Liberty University

The Analysis of Superintendents' Perspectives on the Role and Function of Secondary Band

Programs in Coastal Georgia

A Dissertation Submitted to

the Faculty of the School of Music

in Candidacy for the Degree of

Doctorate of Music Education

by

Michael Eugene Hutchinson

Lynchburg, Virginia

April 12, 2023

Abstract

Although some administrative roles in music education provide research literature, the superintendent's role and performance expectations concerning the sixth through the twelfth-grade bands have yet to be examined in rural, urban, and coastal Georgia. Superintendent leadership of administrative staff decisions and policy creation influence the role of the school band; therefore, this qualitative hermeneutic phenomenological study illustrates that when superintendents set ambitious goals and standards for learners, children develop mounting, robust expectations in school band performance. The qualitative research hermeneutic phenomenological method analyzed the superintendent's role and performance expectations of sixth through twelfth-grade bands in rural, urban, and coastal Georgia, which provides a unique opportunity for this study. Superintendents and their management teams are responsible for the activities and guidelines of the school system and accountable to school boards, the civic community, parents, and students. In assessments of the six counties in the coastal Georgia area, superintendents provide awareness of leadership decision-making and philosophy concerning the sixth through twelfth-grade band role and expectations. Analysis of the researched literature and completed surveys demonstrated the superintendent's importance in the sixth through twelfth-grade band role and expectations. The superintendent's philosophy of music education, leadership, and policy creation proves pathways for band performance, expectations, and styles. In addition, further research is needed to identify other factors influencing sixth through twelfth-grade band performance roles and expectations in rural areas, urban, and coastal Georgia areas from Chatham to Camden County school districts.

Acknowledgments

First, I acknowledge my Lord and Savior, Jesus Christ, for advocating for me to Our Father. I want to thank the chair of my committee, Dr. Nathan Street. Thank you for believing in my efforts and lending guidance. Thank you to my committee member Dr. Monica D. Taylor, for your edits and corrections.

Thank you to Dr. Gabriel Woods and Mr. Paul Vogel for your assistance in editing and friendship. Thank you to Mr. Terry Staten, Mr. Hugh Johnson, Mr. Stanley Carson, Dr. Marie A. Levett, Dr. John Bradley, Mr. Randolph Lindsey, Mr. Marcus Rayner, and Dr. Drew Bozeman for your musical support and friendship over the years. Thank you to my college band directors, Mr. Richard Britain, Mr. Victor Zajec, Mr. James Collins, and Dr. Johnny Long, for your guidance and support.

Thank you to my former students, teachers, colleagues, fellow Sinfonians, and Kappa Alpha Psi brothers.

Dedication

First, I praise God for sending His son Jesus to die for our sins, especially mine. Second, I would like to dedicate this work to the Hutchinson and Perkins family. To my brother, Mr. Larry Donnell Hutchinson, Sr, and my earthly father, Mr. Eugene Talmadge Hutchinson, are both home now with God for support and guidance. To my mother, Mrs. Fannie Kate Hutchinson, my grandparents, and all my cousins, uncles, and aunts, for continued help and advice.

Finally, to my grandmothers, Mrs. Leola Smith Perkins, our church pianist, and Mrs. Reba Mae Hutchinson, both for providing me with early directions on my Christian journey and starting my musical journey.

Contents

Chapter One: Introduction

Social demands often inspire the stipulations, encouragements, and guidance of leadership. The superintendent leads the school system's social and educational environment. In the management structure of most schools, the superintendent's leadership, educational philosophy, and guidance are essential. In addition, superintendents' recommended guidelines for school systems employees, the civic community, management teams, and board members provide leadership. Therefore, superintendents' management and leadership skills affect pedagogical behaviors within the domain of their constituency.[1] Superintendents in the school system's leadership role also focus on individual and career goals, including needed strength to move forward in personal development.[2] As the school district's lead administrator, the superintendent's role and responsibilities involves leadership, governing, public relations, and advocacy. However, management teams contribute to completing and enacting superintendents' administrative tasks, "leaders do not and cannot possess all the answers" needed to lead a school system.[3] Various aspects of the complex tasks of leadership, divided among the management team, provide a working organization to educate children. Management teams such as department heads, principals, and music supervisors become the extension of superintendents' leadership. Superintendent's management team initiatives, including goals, policies, and

---

[1] John M. Decman, Kevin Badgett, Bianca Shaughnessy, Angela Randall, Lisa Nixon, and Brett Lemley, "Organizational Leadership through Management: Superintendent Perceptions," *Educational Management, Administration & Leadership* 46, no. 6 (2018): 997. https://doi.org/10.1177/1741143217714255.

[2] Warren G. Bennis, and Inc Netlibrary, *Managing People Is like Herding Cats* (Provo, UT: Executive Excellence Pub, 1997), 64. https://go.exlibris.link/F3tpysQ5.

[3] Megan Reitz and John Higgins, "Speaking Truth to Power: Why Leaders Cannot Hear What They Need to Hear," *BMJ Leader* 5, no. 4 (2020): 271. https://doi.org/10.1136/leader-2020-000394.

guidelines approved by school boards, provide pedagogical strategies for educating children.[4]

Superintendents and their management teams understand how leadership influences student

learning and affects the educational environment's facets.[5] Superintendents are charged by

National Policy Board for Educational Administration and adhere to recognized national

standards. Policy and guidelines such as "training, certification, hiring, and evaluation" provide

roadmaps for superintendents to follow when making decisions.[6]

One of the National Policy Board's expectations of superintendents, as influential

leaders, is to "develop, advocate, and enact a shared mission, vision, and core values of high-

quality education and academic success and well-being of each student."[7] The superintendent

and management team adjust pedagogical strategies with national standards as guideposts. With

the help of parents and teachers, the guideposts ensure enhanced student learning. Another area

of the superintendents' leadership presides in finance.

Superintendents maintain a leadership obligation to ensure children have the necessary

means and materials for learning. In addition, under the efficient leadership of a superintendent,

the core principal is responsible for "school operations and resources to promote each student's

academic success and well-being."[8] Therefore, superintendents seek to ensure their management

---

[4] Gene Spanneut and Mike Ford, "Guiding Hand of the Superintendent Helps Principals Flourish," *The Journal of Staff Development* 29, no. 2 (2008): 28. https://go.exlibris.link/wmvrq1xl.

[5] John M. Decman, et al., "Organizational Leadership through Management: Superintendent Perceptions," *Educational Management, Administration & Leadership* 46, no. 6 (2018): 997. https://doi.org/10.1177/1741143217714255.

[6] Joseph Murphy, Karen Seashore Louis, and Mark Smylie, "Positive School Leadership: How the Professional Standards for Educational Leaders Can Be Brought to Life," *Phi Delta Kappan* 99, no. 1 (2017): 22.

[7] Ibid.

[8] Ibid.

team members, such as principals and music supervisors, maintain access to financial resources

to meet the needs of the students through planning and budgets.[9] Ensuring principals, music

supervisors, teachers, and other staff members access the necessary funding indicates the

superintendent's leadership and adherence to a professional "operations and management"

standard.[10] As the instructional leader of the school system, the superintendent should adhere to

an Instructional Management Standard. This standard states:

> This standard, Instructional Management, required superintendents to implement a
> system that would incorporate research findings on learning and instruction, instructional
> time, and resources to maximize student outcomes and to apply best practices in the
> integration of curriculum and resources for multicultural sensitivity as well as assessment
> strategies to help all students achieve high levels.[11]

The complex leadership, governing, public relations, and advocacy responsibilities of the

superintendent and management team create endurance for children to learn and succeed at the

child's highest levels.

Background of Topic

Georgia's coastal area, the six counties' geographical landscape, Bryan, Camden,

Chatham, Glynn, Liberty, and McIntosh, and the diverse environment support and provide a

living area for a large population.[12] Rural to urban regions in the six-county area of Georgia

encompass a diverse student population, especially the students in the school band. Each of the

---

[9] Spanneut and Ford, "Guiding Hand," 28.

[10] Murphy, Louis, and Smylie, "Positive School Leadership," 22.

[11] Lars G. Bjork, and Theodore J. Kowalski, eds., The Contemporary Superintendent: Preparation, Practice, and Development (Thousand Oaks: SAGE Publications, 2005), 109. Accessed June 1, 2022. ProQuest Ebook Central.

[12] "NOAA's Office for Coastal Management," *NOAA Office for Coastal Management*, https://coast.noaa.gov/states/georgia.html.

six counties of the coastal Georgia area provides a unique opportunity to educate the child. In addition, the federal law, the Every Student Succeeds Act (ESSA), also helps Georgia's coastal educational systems, including funding and guidance. It has mandated that all children should experience the opportunity to learn, especially in music education.[13] ESSA supports, and guides direct help to fund the diverse region. The diverse area, from rural to urban, creates concern for the area superintendent. Schools in the coastal area of Georgia provided access to music education; however, being one of the primary sources of music education, "school bands are widely perceived as a central component of music education due to the variety of civic, school, and athletic events they service."[14] Each of the six counties of coastal Georgia provides music education, especially band programs. Diverse band student enrollment promotes a variety of marching styles and music performance genres within the coastal Georgia area.

In general, the marching styles and music performance genres in coastal Georgia represent the characteristics of each community. Likewise, band performances often reflect the cultures of the community school district. Superintendents are responsible for "being able to raise awareness of the cultural, social, and pedagogical changes needed for the increasing diversity of populations in their schools."[15] Superintendents should not ignore the diverse populations of the communities and students who live in rural, urban, and coastal Georgia. Superintendents are responsible for helping all students succeed.

---

[13] Tooshar Swain, "Music Education Advocacy Post ESSA," *The Choral Journal* 60 (2). American Choral Directors Association: (2019), 18. https://go.exlibris.link/5v3q6c17.

[14] Adria Rachel Hoffman, and Bruce Allen Carter, "Representin' and Disrespectin': African-American Wind Band Students' Meanings of a Composition-Based Secondary Music Curriculum and Classroom Power Structures," *Music Education Research* 15, no. 2 (2013): 135–50. https://doi.org/10.1080/14613808.2012.685458.

[15] Petros Pashiardis and Olof Johansson, "Successful and Effective Schools: Bridging the Gap," *Educational Management, Administration & Leadership* 49, no. 5 (2021): 697. https://doi.org/10.1177/1741143220932585.

Nevertheless, within the confines of the superintendents' approved policies and guides, the "marching band operated on the preferences of the district administration."[16] The characteristics of bands in coastal Georgia also represent the values of superintendents and their management teams about music. In rural, urban, and coastal Georgia, superintendents must realize the glory they create for students.[17] Music programs, principally the sixth through twelfth-grade bands in rural, urban, and coastal Georgia, offer a distinctive prospect for music education. Students across the coastal area maintain opportunities to participate in band programs. Large populations of parents and students in the coastal regions of Georgia have generally indicated support for bands by attending the half-time performance and school concerts at sporting events. This support is often perceived by band performance attendance. They supported children's prospects of music education, especially bands, and catered to the students' needs and desires while serving communities to provide them access to music education.

Unique community opportunities in each county, such as performances for community civic events, local school concerts, local football games, district honor bands, and regional band festivals, provide music education for the sixth through the twelfth-grade band. Superintendents establish the music education environment for bands to exist. In addition, superintendents often encourage or support bands to perform at civic events and adjudicated band festivals. Finally, band festivals and civic band performances provide superintendents' management team

---

[16] Joseph Daniel Carver, "An Investigation into the Musical and Social Benefits of High School Marching Band Participation," (2019). https://go.exlibris.link/mWz6N7y8.

[17] John Clinton, Embracing Administrative Leadership in Music Education, Chicago, IL: GIA Publications, Inc., 2015, 12.

occasions to "benchmark band program strengths and achievements."[18] The benchmarks often develop into advocacy components for superintendents, reflecting their philosophies. Superintendents influence class instructions and behaviors from the superintendents' offices to the school buildings.[19]

In addition, superintendents in the coastal Georgia area established management teams that supervised the school class instructions and behaviors. School boards often select superintendents as the pedagogical leader. Superintendents are "appointed to manage and develop significant pedagogic processes" in a particular geographical region.[20] Historically, researchers have suggested that the qualities of a leader in a school system lead to students' successful outcomes. Day, Gu, and Simmons found that:

> Empirical research on school leadership points in particular to the indirect or mediated positive effects that leaders can have on student achievement through the building of collaborative organizational learning, structures, and cultures and the development of staff and community leadership capacities to promote teaching and learning and create a positive school climate which in turn encourage students' motivation, engagement, and achievement.[21]

Through supportive policies, advocacies, collaborations, philosophy, and guidance, the school system's leader, superintendents, and management teams in rural, urban, and coastal Georgia provide the necessary structures for student achievement, "leader offers guidance and help for

---

[18] David A. Pope and James P. Mick, "How Positive Festival Results Impact a Music Program," *Music Educators Journal* 105, no. 1 (2018): 33–38. https://doi.org/10.1177/0027432118792071.

[19] Decman, et al., "Organizational Leadership," 997.

[20] Khalid Arar, and Orit Avidov-Ungar, "Superintendents' Perception of Their Role and Their Professional Development in an Era of Changing Organizational Environment," *Leadership and Policy in Schools*, vol. 19, no. 3, (2020): 463. https://doi.org/10.1080/15700763.2019.1585550. Accessed 23 May 2022.

[21] Christopher Day, Qing Gu, and Pam Sammons, "The Impact of Leadership on Student Outcomes: How Successful School Leaders Use Transformational and Instructional Strategies to Make a Difference," *Educational Administration Quarterly* 52, no. 2 (2016): 223. https://doi.org/10.1177/0013161X15616863.

the people as all stakeholders agree upon expectations."[22] Superintendents' leadership provides

the sixth through twelfth grade band students with a music education classroom and performance

experiences. As school system leaders, effective superintendents oversee school functions and

assets, safeguarding each school child have the necessary structures for achievement.[23]

Problem Statement

Research has not addressed the superintendent's role concerning six through twelve grade

bands in coastal Georgia. First, the research literature suggested that the superintendent's

leadership centered on the essential responsibility of schools to improve efficient instruction and

education.[24] Superintendents give focused attention and efficient instructions and provide the

assistance needed for the band to reach, sustain, and enhance performance venues and role

expectations. Superintendent's leadership provides "the person appointed to supervise and

develop significant pedagogic processes."[25] Second, Paul Ledman research literature discussed

the need for more high school students involved in music, especially high school ensembles. [26]

The research literature also supports the positive impacts of music on a child's "intellectual,

---

[22] Shelby Lynn Davidson, and Jennifer Butcher, "Rural Superintendents' Experiences with Empowerment and Alignment to Vision in the Application of Principle-Centered Leadership," *The Rural Educator (Fort Collins, Colo.)* 40, no. 1 (2019): 63–72. https://doi.org/10.35608/ruraled.v40i1.533

[23] Joseph Murphy, Karen Seashore Louis, and Mark Smylie, "Positive School Leadership: How the Professional Standards for Educational Leaders Can Be Brought to Life," *Phi Delta Kappan* 99, no. 1 (2017): 22. https://doi.org/10.1177/0031721717728273.

[24] Day, Qing Gu, and Sammons, "The Impact of Leadership," 224.

[25] Arar, and Avidov-Ungar, "Superintendents' Perception of Their Role," 463.

[26] Paul R. Lehman, "A Music Educator's First-Hand Account of the Struggle to Reform American Education (1953-2018)," *Contributions to Music Education* 44 (2019): 196. https://www.jstor.org/stable/26724266.

social and personal development.[27] In addition, the research literature also suggested the

correlation between a student's academic success and band membership.[28] Additionally, outside

of the classroom instructional environment, superintendents often decided or influenced bands'

marching styles and marching and symphonic competition attendance "for the marching band

operated on the preferences of the district administration."[29] Finally, the literature has not fully

addressed the superintendent's leadership guiding the roles and expectations of sixth through

twelfth grade band students in coastal Georgia's rural and urban areas.

Purpose Statement

The purpose of this qualitative study is to analyze superintendents' management

structures, decision-making, and philosophy of music education that impacted the sixth through

twelfth grade bands' role and expectations in rural, urban, and coastal Georgia. The method of

phenomenology guides the qualitative research study in helping to understand and analyze the

superintendents' philosophical approach toward music education. Zahavi suggests in research

studies that "phenomenology has provided crucial inputs to a variety of disciplines in the social

sciences and the humanities."[30] The research data in this study will determine the

superintendent's influences on band programs; qualitative surveys will be conducted with the

---

[27] Inette Swart, "Benefits of Music Education to Previously Disadvantaged South African Learners: Perspectives of Music Teachers in the Greater Tshwane Metropolis," *International Journal of Music Education* 38, no. 1 (2020): 53. https://doi.org/10.1177/0255761419868151.

[28] Kenneth Elpus, "Access to Arts Education in America: The Availability of Visual Art, Music, Dance, and Theater Courses in U.S. High Schools," *Arts Education Policy Review* 123, no. 2 (2022): 67. https://doi.org/10.1080/10632913.2020.1773365.

[29] Carver, "An Investigation into the Musical," 2.

[30] Dan Zahavi, "Applied Phenomenology: Why It Is Safe to Ignore the Epoché," *Continental Philosophy Review* 54, no. 2 (2019): 259. https://doi.org/10.1007/s11007-019-09463-y.

superintendents of the six counties of the coastal Georgia area. The survey designed for this study provides superintendents' feedback as investigative data concerning their role in influencing the sixth through twelfth grade band in coastal Georgia. In addition, journal articles, magazines, eBooks, and hard copy books were used in the research literature review to analyze the superintendent's management and influence in school districts and on sixth through twelfth grade bands. The information from the various sources revealed a gap in the literature for this study. Superintendents in the coastal Georgia area were responsible for "leading perpetual improvement processes in schools and facilitating the effectiveness of teaching and learning processes."[31] The improvements and facilitation also directly influence band programs and student music education.

<div align="center">Significance of the Study</div>

This study will establish the significance of identifying and comprehending how superintendents' management inspired and motivated band programs in rural, urban, and coastal Georgia. As the leader of pedagogical strategies and countless other responsibilities, they encourage student learning for the whole school district. In this qualitative research method for this study, the process of research procedures, including phenomenology, inquiries about all information "used as a broad explanation for behavior and attitudes" of superintendents. [32]

Also, this study will establish the significance, including an opportunity to examine superintendents' philosophy of music education on the coast of Georgia. The study's significance discussed the music education philosophy of the superintendent's influence on band

---

[31] Arar, and Avidov-Ungar, "Superintendents' Perception of Their Role," 463.

[32] John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches,* 5 ed. (Thousand Oaks, Cal.: SAGE Publications, Inc. 2018), 61.

programs. In addition, the significance of this study is essential for band directors of the sixth

through twelfth grades to comprehend the intricate role superintendents have in creating,

supporting, and sustaining band programs. This intricate role allows superintendents to highlight

the successes of band programs, their students, and band directors. The significance of this study

is also vital for the civic communities, parents, teachers, and students to know the superintendent

concentrating on results, fairness, teamwork, and tact when supporting band programs in

schools.[33]

<div style="text-align:center">Research Questions</div>

Unlike similar regions, band programs in the coastal Georgia rural and urban areas are

subject to the superintendents' leadership, guidance, and control. The uniqueness of rural, urban,

and mixed demographics of the environment of coastal Georgia often provided specialized

challenges. Therefore, understanding and analyzing superintendent effectiveness in leadership

with music education, particularly band programs in the coastal Georgia six-county area required

research.

The following concentrated research questions were answered in this study:

RQ1: What do Georgia coastal region band directors perceive to be the effect of a

superintendent's assumed music education philosophy on their programs?

RQ 2: What do superintendents perceive to be the primary impediments to ensuring

robust band programs in coastal Georgia schools?

---

[33] Hilal Büyükgöze, "Understanding Effectiveness in School Administration: A Discourse Analysis," *Acta Didactica Napocensia* 9, no. 3 (2016): 73. https://go.exlibris.link/hNM6lNCj.

The research questions provided analytical data and a comprehensive study into the foundational structure and working mechanisms of sixth through twelfth grade band programs in rural, urban, and coastal Georgia. Further, the research questions provided insight into how each county's leadership in coastal Georgia affects music education. Also, the research questions provide diagnostic information on the struggles of sustaining and enhancing a band program and how superintendents offer helpful assistance. Similarly, the research question provides opportunities for investigating the funding structure of music education, especially band programs. The questions provided insight into the leadership management team and music education philosophy and the perceptions of band directors towards superintendents' leadership and music education philosophy.

In addition, the research investigation also offered an analysis of the superintendent's role in influencing various aspects of the band programs, such as class schedules and band instrument funding. Finally, the superintendent displayed varied management approaches to represent each community and the advocacy efforts of the band program. The research questions examine the relationship between the superintendent, the superintendent's management team, band directors, and music education, especially the sixth through twelfth grade band members.

Hypotheses

Research Question One may be answered with the following hypothesis:

H1: The Georgia coastal region band directors perceive that the effect of a superintendent's assumed music education philosophy on their programs may be strengthened by creating a band curriculum, establishing band funding for music, including band instruments, and policies for performances, including band festival attendance.

Superintendents are the school district leaders in establishing instructional policies, regulations, and expectations in the educational process.[34] Superintendent's decisions correlate to students' academic learning goals in each district. Superintendents' influence materialized from their expertise as the leading educator, proficient in guidance and management of the school system.[35]

This study analyzed how superintendents' educational instructional guidelines and superintendent leadership proficiency impacted rural, urban, and coastal Georgia's sixth through twelfth grade band programs. In addition, superintendents' philosophy and decision-making influenced band programs and arts education through policies and advocacy. The superintendents' judgment, leadership abilities, and leadership style motivated members of the educational environment to combine strengths "for transformation in school systems."[36] For children in arts education, including the sixth through the twelfth-grade band, "arts learning and engagement have intrinsic value in children's education."[37]

Research Question Two may be answered with the following hypothesis:

H2: The superintendents perceive that the primary impediments to ensuring robust band programs in coastal Georgia schools may be circumvented by establishing a music leadership committee, organizing a management team structure to include band parents, and creating band advocacy guidelines for the school district.

---

[34] Pashiardis, Petros, and Johansson, "Successful and Effective Schools," 693.

[35] Arar and Avidov-Ungar, "Superintendents' Perception of Their Role," 463.

[36] Lynne G. Perez, Jr., Joseph F. Johnson, and Cynthia L. Uline, *Leadership in America's Best Urban Schools,* (Taylor and Francis, 2017), 81. https://doi.org/10.4324/9781315685519.

[37] Kenneth Elpus, "Access to Arts Education in America: The Availability of Visual Art, Music, Dance, and Theater Courses in U.S. High Schools," *Arts Education Policy Review* 123, no. 2 (2020): 50.

The opportunities for superintendents to display support for band programs in the coastal Georgia area can demonstrate professional leadership and influence educational policy to provide opportunities for the sixth through twelfth grade band to flourish and become robust. The apparent leader of the school system, the superintendent, provides the advocacy needed to enhance band programs' image in the community. Superintendents provided the civic connections for band programs. In addition, in promoting school policies and public relations, leaders, such as superintendents and their leadership team members, supply funding and other support, encouraging student learning prospects. The challenges that superintendents face in school system organizational structure when strengthening the sixth through twelfth grade band programs in rural, urban, and coastal Georgia create opportunities for administrative leadership. The music education philosophy and pedagogical strategies provide features of leadership style for superintendents, influencing the superintendent's management team. For example, smaller school systems in coastal Georgia had fewer management teams to support and impact band performance expectations. The music administrator links the band director and the superintendent significantly. In addition, an assortment of conditions affected the superintendent's management team; conditions such as population, social economics, diversity, and rural and urban places decision-making demands on the management team.

<div align="center">Core Concepts</div>

Several core concepts support music education, especially the coastal Georgia area's middle and high school band programs. One core concept is the superintendents and their management team's music philosophy, "the arts a vital part of the school curriculum," guiding

band programs, including the superintendent's leadership style.[38] Superintendents are expected to "implement the changes demanded by people served."[39] In addition, as a member of the superintendent's management team, school principals' advocacy for band programs provided continued civic partnerships.[40] Principals and band directors collaborated to provide band performances for civic events, including parades. Finally, regarding commitments to student learning, the superintendents, in their "powerful and long-term commitments, created substantial and enduring gains in performances for students and teachers" in classroom environments [41] Highlighting longevity as the school system leader provides the commitment students often need to learn.

Another core concept of this study is the band directors of coastal Georgia's perceptions of the effect of a superintendent's assumed music education, especially in school bands. Bands in rural, urban, and coastal Georgia attended marching and concert band festivals as an extension of classroom studies. Leadership members and resources were essential to complete the superintendent's missions and educating all children in their school district. Resources provided by the superintendent were mandatory for management team members, such as the principal, in educating children.[42] In the research literature, for marching bands and their members, marching

---

[38] Carlos R. Abril, and Brent M. Gault, "The State of Music in Secondary Schools: The Principal's Perspective," *Journal of Research in Music Education* 56, no. 1 (2008): 69. https://doi.org/10.1177/0022429408317516.

[39] Kristine Hodge, and Karen H. Larwin, "Leadership Styles of Superintendents in the Developmental Disability System in Ohio," *Journal of Organizational and Educational Leadership* 6, no. 1 (2020): 0_1,1-25, https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/scholarly-journals/leadership-styles-superintendents-developmental/docview/2470411261/se-2.

[40] Carver, "An Investigation into the Musical and Social Benefits," 28.

[41] Büyükgöze, "Understanding Effectiveness in School Administration," 69.

[42] Spanneut and Ford, "Guiding Hand," 28.

band festivals held significant importance for the students in the marching band.[43] Marching and

symphonic band festivals and their competitive nature also allowed the band members to be

placed into a lived experience from the classroom environment of the band room.

The superintendent's management team supports and benefits the school band in

curriculum, "administrators are highly influential in determining what course offerings are

available to students."[44].Researchers note the school principals' influence over curriculum,

having direct input into students learning, indicated principals and superintendents agreed that

the arts were an essential part of the school curriculum.[45] For example, the principal, responsible

for creating class schedules, affecting band instruction, and controlling teacher funding, realizes

"time must be allowed for formal music study."[46] Besides funding programs to educate children,

music education philosophy also played a role. For example, leadership helping teachers and

students "develop concepts of collaboration with community members can become crucial for

band programs.[47]

Lastly, a core concept is that the superintendents were challenged to educate all children

with a wide range of social economics and ethnicities, primarily when the population resides in

rural, urban, and coastal Georgia. As superintendents and management teams supported all

---

[43] Carver, "An Investigation into the Musical and Social Benefits," 28.

[44] Carlos R. Abril, and Brent M. Gault, "The State of Music in Secondary Schools: The Principal's Perspective," *Journal of Research in Music Education* 56, no. 1 (2008): 69. https://doi.org/10.1177/0022429408317516.

[45] Ibid.

[46] Marie Mccarthy, "The Housewright Declaration: A Lens for Viewing Music Education in the Early Twenty-First Century," *Contributions to Music Education* 45 (2020): 50. https://go.exlibris.link/N6GXQrdM.

[47] Johanna E. Abril, "The State of Music Education in the Basic General Public Schools of Ecuador: The Administrators' Perspective," *International Journal of Music Education*, vol. 37, no. 3, (2019): 375. https://doi.org/10.1177/0255761419842415. Accessed 21 May 2022.

students, the leadership "developed, advocated, and enacted a shared mission, vision, and core values of high-quality education and academic success and well-being for each student."[48] As a result, each student in the coastal Georgia area school system, despite socioeconomic and ethnic standings, expected superintendents to provide high-quality education. In addition, the Every Student Succeeds Act (ESSA) helps superintendents offer high-quality education.

The Every Student Succeeds Act (ESSA) mandate and guidelines provide pathways for superintendents to provide pedagogical and financial support for high-quality education, especially funding for band programs. Mechanisms for funding in the ESSA allow superintendents and their management teams provisions for all students, including children in the band class. Sections of ESSA provide specific funding resources for superintendents to support learning.[49] Superintendents create team management members to research the guidelines of ESSA to maximize the benefit of federal law.

Federal funding of ESSA, local district funding, and community civic collaborations allow children to participate in band classes. The combined financing will enable children, despite social-economic standings, to participate in band classes. Superintendents in coastal Georgia were responsible for "setting direction, developing people, redesigning the organization, and managing the instructional program reflect significant bodies of research on both transformational and instructional leadership."[50] As a result, superintendents become the

---

[48] Joseph Murphy, Karen Seashore Louis, and Mark Smylie, "Positive School Leadership: How the Professional Standards for Educational Leaders Can Be Brought to Life," *Phi Delta Kappan* 99, no. 1 (2017): 22. https://doi.org/10.1177/0031721717728273.

[49] Tooshar Swain, "Music Education Advocacy Post ESSA," *The Choral Journal* 60 (2). American Choral Directors Association: (2019), 19. https://go.exlibris.link/5v3q6c17.

[50] Hans W. Klar and Curtis A. Brewer, "Successful Leadership in High-Needs Schools: An Examination of Core Leadership Practices Enacted in Challenging Contexts," *Educational Administration Quarterly* 49, no. 5 (2013): 768–808. https://doi.org/10.1177/0013161X13482577.

necessary leaders for the forward movement of sixth through twelfth grade band programs in rural, urban, and coastal Georgia. The superintendent's leadership creates the environment for the students to enjoy the benefits of music education and membership in the band program. Because the superintendent "develops, advocates, and enacts a shared mission, vision, and core values of high-quality, robust education and academic success and well-being of each student," all students succeed.[51] In the rural, urban, and coastal Georgia areas, educational learning is one of the essential core concepts of superintendents.

---

[51] Swain, "Music Education Advocacy," 23.

Definition of Terms

Advocacy: A person or group collaboration that supports an idea or cause.[52]

Administrator: One that helps others succeed and make decisions that can and will affect others.[53]

Arts Education: Education that encourages behaviors of mind and methods of thinking that augment the student's understanding of school and the results of schooling.[54]

Band Festival: A panel of judges who rate marching or symphonic performances adjudicated by a rubric or scoresheet. Competitions also rank band performances against each other to determine the rank order of execution.[55]

Coastal Georgia: The six counties of Georgia, USA, abuts the Atlantic Ocean: Bryan, Camden, Chatham, Glynn, Liberty, and McIntosh.[56]

Every Student Succeeds Act (ESSA): Federal K-12 law that provides flexible funding and a framework for a commitment to well-rounded subjects, including music education.[57]

Music Administrator: One that manages the advancement of the music curriculum and connection between the music or arts staff and district office leadership.[58]

---

[52] Swain, "Music Education Advocacy," 23.

[53] Clinton, *Embracing Administrative Leadership*, 16-17.

[54] Elpus, "Access to Arts Education," 50.

[55] Carver, "An Investigation into the Musical and Social Benefits," 8.

[56] Mathew E. Hauer, Jason M. Evans, and Clark R. Alexander, "Sea-Level Rise and Sub-County Population Projections in Coastal Georgia," *Population and Environment* 37, no. 1 (2015): 51. https://doi.org/10.1007/s11111-015-0233-8.

[57] Swain, "Music Education Advocacy," 23

[58] Dee Hansen, *Handbook for Music Supervision* (Lanham, Ma.: Bowman and Littlefield Education, 2007).

Rural area: A small, low-concentration community in correlation with the distance from substantial urban centers often specialization in economics.[59]

Superintendent: One responsible for managing school district educational enterprise, the challenges, and opportunities for educating children.[60]

Urban area: A distinctively centered on size and concentration of residents, a smaller population is confronting concerns in larger cities such as financial inequality and elevated focus of hardship existing close to wealth.[61]

Chapter Summary

Superintendents' leadership, policy, philosophy, advocacy, and management team advocate for band programs to succeed and for children's music education to advance. The diversity in coastal Georgia provided opportunities for leadership creating opportunities for all children to learn; researchers suggest "that leadership is second only to classroom teaching as an influence on pupil learning."[62] As the school system's leader, superintendents guide band programs through complex leadership skills, collaborations, motivations, and funding. Superintendents' sensitivities to pedagogical strategies for all children, especially sixth through twelfth grade band students, provide all the benefits music education offers in the rural, urban, and coastal Georgia areas.

---

[59] Ken Deavers, "What is rural?" *Policy Studies Journal* 20, no. 2 (1992): 183.

[60] Arar, and Avidov-Ungar, "Superintendents' Perception of Their Role," 463.

[61] Lisa C. Delorenzo, Meredith Foreman, Robbin Gordon-Cartier, Larisa Skinner, Christine Sweet, and Peter J. Tamburro, *Teaching Music: The Urban Experience* (Abingdon, Oxon, New York, NY., Routledge, 2019), 5. https://doi.org/10.4324/9780429196737.

[62] Day, Christopher, Qing Gu, and Pam Sammons, "The Impact of Leadership, 223.

Chapter Two: Literature Review

Core concepts of superintendents and superintendents' leadership team's music education philosophy affect the music department. Analyzing the research literature that provides supporting information to recognize, understand, and impact the superintendents' management structures were perceived are core. The decision-making and philosophy of music education, including the federal law, The Every Student Succeeds Act, that affected the sixth through twelfth-grade bands' role and expectations in rural, urban, and coastal Georgia are core concepts of superintendents for this study. In addition to federal laws outlining guidelines for music education and the adherence of superintendents to follow, national music organization such as the National Association for Music Education (NAfME) often issues research concerning music education. For example, NAfME often provided analysis for music programs "while music programs are found throughout schools in the United States, the extent and quality of music experiences vary."[63]

This study also examined the effects and use of school superintendent leadership styles, and the superintendent leadership team member influences on music education, especially bands in coastal Georgia. The research literature provides a historical foundation for school music. The purpose of this qualitative study using the method of phenomenology is to characterize the viewpoints that have not been explored and documented concerning the analysis of superintendents' perspectives on the role and function of secondary band programs in the coastal area of Georgia. The literature search provides a history of school bands and their roles in music education.

---

[63] Steven N. Kelly, and Julia D. Heath, "A Comparison of Nationally Ranked High Schools and their Music Curricula," *Update - Applications of Research in Music Education* 34, no. 1 (2015): 51.

The Method of Phenomenology

This qualitative study was substantiated by applying the method of phenomenology. The method of phenomenology allows researchers to use the diversity of examinations that address and serve the practices of average life.[64] The method of phenomenology is often attentive to "that which can be experienced."[65] Therefore, this method of phenomenology was appropriated to this contemporary study when exploring the perception and experiences of superintendents in the grades six through twelve school environments. This method provided an outline for comprehension of the leadership superintendents display and the historic labors in advocating for music education, especially sixth through the twelfth-grade band. The method of phenomenology provided a broad comprehension of the musical opportunities that superintendents provided for band directors in coastal Georgia. It probed the explanations of the varied musical experiences of the area. In the discussion of phenomenology, researchers state, "Phenomenology provides a way to see the world through a focus on the phenomenon being studied."[66] This study also focused "on understanding the essence of the lived experience" of the superintendents and their band directors in the coastal Georgia area.[67] Often used in studies with a music education emphasis, phenomenology provides a method to analyze music education. For example, Debra Joubert and

---

[64]Max Van Manen, and ProQuest (Firm), Phenomenology of Practice: Meaning-Giving Methods in Phenomenological Research and Writing, Vol. 13.; Walnut Creek, California: Left Coast Press, 2014;2016, 15.

[65] Heath Williams, "The Meaning of 'Phenomenology': Qualitative and Philosophical Phenomenological Research Methods," *Qualitative Report*, vol. 26, no. 2, 2021, pp. 367. https://doi.org/10.46743/2160-3715/2021.4587.

[66] Caroline Jackson et al, "Discovering Lived Experiences through Descriptive Phenomenology," *International Journal of Contemporary Hospitality Management*, vol. 30, no. 11, 2018, pp. 3310, https://doi.org/10.1108/IJCHM-10-2017-0707.

[67] Stephanie Thompson, et al, "The Use of Group Descriptive Phenomenology within a Mixed Methods Study to Understand the Experience of Music Therapy for Women with Breast Cancer," *Nordic Journal of Music Therapy*, vol. 26, no. 4, 2017, pp. 320–337. https://doi.org/10.1080/08098131.2016.1239648.

Liesl Van der Merwe examined the method of phenomenology in a music education journal in a study. The study revealed that "phenomenological inquiry is the third most preferred strategy of inquiry by music education researchers."[68]

<p style="text-align:center">History of School Bands</p>

The first school band in schools entered Boston Farms and Trades School in 1857.[69] In 1857 the school band, often comprised of strings and wind instruments, did not become a curriculum class until many years later. Organized support of the school band became a reality during the early 1900s. School bands in early 1900 emerged from various regions of the United States. The student support from school systems during the 1900s sparsely provided "instruments, rehearsal space, eventually rehearsing during the school day and earning academic credit."[70] Rehearsing during the school day creates opportunities for school bands to become curriculum classes. Another aspect of introducing bands into the schools provided the teaching of instruments. After 1918, the end of World War I, musicians trained during military service entered the school band classroom, also known as "the modern era for public school instrument music."[71] Trained and experienced musicians from the military now apply their music skills to educate children in schools nationwide. Another aspect of the early school band movement after World War I was creating the music contest.

---

[68] Debra Joubert, and Liesl Van der Merwe, "Phenomenology in Five Music Education Journals: Recent use and Future Directions," *International Journal of Music Education* 38, no. 3 (2020): 338.

[69] Jere T. Humphreys, "An Overview of American Public School Bands and Orchestras before World War II," *Bulletin of the Council for Research in Music Education*, no. 101 (1989): 52. http://www.jstor.org/stable/40318374.

[70] Ibid., 53.

[71] Ibid., 54.

Band instrument manufacturing companies encouraged the increased support of school bands by sponsoring music contests. After the success of the first contest in "Chicago in June 1923," organizations created guidelines for the movement of the contest to continue.[72] The band in competition marched as well as played in a symphonic-style concert. The band manufacturers, trained musicians from the military, and music contests influenced the early band transition into a place in schools. By the 1930s, many universities and colleges enrolled students in the curriculum to become music teachers and band directors. The university and college-educating musicians, becoming music teachers, replaced the former military musicians in public schools.

As a result of years of universities educating musicians to become music teachers, especially band directors, the support of instrument manufacturers, the federal laws, and the continued constant development of the modern era of school instruments, the present-day school band evolved into a significant part of the school curriculum, educating students. Specifically, bands, especially the arts in general, provide students who live in Georgia an opportunity to receive a "Fine Arts Diploma Seal while competing for a career pathway in dance, music, theatre/film, and visual arts."[73] Students participate in band classes in schools, earning curriculum credit; 24 percent of the graduating class of 2013 enrolled in one or more music ensembles.[74] The research literature demonstrated a gap and continued study into the continued evolution of school band and student participation. However, research literature provides

---

[72] Jere T. Humphreys, "An Overview of American Public School Bands and Orchestras before World War II," *Bulletin of the Council for Research in Music Education*, no. 101 (1989): 56. http://www.jstor.org/stable/40318374.

[73] "Curriculum Instruction and Assessment Curriculum and Instruction Pages Fine-Art," *Curriculum Instruction and Assessment/Curriculum and Instruction/Pages/Fine-Art*, https://www.gadoe.org/Curriculum-Instruction-and-Assessment/Curriculum-and-Instruction/Pages/Fine-Arts.aspx.

[74] Kenneth Elpus, and Carlos R. Abril. "Who Enrolls in High School Music? A National Profile of U.S. Students, 2009–2013," *Journal of Research in Music Education* 67, no. 3 (2019): 328.

documentation on the development of bands and school bands as a curriculum subject.

Additionally, the Fine Arts seal at graduation for school band students after years of music

education provides validation of the importance.

School Bands Roles

The evolution of school bands involving, from the days of ex-military musicians teaching

students to universities and college music departments, prepares teachers to educate and train

school bands. In 1838, the Boston Board of Education established a school music curriculum.[75]

Universities and colleges have provided models of bands for middle and high school students

since 1840 at the University of Notre Dame, including a marching band in 1887.[76] In recent

years, school band directors reflected on the band's role and their time as college marching band

members "as an effective way to develop effective music teaching skills."[77] In today's era,

middle and high school students instructed by music teachers, most often called band directors,

enjoy choosing band as one of their curriculum classes. According to research, "91% of public

secondary schools in the United States offer music instruction during the school day."[78] The

availability of music education during the school day allows students to choose the band as their

music education class. In addition, according to research literature, the study of music, including

---

[75] Phillip M. Hash, "Music Instruction at Selected State Normal Schools during the Nineteenth Century," *Journal of Research in Music Education* 67, no. 4 (2020): 413-439.

[76] Jason P. Cumberledge, "The Benefits of College Marching Bands for Students and Universities: A Review of the Literature," *Update: Applications of Research in Music Education* 36, no. 1 (2017): 45.

[77] Cumberledge, "*The Benefits of College Marching Bands*," 46.

[78] Jocelyn Stevens Prendergast, "Music Education and Educators in Missouri, Iowa, and Illinois," *Journal of Research in Music Education* 69, no. 2 (2021): 228.

"pitch perception and productive phonology," is a helpful resource for English language learners.[79]

Middle school band students continue to select the symphonic and marching band once in high school. The marching band applies the music education skills and training learned during regular school hours to school and civic events after regular school hours, events such as music festivals. As one of the school band roles, festival attendance by bands often stipulated comments that can advance the presentation and elevate the average musicianship; "administrators believe the ratings from festivals reflect program quality."[80] When researchers created a study using students' analysis of the benefits of band attending festivals, 69% stated that it was "an important aspect of their music education."[81] The studies suggested a reinforcement of the roles of the school band; administrators and students agree that attending festivals positively benefits the school band. Another aspect of the band's role consists of symphonic or concert band performing on stages, in concert halls, and in school auditoriums.

Concert bands develop tradition through performance. For example, the awards earned in adjudicated festival competitions and performances for special occasions "earn respect, not just from the school, but also from the arts community."[82] The years of enhancing the school's band

---

[79] Kenneth Elpus, and Carlos R. Abril, "Who Enrolls in High School Music? A National Profile of U.S. Students, 2009–2013," *Journal of Research in Music Education* 67, no. 3 (2019): 325.

[80] Phillip Hash, "An analysis of middle/high school band and orchestra festival ratings," *Journal of Band Research,* (2013) 49, 1.

[81] Justin Antos, "An Investigation into how Contest Outcomes Affect Student Attitudes Toward Competitive Marching Band," *Journal of Band Research* 55, no. 1 (2019): 19.

[82] Leonard Tan, "Developing Twenty-First Century Competencies through the Arts: A Case Study of a High Performing Secondary School Band in Singapore," *Asia Pacific Journal of Education* 37, no. 4 (2017): 472–82. https://doi.org/10.1080/02188791.2017.1386087.

tradition through performances prove an "effective" platform for children's education.[83] Within

performance pedagogy, students in the school band learn to work together with peers and

enhance endurance skills, working towards a singular performance goal.[84] Also, the concerts

create aesthetic and cognitive experiences, products of the music education experience.[85]

Researchers suggest band directors should constantly offer concert performance occasions for

schoolchildren.[86] Allowing for moderation in performances, the band directors provide constant

musical progress for students in school bands.

<div align="center">Federal Laws</div>

Under the federal law's guidelines, provisions written within the national laws allow

superintendents to provide music education funding. One such provision written into the federal,

"The Every Student Succeeds Act" (ESSA), affords children the opportunity to expect a well-

rounded course of study, including music.[87] ESSA developed from the civil rights movement, the

Elementary and Secondary Education Act (ESEA), opening education to a larger group of

Americans.[88] Between ESSA and ESEA were federal laws designed to improve children's

education quality. Initially, ESSA provided an educational philosophy expansion beyond

---

[83] Leonard Tan, "Developing Twenty-First Century Competencies through the Arts: A Case Study of a High Performing Secondary School Band in Singapore," *Asia Pacific Journal of Education* 37, no. 4 (2017): 481. https://doi.org/10.1080/02188791.2017.1386087.

[84] Ibid., 481.

[85] Ibid.

[86] Ibid., 480.

[87] Kenneth Elpus, "Access to Arts Education in America: The Availability of Visual Art, Music, Dance, and Theater Courses in U.S. High Schools," *Arts Education Policy Review* 123, no. 2 (2022): 50.

[88] Tooshar Swain, "Music Education Advocacy Post ESSA," *The Choral Journal* 60, no. 2 (2019): 24. https://go.exlibris.link/1fn4p7yR.

continuing to focus on traditional core classes; now, all the arts, including music education, support music education. The law contains nine titles or sections; specifically, Title IV, the "flexible funding framework,"[89] allows superintendents or the superintendent's delegated leadership team to strengthen the school's curriculum after following specific criteria, supporting music education. The funding ensures that all children can engage in the inherent principles of music education. Aspects of ESSA provide school leadership, the superintendents or designated leadership members, and flexible ESSA framework funding to support school bands with federal funding. In addition, a flexible ESSA funding framework allows the superintendents or assigned leadership members to create "Title IV planning committees" advising the school districts of financial needs, including band programs.[90] Superintendents with ESSA, providing a "flexible framework for federal funding to support curriculum classes such as music, gives superintendents the ability to select the focus of funding area of their school district. This focus selection ability or choice option can potentially strengthen the band program's financial needs. For example, with the aid of federal funding, Superintendents give options, such as providing music technology for the classroom and supporting the needs of children's education.

The Importance of Music Education

One of the legal importance of music education and the arts in general for children displayed in law, complete support from all of the congress who voted, and the president signed into law, making music and the arts necessary for a child's education.[91] The federal law

---

[89] Tooshar Swain, "Music Education Advocacy Post ESSA," *The Choral Journal* 60, no. 2 (2019): 20. https://go.exlibris.link/1fn4p7yR.Ibid.

[90] Ibid.

[91] Ibid.,21.

correlates with the research literature on how music "evokes meaning, emotions, and health

benefits."[92] During the age of youth development, Edward Howe stated, "band provided me with

a safe haven during the challenging years of adolescence."[93] School bands allow students, as

adolescent years provide some uncertainness, to have an environment of particular, providing

mental security. Music skills also "transfer to other activities such as listening skills, language

development, literacy, general intelligence, creativity, self-discipline, and emotional

sensitivity."[94] The school bands and music generally support adolescents, and young adults with

skills beyond the music learned in the classroom, concert stage, or football field. School band

students learning to play an instrument, perform in the ensemble, compete, or present music for

community events have increased levels of cheerfulness, hopefulness, persistence, and self-

reverence.[95] Other research literature argues the importance of music, stating, "music has a

profound connection to our emotional life."[96] Children in the school band can use music to enrich

their lives within the comfort of the ensemble and director. The research studies of Children with

special needs found that "overall gains in a range of cognitive, behavioral, and social-emotional

[92] Marie Helsing, Daniel Västfjäll, Pär Bjälkebring, Patrik Juslin, and Terry Hartig, "An experimental field study of the effects of listening to self-selected music on emotions, stress, and cortisol levels," *Music and Medicine* 8, no. 4 (2016): 187.

[93] Edward Howe, "Music Unites Us: A Teacher Educator and Teacher Candidate Comparative Ethnographic Narrative Inquiry into the Benefits of Music Education," *Journal of Education for Teaching: JET* 48, no. 1 (2022): 116. https://doi.org/10.1080/02607476.2021.1960152.

[94] Ibid., 53.

[95] Ibid.

[96] Egil Bjørnsen, and Jane Woddis, "Music in Our Lives: Using the Concept of 'Bildung' to Understand the Role of Music Education Policy in England," *Research Studies in Music Education* 42, no. 2 (2020): 194.

skills" reinforce the importance of music learning in a child's development.[97] In addition, research literature also states various benefits of music education and performance, "including communication skills, a sense of participation in a shared experience that can transcend language and culture boundaries, critical-listening and self-correcting skills."[98] The research literature indicated various benefits and importance for children studying music.

<div align="center">The Superintendent</div>

Research literature concerning the analysis of superintendents' perspectives on the role and function of secondary bands revealed a gap in the literature. The existing research provided foundational information to establish this study. Within organizational structures, the leader of the organizational structure often dictates that the superintendent provides executive leadership. Although superintendents are selected by a school board or public voting election, "Superintendents serve as the legal administrator, duly empowered by board approval."[99] Superintendents working under the direction of school boards have obligations that reflect persons such as the CEO of a conventional industry or business organization.[100] As the leader of the organizational structure of a school, the superintendent's responsibilities include "overseeing

---

[97] Dawn Rose, Alice Jones Bartoli, and Pamela Heaton, "Learning a Musical Instrument can Benefit a Child with Special Educational Needs," *Psychomusicology* 28, no. 2 (2018): 71.

[98] Fidelma Hanrahan, Ed Hughes, Robin Banerjee, Alice Eldridge, and Chris Kiefer, "Psychological Benefits of Networking Technologies in Children's Experience of Ensemble Music Making," *International Journal of Music Education* 37, no. 1 (2019): 60. https://doi.org/10.1177/0255761418796864.

[99] Bradley V. Balch, and Michael T. Adamson, *Building Great School Board-Superintendent Teams: A Systematic Approach to Balancing Roles and Responsibilities,* Bloomington, Indiana: Solution Tree Press, 2018, 13. https://go.exlibris.link/5GRV7N4t.

[100] Ibid., 39.

staffing, budgetary decisions, and educational policies."[101] The superintendent is often described

by their roles and duties as "chief executive officer, chief financial officer, public relations

director, community liaison, visionary, role model, politician, human resources director, facilities

manager, and educational expert."[102] Researched literature concerning leadership stated that the

Educational Leadership Constituents Council defines a superintendent by stating standards:

> A building-level education leader applies knowledge that promotes the success of every student by ensuring the management of the school organization, operation, and resources through monitoring and evaluating the school management and operational systems; efficiently using human, fiscal, and technological resources in a school environment; promoting and protecting the welfare and safety of school students and staff; developing school capacity for distributed leadership; and ensuring that teacher and organizational time is focused on supporting high-quality instruction and student learning.[103]

Roles and responsibilities often establish the description of a school superintendent. For

example, superintendents' job requires them to be "a manager, a planner, a listener, a

communicator, and coordinators of community involvement."[104] The duties and responsibilities

of a superintendent in a school system are numerous, which is why areas of responsibility are

delegated to various leadership members.

---

[101] Asada Yuka, Jennifer L. Harris, Sally Mancini, Marlene B. Schwartz, and Jamie F. Chriqui, "Food and Beverage Marketing in Schools: School Superintendents' Perspectives and Practices after the Healthy, Hunger-Free Kids Act," *Public Health Nutrition* 23, no. 11 (2020): 2024–31. https://doi.org/10.1017/S1368980019004804.

[102] Michael C. Curry, and Lora L. Wolf, "The Superintendent/Principal: A Position Born in Purgatory," *Education Leadership Review of Doctoral Research,* 5, (2017): 31.

[103] John M. Decman, Kevin Badgett, Bianca Shaughnessy, Angela Randall, Lisa Nixon, and Brett Lemley, "Organizational Leadership through Management: Superintendent Perceptions," *Educational Management, Administration & Leadership* 46, no. 6 (2018): 997–1013. https://doi.org/10.1177/1741143217714255.

[104] Shelby Lynn Davidson and Jennifer Butcher, "Rural Superintendents' Experiences with Empowerment and Alignment to Vision in the Application of Principle-Centered Leadership," *The Rural Educator (Fort Collins, Colo.)*, vol. 40, no. 1, 2019, pp. 63. https://doi.org/10.35608/ruraled.v40i1.533.

Superintendent Leadership Style

The leadership styles of the superintendent vary from school district to school district, from urban to rural areas. However, the superintendent establishes the instructional leadership role in most schools. Therefore, superintendents communicating and expressing the leadership goals to staff members and all stakeholders becomes a necessary skill. In addition to communicating, superintendents "exhibit high moral and ethical leadership based on doing what is best for students."[105] Superintendents, working with school board leaders, provide the policy and guidelines for providing education for children. Within school districts, the superintendent is a school district manager who impacts the outcomes in education corresponding to what concerns the students.[106] Researchers describe one of the leadership styles of superintendents as transactional leadership. Transactional leaders "set goals, clarify desired outcomes, exchange rewards and recognition for accomplishments, suggest or consult, provide feedback, and give employees praise when it is deserved."[107] Transactional leaders provide a reward system to ensure that employees complete tasks. Transactional superintendent leaders expect the staff to complete the task of educating children once given an incentive. Transformational leaders provide leadership by creating a vision for the organization and convincing others to follow. According to researchers, transformational leaders facilitate devotees to surpass their egos for a

---

[105] Shelby Lynn Davidson, and Jennifer Butcher, "Rural Superintendents' Experiences with Empowerment and Alignment to Vision in the Application of Principle-Centered Leadership," *The Rural Educator (Fort Collins, Colo.)*, vol. 40, no. 1, 2019, pp. 63. https://doi.org/10.35608/ruraled.v40i1.533.

[106] Juan Manuel Niño, "Superintendent's Leadership: The Cultural Aspects of The Role Enactment," *International Journal of Leadership in Education*, vol. 21, no. 3, 2018, pp. 267–283. https://doi.org/10.1080/13603124.2017.1279348.

[107] Steven Webner, David De Jong, Ayana Campoli, and Mark Baron, "Public School Board Presidents' and Superintendents' Perceptions of the Characteristics of Effective Superintendents in a Midwestern State," *Journal of School Leadership* 27, no. 6 (2017): 805.

more significant objective.[108] Transformational leaders share a vision for the organization,

predicting successful events in the future. In addition to the transactional and transformational

leadership style is servant leadership. One of the main goals of a servant leader is serving. The

servant leader provides leadership by following a set of principles. The principles of servant

leadership are:

> (a) service to others as the highest priority.
> (b) facilitate meeting the need of others.
> (c) foster problem-solving and taking responsibility.
> (d) promote emotional healing in people and organizations.
> (e) means are as important as ends.
> (f) keep one eye on the present and one on the future.
> (g) embrace paradoxes and dilemmas.
> (h) leave a legacy to society.
> (i) model servant leadership, and
> (j) develop more servant leaders.[109]

The servant leader puts others first and works to meet the needs of all. In addition, believing in

the "intrinsic value of each individual" allows servant leaders to understand the value of all

people.[110]

The leadership styles of superintendents often influence the entire leadership team,

affecting children's education. Researchers suggest superintendents use "superintendent talk to

execute and carry out the superintendency's leadership actions, practices, beliefs, and roles in

---

[108] Jane M. Howell, Kathryn E. Hall-Merenda, and Kevin R. Murphy, "The Ties That Bind: The Impact of Leader-Member Exchange, Transformational and Transactional Leadership, and Distance on Predicting Follower Performance," *Journal of Applied Psychology* 84, no. 5 (1999): 680–94. https://doi.org/10.1037/0021-9010.84.5.680.

[109] Diane R. Dean, "Servant Leadership for Higher Education: Principles and Practices by Daniel Wheeler (Review)," *Review of Higher Education* 37, no. 2 (2014): 284. https://doi.org/10.1353/rhe.2014.0010.

[110] Christo Swart, Lidia Pottas, and David Maree, "Servant School Leadership and Organizational Climate in South African Private Schools," *Education Research International* 2021, (2021): 1-13.

positively influencing culture and school improvement."[111] The superintendent talk allows the

members of the leadership team guidance and influence, helping to educate all children.

<center>Superintendent Leadership Team: Music Supervisor</center>

Research studies focusing on music supervisors in school districts' support of music

education indicated a gap in the literature. However, the existing data provide supporting data for

this study, and further research would provide in-depth information. Even though every school

district does not have a music supervisor, the music supervisor is often seen as a member of the

superintendent's leadership team. The music supervisor in a leadership role has titles such as

"Music Coordinator, Director of Music, Director of Music Education, Music Consultant,

Chairman of the Music Department, or Supervisor Coordinator of Music Education."[112] Despite

the various titles, the music supervisor provides the bridge between the superintendent and

school building principal, coordinating the music activities of a school district. As part of the

superintendent's leadership team, this coordination of music activities provides music

opportunities for all children in a school district. In addition, music supervisors seek to deliver

the music staff with the tools to teach children.[113] In communities where music supervisors exist,

they have the lead role of "developing the music curriculum."[114] Music supervisors developing

curriculum provides an opportunity for collaboration, working with principals and music

---

[111] William T. Holmes, Michele Parker, Jentre J. Olsen, and Jam Khojasteh, "The Effect of Rural Superintendent Credibility on Principal and District Outcomes Mediated by Motivating Language," *Journal of Educational Administration* 59, no. 6 (2021): 777.

[112] Richard K. Weerts, "The Role of the Music Supervisor," *Music Journal,* 25, no. 3 (1967): 49.

[113] Ibid.

[114] Norman E. Dawson, "Roles of Music Supervisors in Selected School Districts," *Journal of Research in Music Education* 20, no. 3 (1972): 399.

teachers following standards and local policies. Research literature indicated that "principals who reported having a district-level arts administrator/coordinator also reported having adequate resources for the arts."[115] The music supervisor represented the superintendent, principals, and teachers advocating for music education to secure funding for music programs. As part of the music supervisor role, "communication with the superintendent" ensures the music expectations are clearly stated to music teachers.[116] As well as being a voice for music teachers, the music supervisor also is the voice of the superintendent given to teachers, expressing music guidelines, policy, and the role of music education for students.

Superintendent Leadership Team: Principals

Research studies focusing on school principals' perceptions and support of music education provide supporting data for this study. After extensive research of the literature, a gap found in the literature encourages further investigation. The principal within each school building is a member of the superintendent's leadership team. The principal operates the school building under the guidance of the superintendent. As part of the Superintendent's Leadership team, school principals transmit information or various directives from the superintendent to school staff, students, and parents.[117] As the primary source of communication within a school staff, school principals develop collaboration between staff members to educate children. Music

---

[115] Carlos R. Abril, and Julie K. Bannerman, "Perceived Factors Impacting School Music Programs: The Teacher's Perspective," Journal of Research in Music Education 62, no. 4 (2015): 344-361. https://doi.org/10.1177/0022429414554430

[116] Carlos R. Abril, and Julie K. Bannerman, "Perceived Factors Impacting School Music Programs: The Teacher's Perspective," *Journal of Research in Music Education* 62, no. 4 (2015):, 401.

[117] Hilal Büyükgöze, "Understanding Effectiveness in School Administration: A Discourse Analysis," *Acta Didactica Napocensia* 9, no. 3 (2016): 72. https://go.exlibris.link/hNM6lNCj.

teachers as staff members are "dependent on interactions with administrators."[118] Positive

interactions with administrators, especially the school building principal, will directly impact

educating children through music. Research literature suggests that principals support music

education, often "in favor of increasing both the variety of musical offerings and the number of

cross-curricular lessons taught in music classrooms."[119] The variety of musical offerings in a

school provides enhanced multiple opportunities for children to learn through music. The studies

suggest that "healthy music programs" are often the results of a healthy relationship between a

principal and the music teacher.[120] Principals advocate for music education by attending concert

performances and "distributing resources and providing an administrative presence at music

events."[121] Students, staff members, and the community visually recognize the school principal

attending music events, displaying music advocacy. As the instructional leader of a school,

principals "believe that music education programs in the secondary schools were highly

successful at helping students meet an array of music goals."[122] The principal, one of the

superintendent leadership team members, displayed optimistic viewpoints of music education, in

turn allowing music educators to educate children in the areas of music education.

---

[118] Bethany Nickel, "Principals with Music Teaching Backgrounds: Interactions with the School Music Program," *Contributions to Music Education* 46, (2021): 189.

[119] Ibid., 190.

[120] Nickel, "Principals with Music Teaching," 190.

[121] Ibid., 191.

[122] Carlos R. Abril, and Brent M. Gault, "The State of Music in Secondary Schools: The Principal's Perspective," *Journal of Research in Music Education* 56, no. 1 (2008): 68-81.

Summary

The research literature provided initial documentation into school bands and the management of schools by superintendents. The researcher completed studies of school band history, laws affecting education, superintendent and leadership team responsibilities, leadership styles, and the importance of music education for children. In addition, research studies document the role school band holds in the school environment. Federal laws aid the superintendent in flexible funding to support music education. Following the school district's leadership, guidelines, and policies, the superintendent leadership team works together to provide music education to children. The superintendent's leadership qualities and leadership style help guide the decision-making process. This qualitative method used phenomenology to identify viewpoints not explored or documented concerning the effects and use of school superintendent leadership styles and the Superintendent's Leadership team's member influence on music education, especially bands in coastal Georgia. The next chapter is about the research methodology that guided this study.

Chapter 3: Introduction

Even though music education and music teachers, including superintendents' roles, have

been investigated broadly, qualitative research on the analysis of superintendents' perspectives

on the role and function of secondary band programs in the coastal area of Georgia does not

exist. The United States Department of Education research data supports that "94% in

elementary school and 91% of secondary schools" participate in music education.[123] The research

data suggest that music educators support the philosophy of ensuring that all children have

access to music education within the education profession. Educators in various regions focus on

children's accessibility to music education in all areas of the United States.[124] The educational

research data suggest socioeconomic status, school demographics, urban, inner city, or rural,

funding, and quality of the music programs are a few of the barriers to accessing music education

for children.[125] As schools in the United States provide music education with "available arts

elective, music classes are not equally available to all students."[126] The research literature by

Elpus and Abril clearly indicates students learning music education, supporting school bands,

and educating children nationally in the United States.

While several studies have examined circumstances shaping superintendents' roles,

leadership style, and decision-making, an investigation into the factors of the superintendent

---

[123] Kenneth Elpus, and Carlos R. Abril, "Who Enrolls in High School Music? A National Profile of U.S. Students, 2009–2013," *Journal of Research in Music Education* 67, no. 3 (2019): 323. https://doi.org/10.1177/0022429419862837.

[124] Kelly, Steven N., and Julia D. Heath. "A Comparison of Nationally Ranked High Schools and their Music Curricula." *Update - Applications of Research in Music Education* 34, no. 1 (2015): 50-59.

[125] Ibid.

[126] Alenamie Alegrado, and Adam Winsler, "Predictors of Taking Elective Music Courses in Middle School Among Low-SES, Ethnically Diverse Students in Miami," *Journal of Research in Music Education* 68, no. 1 (2020): 5–30. https://doi.org/10.1177/0022429420908282.

associated with school bands in the coastal Georgia area is rare in the literature. However, within the coastal Georgia area, a lack of literature provides an opportunity to study school bands and music education for children. Therefore, this study's focus was to investigate the analysis of superintendents' perspectives on the role and function of secondary band programs in the coastal area of Georgia.

Also, this chapter will outline the study's location, participant selection, instrumentation of the research survey, and procedures, concluding with a dialogue about the data analysis plan and the ethical guidelines necessary for this research study.

<div align="center">Design</div>

This qualitative hermeneutic phenomenological study will follow a qualitative hermeneutic phenomenological research design. A qualitative hermeneutic phenomenology methodology was selected for this study because the intent of qualitative research "seeks to describe and explain social phenomena," including lived experiences and insights of participants.[127] Researchers define hermeneutic phenomenology as an "experience of truth, often shows itself as the dialogue-like interplay of something structurally concealed uncovering itself as and through language."[128] Researchers indicated qualitative research was developed in the United States as a descriptive analysis of "positivism and quickly adopted critical European

---

[127] Dan Zahavi, "Applied Phenomenology: Why It Is Safe to Ignore the Epoché," *Continental Philosophy Review* 54, no. 2 (2019): 259. https://doi.org/10.1007/s11007-019-09463-y

[128] Claudio Majolino and Aurélien Djian, "What 'Phenomenon' for Hermeneutics? Remarks on the Hermeneutical Vocation of Phenomenology," In Hermeneutics and Phenomenology: Figures and Themes, edited by Saulius Geniusas and Paul Fairfield, 48–64. London: Bloomsbury Academic, 2018, 58. http://dx.doi.org.ezproxy.liberty.edu/10.5040/9781350078055.0010.

traditions" such as Husserl's phenomenological.[129] For example, Wieneke applied the qualitative study of musicians working experiences in primary and secondary schools.[130] The qualitative study by Wieneke provided an investigation of "contemporary music teaching and learning in schools" in German-speaking counties.[131]

Phenomenology, the method for this study, implements a variety of inspections that address and serve the practices of regular life.[132] Thus, this study design is the method of phenomenology that is often attentive to "that which can be experienced," the core of something defined in how it functions in the lived experience, and shows itself in awareness as an object of reproduction.[133] In this qualitative inquiry, the method of hermeneutic phenomenology was selected since the study's central argument was the analysis and interpretation of lived music education experiences of superintendents on the coast of Georgia. Earlier studies followed a qualitative hermeneutic phenomenological design, understanding music teachers' experiences and music education.

---

[129] Georgina Tuari Stewart, Elizabeth St. Pierre, Nesta Devine, and Monika Kirloskar-Steinbach, "The end of the dream: Postmodernism and Qualitative Research," *Qualitative Inquiry* 27, no. 8-9 (2021): 1051-1058.

[130] Julia Wieneke, "Facilitating Contemporary Music in Projects in Schools -- A Qualitative Study in Germany," *British Journal of Music Education* 37, no. 2 (2020): 115-124.

[131] Ibid.

[132] Max Van Manen, and ProQuest (Firm), Phenomenology of Practice: Meaning-Giving Methods in Phenomenological Research and Writing, Vol. 13.; Walnut Creek, California: Left Coast Press, 2014;2016, 15.

[133] Heath Williams, "The Meaning of 'Phenomenology': Qualitative and Philosophical Phenomenological Research Methods," *Qualitative Report*, vol. 26, no. 2, 2021, pp. 367. https://doi.org/10.46743/2160-3715/2021.4587.

For example, Girdzijauskienė's study applying hermeneutic phenomenology examined the experiences of six veteran music teachers in their classrooms.[134] This qualitative study's methodology, phenomenology, as in Girdzijauskienė's study, allows focusing and "reflecting upon the lived meaning of basic experience as it occurs in real life."[135] Girdzijauskienė, also acknowledged as the study examiner, has over ten years of music education experience and had a working relationship with the participants in the study. Girdzijauskienė concluded, "the significance of this hermeneutic phenomenological study lies in its practical orientation, narrowing the gap between theory and practice."[136] Girdzijauskienė study used the phenomenology method to analyze music educators' lived experiences. Like Girdzijauskienė's approach to research, the lived experiences of music educators and superintendents are central to this qualitative study. Lived experiences of superintendents on Georgia's coast guide the policies, leadership teams, and band directors in music education, especially school bands, which are the focus of this study via a hermeneutic phenomenological design as the framework.

<div align="center">Question and Hypotheses</div>

Research Questions

The following research questions were used in this study:

RQ1: What do Georgia coastal region band directors perceive to be the effect of a superintendent's assumed music education philosophy on their programs?

---

[134] Rūta Girdzijauskienė, "The Bodily Experiences of Music Teachers," *Central European Journal of Educational Research* 3, no. 1 (2021): 53-59.

[135] Clint Randles, Roberto Jimenez, Dominick Agostini, Adam Balic, and Gretchen Dodson, "The Experience of Musical Jamming: Testing the Fit of a Model of Hermeneutic Phenomenology of Spirituality in Music Education," *Research Studies in Music Education* 44, no. 1 (2022): 260. https://doi.org/10.1177/1321103X211038844.

[136] Girdzijauskienė, "The Bodily Experiences of Music Teachers," 58.

RQ2: What do superintendents perceive to be the primary impediments to ensuring robust band programs in coastal Georgia schools?

Hypotheses

Since this study follows a qualitative methodology, there are characteristically no hypotheses. However, this study will serve as an example of the significance of the need for superintendents to support band directors, provide music professional development opportunities, provide funding to support the band programs, and include various art courses in the school curriculum to help the band program. As a result, school band students, including band directors, gain improved music education. In addition, while attending music education professional development and in-service music sessions, the band director develops enhanced curriculums where students benefit and broaden the band director's pedagogical skills.

RQ1: What do Georgia coastal region band directors perceive to be the effect of a superintendent's assumed music education philosophy on their programs?

H_1: The Georgia coastal region band directors perceive that the effect of a superintendent's assumed music education philosophy on their programs may be diminished by creating a band curriculum, establishing band funding for music, including band instruments, and policies for performances, including band festival attendance.

H_{01}: The Georgia coastal region band directors do not perceive that the effect of a superintendent's assumed music education philosophy on their programs may be diminished by creating a band curriculum, establishing band funding for music, including band instruments, and policies for performances, including band festival attendance.

RQ2: What do superintendents perceive to be the primary impediments to ensuring robust band programs in coastal Georgia schools?

H_2: The superintendents perceive that the primary impediments to ensuring robust band programs in coastal Georgia schools may be circumvented by establishing a music leadership committee, organizing a management team structure to include band parents, and creating band advocacy guidelines for the school district.

H_{02}: The superintendents do not perceive that the primary impediments to ensuring robust band programs in coastal Georgia schools may be circumvented by establishing a music leadership committee, organizing a management team structure to include band parents, and creating band advocacy guidelines for the school district.

Participants

The researcher recruited six participants in the coastal Georgia region, with the final number of participants being determined by data saturation. Klenke stated, "the answer to the same size question is found in the concept of saturation or the point in the course of a study when adding another data element such as another interview, participant observation or narrative story does not add new information."[137] Researchers debate the sample size, they, agree the qualitative sample size is sufficient "to allow the unfolding of a new and richly textured understanding.[138] Consequently, the researcher tracked suitability, a convenience sampling method, when recruiting participants in the coastal Georgia area. Convenience sampling "uses sampling that does not allow each member of a target population to participate in a study and rather the

---

[137] Karin Klenke, *Qualitative Research in the Study of Leadership: Second Edition,* Bingley: Emerald Publishing Limited, 2016, 10.

[138] Karin Klenke, *Qualitative Research in the Study of Leadership: Second Edition*. Bingley: Vasileiou, Konstantina, Julie Barnett, Susan Thorpe, and Terry Young, "Characterising and Justifying Sample Size Sufficiency in Interview-Based Studies: Systematic Analysis of Qualitative Health Research Over a 15-Year Period," BMC Medical Research Methodology 18, no. 1 (2018): 148-148.Emerald Publishing Limited, 2016

researcher selects the participants."[139] The participants of the six superintendents were also selected due to the researcher's convenience in recruiting participants. The researcher has previously worked in one of the school systems on the coast of Georgia and was familiar with one of the superintendents. Therefore, the researcher followed a convenience sampling method when recruiting participants to ensure an understanding of the study. For a participant to participate in this study, participants will be required to meet specific criteria:

1. Each participant will be required to work in a K-12 environment.

2. Each participant must be currently employed as a superintendent.

3. Each participant must work on the coast of Georgia region of the United States.

4. Additionally, each participant band director is employed in the same district as their superintendent.

By ensuring that each participant meets the above criteria, frequently, "reliability and validity are criteria for quality in quantitative models; the criteria in qualitative models are the credibility of the term or believable from the standpoint of the participants."[140] Therefore, the credibility of the participants becomes a central focus of this study. Participants meeting the above criteria create credibility for the study. In addition, the researcher posed demographic questions to each participant, including gender, level of education, type of school system they serve, and the amount of time working as a superintendent in their school system.

---

[139] Samuel J. Stratton, "Population Research: Convenience Sampling Strategies," *Prehospital and Disaster Medicine* 36, no. 4 (2021): 373.

[140] Klenke, *Qualitative Research in the Study of Leadership,* 39.

Instrumentation

The data collection method employed in this study includes a survey issued to participants, superintendents, and band directors. (Appendix B1 & B2) When conducting the surveys, each of the twelve participants will be given the same question to pose in a private environment. Each distributed survey question was conducted at a well-situated location for the participant and the researcher to promote confidentiality and privacy. When developing the survey questions, the researcher safeguarded the survey's credibility "to determine a situation, the participants' perspectives about a phenomenon or their characteristics, such as interests, abilities, and attitudes."[141] For example, in Susan E. Pories, et al.'s study, participants, physicians, residents, and medical students in their qualitative study created a survey to determine attitudes towards and experience with the arts and humanities.[142] The survey data analysis in Pories, et al.'s study indicated the medical community was receptive to the "integration of arts and humanities in medical education and practice.[143] A survey in qualitative research is often applied in scientific studies as one of the methods to acquire data for analysis. After developing survey questions, the researcher selected at least three individuals with similar scholastic and career experiences for consultation. After consultation with the academic panel for feedback and suggested corrections, the researcher forwarded all the survey questions, the study's purpose, problem research questions, and methodology to the thesis advisor for feedback

---

[141] Ferit Karakoyun, and Ola J. Lindberg, "Preservice Teachers' Views about the Twenty-First Century Skills: A Qualitative Survey Study in Turkey and Sweden," *Education and Information Technologies* 25, no. 4 (2020): 2358.

[142] Pories, Susan E. et al., "What Is the Role of the Arts in Medical Education and Patient Care? A Survey-Based Qualitative Stud," *Journal of Medical Humanities*. 39.4 (2018): 433.

[143] Ibid., 439.

and corrections necessary. After academic panel consultations, including the thesis advisor, the

survey questions design followed the principles and guidelines of a qualitative hermeneutic

phenomenology study and the standards established by Liberty University.

Procedures

The researcher obtained approval from Liberty University Institutional Review Board

(IRB) (Appendix A) before starting the study. The Savannah Chatham County School (SCCPSS)

district also required their district IRB approval before SCCPSS participants participated in the

study. Then, after procurement of permission from Liberty University's IRB and thesis chair, the

researcher contacted potential participants via phone and email to recruit participants for the

study. (Appendix D1 & D2) The recruitment of participants and superintendents located in

school districts in the coastal Georgia region of the United States were contacted by email. When

contacting participants by email, the researcher, with a scripted outline listed in Appendix D1 or

D2, described the study's purpose, participant requirements, and the conditions needed to be met

by a participant to participate in the study, using a web-shared Google form document format.

Superintendents participants indicated an interest in participating in the study via

responded using Google form document format, including the study criteria reviewed for

accuracy. (Appendix D1):

1. Each participant will be required to work in a K-12 environment.

2. Each participant must be currently employed as a superintendent.

3. Each participant must work on the coast of Georgia region of the United States.

In addition, band director participants indicated an interest in participating in the study and responded via Google form document format, including the study criteria reviewed for accuracy. (Appendix D2):

1. Each participant will be required to work in a K-12 environment.

2. Each participant must be currently employed as a band director.

3. Each participant must work on the coast of Georgia region of the United States.

After the participants' criteria to participate, checking for accuracy, and selecting the study, consent forms were completed, signed, and returned. The researcher, via the internet, forwarded a link to each participant for completion of the survey via Google form document format for the survey to be issued and conducted. Before administering surveys, the researcher emailed the participants a copy of the consent form (Appendix C) and a deadline for survey completion. The consent form provided each participant with a synopsis of the study's purpose, the requirements asked of the participants, the level of hazard associated with participating in the study, and the procedures for supervisory confidentiality and privacy. However, the phenomenon of the participant's experiences and perceptions discussed in the study present minuscule to no jeopardy for the participants. With a minuscule, if any, risk of participating in the study, the participants will have the option, at any point in the study, to detach themselves from the study without any consequences.

Within the distribution of the survey process, the researcher presented each participant with the exact same survey created for this study. After the survey process was distributed and the participants' conclusion of responses, the researcher digitized the completed surveys, formulating them for data analysis. The participants, after data analysis, were "invited to check,

comment on the researchers' data or interpretations, a member checking method."[144] Member

checking offers participants the opportunity to participate further in the study after returning the

survey to the researcher, "hermeneutics is compatible with the technique of member checking.[145]

<div align="center">Data Analysis</div>

In preparation for the data for analysis, the researcher created digital copies of the

participant's completed surveys. The computer-assisted qualitative data analysis software

(CAQDAS), Delve, will be implemented to conduct data analysis, a software program applied in

research universities aiding in identifying codes in data collected.[146] The CAQDAS, Delve is

applied in research "support code-based inquiry, searching, and theorizing combined with the

ability to annotate and edit documents."[147] The themes that emerged from the survey data,

including any quoted notations by participants, will follow the qualitative codebook. (Appendix

F)

Researchers' studies stated, "the codebook, in combination with descriptive

characteristics of the data sources, permits a systematic exploration of relationships in the data

---

[144] Netta Iivari, "Using Member Checking in Interpretive Research Practice: A Hermeneutic Analysis of Informants' Interpretation of their Organizational Realities," *Information Technology & People* (West Linn, Or.) 31, no. 1 (2018): 112.

[145] Ibid.

[146] "Qualitative Coding Software," Delve. Accessed November 10, 2022. https://delvetool.com/software.

[147] Sonia Dalkin, Natalie Forster, Philip Hodgson, Monique Lhussier, and Susan M. Carr, "Using Computer Assisted Qualitative Data Analysis Software (CAQDAS; NVivo) to Assist in the Complex Process of Realist Theory Generation, Refinement and Testing," *International Journal of Social Research Methodology* 24, no. 1 (2021): 123.

and comparative analyses of those relationships." [148] The researcher used the technique called "bound the view" of the data, completing the data analysis and analyzing to establish boundaries; the principle of inductive content analysis will guide the researcher.[149] According to researchers, content analysis, an inductive approach in qualitative studies, is " a research method for the subjective interpretation of the text data content through the systematic classification process of coding and identifying themes or patterns and can be used as a method on all types of written text."[150] Importance of standards applied in previous researchers using content analysis, this study will apply the same research-established standards.

For example, Lovric´ et al., completed a qualitative inductive content analysis study that focused on nursing students' perceptions and experiences.[151] In the researcher's qualitative study, Lovric´, et al. explored students' perceptions, emotions, and experiences as nursing school students while learning during the COVID-19 pandemic. The study of nursing school students was conducted during the COVID-19 pandemic, collecting data via an online survey form completed by thirty-three nursing students. Lovric´ et al. aim to describe the "phenomenon of students' experiences, using the inductive content analysis method" to identify themes.[152] Following the method of inductive content, the study's authors identified several themes.

---

[148] Greg Guest, Kathleen M. MacQueen, and Emily E. Namey, "Applied Thematic Analysis," In Applied Thematic Analysis, Thousand Oaks, CA: SAGE Publications, Inc., 2012, 34. https://dx.doi.org/10.4135/9781483384436.

[149] Ibid.

[150] Robert Lovric, Nikolina Farcic, Stefica Miksic, and Aleksandar Vcev, "Studying During the COVID-19 Pandemic: A Qualitative Inductive Content Analysis of Nursing Students' Perceptions and Experiences," *Education Sciences* 10, no. 7 (2020): 188. https://doi.org/10.3390/educsci10070188.

[151] Ibid.

[152] Ibid.

Themes such as students distrusted the effectiveness of institutions' ability to protect from

COVID-19, misinformation was prevalent, and fear of personal infection or family members

formed from the data's analysis's method of inductive content. The method of inductive content

of the research data demonstrated an effective method for researchers' analysis of data produced

by a qualitative study via a survey of participants' personal experiences.

Trustworthiness

Researchers define the trustworthiness of a study as "credibility, transferability,

dependability, and confirmability."[153] The elevated level of assurance of this study's credibility,

transferability, dependability, and confirmability is labored by the researcher's outlined

procedures and standards for the study. Some of the researcher's strategies to ensure

trustworthiness include but are not limited to "lengthy engagement, tenacious to details and

member check."[154] Feedback data, analytical categories, interpretations, and conclusions to

members of those groups from whom the data were obtained initially define member check.[155] In

addition, an audit trail will ensure the aspect of consistency in the study and the interpretation

attentive in the data for analysis. Finally, as the researcher for this study, acknowledged being

self-aware and reflective of the personal role in this "process of collecting, analyzing, and

interpreting data and pre-conceived assumption" are the study's trustworthiness elements.[156]

---

[153] Irene Korstjens, and Albine Moser, "Series: Practical Guidance to Qualitative Research. Part 4: Trustworthiness and Publishing," *The European Journal of General Practice* 24, no. 1 (2018;2017;): 120.

[154] Ibid.

[155] Ibid.

[156] Ibid., 123.

In addition to the validity check of the method and procedures followed for this study, the researcher consulted with research educators as an examiner of the study. The external examiners create a panel or team to become specialists reviewing the study's structure, survey questions, methodology, and research questions. Finally, the researcher initiated a review of the survey's digital reproduction during the member checking with participants to safeguard data collection precision. Member checking allows participants to account for any discrepancies allowing the researcher to implement necessary corrective changes.

Ethical Procedures

Ethical procedures will guide the process for this study. The researcher's university Institutional Review Board permission also included the SCCPSS district's local consent, which was essential to establish one of the first ethical procedures (Appendix X). In addition, the researcher followed the established guidelines for research study created by the university, such as completing the basic level of the Collaborative Institutional Training Initiative courses: Essential of Research Administration. The phenomenon of the participant's experiences and perceptions responses recorded in this study proposes minuscule to no jeopardy for the participants, and the participants, as stated in written consent, may withdraw from the study at any time without fear of reprisals and must complete a designated consent form before participating in the study.

Regarding participants' secrecy and discretion, the researcher referred to the participants by dummy-coding, such as Participant 1, Participant 2, etc. The participant's school system also followed the same secrecy and discretion, a categorizing creation, if needed, such as School A, School B, etc. All the research study documentation, including written and digital forms, was safely stored within the locking desk in the researcher's home office. The assurance of this

study's credibility, ethical procedures, transferability, dependability, and confirmability, the member check process allowed participants to review digital copies of the completed survey for correctness. According to the university Institutional Review Board policies, the participant information and research data are destroyed after five years.

Summary

This qualitative hermeneutic phenomenology study aimed to find undiscovered perspectives concerning the analysis of superintendents' perspectives on the role and function of secondary band programs in the coastal area of Georgia. This study followed a qualitative hermeneutic phenomenological design where the researcher recruited participants, superintendents, and band directors to collect data through the survey process. Furthermore, the researcher followed the high standards of established research and the outlined trustworthiness and stated ethical framework to maintain extreme levels of confidentiality and privacy and focus on ensuring the alignment of the research question for the study with the help of expert professional educators. This chapter offered an indication and summary of the study's design, participants, instrumentation, procedures, data analysis, trustworthiness, and ethical procedures, the methodology essential for this study.

Chapter 4: Presentation of Findings

Introduction

The significance of superintendents providing leadership and guidance for school districts has been recognized in research as an inspiring and motivated effort for music teachers' ability to maintain music programs in schools. This qualitative hermeneutic phenomenology study aimed to identify previously examined and acknowledged perspectives regarding the superintendents' perspectives on the role and function of secondary band programs. After agreeing to participate in this study and accepting the consent forms, participants followed Google Form internet links to complete a survey. This chapter will present a report of the study's findings and end with an analysis of the study's major themes because of the investigation.

Results

A sequence of responses to the survey was analyzed via computer-assisted qualitative data analysis software (CAQDSA), Delve web-based assisted software, to create and implement inductive qualitative coding leading to thematic analysis. For anonymity, the participants' responses were uploaded into the CAQDSA Delve software with dummy coding, such as Participant 1, Participant 2, etc. Organizing participant survey for this study via Delve software followed the steps of previous researchers, "the computers play an essential role in research, considering quantitative and qualitative software that has been in use for decades."[157] Participants' text analysis incorporated grouping ideas based on enciphering participants' written words, phrases, and sentences, grouping identification of analysis into clusters, establishing

---

[157] Brigitte Smit, and Vanessa Scherman, "Computer-Assisted Qualitative Data Analysis Software for Scoping Reviews: A Case of ATLAS.Ti," *International Journal of Qualitative Methods* 20, (2021): 160940692110191.

patterns of each collection, and qualitative codes for each survey question. After establishing patterns, creating global topics, and explicit explanations of evolving issues, categories and themes were formed: Superintendent Support, Budgeting, and Professional Development, followed by sections of sub-categories supporting the themes.

<div align="center">Description of Participants</div>

This qualitative hermeneutic phenomenology study was conducted via online Google form survey completed among superintendents and band directors in coastal Georgia. The participants are currently employed as superintendents working in the coastal Georgia region; secondary band directors who are presently employed in a school district in the coastal Georgia region were recruited to participate and subsequently surveyed via survey. The ethnicity, educational experience, academic degrees, and age remained anonymous in participation and the data collection. However, as school district leaders, superintendents have obtained advanced degrees and leadership certifications, and band directors have obtained a wide range of educational degrees and certifications.

The coastal Georgia region served as the setting where participants recounted their experiences. In addition, the general description of superintendents and band directors' characteristics observed in each school district indicates that participants are a mixture of males and females, including ethnicities of various ethnic groups, researched, and observed from a web search of school district websites. Participant data were clustered based on pertinent information and characteristics. Several characteristics were identified in the survey data forming qualitative codes, themes, and outline topics.

Hypothesis One

H_1: The Georgia coastal region band directors perceive that the effect of a

superintendent's assumed music education philosophy on their programs may be

diminished by creating a band curriculum, establishing band funding for music, including

band instruments, and policies for performances, including band festival attendance.

H_{01}: The Georgia coastal region band directors do not perceive that the effect of a

superintendent's assumed music education philosophy on their programs may be

diminished by creating a band curriculum, establishing band funding for music, including

band instruments, and performance policies, including band festival attendance.

The experiences of the superintendents and band directors' data analysis develop themes and

subtopics in responses to research question one. The survey responses were based on the

experiences of band directors and superintendents in the coastal area of Georgia. The three

themes from this study's superintendents' and band directors' responses were Budgeting,

Superintendent Support, and Professional Development. The themes emerged from survey data

analysis of the band directors' and superintendents' responses to the effect of a superintendent-

assumed music education philosophy on their programs.

Budgeting

Within the district budget framework, participants' statements analysis indicated budget

item categories for each expenditure category of the school district funding framework. For

example, participant 2 stated concerning budget categories, "the school budget pays for all

music, most repair, and professional learning opportunities." Participant 1, concerning the budget

categories, stated, "The district budget can facilitate workable conditions for band programs

through inventory, music, staffing (directors and staff), rehearsal spaces, camps, trip/competition

funding, and transportation." Participant 7, concerning the expenditure category, stated, "My $5,000 is earmarked for the sub-categories of instrument repair, web licenses, supplies, expendable equipment, and music." Participants were asked how their school district budget creates effectiveness for their band programs. The survey responses supplied comprehension of their expectation for a band program, the configuration of the program, and the effectiveness of the band program in educating children. Data analysis of budget funding provided a framework for the organization of the band program. Not all participants indicated in survey responses that they were allocated budgets from the school districts.

Participants indicated that site-based management and the administration of school principals provide instructions for funding distributions allocated by the school district. Once the school district budget was awarded for the band program, the site-based management and school principals managed the spending disbursement to band directors. Exploring the concept further concerning site-based management disbursement of funding, participant 2 response, "The decisions are school based on how the district money is distributed, so the decisions lie most predominantly with the principal, and this can be a blessing or a curse based on the relationship with the principal."

As underscored by Participant 2, the survey responses implied that band directors and site-based principals are encouraged to partner and positively collaborate to benefit children's education to determine a spending framework for the band program and the best spending principles. Given budgets from the school districts, participants access sub-categories for each line item for spending. The sub-categories for expenditures, as participants perceive, provide clear guidance, a music educational philosophy, and educational direction of the school band programs from the school district leadership. Participants access the sub-categories to provide

academic structure to match the district budget expenditure sub-categories. For example, participant 10 stated about expenditures, and the "budget helps us with instrumental repairs and instructional needs." Some participants and their department chair organized a detailed budget and items for each sub-category to present to their site-based principal and forwarded to district office administration for consideration.

The Funding Formula for Robust Band Programs

Band directors' responses suggest their school band programs are active pedagogical environments promoting music education for children and engaging community stakeholders. The band programs' educational functions provide music education in secondary schools during regular and after-school hours and concerts, including attending competitive and noncompetitive festival events. The band directors' responses described budget funding as an effective formula for robust band programs, supporting the curriculum and co-curriculum aspects of the program. In supporting the curriculum and co-curriculum aspects, participant 10 responded, "our budget helps us with instrumental repairs and instructional needs. It is effective knowing that the money is there to take of the needs that we have."

The funding or the budget for the band program provides the band director's ability to provide music education for secondary school students. Some participants' school district budgets provided funding for assistant band directors to accommodate significant student enrollment. According to Participant 10 response concerning the budget, "It also pays for my assistant director. In a program the size of ours and with the number of moving parts, it is a necessity to have a proficient full time assistant director." Band directors' responses also indicated that the school district budget provided supplemental pay for band directors to support the curriculum and co-curriculum aspect of the band program. The school district provided

Participant 2 with supplemental income, stating, "Our supplements are not on par with programs of our size around the state, but the rationale is that nearby schools pay even less, so this is not much of a motivator, but the contract does include extended year, which makes a significant difference." Participants describe the district budget for the school band program as necessary for a comprehensive and robust band program, providing music education for children. According to Participant 3, the school budget for the band program was "fairly reasonable what they offered." Participant 1's response concerning the robust band program stated, "District budget can facilitate workable conditions for band programs through inventory, music, staffing (directors and staff), rehearsal spaces, camps, trip/competition funding, and transportation." The band directors' responses provided insight into aspects of a comprehensive band program, including varying degrees of a robust program.

Survey responses suggest that the workable conditions of the band program provided in-school instruction for secondary grades, including after-school activities for rehearsals, performances, and other music education activities. Participant 6's response for workable conditions included, "I'm given what I ask for to be effective." In addition, the budget from the school district allowed a comprehensive educational selection of pedagogic strategies and skills designed for the band director's expertise. Participant 2's responses expanded on how school district funding encourages comprehensive band programs. Participant 2 responded, "The district budget affects the program's quality by providing the materials and personnel required to produce the quality program as expected by the community. Participant 2 continues explaining the ability to create a robust band program stating, "how the school bases assignment of funds is decided, how the money is spent, and how this affects my ability to produce a high-quality program. The funding amounts, capital expenditures, and how the district assigns funds directly

affect music education for children, especially band programs. Researchers and participants agree and understand that "school districts are the agencies through which funding flows to individual schools."[158]

Participant 5 enthusiastically expressed that the school district funding structure is supportive, stating, "usually, I am given what I ask for to be effective." Participant 5's school district allocates funding to address the school district leadership's music philosophy, partnership, and collaboration to provide the necessary financing for effective music education, encouraging a robust and sustainable band program. Participants suggest that the budget or school funding mechanisms can allow for robust band programs. When discussing the budget, Participant 1 stated that the budget can "facilitate workable conditions for band programs." Band director responses indicated that an aspect of the school budget positively affects the classroom. Some of the band directors' responses suggested they employ assistant band directors. Participant 2 stated concerning the assistant band director's teaching position, "This is one of the best uses of district money in that our ability to divide and teach, to lean on the strengths of the other teacher."

With two teachers in the classroom, the band director and his or her assistant focus resources on pedagogical instruction to maximize student learning. Participant 5 agreed with the school district funding philosophy stating, "I have been very fortunate" when responding to the survey question, how does the district budget create effectiveness for the band program? Participant 5 described the band students as "being fortunate," referencing sustainable class funding, access, and music education opportunities. Several participants indicated the flexibility

---

[158] Matthew M. Chingos, and Kristin Blagg, "Do poor kids get their fair share of school funding," Washington, DC: *Urban Institute* (2017), 3.

of budget expenditures to allocate funds for most areas demonstrating the most extraordinary need emergencies.

Participant 2 understands the funding philosophy and mechanisms, allowing for an educationally strong band program in the school district, "our system supports us well financially in that we always have the needed funds to produce a quality program." The band directors suggest that school district funding has helped sustain and enhance student enrollment in band programs, such as providing musical instruments for classroom instruction. One band director described the school district budget as "adequate and just." Participant 3 stated, "fairly reasonable what they offered." Some of the band directors provided detail on the number of students involved in the band program at their school.

The number of students participating in the band program provided the advocacy catalyst for necessary district funding. For example, participant 2 stated, "we have a huge program with over 200 kids and four concert ensembles." The participants' school districts, especially Participant 2, support with funding to provide band directors with necessary educational mechanisms to educate children in music education. Participant 2 elaborates:

> Our system supports us well financially in that we always have the needed funds to produce a quality program without skimping on quality of music, drill, or instruments, but of course, there is always a desire for more and better, and always a program to compare to that has more, faster, better.

While most districts provide detailed budgets for band programs, Participant 5 stated that "the district does not provide a budget for an effective program."

While some band directors indicated a lack of funding, other participants indicated not being a part of or included in the planning and budget process. Participant 5 stated, "we have never had the opportunity to plan a budget for our programs with the district." The band

director's responses suggested that the band director's lack of school band budget planning with participation was a school district leadership and management style. The school district management philosophy did not solicit band director input. The school district provides funding for the band program; however, participant 5 stated, "the district will provide a certain service or set of supplies at the same price point for everyone." Participant 5's response suggests that his or her school system was conscious of fairness to staff members. All participants indicated school district funding for band programs at varying levels and varying stainability. Band directors' responses suggested some school bands, less than robust per school district funding expenditures, are challenged with providing adequate music education for children due to insufficient funding.

The Need for Fundraising

Each participant expressed gratitude for existing school districts' funding of the school band program yet expressed a need for additional funding to support the band program. Participant 2 stated, "that which is not provided is fundraised through operating the concessions stand." Despite the sufficient or deficient funding, the band directors recognize, as emergent themes indicated, that the band programs exist per the philosophy and support of school district leadership, controlling all aspects of funding for the district's programs. Many participants recognized that the school district's funding, sufficient, deficient, or in between, allowed the school band programs to be sustainable at varying levels. In expanding the definition of recognizing the importance of the school budget and fundraising, Participant 3 stated:

> The district budget can affect ability to purchase and/or repair instruments used by band students as well as supply music. If the budget is reasonable, it can go a long way in helping provide these needs and can take the pressure off the band students having to do numerous fundraisers to build funds to cover these costs.

The participants discussed how the school district funding provides the band directors' school facilities, a rehearsal space, and materials for the classroom. Participant 1's reflections about the school budgets included "The district budget can facilitate workable conditions for band programs through inventory, music, staffing (directors and staff), rehearsal spaces, camps, trip/competition funding, transportation." However, band directors' responses implied that funding is unequal for all programs. Participant 1 stated, "specialty schools often receive more support than inner city programs, which are often left to fend for themselves." The band directors suggest that finding other venues for funding is fundamental for maintaining the band program.

Additionally, the participants described and seemingly understood that school districts are responsible for all content areas and education support. The band directors were cognizant that the band program was but one aspect or program of the study. The school system is responsible for educating all and budgeting funds for all district programs.

However, several participants expressed the need for additional funding, "often insufficient to the needs and demands of their band programs." For example, a participant stated that "grateful" for the funding from the school district, but "it is not enough " to maintain a robust band program. Participant 10 received funding from the school district and stated that:

> It varies from county to county. However, our budget helps us with instrumental repairs and instructional needs. It is effective knowing that the money is there to take of the needs that we have and that we do not have to raise money to get things done for our band program.

Band directors underscored the need for additional funding, resulting in them often resorting to fundraising. Band directors often turn to groups or organizations such as "School-Based Parents,

Alumni, and Booster Clubs" to facilitate fundraising.[159] Band directors rely on various

organizations to address school budget shortages. In addition, band directors implement

fundraising to supplement their school district-supplied budget amounts. In expanding the

response, Participant 7 stated, "I am grateful for the $5,000. However, it is not enough since my

program's expenses equal around $20,000 annually. Therefore, I rely heavily on fundraising."

Band fundraising has become a typical mechanism for supplementing the school district budget.

After receiving the school district budget funds, Participant 2 stated, "That which is not provided

is fundraised through operating the concessions stand and other fundraising activities based on

the specific needs and plans," such as special field trips and competition performances.

Some band directors indicated they do not directly access a school district budget for the

band program but maintain fundraising as a significant funding source. Participant 5 elaborated

on the school budget in their district and shared that:

> We have never had the opportunity to plan a budget for our programs with the district. Each
> school's budget is mostly what they can fundraise themselves or what their principals have
> set aside for them.

The site-based administration can contribute to the funding of the band programs, even when

fundraising becomes the primary funding source. School districts' budget expenditures are

earmarked for the specific area of the band program, such as "instrument repair, web licenses,

supplies, expendable equipment, and music," per Participant 7. Participant 2 expanded on the

idea of why fundraising is needed for robust band programs:

> That which is not provided is funds raised through operating the concessions stand and other
> fundraising activities based on the specific needs and plans of the group (trip fundraising,
> special items like our tractor-trailer for transporting the large amount of equipment and

---

[159] Helen F. Ladd, and Margaret E. Goertz, Handbook of Research in Education Finance and Policy, edited by Helen F. Ladd, Margaret E. Goertz, Second ed. New York: Routledge, 2015;2014, 339. doi:10.4324/9780203788684.

props, the rental of the cab to pull the 52' trailer, etc, are all fundraised and not paid for by the school system).

Band directors use school-earmarked expenditures, which often need to be increased. Participant 7 stated, "I rely heavily on fundraising."

In contrast, some band directors expressed moderation when relying on fundraising. Participant 3 stated, "doing fundraisers constantly can burn out the students and the community that often supports the band program." The community supporting band programs, often band parents, overburdened in supporting band fundraising, encourages negative consequences. The band director often relies on challenging personal skills balancing fundraising activities and band booster organization. Participant 8, a knowledgeable band director, describes this as an "experience." The district band budget, often supported by fundraising, provides the financial support to provide sound music education adequately.

Parental Support

Another sub-theme emerging from the analysis included the need for parental support. Participant 8, when responding to the survey about what characteristics embody a robust band program, stated, "strong parent support." The band directors' data analysis suggests that band directors rely on parents' help in maintaining the band program. The data suggested that parent support, often in the form of a band booster organization, assists the school band. As stated by Participant 2, with the support of the band parent booster organization, band directors access "funds raised through operating the concessions stand and other fundraising activities."

Parent support provides the necessary personnel for such activities as operating a concession stand or a general support staff for the band program. In addition, band booster organizations help band directors provide funding for the school band's effort to educate

children. Participant 2's band booster, operating the concession stand, stated, "fund raised

through operating the concessions stand, and other fundraising activities based on the specific

needs and plans of the group" provided additional funding. The participants acknowledge the

need for supportive parents for the school band program. Participant 9 responded, "strong parent

support" when asked about the primary challenges to facilitating a robust band program in

coastal Georgia schools.

In contrast, Participant 8, when asked about the primary challenges to facilitating a robust

band program in coastal Georgia schools, responded, "poor parent support." According to

participants, parent support is vital in the success or failure of band programs in the coastal

Georgia region. The band director, through music advocacy, aspires to involve parents in the

band program. Participant 9 stated that "a robust band director" is responsible for creating,

developing, and sustaining relationships, partnerships, and collaborations with parents, inspiring

strong support for the band program. Besides school district funding, parent support is another

aspect of producing and sustaining a robust band program in the coastal Georgia region.

Collaboration and Communication

Developing partnerships and facilitating means of communication enriches the school

band, resulting in enhanced music education for children. The participant responses indicated

that all collaborated and communicated with their site-based administrators, the school's

principal. However, communication and collaboration with district leaders vary. For example,

Participant 2 said, "No specific interaction with the district level administration" when preparing

a budget for the band. Nevertheless, participant 2 responded, writing, "I have definitely felt the

support of the superintendent." The responses suggest that the superintendent management team,

a music supervisor, an assistant superintendent, and band directors maintain a working

partnership even when direct communication or communication between the superintendent and band director is nonexistent.

Conversely, when asked about collaboration and communication, the survey response from one of the superintendents said, "I speak with them often." Data analysis from the survey also suggests communication and partnership between the band director and the band parents, inspiring solid parental support. To have "strong parent support," as Participant 8 stated, the band director maintains positive discourse with parents concerning the parent's children. The participants' responses varied when discussing the abundance of attributes of each band program and band framework providing music education in the coastal Georgia region.

Hypothesis Two

H_2: The Georgia coastal region band directors perceive that the effect of a superintendent's assumed music education philosophy on their programs may be strengthened by creating a band curriculum, establishing band funding for music, including band instruments, and policies for performances, including band festival attendance

H_{02}: The superintendents need to perceive that the primary impediments to ensuring robust band programs in coastal Georgia schools may be circumvented by establishing a music leadership committee, organizing a management team structure to include band parents, and creating band advocacy guidelines for the school district.

Often, superintendents do not directly work with band directors in a school system. Nevertheless, as the school system's administration leader, the superintendent is responsible for the entire district staff, including the band director and the school's band program. Participant superintendents suggest monitoring school bands and their directors directly and indirectly, often

by a leadership team member, such as music supervisors, assistant superintendents, and principals. Despite the daily administrative responsibilities of a superintendent and the lack of band director contact, Participant 9 stated, "but I do still communicate with them," suggesting the philosophy of the superintendent is that of interest, support, and servant leadership. Participant superintendents suggest that band director and superintendent contact, communication, or collaboration have lessened since becoming a superintendent, but interest and concern remain. The data analysis of the superintendents' perception of the primary impediments yielded qualitative codes and emergent themes. The experiences and analysis of participants develop as subtopics established by the reply to research question two.

<div style="text-align:center">Superintendent Support</div>

As the leaders of a school system, the superintendents and the superintendent's administrative team provide leadership and guidance for the school system's staff members. Band directors often focus on the superintendent's leadership to educate children. The analysis suggested an emerging theme of Superintendent Support and sub-categories.

Communication and Collaboration with Band Directors

Generally, the superintendent's contact, communication, or collaboration philosophy with band directors was more significant when the superintendent was employed as a site-based principal of a school. No longer a site-based principal, Participant 9, regarding present communication and collaboration with band directors, stated, "more as a principal than superintendent" now that the employment roles changed. Data suggested that when a principal advances or is selected as a superintendent, the superintendent's leadership style depends on the administrative leadership team working with the band director. Participant 9 supports the robust band program by distributing responsibilities with the superintendent administrative teams by

stating, "my Assistant Superintendents handle" the daily administrative responsibilities of working with band directors to ensure children's education.

The superintendents rarely maintain a direct working relationship with band directors, which did not deter the superintendent's perceptions of the impediments to ensuring robust band programs' success. For example, school band performances, school concerts, community civic concerts, community and city parades, and football games allow band directors' curricula and co-curriculum classwork to be displayed for a superintendent to evaluate. Participant 8, when responding to attending band performances, stated, "I attend them often." Superintendents' attendance provided assessment opportunities for the school band. Superintendents do arrange personal times to discuss the inner working of the band program with band directors, the success, challenges, and potential roadblocks of the school band; participant 9 said, "I do still communicate with them," referring to the band directors.

Personal communication themes also aligned with Participant 9's statement when asked about the band director's perception of the superintendent's music education philosophy, sharing that "I think that they have positive perceptions." The superintendents' responses suggest a positive working relationship between the superintendent, the band director, and their school band. Personal communication designed to support band directors, attending band concerts to support children, and sharing administrative responsibilities of the school system's leader with staff members, such as the band director and administrative team, suggested the superintendents-maintained servant leadership qualities. The responses from surveys suggest the superintendents' perception of robust band programs "emphasizes serving others, sharing power, promoting teamwork, and building a sense of community both within the workgroup and outside the walls

of the organization."[160] Other emergent sub-themes, such as the servant leadership style,

followed.

Servant Leadership style

Superintendents' responses suggested they aspire towards the leadership style of servant

leadership. Superintendents oversee and guide school districts, including support staff and

administrative teams such as the assistant superintendent. The concern and support of the

superintendents' responses suggest they understand the "intrinsic value of each individual,"

especially the district band directors.[161] For example, when responding to the survey question

about experiences meeting with band directors to discuss the school band program's success and

challenges or potential roadblocks, Participant 9 responded, "I do still communicate with them."

The responses suggest that a school district's leader displays servant leadership by supporting

and communicating with staff members and the band directors.

Also, the superintendent's servant leadership quality was displayed by supporting the

band director's efforts to educate children in music education by attending concerts and honor

band events. Participant 8 responses continue by stating, "I do try to make them." The leader of

the school district not only shows support for the band director but for the children as well. The

responses of the band directors and superintendents indicate the importance of guidance, support,

and the physical presence of the superintendent, suggesting aspects of a robust band program.

---

[160] Myriam Chiniara, and Kathleen Bentein, "The Servant Leadership Advantage: When Perceiving Low Differentiation in Leader-Member Relationship Quality Influences Team Cohesion, Team Task Performance and Service OCB," *The Leadership Quarterly* 29, no. 2 (2018): 335.

[161] Christo Swart, Lidia Pottas, and David Maree, "Servant School Leadership and Organizational Climate in South African Private Schools," *Education Research International* 2021, (2021): 1-13.

The superintendents' responses suggested the need for band directors to advocate for their band programs.

Music Advocacy

The band director's responses suggest that an expectation of the band program is providing music for the community. The band performances are one vital aspect of music advocacy because of the support of the school district funding and financial help. Participant 2 said, "The district budget affects the program's quality by providing the materials and personnel required to produce the quality program as expected by the community."

The band director's performance production, a quality band program displaying quality music performances, advocates for music education. Data analysis indicated music advocacy displayed by fulfilling children's music education needs, such as class materials and rehearsal space. In addition, Participant 2's responses indicated how the school district superintendent advocated for music education. In elaborating, Participant 2 responded, "I have definitely felt the support of the superintendent in things like building us a new band room in his first years with our system, and in the support for the assistant director." As the school district's leader, the superintendent supports and advocates for children's music education through funding programs and concert attendance. When responding to the survey question about experiences attending band performances, such as school concerts, marching band performances, concert band festivals, and honor band events, Participant 8 said, "I attend them often."

Professional Development

Results from superintendent participants and the band directors indicated that professional development varies across districts in the coastal Georgia region. The superintendents and band directors indicate the importance of and need for band directors'

professional development. Participants and their school district leaders indicated the preference and willingness to attend professional development by funding band directors' professional development attendance and including funding for administrative fees. Band directors, planning their band program budget, also plan financially for professional development, including in-service attendance registration fees. Participant 2 expressed planning for professional development as part of the funding needed during school district budget preparation for the band program, stating, "this is in addition to requesting any professional learning money for conferences." With the budget support from the school district for funding for professional development, the participants understand the importance and the need for professional development learning opportunities. Band directors indicated a desire to continue to enhance their pedagogical skills, including requesting funding for professional development in their financial planning. Participant 2 indicated, "The school budget pays for all music, most repair, and professional learning opportunities." The school district's willingness to support teachers in constantly improving pedagogical skills, enriching teaching abilities, and increasing content-specific knowledge is demonstrated by supporting professional development with school district-allocated funding.

Conversely, another participant acknowledged the minimal local professional development opportunities specifically for band directors in his or her school district, reinforced by the minimal funding for professional development in the school district budget allocated for the band director. Participant 8 discussed the school band program's success and challenges or potential roadblocks and stated, "teacher experience funding for the daily. and work ethics" contribute to successes or challenges for band directors in a school district. However, other participants accessed professional development, with funding from school districts, to enhance

their teaching experiences and work ethics to increase the "ongoing refinement of educators' understanding of how to engage students."[162] Participants recognized the importance of the school system budget for the band program, from the need for professional development Participants perceived understanding the benefit of current professional development aligned with the school district's funding framework.

Summary

In summary, the findings revealed perceptions of superintendents and band directors working in the coastal Georgia region. The survey exploring the superintendents' and band directors' secondary school band experiences phenomena served as data for this qualitative hermeneutic phenomenology study. Both superintendents and band directors recalled perceptions and events concerning band programs in the coastal Georgia regions. The respondents' consensus suggests that various robust band programs provide music education for children in the coastal region of Georgia.

Several band directors indicated the presence of an assistant band director, suggesting a band program's student enrollment number meets the standard for a two-teacher classroom. The band directors' responses also included listing additional support staff employed to support the demands of maintaining a robust band program. The participants, superintendents, and band directors collaborated in determining the perceptions of the role and function of secondary band programs. In addition, perceptions and data also equate to robust bands in the coastal Georgia region. The participants' responses described a framework for wide-ranging school budget

---

[162] D. A. Rickels and W. D. Brewer, "Facebook Band Director's Group: Member Usage Behaviors and Perceived Satisfaction for Meeting Professional Development Needs," *Journal of Music Teacher Education*, (2017), 26(3) 78. https://doi.org/10.1177/1057083717692380

funding allocations, the need for band director fundraising, and partnering with stakeholders to provide comprehensive music education for children. School budget funding totals combined with band director fundraising encouraged access to the band director's professional development. The directors expressed the needed equipment and tools for student learning in music education. In the responses, details of specific professional development were not recorded; however, the essential nature of the role and yearning to improve teacher pedagogic skills were apparent. In contrast, inconsistent data across districts regarding the importance of specific professional development for band directors existed.

The band directors and superintendents remarked on the importance of safeguarding a comprehensive band program for children in each school district and maintaining parent and community partnerships. Superintendents expressed the desire for robust band directors and providing support through servant leadership, attending performances, communicating with band directors, and school budget funding. Superintendents perceived band director improvements and sustainability by encouraging strong parent support, a strong work ethic, and continued communication and collaboration with all stakeholders.

The superintendents' responses provided insight into management styles, allowing superintendent management teams to work directly with band directors. Superintendents expressed the carryover of experiences as site-based principals guiding the daily challenges of school band activities, including direct supervision of band directors. This carryover, implied by superintendents' responses, is the ability to recognize the quality of robust band directors and school bands.

The superintendents understand the rigor, experience, work ethic, and pedagogical skills needed for band directors and programs. This understanding is underscored by band directors

recognizing the quality of working relationships with the superintendent, even securing funding to build a new band room for children's music education learning environment. The survey data responses from all participants suggested quality and various aspects to create and sustain a robust band program in the coastal region of Georgia. From the band directors' perceptions, the school budget is vital in developing a robust band program. Also, in the superintendents' perception, the band director's robust qualities are fundamental in developing a robust band program. In collaboration, communication perception, and music philosophy, each superintendent and band director desired to educate children at the highest possible level.

Chapter 5: Conclusion

Summary of Study

This study focused on the superintendent's perspectives on the role and function of

secondary band programs in the coastal area of Georgia. A superintendent, the school district

leader, supervises, develops effective "pedagogic processes," and guides band directors.[163]

Despite the limited online research literature, this qualitative hermeneutic phenomenological

study provided in-depth research into the experiences of superintendents guiding music

educators, especially band directors in the coastal Georgia region. This research involved

superintendents, including school band directors, responding to a survey and recalling

experiences and events. The survey provided the necessary information, the superintendents',

and band directors' perceptions, for the completion of this study, providing knowledge and

information of experiences of the workings of the band programs in the coastal Georgia

region. From the survey research, data analysis revealed three themes: Superintendent Support,

Budgeting, and Professional Development, including sub-categories.

Summary of Purpose

This qualitative hermeneutic phenomenological study examined the experiences of

superintendents who provide leadership for band programs and band directors to flourish,

educating students to high levels. This study also examined the experiences of band directors

who managed band programs, the curriculum, and co-curriculum instruction for band members.

This qualitative hermeneutic phenomenological study aimed to discover how superintendents'

music education philosophy, leadership, and policies affect band programs in the coastal Georgia

---

[163] Arar and Orit Avidov-Ungar, "Superintendents' Perception 3, (2020): 462.

area. In addition, this qualitative hermeneutic phenomenological research study proposed to provide an understanding of the relationship between superintendents, band directors, policy, and budget concerns in creating robust band programs. This study was accomplished by implementing online surveys of participants that enabled retrieving a large volume of research data and examined content analysis by recognizing the tendencies and influences. The research aimed to gather participant data and evaluate it to compare with earlier studies and literature to thoroughly analyze the superintendents' perceptions concerning the roles and expectations of band directors in the coastal region of Georgia. The central emphasis of the research included the experiences of superintendents with band programs, band directors' experiences working in a school district, and how the superintendent's experiences provided opportunities for a robust band program in Georgia's coastal regions. This qualitative hermeneutic phenomenological study, especially the literature review, elicited reputable research, indicating that music education is one of the fundamental courses of study for children, a philosophy supported by federal and state laws.

<div style="text-align:center">Summary of Procedure</div>

The qualitative hermeneutic phenomenological study allowed the researcher to initiate a structured survey via the internet as an online anonymous Google Form. Prospective participants working in the coastal Georgia region were emailed invitations to participate in the voluntary survey. The limitation of the study was that only a few superintendents participated in the survey compared to the more significant number of band directors and the brevity of several participants' responses.

Chapter 5 forms three segments. The section represents an analysis of the understandings garnered from investigating the research questions in Chapter 4, including relationships with

other studies. The second segment identifies the broader dynamics of music programs, especially band programs and staff development designed for band directors. Finally, chapter 5 concludes with recommendations to improve band programs in the coastal region of Georgia. The conclusions of the analysis will clarify specific notions from the phenomenological research and how the experiences may be applied in the coastal region of Georgia for enhanced music education, especially band programs.

<div align="center">Summary of Findings and Prior Research</div>

The results of the analysis indicated several factors. Several factors should mitigate the analysis of these results, yielding a multifaceted set of philosophical beliefs from superintendents toward band programs' roles and expectations. First, the superintendents and band directors on the coast of Georgia completed the survey. Although reasonable that the superintendents' and band directors' perceptions of the role and responsibilities of the band program indicated an interest for all participants, bias may exist. Each perception may be influenced by the success or failures of the band program in stating reflection of experiences.

The band directors' survey responses involved budget planning, allocating school board funding, and fundraising for band directors and school band programs. School districts supported band programs' multifaceted curriculum and co-curriculum classroom by allocating funding containing subgroups. The district allocates funding in subgroup categories to support the school band program's multifaceted curriculum and co-curriculum areas, such as music-specific professional development, assistant band directors, rehearsal space, additional staff, materials needed for classroom instruction, instrument inventory, and transportation. The funding mechanisms for band programs provide understanding and perceptions of the superintendent's music education philosophy, including the music education philosophy of band directors.

Professional Development for Music Teachers

Band directors indicated receiving funding from school districts for professional

development, including attending music conferences. Ruismäki discusses the need for

professional development "seminars where some expert shares their recent studies and best

practices.[164] Band directors imply their desire to improve teaching skills per school board

funding. Constantly enhancing pedagogical music education skills and best classroom teacher

practices are indicated in responses of the band directors and superintendents. When discussing

the importance of professional development, studies suggest the "key to professional

development is that it represents the ongoing refinement of educators' understanding of how to

engage students in learning; thus, growth in content, pedagogy, and information technology are

essential to good teaching."[165] This study's superintendents discussed the need for robust band

teachers; professional development provides a significant amount of the skill level needed.

Band directors, pedagogic skills require a constant understanding of the need for

continuous sustained professional development and the need to maintain needed skill levels to

educate every evolving education environment. Research stated that extended and ongoing

professional development significantly affects music content knowledge and teaching

practices.[166] As the band director's pedagogic skill level improves from attending specific music

professional development, the children in the classroom benefit from the gained knowledge.

---

[164] Lenita Hietanen, Anu Sepp and Heikki Ruismäki, "Music lecturers' professional development through distant coteaching between two universities in Finland," *Research Studies in Music Education*, *44 no.*2 (2022), 363. https://doi.org/10.1177/1321103X211017553

[165] David A. Rickels and Wesley D. Brewer, "Facebook Band Director's Group: Member Usage Behaviors and Perceived Satisfaction for Meeting Professional Development Needs," *Journal of Music Teacher Education* 2017 26:3, 78.

[166] Alfredo Bautista and Joanne Wong, "Music teachers' perceptions of the features of most and least helpful professional development," *Arts Education Policy Review,* 120:2, (2019) 87, DOI: 10.1080/10632913.2017.1328379.

Music teachers seeking specific music professional development are often challenged for ability.

Bautisa and Wong stated:

> The challenge for ability by stating Music teachers, similar to arts and physical education teachers, commonly get the short end of the stick when it comes to professional development, as the types of initiative they are provided with tend to be of low quality and thus ineffective in helping them improve their teaching and students' learning.[167]

The survey responses from a few participants indicated challenges elicited by insufficient funding for professional development and finding specific music professional development quality. Despite significant challenges, the band directors' responses suggest the willingness to find specific music professional development and seek various funding means. The superintendent participants' responses were vague regarding the professional development description; Participant 8 stated, "I haven't heard of any in the district."

However, the superintendents acknowledged their band directors' participation or knowledge of professional development, ensuring enhanced teaching skills. The responses in the survey from the superintendents in support of administrative support, aiding and guiding the band director in decision-making to strengthen teaching skills, proved productive. Administration support for the band directors' school activities and decision-making would align with the site-based principal providing permission for professional development for band directors at each school location.

Music Teaching Experience and Work Ethics

Superintendents underscored that band directors' successes and challenges are aligned with their experience and work ethics. The two characteristics, teacher experience, and work ethics combine to enhance pedagogic instruction. When confronted with factors as the

---

[167] Ibid. 80.

superintendent contributing to successes and challenges for band directors, the response

reinforced the importance of band directors' work experiences and work ethics. Personal

development as a teacher should be a band director's goal; band directors can work to improve

their instructional skills, "which will assist them in creating a classroom in which students better

succeed."[168] As suggested by a superintendent's survey response, improving instructional skills is

an expectation and one of the qualities of a robust band director.

Band directors manage multifaceted curriculum and co-curriculum demands inside and

outside the classroom, including non-instructional duties. As one of the participants responded,

band directors' responsibilities are significant such as maintaining inventory of instruments,

"music, staffing (directors and staff), rehearsal spaces, camps, trip/competition funding,

transportation." Maintaining the multifaceted list of responsibilities designed to educate children

in music education is part of a band director's daily responsibility.

Funding Band Programs.

Based on survey responses, the band directors agree that financing a band program

requires planning. Researchers, including band directors, suggest that band booster organizations

demonstrate the ability as an organization unit to fundraise supporting music education

successfully. The school district budget allocation and local band director fundraising are vital to

sustaining a robust band program. When analyzing school budgets for band programs, research

---

[168] Joseph Carver, Tiger Robison, and Joshua A. Russell, "Factors Influencing High School Marching Band Directors' Career Decisions: The Role of Professional Respect and Support," *Journal of Band Research* 57, no. 2 (2022): 74.

literature stated, "budgetary constraints were commonly reported as an obstacle to excellent music teaching."[169]

First, federal funding allocation should include in school district budget formulas for band programs. Federal laws and guidelines provide school districts and superintendents with additional means of funding to supplement local school district funding. Literature indicated that federal laws, such as those provided by Title IV, offer a diverse subsidy framework" for school systems administration to support the band program.[170] Federal laws, such as the Every Student Succeeds Act (ESSA), provided a philosophy for the arts, including music education, to ensure children's education includes the curriculum class studies. It details instructions for superintendents and the superintendent's administrate team to support all the arts with federal funding.

ESSA provides band directors, administrated by the superintendent and their administrative team, financial budgetary opportunities for children, especially in music education, including school bands.[171] In addition to federal access to funding for the band program, budget planning, a fundamental philosophy for band directors, and site-based principals providing band programs needed funding. Therefore, band directors' understanding of ESSA and the funding allocation is necessary.

Budget Planning for Band Programs

---

[169] K. Elpus, and A. Grisé. "Music Booster Groups: Alleviating or Exacerbating Funding Inequality in American Public School Music Education?" *Journal of Research in Music Education*, , (2019), *67*(1), 7. https://doi.org/10.1177/0022429418812433

[170] Decman, et al., "Organizational Leadership," 997.

[171] Tooshar Swain, "Music Education Advocacy Post ESSA," The Choral Journal 60 (2). American Choral Directors Association: (2019), 18. https://go.exlibris.link/5v3q6c17.

Budget planning provides band directors with one of the essential managerial tasks of robust band programs. Participants of this study indicated the necessity of the school budget for band programs and the necessity of planning, usually with site-based administration, for the budget's development. According to Abril and Bannerman, site-based management, or principal of reported school systems with district-level "arts administrator or coordinator," often received more overall budget than a non-arts administrator.[172] The research data and band director survey responses confirm the consistent significance of budget advocacy and planning.

Survey participants indicated that site-based administrators divide planning into "needed and wants" categories when planning budgets. The band director evaluates the significant range of classroom learning and class materials needed expanding to fixed-income items, such as band instruments, to include a minuscule aspect of the band program. Participant 2, planning his or her budget, started with a music education philosophy stating, "how the money is actually spent and how this affects my ability to produce a high-quality program in conjunction with the other factors that help to produce quality and effectiveness." Band directors' responses and researchers analyzing "Factors impacting school music programs stated budgetary issues were seen as a prominent obstacle."[173] Band directors' inventiveness in studying budget planning and advocating for the band programs' necessary funding is crucial to robust band success.

Participant 2 stated, "we always have the needed funds to produce a quality program." The needed funds for most study participants equated to school district funding supported by fundraising to supplement all band program components. According to band directors in this

---

[172] C. R. Abril and J. K. Bannerman, "Perceived Factors Impacting School Music Programs: The Teacher's Perspective," *Journal of Research in Music Education*, 62(4), (2015). 346. https://doi.org/10.1177/0022429414554430.

[173] Ibid, 352.

study, even with adequate planning and advocation with administrators and per the leadership

and guidance of the superintendent, the school district decides the band program budget amount.

Therefore, after the final decision and the allocated funding, many band directors find

fundraising to supplement the district funding disbursement unavoidable.

In addition to the school band programs in the coastal regions of Georgia, research data

indicate fundraising is one of the significate aspects of delivering music education for

children.[174] Band directors and music teachers often create music classes and band programs

depending on yearly fundraising activities. Therefore, funding the band program is vital to

sustaining a robust band program.

<div align="center">Superintendents' Perceptions</div>

The superintendent of any school system provides leadership for school districts. As the

instructional leader of school districts, the superintendents "influence instructional behaviors at

the school building level," including the superintendent management team.[175] A section of the

research literature for this study focuses on superintendents' leadership styles, transactional,

transformational, and servant leadership. The superintendent's role as the administrative leader

provides the opportunity to influence policy, school district funding, advocacy, and guidance.

When influencing school funding, "a superintendent must also engender trust in the community

---

[174] K. Elpus, and A. Grisé, "Music Booster Groups: Alleviating or Exacerbating Funding Inequality in American Public School Music Education?" *Journal of Research in Music Education*, 67(1), (2019). 7. https://doi.org/10.1177/0022429418812433

[175] John M. Decman, Kevin Badgett, Bianca Shaughnessy, Angela Randall, Lisa Nixon, and Brett Lemley, "Organizational Leadership through Management: Superintendent Perceptions," *Educational Management, Administration & Leadership* 46, no. 6 (2018): 997-1013, 997.

by using the budget-making process as a communication tool."[176] This communication tool allows the band directors to examine the superintendent's music philosophy based on funding principles. The music philosophy and trust will enable the superintendent to communicate directly or indirectly with band directors' needed skillsets to produce robust band programs in the coastal regions of Georgia.

Administrative Support

The study participants responded positively that administrative support is necessary the support needed for robust band programs. However, administrative support cannot underscore the importance of robust bands; the research studies indicate the importance of administrative support, stating "administrative support, are reasons teachers decide to leave or remain employed with a particular school or school district."[177] Especially with site-based management principals, band directors' direct communication, and collaboration are essential. One response from Participant 2 concerning relationships with administration stated, "a blessing or a curse based on the relationship with the principal." As band directors work to create and sustain a robust band program, the relationship and support of the administration remain a significant priority. In addition, Robinson suggested: "implications that the perception of strong administrative support may be the most positive effect on music teacher retention."[178] Band directors' initiative to establish and sustain band programs implies longevity, and teacher retention is also necessary.

---

[176] John M. Decman, Kevin Badgett, Bianca Shaughnessy, Angela Randall, Lisa Nixon, and Brett Lemley, "Organizational Leadership through Management: Superintendent Perceptions," *Educational Management, Administration & Leadership* 46, no. 6 (2018): 997-1013, 997.

[177] Nicole R. Robinson, "Preservice Music Teachers' Employment Preferences: Consideration Factors," *Journal of Research in Music Education* 60, no. 3 (2012): 296.

[178] Ibid, 304.

Connected to administration support, job satisfaction for band directors is essential as well "educators have previously reported lower levels of job satisfaction when they perceive insufficient administrative support."[179] Besides the site base principal support, the superintendents and the school district administrator support for band directors with funding and policies. According to Robinson, the superintendents' budget planning process and presentation of the budget to school boards, teachers, and the public, school finance management provides the superintendent with a unique opportunity to exert effective leadership and build trust among stakeholders."[180] As band directors collaborate and communicate with principals and superintendents the needs and wants of the band program, the finance management of the superintendent expresses a music education philosophy; thus, developing trust.

Experience and Work Ethic

Band directors' teaching and work ethic entails a significant range of necessary pedagogic skills. When asked about the factors in their experiences as superintendent that contribute to successes and/or challenges for band directors one superintendent participant responded, "experience and work ethic." Classroom management is a required responsibility in the classroom. Gee indicates classroom management is "crucially important in creating a safe learning environment, promoting student engagement and motivation, and attending to students' needs."[181]

In the band environment, variables such as rehearsal space, musical instruments, finances, and transportation to performance are a small component of the aspects under a band

---

[179] Tiger Robison, and Joshua A. Russell, "Factors Affecting Rural Music Educators' Career Decisions," *Contributions to Music Education* 46, (2021), 156.

[180] Ibid.

[181] Jennifer Potter Gee, "Elementary General Music Teachers' Preparation in Classroom Management," *Journal of Music Teacher Education* 31, no. 2 (2022), 59.

director's needed classroom management skill level. Although band directors' experiences in classroom management are often different from regular classroom teachers, "music educators' class management strategies are often different than the regular classroom."[182] When gaining experience, band directors must acquire a significant host of skillsets for operating a robust band program. Denis, from Texas State University, suggests music teachers need a wide range of skill competencies.[183] With experience, the band directors' competencies improved or were mastered, speaking to the superintendent participant's response, "teacher experience," suggesting the ability to create and sustain a robust band program.

Robust Band Director

The superintendent survey respondents indicated the essential requirement of a robust band director to produce a robust school band program. For example, band directors plan for participation in positive events such as concerts and music competitions. Abril and Bannerman stated, "the actions most often taken by teachers were those deemed most effective in positively impacting their programs."[184] Besides, band directors "positively impacting music programs" develop pedagogical skills, classroom management skills, and parent and community support skills.[185] Band directors' partnership with parents and the civic community is important for the band program. Band directors understand the value of parent and community support.

---

[182] Jennifer Potter Gee, "Elementary General Music Teachers' Preparation in Classroom Management," *Journal of Music Teacher Education* 31, no. 2 (2022), 59.

[183] John M. Denis, "Novice Texas Band Directors' Perceptions of the Skills and Knowledge Necessary for Successful Teaching," *Contributions to Music Education* 44, (2019): 19-38.

[184] C. R. Abril, and J. Kk Bannerman, "Perceived Factors Impacting School Music Programs: The Teacher's Perspective," *Journal of Research in Music Education*, (2015), 62(4), 352. https://doi.org/10.1177/0022429414554430.

[185] Ibid., 358.

Conclusion

Superintendents' and band directors' experiences in coastal Georgia produced data for emergent themes and sub-themes. One of the prevalent themes was funding. Band directors indicated that the funding mechanisms for band programs provide the foundation for the bands of the coastal Georgia region exist. District school board funding and band director fundraising are the two central funding mechanisms for the directors to teach the curriculum and co-curriculum band program. However, the survey analysis suggested that a range of insufficient to generous funding existed for the band programs.

Fundraising to supplement district budget funding was necessary for band programs, even when the school district allocated funding. The data analysis indicated the importance of financing for band programs, especially funding amounts defined parameters for robust band programs. Robust band programs, indicated by the band directors' responses, varied across school systems. The data also suggest a significant qualifying range for the robust band program; Participant 2 stated, "always a program to compare to that has more, faster, better." The school board's funding suggested the superintendent's music philosophy. The superintendent submits budget recommendations to school boards for edits and approvals. The research literature indicated that the school district's commitment to funding represents the superintendent's trust and philosophy. In addition, the superintendents, do perceive that the primary impediments to ensuring robust band programs in coastal Georgia schools may be circumvented by establishing a music leadership committee, organizing a management team structure to include band parents, and creating band advocacy guidelines for the school district.

The band director relies on the superintendent's music education philosophy to support the bands of the coastal Georgia region. Data analysis indicates that the band directors of the

coastal Georgia region perceive that the effect of a superintendent's assumed music education philosophy on their programs may not be diminished by creating a band curriculum, establishing band funding for music, including band instruments, and policies for performances, including band festival attendance.

<div align="center">Limitations</div>

This research was performed via an online survey procedure, with various constraints in scientific investigations. The study relies on the participants' ability to describe their experiences in writing clearly in an online survey. Several limitations experienced in this research were the limited sample of superintendent participants in the coastal region of Georgia, comprising ten respondents, including the band directors. The limitations also sampled included the restrictive same of band directors in each of the superintendent's employment regions in the coastal Georgia area.

Several factors should mitigate the analysis of these results, yielding a multifaceted set of philosophical beliefs from superintendents toward band programs' roles and expectations. First, the superintendents and band directors on the coast of Georgia completed the survey. Although reasonable that the superintendents' and band directors' interest in the role and responsibilities of the band program interest all participants, bias may exist. Each perception may be influenced by the success or failures of the band program in stating reflection of experiences.

In addition, even though the participants rendered a large quantity of data through the survey, the data may need to accurately reflect all the experiences and perceptions of the superintendents and band directors' experiences in music education in the coastal region of Georgia. Also, this limitation was focused on safeguarding participation in that the survey addressed the research participants who were significantly concentrated on music education,

especially in the secondary bands. Additionally, the survey allowed the superintendents and band directors to reflect on specific aspects of the band program educating children.

The research study's focus on the experiences of superintendents and band directors acknowledges the possibility of bias or partial recall in completing the survey. In addition, the participants' total recall may have been limited by time since the survey relied on accurate reflections of experiences. In addressing the biases and writing accurate reflections of experiences, the survey and research literature data provide a methodology for analysis. This methodology provided a thorough account that ensures the findings in this research are plausible and trustworthy.

This qualitative evidence gathered from the superintendents' and band directors' experiences may have been improved with additional survey questions. The survey was limited by the concept of retrieving statistical data reliability reflecting the experiences derived from the participants' responses is necessary for this study. This study limitation acknowledges the possibility of less than truthfulness in participant responses. The qualitative data and empirical evidence were reduced in simplification to emphasize the superintendents' and band directors' perceptions of their music education experiences in the coastal Georgia area. T

Recommendation for Future Study

The results from this qualitative hermeneutic phenomenological study provided evidence for continued research into the superintendent's role in supporting band programs in the coastal region of Georgia, including band programs at large in other areas. In addition, the evidence highlights a need for increased collaboration between the superintendent, superintendent administrative team, and band directors to continue developing and sustaining robust band

programs. The subsequent endorsements should be considered recommendations to enhance secondary band programs in the coastal region of Georgia.

First, reviewing policies from the superintendent, and providing guidelines and procedures for the administrative staff and band directors in delivering music education for the student is essential. The superintendent's administrative team, music supervisor, school building principals of the band directors with specific music education policies outlined in the staff handbook, music staff professional development providing and identifying strategies on the unique perspectives of band programs indicate leadership. This first step reinforces band programs' strengths and provides remedial and advanced music education strategies and enhanced pedagogical skills for band directors. These first steps also require the collaboration of all stakeholders, from the superintendent to the band director, to engage in constant communication and planning and consistently organized meetings for added input in developing policies and guidelines for delivering music education for students.

In addition to providing specific guidelines and procedures for music education, especially secondary band programs, a variety of funding methods from federal, state, to local districts', including fundraising mechanisms for music education funding structures, are necessary to provide consistent robust music education for all children in the coastal region of Georgia. The funding structure's input should include community and civic involvement, encouraging music advocacy under the superintendent's leadership. The data analysis also suggests a need for specific and detailed budget categories created by the administrative team with the band directors to develop and sustain robust band programs in the coastal region of Georgia. Finally, the research of this study validates the conclusion and analysis of previous studies supporting the importance of music education in schools, continued music education staff

development to enhance pedagogic skills, and the music education necessary in the local community. Further studies are needed in applying the superintendent's policies, budget, and procedures affecting band programs.

Implication for Practice

This qualitative hermeneutic phenomenological study research suggests that superintendents and the superintendent's administrative team should emphasize the need to communicate and collaborate with band directors, creating sufficient and sustained educational budgets to support robust band programs. A robust band program will provide children with enhanced music education and music performance opportunities. The study also suggests that communication with band directors and the superintendent's administrative team should include discussions concerning professional development for music education, especially the pedagogical skills associated with being a band director. The improved pedagogical skills of the band director provide improved classroom instruction and classroom management skills. This adequate and sustained educational budget includes collaboration with band directors and administration with budget workshops to address specific funding formulas, supporting the financial needs of secondary band programs. The collaboration of the band director and administration provides the band director an opportunity to address the needs of the classroom and the band program. The budget collaboration should also include appropriate fundraising mechanisms to supplement the school district budget. Organizing the fundraising activities with the administration ensures all stakeholders work together with a focused goal.

The budget and fundraising mechanism should similarly include the federal funding guidelines outlined by the ESSA, supporting a multifaceted approach to funding the band program. Federal funding, the ESSA, specific to the arts, including music education, addresses

financing and procedures for funding to support music education for the total school system, aiding in recruiting students for the band program. Superintendents should fund such fixed items as band instruments to theoretically address the needs of band programs within each district in the coastal region of Georgia. The cost of fixed items, significantly larger instruments such as tubas, can constrain financially struggling band programs. The analysis of the current study findings regarding previous studies of superintendent leadership and the importance of music in school suggests the significance of superintendents' perceptions of the band director's role and expectations in the coastal regions of Georgia.

The superintendent should encourage implementing the management team, policies, and guidelines to strengthen the pedagogy and classroom management skills specific to the band director's role and expectations. The procedures and guidelines provide enrichment, including collaborating with stakeholders and giving the band director the school district standards to create and sustain a robust band program to enhance children's learning. In addition, band directors should have written expectations, guidelines, procedures, and access to immediate improvement, all to enhance the band program.

In addition, this study confirmed that superintendents' policies and guidelines should match or surpass the national standards for music education to promote music quality in the classroom. Also, the superintendent should implement mandatory professional music organization in-service attendance, including in-service workshops for teacher-improved pedagogy skills. In addition to federal and state professional music organization in-service attendance professional development, the superintendent should provide or encourage local staff development opportunities for band directors, with band directors. The collaboration with fellow band directors will allow shared teaching experiences, enhancing classroom teaching skills.

Finally, the present study investigated the importance of the superintendent's leadership in developing and sustaining robust band programs and found support for music education, especially band programs, in the coastal region of Georgia.

Bibliography

Abril, Carlos R. and Brent M. Gault. "The State of Music in Secondary Schools: The Principal's Perspective." *Journal of Research in Music Education* 56, no. 1 (2008): 68-81.

Abril, Carlos R., and Brent M. Gault. "The State of Music in the Elementary School: The Principal's Perspective." *Journal of Research in Music Education*, vol. 54, no. 1, 2006, pp. 6–20., https://doi.org/10.1177/002242940605400102.

Abril, Carlos R., and Julie K. Bannerman. "Perceived Factors Impacting School Music Programs: The Teacher's Perspective." *Journal of Research in Music Education* 62, no. 4 (2015): 344-361. https://doi.org/10.1177/0022429414554430

Abril, Johanna E. "The State of Music Education in the Basic General Public Schools of Ecuador: The Administrators' Perspective." *International Journal of Music Education*, vol. 37, no. 3, (2019): 370–389, https://doi.org/10.1177/0255761419842415. Accessed 21 May 2022.

Alenamie Alegrado, and Adam Winsler. "Predictors of Taking Elective Music Courses in Middle School Among Low-SES, Ethnically Diverse Students in Miami." *Journal of Research in Music Education* 68, no. 1 (2020): 5–30. https://doi.org/10.1177/0022429420908282.

Antos, Justin. "An Investigation into How Contest Outcomes Affect Student Attitudes Toward Competitive Marching Band." *Journal of Band Research* 55, no. 1 (2019): 18-75.

Arar, Khalid, and Orit Avidov-Ungar. "Superintendents' Perception of Their Role and Their Professional Development in an Era of Changing Organizational Environment." *Leadership and Policy in Schools*, vol. 19, no. 3, (2020): 462–476, https://doi.org/10.1080/15700763.2019.1585550. Accessed 23 May 2022.

Asada, Yuka, Jennifer L. Harris, Sally Mancini, Marlene B. Schwartz, and Jamie F. Chriqui. "Food and Beverage Marketing in Schools: School Superintendents' Perspectives and Practices after the Healthy, Hunger-Free Kids Act." *Public Health Nutrition* 23, no. 11 (2020): 2026. https://doi.org/10.1017/S1368980019004804.

Balch, Bradley V., and Michael T. Adamson. Building Great School Board-Superintendent Teams: A Systematic Approach to Balancing Roles and Responsibilities. Bloomington, Indiana: Solution Tree Press, 2018. https://go.exlibris.link/5GRV7N4t.

Bautista, Alfredo, and Joanne Wong. "Music teachers' perceptions of the features of most and least helpful professional development." *Arts Education Policy Review*, 120:2, (2019) 87, DOI: 10.1080/10632913.2017.1328379.

Bennis, Warren G., and Inc NetLibrary. Managing People Is Like Herding Cats. Provo, UT: Executive Excellence Pub, 1997. https://go.exlibris.link/F3tpysQ5.

Berberick, David M., et al. "A Comparison of Principal Practices and Music Educator Perceptions Regarding Teacher Evaluation." *Bulletin of the Council for Research in Music Education*, no. 209, 2016, pp. 43–62., https://doi.org/10.5406/bulcouresmusedu.209.0043. Accessed 6 Oct. 2022.

Beveridge, Tina. "No Child Left Behind and Fine Arts Classes." *Arts Education Policy Review*, vol. 111, no. 1, 2009, pp. 4–7., https://doi.org/10.1080/10632910903228090. Accessed 6 Oct. 2022.

Bjork, Lars G., and Kowalski, Theodore J., eds. The Contemporary Superintendent: Preparation, Practice, and Development. Thousand Oaks: SAGE Publications, 2005. Accessed June 1, 2022. ProQuest Ebook Central.

Björk, Lars G., and Tricia Browne-Ferrigno. "Introduction: International perspectives on educational reform and superintendent leadership." *Leadership and Policy in Schools* 13, no. 4 (2014): 357-361.

Bjørnsen, Egil, and Jane Woddis. "Music in Our Lives: Using the Concept of 'Bildung' to Understand the Role of Music Education Policy in England." *Research Studies in Music Education* 42, no. 2 (2020): 192–207. https://doi.org/10.1177/1321103X19841918.

Büyükgöze, Hilal. "Understanding Effectiveness in School Administration: A Discourse Analysis." *Acta Didactica Napocensia* 9, no. 3 (2016): 67-76. https://go.exlibris.link/hNM6lNCj.

Carver, Joseph Daniel. "An Investigation into the Musical and Social Benefits of High School Marching Band Participation." 2019. https://go.exlibris.link/mWz6N7y8.

Carver, Joseph, Tiger Robison, and Joshua A. Russell. "Factors Influencing High School Marching Band Directors' Career Decisions: The Role of Professional Respect and Support." *Journal of Band Research* 57, no. 2 (2022): 74.

Chingos, Matthew M., and Kristin Blagg. "Do poor kids get their fair share of school funding." Washington, DC: *Urban Institute* (2017), 3.

Chiniara, Myriam and Kathleen Bentein. "The Servant Leadership Advantage: When Perceiving Low Differentiation in Leader-Member Relationship Quality Influences Team Cohesion, Team Task Performance, and Service OCB." *The Leadership Quarterly* 29, no. 2 (2018): 335.

Clinton, John. Embracing Administrative Leadership in Music Education. Chicago, IL: GIA Publications, Inc., 2015.

Creswell, John W. and J. David Creswell. Research Design: Qualitative, Quantitative, and Mixed Methods Approaches. 5 ed. Thousand Oaks, Cal.: SAGE Publications, Inc. 2018.

Cumberledge, Jason P. "The Benefits of College Marching Bands for Students and Universities: A Review of the Literature." *Update: Applications of Research in Music Education* 36, no. 1 (2017): 44-50.

"Curriculum Instruction and Assessment Curriculum and Instruction Pages Fine-Art." Curriculum Instruction and Assessment/Curriculum and Instruction/Pages/Fine-Art, https://www.gadoe.org/Curriculum-Instruction-and-Assessment/Curriculum-and-Instruction/Pages/Fine-Arts.aspx.

Curry, Michael C., and Lora L. Wolf. "The Superintendent/Principal: A Position Born in Purgatory." *Education Leadership Review of Doctoral Research* 5 (2017): 30-48.

Dalkin, Sonia, Natalie Forster, Philip Hodgson, Monique Lhussier, and Susan M. Carr. "Using Computer Assisted Qualitative Data Analysis Software (CAQDAS; NVivo) to Assist in the Complex Process of Realist Theory Generation, Refinement and Testing." *International Journal of Social Research Methodology* 24, no. 1 (2021): 123-134.

Davidson, Shelby Lynn, and Jennifer Butcher. "Rural Superintendents' Experiences with Empowerment and Alignment to Vision in the Application of Principle-Centered Leadership." *The Rural Educator* (Fort Collins, Colo.) 40, no. 1 (2019): 63–72. https://doi.org/10.35608/ruraled.v40i1.533.

Dawson, Norman E. "Roles of Music Supervisors in Selected School Districts." Journal of Research in Music Education 20, no. 3 (1972): 397-402.

Day, Christopher, Qing Gu, and Pam Sammons. "The Impact of Leadership on Student Outcomes: How Successful School Leaders Use Transformational and Instructional Strategies to Make a Difference." *Educational Administration Quarterly* 52, no. 2 (2016): 221–58. https://doi.org/10.1177/0013161X15616863.

Dean, Diane R. "Servant Leadership for Higher Education: Principles and Practices by Daniel Wheeler (Review)." *Review of Higher Education* 37, no. 2 (2014): 274–77. https://doi.org/10.1353/rhe.2014.0010.

Deavers, Ken. "What is rural?" *Policy Studies Journal* 20, no. 2 (1992): 183.

Decman, John M., Kevin Badgett, Bianca Shaughnessy, Angela Randall, Lisa Nixon, and Brett Lemley. "Organizational Leadership through Management: Superintendent Perceptions." *Educational Management, Administration & Leadership* 46, no. 6 (2018): 997–1013. https://doi.org/10.1177/1741143217714255.

Delorenzo, Lisa C., Meredith Foreman, Robbin Gordon-Cartier, Larisa Skinner, Christine Sweet, and Peter J. Tamburro. Teaching Music: The Urban Experience. Abingdon, Oxon; New York, NY: Routledge, 2019. https://doi.org/10.4324/9780429196737.

Denis, John M. "Novice Texas Band Directors' Perceptions of the Skills and Knowledge Necessary for Successful Teaching." *Contributions to Music Education* 44, (2019): 19-38.

Edgar, Scott. "Communication of Expectations between Principals and Entry-Year Instrumental Music Teachers: Implications for Music Teacher Assessment." *Arts Education Policy Review*, vol. 113, no. 4, 2012, pp. 136–146., https://doi.org/10.1080/10632913.2012.719426. Accessed 6 Oct. 2022.

Elpus, K., and A. Grisé. "Music Booster Groups: Alleviating or Exacerbating Funding Inequality in American Public School Music Education?" *Journal of Research in Music Education*, (2019), 67(1), 7. https://doi.org/10.1177/0022429418812433.

Elpus, Kenneth and Carlos R. Abril. "Who Enrolls in High School Music? A National Profile of U.S. Students, 2009–2013." *Journal of Research in Music Education* 67, no. 3 (2019): 323-338.

Elpus, Kenneth. "Access to Arts Education in America: The Availability of Visual Art, Music, Dance, and Theater Courses in U.S. High Schools." *Arts Education Policy Review* 123, no. 2 (2022): 50-69.

Gee, Jennifer Potter. "Elementary General Music Teachers' Preparation in Classroom Management." *Journal of Music Teacher Education* 31, no. 2 (2022): 55-67.

Girdzijauskienė, Rūta. "The Bodily Experiences of Music Teachers." *Central European Journal of Educational Research* 3, no. 1 (2021): 53-59

Guest, Greg, Kathleen M. MacQueen, and Emily E. Namey. "Applied Thematic Analysis." In Applied Thematic Analysis, 21-48. Thousand Oaks, CA: SAGE Publications, Inc., 2012. https://dx.doi.org/10.4135/9781483384436.

Hanrahan, Fidelma, Ed Hughes, Robin Banerjee, Alice Eldridge, and Chris Kiefer. "Psychological Benefits of Networking Technologies in Children's Experience of Ensemble Music Making." *International Journal of Music Education* 37, no. 1 (2019): 59–77. https://doi.org/10.1177/0255761418796864.

Hansen, Dee. Handbook for Music Supervision. Lanham, Ma.: Bowman and Littlefield Education. 2007.

Hash, Phillip M. "Music Instruction at Selected State Normal Schools during the Nineteenth Century." *Journal of Research in Music Education* 67, no. 4 (2020): 413-439.

Hash, Phillip. "An analysis of middle/high school band and orchestra festival ratings." *Journal of Band Research*. (2013) 49, 1-20.

Hauer, Mathew E., Jason M. Evans, and Clark R. Alexander. "Sea-Level Rise and Sub-County Population Projections in Coastal Georgia." *Population and Environment* 37, no. 1 (2015): 44–62. https://doi.org/10.1007/s11111-015-0233-8.

Helsing, Marie, Daniel Västfjäll, Pär Bjälkebring, Patrik Juslin, and Terry Hartig. "An experimental field study of the effects of listening to self-selected music on emotions, stress, and cortisol levels." *Music and Medicine* 8, no. 4 (2016): 187-198. https://doi.org/10.47513/mmd.v8i4.442

Hietanen, Lenita, Anu Sepp and Heikki Ruismäki. "Music lecturers' professional development through distant coteaching between two universities in Finland." *Research Studies in Music Education*, 44 no.2 (2022), 363. https://doi.org/10.1177/1321103X211017553.

Hodge, Kristine, and Karen H. Larwin. "Leadership Styles of Superintendents in the Developmental Disability System in Ohio." *Journal of Organizational and Educational Leadership* 6, no. 1 (2020): 0_1,1-25, https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/scholarly-journals/leadership-styles-superintendents-developmental/docview/2470411261/se-2.

Hoffman, Adria Rachel, and Bruce Allen Carter. "Representin' and Disrespectin': African-American Wind Band Students' Meanings of a Composition-Based Secondary Music Curriculum and Classroom Power Structures." *Music Education Research* 15, no. 2 (2013): 135–50. https://doi.org/10.1080/14613808.2012.685458.

Holmes, William T., Michele Parker, Jentre J. Olsen, and Jam Khojasteh. "The Effect of Rural Superintendent Credibility on Principal and District Outcomes Mediated by Motivating Language." *Journal of Educational Administration* 59, no. 6 (2021): 776-793

Howe, Edward. "Music Unites Us: A Teacher Educator and Teacher Candidate Comparative Ethnographic Narrative Inquiry into the Benefits of Music Education." *Journal of Education for Teaching*: JET 48, no. 1 (2022): 115–28. https://doi.org/10.1080/02607476.2021.1960152.

Howell, Jane M., Kathryn E. Hall-Merenda, and Kevin R. Murphy. "The Ties That Bind: The Impact of Leader-Member Exchange, Transformational and Transactional Leadership, and Distance on Predicting Follower Performance." *Journal of Applied Psychology* 84, no. 5 (1999): 680–94. https://doi.org/10.1037/0021-9010.84.5.680.

Humphreys, Jere T. "An Overview of American Public School Bands and Orchestras before World War II." *Bulletin of the Council for Research in Music Education*, no. 101 (1989): 50–60. http://www.jstor.org/stable/40318374.

Iivari, Netta. "Using Member Checking in Interpretive Research Practice: A Hermeneutic Analysis of Informants' Interpretation of their Organizational Realities." *Information Technology & People* (West Linn, Or.) 31, no. 1 (2018): 111-133.

Jackson, Caroline, et al. "Discovering Lived Experiences through Descriptive Phenomenology." *International Journal of Contemporary Hospitality Management*, vol. 30, no. 11, 2018, pp. 3309–3325., https://doi.org/10.1108/IJCHM-10-2017-0707.

Joubert, Debra and Liesl Van der Merwe. "Phenomenology in Five Music Education Journals: Recent use and Future Directions." *International Journal of Music Education* 38, no. 3 (2020): 337-351.

Karakoyun, Ferit and Ola J. Lindberg. "Preservice Teachers' Views about the Twenty-First Century Skills: A Qualitative Survey Study in Turkey and Sweden." *Education and Information Technologies* 25, no. 4 (2020): 2353-2369.

Kelly, Steven N., and Julia D. Heath. "A Comparison of Nationally Ranked High Schools and their Music Curricula." *Update - Applications of Research in Music Education* 34, no. 1 (2015): 50-59.

Klar, Hans W., and Curtis A. Brewer. "Successful Leadership in High-Needs Schools: An Examination of Core Leadership Practices Enacted in Challenging Contexts." *Educational Administration Quarterly* 49, no. 5 (2013): 768–808. https://doi.org/10.1177/0013161X13482577.

Klenke, Karin. Qualitative Research in the Study of Leadership: Second Edition. Bingley: Vasileiou, Konstantina, Julie Barnett, Susan Thorpe, and Terry Young. "Characterising and Justifying Sample Size Sufficiency in Interview-Based Studies: Systematic Analysis of Qualitative Health Research Over a 15-Year Period." *BMC Medical Research Methodology* 18, no. 1 (2018): 148-148. Emerald Publishing Limited, 2016.

Korstjens, Irene and Albine Moser. "Series: Practical Guidance to Qualitative Research. Part 4: Trustworthiness and Publishing." *The European Journal of General Practice* 24, no. 1 (2018;2017;): 120-124.

Ladd, Helen F., and Margaret E. Goertz. Handbook of Research in Education Finance and Policy. edited by Helen F. Ladd and Margaret E. Goertz. Second ed. New York: Routledge, 2015;2014, 339. doi:10.4324/9780203788684.

Lehman, Paul R. "A Music Educator's First-Hand Account of the Struggle to Reform American Education (1953-2018)." *Contributions to Music Education* 44 (2019): 185–200. https://www.jstor.org/stable/26724266.

Lovric, Robert, Nikolina Farcic, Stefica Miksic, and Aleksandar Vcev. "Studying During the COVID-19 Pandemic: A Qualitative Inductive Content Analysis of Nursing Students' Perceptions and Experiences." *Education Sciences* 10, no. 7 (2020): 188. https://doi.org/10.3390/educsci10070188.

Majolino, Claudio, and Aurélien Djian. "What 'Phenomenon' for Hermeneutics? Remarks on the Hermeneutical Vocation of Phenomenology." In Hermeneutics and Phenomenology: Figures and Themes, edited by Saulius Geniusas and Paul Fairfield, 48–64. London: Bloomsbury Academic, 2018. http://dx.doi.org.ezproxy.liberty.edu/10.5040/9781350078055.0010.

Manen, Max Van, and ProQuest (Firm). Phenomenology of Practice: Meaning-Giving Methods in Phenomenological Research and Writing, Vol. 13.; Walnut Creek, California: Left Coast Press, 2014;2016, 15.

Mccarthy, Marie. "The Housewright Declaration: A Lens for Viewing Music Education in the Early Twenty-First Century." *Contributions to Music Education* 45 (2020): 47–66. https://go.exlibris.link/N6GXQrdM.

Murphy, Joseph, Karen Seashore Louis, and Mark Smylie. "Positive School Leadership: How the Professional Standards for Educational Leaders Can Be Brought to Life." *Phi Delta Kappan* 99, no. 1 (2017): 21–24. https://doi.org/10.1177/0031721717728273.

Nickel, Bethany. "Principals with Music Teaching Backgrounds: Interactions with the School Music Program." *Contributions to Music Education* 46, (2021): 189-206.

Niño, Juan Manuel. "Superintendent's Leadership: The Cultural Aspects of The Role Enactment." *International Journal of Leadership in Education,* vol. 21, no. 3, 2018, pp. 267–283. https://doi.org/10.1080/13603124.2017.1279348.

"NOAA's Office for Coastal Management." NOAA Office for Coastal Management, https://coast.noaa.gov/states/georgia.html.

"No Child Left Behind." ED.gov. Accessed October 6, 2022. https://www2.ed.gov/nclb/landing.jhtml.

Pashiardis, Petros, and Olof Johansson. "Successful and Effective Schools: Bridging the Gap." *Educational Management, Administration & Leadership* 49, no. 5 (2021): 690–707. https://doi.org/10.1177/1741143220932585.

Perrine, W. M. (2016). "Effects of selected nonmusical characteristics and band festival participation, scores, and literature difficulty." *Arts Education Policy Review*, 117, 19–28. https://doi.org/10.1080/10632913.2014.984262

Pope, David A., and James P. Mick. "How Positive Festival Results Impact a Music Program." *Music Educators Journal* 105, no. 1 (2018): 33–38. https://doi.org/10.1177/0027432118792071.

Pories, Susan E. et al. "What Is the Role of the Arts in Medical Education and Patient Care? A Survey-Based Qualitative Study." *Journal of Medical Humanities*. 39.4 (2018): 431–445

Prendergast, Jocelyn Stevens. "Music Education and Educators in Missouri, Iowa, and Illinois." *Journal of Research in Music Education* 69, no. 2 (2021): 228-243.

Randles, Clint, Roberto Jimenez, Dominick Agostini, Adam Balic, and Gretchen Dodson. "The Experience of Musical Jamming: Testing the Fit of a Model of Hermeneutic Phenomenology of Spirituality in Music Education." *Research Studies in Music Education* 44, no. 1 (2022): 260. https://doi.org/10.1177/1321103X211038844.

Reitz, Megan, and John Higgins. "Speaking Truth to Power: Why Leaders Cannot Hear What They Need to Hear." *BMJ Leader* 5, no. 4 (2020): 270–73. https://doi.org/10.1136/leader-2020-000394.

Rickels, David A. and Wesley D. Brewer, "Facebook Band Director's Group: Member Usage Behaviors and Perceived Satisfaction for Meeting Professional Development Needs," *Journal of Music Teacher Education* 2017 26:3, 78.

Robinson, Nicole R. "Preservice Music Teachers' Employment Preferences: Consideration Factors." *Journal of Research in Music Education* 60, no. 3 (2012): 294-309.

Robison, Tiger and Joshua A. Russell. "Factors Affecting Rural Music Educators' Career Decisions." *Contributions to Music Education* 46, (2021): 155-168.

Rose, Dawn, Alice Jones Bartoli, and Pamela Heaton. "Learning a Musical Instrument can Benefit a Child with Special Educational Needs." *Psychomusicology* 28, no. 2 (2018): 71-81.

Sisson, Annamarie D. "Music Festival Supervisor Leadership Style and Organizational Citizenship Behavior: The Effects of Employee and Volunteer Relationships and Dependence on Their Leader." *International Journal of Event and Festival Management* 12, no. 4 (2021): 380–98. https://doi.org/10.1108/IJEFM-11-2020-0070.

Smit, Brigitte, and Vanessa Scherman. "Computer-Assisted Qualitative Data Analysis Software for Scoping Reviews: A Case of ATLAS.Ti." *International Journal of Qualitative Methods* 20, (2021): 160940692110191.

Spanneut, Gene, and Mike Ford. "Guiding Hand of the Superintendent Helps Principals Flourish." *The Journal of Staff Development* 29, no. 2 (2008): 28. https://go.exlibris.link/wmvrq1xl.

Stewart, Georgina Tuari, Elizabeth St. Pierre, Nesta Devine, and Monika Kirloskar-Steinbach. "The end of the dream: Postmodernism and qualitative research." *Qualitative Inquiry* 27, no. 8-9 (2021): 1051-1058.

Stratton, Samuel J. "Population Research: Convenience Sampling Strategies." *Prehospital and Disaster Medicine* 36, no. 4 (2021): 373-374.

Swain, Tooshar, "Music Education Advocacy Post ESSA.," *The Choral Journal* 60 (2). American Choral Directors Association: (2019), 18. https://go.exlibris.link/5v3q6c17.

Swart, Christo, Lidia Pottas, and David Maree. "Servant School Leadership and Organizational Climate in South African Private Schools." *Education Research International* 2021, (2021): 1-13.

Swart, Inette. "Benefits of Music Education to Previously Disadvantaged South African Learners: Perspectives of Music Teachers in the Greater Tshwane Metropolis." *International Journal of Music Education* 38, no. 1 (2020): 52–65. https://doi.org/10.1177/0255761419868151.

Tan, Leonard. "Developing Twenty-First Century Competencies through the Arts: A Case Study of a High Performing Secondary School Band in Singapore." *Asia Pacific Journal of Education* 37, no. 4 (2017): 472–82. https://doi.org/10.1080/02188791.2017.1386087.

"The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor." *Canadian Winds* 1, no. 1 (2002): 39.

Thompson, Stephanie, et al. "The Use of Group Descriptive Phenomenology within a Mixed Methods Study to Understand the Experience of Music Therapy for Women with Breast Cancer." *Nordic Journal of Music Therapy*, vol. 26, no. 4, 2017, pp. 320–337. https://doi.org/10.1080/08098131.2016.1239648.

Van Manen, Max and ProQuest (Firm). Phenomenology of Practice: Meaning-Giving Methods in Phenomenological Research and Writing. Vol. 13.; Walnut Creek, California: Left Coast Press, 2014;2016.

Webner, Steven, David De Jong, Ayana Campoli, and Mark Baron. "Public School Board Presidents' and Superintendents' Perceptions of the Characteristics of Effective Superintendents in a Midwestern State." *Journal of School Leadership* 27, no. 6 (2017): 800-830.

Weerts, Richard K. "The Role of the Music Supervisor." *Music Journal*. 25, no. 3 (1967): 49-49.

Wieneke, Julia. "Facilitating Contemporary Music in Projects in Schools -- A Qualitative Study in Germany." *British Journal of Music Education* 37, no. 2 (2020): 115-124.

Williams, Heath. "The Meaning of 'Phenomenology': Qualitative and Philosophical Phenomenological Research Methods." Qualitative Report, vol. 26, no. 2, 2021, pp. 367. https://doi.org/10.46743/2160-3715/2021.4587.

Zahavi, Dan. "Applied Phenomenology: Why It Is Safe to Ignore the Epoché." Continental *Philosophy Review* 54, no. 2 (2019): 259–73. https://doi.org/10.1007/s11007-019-09463-y.

Appendices

Appendix A: IRB Approval

IRB #: IRB-FY22-23-701
Title: The Analysis of Superintendents' Perspectives on the Role and Function of Secondary Band Programs in the coastal area of Georgia
Creation Date: 12-12-2022
End Date:
Status: Approved
Principal Investigator: Michael Hutchinson
Review Board: Research Ethics Office
Sponsor:

Study History

Submission Type	Initial	Review Type	Limited	Decision	Exempt - Limited IRB

Key Study Contacts

Member	Nathan Street	Role	Co-Principal Investigator	Contact	▉
Member	Michael Hutchinson	Role	Principal Investigator	Contact	▉
Member	Michael Hutchinson	Role	Primary Contact	Contact	▉

Appendix B1: Survey-Superintendent

<u>Superintendent Questions</u>

Do you work in a K-12 environment?
Are you currently employed as a superintendent?
Do you work in the coastal regions of Georgia?

<u>Survey questions</u>

1. In your experiences, how do you think band directors in coastal Georgia perceive the effects of a superintendent's philosophy of music education on their programs?

2. In your experiences, how would you describe the primary challenge to facilitating a robust band program in coastal Georgia schools?

3. Based on your experiences with school bands, what characteristics embody a robust band program?

4. What factors in your experiences as superintendent contribute to successes and/or challenges for band directors in your district?

5. What are your experiences when meeting with band directors to discuss the success and challenges or potential roadblocks of the school band program?

6. What are your experiences attending band performances, such as school concerts, marching band performances, concert band festivals, and honor band events?

7. What are your experiences working with music supervisors and music curriculum?

8. What are your experiences of providing professional development opportunities for band directors in your school district?

9. In your experiences, how do does the district budget create effectiveness for the band program?

Appendix B2: Survey - Band Director

Questions

Do you work in a K-12 environment?
Are you currently employed as a band director?
Do you work in the coastal regions of Georgia?

1. In your experiences, how do does the district budget create effectiveness for the band program?

2. What are your experiences in working with district administration in planning the budget for the band program?

Appendix C: Participant Consent Form

Consent

Title of the Project: The Analysis of Superintendents' Perspectives on the Role and Function of Secondary Band Programs in the coastal area of Georgia.
Principal Investigator: Michael E. Hutchinson, Doctoral Candidate, the LUO School of Music at Liberty University.

Invitation to be part of a Research Study

You are invited to participate in a research study. To participate, you must:
1. Work in a K-12 environment.
2. Be currently employed as a superintendent.
3. Work in the coastal regions of Georgia.
4. Additionally, each participant band director is employed in the same district as their superintendent.

Taking part in this research project is voluntary. Please take time to read this entire form and ask questions before deciding whether to take part in this research.

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

The purpose of this research study is to analyze superintendents' management structures, decision-making, and philosophy of music education that impacted the sixth through twelfth grade bands' role and expectations in rural, urban, and coastal Georgia.

What will happen if you take part in this study?

If you agree to be in this study, I will ask you to do the following:
1. Participate in an online survey via Google Forms that will take 30-60 minutes to complete.

How could you or others benefit from this study?

Participants should not expect to receive a direct benefit from taking part in this study. Benefits to society include increased awareness of system-level k-12 music education perspective, specifically band directors.

What risks might you experience from being in this study? The expected risks from participating in this study are minimal, which means they are equal to the risks you would encounter in everyday life.

How will personal information be protected?

The records of this study will be kept private. Research records will be stored securely, and only the researcher will have access to the records.
- Participant responses will be anonymous.
- Data will be stored in a password-locked computer (for electronic files), and paper copies will be stored in a locked filing cabinet located inside the home office of the researcher's personal residence. After three years, all electronic records will be deleted, and all hardcopy records will be shredded.

How will you be compensated for being part of the study?

Participants will not be compensated for participating in this study.

Is study participation voluntary?

Participation in this study is voluntary. Your decision on whether to participate will not affect your current or future relations with Liberty University. If you decide to participate, you are free to not answer any question or withdraw at any time prior to submitting the survey without affecting those relationships.

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

If you choose to withdraw from the study, please exit the survey and close your internet browser. Your responses will not be recorded or included in the study.

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

The researcher conducting this study is Michael E. Hutchinson. You may ask any questions you have now. If you have questions later, **you are encouraged** to contact him at ████████████ or ███████████████████████. You may also contact the researcher's faculty sponsor, Nathan Street, Ed.D**.**, at ███████████████.

Whom do you contact if you have questions about your rights as a research participant?

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher, **you are encouraged** to contact the IRB. Our physical address is Institutional Review Board, 1971 University Blvd., Green Hall Ste. 2845, Lynchburg, VA, 24515; our phone number is 434-592-5530, and our email address is irb@liberty.edu.

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

Your Consent

Before agreeing to be part of the research, please be sure that you understand what the study is about. You can print a copy of the document for your records. If you have any questions about the study later, you can contact the researcher using the information provided above.

Appendix D1: Participant Communication email letter and script

Research Participants Needed

The Analysis of Superintendents' Perspectives on the Role and Function of Secondary Band Programs in the coastal area of Georgia

Do you work in a K-12 environment?
Are you currently employed as a superintendent?
Do you work in the coastal regions of Georgia?

If you answered yes to each of the questions listed above, you may be eligible to participate in this study.

The purpose of this research study is to analyze superintendents' management structures, decision-making, and philosophy of music education that impacted the sixth through twelfth grade bands' role and expectations in rural, urban, and coastal Georgia.

Participants will be asked to complete a survey using Google form document formation.

Participants will not receive monetary or any other compensation for participating in this study. If you would like to participate, please click: https://forms.gle/t19hDCApftEw6vBn7 and complete the survey.

A consent document will be the first page participants will see when accessing the link. The consent document contains additional information about my research. If you choose to participate, please read the consent form and proceed to the Google Form to complete the survey.

Michael E. Hutchinson, a Doctoral Candidate in the School of Music at Liberty University, is conducting this study. Please contact Mr. Hutchinson at ▇▇▇▇▇▇▇ or ▇▇▇▇▇▇▇▇▇▇▇ for more information.

Liberty University IRB – 1971 University Blvd., Green Hall 2845, Lynchburg, VA 24515

Appendix D2: Participant Communication email letter and script

Research Participants Needed

The Analysis of Superintendents' Perspectives on the Role and Function of Secondary Band Programs in the coastal area of Georgia

Do you work in a K-12 environment?
Are you currently employed as a band director?
Do you work in the coastal regions of Georgia?

If you answered yes to each of the questions listed above, you may be eligible to participate in this study.

The purpose of this research study is to analyze superintendents' management structures, decision-making, and philosophy of music education that impacted the sixth through twelfth grade bands' role and expectations in rural, urban, and coastal Georgia.

Participants will be asked to complete a survey using Google form document formation.

Participants will not receive monetary or any other compensation for participating in this study. If you would like to participate, please click: https://forms.gle/t19hDCApftEw6vBn7 and complete the survey.

A consent document will be the first page participants will see when accessing the link. The consent document contains additional information about my research. If you choose to participate, please read the consent form and proceed to the Google Form to complete the survey.

Michael E. Hutchinson, a Doctoral Candidate in the School of Music at Liberty University, is conducting this study. Please contact Mr. Hutchinson at ██████████ or ████████████████████ for more information.

Liberty University IRB – 1971 University Blvd., Green Hall 2845, Lynchburg, VA 24515

Appendix E: Survey Transcripts

All following participants answered the following:

- I have read the above Consent form.

A Participant should click Yes in order to participate in the study.

Yes ⬅

No

Participant Criteria Environment

- Do you work in a K-12 environment?

Yes ⬅

No

Participant Criteria Employment
- Are you currently employed as a Band Director?

Yes ⬅

No

- Participant Criteria Region

Do you work in the coastal regions of Georgia?

Yes ⬅

No

Participant 1

In your experiences, how does the district budget create effectiveness for the band program? *

> The district budget can facilitate workable conditions for band programs through inventory, music, staffing (directors and staff), rehearsal spaces, camps, trip/competition funding, transportation, and etc. However, this does not happen equally for all programs within the district.

What are your experiences working with district administration in planning the budget for the band program?

> They may ask for "needs and wants" but the supports rendered are often superficial for most programs. Specialty schools often receive more support than inner city programs, which are often left to "fend for themselves" in the name of site based leadership. There is not a clearly defined or empowered role for "district fine arts coordination" and few

leaders at the district level work to actively support all programs, educate site based leadership about benefits of thriving band/fine arts programs. Often this leads to a lack of access to quality music education for many historically excluded groups and those living in lower socio-economic situations.

Participant 2
In your experiences, how does the district budget create effectiveness for the band program?

The district budgeting process in my setting is based at the school level, so the focus of my answer will be how the school based assignment of funds is decided, how the money is actually spent and how this affects my ability to produce a high quality program in conjunction with the other factors that help to produce quality and effectiveness. The first discussion is how the budget is requested in my setting, Each spring, we are to turn in to our department head a detailed spending plan for the following year that includes what we intend to buy, some rationale for the purchase, where we will purchase from (to assure that they are an existing vendor), and how much the item will cost including shipping. This is in addition to requesting any professional learning money for conferences. Additionally, the budget request includes an estimate for repair, which is pretty impossible to forecast, but is expected anyway. We have learned to request as much as possible to insure enough is budgeted for major needs and possibly a wish list item or two. Later in the summer, we are told what our budget will be, but usually we are asked to deduct a percentage of our request, even though the original request wasn't based on percentage, but specific items, so we have to figure out what items to cut to make the requested percentage. Some items are absolute necessities and are not negotiable, such as money for the marching band show music and some instrument purchase, but usually we can move money from repair or wish list items to meet the requested decrease in request. Once the budget is awarded, we are on a very tight schedule to spend, with the vast majority to be spent well before Christmas break, even though we still haven't finished marching season and we aren't certain what repairs or music needs we will have in our second semester bands. It bears stating that we have a huge program with over 200 kids and 4 concert ensembles in the spring and a very large competition marching band, so we have fairly large requests each year. Our system supports us well financially in that we always have the needed funds to produce a quality program without skimping on quality of music, drill or instruments, but of course , there is always a desire for more and better and always a program to compare to that has more, faster, better, etc. The school budget pays for all music, most repair, and professional learning opportunities, It also pays for my assistant director. In a program the size of ours and with the number of moving parts, it is a necessity to have a proficient full time assistant director. Over my 16 years at my present school, I have had an assistant for the majority, although there were years without one. This is one of the best uses of district money in that our ability to divide and teach, to lean on the strengths of the other teacher (he is a brass specialist, I am a percussionist), and the extra set of eyes on the bus, in the room, on the field, etc is invaluable. As stated above, the decisions are school based on how the district money is distributed, so the decisions lie most predominantly with the principal and this can be a blessing or a curse based on the relationship with the principal, and his or her understanding of the program and how they value it. In short answer form, the district budget affects the quality of the

program by providing the materials and personnel required to produce the quality program as expected by the community. That which is not provided is find raised through operating the concessions stand, and other fund raising activities based on the specific needs and plans of the group (trip fundraising, special items like our tractor trailer for transporting the large amount of equipment and props, the rental of the cab to pull the 52' trailer, etc, are all fund raised and not paid for by the school system). Our supplements are not on par with programs of our size around the state, but the rationale is that nearby schools pay even less, so this is not much of a motivator, but the contract does include extended year, which makes a significant difference, but also ties a director to an arbitrary schedule, although my system has worked with me very well to make the days required fit into what I actually do (Saturday events, band camp, etc.)

What are your experiences working with district administration in planning the budget for the band program?

No specific interaction with the district level administration, although I have definitely felt the support of the superintendent in things like building us a new band room in his first years with our system, and in the support for the assistant director, etc. My budget planning process is explained in depth in the above answer.

Participant 3

In your experiences, how does the district budget create effectiveness for the band program?

The district budget can affect ability to purchase and/or repair instruments used by band students as well as supply music. If the budget is reasonable, it can go a long way in helping provide these needs and can take the pressure off the band students having to do numerous fundraiser to build funds to cover these costs. Doing fundraisers constantly can burn out the students as well as burn out the community that often supports the band program. This is not to say that fundraiser aren't needed. I feel they should not be needed constantly as it is in some places. I've heard some directors say that if they don't fundraise, they can't purchase the necessities for their program.

What are your experiences working with district administration in planning the budget for the band program?

I have not had much experience here. In my previous positions, the budget was already in place and fairly reasonable what they offered. In my current position, I am the assistant director. Most of these meetings take place with the head director.

Participant 4

In your experiences, how does the district budget create effectiveness for the band program?

We do not have a district budget.

What are your experiences working with district administration in planning the budget for the band program?

We do not participate in any planning.

Participant 5

In your experiences, how does the district budget create effectiveness for the band program?

The district does not really provide a budget for an effective program. Or if they do, they do not advertise it. Schools do not have a specific amount that they can use on supplies or curriculum, but if a school does not have enough money to fund what they need then the district will help where possible. This does not create an effective program because the schools do not have equal resources. They only have what they can provide themselves. Occasionally, the district will provide a certain service or set of supplies at the same price point for everyone. For example, several years in a row the district funded each school purchasing $10,000 worth of new instruments. But this is not an operating budget and it is based on grant money or other funds allocated by the superintendent.

What are your experiences working with district administration in planning the budget for the band program?

We have never had the opportunity to plan a budget for our programs with the district. Each school's budget is mostly what they can fundraise themselves or what their principals have set aside for them. This means that each school has a different budget and it likely changes from year to year.

Participant 6

In your experiences, how does the district budget create effectiveness for the band program?

Usually I'm given what I ask for to be effective

What are your experiences working with district administration in planning the budget for the band program?

Good. I have been very fortunate.

Participant 7

In your experiences, how does the district budget create effectiveness for the band program?
As a middle school band director, I receive an annual budget of $5,000. Other fine art programs such as Art and Drama do not receive any budgeted money, so I am grateful for the $5,000. However, it is not enough since my program's expenses equal around $20,000 annually. Therefore I rely heavily on fundraising. There is also an imbalance since the high school bands receive a budget of $20,000. Since I teach the same number of students as the high schools, participate in the same number of performances and activities, and

maintain the same amount of instruments and equipment, I feel the middle school and high school budget should be the same. There has never been any discussion or reasoning offered as to why or how the budget amounts were originally determined. My $5,000 is earmarked for the subcategories of instrument repair, web licenses, supplies, expendable equipment, and music.

What are your experiences working with district administration in planning the budget for the band program?

Our county had a Fine Arts Committee a few years ago, of which I was a member. The committee discussed several ideas for growth, unfortunately none of the ideas were put into action. When our district hired a new superintendent, the committee was dissolved. I have rarely made attempts to inquire about budgeting more money for our programs. My few attempts have been met with impartial interest. Administrators agree to look into the matter, but that is the last I hear of it. Fine Arts in our county lacks a Fine Arts Coordinator or other key designee at the district level that could bring about any positive change.

All following participants answered the following:

Participant 8

- I have read the above Consent form

A Participant should click Yes in order to participate in the study.

Yes

No

- Criteria Section Environment

Do you work in a K-12 environment?

Yes

No

- Participant Criteria Employed

Are you currently employed as a Superintendent?

Yes

No

- Participant Criteria Region

Do you work in the coastal of regions Georgia?

Yes

No

Survey Question Section

In your experiences, how do you think in your own perspective, band directors in coastal Georgia perceive the effects of a superintendent's philosophy of music education on their programs?

I haven't really thought about it.

In your experiences, how would you describe the primary challenge to facilitating a robust band program in coastal Georgia schools?

Poor Parent Support

Based on your experiences with school bands, what characteristics embody a robust band program?

Strong Parent Support

What factors in your experiences as superintendent contribute to successes and/or challenges for band directors in your district?

Experience and work ethic

What are your experiences when meeting with band directors to discuss the success and challenges or potential roadblocks of the school band program?

I speak with them often.

What are your experiences attending band performances, such as school concerts, marching band performances, concert band festivals, and honor band events?

I attend them often.

What are your experiences working with music supervisors and music curriculum?

As a high school principal

What are your experiences with professional development opportunities for band directors in your school district?

I haven't heard of any in the district.

Participant 9

- I have read the above Consent form.

A Participant should click Yes in order to participate in the study.

Yes ⬅
No

- Criteria Section Environment

Do you work in a K-12 environment?

Yes ⬅

No

- Participant Criteria Employed

Are you currently employed as a Superintendent?

Yes ⬅

No

- Participant Criteria Region

Do you work in the coastal of regions Georgia?

Yes ⬅

No

Survey Question Section

In your experiences, how do you think in your own perspective, band directors in coastal Georgia perceive the effects of a superintendent's philosophy of music education on their programs?

I think that they have positive perceptions.

In your experiences, how would you describe the primary challenge to facilitating a robust band program in coastal Georgia schools?

Parent Support

Based on your experiences with school bands, what characteristics embody a robust band program?

Parent, Community, and Administrative support combined with a robust band director.

What factors in your experiences as superintendent contribute to successes and/or challenges for band directors in your district?

Usually, if you were a high school principal or participated in band during school, you will be more supportive.

What are your experiences when meeting with band directors to discuss the success and challenges or potential roadblocks of the school band program?

More as a principal than a superintendent, but I do still communicate with them.

What are your experiences attending band performances, such as school concerts, marching band performances, concert band festivals, and honor band events?

more as a principal, but I do try to make them now.

What are your experiences working with music supervisors and music curriculum?

More as a principal, my Assistant Superintendents handle that.

What are your experiences of professional development opportunities for band directors in your school district?

More as a principal

Participant 10

All following participants answered the following:

- I have read the above Consent form.

A Participant should click Yes in order to participate in the study.

Yes ⬅
No

Participant Criteria Environment

- Do you work in a K-12 environment?

Yes ⬅
No

Participant Criteria Employment
- Are you currently employed as a Band Director?

Yes ⬅
No

- Participant Criteria Region

Do you work in the coastal regions of Georgia?
Yes ⬅
No

In your experiences, how does the district budget create effectiveness for the band program?

It varies from county to county. However, our budget helps us with instrumental repairs and instructional needs. It is effective knowing that the money is there to take of the needs that we have and that we do not have to raise money to get things done for our band program.

What are your experiences working with district administration in planning the budget for the band program?

Outside of uniform and instrument purchases, it has been very minimal.

Appendix F: Qualitative Codebook

Analysis of Superintendents' Perspectives

Superintendent support (6) - provides guidance.
- music philosophy (3) - examples of philosophy
- No Idea (1) -of music philosophy
- servant leadership (4) - putting others first.
- Music advocacy (6) - Supportive of music education
- workable conditions (2) - a positive environment
- equally (10) - fairness of funds -
- Teacher experience (3) - classroom experiences
- Work Ethics (2)

Budgeting (4) - funding for bands
- Fundraise (7) - Needed funding to maintain the music program.
- District Budget (8) - significant funding
- Budget plan (4) - District provides an avenue for funding.
- Lack of funding (4) - indicates the importance of music education.
- Lack of budget (4) - The district does not offer a budget, only a need basis.
- Lack of budget planning (4) - BD does not participate in the music budget process.
- Flexible spending (3) - director input
- robust band program (4) - description of a robust band program
- supplemental pay (1) - extra pay for band directors

Professional Development (1) - specific PD
- Lack of PD (1) - The district does not encourage professional development for band directors.
- PD budget (1) – funding

Communication and Collaboration (2)
- Parental Support (0) - booster
- Negative Parent Support (1) - zero booster
- Positive Parent Support (1)
- Constant communication (2) - Great collaboration in the district
- lack of collaboration, (2) - zero partnerships
- arts coordinator (5) - District support staff for the arts
- site-based (4) - The local principal controls the funding process.
- lack of communication (6) - broken communication
- Support (5) - music advocacy

Appendix G: Savannah Chatham County School IRB Approval


March 6, 2023

To Whom It May Concern:

Michael Hutchinson has requested and been granted permission to conduct research within the Savannah-Chatham County Public School System on the following topic: The Analysis of Superintendents' Perspectives on the Role and Function of Secondary Band Programs in the coastal area of Georgia.

This permission has been granted by the office appointed by the Superintendent of schools to review all requests for research to be conducted within the Savannah-Chatham County Public School System. The researcher has fulfilled the application requirements and provided the documentation necessary to ensure that we understand the scope of research and the methods used to collect and present findings.

All prospective researchers must note that district approval does not guarantee participation of any site, program area, or individual. The school principal or program supervisor will make the final determination on whether research activity may proceed at the site or program level. Individual participants may decline to participate or discontinue participation at any time.

Should you have any questions regarding this research approval status, please feel free to contact me at (912) 395-5735.

Thank you,
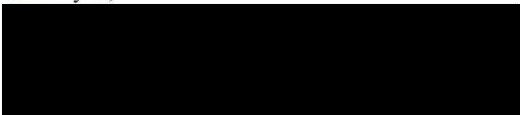
Kristy Collins Rylander
Savannah-Chatham County Public School System
Office of Accountability, Assessment, & Reporting
(912) 395-5735   kristy.collins-rylander@sccpss.com

Office of Accountability, Assessment, & Reporting