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PERCEPTIONS OF PREPAREDNESS REGARDING ADMINISTRATIVE
RESPONSIBILITIES: A COMPARATIVE ANALYSIS OF PRESERVICE AND
IN-SERVICE SECONDARY MUSIC EDUCATORS

By

Ashley Ann Hokenson
B.M.E., University of Louisville, 2012
M.M.E., University of Louisville, 2023

A Thesis
Submitted to the Faculty of the
School of Music of the University of Louisville
in Partial Fulfillment of the Requirements
for the Degree of

Master of Music Education
in Music Education

Department of Music
University of Louisville
Louisville, Kentucky

August 2023

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A Thesis Approved on

August 1, 2023

by the following Thesis Committee:

Michael Alsop

Gerlad Tolson

Devin Burke

DEDICATION

This thesis is dedicated to my parents,
Leroy and Debra Parker,
my high school band director Larry Hoover,
and
my husband David,
who have always believed in and supported me.

ACKNOWLEDGEMENTS

I would like to thank my undergraduate and graduate professors for their years of guidance, my high school band director for his support well beyond my high school career, and my former and future students for their drive and inspiration that continue to fuel my passion in the field of music education. I am incredibly grateful for the help of my thesis committee who have graciously lent their time and wisdom to help me along this journey. I would especially like to express my gratitude to my thesis advisor, Dr. Michael Alsop whose expertise, mentorship, and support has made this study possible.

ABSTRACT

PERCEPTIONS OF PREPAREDNESS REGARDING ADMINISTRATIVE RESPONSIBILITIES: A COMPARATIVE ANALYSIS OF PRESERVICE AND IN-SERVICE SECONDARY MUSIC EDUCATORS

Ashley A. Hokenson

August 1, 2023

This study investigated perceptions of knowledge and preparation regarding administrative responsibilities among in-service and preservice music teachers. Samples were selected randomly through NAFME and NASM databases. Data collection and analysis answered research questions asking how knowledgeable these groups felt about administrative topics, how they felt their undergraduate coursework prepared them for administrative responsibilities, and if there were any significant differences in preparedness among different subject areas taught by in-service directors. The findings report in-service teachers felt more knowledgeable of all administrative topics. Among in-service and preservice teachers, one significant difference was found; regarding preparedness pertaining to laws of communication via social media. Among subject areas, band directors reported significantly higher preparedness regarding creation of instrument inventories than choir and orchestra directors. Overall low ratings of preparedness in administrative areas and concerns reported in qualitative data suggest needed adjustments in curricula to better serve the practical needs of future music teachers.

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INTRODUCTION

Administrative Responsibilities in the Curriculum

For decades there has been an ongoing discussion in the field of secondary music education regarding the subjects of the undergraduate music education curriculum and its relevance to in-service teaching. The typical subjects covered in music education curricula can be divided into two categories. Pedagogical subjects can include conducting, instrumental proficiency, music theory, and sight singing, while non-pedagogical subjects can include classroom management, finances, communication, and other administrative topics. Studies of preservice teacher perceptions of pedagogical and non-pedagogical skills used during their student teaching have found preservice teachers often expressed challenges when it comes to administrative responsibilities such as juggling multiple administrative tasks, paperwork, arranging travel, and working with administrators (Baumgartner, 2014; Hourigan & Scheib, 2009). The depth of preparedness preservice students receive during their undergraduate coursework related to administrative responsibilities can vary greatly between institutions. Time constraints can often be the cause of administrative responsibilities and other off-the-podium tasks being left out of the curriculum (Jagow, 2020). Administrative topics cover responsibilities often omitted from methods courses (Cooper, 1994). This is of concern considering that “even talented music educators can lose their way if they have not developed a proficient level of administrative and organizational skills” (Jagow, 2020, p. 169).

Through investigating the ways administrative topics have been taught, scholars have sought the perspectives of teachers in higher education, K-12 schools, and preservice teachers. This research has provided insight for developing curriculum topics to best suit the needs of future teachers. One of the earliest investigations into curricular topics of music education was conducted by Mercer (1970). Upon interviewing 222 band directors, he found that 18% felt they would have benefited from more focus on additional topics, one of which was band administration. Garrison (1985) surveyed university music education instructors and found the topics considered most important by preservice music teacher instructors included rehearsal preparation, practicum/field experience, and administration. A 1994 study conducted by Cooper found in-service teachers felt the emphasis on subjects related to music history and philosophy should shift to give more focus to other topics including educational reform and public relations. More recently, a study of instrumental music methods course content found administrative issues to rank near the middle of importance to music education instructors (Hewitt & Koner, 2013).

The interest in including more content regarding administrative responsibilities is echoed by its inclusion in secondary instrumental textbooks and advised by experienced teachers in supplemental books. For example, textbooks used for secondary instrumental and choral methods instruction (Colwell & Hewitt, 2011; Feldman et al., 2016; Jagow, 2020; Roach, 1989) and supplemental books written from the perspective of experienced directors (Boonshaft, 2002, 2006; Dunnigan, 2007; Wise, 1996) often include chapters that address administrative aspects of secondary music educators. Although the inclusion of administrative topics in music teacher education books insinuates its inclusion in

teacher training curricula, few studies have been conducted to investigate the depth and breadth to which the subject is being discussed in undergraduate training and the level of preparedness undergraduates feel before entering the field. This study contributes to a growing body of knowledge regarding areas for improvement in music teacher education curricula to better prepare secondary music educators to meet the challenges of the field.

Needed Research

Research and scholarly activity regarding the teaching of administrative responsibilities to preservice music teachers is lacking. Books providing advice from experienced secondary ensemble directors, as well as secondary methods curriculum textbooks, that address administrative responsibilities provide context and describe the importance of training in these areas. For example, supplementary books for band directors (Boonshaft, 2002, 2006; Dunnigan, 2007; Wise, 1996) provide insight to common practices of potential administrative situations. Similar materials geared toward beginning choral directors (Brinson, 1996; Lamble, 2004; Roach, 1989; Wilkinson & Rush, 2017) and beginning orchestral directors (Selby & Rush, 2017; *Strategies for Success in the Band and Orchestra*, 1994) also focus on the organization and administrative responsibilities critical to their programs. However, there is no guarantee that these books are being used as part of undergraduate music education curricula. Authors of secondary methods textbooks (Colwell & Hewitt, 2011; Feldman et al., 2016; Jagow, 2020; Roach, 1989) suggest a need for further research on the topic. The abundance of books directed at in-service teachers that highlight administrative knowledge in the field suggests a more comprehensive education of administrative aspects in preservice music teacher curriculum is needed. Even though research exists

from the perspective of preservice teachers, no research has been done with a focus on undergraduate development to better understand preservice music teacher perceptions of their preparedness for fieldwork (Hourigan & Scheib, 2009). An investigation into in-service secondary music teachers' awareness of and ability to manage administrative responsibilities could inform future changes to undergraduate music education curricula to better prepare preservice teachers for fieldwork. Comparing the perceived knowledge and undergraduate preparedness of in-service secondary music teachers with those of preservice music teachers will help identify the knowledge gained through undergraduate music education curriculum versus knowledge gained through career experience.

Purpose of this Study and Research Questions

The purpose of this study was to investigate music teacher preparation programs' curricula related to secondary music teacher administrative responsibilities through the perceptions of preservice and in-service teachers. Comparison of knowledge among performing arts teachers with varying levels of experience to that of preservice music teachers sought to reveal potential gaps in the curriculum regarding administrative duties. Any gaps revealed hope to inform possible adjustments needed in the current curriculum to better serve the practical needs of future music teachers. This study sought to answer the following research questions: (1) What administrative responsibilities do in-service and preservice teachers feel most and least knowledgeable about?; (1a) Are there significant differences between the knowledge of in-service and preservice teachers regarding administrative responsibilities?; (2) How well do in-service and preservice teachers feel their undergraduate music teacher education course work prepared or is preparing them for administrative responsibilities?; (2a) Are there significant differences

between the perceived preparedness of in-service and preservice teachers regarding administrative responsibilities?; (3) Are there any significant differences in perceived preparedness regarding administrative responsibilities based on the subject area(s) taught by in-service teachers?

LITERATURE REVIEW

Administrative Responsibilities in Secondary Music Education

In secondary music education, ensemble directors conduct an abundance of tasks and responsibilities. These elements can be divided into two categories, pedagogical and non-pedagogical. Pedagogical responsibilities include the teaching of musical content, sometimes referred to as the on-the-podium side of the career (e.g., conducting, score study, and teaching musical concepts; Boonshaft, 2002). Non-pedagogical responsibilities include the tasks that are less musical in nature but necessary to the organization and management of the program and usually take place off-the-podium. To provide advice for novice teachers, many experienced directors have written books that aim to help navigate both the pedagogical and non-pedagogical areas of the profession. Wise (1996) introduced the balance of these two areas in saying:

As a director you will be expected to prepare bands for concert, marching, and jazz performances while working one-on-one with students on more than a dozen entirely different instruments. At the same time you will deal with finances, promotion, publicity, travel arrangements and fundraising as well as show production and narration, equipment purchases and management, uniform design and maintenance, library and inventory, not to mention score selection and preparation, music arranging and marching band charting, private teaching and ensemble coaching, community service and festival preparation along with ever-present counseling and parenting. (Foreword)

Wise spoke of these responsibilities in terms of directing bands, but the same are present for orchestral and choral directors. Other scholars have utilized appendices to outline their respective responsibilities as directors, most of which are non-musical administrative tasks (Selby & Rush, 2017; Wilkinson & Rush, 2017).

In attempting to define administrative responsibilities relative to this study, secondary methods textbooks and supplemental texts aimed at band, choir, and orchestra directors were consulted. Commonalities found among the texts were used to develop the categories and statements included in the questionnaire. The textbooks (Colwell & Hewitt, 2011; Feldman et al., 2016; Hamann & Cooper, 2016; Jagow, 2020; Roach, 1989) commonly mention off-the-podium aspects of music teaching, including assessment and evaluation; rehearsal facilities and equipment; music storage; recruiting and retention; communication; budget and program funding; support personnel; leadership, advocacy, and public relations; festivals, camps, and workshops; organization and time management; music copyright; classroom management and discipline, and the job interview. The supplementary texts (Boonshaft, 2002, 2006; Brinson, 1996; Dunnigan, 2007; Kearns, 2011; Kraemer & Kraemer, 2016; Lamble, 2004; R. Jack Mercer, 1970; Selby & Rush, 2017; Wilkinson & Rush, 2017; Wise, 1996) commonly mention recruiting, scheduling, curriculum development, assessment, documentation, travel management, teacher-student relationships, fundraising, handbooks, managing boosters, public relations, budgets, classroom management, records, instrument inventory, and music library management.

Importance of Administrative Knowledge

Richard Colwell, author of *The Teaching of Instrumental Music* and founder of the *Bulletin of the Council for Research in Music Education*, described the importance administrative responsibilities play in the careers of music educators. He said, “At times the teacher is clearly more administrator than musician, and fortunately, there are many other times when the teacher can be foremost a musician - the resulting combination equals a ‘music teacher’” (Colwell & Hewitt, 2011, p. 42). Books written to guide music teachers often try to build a bridge between the theories learned in undergraduate pedagogy and real-world application in the classroom and connect the administrator and musician that make up successful music educators. For example, Feldman and colleagues (2016, p. xv) wrote, “Our intent in *Instrumental Music Education* has been to strike a balance among pedagogy and ‘in the trenches’ practicality.” This idea is especially apparent in Unit 3 of the text regarding administrative responsibilities. The authors explain their inclusion of this unit as follows:

Of course, being a music teacher involves much more than just teaching music and managing a classroom. Students must be recruited, programs advocated for, funds raised, budgets balanced, concerts managed, repertoire chosen, scores learned, parents communicated with, new jobs sought, and new skills attained (p. xvi).

A detailed description of how administrative responsibilities are a factor of the career is presented in the forward, “it is probably the only profession that develops qualities of total leadership and the complete understanding of complex organization” (Wise, 1996, Foreword).

The importance of understanding and executing administrative responsibilities as a secondary music teacher is highlighted throughout textbooks (Brinson, 1996; Feldman et al., 2016; Jagow, 2020; Roach, 1989), supplemental books (Dunnigan, 2007; Kearns, 2011; Selby & Rush, 2017; Wise, 1996), and scholarly articles (Colwell & Hewitt, 2011; Cooper, 1994). Before addressing specific details of these topics, Jagow (2020) provided an insightful introduction that described the nature of off-the-podium skills for music teachers: “Even very talented music educators can lose their way if they have not developed a proficient level of administrative and organizational skills” (p. 169). In later chapters, Jagow described the many different hats that music educators wear, one of which is that of *administrator*. This hat plays an important role in forming perceptions of a music educator by “demonstrating organization skills with respect to general administration responsibilities directly influences perception of your teaching ability” (p. 301).

Throughout the literature (Brinson, 1996; Dunnigan, 2007; Kearns, 2011) the importance administrative responsibilities have in relation to the success of the music program is emphasized. The impact of directors’ abilities to handle the vast number of administrative responsibilities in a timely and organized manner are [*sic*] reflected in the quality and success of the program(s). Dunnigan (2007) explained that “an onslaught of administrative tasks, forms, letters to parents, calls, purchases, and scheduling conflicts have to be managed in the midst of creating drills, selecting music, and rehearsing. A clear plan of attack is essential” (p. 6). The importance of a director’s ability to manage and execute administrative responsibilities reaches beyond the ensemble and potentially impacts the perspectives of building administrators. Brinson (1996) highlighted that

building administrators may not have the experience and understanding of musical concepts, thus basing your evaluation on other factors such as teaching effectiveness and management of non-musical responsibilities. This relation to evaluation and administrator perspectives is echoed in other texts that include directors of band, choral, and orchestral ensembles. Roach (1989) described the importance of administrative responsibilities for choral directors by pointing out that their ability to manage and organize the responsibilities of their program determines the program's success. Like Brinson, Roach mentions the potential for administrators who feel they lack the knowledge to evaluate the choral director's musical competency to evaluate the director on their organizational competencies. To orchestra directors, Selby (2017) noted that directors may find themselves under stress and continually struggling to catch up if they are unable to stay organized and manage administrative responsibilities. Effective administrative skills also impact a music teacher's ability to carry out their goals and philosophies of their programs. Kearns (2011) advised that good administrators share their vision and encourage others to follow just as ensemble directors need to develop a vision for the program and inspire students, parents, and administrators to support it. The benefit of staying organized in the face of administrative responsibilities is that "the teacher who can smoothly and efficiently run a music program has more time for actually making music" (Colwell & Hewitt, 2011, p.42).

Lacking administrative skills or ignoring the administrative responsibilities of music teaching can cause difficulties within the profession. A study investigating preservice music educator coursework asked directors what courses they felt were needed in their undergraduate content. The responses included several non-musical and

administrative aspects: “(a) computers: instructional and administrative uses, (b) booster clubs, (c) recruiting and retaining beginners, (d) business skills/fund raising, (e) public relations/community relations, (f) administrative skills/organization, (g) jazz ensemble methods, and (h) instrument repair” (Cooper, 1994, p. 47).

Administrative Responsibilities as Stressors

A lack of understanding of administrative responsibilities for secondary music educators can lead to unnecessary stress, particularly in the beginning of their career. Authors Kraemer and Kraemer (2016) expressed that the intent of their book is to serve as a supplemental text designed to contain “practical advice to spare new music teachers from many of the initial headaches and stresses that often accompany the transition into the full-time teaching profession” (back cover). Stress has the potential to become compounded by the sheer number of non-musical responsibilities that exist in the lives of secondary music educators. Boonshaft (2006) painted a clear picture of the elements that can cause stress to mount in the daily life of an ensemble director.

Our days are filled with so many tasks that we couldn't begin to list them in detail. Even if we could, why bother because no one would believe us? Between the amount of time teaching, planning and sequencing material, writing lesson plans, studying scores, corresponding with parents and administrators, not to mention fund-raising, instrument repair, hall duty, equipment maintenance, designing bulletin boards, recruiting, phone calls, paperwork, meetings, and the always-on-call "counseling" practice you make available to everyone in the hand room, we have little time for the other 6,371 things we do every day. (p. 220)

The potential for non-pedagogical aspects of the career to become overwhelming have been reiterated throughout books and articles written for secondary music educators (Boonshaft, 2002, 2006; Brinson, 1996; Heston et al., 1996; Kraemer & Kraemer, 2016; Wilkinson & Rush, 2017).

Gordon (2000) highlighted the pervasiveness of stress in music teaching environments and its contributions to professional difficulties and identified three primary categories of stress factors: “(1) behaviors and attitudes of students, colleagues, parents, and administrators; (2) difficulties of program management which negatively impact the music curriculum and offerings; and (3) inadequate preservice preparation for music teaching” (p. 27). These findings included non-musical aspects as the source of stress. Off-the-podium tasks and their tendency to cause stress within the profession are noted in the literature. After describing the musical responsibilities of a choral director Brinson (1996) added that the responsibilities of managing choral programs can become overwhelming. The idea that the numerous administrative responsibilities of directing music ensembles can be overwhelming is also noted by Wilkinson and Rush (2017) who pointed out it can sometimes be overwhelming enough to cause directors to leave the profession.

Preservice Curriculum

Reflecting on their preservice teacher training, Kraemer and Kraemer (2016) expressed that they felt well equipped to handle rehearsal and teach music theory, but felt they lacked practical knowledge needed to get through the non-musical issues to be able to share their pedagogical knowledge. Their book consists entirely of topics found in administrative sections of secondary methods textbooks. Their sentiment regarding

unpreparedness for the non-musical issues within the career of a secondary music educator has been studied and discussed for decades to better inform future practices. One of the first major studies was conducted by Mercer (1970), who interviewed band directors ($n = 222$) about the nature of their careers. He found that 18% of the interviewees felt they could have profited most from additional coursework or preparation for band administration. Garrison's (1985) study investigating instrumental music education courses cited a similar survey titled "The Education of the Band Director," which found that 38% of participants indicated their undergraduate preparation had been hurt by omission of a course in the organization, administration, and budgeting of school band programs. Studies have shown that these areas are only generally covered, if at all, in methods courses (Garrison, 1985), and there is a lack of evidence supporting any change since. A 1994 study of instrumental music educator curricula surveyed not only in-service directors, but also professors of music education methods courses. Professors asked about omissions from the curricular content revealed the following topics, more than half of which regard non-pedagogical topics: (a) repertoire/programming/selecting appropriate literature for all grade levels, (b) communications/relations with parents and administrators, (c) discipline/group dynamics, (d) curriculum development, (e) music business (working with the local dealer), (f) marching band techniques, (g) measurement and evaluation, (h) instructional design and technology, (i) multi-cultural issues, (j) utilizing parents in our program, (k) organizational skills, (l) festival preparation, and (m) developing a private lesson (Cooper, 1994, p. 123).

A lack of coverage regarding administrative responsibilities and non-pedagogical issues was echoed by directors in the same study. In response to the question about skills, techniques, understandings, or knowledge which were ‘caught, not taught’ in the college band methods course, high school band directors identified more than 30 items. Those most frequently mentioned included personal characteristics, instrument repair, and organization and administrative skills (Cooper, 1994). This study further asked for open ended responses, one of which stated they felt the reasons for this lack of content was due to a lack of time available in the coursework: “There is not enough time or credit hours available to do a thorough job with the preparation of music ed. students. Instrumental music ed. seems even more problematic because there is so much to know and/or be skilled at” (Cooper, 1994, p. 166). In 2000, Gordon’s study of music teacher burnout reiterated the same concern. The stressors indicated by the study included:

Management of the music program; lack of or inconsistency with administrative policies; school politics; the large number of students served in the program; the demands of paper work and nonmusical tasks; inadequate budgets for purchasing and maintaining equipment, music, instruments, and materials; inadequate facilities; serving two or more schools; extended teaching hours beyond the school day; and the amount of required work in relation to the allotted time to complete the work; and (c) insufficient preparation for music teaching. (p. 38)

Textbook and supplemental texts discussing the responsibilities of the profession often include administrative topics as the largest section or chapter (e.g., see Feldman et al., 2016; Jagow, 2020; Lamble, 2004; Roach, 1989). For example, Lamble’s (2004) book aptly titled this section “Fifty Things No One Ever Told Me,” and it lists on-the-job

acquired knowledge pertaining to classroom management, dealing with administrations, and parent communications. Even acknowledging the importance of administrative responsibilities for the music educator, authors admit that pre-service music educators become highly skilled at making music but often must learn administrative responsibilities on the job (Colwell & Hewitt, 2011; Feldman et al., 2016). Despite the subject's noted importance, Jagow (2020) noted in the preface of the administrative unit of the textbook that there are difficulties of finding time to cover instruction of off-the-podium topics within the undergraduate curriculum.

In researching potential literature for this study, books directed towards professors regarding curriculum in music education were also consulted. *Analyzing Influences: Research on Decision Making and the Music Education Curriculum*, a collaboration of research by many authors in the field, covered topics such as arts administration, curriculum planning for music education, student-centered teaching, and chapters on preservice teachers. The overall goal of combining these studies was to examine the intersecting points of these different areas of research. The editors explained that the research reveals the impact of the decisions made regarding curriculum and hoped to inform future choices for preservice teaching experiences. This book highlights the impact curricular choices have but does not mention administrative responsibilities within the preservice teacher curriculum (Campbell & Thompson, 2015).

Similarly, *Teaching Music in Higher Education* provides detailed chapters regarding the specific elements of teaching music in higher education, including course design, assessment, understanding learners, class preparation, teaching personality and much more. The second edition also includes chapters discussing learning styles, cultural

diversity, and applying technology. The author wrote that the theme of this edition is "learner-centered pedagogy." The writings have come from real experiences of students, educators, and administrators and include examples of how to utilize the information with graduate students who work with undergraduates. Subjects of this book focus on pedagogy and do not mention administrative responsibilities in curricular planning (Conway, 2020).

Administrative responsibilities exist within every music program. The type of administrative skills needed by directors can vary greatly between different programs and school districts. New directors stepping into their first positions could face a wide range of responsibilities from record keeping and parent communication to hiring staff and travel management. The organization and management of any music department, no matter the amount or depth of administrative skills needed, impact the success of the program. Effective and efficient program management is not only important to the success of the program but can also add to the workload and stress felt by directors. Despite the magnitude of administrative responsibilities faced by ensemble directors and the available supplementary resources and texts about administrative topics, there often isn't enough time in undergraduate curricula to cover the administrative aspects of teaching music at the secondary level.

METHOD

Sample

The population for this survey study comprised of in-service secondary music teachers and preservice music education students. The sampling of in-service teachers included secondary music teachers selected randomly through the NAFME (National Association for Music Education) database. On behalf of the researcher, NAFME contacted, via email, up to 5,000 members who met the criteria of secondary ensemble director using a standard NAFME template. A reminder request to participate for non-respondents was sent by NAFME in follow up. Of these emails, 8,057 were successfully delivered and 3,859 (47.9%) were opened. NAFME reported 103 (1.3%) clicks from the first email and 95 (1.2%) from the follow up. In-service secondary music teachers were also recruited through the following Facebook social media groups; Band Directors (30,000 members), American Choral Directors Association (25,000 members), and Music Teachers (37,000 members). Because of limited data regarding the number of views of these posts, it is impossible to determine the exact response rate. Preservice music education students were randomly selected by reaching out to accredited music education programs as found in the NASM database. A search of “music education” within the NASM database found 502 universities offering music education programs. From this list, every 5th institution was selected yielding a total of 126 contacted for this study. To achieve randomization, the list of accredited institutions was alphabetized before institutions were chosen using systematic random sampling. Contact information for the

126 universities was found by searching each university's web site or music department web site when available. Two points of contact were selected from each university; one either listed as the department contact or administrator and the other listed as faculty for music education. When multiple faculty members were listed within music education, those designated as department chair were selected. This process resulted in 252 points of contact for music education program. Seven returned as undeliverable.

Data Collection

The beginning of the questionnaires (Appendices A and B) asked participants for demographic information including age, years of teaching experience, location of undergraduate education, location of current teaching placement, experience with a 501(c)3, level of education, teaching grade level, and teaching subject area. Survey questions were decided following the review of literature and were based on the administrative responsibility content sections of secondary methods textbooks (Colwell & Hewitt, 2011; Feldman et al., 2016; Jagow, 2020; Roach, 1989) and supplementary books (Boonshaft, 2002, 2006; Brinson, 1996; Dunnigan, 2007; Kraemer & Kraemer, 2016; Lamble, 2004; Roach, 1989; Selby & Rush, 2017; *Strategies for Success in the Band and Orchestra*, 1994; Wilkinson & Rush, 2017). The questions were divided into the following administrative categories: budgeting, facility and inventory management, staffing, communication, and classroom management. Likert scale items on a six-point scale, utilizing level of agreement ranging from strongly disagree to strongly agree, measured participants' perceptions. Following each section, participants were provided a space to respond openly with thoughts or comments regarding their preparedness in that

category. The questionnaire was administered and collected digitally for two weeks via email and by SurveyMonkey survey software.

Pilot questionnaires were administered to five undergraduate music education students at the researcher's institution and five experienced secondary music teachers to check for proper grammar, potential spelling errors, and to ensure clarity and relevancy. Edits to the questionnaire were made based on feedback and included adding a demographic question asking in-service teachers for their highest level of education, correcting inconsistencies with the term undergraduate music education throughout preparedness questions, and splitting questions that asked about two areas into two separate questions.

Data Analysis

Questionnaires submitted via the SurveyMonkey platform were exported to Excel. Incomplete questionnaires were removed from the data set and not used for statistical analysis throughout this study. Descriptive statistics were used to analyze the demographic responses. Descriptive statistical analyses were used to examine Likert Scale responses; checking assumptions, normality, means and possible trends among the responses. Inferential statistics (e.g., *t*-tests, ANOVA) were used to compare the responses of preservice music education teachers and in-service performing arts teachers, as well as make comparisons between areas of teaching (e.g., band, choir, orchestra). Non-parametric tests, Mann-Whitney and Kruskal-Wallis were used when/if assumptions were not met.

Qualitative responses asking about individual experiences and impacts of understanding administrative responsibilities were asked following each section.

Responses to open-ended questions were analyzed by categorizing common themes among responses. Themes found among the responses included: no preparation, little preparation, some preparation, impractical preparation, prepared through undergraduate coursework, prepared through student teaching, prepared through experiences outside of the music education curriculum, preparation needed/desired, and preparation would be too difficult.

RESULTS

The following section details the results of this study. Consistencies of unpreparedness regarding administrative duties were revealed following comparative analysis of reported knowledge and perceived preparedness among performing arts teachers with varying levels of experience and teaching subjects to that of preservice music teachers. These results answer the following research questions:

1. What administrative responsibilities do in-service and preservice teachers feel most and least knowledgeable about?
 - a. Are there significant differences between the knowledge of in-service and preservice teachers regarding administrative responsibilities?
2. How well do in-service and preservice teachers feel their undergraduate music teacher education coursework prepared or is preparing them for administrative responsibilities?
 - a. Are there significant differences between the perceived preparedness of in-service and preservice teachers regarding administrative responsibilities?
3. Are there any significant differences in perceived preparedness regarding administrative responsibilities based on the subject area(s) taught by in-service teachers?

Demographics

The in-service questionnaire returned 176 total responses and the preservice questionnaire returned 73 total responses. After removing incomplete data, the remaining samples of complete data used for analysis include in-service teachers ($N = 160$) and preservice teachers ($N = 59$). Most in-service teacher participants reported band ($n = 122$, 76%) as their subject area. Preservice teachers indicated a more even distribution among subject areas. Both in-service and preservice participants responded as mostly having undergraduate programs focused on instrumental music. Few in-service participants ($n = 65$, 41%) and even fewer preservice participants ($n = 10$, 17%) reported having experience working with 501(c)3 organizations. To define regions for teaching location and location of undergraduate education, participants were asked to identify the state of which they teach and/or earned their degree. These responses were then grouped according to NAFME regions to provide provided a more concise geographic representation of the data, opposed to listing individual states (NAfME Federated State Associations, n.d.). Most in-service participants ($n = 53$) received undergraduate music education from the North Central Region while most preservice participants ($n = 17$) received their undergraduate education in the Southern Region. Table 1 presents the demographic data of the in-service and preservice samples that submitted complete questionnaire responses.

Table 1

Participant Demographics

	IS Mean (<i>SD</i>) $N = 160$	PS Mean (<i>SD</i>) $N = 59$
Age	42 (11.7)	21 (2.5)

Years of Teaching Experience	17 (10.5)	0.8 (1.3)
	IS <i>n, %</i>	PS <i>n, %</i>
Subject Area		
Band	122, 76%	39, 53%
Choir	53, 33%	35, 47%
Orchestra	30, 19%	16, 22%
Grade Level		
Junior High 7-8	45, 28%	30, 16%
Middle School 6-8	111, 69%	38, 20%
Middle School 7-9	21, 13%	29, 16%
High School 10-12	26, 16%	38, 20%
High School 9-12	131, 82%	52, 28%
501(c)3 Experience		
Yes	65, 41%	10, 17%
No	95, 59%	49, 83%
Undergraduate Degree Certification		
Instrumental	72, 45%	21, 36%
Vocal	7, 4%	13, 22%
General	2, 1%	0
Instrumental/General	13, 8%	7, 12%
Vocal/General	4, 3%	3, 5%
Vocal/Instrumental/General	62, 39%	15, 25%
Teaching Region		
Eastern	30, 19%	
North Central	50, 31%	
Northwest	12, 8%	
Southern	47, 29%	
Southwestern	16, 10%	
Western	5, 3%	

	IS <i>n, %</i>	PS <i>n, %</i>
Undergraduate Education Region		
Eastern	36, 23%	10, 17%
North Central	53, 33%	13, 22%
Northwest	4, 3%	4, 7%
Southern	46, 29%	17, 29%
Southwestern	19, 12%	14, 24%
Western	4, 3%	1, 2%

Note. IS = In-service Teacher, PS = Preservice Teacher.

Perceived Degree of Knowledge

To address research question 1, descriptive statistics were used to calculate the mean and standard deviation of in-service teacher responses to each question. The questions within each administrative category were sorted highest to lowest by means. In-service teachers ($N = 160$) reported feeling the most knowledgeable in classroom management regarding the understanding of how to create appropriate classroom procedures ($M = 5.6, SD = 0.6$). These responses also had the highest level of agreement compared to other questions in this section. The majority (23 of 52) of qualitative responses on classroom management supported this finding. For example, one respondent stated, “While it is different from school to school, I feel as though my program did a great job to prepare me for all kinds of situations.” Several (11) other responses expressed having “some” preparation that included “rules and procedures,” but nothing regarding “confidentiality or incident reports” was covered in the undergraduate curriculum. A few (4) respondents explained that even though they received preparation for classroom management in their course work, they “wish we had real life scenarios of incidents and had discussions on how those scenarios played out.” This aligned with two

respondents who stated classroom management “can really only be learned through experience” and others that they learned classroom management either “on the job” or through student teaching experiences. One respondent expressed receiving impractical preparation that was “not realistic and did not work when I started my career.”

Table 2

In-service Teachers Responses, Most to Least Knowledgeable

	<i>M</i>	<i>SD</i>
Budgeting		
I understand how to legally purchase school properties for public school performing arts.	4.9	1.3
I am knowledgeable of how to set up fundraisers.	4.7	1.3
I understand the benefits of supporting performing arts with non-profit organizations (501(c)3 booster).	4.5	1.5
I am knowledgeable of district financial accounts.	4.0	1.4
I understand how to legally sell school properties for public school performing arts.	3.4	1.7
I understand federal laws of supporting performing arts with non-profit organizations (501(c)3 booster).	3.2	1.7
Facility Management		
I am knowledgeable of how to create instrument inventory.	5.3	1.0
I am knowledgeable of how to maintain instrument inventory.	5.1	1.0
I am knowledgeable of how to create uniform inventory.	4.9	1.3
I am knowledgeable of how to maintain uniform inventory.	4.7	1.4
I am knowledgeable of proper climate and storage procedures within performing arts classrooms.	4.6	1.3
I am knowledgeable of the differences between district and booster inventory procedures.	3.9	1.8

	<i>M</i>	<i>SD</i>
Staffing		
I am knowledgeable of how to manage hired staffing and instructors.	4.4	1.7
I am knowledgeable of how to hire additional staffing and instructors via a school district.	4.2	1.6
I am knowledgeable of how to hire additional staffing and instructors through 501(c)3 booster organizations.	3.4	1.8
Communication		
I am knowledgeable of how to communicate with parents regarding school performing arts programs.	5.5	0.6
I am knowledgeable of how to follow proper chain of command within a school district.	5.4	0.7
I am knowledgeable of the laws surrounding social media use for school performing arts programs.	4.8	1.3
Classroom Management		
I understand how to create appropriate classroom procedures.	5.6	0.6
I understand how to create appropriate classroom rules.	5.5	0.7
I am knowledgeable of laws regarding student confidentiality.	5.3	0.9
I am knowledgeable of how to write an incident report.	4.9	1.1

In-service teachers ($N = 160$) reported feeling the least knowledgeable in budgeting regarding the federal laws of supporting performing arts with non-profit organizations ($M = 3.2$, $SD = 1.7$). Open-ended responses supported this in that the majority (34 of 111 regarding budgeting) stated having no training or coursework regarding budgeting during their undergraduate coursework. Of the respondents that mentioned having little preparation (28 of 111) one recalled, “In methods classes we worked on a mock budget, but we didn't touch on student fees, fundraisers, or booster

organizations.” Table 2 organizes the means from highest to lowest of in-service responses to each question by administrative category.

Inservice qualitative data also included a few responses (9 of 111) that indicated they felt their preparation was impractical or unrealistic including one account stating, “I was told about the fears and the horror stories of teachers inheriting poor budgets and debts when taking jobs, but not much about how to fix those debts or fund raise money.” One in-service teacher explained that “(the) ability to budget for my program is from common sense and years of experience alone”, and further noted that what they had learned about budgeting came from solely from experiences outside of their undergraduate music education including time spent on the job, prior jobs outside the career field, and speaking with mentors. Eight comments said that more preparation was needed, four stated that they were not prepared because their degrees were in music performance, four described the topic of budgeting as being too difficult to teach, two felt they were prepared by their coursework and one expressed that certain areas of budgeting were unnecessary to cover, stating, “I don't think it's necessary to have undergraduate coursework for the purchasing process ...(however) it would be beneficial for undergraduates to have coursework in the other areas of the financial administration aspect of what we do.” Table 3 shows the means from highest to lowest of preservice responses to each question by administrative category.

Table 3

Preservice Teachers Responses, Most to Least Knowledgeable

	<i>M</i>	<i>SD</i>
Budgeting		

	<i>M</i>	<i>SD</i>
I understand the benefits of supporting performing arts with non-profit organizations (501(c)3 booster).	3.1	1.7
I am knowledgeable of how to set up fundraisers.	3.0	1.4
I understand how to legally purchase school properties for public school performing arts.	2.2	1.3
I understand federal laws of supporting performing arts with non-profit organizations (501(c)3 booster).	2.1	1.3
I am knowledgeable of district financial accounts.	1.9	1.1
I understand how to legally sell school properties for public school performing arts.	1.7	0.9
Facility Management		
I am knowledgeable of how to create instrument inventory.	4.0	1.1
I am knowledgeable of proper climate and storage procedures within performing arts classrooms.	3.5	1.5
I am knowledgeable of how to create uniform inventory.	3.4	1.4
I am knowledgeable of the differences between district and booster inventory procedures.	1.9	1.3
Staffing		
I am knowledgeable of how to manage hired staffing and instructors.	2.4	1.4
I am knowledgeable of how to hire additional staffing and instructors via a school district.	2.0	1.2
I am knowledgeable of how to hire additional staffing and instructors through 501(c)3 booster organizations.	1.7	1.1
Communication		
I am knowledgeable of how to follow proper chain of command within a school district.	4.1	1.1
I am knowledgeable of how to communicate with parents regarding school performing arts programs.	4.1	1.3
I am knowledgeable of the laws surrounding social media use for school performing arts programs.	3.3	1.4

	<i>M</i>	<i>SD</i>
Classroom Management		
I understand how to create appropriate classroom rules.	4.6	1.1
I understand how to create appropriate classroom procedures.	4.6	1.0
I am knowledgeable of laws regarding student confidentiality.	4.0	1.3
I am knowledgeable of how to write an incident report.	3.1	1.6

Preservice teachers ($N = 59$) reported feeling the most knowledgeable in classroom management regarding the understanding of how to create appropriate classroom rules ($M = 4.6$, $SD = 1.1$). A total of 26 qualitative responses on the topic of classroom management were sorted into categories, nine were categorized as prepared and supported the statistical findings with statements such as, “We talk a lot about procedures and rules. We talk even more about classroom management and get a lot of practice with that.” Seven qualitative responses were categorized as having some preparation regarding rules and procedures but not about reporting incidents. Four stated that no preparation had been included in their undergraduate coursework, one of those expressed that, “Classroom management has always been the first question asked in class, but no real answer has been provided.” A few (3) mentioned having had more experience with management, confidentiality, and incident reports from working as resident advisors or summer camp counselors. Outlying responses from preservice teachers reflected an understanding for the challenges of learning classroom management in a college setting in saying, “I think that any experience we get in college is going to pale in comparison to experience we get in the field.”

Preservice teachers reported feeling the least knowledgeable in budgeting regarding how to legally sell school properties for public school performing arts ($M = 1.7$,

$SD = 1.0$). Qualitative responses on the topic of budgeting were left by 38 preservice participants. Those responses were sorted in the following categories; no preparation (11), little preparation (16), some preparation (1), preparation isolated to student teaching (1), preparation isolated to experiences outside of the curriculum (4), preparation too difficult (1), hope for preparation (2), fearful or worried (1), and impractical preparation (1). Responses in the no preparation category ranged from statements like “none” or “absolutely unprepared” to “I didn't even realize that these were things to be thinking about until taking this survey.” The category of responses mentioning having little preparation spoke to general awareness such as, “We talked very broadly about what to budget for but never how to submit budgets or what that might look like.” One unique statement was made about how preparation had taken place during their coursework and explained that “We did 1 budgeting assignment where we had 1/4 million dollar budget... when we argued that it was unrealistic we were told that our attitude was not appreciated.” Another outlier spoke to the feelings of stress mentioned in the literature regarding administrative responsibilities in saying, “Budgeting is terrifying and feels like something which shouldn't be in my job description. Sometimes I forget I'll have to deal with it. It feels like a barrier to making and teaching good music... I'd be completely lost.” Only 6 of the 38 qualitative responses from preservice teachers mentioned feeling at all prepared regarding budgeting from undergraduate coursework and other sources combined.

Comparative analysis of reported knowledge questions found significant mean differences between in-service ($N = 160$) and preservice ($N = 59$) music teachers. As expected, in-service music teachers reported much higher means for every topic than

preservice music teachers. These results are shown in Table 4. T-tests were used when all assumptions were met. Mann-Whitney tests were used for questions that did not meet the required assumptions. Mann-Whitney results reported in this study include *mean* data in place of the standard *median* as it provides more meaningful representation of the data relative to this study.

Table 4

In-Service and Preservice Knowledge Comparison

	IS		PS		<i>t</i> (217)	<i>z</i>	<i>p</i>
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>			
Finances							
I am knowledgeable of district financial accounts.	4.0	1.4	1.9	1.1	10.80		< .001
I am knowledgeable of how to set up fundraisers.	4.7	1.3	3.0	1.4		7.53	< .001
I understand how to legally purchase school properties for public school performing arts.	4.9	1.3	2.2	1.3		9.62	< .001
I understand how to legally sell school properties for public school performing arts.	3.4	1.7	1.7	0.9		6.68	< .001
I understand the benefits of supporting performing arts with non-profit organizations (501(c)3 booster).	4.5	1.5	3.1	1.7	5.98		< .001
I understand federal laws of supporting performing arts with	3.2	1.7	2.1	1.3		4.47	< .001

	IS		PS		<i>t</i> (217)	<i>z</i>	<i>p</i>
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>			
non-profit organizations (501(c)3 booster).							
Facility Management							
I am knowledgeable of how to create instrument inventory.	5.3	1.0	4.0	1.1		7.67	< .001
I am knowledgeable of how to create uniform inventory.	4.9	1.3	3.4	1.4		6.96	< .001
I am knowledgeable of proper climate and storage procedures within performing arts classrooms.	4.6	1.3	3.5	1.5		5.18	< .001
I am knowledgeable of the differences between district and booster inventory procedures.	3.9	1.8	1.9	1.3		6.91	< .001
Staffing							
I am knowledgeable of how to manage hired staffing and instructors.	4.4	1.7	2.4	1.4		8.17	< .001
I am knowledgeable of how to hire additional staffing and instructors via a school district.	4.2	1.6	2.0	1.2		7.91	< .001
I am knowledgeable of how to hire additional staffing and instructors through 501(c)3 booster organizations.	3.4	1.8	1.7	1.1		6.27	< .001
Communication							
I am knowledgeable of how to communicate with parents	5.5	0.6	4.1	1.3		8.17	< .001

	IS		PS		<i>t</i> (217)	<i>z</i>	<i>p</i>
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>			
regarding school performing arts programs.							
I am knowledgeable of how to follow proper chain of command within a school district.	5.4	0.7	4.1	1.1		8.10	< .001
I am knowledgeable of the laws surrounding social media use for school performing arts programs.	4.8	1.3	3.3	1.4		6.68	< .001
Classroom Management							
I understand how to create appropriate classroom procedures.	5.6	0.6	4.6	1.0		7.72	< .001
I understand how to create appropriate classroom rules.	5.5	0.7	4.6	1.1		7.18	< .001
I am knowledgeable of laws regarding student confidentiality.	5.3	0.9	4.0	1.3		7.67	< .001
I am knowledgeable of how to write an incident report.	4.9	1.1	3.1	1.6		7.43	< .001

Perceived Degree of Preparedness

Analysis for research question 2 included descriptive statistics to calculate the mean and standard deviation of in-service teacher responses. The questions within each administrative category were sorted highest to lowest by means. In-service teachers ($N = 160$) reported feeling the most prepared in classroom management regarding the

understanding of how to create appropriate classroom procedures ($M = 4.4, SD = 1.4$). This aligns with the majority (39 of 52) of total qualitative responses on classroom management that mentioned being at least somewhat prepared for classroom management either by undergraduate preparation or experience outside of the coursework. Only eight responses stated having no or little preparation in this area. Two responses expressed they wished for more scenarios based and practical preparation. An outlier mentioned that “Classroom management was discussed however, putting a plan into practice was not realistic and did not work when I started my career.” In-service teachers reported feeling the least prepared in budgeting regarding how to legally sell school properties for public school performing arts ($M = 1.6, SD = 1.0$). Categorization of qualitative responses on the topic of budgeting supported the statistical findings as 83 of the 111 total responses mentioned having no preparation (38), little preparation (28), impractical preparation (9), a degree in performance (4), or wished for preparation (8). Fewer (21) of the responses mentioned feeling prepared either through experiences outside of their coursework (18), student teaching (1), or their undergraduate coursework (2). Table 5 shows the means, highest to lowest, of in-service responses to each question regarding undergraduate preparedness by administrative category.

Table 5*In-service Teachers Responses, Most to Least Prepared*

	<i>M</i>	<i>SD</i>
Budgeting		
My undergraduate music teacher education courses are teaching me the benefits of supporting performing arts with non-profit organizations (501(c)3 booster).	2.4	1.4
My undergraduate music teacher education courses are teaching me how to legally purchase school properties for public school performing arts.	2.3	1.4
My undergraduate music teacher education courses are teaching me to handle district financial accounts.	2.0	1.3
My undergraduate music teacher education courses are teaching me how to set up fundraisers.	2.0	1.1
My undergraduate music teacher education courses are teaching me the federal laws of supporting performing arts with non-profit organizations (501(c)3 booster).	1.8	1.1
My undergraduate music teacher education courses are teaching me how to legally sell school properties for public school performing arts.	1.6	0.9
Facility Management		
My undergraduate music teacher education courses taught me how to create instrument inventory.	2.6	1.5
My undergraduate music teacher education courses taught me how to maintain instrument inventory.	2.6	1.5
My undergraduate music teacher education courses taught me about proper climate and storage procedures within performing arts classrooms.	2.6	1.6
My undergraduate music teacher education courses taught me how to maintain uniform inventory.	2.3	1.4

	<i>M</i>	<i>SD</i>
My undergraduate music teacher education courses taught me how to create uniform inventory.	2.3	1.4
My undergraduate music teacher education courses taught me about the differences between district and booster inventory procedures.	1.9	1.2
Staffing		
My undergraduate music teacher education courses taught me how to hire additional staffing and instructors via a school district.	1.9	1.1
My undergraduate music teacher education courses taught me how to manage hired staffing and instructors.	1.9	1.0
My undergraduate music teacher education courses taught me how to hire additional staffing and instructors via 501(c)3 booster organizations.	1.6	0.9
Communication		
My undergraduate music teacher education courses taught me how to communicate with parents regarding school performing arts programs.	3.6	1.6
My undergraduate music teacher education courses taught me how to follow proper chain of command within a school district.	3.5	1.5
My undergraduate music teacher education courses taught me about the laws surrounding social media use for school performing arts programs.	2.4	1.6
Classroom Management		
My undergraduate music teacher education courses taught me how to create appropriate classroom procedures.	4.4	1.4
My undergraduate music teacher education courses taught me how to create appropriate classroom rules.	4.3	1.4
My undergraduate music teacher education courses taught laws regarding student confidentiality.	3.4	1.7
My undergraduate music teacher education courses taught me how to write an incident report.	2.2	1.3

Preservice teachers ($N = 59$) reported feeling the most prepared in classroom management regarding the understanding of how to create appropriate classroom procedures ($M = 4.36, SD = 1.26$). Categorization of the 26 preservice responses on the topic of classroom management found the majority (19) mention at least some preparation either from undergraduate coursework or outside experiences. Preservice teachers ($N = 59$) reported feeling the least prepared in staffing regarding how to hire additional staffing and instructors via 501(c)3 booster organizations ($M = 1.68, SD = 0.99$). Out of the 28 total preservice qualitative responses on the topic of staffing, 22 mentioned having no (18) or little (4) preparation in this area. One respondent expressed feeling “Unprepared. I’m not sure how to reach out to people let alone hire or know if I’m qualified to hire individuals.” The remaining six responses mentioned preparation from outside of their undergraduate course work through observation, being hired to work with marching bands, or speaking with mentors. Table 6 organizes the means, highest to lowest, of preservice responses to each question regarding undergraduate preparedness grouped by administrative category.

Table 6

Preservice Teachers Responses, Most to Least Prepared

	<i>M</i>	<i>SD</i>
Budgeting		
My undergraduate music teacher education courses are teaching me the benefits of supporting performing arts with non-profit organizations (501(c)3 booster).	2.5	1.5
My undergraduate music teacher education courses are teaching me how to set up fundraisers.	2.3	1.3

	<i>M</i>	<i>SD</i>
My undergraduate music teacher education courses are teaching me how to legally purchase school properties for public school performing arts.	2.2	1.4
My undergraduate music teacher education courses are teaching me to handle district financial accounts.	2.0	1.2
My undergraduate music teacher education courses are teaching me the federal laws of supporting performing arts with non-profit organizations (501(c)3 booster).	1.9	1.2
My undergraduate music teacher education courses are teaching me how to legally sell school properties for public school performing arts.	1.8	1.1
Facility Management		
My undergraduate music teacher education courses taught me how to create instrument inventory.	3.0	1.4
My undergraduate music teacher education courses taught me about proper climate and storage procedures within performing arts classrooms.	2.6	1.5
My undergraduate music teacher education courses taught me how to create uniform inventory.	2.3	1.3
My undergraduate music teacher education courses taught me about the differences between district and booster inventory procedures.	1.8	1.1
Staffing		
My undergraduate music teacher education courses are teaching me how to manage hired staffing and instructors.	1.8	1.1
My undergraduate music teacher education courses are teaching me how to hire additional staffing and instructors via a school district.	1.7	1.1
My undergraduate music teacher education courses are teaching me how to hire additional staffing and instructors via 501(c)3 booster organizations.	1.7	1.0

Communication

	<i>M</i>	<i>SD</i>
My undergraduate music teacher education courses are teaching me how to communicate with parents regarding school performing arts programs.	3.4	1.7
My undergraduate music teacher education courses are teaching me how to follow proper chain of command within a school district.	3.4	1.5
My undergraduate music teacher education courses are teaching me about the laws surrounding social media use for school performing arts programs.	2.8	1.5
Classroom Management		
My undergraduate music teacher education courses are teaching how to create appropriate classroom procedures.	4.4	1.3
My undergraduate music teacher education courses are teaching how to create appropriate classroom rules.	4.3	1.2
My undergraduate music teacher education courses are teaching about laws regarding student confidentiality.	3.3	1.6
My undergraduate music teacher education courses are teaching how to write an incident report.	2.3	1.4

Analysis comparing the responses of in-service ($N = 160$) and preservice ($N = 59$) music teachers about their undergraduate preparation found only one significant mean difference. The difference found regarded laws of social media use for school performing arts ($t(217) = 0.24, p = 0.04$). Of in-service qualitative responses regarding communication (64), 24 mentioned social media did not yet exist during their undergraduate preparation. Preservice qualitative responses on the topic of communication (29) included 15 that mentioned some preparation either from undergraduate coursework (3), student teaching (1), or experiences outside of their coursework (6). Others mentioned having no preparation (5), little preparation (6), or

wished for preparation (3). Though more than half of the preservice qualitative responses mentioned having some preparation, one outlier expressed the stress they felt regarding communication in saying, “I’m so terrified of parents, I saw the parents in my own high school district make teacher’s lives SO DIFFICULT.”

Statistical comparisons between in-service and preservice teacher preparedness are included in Table 7. T-tests were used when all assumptions were met. Mann-Whitney tests were used for questions that did not meet the required assumptions. For Mann-Whitney results, *means* were reported in place of the standard *median*.

Table 7

In-Service and Preservice Preparedness Comparison

	IS		PS		<i>t</i> (217)	<i>z</i>	<i>p</i>
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>			
Finances							
My undergraduate music teacher education courses are teaching me the benefits of supporting performing arts with non-profit organizations (501(c)3 booster).	2.4	1.4	2.5	1.5	0.37		0.71
My undergraduate music teacher education courses are teaching me how to legally purchase school properties for public school performing arts.	2.3	1.4	2.2	1.4		0.75	0.46
My undergraduate music teacher education courses are teaching me	2.0	1.3	2.0	1.2		0.28	0.40

	IS		PS		<i>t</i> (217)	<i>z</i>	<i>p</i>
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>			
to handle district financial accounts.							
My undergraduate music teacher education courses are teaching me how to set up fundraisers.	2.0	1.1	2.3	1.3		0.98	0.18
My undergraduate music teacher education courses are teaching me the federal laws of supporting performing arts with non-profit organizations (501(c)3 booster).	1.8	1.1	1.9	1.2		0.70	0.26
My undergraduate music teacher education courses are teaching me how to legally sell school properties for public school performing arts.	1.6	0.9	1.8	1.1		0.70	0.27
Facility Management							
My undergraduate music teacher education courses taught me how to create instrument inventory.	2.6	1.5	3.0	1.4	1.81		0.07
My undergraduate music teacher education courses taught me how to create uniform inventory.	2.3	1.4	2.3	1.3	0.10		0.92
My undergraduate music teacher education courses taught me about proper climate and storage procedures within performing arts classrooms.	2.6	1.6	2.6	1.5	0.25		0.80
My undergraduate music teacher education courses taught me about	1.9	1.2	1.8	1.1		0.82	0.23

	IS		PS		<i>t</i> (217)	<i>z</i>	<i>p</i>
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>			
the differences between district and booster inventory procedures.							
Staffing							
My undergraduate music teacher education courses taught me how to hire additional staffing and instructors via a school district.	1.9	1.1	1.7	1.1		1.26	0.24
My undergraduate music teacher education courses taught me how to manage hired staffing and instructors.	1.9	1.0	1.8	1.1		0.62	0.57
My undergraduate music teacher education courses taught me how to hire additional staffing and instructors via 501(c)3 booster organizations.	1.6	0.9	1.7	1.0		0.06	0.96
Communication							
My undergraduate music teacher education courses taught me how to communicate with parents regarding school performing arts programs.	3.6	1.6	3.4	1.7	0.25		0.36
My undergraduate music teacher education courses taught me how to follow proper chain of command within a school district.	3.5	1.5	3.4	1.5	0.64		0.52
My undergraduate music teacher education courses taught me about the laws surrounding social media	2.4	1.6	2.8	1.5	0.24		0.04

	IS		PS		<i>t</i> (217)	<i>z</i>	<i>p</i>
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>			
use for school performing arts programs.							
Classroom Management							
My undergraduate music teacher education courses taught me how to create appropriate classroom procedures.	4.4	1.4	4.4	1.3		0.69	0.50
My undergraduate music teacher education courses taught me how to create appropriate classroom rules.	4.3	1.4	4.3	1.2	0.21		1.97
My undergraduate music teacher education courses taught laws regarding student confidentiality.	3.4	1.7	3.3	1.6	0.30		0.76
My undergraduate music teacher education courses taught me how to write an incident report.	2.2	1.3	2.3	1.4	0.59		0.56

Inservice Differences by Subject Area

In-service music teacher responses to undergraduate preparedness were grouped into samples based on teaching subject area. Though many different ensemble and teaching responsibilities were reported, only those meeting sample size criteria were analyzed. Those responses included in-service teachers who teach dual subjects, band/choir ($n = 28$) and band/orchestra ($n = 11$), and those who reported teaching one subject, band ($n = 81$), choir ($n = 21$), and orchestra ($n = 14$). These samples did not meet the assumptions for one-way ANOVA, thus Kruskal-Wallis tests were used to determine any significant differences in undergraduate preparedness. Analysis of these samples

determined only one topic with significant mean differences, the creation of instrument inventory ($H(11.64) = 4, p = 0.02$). Follow up Mann-Whitney tests found the significant differences regarding the creation of instrument inventory to be between band and choir directors ($p = 0.02$) and between band and orchestra directors ($p = 0.006$). No other questions about undergraduate preparedness were found to have significant differences.

Qualitative Summary

Qualitative responses were submitted by in-service teachers for each topic presented in the questionnaire; budgeting (111), facility and inventory management (76), staffing (78), communication (64), and classroom management (52). Similarly, preservice teachers submitted qualitative responses in budgeting (38), facility and inventory management (29), staffing (28), communication (29), and classroom management (26). In-service qualitative responses not detailed in the previous results sections include the topics of staffing and facility management. Regarding staffing, the majority (36) of in-service responses mentioned having no preparation (31) or little preparation (5). Other categories of staffing responses included preparation from experiences outside of undergraduate coursework (21), preparation not needed in their position (10), and preparation regarding staffing would be too difficult (5). One outlier who mentioned preparation on the topic of staffing being unnecessary stated that “This was not covered at all; however, most band, choir, and orchestra programs that a new teacher would start out with don't have a big enough staff for this to be a concern.” Responses regarding facility and inventory management from in-service teachers included the following categories; no preparation (27), little preparation (17), preparation isolated to experiences

outside of undergraduate coursework (18), needed or desired preparation (4), prepared through undergraduate coursework (6), and preparation is too difficult (4).

Preservice qualitative responses on the topic of facility and inventory management were not detailed in the previous results sections. The categories of these responses included no preparation (9), little preparation (4), some preparation (6), preparation outside of coursework (8), and preparation needed or desired (2).

DISCUSSION

Interpretation

The purpose of this study was to investigate the perceptions of in-service and preservice music teacher knowledge and preparedness regarding administrative responsibilities in the career field of secondary music education. Question 1 asked what administrative responsibilities do in-service and preservice teachers feel most and least knowledgeable about. Results found that both in-service and preservice teachers felt the most knowledgeable in the topic of classroom management, in-service teachers strongly agreed they are knowledgeable about creating classroom procedures, and preservice teachers agreed they are knowledgeable on creating classroom rules. The qualitative responses from both groups discussed various depths of undergraduate training regarding classroom management. Both groups provided multiple qualitative responses that expressed classroom management was talked about the most compared to the other administrative responsibilities covered in the questionnaire. This aligns with the findings of additional studies that report behavioral issues and classroom management being among the most covered content and administrative issues being the least (Baumgartner, 2014; Baumgartner & Councill, 2019; Hourigan & Scheib, 2009)

Both groups reported being least knowledgeable within the topic of budgeting. Inservice teachers somewhat disagreed they are knowledgeable of the laws pertaining to 501(c)3 booster organizations. Preservice teachers disagreed that they are knowledgeable of how to legally sell properties with the public school system. Studies of music

education curricula show areas of administrative duties such as these are often not covered or need more attention (Conway, 2022)

Question 1a asked if there are significant differences between the knowledge of in-service and preservice teachers regarding administrative responsibilities. As expected, there were significant differences in reported knowledge between in-service and preservice teachers in every topic presented in the questionnaire. This seems logical considering the years of teaching experience informing in-service teacher knowledge that preservice teachers have not yet had. The similarity in preparation scores, but significant differences in reported knowledge between in-service and preservice teachers may be the result of knowledge acquired on the job. The literature acknowledges this is often the case considering directors must wear many hats to run a successful program even though they were most likely not trained for administrative responsibilities (Burch & Gartner, 2022; Conway 2022).

Question 2 asked how well in-service and preservice teachers feel their undergraduate music teacher education course work prepared or is preparing them for administrative responsibilities. In-service and preservice teachers both indicated being most prepared by their undergraduate coursework on the topic of classroom management. Both groups somewhat agreed their undergraduate coursework prepared or is preparing them to create classroom procedures. In-service teachers indicated being least prepared in the topic of budgeting and disagreed with the statement that their undergraduate coursework prepared them to legally sell properties within a public-school setting. Preservice teachers indicated being least prepared in staffing and disagreed that their undergraduate coursework was preparing them to hire staff through 501(c)3 booster

organizations. The number of qualitative responses supporting the lack of preparation in these areas is concerning considering the certainty of facing these issues in the career field. The high number of qualitative responses expressing the stress related to these areas of the career field and the desire for more coverage on administrative responsibilities in the music education curriculum aligns with multiple studies reporting the lack administrative content provided to preservice music teachers (Baumgartner, 2014; Baumgartner & Council, 2019; Conway, 2020, 2022; Cooper, 1994; Garrison, 1985; Hourigan & Scheib, 2009). Granted, there is no way to determine the exact size, type, and ensembles preservice teachers may face when taking their first job, music education curricula need improvements to better prepare preservice teachers who may be facing these issues once in their own classrooms. Regarding question 2a asking if there were significant differences between in-service and preservice preparation, only the area of preparedness communicating via social media showed significant difference. This makes sense based on the demographic data showing that many in-service participants completed their undergraduate education prior to the prevalence of social media.

To answer question 3, only the topic of creating instrument inventory showed a statistical difference in preparation. On average, band directors reported significantly more preparation in this area compared to both choir and orchestra directors. Though there was a significant difference between subject areas, the averages were all less than 3, at least somewhat disagreeing that their undergraduate coursework prepared them to create instrument inventories. It may be possible that band directors reported higher averages given the nature of band programs and the likelihood of becoming more familiar with instrument inventories.

Applications

Despite the importance of administrative responsibilities in varying types of programs pointed out in the literature (Brinson, 1996; Burch & Gartner, 2002; Colwell & Hewitt, 2011; Cooper, 1994; Dunnigan, 2007; Feldman et al., 2016; Jagow, 2020; Kearns, 2011; Selby & Rush, 2017; Roach, 1989; Wise, 1996), in-service and preservice teachers disagree that their undergraduate coursework prepared or is preparing them to manage administrative aspects of the job. Of the 20 statements in the questionnaire presented to both in-service and preservice teachers about their preparedness, on average, in-service teachers responded somewhat disagree, disagree, or strongly disagree to 16 statements that their undergraduate coursework prepared them to manage those responsibilities. Preservice teachers responded somewhat disagree, disagree, or strongly disagree to 18 of the 20 statements that their undergraduate coursework prepared them to manage those administrative responsibilities.

The lowest overall means of in-service teacher knowledge were found in questions related to non-profit booster organizations. This information points to a specific area where more help could be had by reaching out to local booster organizations and building connections with undergraduate music teacher preparation programs. Music education students often observe experienced music teachers to gain a better perspective of the realities of the position. Similar observations and interactions with booster committees and their executive board members could help provide the missing preparedness regarding booster organizations. Perhaps observation opportunities for preservice music teachers to not only spend class time with experienced directors in front of students, but also time spent during plan periods, staff meetings, and other “off-the-

podium” times may also better prepare preservice teachers to handle administrative responsibilities.

The breadth, depth, and importance of administrative responsibilities covered in the literature appears greater than and does not match the level of preparedness reported by in-service and preservice teachers in this questionnaire. Findings from a 20-year follow up study revisiting music teachers who were interviewed as undergraduates about their preparation and the realities of teaching aligned with data from this study and indicated administrative responsibilities as a subject that received the least amount of preparation (Conway, 2022). This information hopefully will lead to needed reflections and adjustments in current music education curricula to better serve the practical needs of future music teachers. Addressing the imbalance between the impact, importance, and abundance of administrative responsibilities mentioned in the literature and lack of preparedness reported by both in-service and preservice music teachers could help align the topic with a more equal level of importance placed on other topics in music education curricula.

Future Research

More research is needed to help determine what administrative responsibilities might be considered most generally applicable to preservice music teachers that do not yet know what specific scenario they may encounter on the job. Qualitative responses mentioned concerns with difficulty teaching administrative responsibilities either because of the hands-on nature required to fully understand or because of the differences in administrative procedures among public school districts. Future research may include discovering what those differences are and how those differences could inform the

structure of the curriculum as well as exploring how more relevant scenarios can be created and discussed inside the preservice music teacher coursework.

Added stress related to administrative responsibilities were mentioned in qualitative responses within the study and in the literature. It is possible that the lack of preparation and training to deal with administrative tasks contributes to the level of stress. Directors, once situated in the career field, often find themselves isolated within their subject area from other teachers in the building with less availability of immediate mentorship than during their student teaching. I believe the immediacy of having to learn administrative responsibilities on-the-job paired with the gravity administrative actions carry adds stress to an already demanding career field. I predict these stressors could be alleviated with either more thorough administrative preparation and training within the music education curriculum or by facilitating more involved mentorships during the first three years of licensed teaching. Furthermore, I question if increased preparation to better handle administrative tasks could lower job related stress and impact music educator attrition.

Some qualitative responses indicated that music education students often face heavy courseloads including an abundance of material that they are finding is not getting utilized in the “real world.” If this is the case, investigations of material covered in undergraduate coursework compared to material most needed in today’s career field could reveal needed cuts and/or changes to music education course loads. More research needs to be done to determine if current content of music education coursework is relevant to the realities faced within the career field, and if/how those can be adjusted while still being able to meet the criteria for NASM accreditation.

I hypothesize, based on personal anecdotes, that time spent before and during undergraduate training working with booster organizations and volunteering to organize and run events for local public school music programs help to familiarize preservice students with the administrative responsibilities they potentially face in the career field. A second hypothesis, posed by a respondent, questions if there is any connection between the depth of undergraduate preparation regarding administrative responsibilities and the time and experience the professor spent working in secondary public-school settings who teach those courses. Additional research is needed to further investigate these hypotheses.

Limitations and Strengths

The limitations of this study include unknown response rates, sample size concerns, grade level teaching experience, and variances of understanding of administrative responsibilities within the field. Since the questionnaire was distributed from the researcher to department contacts, then those department contacts to preservice music teachers, it is impossible to know the total number or preservice students reached to calculate the response rate. Sample size limitations hinder the generalizability of this study. Inadequate sample sizes of subjects taught by in-service teachers resulted in the removal of data of less common teaching subject combinations from the analysis of differences between in-service preparedness by subject. In-service participants included both those who teach primarily middle school, primarily high school, and/or both. These grade divisions in secondary education often face different topics at varying depths of administrative responsibilities. Variances of understanding and application of administrative responsibilities between districts, subjects, undergraduate preparation,

years of experience, etc. potentially contributed to levels of kurtosis and skewness that did not meet the assumptions for parametric testing.

The strengths of this study include the consistency of respondent data, qualitative data that supports the quantitative findings, and random distribution. Respondent data of in-service and preservice music teachers matched what would be expected given their various levels of experience in the career field. Both the numbers and quotes of qualitative response data for in-service and preservice music teachers supported the statistical findings of the numerical data. Survey distribution by NAFME listserv and systematic random sampling of NASM accredited university contacts ensured randomization within the in-service and preservice teacher populations.

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APPENDICES

Appendix A:

In-Service Questionnaire

Demographics

Age

Years of teaching experience

Years of full-time teaching experience

What ensemble(s) do you instruct (select all that apply)?

Band

Choir

Orchestra

Other

What grade level(s) do you teach (select all that apply)?

Junior High (7-8)

Middle School (6-8)

Middle School (7-9)

High School (10-12)

High School (9-12)

Do you work with a 501(c)3 organization as part of your program?

Yes

No

What is your highest level of education?

Bachelors

Masters

Doctorate

What is the content area certification a of your undergraduate degree?

Music – Instrumental

Music – Vocal

Music – General

Music – Instrumental and General

Music – Vocal and General
 Music – Vocal, Instrumental, and General

In what state do you currently teach?

In state was your undergraduate music program?

Budgeting

How much do you agree or disagree with the following statements regarding budgeting?

	Strongly Disagree	Disagree	Somewhat Disagree	Somewhat Agree	Agree	Strongly Agree
– I am knowledgeable of district financial accounts.	1	2	3	4	5	6
– My undergraduate music education courses taught me to handle district financial accounts.	1	2	3	4	5	6
– I am knowledgeable of how to set up fundraisers.	1	2	3	4	5	6
– My undergraduate music teacher education courses taught me how to set up fundraisers.	1	2	3	4	5	6
– I understand how to legally purchase school properties for public school performing arts.	1	2	3	4	5	6
– My undergraduate music teacher education courses taught me how to legally purchase school properties for public school performing arts.	1	2	3	4	5	6
– I understand how to legally sell school properties for public school performing arts.	1	2	3	4	5	6
– My undergraduate music teacher education courses taught me how to legally sell	1	2	3	4	5	6

school properties for public school performing arts.

- I understand the benefits of supporting performing arts with non-profit organizations (501(c)3 booster). 1 2 3 4 5 6

- My undergraduate music teacher education courses taught me the benefits of supporting performing arts with non-profit organizations (501(c)3 booster). 1 2 3 4 5 6

- I understand federal laws of supporting performing arts with non-profit organizations (501(c)3 booster). 1 2 3 4 5 6

- My undergraduate music teacher education courses taught me the federal laws of supporting performing arts with non-profit organizations (501(c)3 booster). 1 2 3 4 5 6

- Please use the space provided to express any thoughts you may have about your preparedness during your undergraduate coursework regarding budgeting.

Facility and Inventory Management

How much do you agree or disagree with the following statements regarding facility and inventory management?

- | | 1 | 2 | 3 | 4 | 5 | 6 |
|---|-------------------|----------|---------|----------------|-------|----------------|
| | Strongly Disagree | Disagree | Neutral | Slightly Agree | Agree | Strongly Agree |
| – I am knowledgeable of how to create instrument inventory. | 1 | 2 | 3 | 4 | 5 | 6 |
| – My undergraduate music teacher education courses | 1 | 2 | 3 | 4 | 5 | 6 |

taught me how to create instrument inventory.						
– I am knowledgeable of how to create uniform inventory.	1	2	3	4	5	6
– My undergraduate music teacher education courses taught me how to create uniform inventory.	1	2	3	4	5	6
– I am knowledgeable of how to maintain instrument inventory.	1	2	3	4	5	6
– My undergraduate music teacher education courses taught me how to maintain instrument inventory.	1	2	3	4	5	6
– I am knowledgeable of how to maintain uniform inventory.	1	2	3	4	5	6
– My undergraduate music teacher education courses taught me how to maintain uniform inventory.	1	2	3	4	5	6
– I am knowledgeable of proper climate and storage procedures within performing arts classrooms.	1	2	3	4	5	6
– My undergraduate music teacher education courses taught me about proper climate and storage procedures within performing arts classrooms.	1	2	3	4	5	6
– I am knowledgeable of the differences between district and booster inventory procedures.	1	2	3	4	5	6

– My undergraduate music teacher education courses taught me about the differences between district and booster inventory procedures.

1 2 3 4 5 6

– Please use the space provided to express any thoughts you may have about your preparedness during your undergraduate coursework regarding facility and inventory management.

Staffing

How much do you agree or disagree with the following statements regarding staffing?

	Strongly Disagree	Disagree	Somewhat Disagree	Somewhat Agree	Agree	Strongly Agree
– I am knowledgeable of how to hire additional staffing and instructors via a school district.	1	2	3	4	5	6
– My undergraduate music teacher education courses taught me how to hire additional staffing and instructors via a school district.	1	2	3	4	5	6
– I am knowledgeable of how to hire additional staffing and instructors through 501(c)3 booster organizations.	1	2	3	4	5	6
– My undergraduate music teacher education courses taught me how to hire additional staffing and instructors via 501(c)3 booster organizations.	1	2	3	4	5	6

- I am knowledgeable of how to communicate with parents regarding school performing arts programs. 1 2 3 4 5 6
- My undergraduate music teacher education courses taught me how to communicate with parents regarding school performing arts programs. 1 2 3 4 5 6
- Please use the space provided to express any thoughts you may have about your preparedness during your undergraduate coursework regarding communication.

Classroom Management

How much do you agree or disagree with the following statements regarding classroom management?

	Strongly Disagree	Disagree	Somewhat Disagree	Somewhat Agree	Agree	Strongly Agree
– I am knowledgeable of how to write an incident report.	1	2	3	4	5	6
– My undergraduate music teacher education courses taught me how to write an incident report.	1	2	3	4	5	6
– I am knowledgeable of laws regarding student confidentiality.	1	2	3	4	5	6
– My undergraduate music teacher education courses taught laws regarding student confidentiality.	1	2	3	4	5	6
– I understand how to create appropriate classroom rules.	1	2	3	4	5	6

– My undergraduate music teacher education courses taught me how to create appropriate classroom rules. 1 2 3 4 5 6

– I understand how to create appropriate classroom procedures. 1 2 3 4 5 6

– My undergraduate music teacher education courses taught me how to create appropriate classroom procedures. 1 2 3 4 5 6

– Please use the space provided to express any thoughts you may have about your preparedness during your undergraduate coursework regarding classroom management.

Appendix B:
Pre-Service Questionnaire

Demographics

Age

Semesters of Music Teacher Education courses completed.

Years of teaching experience

What ensemble(s) do you hope to instruct (select all that apply)?

- Band
- Choir
- Orchestra

What grade level(s) do you hope to teach (select all that apply)?

- Junior High (7-8)
- Middle School (6-8)
- Middle School (7-9)
- High School (10-12)
- High School (9-12)

Have you ever worked with a 501(c)3 organization?

- Yes
- No

What is the content area certification of your undergraduate degree?

- Music – Instrumental
- Music – Vocal
- Music – General
- Music – Instrumental and General
- Music – Vocal and General
- Music – Vocal, Instrumental, and General

In what state is your undergraduate music program?

Approximately how many undergraduates attend your institution?

- Less than 2,000
- 2,001-8,000
- 8,001-15,000

More than 15,000

Budgeting

How much do you agree or disagree with the following statements regarding budgeting?

	Strongly Disagree	Disagree	Somewhat Disagree	Somewhat Agree	Agree	Strongly Agree
– I am knowledgeable of district financial accounts.	1	2	3	4	5	6
– My undergraduate music education courses are teaching me to handle district financial accounts.	1	2	3	4	5	6
– I am knowledgeable of how to set up fundraisers.	1	2	3	4	5	6
– My undergraduate music teacher education courses are teaching me how to set up fundraisers.	1	2	3	4	5	6
– I understand how to legally purchase school properties for public school performing arts.	1	2	3	4	5	6
– My undergraduate music teacher education courses are teaching me how to legally purchase school properties for public school performing arts.	1	2	3	4	5	6
– I understand how to legally sell school properties for public school performing arts.	1	2	3	4	5	6
– My undergraduate music teacher education courses are teaching me how to legally sell school properties for	1	2	3	4	5	6

public school performing arts.

- I understand the benefits of supporting performing arts with non-profit organizations (501(c)3 booster). 1 2 3 4 5 6
- My undergraduate music teacher education courses are teaching me the benefits of supporting performing arts with non-profit organizations (501(c)3 booster). 1 2 3 4 5 6
- I understand the federal laws of supporting performing arts with non-profit organizations (501(c)3 booster). 1 2 3 4 5 6
- My undergraduate music teacher education courses are teaching me the federal laws of supporting performing arts with non-profit organizations (501(c)3 booster). 1 2 3 4 5 6
- Please use the space provided to express any thoughts you may have about your preparedness during your undergraduate coursework regarding budgeting.

Facility and Inventory Management

How much do you agree or disagree with the following statements regarding facility and inventory management?

- | | Strongly Disagree | Disagree | Somewhat Disagree | Somewhat Agree | Agree | Strongly Agree |
|---|-------------------|----------|-------------------|----------------|-------|----------------|
| – I am knowledgeable of how to create instrument inventory. | 1 | 2 | 3 | 4 | 5 | 6 |
| – My undergraduate music teacher education courses are | 1 | 2 | 3 | 4 | 5 | 6 |

teaching me how to create instrument inventory.

- I am knowledgeable of how to create uniform inventory. 1 2 3 4 5 6
- My undergraduate music teacher education courses are teaching me how to create uniform inventory. 1 2 3 4 5 6
- I am knowledgeable of proper climate and storage procedures within performing arts classrooms. 1 2 3 4 5 6
- My undergraduate music teacher education courses are teaching me about proper climate and storage procedures within performing arts classrooms. 1 2 3 4 5 6
- I am knowledgeable of the differences between district and booster inventory procedures. 1 2 3 4 5 6
- My undergraduate music teacher education courses are teaching me about the differences between district and booster inventory procedures. 1 2 3 4 5 6
- Please use the space provided to express any thoughts you may have about your preparedness during your undergraduate coursework regarding facility and inventory management.

Staffing

How much do you agree or disagree with the following statements regarding staffing?

	Strongly Disagree	Disagree	Somewhat Disagree	Somewhat Agree	Agree	Strongly Agree
– I am knowledgeable of how to hire additional staffing and instructors via a school district.	1	2	3	4	5	6
– My undergraduate music teacher education courses are teaching me how to hire additional staffing and instructors via a school district.	1	2	3	4	5	6
– I am knowledgeable of how to hire additional staffing and instructors through 501(c)3 booster organizations.	1	2	3	4	5	6
– My undergraduate music teacher education courses are teaching me how to hire additional staffing and instructors via 501(c)3 booster organizations.	1	2	3	4	5	6
– I am knowledgeable of how to manage hired staffing and instructors.	1	2	3	4	5	6
– My undergraduate music teacher education courses are teaching me how to manage hired staffing and instructors.	1	2	3	4	5	6
– Please use the space provided to express any thoughts you may have about your preparedness during your undergraduate coursework regarding staffing.						

Communication

How much do you agree or disagree with the following statements regarding communication?

	Strongly Disagree	Disagree	Somewhat Disagree	Somewhat Agree	Agree	Strongly Agree
– I am knowledgeable of how to follow proper chain of command within a school district.	1	2	3	4	5	6
– My undergraduate music teacher education courses are teaching me how to follow proper chain of command within a school district.	1	2	3	4	5	6
– I am knowledgeable of the laws surrounding social media use for school performing arts programs.	1	2	3	4	5	6
– My undergraduate music teacher education courses are teaching me about the laws surrounding social media use for school performing arts programs.	1	2	3	4	5	6
– I am knowledgeable of how to communicate with parents regarding school performing arts programs.	1	2	3	4	5	6
– My undergraduate music teacher education courses are teaching me how to communicate with parents regarding school performing arts programs.	1	2	3	4	5	6
– Please use the space provided to express any thoughts you may have about your preparedness during your undergraduate coursework regarding communication.						

Classroom Management

How much do you agree or disagree with the following statements regarding classroom management?

	Strongly Disagree	Disagree	Somewhat Disagree	Somewhat Agree	Agree	Strongly Agree
– I am knowledgeable of how to write an incident report.	1	2	3	4	5	6
– My undergraduate music teacher education courses are teaching how to write an incident report.	1	2	3	4	5	6
– I am knowledgeable of laws regarding student confidentiality.	1	2	3	4	5	6
– My undergraduate music teacher education courses are teaching about laws regarding student confidentiality.	1	2	3	4	5	6
– I understand how to create appropriate classroom rules.	1	2	3	4	5	6
– My undergraduate music teacher education courses are teaching how to create appropriate classroom rules.	1	2	3	4	5	6
– I understand how to create appropriate classroom procedures.	1	2	3	4	5	6
– My undergraduate music teacher education courses are teaching how to create appropriate classroom procedures.	1	2	3	4	5	6
– Please use the space provided to express any thoughts you may have about your preparedness during your undergraduate coursework						

regarding classroom
management.

Appendix C:
Informed Consent

Dear Participant:

You are being invited to participate in a research study. The purpose of this study is to examine the perception of in-service secondary music teachers' preparedness for administrative duties from their preparation programs. Under investigation are the perceptions of preparation of both preservice and in-service music teachers. This study is conducted by Ashley Hokenson of the University of Louisville.

Your participation in the study will involve completing a questionnaire. The study will take approximately 15 minutes to complete. There are no known risks for your participation in this research study. The information you provide will be analyzed using descriptive and inferential statistics including t-tests, and a one-way ANOVA to compare the responses of preservice music education teachers and in-service performing arts teachers. Open ended questions asking about personal experience and impact of understanding administrative duties will be asked following the questionnaire. Your information will be stored via electronic data storage, OneDrive, and Google Forms. The information collected may not benefit you directly. The information learned in this study may be helpful to others.

Individuals from the Department of the University of Louisville School of Music, the Institutional Review Board (IRB), the Human Subjects Protection Program Office (HSPPO), and other regulatory agencies may inspect these records. In all other respects,

however, the data will be held in confidence to the extent permitted by law. Should the data be published, your identity will not be disclosed.

Taking part in this study is voluntary. By answering survey questions, you agree to take part in this research study. You do not have to answer any questions that make you uncomfortable. You may choose not to take part at all. If you decide to be in this study, you may stop taking part at any time.

If you have any questions, concerns, or complaints about the research study, please contact: Ashley Hokenson, aapark03@louisville.edu, 812-725-2174.

If you have any questions about your rights as a research participant, you may call the Human Subjects Protection Program Office at (502) 852-5188. You can discuss any questions about your rights as a research participant, in private, with a member of the Institutional Review Board (IRB). The IRB is an independent committee made up of people from the University community, staff of the institutions, as well as people from the community not connected with these institutions. The IRB has reviewed this research study.

If you have concerns or complaints about the research or research staff and you do not wish to give your name, you may call 1-877-852-1167. This is a 24-hour hot line answered by people who do not work at the University of Louisville.

Sincerely,

A handwritten signature in black ink, appearing to read 'Ashley Hokenson', written in a cursive style.

Ashley Hokenson

CURRICULUM VITA

NAME: Ashley Ann Hokenson

ADDRESS: School of Music
105 W Brandeis Ave.
Louisville, KY 40208

DOB: Jeffersonville, IN - September 15, 1988

EDUCATION
& TRAINING: A.A., General Music
Seminole State College of Florida, Sanford, Florida
2007-2010

B.M.E, Music Education, Instrumental Specialization
University of Louisville, Louisville, KY
2010-2012

M.Ed., Music Education (anticipated)
University of Louisville, Louisville, KY
2021-2023

TEACHING
EXPERIENCE: University of Louisville, School of Music
2021-Present
Graduate Teaching Assistant, Music Education

Henryville Jr./Sr. High School
2018-2021
Band Director

Henryville Jr./Sr. High School
2013-2018
Choral, Theatre, Guard, and Percussion Director

West Clark Community Schools
2012-2013
Substitute Teacher

PROFESSIONAL
ASSOCIATIONS:

National Association for Music Education
2010-2023

Tristate Marching Arts – Board Member
2017-2021

Kentucky Music Educators Association
2010-2012, 2021-2023

American Orff Schulwerk Association
2021-2023

Women Band Directors International
2022-2023