and among teachers and students, and 2. Resources: Provides teachers with materials and professional development necessary for the successful execution of their jobs. Communication and resources each had a mean of 4.9 and were responded to as strongly agree by 89.6% and 88.2% respectively by Texas music administrators.

Emerging Music Administrator Competencies

More than half of the respondents contributed at least one additional competency that they felt were important to consider or evaluate when hiring a central office music

administrator. While it was certainly unknown what the volume of response would look like, it was definitely unexpected that music administrators would contribute an additional 79 competency responses.

The responses presented in Chapter Four read as a job description for the central office music administrator created by a committee of 56 seasoned music administrators. In contrast to the cold click of a five-point survey question, each of these music administrators took time to add to the body of literature regarding the selection of a music education leader. It is important to read through and process the free responses to the emerging competencies presented through the words of practicing music administrators in Chapter Four.

NVivo is a program commonly used in qualitative research to triangulate themes within text-based responses such as the 79 emerging music administrator competencies. “It combines efficient management of nonnumerical, unstructured, data with powerful processes of indexing, searching, and theorizing” (Creswell, 2012, p. 243). Specifically, in terms of the 79 emerging competencies, NVivo “provides for visually mapping categories identified” (Creswell, 2012, p. 243) through the free response section of this survey study.

The word administrator was used as the search query for the results represented in Figure 12, Figure 13, and Figure 14. Each visual representation of the search query provides a different lens through which to gain context and meaning for the free responses of additional competencies presented in Chapter Four.

Figure 12 is a Tree Map generated through NVivo, which was created with the 79 emerging competencies contributed by the survey respondents. The word frequency

occurrence, based on the text of the emerging competencies provided by respondents, is relative to the size of the region the word occupies.



Figure 12

Tree Map: Emerging Music Administrator Competencies

Figure 13 is a dendrogram of co-occurring words created with NVivo. This text search query is relational in that it shows frequency and relation to other words. Also referred to as a Word Tree, this tool allows the researcher to gain an awareness of how the word is used. In this instance, the Word Tree shows the multiple ways the word administrator is used in phrases throughout the free response section of Chapter Four.

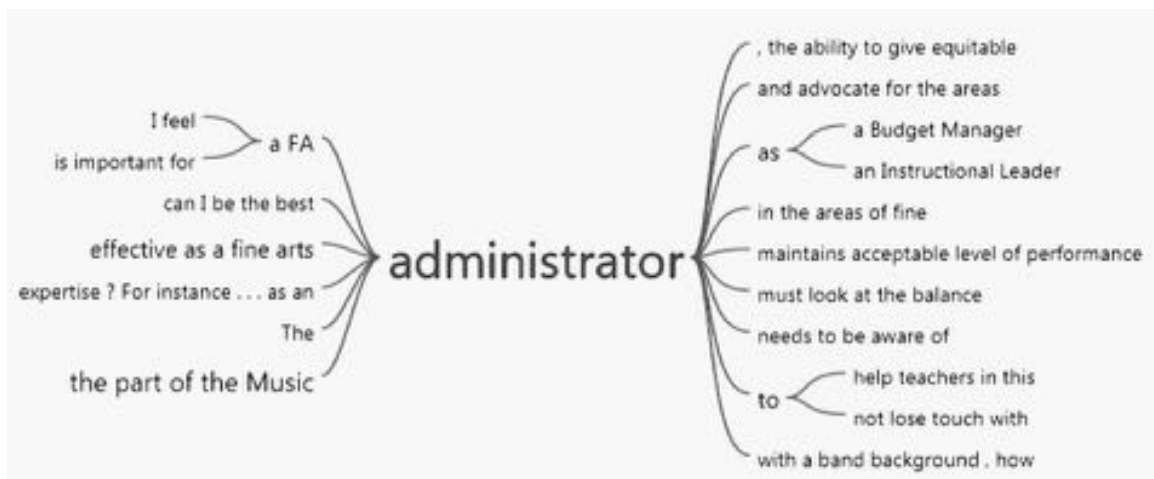


Figure 13

Text Search Query Results of 79 Emerging Music Administrator Competencies

Figure 14 is a cluster analysis of co-occurring words generated through NVivo based on the 79 emerging competencies contributed by the survey respondents. Like the dendrogram of co-occurring words, this text search query is relational as it demonstrates frequency and relation to other words. Figure 14 is a two-dimensional graphic of what is actually a three-dimensional representation, so some words are not visible. That is to say, the researcher can manipulate the cluster by spinning the data like is commonly seen with interactive constellation maps of stars.

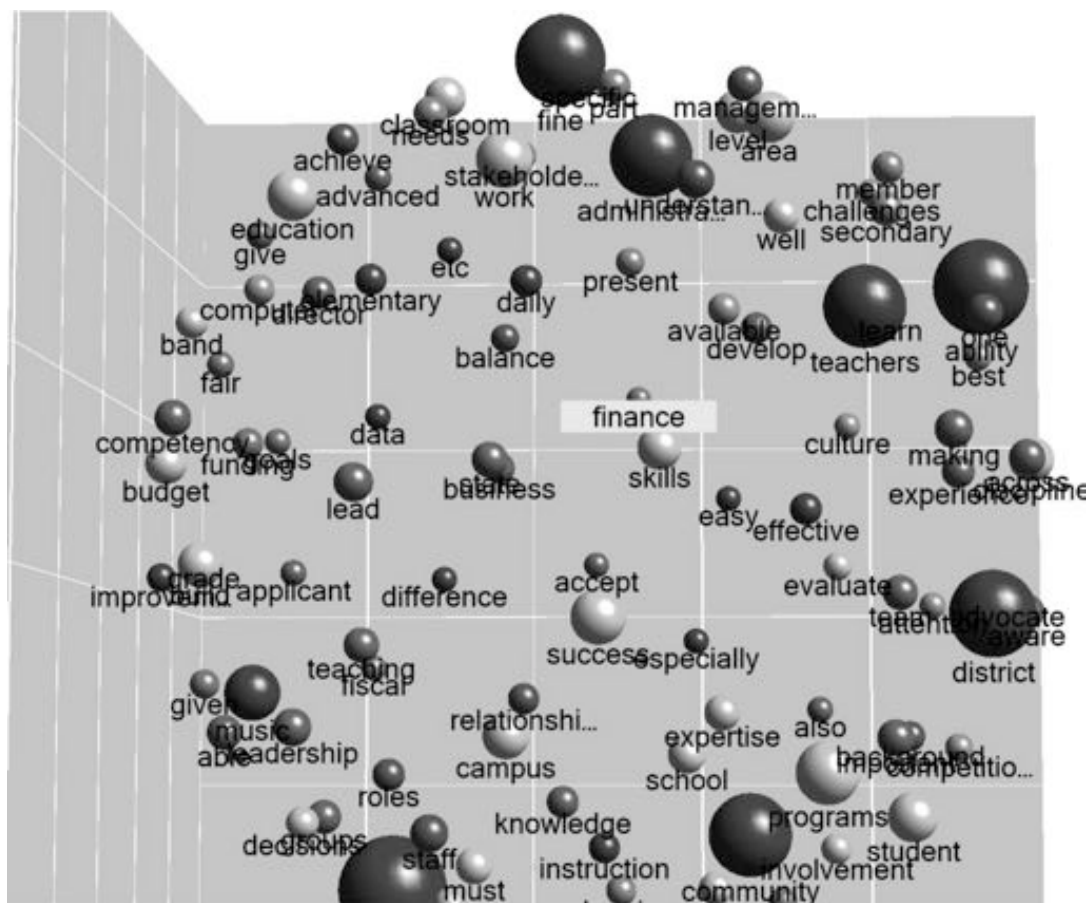


Figure 14

Cluster Analysis of Co-occurring Words: Emerging Music Administrator Competencies

Based on Figure 12, Figure 13, and Figure 14 combined with the researcher's synthesis of the full text of additional competencies in Chapter Four, the following emerging competencies are proposed:

- Balance: An awareness of and advocacy for multiple arts disciplines
- Equity: The ability to be fair to multiple arts disciplines
- Financial: The skills of finance/budget
- Grounded: The trait of maintaining touch
- Involvement: Actively engaged with students, programs, and the community

Balance and equity are clearly important to Texas music administrators. This is likely the case as, through the demographic data presented in Chapter Four, the average Texas music administrator in 2014-2015 was white, male, 51 years of age, and a former band director. Texas music administrators realize that it is important to be cognizant of other music divisions including elementary music, choir, and orchestra as well as the other fine arts disciplines of dance, theatre, and visual art. It is also possible that respondents are insistent about balance and equity because they observe this not to be the case with other music administrators or fine arts directors.

Financial skills also emerged as a theme. In fact 13 of the 79 responses, or 16%, referenced an additional competency related to finance. This is likely in response to the proportion of the music administrators' work that surrounds budget, accounting, and purchasing.

Grounded and involvement are presented as synthesis of the 79 emerging competencies captured under the heading Collaboration/Consensus Building in Chapter Four. Soft skills surrounding collaboration require positive relationships. Almost by

definition, the central office music administrator is physically removed from that which they supervise. Efforts should be exhausted to be visible and allow students, teachers, and the community to feel supported and to be heard.

Music Administrator Employment Competency Assessment

For each competency assessed in the survey as strongly agree or agree, participants then selected from how the competency was assessed during the hiring process: (a) application, (b) presentation as part of the interview, (c) interview with committee, (d) interview with superintendent/designee, (e) not assessed, and (f) other. Descriptive statistics were used to analyze the responses. Results were presented by competency and percentage of how each method was or was not used in the hiring process.

When selecting the response other to how a competency in the survey was assessed, respondents also had the opportunity to provide a text-based response to how the competency was measured. Synthesizing the responses presented in Chapter Four, respondents indicated that other methods of assessing leadership competencies for the music administrator include: Past performance as a head band director, the position was created with the respondent in mind, through a long tenure with the district, reference checks, written evaluation in conjunction with the interview, past experience, over time, and was not part of the hiring process but crucial [educational competency] in the job [music administrator].

Communication was the competency most frequently assessed in the hiring process. Communication was also the competency deemed most important to be considered during the hiring process from the perspective of central office music

administrators as found in the results to research question number one. Therefore the competency most important from the perspective of music administrators was indeed the competency most frequently assessed in their hiring process. This was not the case with all of the 21 competencies.

While Texas music administrators acknowledged the 21 competencies to be important in the selection of a central office music administrator, many of the competencies were not consistently assessed during the hiring of the respondents. In fact, Table 10 indicates that the 21 competencies of an effective school leader (Marzano et al., 2005) were not assessed in the hiring process 27.9% of the time. In other words, according to the current study, when music administrators are hired, all 21 of the research-based competencies of an effective school leader are not assessed one out of four times.

Competency Value to Music Administrators: Fine Arts Background Lens

Results of response variation in terms of the background of the music administrator were presented as music ($n = 82$) and non-music ($n = 14$). The population for non-music combines respondents from dance, theatre, and visual art as follows: dance ($n = 5$) + theatre ($n = 7$) + visual arts ($n = 2$) = 14. Due to the small number of participants indicating a primary fine arts background of dance, theatre, or visual art, this combination was necessary to create comparable music administrator subgroups.

The subgroup of music administrators with a background in music maintained communication as the most important competency at a strongly agree response rate of 90.2% and a mean of 4.9. Resources was the second most important competency with the music group indicating a mean of 4.9 with 88.6% strongly agree. While the top two

competencies for the music subgroup were the same as the entire music administrator population, the music administrators with a background in music responded to these competencies at a higher percentage.

The subgroup of music administrators with a background other than music rated knowledge of curriculum, instruction, and assessment as the most important competency in the selection of a music education leader. At 85.7%, with a mean of 4.9 each, the non-music subgroup of music administrators preferred three different competencies as the second most important when selecting a music education leader: communication, outreach, and resources. Communication and resources definitions by Marzano et al. (2005) have been presented earlier in this section. Through the competency outreach, the educational leader is an advocate and spokesperson of the personal aspects of teachers and staff.

Therefore, this study shows that music administrator response variation exists based on the primary fine arts background in terms of the most important competency which should be considered when hiring a music education leader. Communication was most important to those with a music background while for those with a non-music background, the most important competency when selecting a music administrator was knowledge of curriculum, instruction, and assessment.

Emerging Music Administration Job Titles

The review of literature indicated multiple traditional job titles for the music administrator. Per Benham (2011), titles of the music administrator include director of fine arts, director of music, music supervisor, music coordinator, and department chair of music. Freeburn (1982) also included the titles of music curriculum specialist, and music

consultant. The current study captured multiple additional job titles of music administrators in Texas to be discussed in this section.

The current study has added to the prior-mentioned literature with the following job titles of the Texas music administrator: executive director of fine arts, administrator, assistant director of fine arts, coordinator of instrumental music, coordinator of theatre/visual arts, curriculum specialist of fine arts, director of instrumental music, director of music activities, director of student services, director of visual and performing arts, executive director of visual and performing arts, facilitator of fine arts, senior director of fine arts, music specialist, fine arts supervisor, and vocal music supervisor.

While the majority of music administrators reported the title director of fine arts, it is clear that other job titles have emerged as common practice in educational administration. The title (executive) director of visual and performing arts is of interest as this title perhaps more accurately describes the function of the position. That is to say this position directs both visual art and the combined performing arts (dance, music, and theatre).

Five music administrators reported the title of executive director. This places the music administrator in the upper ranks of the district organizational structure. Operating within a large administrative framework may place even greater importance on the 21 competencies. Some of the positions occupied by music administrators imply a specific function that likely exists as a direct report to the director of fine arts, meaning that the director of fine arts supervises the position. Positions likely reporting to the director of fine arts included assistant director of fine arts, music specialist, coordinator of fine arts,

and coordinator of instrumental music. Central office fine arts staff size will be discussed next.

Central Office Fine Arts Administration Staff Sizes

As part of the demographic data, respondents were asked to indicate if they were the only fine arts administrator through a response choice of four administrators or more. Results indicated that more than half of music administrators were part of a central fine arts staff of two or more. Figure 15 presents central office fine arts staff size juxtaposed to district enrollment and the number of music administrators responding.

The main idea that can be gleaned from this data is the disparity in resources allocated to fine arts administration. Specifically, stark differences exist in the school district student enrollments of 40,000 to 60,000. A quick survey of Figure 14 reveals that districts of the same relative size have anywhere from one to four or more central office fine arts administrators on staff. In other words, the lone central fine arts music administrator in a school district between 50,000 and 60,000 in enrollment should know that the data indicate that this is not common practice. In other words, it is the case that other similar sized districts devote more resources to central office fine arts administration.

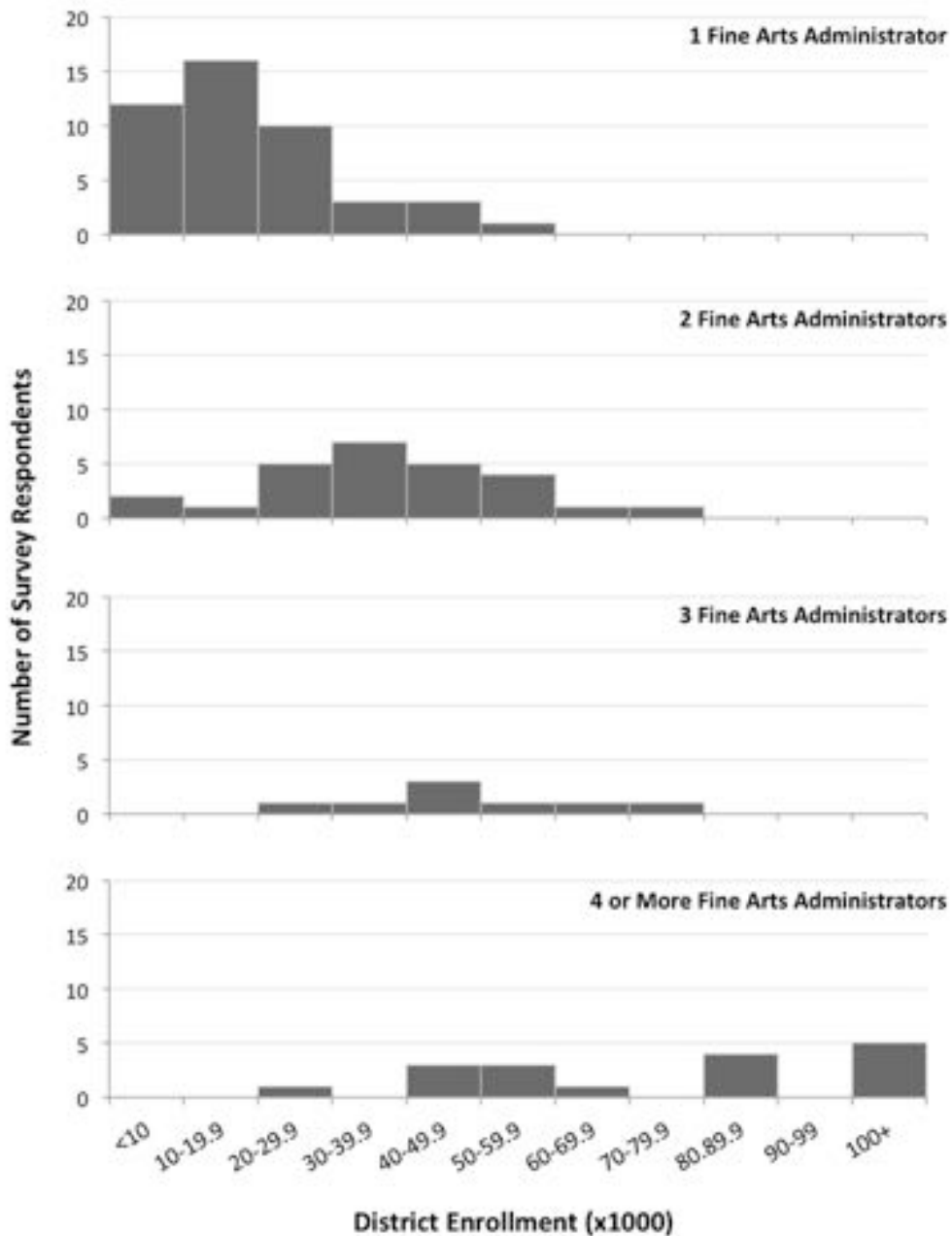


Figure 15. Central Office Fine Arts Staff Size and District Enrollment

Comparison to the 21 Competencies in Other Studies

The review of literature revealed that, in the treatise on which this study is based, Cavazos (2012) found the most important educational competency for campus administrators to be communication followed by visibility. This study confirmed

similarity of principals' and music administrators' most important competency response as communication. Disparity exists with the second most important response as indicated by the results of various studies as shown in Table 14.

Table 14

21 Competencies in Rank Order

Rammer/Superintendents	Cavazos/Principals	Earnhart/Music Admin.
Communication	Communication	Communication
Culture	Visibility	Resources
Outreach	Focus	Knowledge of C, I, and A
Focus	Involvement in C, I, and A	Outreach
Visibility	Culture	Visibility
Input	Resources	Involvement in C, I, and A
Knowledge of C, I, and A	Knowledge of C, I, and A	Culture
Affirmation	Outreach	Order
Involvement in C, I, and A	Monitoring and evaluating	Focus
Monitoring/evaluating	Situational awareness	Affirmation
Ideals/beliefs	Ideals/beliefs	Input
Change agent	Discipline	Monitoring/evaluating
Contingent rewards	Input	Flexibility
Flexibility	Order	Relationships
Optimizing	Affirmation	Optimizer
Situational awareness	Flexibility	Situational awareness
Order	Relationships	Intellectual stimulation
Resources	Optimizer	Ideals/beliefs
Relationship	Contingent rewards	Contingent rewards
Intellectual stimulation	Intellectual stimulation	Change agent
Discipline	Change agent	Discipline

Note. Rank Order from Rammer (2007), Cavazos (2012), and this Study of Texas Music Administrators

Principals indicated that visibility was the second most important competency while music administrators indicated resources. Visibility was rated fourth of 21 by music administrators while resources was rated seventh by principals. The mean scores for communication and visibility were 4.90 and 4.82 for music administrators. Principals in Cavazos' study rated communication at 4.85 and resources at 4.66. This shows that, from the perception of the administrator groups, a difference in how a competency is considered most important can vary from one leadership position to another.

Rammer (2007) also found communication to be the first of the 21 competencies of a school leader as indicated by superintendents. Rammer's study found that superintendents valued visibility as fourth of 21, the same as music administrators in the hiring of a music education leader. There was, however, a noteworthy difference in how superintendents rated resources, a competency that fell in the music administrators' top two. While music administrators rated resources at number two of 21, superintendents rated resources at 18 of 21 to be considered in the hiring of principals.

Table 14 shows the 21 competencies in descending rank order as found through the studies by Rammer (2007), Cavazos (2012), and the survey for the current study. Communication is a competency that is agreed upon as most important. Table 13 also demonstrates little similarity in terms of value of the remaining 20 competencies.

Table 15 displays the 21 competencies in alphabetical order and the numerical rank order of each competency as found through the studies by Rammer (2007), Cavazos (2012), and the current study of music administrators. This table also demonstrates that there is agreement on communication while little consensus is found among the remaining 20 competencies.

Table 15

Alphabetical Competencies Rank Order by Study

Competency	Supt.	Principal	Music Admin.
Affirmation	8	15	10
Change Agent	12	21	20
Contingent Rewards	13	19	19
Communication	1	1	1
Culture	2	5	7
Discipline	21	12	21
Flexibility	14	16	13
Focus	4	3	9
Ideals/Beliefs	11	11	18
Input	6	13	11
Intellectual Stimulation	20	20	17
Involvement in C, I, and A	9	4	6
Knowledge of C, I, and A	7	7	3
Monitoring/Evaluating	10	9	12
Optimizer	15	18	15
Order	17	14	8
Outreach	3	8	4
Relationships	19	17	14
Resources	18	6	2
Situational Awareness	16	10	16
Visibility	5	2	5

Note. Competencies in Alphabetical Order, Numbers Indicate Ranking

While the autopsy of many a University Interscholastic League marching band area or state contest would suggest that the following table is ill advised, Table 16 combines the rank orders of the 21 competencies for an aggregate demonstration of the 21 competencies by rank. In other words, if Rammer's superintendents, Cavazos' principals, and Earnhart's music administrators were the adjudicators at an educational leadership competency contest and the results were combined, the outcomes are provided in Table 15. For example, communication was ranked first in all three studies, so $1 + 1 + 1 = 3$, and so 3 is the first of the 21 competencies listed in Table 15.

Table 16

Rank of the 21 Competencies Combining Rammer (2007), Cavazos (2012), Current

Study

Responsibility	Total
Communication	3
Visibility	12
Culture	14
Outreach	15
Focus	16
Knowledge of C, I and A	17
Involvement in C, I and A	19
Resources	26
Input	30
Monitoring/Evaluating	31
Affirmation	33
Order	39
Ideals/Beliefs	40
Situational Awareness	42
Flexibility	43
Optimizer	48
Relationships	50
Contingent Rewards	51
Change Agent	53
Discipline	54
Intellectual Stimulation	57

Table 16 brings a greater focus to visibility and culture as the second and third rated competencies when combining results from the three studies. While exact matches do not occur, a broader analysis can be achieved by dividing the results into thirds. Administrator group results are divided into thirds in Table 17. This analysis shows that music administrators generally agree with the superintendent and principal groups in terms of the top third of educational competencies. The two competencies that are not valued in the top third by music administrators are focus and input. This analysis also reveals that while principals and music administrators rate resources in the top third, superintendents place resources in the middle of the bottom third of the 21 competencies.

Table 17

Administrator Competency Group Results by Thirds

Superintendents (Rammer)	Principals (Cavazos)	Music Administrators	Rank Group
Communication	Communication	Communication	Top Third
Culture	Visibility	Resources	
Outreach	Focus	Knowledge of C, I, and A	
Focus	Involvement in C, I, and A	Outreach	
Visibility	Culture	Visibility	
Input	Resources	Involvement in C, I, and A	
Knowledge of C, I, and A	Knowledge of C, I, and A	Culture	
Affirmation	Outreach	Order	Middle Third
Involvement in C, I, and A	Monitoring and evaluating	Focus	
Monitoring/evaluating	Situational awareness	Affirmation	
Ideals/beliefs	Ideals/beliefs	Input	
Change agent	Discipline	Monitoring/evaluating	
Contingent rewards	Input	Flexibility	
Flexibility	Order	Relationships	
Optimizer	Affirmation	Optimizer	Bottom Third
Situational awareness	Flexibility	Situational awareness	
Order	Relationships	Intellectual stimulation	
Resources	Optimizer	Ideals/beliefs	
Relationships	Contingent rewards	Contingent rewards	
Intellectual stimulation	Intellectual stimulation	Change agent	
Discipline	Change agent	Discipline	

It is evident throughout the discussion in this section that while there is consensus on the most important of the 21 competencies—communication—there is also common ground thereafter in terms of the competencies rated in the top third by superintendents, principals, and music administrators. Also, a review of the most important competency rated by music administrators differed between music and with non-music backgrounds. This comparison places superintendents, principals, and music administrators with music backgrounds in agreement that communication is the most important educational

competency and music administrators with non-music background projecting a different response. Possibilities in terms of what this means and future action will be discussed next.

Implications

Implications based on the results from the current study are presented in this section. Discussion is based on the results of the current study through the lens of contemporary thinking as presented in the review of literature as well as the professional practice of the researcher.

Competencies Important to Music Administrators

The current study shows that the 21 competencies of an effective school leader are important to Texas music administrators in the selection of a music education leader. This study further indicates that according to practicing music administrators, communication and resources are the top two educational competencies that should be considered when hiring a music administrator. Superintendents, human resources departments, and music administrator hiring committees should consider these findings in the selection processes of future central office music administrators.

The question arises as to whether the beliefs of Texas music administrators expressed in this survey are a result of a self-fulfilling prophecy. It is likely that those district administrators who created job descriptions, screened applicants, interviewed candidates, and made selections for music administrator positions may have based the process on general administrator competencies, rather than those specific to music administrators.

In light of this, the body of TMAC who responded to this survey may have been influenced by this general educational administrator paradigm, and based their responses on personal experience in the hiring process, rather than on their actual perceptions of the ideal competencies to be considered for a music administrator position. Benham (2011) noted, “as music administrators assumed their positions, many became painfully aware that they had really been hired by the administration to endorse whatever decisions were passed down to them” (p. 60). This recognition lends greater importance to the free responses presented in Chapter Four as the survey responses for Competency 22 and Competency 23.

This question arises in response to the tepid reception provided by Texas music administrators to the educational competency of change agent: willing to challenge and actively challenges the status quo. Music administrators ranked the change agent competency as number 20 of 21. It is known through the review of literature that music education is facing funding depletion (DeLorenzo, 2012; Major, 2013; Sanders, 2014), and curriculum standardization and focus on testing has resulted in reduction of time in the school day for music instruction (Beveridge, 2010; Elpuse, 2014; Joseph, 2011), yet change agent tied for the lowest mean score of the 21 competencies. It may be argued that the traditional competencies of educational leadership, as identified by Marzano et al. (2005), are insufficient to assist music administration to reshape the future of music education. It may be that music administrators do not yet recognize their critical role in the change process essential to the survival of music programs as a vital component of a rich and comprehensive educational system.

Finally, it is recommended that the 79 free-response competencies, presented in Chapter Four, of the central office music administrator as recorded by central office music administrators be distributed by TASA and TASB to all school districts. Rather than simply change the generic title from an existing job description and fill in the title of fine arts director, this list will allow human resource departments and music administrator employment committees to have a better idea of how to (a) create a functional job description and (b) develop pertinent questions to ask when screening and interviewing music administration candidates.

Music Administrator Employment Competency Assessment

While Texas music administrators acknowledge the 21 competencies to be important in the selection of a central office music administrator, many of the competencies were not consistently assessed during the hiring of the respondents. An average of 27.7% of respondents indicated that some educational leadership competencies were not assessed at all.

Rammer (2007) found sufficient hiring discrepancies that prompted his article *Superintendents: Change the Way You Hire Principals*. The title of a proposed article based on the current study is therefore already written with a simple title change: *Superintendents: Change the Way You Hire Music Administrators*. If research-based practices are important, there needs to be change in terms of the current employment practices of the music administrator.

Evaluation of the Music Administrator

The current study has demonstrated the need to consider the 21 competencies of an effective school leader (Marzano et al., 2005) when selecting a music education

leader. In so doing, it is realistic to expect that music administrator job descriptions would reflect or at least be influenced by the 21 competencies. As job descriptions are commonly used to design evaluation instruments for the appraisal of educational employees, it is reasonable to suggest that the 21 competencies should have a place in, or at least influence the evaluation of the music administrator.

Response Variety Based on Primary Arts Background

Communication was most important to those with a music background while for those with a non-music background, the most important competency when selecting a music administrator was knowledge of curriculum, instruction, and assessment. It can be argued that, generally speaking, dance education, theatre education, and visual art education are subjects that are more academic in nature than music education.

Combining dance and theatre, Jensen (2001) interestingly separates the groups into the musical, visual, and kinesthetic arts.

Music background music administrators as found in Chapter Four are generally former band directors. As band directors, much of their time was spent in performance preparation and the leadership of a large student group with civic components including a booster organization. This style of performance education practice is simply not based in standard, linear-sequential curriculum and instruction, but more on situation, background, and personality. It is therefore suggested that the response variation between music and non-music subgroups of music administrators exists because communication was a career-long requirement for the band director turned administrator while for non-music music administrators knowledge of curriculum, instruction, and assessment is more coveted.

Central Office Fine Arts Administration Staff Size

The current study demonstrates that superintendents and human resource departments should be made aware of common practice in modern central office fine arts staffing. It is the case that districts with enrollments of less than 20,000 students employ more than one central fine arts administrator, and that many mid-sized Texas school districts have central fine arts staffs of 4 or more. Additionally, reporting by TASA and TASB should include this information in publications such that human resource departments and academic central administration can be more aware of the practice of other similarly sized districts. It should not require a doctoral study to elucidate common and/or emerging staffing trends in the area of central fine arts administration.

Limitations

Limitations of this study include:

1. Surveys can contain inherent bias through the way questions are framed.
2. Respondents act voluntarily and as such the study did not achieve 100% participation.
3. Some respondents began but did not complete the survey, which may have biased results.
4. Music administrator perceptions are individual in nature and as such definitions for effective school leader competencies may have variation.
5. Greater numbers in terms of fine arts background subgroups were needed to create meaningful distinctions for groups smaller than *music* and *non-music*.

6. The survey instrument collected the respondents' years of music administration experience by range. It was therefore not possible to determine a mean or median for music administration tenure.
7. The researcher has been a public school music administrator since 2009, and a public school music educator since 1997. The researcher is also a fourth-generation public school educator, beginning with Erwin Halbrook (1959) in the Ozarks of Arkansas, and second-generation music administrator, beginning with Stanton Earnhart on New York's Long Island, which may have influenced study conclusions.

Recommendations for Future Research

While the 70% response rate of this survey study falls within commonly accepted levels to lend validity to results, the fact is that the voices of the non-respondents were not heard. This study could be augmented with face-to-face scheduled interviews. While this suggestion seems daunting, it could be made possible by scheduling the super-majority of interviews at the Texas Music Administrators Conference annual retreat held in Austin over two days in November, and also during the four-day Texas Music Educators Association Clinic and Conference held each February in San Antonio.

Future research could include a deeper dive into the areas of dance, theater, and visual arts. In other words, it is recommended to execute a similar study specifically targeting the fine arts areas of dance, theatre, and visual art. This or a similar study could be replicated with the population including members of TETAC, the recently created Texas Educational Theatre Administrators Conference, which is the professional organization of central office theatre administrators.

A qualitative study of the leadership competencies to consider when selecting a music education leader is also recommended. The additional or emerging competency free-response section presented in Chapter Four suggests that music administrators have a lot to say about their jobs—someone just needs to ask and listen.

Also, it is recommended to survey Texas superintendents regarding their thoughts in terms of the educational competencies that should be included when hiring a central office music administrator. This would bring the survey instrument for the current study in a full circle back to the original question posed by Rammer (2007). In this instance, Rammer's study would be used and essentially substitute principal for central office music administrator through the lens of superintendents. The TASA and TASB Salary and Wages list for fine arts directors or the districts represented in TMAC could be utilized to create a subgroup of Texas superintendents to identify for such a survey.

This study did establish that 78% of music administrators have served in a music administration capacity in their current school district only while 22% have served in at least two school districts. Further research could inquire to what extent central office music administrators have been promoted from within their district. This can be juxtaposed with data on whether or not best-practice methods were used to assess the qualification of the candidates. Indeed, several of the free responses in the current study indicate that the applicant's competencies were likely already known from experience in previous positions in the district. Capacity building is the human resources practice of developing talent within the school district. While capacity building is important, a study of this kind could begin a research-based conversation about a common question in

employment, specifically public education employment, and through the lens of music administrators: Was the most qualified person for the job actually hired?



Figure 16. Word Frequency Diagram of Competency 22 and 23 Text as Presented in Chapter Four

Finally, the review of literature suggested that soft skills are key to music education advocacy (Hart, 2005; Lautzenhiezer, 2005). Freeburn (1982) specifically listed “tolerant, warm, understanding, responsive, and helpful” as intangible traits necessary for the successful music administrator (p. 66). These opinions were confirmed through the emerging music administrator competencies as presented in Chapter Four

with an obvious emphasis on community as seen in Figure 16, a word frequency diagram of the 79 emerging competencies created with NVivo.

It was proposed earlier in this chapter that traditional educational competencies are not sufficient for leadership in terms of reshaping the future of music education. Music administrators know firsthand what the end product of music education preparation programs look like. It is therefore suggested that future researchers ask music administrators if music educator preparation programs in higher education are teaching the appropriate skills or emerging competencies necessary for music advocacy. That is to ask: Are collegiate music education preparation programs preparing students for the public schools of today?

Conclusion

This study sought to determine if research-based educational competencies are important in the hiring process of a music education leader from the perspective of Texas music administrators. Further, the study focused on how these competencies were assessed during the hiring process of the music administrators and if response variation existed between music administrators of differing arts backgrounds.

A census survey of TMAC revealed that Texas music education leaders agreed that the research-based competencies of an effective school leader as identified by Marzano et al. (2005) were important to consider when hiring a central office music administrator. It was also found that some of these competencies were not assessed during the hiring process of current TMAC members. Through the survey, music administrators also contributed a treasure trove of additional competencies to be considered when hiring a music education leader. Finally, it was found that some

response variation existed between music administrators with a music background versus music administrators with an arts background other than music.

There are many directions that future research could go that will be important to continued music education access and excellence for all students. Further study will be essential to moving closer to the vision of Music for All, the Indianapolis-based non-profit organization committed to music and arts advocacy, which many music education stakeholders can support: “Music for All will be a catalyst to ensure that every child across America has access and opportunity to participate in active music making in his or her scholastic environment” (Music for All, 2015, para 2).

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APPENDIX A: SURVEY

Survey

Selecting a Music Administrator

The purpose of the following survey is to collect data on music administrators' perceptions of competencies associated with successful school leaders as applied to their unique role as central administrators.

The survey is completely anonymous and requires only about 15 minutes of your time. You may quit the survey at any time if you change your mind about participating.

After completion of the survey you will be redirected to a separate page in which you may supply your contact information to enter a raffle for a chance to win one of six \$50 Starbucks gift cards to be awarded to survey participants. Please know that the email address you provide will in no way be matched to your survey responses.

Do you agree to the above terms? By clicking Yes, you consent that you are willing to answer the questions in this survey.

- ☐ Yes
- ☐ No

Part I:

Select one choice for each question:

2. My gender is
 - ☐ Male
 - ☐ Female
3. My age is: _____
4. My ethnicity/race is:
 - ☐ White
 - ☐ Hispanic
 - ☐ African American
 - ☐ Asian
 - ☐ Other
5. I have been a Music Administrator:
 - ☐ 1-3 years
 - ☐ 4-7 years
 - ☐ 8-10 years
 - ☐ 10-15 years
 - ☐ 15+ years
6. My job title is:
 - ☐ Coordinator of Fine Arts
 - ☐ Director of Fine Arts
 - ☐ Executive Director of Fine Arts

- Other:

7. All my experience as a Music Administrator has been in this district only:

- Yes
- No

8. The student enrollment in my school district is: _____

9. In my district, I am:

- I am the only central office administrator for Fine Arts.
- I am one of two central office administrators for Fine Arts.
- I am one of three central office administrators for Fine Arts.
- I am one of four or more central office administrators for Fine Arts

10. What is your primary
background in Fine Arts:

- Dance
- Music (leads to 9a)
- Theatre
- Visual Arts
- None
- Other:

9a. Which of the following best describes your music background:

- Elementary Music
- Secondary Band
- Secondary Choir
- Secondary Orchestra
- Other:

Part II:

For each item below, please check the box that best reflects your consideration of the listed competency.

For those competencies you mark, *Strongly Agree or *Agree, please select all the choices that describe how the competency was assessed when you were selected as a Music Administrator.

When selecting/hiring a central office Music Administrator, I consider this competency to be important:

	Competency	Definition	*Strongly agree	*Agree	Neutral	Disagree	Strongly disagree
1	Affirmation	Recognizes and celebrates accomplishments and acknowledges failures					
*How was this competency assessed when you were selected as a Music Administrator? Mark all that apply: ☐ Application ☐ Presentation at interview ☐ Interview w/committee ☐ Interview w/superintendent or designee ☐ Not assessed ☐ Other_____							

	Competency	Definition	*Strongly agree	*Agree	Neutral	Disagree	Strongly disagree
2	Change agent	Is willing to and actively challenges the status quo					
*How was this competency assessed when you were selected as a Music Administrator? Mark all that apply: ☐ Application ☐ Presentation at interview ☐ Interview w/ committee ☐ Interview w/ superintendent or designee ☐ Not assessed ☐ Other _____							

	Competency	Definition	*Strongly agree	*Agree	Neutral	Disagree	Strongly disagree
3	Contingent rewards	Recognizes and rewards individual accomplishments					
*How was this competency assessed when you were selected as a Music Administrator? Mark all that apply: ☐ Application ☐ Presentation at interview ☐ Interview w/committee ☐ Interview w/superintendent or designee ☐ Not assessed ☐ Other _____							

	Competency	Definition	*Strongly agree	*Agree	Neutral	Disagree	Strongly disagree
4	Communication	Establishes strong lines of communication with and among teachers and students					
*How was this competency assessed when you were selected as a Music Administrator? Mark all that apply: ☐ Application ☐ Presentation at interview ☐ Interview w/committee ☐ Interview w/superintendent or designee ☐ Not assessed ☐ Other _____							

	Competency	Definition	*Strongly agree	*Agree	Neutral	Disagree	Strongly disagree
5	Culture	Fosters shared beliefs and sense of community and cooperation					
*How was this competency assessed when you were selected as a Music Administrator? Mark all that apply: ☐ Application ☐ Presentation at interview ☐ Interview w/committee ☐ Interview w/superintendent or designee ☐ Not assessed ☐ Other _____							

	Competency	Definition	*Strongly agree	*Agree	Neutral	Disagree	Strongly disagree
6	Discipline	Protects teachers from issues and influences that would detract from their teaching time or focus					
*How was this competency assessed when you were selected as a Music Administrator? Mark all that apply: ☐ Application ☐ Presentation at interview ☐ Interview w/committee ☐ Interview w/superintendent or designee ☐ Not assessed ☐ Other _____							

	Competency	Definition	*Strongly agree	*Agree	Neutral	Disagree	Strongly disagree
7	Flexibility	Adapts his or her leadership behavior to the needs of the current situation and is comfortable with dissent					
*How was this competency assessed when you were selected as a Music Administrator? Mark all that apply: ☐ Application ☐ Presentation at interview ☐ Interview w/committee ☐ Interview w/superintendent or designee ☐ Not assessed ☐ Other_____							

	Competency	Definition	*Strongly agree	*Agree	Neutral	Disagree	Strongly disagree
8	Focus	Establishes clear goals and keeps those goals in the forefront of the school's attention					
*How was this competency assessed when you were selected as a Music Administrator? Mark all that apply: ☐ Application ☐ Presentation at interview ☐ Interview w/committee ☐ Interview w/superintendent or designee ☐ Not assessed ☐ Other_____							

	Competency	Definition	*Strongly agree	*Agree	Neutral	Disagree	Strongly disagree
9	Ideals/Beliefs	Communicates and operates from strong ideals and beliefs about schooling					
*How was this competency assessed when you were selected as a Music Administrator? Mark all that apply: ☐ Application ☐ Presentation at interview ☐ Interview w/committee ☐ Interview w/superintendent or designee ☐ Not assessed ☐ Other_____							

	Competency	Definition	*Strongly agree	*Agree	Neutral	Disagree	Strongly disagree
10	Input	Involves teachers in the design and implementation of important decisions and policies					
*How was this competency assessed when you were selected as a Music Administrator? Mark all that apply: ☐ Application ☐ Presentation at interview ☐ Interview w/committee ☐ Interview w/superintendent or designee ☐ Not assessed ☐ Other_____							

	Competency	Definition	*Strongly agree	*Agree	Neutral	Disagree	Strongly disagree
11	Intellectual stimulation	Ensures faculty and staff are aware of the most current theories and practices and makes the discussion of these a regular aspect of the school's culture					
*How was this competency assessed when you were selected as a Music Administrator? Mark all that apply: ☐ Application ☐ Presentation at interview ☐ Interview w/committee ☐ Interview w/superintendent or designee ☐ Not assessed ☐ Other_____							

	Competency	Definition	*Strongly agree	*Agree	Neutral	Disagree	Strongly disagree
12	Involvement in Curriculum, Instruction, and Assessment	Is directly involved in the design and implementation of curriculum, instruction, and assessment practices					
*How was this competency assessed when you were selected as a Music Administrator? Mark all that apply: ☐ Application ☐ Presentation at interview ☐ Interview w/committee ☐ Interview w/superintendent or designee ☐ Not assessed ☐ Other_____							

	Competency	Definition	*Strongly agree	*Agree	Neutral	Disagree	Strongly disagree
13	Knowledge of Curriculum, Instruction, and Assessment	Is knowledgeable about current curriculum, instruction, and assessment practices					
*How was this competency assessed when you were selected as a Music Administrator? Mark all that apply: ☐ Application ☐ Presentation at interview ☐ Interview w/committee ☐ Interview w/superintendent or designee ☐ Not assessed ☐ Other_____							

	Competency	Definition	*Strongly agree	*Agree	Neutral	Disagree	Strongly disagree
14	Monitoring/Evaluating	Monitors the effectiveness of school practices and their impact on student learning					
*How was this competency assessed when you were selected as a Music Administrator? Mark all that apply: ☐ Application ☐ Presentation at interview ☐ Interview w/committee ☐ Interview w/superintendent or designee ☐ Not assessed ☐ Other_____							

	Competency	Definition	*Strongly agree	*Agree	Neutral	Disagree	Strongly disagree
15	Optimizer	Inspires and leads new and challenging innovations					
*How was this competency assessed when you were selected as a Music Administrator? Mark all that apply: ☐ Application ☐ Presentation at interview ☐ Interview w/committee ☐ Interview w/superintendent or designee ☐ Not assessed ☐ Other_____							

	Competency	Definition	*Strongly agree	*Agree	Neutral	Disagree	Strongly disagree
16	Order	Establishes a set of standard operating procedures and routines					
*How was this competency assessed when you were selected as a Music Administrator? Mark all that apply: ☐ Application ☐ Presentation at interview ☐ Interview w/committee ☐ Interview w/superintendent or designee ☐ Not assessed ☐ Other_____							

	Competency	Definition	*Strongly agree	*Agree	Neutral	Disagree	Strongly disagree
17	Outreach	Is an advocate and spokesperson for the school to all stakeholders					
*How was this competency assessed when you were selected as a Music Administrator? Mark all that apply: ☐ Application ☐ Presentation at interview ☐ Interview w/committee ☐ Interview w/superintendent or designee ☐ Not assessed ☐ Other _____							

	Competency	Definition	*Strongly agree	*Agree	Neutral	Disagree	Strongly disagree
18	Relationships	Demonstrates an awareness of the personal aspects of teachers and staff					
*How was this competency assessed when you were selected as a Music Administrator? Mark all that apply: ☐ Application ☐ Presentation at interview ☐ Interview w/committee ☐ Interview w/superintendent or designee ☐ Not assessed ☐ Other _____							

	Competency	Definition	*Strongly agree	*Agree	Neutral	Disagree	Strongly disagree
19	Resources	Provides teachers with materials and professional development necessary for the successful execution of their jobs					
*How was this competency assessed when you were selected as a Music Administrator? Mark all that apply: ☐ Application ☐ Presentation at interview ☐ Interview w/committee ☐ Interview w/superintendent or designee ☐ Not assessed ☐ Other _____							

	Competency	Definition	*Strongly agree	*Agree	Neutral	Disagree	Strongly disagree
20	Situational Awareness	Is aware of the details and undercurrents in the running of the school and uses this information to address current and potential problems					
*How was this competency assessed when you were selected as a Music Administrator? Mark all that apply: ☐ Application ☐ Presentation at interview ☐ Interview w/committee ☐ Interview w/superintendent or designee ☐ Not assessed ☐ Other _____							

	Competency	Definition	*Strongly agree	*Agree	Neutral	Disagree	Strongly disagree
21	Visibility	Has quality contact and interactions with teachers and students					
*How was this competency assessed when you were selected as a Music Administrator? Mark all that apply: ☐ Application ☐ Presentation at interview ☐ Interview w/committee ☐ Interview w/superintendent or designee ☐ Not assessed ☐ Other _____							

	Other Competency (List)	Definition	*Strongly agree	*Agree	Neutral	Disagree	Strongly disagree
22							
*How was this competency assessed when you were selected as a Music Administrator? Mark all that apply: ☐ Application ☐ Presentation at interview ☐ Interview w/committee ☐ Interview w/superintendent or designee ☐ Not assessed ☐ Other _____							

	Other Competency (List)	Definition	*Strongly agree	*Agree	Neutral	Disagree	Strongly disagree
23							
*How was this competency assessed when you were selected as a Music Administrator? Mark all that apply: ☐ Application ☐ Presentation at interview ☐ Interview w/committee ☐ Interview w/superintendent or designee ☐ Not assessed ☐ Other_____							

APPENDIX B. INSTRUMENT PERMISSIONS

Instrument Permission

Permission from Rammer

From: "Rammer, Robert" <Robert.Rammer@cusd200.org>
Subject: RE: Request for Permission
Date: November 24, 2014 at 6:41:00 AM CST
To: 'Jeremy Earnhart' <jlearnhart@mac.com>

Jeremy,

Thank you for contacting me and for your interest in adding the body of knowledge with your research.

You have my permission to use the survey instrument I developed.

Best of luck in your research. If I can be of any additional assistance, please let me know.

Regards,

Robert A. Rammer, Ph.D.
Assistant Superintendent
Wheaton Warrenville Community Unit School District 200
P: 630-682-2015
F: 630-682-2326



This electronic mail message may contain confidential and proprietary information. If the reader of this message is not the intended recipient, any disclosure, copying or distribution of this communication is strictly prohibited. If you have received this communication in error, please immediately delete this message and any attachments. Thank you.

From: Jeremy Earnhart [mailto:jlearnhart@mac.com]
Sent: Sunday, November 23, 2014 3:55 PM
To: Rammer, Robert
Subject: Request for Permission

Dr. Rammer,

My name is Jeremy Earnhart and I am the director of fine arts for the Arlington (TX) Independent School District. I am working on my treatise in the Ed.D. program at Dallas Baptist University.

This communication is a request to use the instrument developed for your 2007 study, Call to Action for Superintendents: Change the Way You Hire Principals.

It is my intent to slightly modify your instrument similar to Cavazos in his 2012 treatise, Important Competencies for the Selection of Effective School Leaders: Principals' Perceptions. This study will essentially replace "principal" for "central office music administrator" and be administered to the 2014-2015 membership of the Texas Music Administrators Conference.

I do intend to use the 21 Responsibilities by Waters, et al, and will cite that reference, as well as your work, and permission to use the instrument.

Thank you for your consideration.

Sincerely,

Jeremy L. Earnhart
Director of Fine Arts
Arlington Independent School District
1200 W. Arkansas Lane, Annex 1
Arlington, Texas 76013
682-867-7662 - Office * 817-459-7603 - Fax
jearnhar@aisd.net

Permission from Cavazos

From: Arturo Cavazos <arturo.cavazos@hcisd.org>
Subject: RE: Request for Permission
Date: November 24, 2014 at 1:33:20 PM CST
To: Jeremy Earnhart <jlearnhart@mac.com>

Jeremy,
Your request is approved. Please be aware that I, too, sought Dr. Rammer's permission to use the instrument in his study with slight modifications.
Good Luck,
Art Cavazos



Arturo J. Cavazos, Ed.D.
Superintendent of Schools
HARLINGEN CONSOLIDATED INDEPENDENT SCHOOL DISTRICT
(956) 430-9500
arturo.cavazos@hcisd.org
www.hcisd.org

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From: Jeremy Earnhart [mailto:jlearnhart@mac.com]
Sent: Monday, November 24, 2014 7:15 AM
To: Arturo Cavazos
Subject: Request for Permission

Dr. Cavazos,

My name is Jeremy Earnhart and I am the director of fine arts for the Arlington (TX) Independent School District. I am working on my treatise in the Ed.D. program at Dallas Baptist University.

This communication is a request to use the instrument developed for your 2012 treatise, Important Competencies for the Selection of Effective School Leaders: Principals' Perceptions.

Permission has been sought and granted by Rammer to modify his 2007 study, Call to Action for Superintendents: Change the Way You Hire Principals.

This study will essentially replace "principal" for "central office music administrator."

I do intend to use the 21 Responsibilities by Waters, et al, and will cite that reference, as well as your treatise, the publication by Rammer, and permission to use the instrument.

Thank you for your consideration.

Sincerely,

Jeremy L. Earnhart
Director of Fine Arts
Arlington Independent School District
1200 W. Arkansas Lane, Annex 1
Arlington, Texas 76013
682-867-7662 - Office * 817-459-7603 - Fax
jearnhar@aisd.net

APPENDIX C: PARTICIPANT RECRUITMENT

Email Communication to Recruit Participants

February 23, 2015

Dear Music Administrator,

My name is Jeremy Earnhart and I am a doctoral student in the Dallas Baptist University Ed.D. in Educational Leadership K-12. I am contacting you as a member of the Texas Music Administrators Conference to complete a brief 15 minute survey.

The purpose of this survey is to learn from a music administrator's perspective what educational competencies should be considered in the hiring of a music administrator and how those competencies may have been assessed through your hiring process. There will also be an opportunity for you to add to the list of competencies. This survey is anonymous and results, when published, will not identify music administrators.

If you have any questions about the survey you can contact me by phone: 817-939-4130 or by email: JLEarnhart@mac.com. If you have questions in terms of this research for Dallas Baptist University you can contact Dr. Sue Kavli, Director of Academic Research at suek@dbu.edu.

Upon completion of the survey, you can click a button, which will direct you away from the survey to enter a drawing for one of six \$50.00 Starbucks gift cards.

The survey will be open from February 23, 2015 to March 6, 2015 and you can use the following link to complete the survey:

<https://www.surveymonkey.com/s/S2HX3PV>

Please accept my sincere appreciation for your time in completing this survey.

Sincerely,

Jeremy Earnhart
Doctoral Student
Dallas Baptist University

Survey Permissions

From: "Bryant, Robert, V (FINE ARTS)" <RobertVBryant@KATYISD.ORG>
Subject: RE: Request for Permission: Survey TMAC Membership
Date: February 6, 2015 at 3:01:41 PM CST
To: Jeremy Earnhart <jlearnhart@mac.com>

Mr. Earnhart --

Thank you for contacting me. The Texas Music Administrators Conference supports your efforts in obtaining information pertaining to the role of the music/arts administrators throughout our state. Information pertaining to the survey will be provided at our upcoming TMAC meeting in San Antonio.

--Bob

"The state of arts education in any community often reflects its commitment to complete educational opportunity and demonstrates the quality of life to which its citizens aspire."
- Dr. Kenneth L. Liske

Bob
Bryant
Executive Director of Fine Arts,
Katy Independent School District
robertbryant@katyisd.org
281-396-2270
President,
Texas Music Administrators Conference
www.texasmusicadministrators.com

-----Original Message-----

From: Jeremy Earnhart [mailto:jlearnhart@mac.com]
Sent: Thursday, February 05, 2015 6:59 PM
To: Bryant, Robert, V (FINE ARTS)
Subject: Request for Permission: Survey TMAC Membership

President Bryant,

My name is Jeremy Earnhart and I am a doctoral candidate in the Dallas Baptist University Ed.D. in Educational Leadership K-12 program. I am contacting you to 1. request permission to conduct an anonymous survey of the TMAC membership and 2. request a TMAC membership/contact list with the most up to date information as of February 20, 2015.

The purpose of this survey is to learn from a music administrator's perspective what educational competencies should be considered in the hiring of a music administrator and how those competencies may have been assessed through your hiring process. There will also be an opportunity for respondents to add to the list of competencies. This survey is anonymous and results, when published, will not identify individual music administrators.

If you have any questions about the survey you can contact me by phone: 817-939-4130 or by email: JLEarnhart@mac.com. If you have questions in terms of this research for Dallas Baptist University you can contact Dr. Sue Kavli, Director of Academic Research at suek@dbu.edu.

Upon completion of the survey, respondents can click a button, which will direct them away from the survey to enter a drawing for one of six \$50.00 Starbucks gift cards.

The survey will be open from February 23, 2015 to March 6, 2015.

With sincere appreciation,

Jeremy Earnhart
Doctoral Candidate
Dallas Baptist University