

CHAPTER I

THE PROBLEM

Little is known about the characteristics of successful band programs. Only a small amount of research on the reasons band programs are successful and the variables that contribute to that success has been conducted. The size of a band is one measure of a band's success. Band directors often feel as if their band program is in competition with the academic program as well as the sports program of the school. Studies such as this one can provide assistance to band directors faced with the challenge of initiating a successful band program. The purpose of this study is to identify the variables that contribute to band enrollments. Band directors may be able to use these variables to increase the size of their bands.

Context of the Study:

Why Are Band Programs Important?

Music is very much a part of the life of every student. With the aid of electronics, musical sounds can be produced and reproduced in any space or time. Why are band programs necessary or important?

Throughout history, music has embodied the cultural heritage of mankind. The arts of a nation have survived long after its battles, politics, and rulers have passed into obscurity (Klotman, 1977). It can be argued that music is a fundamental instinct in humans dating back in history to when prehistoric man first created rhythms using wood and stone.

Music education was one of the first forms of organized education. Plato established one of the earliest formal institutions of learning called the Academy. Instruction in music was an integral part of the curriculum studied at the Academy (Jowett & Loomis, 1942). The curriculum, which also included instruction in mathematics, science, astronomy, and philosophy,

was designed to improve the student's mind. In one of his most famous dialogues, the Republic, Plato stated that all education should begin with music (Jowett & Greene, 1927). This philosophy was based on Plato's belief that music prepared the mind for learning other disciplines.

Scientists seem to have found support for what music instructors have believed for years—that music expands the mind (“Music Expands the Mind,” 1998). An area of the brain used to analyze the pitch of a musical note seems to be enlarged by about 25 percent in musicians compared with people who have never played an instrument. Paul McLean (“Intelligent Infants,” 1998) of the National Institute of Mental Health documented that musical participation stimulates the cerebral cortex, the area of the brain devoted to advanced thought. Brainwave studies show that musical performance uses both sides of the brain more than any other subject (“Intelligent Infants,” 1998). In a recent study known as the “Mozart Effect,” college students' IQ scores increased after listening to a Mozart piano sonata for ten minutes (Shaw, 1999).

One of the most recent studies (Rauscher & Shaw, 1997) was with children ages three to five. A research team exploring the link between music and intelligence found that music training, specifically piano instruction, is far superior to computer instruction in dramatically enhancing children's abstract reasoning skills, which are necessary for learning math and science. The study had three groups. One group played the piano, one learned the computer, and one was a control group. After six months of keyboard lessons, those children who received piano training performed 34% higher on tests measuring spatial-temporal ability than the other groups. These findings indicate that music uniquely enhances higher brain functions required for mathematics, science, and engineering.

The rationale for including band programs in the public school curriculum is based on the educational concept that schools should prepare the “whole child.” The idea that an educated person is a well-rounded person, having a wide variety of educational experiences on which to base life’s decisions is not new. Plato (Jowett & Loomis, 1942) advocated this philosophy. There are, however, a wide variety of opinions on how music contributes to the education of the whole child.

Music gives meaning to the human qualities of life and to the subjective realities of everyday experience (Coates, 1983). Kaplan (1966) wrote that people need to believe, to know, to feel, to have ideas, to validate their impressions, and to symbolize their perceptions. Music provides a means to meet these needs. Kaplan further justified music education when he raised the point that music reinforces all learning. At its most fundamental level, all education is an integral part of music. The National Endowment for the Arts commissioned a study in 1988 to assess fine arts in America. The resulting publication, Toward Civilization: A Report on Arts Education, addressed the importance of education in fine arts. The author pointed out how few opportunities students in America are given for self-expression, problem solving, creativity, and aesthetic insight (Hodsell, 1988).

The benefits of band programs accrue in many areas of the education of a student. Band programs contribute to the motor coordination of the student. Feaster (1988), Fields (1982), Garretson (1966), Liddell (1977), Punke (1972), and Wise (1987) mentioned this role in the physical development of students as a justification for music in the curriculum. Fields (1982) stated that music reinforces and contributes to the motor development of the child. Playing an instrument can help a student develop improved motor-muscular coordination as well as improved posture. In 1952, the National Association of Secondary Principals stated that music

education contributes to the health of the student through the development of correct posture and rhythmical deep breathing (Miller, 1995).

Band programs facilitate in other areas (Fields, 1982; Liddell, 1977; Smith, 1962; Wise, 1987). Learning to play an instrument helps develop keener listening skills and concentration (Dillon, 1982). Reading music reinforces many of the basic concepts necessary to read language, and because music is mathematics, it supports mathematics (Fields, 1982). Seeing musical notes helps lay the groundwork for seeing letters, words, and pictures. The American Music Conference in 1983 stated that playing an instrument improves overall academic achievement and facilitates language skills such as reading, listening, and adequate speech (Rogers, 1985).

Another value of band programs is the ability of music to assist in the development of an individual's talent or musical ability. Mursell (1943) stated that band programs in the schools help discover talent. As long as there are individuals with music potential and interest, there is a need for band programs in the schools. Band programs offer the opportunity for students to develop their musical potential and discover their level of musical talent. A benefit of band programs is the opportunity for students to develop musical talents and skills.

Participation in band programs provides students with the possibility of receiving positive feedback. This is a means of developing self-esteem (Dillon, 1982; Liddell, 1977; Punke, 1972). Through music, a student can receive favorable recognition from adults, and performing music can significantly improve a student's self-image.

Music develops the total person (Ball, 1990). Playing an instrument provides students with a means of communication for expressing inner feelings. The strands of the brain that teach

concepts and confidence to perform and speak intelligently are developed (Winkler, 1998). Through music, a much-needed outlet for self-expression is provided.

The existence of band programs plays an important role in the formation of a cohesive society (Michalski, 1985). They provide the opportunity to develop mutual respect, cooperative behavior, and friendships. Splendid opportunities for teamwork are part of a band program. The social climate of band is marked by cooperation, whereas in most other subjects cooperation is totally lacking or replaced by competition. Only by working together can students play a musical performance. They learn that cooperation is a means to an end that can be applied to other goals. This contributes to the development of well-rounded individuals in our society.

The need for the development of individual self-control and self-discipline to function within society is a concern in education today (Mursell, 1943). Band programs can develop good work habits and encourage discipline (Wise, 1987). Opportunities to practice self-discipline and systematically work toward an achievement or goal are provided. Students can learn attendance to a task and concentration by being involved in many motivating activities. Band programs aid in the development of sound work habits.

Band programs are also an identifier for the local community as well as society in general (Albrecht, 1993). Band programs can be important positive or negative public relations tools for any school. Bands provide a cultural identity for the community. The band is an integrating factor in the community. The band also enlivens the spirit of students and the school as a whole. One of the most important values of a band is in the good public relations which music performance and concerts can help build with the community.

Music develops critical thinking, problem solving skills, and a work ethic (Winkler, 1998). Band is a fundamental academic skill and is essential for a well-rounded, well-balanced

curriculum (Smith, 1962). Music broadens students' horizons. Participation in band enriches life and helps bring beauty into the daily existence of the student.

Description of the Problem and

The Major Research Question

There are always potential problems throughout the nation in terms of how music is perceived. Thriving high school instrumental programs may be the exception rather than the rule (Harrison, 1989). Enrollments in music have been a major concern for many years. Within a three-year period, high school enrollments in the state of California declined by 44%--from 349,493 in 1984 to 195,639 in 1988. Over the same period, instrumental music enrollments declined from 133,272 to 66,491 with the largest decline in band showing a loss of 56%. Music enrollments in secondary schools in Virginia public schools declined from 1979 to 1988 (King, 1991). In the 2001 survey "The 2001 Survey," 2001), 64% of the band directors reported declining enrollments. The state of Massachusetts reported an 80% drop-out rate in their middle school band programs.

The results of the surveys of public school band directors conducted by The Instrumentalist since 1977 have always showed the same discernable bias that band directors are always concerned about the number of students who will participate in music programs in the year to come. According to Bergee (1989), band directors are always concerned that students are being squeezed out of band programs. In the 1996 survey of instrumental music programs by The Instrumentalist, class scheduling in New York, Kentucky, Virginia, Texas, Missouri, Iowa, and Indiana was creating a major problem ("The 1996 Survey," 1996). In the 1997 survey by The Instrumentalist, middle school exploratories in Minnesota cut the music programs in half ("The 1997 Survey," 1997). In 1999, participation in instrumental programs was only 11% of

high school enrollment (“The 1999 Survey,” 1999). In the 2000 survey by The Instrumentalist, after-school sports, student scheduling problems, and tightening budgets were major threats to band programs (“The 2000 Survey,” 2000). These same problems still existed in the 2001 survey (“The 2001 Survey,” 2001).

In this day of “accountability,” band programs, as well as other curricular areas, are subject to re-evaluation. If band programs are to remain in our educational system as an integral part of today’s and tomorrow’s changing curriculum, band instructors must continue to convince the total population of the merits and advisability of maintaining a strong music program in their schools. The importance of this issue exists throughout the United States. Band is not a requirement but an option in the school curriculum. Band directors are constantly faced with the problem of effectively maintaining or increasing their enrollment (Rassler, 1997). The responsibility for initiating and maintaining a successful band program is placed in the hands of the band director.

Directors are faced with the task of initiating strategies that contribute to enrollment in band programs. Therefore, the purpose of this study is to examine variables that contribute to band enrollment. Band directors may be able to use these variables in enhancing enrollment in their band programs. The major research question is:

To what extent do the following variables, collectively and individually, account for variation in band enrollments?¹

¹Note that this is the initial variable list. The list changed following the principal components analysis of the items on the survey.

1. Type of schedule
2. Size of student body
3. Enrollment
4. Limitations on number of students in band
5. Community affluence
6. Financial support
7. Psychological support—community
8. Psychological support—band parents
9. Psychological support—principal
10. Psychological support—school board
11. Psychological support—superintendent
12. Psychological support—local governing body
13. Motivation to practice
14. Peer pressure
15. Student scheduling problems
16. Student interest
17. Student self-image
18. Time commitment
19. Band director-student relations
20. Band director-principal relations
21. Band director-parent relations
22. Band director-school board relations
23. Band director-football coach relations

24. Recruitment

25. Continuous motivation

The findings of this study may have some benefit to band directors in their efforts to deal with the future enrollment in their band programs. The information gained from the study may provide advice to band directors on what they can do to enhance the enrollment in their band programs.

An Explanation for Variation in Band Enrollment

Band directors throughout the United States were greatly concerned for a number of years about maintaining and increasing enrollments in their band programs (Battisti, 1989). This same problem continues to be a major issue today ("The 2001 Survey," 2001). A review of the literature revealed that many variables account for variation in band enrollments. These variables may be classified into five categories: school characteristics, level of support, student characteristics, band leadership, and band leader characteristics. These variables were used to develop a theory to explain enrollments in school bands (see Figure 1).

School Characteristics and Band Enrollment

The job assignment (see Figure 1) of the band director is dependent on the band enrollment. Such factors as staff cuts, budget limitations, decreased membership in music ensembles caused by declining enrollment, scheduling conflicts, student interests in other areas of the curriculum such as computers, additional graduation requirements, and declining interest in music programs are factors that can affect the job assignment of the band director. If a band director has a low enrollment in band at the high school, the job assignment can include the middle school and/or the elementary school. Some band directors travel to as many as three schools per day.

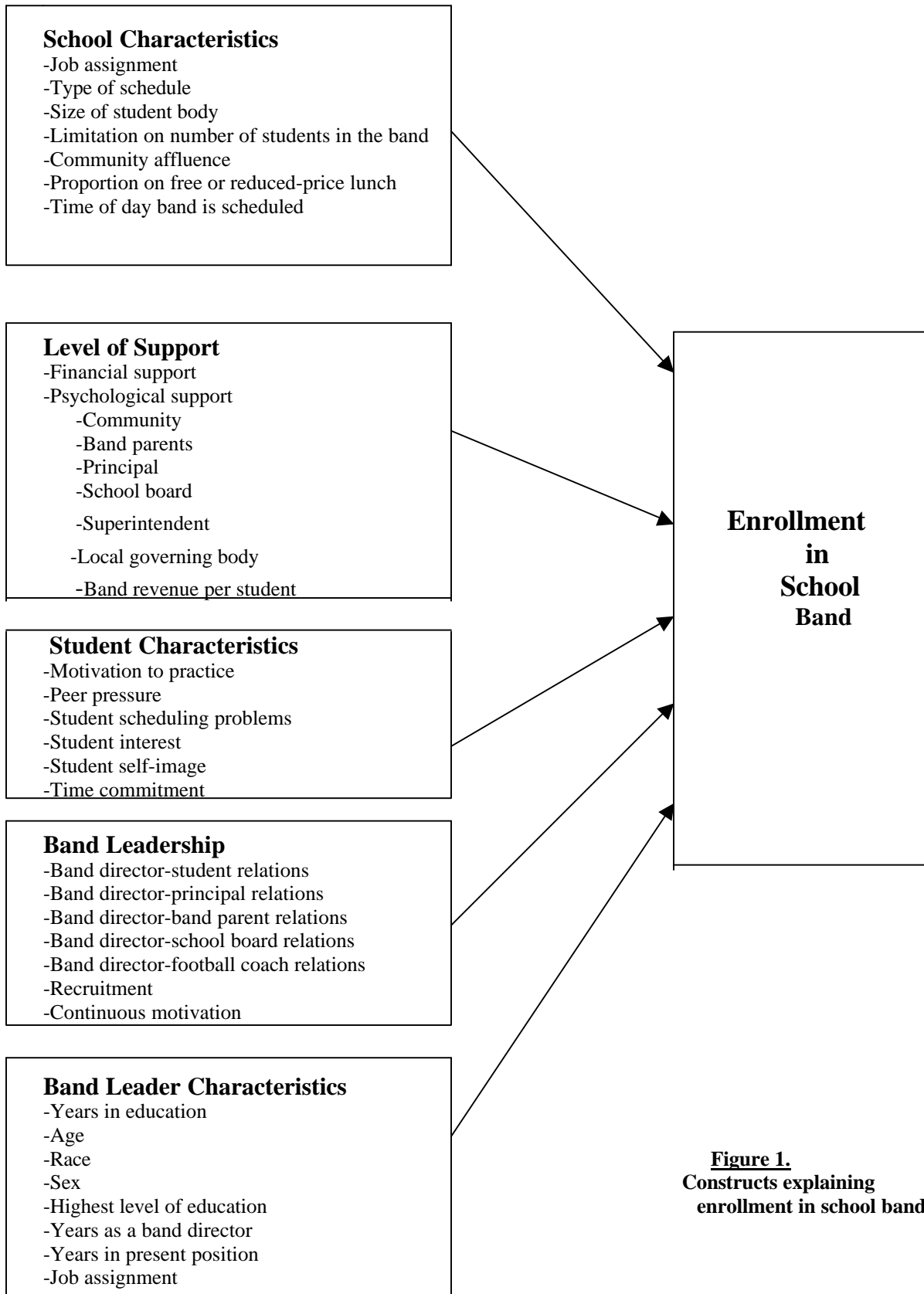


Figure 1.
Constructs explaining
enrollment in school bands.

Warrener (1985) stated that declining interest in music programs has led to the combining of separate middle school and high school band programs into a single band. This also affects the job assignment of the band director. Combining students from a wide range of musical abilities and experience into one performing group creates the problem of inhibition of younger students because of the fear of senior high members of the band. This can create a set of unique problems not found when the band director's job assignment consists of separate junior and senior high school band programs. As a result, students become frustrated and drop out of band.

The effect of scheduling on enrollment in band programs (see Figure 1) is a major problem in schools throughout the country (Rassler, 1997). In Michigan, band directors reported a drop out problem because the beginning band class size is so large that students do not receive enough attention ("The 2000 Survey," 2000). In Pennsylvania, band directors do not have a schedule during the day so all band instruction is after school or at night ("The 1999 Survey," 1999).

Another controversial issue among band directors is block scheduling. Research by the Instrumentalist ("The 1997 Survey," 1997; "The 1998 Survey," 1998; "The 1999 Survey," 1999; "The 2000 Survey," 2000) showed that the 4x4 block schedule has a negative impact on music performance classes. Under block schedules, there is a wholesale turnover of students in band each semester. Many students who drop out never return.

Evidence shows that the 4x4 schedule creates major problems for band directors. Hall (1992), Caldwell (1993), and Blocher and Miles (1995) have documented the inevitable decline in the number of students enrolled and in the quality of musical performance programs in schools that use the 4x4 system. In one study, Hall (1992) polled 35 Colorado high school band directors who worked under a four-period day for their views on the effects of block schedules on music

programs. The results of his study indicated that enrollments in performing arts classes (band, chorus, and orchestra) experienced a reduction of 77% in all high schools, with scheduling problems becoming a major issue for students, especially upper-class students.

In another study, Caldwell (1993) found in one high school that had used a four-period block schedule for a period of three years that the combined enrollment in band, orchestra, and choir had declined from 297 students to 82 students. He documented a significant turnover of five choral music teachers, two orchestra directors, and two band directors in three years being downsized to only one band director. At the time of Caldwell's examination, the responsibilities of the band director not only included the school band, but he also led the orchestra and directed the school choir.

Blocher and Miles (1995) reported that prior to the 1993-94 year, no more than a handful of schools in Kentucky were using the 4x4 block schedule. One high school was identified as a pioneer in introducing block scheduling to the Kentucky schools. Blocher and Miles found that between the 1990-91 and 1993-94 school years, the school experienced a 53% reduction in student participation in high school band and chorus. During the same time period, band enrollments in Virginia showed a decline in schools on the 4x4 block schedule and an increase in band enrollments in schools on the AB block schedule ("The 1996 Survey," 1996).

Another significant predictor of band enrollment is school size (see Figure 1). Caimi (1981) investigated relationships between variables of the high school band director and criteria for directing success. He found that one of the major contributing factors in band enrollment was the enrollment in the school ($b = .67, p \leq .05$). In another study, Mann (1979) found that student enrollment in a school was the only predictor of the success characteristics of band directors ($b = .81, p \leq .05$). Predictive success was measured by school size, director maturity,

teaching techniques, and rehearsal characteristics. Goodstein (1987) reported a positive correlation of .49 ($p \leq .01$) between marching band enrollment and the number of incoming freshmen.

The size of the school can limit the number of students who possess musical talent (Warrener, 1985). On the average, the larger the school, the larger the talent pool, and the greater the enrollment in band. Thus, the larger the school, the bigger the band. When total school enrollments decline, the relationship is reciprocal. The smaller the school enrollment is, the smaller the band enrollment.

Limitations on the total number of students enrolled in the band (see Figure 1) can affect the success of the band program (Battisti, 1989; Prescott, 1982; Ressler, 1997). Most public school teachers would complain loudly if their average class size exceeded twenty-five students. Band directors do not; they prefer the opposite. A sixty-five to seventy-five member band is to the director's advantage. This allows the director to have more students' playing each instrumental part and improves the quality of the band's performance.

Ressler (1997) stated that the state of the economy (see Figure 1) could influence the variation in band enrollment. To participate in band, the student must have an instrument to play. J. D. Brown (1994) found that 63% of the parents reported that they could not afford to purchase an instrument. To provide more students the opportunity to participate in band, many music companies work with band directors to provide an instrumental rental program to the students. Today, the Mr. Holland's Opus Foundation (MHOF) promotes instrumental music nationwide by partnering with businesses, schools, and communities to provide new and refurbished musical instruments to qualified schools and to individual students ("Mr. Holland's Opus," 1998). This has a direct effect on the total enrollment in the band program.

The proportion of students on free or reduced-price lunch is an indicator of community affluence. On the average, schools with a higher proportion of students on free or reduced-price lunch would have a lower number of students who would purchase an instrument. This can limit the number of students who can afford to purchase an instrument.

Another important factor in band enrollment is the time of day band is scheduled. Participation in band requires practice before and after school. Band students are responsible for providing their own transportation. In a society where both parents usually work, this can become a major concern.

Level of Support and Band Enrollment

The level of financial support (see Figure 1) the band receives can play a key role in band enrollments. Band programs are often considered extra-curricular due to their involvement in outside school competitions, much like athletic teams. The fact that band programs are expensive and often funded by outside sources leads to their extra-curricular status (Albrecht, 1993). However, financial support is needed to develop an effective program. Over the past 23 years, the percentage of expenditures at the high school level covered by tax money has dropped steadily ("The 2000 Survey," 2000). For the past 18 years, tax money has covered a decreasing percentage of school music budgets ("The 1999 Survey," 1999). In the years from 1977-1980, taxes covered 44% of the expenses of high school instrumental programs; from 1981-1985, this dropped to 39%, and was 43% between 1986-1990, 42% from 1991-1995, and 39% from 1996-2000 ("The 2000 Survey," 2000). These data indicate that most school boards do not allow enough funding for the band program. As a result, the financial support must come from sources other than the school budget.

Psychological support (see Figure 1) is a necessity for any band program to be successful. The band has played a vital part in the identity of communities dating back to the nineteenth century (Zorn, 1989). The band is the pride of the community (Asbill & Scott, 1997). The public support generated by the marching band has increased both the number and quality of students participating in bands, while also aiding in acquiring additional funds for the band budget (Garrison, 1986). An effective, solid band program may encourage other programs to experience success as well. The greater the pride of the community, the more likely there will be support for the band. If there is a good band, there is usually community support. If there is community support for the band, there is a good band.

The support of the band program must be a chain of events beginning with the support of the supervisor or council member and traveling into the halls of the school building. Band programs are very dependent upon a network of colleagues, parents, and community leaders who will stand up or help out in moments of need (Albrecht, 1993; Greenwood, 1991; Hagner, 1985; Hunt, 1989). In many instances, there is parental pressure to perform well in other academic areas (Austin, 1988). Whenever parents are supportive of the band program, there is political pressure on the school board to include band programs in the curriculum (Brown, C. L., 1994). School board members, administrators, faculty, parents, and students exert influence on the band enrollment within the school (Ball, 1990; Brown, C. L., 1994; Liddell, 1977).

Band parents (see Figure 1) play a key role in support for the band program. An active band parent organization is a necessity for any band program (Neiman, 1997). Since the first survey of budgets in 1977 (“The 1977 Survey” 1977), fundraising has increased dramatically. In 1997, 89% of high school band directors used fundraising projects to finance the program, and 84% of the schools had parent booster groups to supplement student efforts (“The 1997 Survey,”

1997). In 1998, high school directors reported that only 32% of the money to support music programs came from tax dollars, while fundraising paid for 68% of the costs (“The 1998 Survey”, 1998). In 1999, 93% of high school bands conducted some fundraising activities (“The 1999 Survey,” 1999). In 2001, 98% of high school bands conducted some fundraising activities (“The 2002 Survey,” 2001). This reliance on fundraising has continued to increase in music programs: Money is always needed for repairs, supplies, and uniforms. Bus drivers must be paid. There are extra costs to the students and parents when trips are taken to athletic events, concerts, and other school activities. Band parents play a very important role in the band program.

The importance of strong parental support to the maintenance of a band program is high. The support of school administrators for a band program is also important. Albrecht (1993) states that the support of school administrators and the community plays a major role in the success of the band program. Wise (1987) implies that the success of a band program depends on the amount of support received from the superintendent and the school board. Ball (1990) suggests that not only the existence of, but the degree to which band programs are supported, is determined by the local governing body. C. L. Brown (1994) gives further support for this when she says that band programs are the responsibility of the whole school. All of the teachers and particularly the principal need to be concerned about the band program.

Student Characteristics and Band Enrollment

Motivation to practice (see Figure 1) is a major concern among band directors (Austin, 1988). Students must be motivated to practice (Werpy, 1995). They must possess a high level of commitment to the band program because a large amount of time is spent in rehearsals and performances. Henry (1978) stated that lack of motivation plays a key role in band enrollment.

Lack of motivation is listed as one of the major problems band directors are faced with in band programs (“The 2000 Survey,” 2000). If students are not motivated, they become bored and simply do not enjoy participating in band. At the same time, many students do not respond positively when the director challenges them to improve their musicianship (Bartosz, 1983).

According to Austin (1988), one of the most important factors involved in band enrollment is peer pressure (see Figure 1). Winkler (1998) stated that peer pressure among band students has become a national problem. Through my own experiences, the recognition the student achieves depends on the status accorded to the band by the peer group. Herendeen (1976) found that 71% of the band directors reported negative peer pressure was a contributing factor in enrollment in band programs. J. D. Brown (1990) found that 60% of the students reported peer pressure as a reason for not participating in band.

In my opinion, peer pressure is the most influential thing in the lives of most students. Male band students are stereotyped as “sissies.” Boys are especially subject to teasing and being referred to as “band brats.” Students are sensitive to criticism or to others’ negative reactions to them. They are concerned about what people think because their concepts of who they are and their degree of self-worth are partly a reflection of the opinions of others. Their decisions are often based on being impressionable. Because of the negative status awarded band, participation is a handicap to wider social acceptance. There is considerable pressure to participate in sports during high school. Participating in athletics rather than band is considered an important criterion for popularity. This ultimately ends with the student having to make a choice.

Student scheduling problems (see Figure 1) have always been a problem and continue to be a problem for band enrollment. Advanced placement classes are placing greater demands on students (Asbill & Scott, 1997). Advanced courses and degree plans are taking students away

from the band programs in high school and middle school (“The 2000 Survey,” 2000). High school students are encouraged to take college courses, and middle school students are encouraged to take high school courses. These courses are more difficult, and there is often a conflict between study time and rehearsal time. As a result of the conflict, the students are forced to choose whenever band conflicts with an advanced placement class.

High student interest (see Figure 1) contributes to band enrollment. This provides increased enjoyment of school to students (Rogers, 1985). J. D. Brown (1990) reported that 60% of band directors strongly agreed that high student interest was one of their program strengths. Herendeen (1976) stated that loss of interest is a primary reason for the loss of band students in the band program. Music does not provide instant gratification, and that is one of the obstacles that band directors face each day. Most students want everything to be instantly gratifying. If a student does not receive instant success, he or she loses interest. With music, success comes over a period of time.

According to Austin (1988), another factor in band enrollment is the time commitment (see Figure 1). J. D. Brown (1985a) found that 56% of the parents surveyed stated that lack of available practice time due to participation in other school and extra-curricular activities was a reason for dropping out of band. The survey showed that 61% of the students felt that band required too much of their time. J. D. Brown (1994) reported that one of the most important problems facing band directors was the lack of time commitment by the students because of their obligations.

Self-image (see Figure 1) is an important factor to students who participate in band programs (Frakes, 1986). J. D. Brown (1985b) reported that fear of failure leads the list of reasons why students drop out of band. Students who perceive themselves as good musicians

usually experience success and continue voluntarily. Students with good attitudes realize that good discipline equals great performance.

Band Leadership and Band Enrollment

Band director relations (see Figure 1) contribute to the success or failure of band enrollment (Iida, 1991). Within the school organizational structure, the band director is the individual who most influences the band program (Ball, 1990; Brown, C. L., 1994). The relationships between the band director and the students, principal, band parents, school board members, and the football coach exert influence on the support of the band program (Albrecht, 1993). Funds for education are difficult to acquire without participating in community politics (Neiman, 1997). One of my basic rules is that only by cooperating with others can the band director effectively pursue avenues of financial and moral support. In an era when programs are being scrutinized and sometimes eliminated, good public relations are more important than ever.

The band director must maintain an open line of communication with the school board (Punke, 1972). This can be highlighted through the relationship of the band director with the principal (Albrecht, 1993; Prescott, 1982). The principal plays a key role in setting the atmosphere of the school. It is very important for band directors to impress upon the principal the importance of the band program. The principal must recommend to the school board whether or not the band program should be reduced or eliminated (Punke, 1972). The principal must consider many things, not the least of which is the support the band program receives from the parent community.

A positive relationship must also exist between the band director and the parents (Hagner 1985). The support of the principal for the band program is closely related to the support of the parents. This is not surprising when one considers that a principal must deal with the parents

served by his school. If the principal feels that the parents are supportive of the band program, then the principal will also be supportive. The principal's assessment of parental support for the band program will influence his own commitment or support for the band program.

At the same time, the teacher must establish a friendly but professional relationship with students (Hunt, 1989). The ability to communicate with students is crucial for band directors. Those who can relate to students convey the excitement and passion for what they do. As the band improves, students get excited, become involved, and become the program's best communicators; success breeds success. The band director is the single most influential factor contributing to the success of the enrollment within the band program (Battisti, 1989; Caimi, 1981; Goodstein, 1987; Iida, 1991; Rogers, 1985).

Recruitment (see Figure 1) by the band director can affect the outcome of the band program (Iida, 1991). Band directors must always plan ahead. The beginning and intermediate band program is a feeder for the high school band. Through my experiences, recruiting beginners is easy if you can remember that young children want only three things: attention, acceptance, and an annual trip to an amusement park. The band director must have someone ready to take the place of another student whenever a vacancy occurs. Recruitment is an on-going process.

At the same time, the band director must continuously motivate the students (see Figure 1) to remain in the band program (Asbill & Scott, 1997). Involvement of the students is imperative. Most parents want to see their children perform, whether in a parade or a school concert. Students must feel success on a daily basis. Band students are talented people who accept and expect a high standard of excellence.

The band director is the single most influential factor contributing to the success of the band program. Among the characteristics (see Figure 1) of the band director that contribute to a successful band program are educational background, social skills, attitude, dedication, family background, social skills, attitude, dedication, enthusiasm, experience, and age. All of these come together to form the characteristics of the band director that contribute to the success of the band. The highly successful band directors possess these characteristics to a higher degree than the moderately successful band directors.

The students view the band as a cohesive unit of their peers who are bonded together by dedication, hard work, social enjoyment, and an obligation to participate and do well. The students recognize that the band director is the individual responsible for forming the bonds of the students and maintaining the strength of the band program. The students are aware they compose the unity of the band but the band director determines the quality of success.

Definitions of Constructs in the Model

Table 1 contains definitions of the constructs in the model in Figure 1. Constitutive and operational definitions are included.

Table 1

Definitions of Constructs in the Model

Construct	Constitutive definition	Operational definition
Community affluence	The wealth of the community.	<ol style="list-style-type: none"> 1. Item 86 on the survey of band directors, Appendix A. 2. The mean of items 1, 2, and 3 on the survey of band directors, Appendix A.
Financial support	<ol style="list-style-type: none"> 1. Respondents' perceptions of the financial condition of the band. 2. Actual dollar amounts of support given to the band from school board, boosters and other sources. 	<ol style="list-style-type: none"> 1. The mean of items 4, 5, 6, 7, and 8 on the survey of band directors, Appendix A. 2. Total amount of money specified in item 87 on the survey of band directors, Appendix A.
Psychological support—community	The band director's perception of support by the community for the band program.	The mean of items 9, 10, and 11 on the survey of band directors, Appendix A.
Psychological support—band parents	The band director's perception of support by the band parents for the band program.	The mean of items 12, 13, and 14 on the survey of band directors, Appendix A.

(table continues)

Table 1 (continued)

Construct	Constitutive definition	Operational definition
Psychological support—principal	The band director's perception of support by the principal for the band program.	The mean of items 15, 16, and 17 on the survey of band directors, Appendix A.
Psychological support—school board	The band director's perception of support by the school board for the band program.	The mean of items 18 and 19 on the survey of band directors, Appendix A.
Psychological support—superintendent	The band director's perception of support by the superintendent for the band program.	The mean of items 20 and 21 on the survey of band directors, Appendix A.
Psychological support—local governing body	The band director's perception of support by the local governing body (e.g., board of supervisors, city council) for the band program.	The mean of items 22 and 23 on the survey of band directors, Appendix A.
Motivation to practice	The band director's perception of students' motivation to practice.	The mean of items 24, 25, 26, 27, 28, and 29 on the survey of band directors, Appendix A.
Peer pressure	The band director's perception of the pressure—positive or negative—applied to the band students by peers.	The mean of items 30, 31, 32, and 33 on the survey of band directors, Appendix A.

(table continues)

Table 1 (continued)

Construct	Constitutive definition	Operational definition
Student scheduling problems	The problems students experience in including band in their schedules.	<ol style="list-style-type: none"> 1. The mean of items 34, 35, and 36 on the survey of band directors, Appendix A. 2. Item 85 on the survey of band directors, Appendix A.
Student interest	The band director's perception of student interest in band.	The mean of items 37, 38, 39, and 40 on the survey of band directors, Appendix A.
Student self-image	The band director's perception of band students' self-images.	The mean of items 41, 42, 43, and 44 on the survey of band directors, Appendix A.
Time commitment to the band	The band director's perception of the time commitment of band students to the band.	The mean of items 45, 46, 47, and 48 on the survey of band directors, Appendix A.
Band director-student relations	The band director's perception of the relationship between the band director and the band students.	The mean of items 49, 50, and 51 on the survey of band directors, Appendix A.

(table continues)

Table 1 (continued)

Construct	Constitutive definitive	Operational definition
Band director-principal relations	The band director's perception of the relationship between the band director and the principal.	The mean of items 52, 53, and 54 on the survey of band directors, Appendix A.
Band director-band parent relations	The band director's perception of the relationship between the band director and band parents.	The mean of items 55 and 56 on the survey of band directors, Appendix A.
Band director-school board relations	The band director's perception of the relationship between the band director and school board members.	The mean of items 57, 58, and 59 on the survey of band directors, Appendix A.
Band director-football coach relations	The band director's perception of the relationship between the band director and the football coach.	The mean of items 60, 61, 62, and 63 on the survey of band directors, Appendix A.
Recruitment	The methods used by the band director to enroll students in the band program.	The mean of items 64, 65, 66, 67, and 68 on the survey of band directors, Appendix A.

(table continues)

Table 1 (continued)

Construct	Constitutive definition	Operational definition
Continuous motivation	The methods used by the band director to encourage continued participation by students in the band program.	The mean of items 69, 70, 71, and 72 on the survey of band directors, Appendix A.
Age	Years as of last birthday.	Item 73 on the survey of band directors, Appendix A.
Race	The race of the band director.	Item 74 on the survey of band directors, Appendix A.
Sex	The sex of the band director.	Item 75 on the survey of band directors, Appendix A.
Highest level of education	The highest level of education completed by the band director.	Item 76 on the survey of band directors, Appendix A.
Years in education	The number of years of experience in education of the band director.	Item 77 on the survey of band directors, Appendix A.
Years as a band director	The number of years as a band director.	Item 78 on the survey of band directors, Appendix A.

(table continues)

Table 1 (continued)

Construct	Constitutive definition	Operational definition
Years in present position	The length of time the band director worked in his or her present position.	Item 79 on the survey of band directors, Appendix A.
Job assignment	The school level(s) to which the band director was assigned.	Item 80 on the survey of band directors, Appendix A.
Type of schedule	The type of schedule used by the school (e.g., seven period day, 4x4 block, etc.) during a school day.	Item 81 on the survey of band directors, Appendix A.
Size of student body	Total number of students enrolled in the school.	Item 82 on the survey of band directors, Appendix A.
Band enrollment	The number of students in the band by grade.	Item 83 on the survey of band directors, Appendix A.
Limitations on number of students in band	The number of students allowed to participate in band.	Item 84 on the survey of band directors, Appendix A.

CHAPTER II

METHODOLOGY

Band directors are faced with the problem of effectively maintaining or increasing their enrollment. The responsibility for initiating a successful band program is placed in the hands of the band director. The purpose of this study was to look for variables that are related to band enrollment. Data were collected with a questionnaire.

Population and Sample

The population for this study was the 713 active band directors in the United States who were listed with the American School Band Directors Association (ASBDA) in 1999 (personal communication, March 15, 1999). A sample size of 400 was chosen to be representative of the population of directors throughout the United States (Krejcie & Morgan, 1970). A table of random numbers was used to select the sample. Consecutive numbers were assigned to each band director in the ASBDA list. Then, by entering the table at any page, row, or column, numbers were selected from 001 to 713. If a duplicated number or a number larger than the population size was encountered, it was skipped and the process was continued until 400 band directors were selected.

Four mailings (first mailing, postcard reminder, second follow up, third follow-up) to the sample ($N = 400$) yielded 315 responses for a return of 78.8%. The first mailing yielded 235 responses for a return of 58.8%. The second follow up resulted in 67 additional responses, while the third follow up resulted in 13 responses.

Survey Instrument and Design

A questionnaire was developed by the researcher according to the guidelines of Dillman (1978). The questionnaire (see Appendix A) was designed to collect data on band enrollment and constructs that account for variation in enrollment in band programs.

A principal components factor analysis was used to identify the factor structure of the Likert-type items on the questionnaire. The items included in the factor analysis were all items associated with community affluence, financial support, psychological support—community, psychological support—parents, psychological support—principal, psychological support—school board, psychological support—superintendent, psychological support—local governing body, motivation to practice, peer pressure, student scheduling problems, student interest, student self-image, time commitment to the band, band director-band parent relations, band director-school board relations, band director-football coach relations, recruitment, and continuous motivation. The factors derived from this analysis became the scales for further analysis of the data.

Construction of the Questionnaire

The questionnaire was developed to solicit data from band directors. A model of constructs (see Figure 1) that account for variation in band enrollment was prepared. These constructs were identified from related literature and the investigator's twenty years of experience as a band director. There were 36 constructs associated with enrollment in band programs. Eighty-seven items were developed by the researcher to gather data on the constructs from the band directors. The constructs and related items are in Table 1.

The questionnaire (see Appendix A) was printed on parch-tone text paper. It was six pages long, the first page contained a cover letter, and the remaining five contained questions.

The questionnaire pages were reduced to fit on two sides of a simple 8 1/2 x 11 sheet. Three pages were placed on one side of the sheet and three pages were printed on the other side. The sheet was tri-folded into a flier with the front page showing the cover letter.

Scoring of the Questionnaire

Scoring of the questionnaire depended on the type of data requested. Details are in Table 2. All except demographic items (age, sex, years in education, years as a band director, highest level of education completed, years worked in present position) and type of schedule, total number of students in band, whether there is a limit on the number of students in band or not, the proportion of students on free or reduced-price lunches, the total band budget, and when the band is scheduled were Likert-type items. Likert-type items that were scored positively were weighted as strongly disagree = 1, disagree = 2, agree = 3, strongly agree = 4 (see Table 2). Items that were scored negatively were weighted as strongly agree = 1, agree = 2, disagree = 3, and strongly disagree = 4 (see Table 2). For scales with Likert-type items, the scale score was the average of the item scores in the scale.

Content Validity

The items in the questionnaire (see Appendix A) were evaluated by a group of eight educators and three band directors. They were asked to assess the questionnaire to determine how well the items measured the constructs in the theory (see Appendix B). A summary of their responses is in Table 3. In assessing the questionnaire, it was determined that three items did not measure their related constructs. As a result, one item each was omitted from the constructs of community affluence, psychological support—community, and student scheduling problems.

Table 2

Scoring the Questionnaire

Item ^a	Scoring or coding
Items scored positively: Items 1, 2, 4-24, 26-29, 31, 32, 37, 39-44, 49-72	SD = 1, D = 2, A = 3, SA = 4 ^b
Items scored negatively: Items 3, 25, 30, 33-36, 38, 45-48	SD = 4, D = 3, A = 2, SA = 1
73. Age of director	Actual number
74. Race	American Indian or Alaskan Native = 1 Asian or Pacific Islander = 2 Hispanic = 3 Black, not of Hispanic origin = 4 White, nor of Hispanic origin = 5
75. Sex	Male = 1 Female = 2
76. Highest level of education completed	Bachelor's degree = 1 Master's degree = 2 Educational specialist degree = 3 Other = 4

(table continues)

Table 2 (continued)

Item ^a	Scoring or coding	
77. Years in education	Actual number	
78. Years as a band director	Actual number	
79. Years worked in present position	Actual number	
80. Job assignment	High school	= 1
	Middle school	= 2
	Intermediate	= 3
	Elementary	= 4
	High school and middle	= 5
	Middle school and elementary	= 6
	High school and intermediate	= 7
	High school and elementary	= 8
	High school, middle, and elementary	= 9
	High school, intermediate, and elementary	= 10
81. Type of schedule	4x4 block	= 1
	7 AB block	= 2
	7 period day	= 3
	6 period day	= 4
	Other	= 5
82. Total number of students in the school	Actual number	

(table continues)

Table 2 (continued)

Item ^a	Scoring or coding
83. Number of students in band by grade level	Grade 4 = Actual number Grade 5 = Actual number Grade 6 = Actual number Grade 7 = Actual number Grade 8 = Actual number Grade 9 = Actual number Grade 10 = Actual number Grade 11 = Actual number Grade 12 = Actual number
84. Limit on number of students allowed to enter the band. If yes, what is the limit?	No = 0 Yes = 1 Actual number
85. When is band scheduled for the student?	Before school = 1 During school = 2 After school = 3 Other = 4 Before and during school = 5 During and after school = 6 Before, during, and after school = 7
86. Proportion of children on free or reduced-price lunch.	Actual proportion
87. Total amount of money in band budget	Total band revenue

^aThe full text of the item is in Appendix A.

^bThe response categories were: SD = Strongly disagree, D = Disagree, A = Agree, and SA = Strongly Agree.

Table 3

Number and Percentage of Respondents Reporting That the Item Measures Its Associated Construct

Construct	Item ^a	Item measures construct?			
		<u>Yes</u>		<u>No</u>	
		<u>f</u>	<u>%</u>	<u>f</u>	<u>%</u>
Type of schedule	Type of schedule used in your school	11	100		
Size of student body	Average daily membership as of September 30, 1998	11	100		
Enrollment in your band program	Indicate the number of students by grade level	11	100		
Limitation on number of students in the band	Do you set a limit on the number of students you take into band? If yes, what is the number?	11	100		
Community affluence	Proportion of children on free or reduced-price lunch	11	100		
	1. The community from which this school draws students is wealthy.			11	100

(table continues)

Table 3 (continued)

Construct	Item	Item measures construct?			
		<u>Yes</u>		<u>No</u>	
		<u>f</u>	<u>%</u>	<u>f</u>	<u>%</u>
	2. The children in this community do not have any trouble buying instruments.	11	100		
	3. Getting community support for band activities is easy in my community.	11	100		
	4. The cost of band is too high for some parents to keep their child in my band program.	11	100		
Financial support	1. My band program does not have any budgetary constraints.	11	100		
	2. There is adequate funding for my band program.	11	100		
	3. Funding for my band through fund-raising is increasing.	11	100		

(table continues)

Table 3 (continued)

Construct	Item	Item measures construct?			
		<u>Yes</u>		<u>No</u>	
		<u>f</u>	<u>%</u>	<u>f</u>	<u>%</u>
	4. My local governing body is willing to pay for an exemplary band program.	11	100		
	5. An active booster organization is a “must” for funding my band program.	11	100		
	6. What is the total amount of money you receive from the following in 1998-99:	11	100		
Psychological support—community	1. In the eyes of the community my band program is the most important aspect of my school’s music program.	11	100		
	2. The community supports fund-raising events by my band.			11	100
	3. One of the main reasons the community attends games is to see the band perform at halftime.	11	100		
	4. Community pride for the band is shown through attendance at public performances and concerts.	11	100		

(table continues)

Table 3 (continued)

Construct	Item	Item measures construct?			
		<u>Yes</u>		<u>No</u>	
		<u>f</u>	<u>%</u>	<u>f</u>	<u>%</u>
Psychological support—parents	1. My band parents play a key role in fund-raising.	11	100		
	2. My band parents play a key role in communicating the benefits of the band program to the school administration.	11	100		
	3. My band parents attend band performances.	11	100		
Psychological support—principal	1. My principal feels that the band promotes school spirit.	11	100		
	2. My principal treats my band program as an academic essential rather than an extra-curricular activity.	10	91	1	9
	3. My principal feels that the band is a positive public relations tool for the school.	11	100		

(table continues)

Table 3 (continued)

Construct	Item	Item measures construct?			
		<u>Yes</u>		<u>No</u>	
		<u>f</u>	<u>%</u>	<u>f</u>	<u>%</u>
Psychological support—school board	1. School board members attend concerts and performances by the band.	11	100		
	2. School board members have a supportive attitude in matters concerning my band program.	11	100		
Psychological support—superintendent	1. My superintendent expresses that the band program is an academic essential in the curriculum.	10	91	1	9
	2. My superintendent shows support of the band program through his attendance at public performances and concerts.	11	100		

(table continues)

Table 3 (continued)

Construct	Item	Item measures construct?			
		<u>Yes</u>		<u>No</u>	
		<u>f</u>	<u>%</u>	<u>f</u>	<u>%</u>
Psychological support—supervisor or council member	1. My supervisor or council member has a supportive attitude in matters concerning the band.	11	100		
	2. My supervisor attends performances and concerts performed by my band.	11	100		
Motivation to practice	1. My band members are self-disciplined enough to practice at home.	9	82	2	18
	2. My band members do not feel that band requires too much time.	10	91	1	9
	3. My band members respond to increased demands for skill development.	11	100		
	4. My band members are very enthusiastic about band.	11	100		
	5. My band members are motivated to excel.	11	100		
	6. My band members are motivated to practice.	11	100		

(table continues)

Table 3 (continued)

Construct	Item	Item measures construct?			
		<u>Yes</u>		<u>No</u>	
		<u>f</u>	<u>%</u>	<u>f</u>	<u>%</u>
Peer pressure	1. Male band students in my school are often stereotyped (e.g., called “sissies”).	11	100		
	2. Band students are socially accepted by the students at my school.	11	100		
	3. The student body responds to the band at pep rallies.	11	100		
	4. Participation in band is sometimes a handicap to students seeking wider social acceptance.	11	100		
Course load	1. Additional graduation requirements force students to make a choice in enrolling for band at my school.	11	100		
	2. Scheduling in band is a problem at my school.	11	100		
	3. Expanded activity offerings affect participation in band at my school.	11	100		

(table continues)

Table 3 (continued)

Construct	Item	Item measures construct?			
		<u>Yes</u>		<u>No</u>	
		<u>f</u>	<u>%</u>	<u>f</u>	<u>%</u>
	4. The number of class periods during the day conflicts with scheduling at my school.			11	100
Student interest	1. Students at my school have a low appreciation of band.	11	100		
	2. Students at my school have a fear of failure.	11	100		
	3. Many of my students experience “burnout.”	9	82	2	18
	4. Students in my band program like the music they play.	11	100		
Student self-image	1. Participation in band helps students at my school develop social skills.	11	100		
	2. Students in my band communicate well with others.	10	91	1	9
	3. Students in my band are very responsible.	11	100		
	4. Students in my band have a positive self-image.	11	100		

(table continues)

Table 3 (continued)

Construct	Item	Item measures construct?			
		<u>Yes</u>		<u>No</u>	
		<u>f</u>	<u>%</u>	<u>f</u>	<u>%</u>
Time commitment	1. Participation in band conflicts with sports at my school.	11	100		
	2. Participation in band conflicts with the work schedule of some students.	10	91	1	9
	3. Academic pressures force students to drop band at my school.	11	100		
	4. Students at my school feel that band takes up too much time.	11	100		
Band director-student relations	1. My band students communicate well with me.	11	100		
	2. I have a positive relationship with my band students.	11	100		
	3. I maintain a friendly, professional relationship with my students.	11	100		

(table continues)

Table 3 (continued)

Construct	Item	Item measures construct?			
		<u>Yes</u>		<u>No</u>	
		<u>f</u>	<u>%</u>	<u>f</u>	<u>%</u>
Band director-principal relations	1. I get along well with my principal.	11	100		
	2. My principal thinks I am a good band director.	11	100		
	3. I keep my principal informed of all band performances.	11	100		
Band director-parent relations	1. I work closely with the parents in fund-raising.	11	100		
	2. I work with parents in establishing a budget for the band.	11	100		
Band director-school board member relations	1. I keep an open line of communication with school board members.	11	100		
	2. School board members are invited to all band performances.	11	100		
	3. School board members are informed about the needs of the band program.	11	100		

(table continues)

Table 3 (continued)

Construct	Item	Item measures construct?			
		<u>Yes</u>		<u>No</u>	
		<u>f</u>	<u>%</u>	<u>f</u>	<u>%</u>
Band director-coach relations	1. Band and sports do not coincide well at my school.	11	100		
	2. I communicate well with the coach at my school.	10	91	1	9
	3. The coach feels that the band plays an important part in contributing to school pride at our school.	11	100		
	4. The coach and I work together in sharing the football field for practice.	11	100		
Recruitment	1. I always plan ahead for enrollment in my band program.	11	100		
	2. Recruitment is an on-going process in my band program.	11	100		
	3. I begin my recruitment at the middle school level.	11	100		

(table continues)

Table 3 (continued)

Construct	Item	Item measures construct?			
		<u>Yes</u>		<u>No</u>	
		<u>f</u>	<u>%</u>	<u>f</u>	<u>%</u>
	4. The students at my school are aware of the band program.	10	91	1	9
	5. I use the visibility of the band as a primary tool to increase the desire of the students to participate.	10	91	1	9
Continuous motivation	1. I provide continuous performances in order to challenge my students.	11	100		
	2. I use social activities (e.g., school trips, etc.) as a motivational incentive to students in my band program.	11	100		
	3. My band students experience success on a daily basis.	11	100		
	4. My band performs activities on a regular basis.	11	100		

^aThe full text of the item is in Appendix A.

Five changes were made in the constructs:

1. Psychological support—parents was changed to psychological support—band parents.
2. Psychological support—supervisor or council member was changed to psychological support—local governing body.
3. Course load was changed to student scheduling problems.
4. Band director-coach relations was changed to band director-football coach relations.
5. Band director-parent relations was changed to band director-band parent relations.

The following items were added to the questionnaire:

1. Please specify your job assignment (Check all that apply):

_____ High school

_____ Intermediate

_____ Middle school

_____ Elementary

2. When is band scheduled for the students?

(Check one.)

_____ Before school

_____ During school

_____ After school

_____ Other (specify)

Twenty-five items in the questionnaire were changed. These changes are in Table 4. The doctoral candidate and her advisor completed further editing.

Reliability

Reliability of the questionnaire was determined by using the test-retest method. The questionnaire was administered to a group of six band directors. Three weeks later it was given to them again. The agreements of the respondents on the two tests are in Table 5.

The percentage of agreement over the two administrations on 62 of the items was 100%. The percentage of agreement on 20 of the items was 83%. Five of the items had a percentage agreement of 67%. Two of the respondents reported an enrollment figure that was less than two percent points lower than the figure reported three weeks earlier. These same respondents reported the percentage of students on free or reduced-price lunch less than three percent points lower than the percentage reported three weeks earlier. Two other band directors reported a lower amount of money raised through fund-raising than they had reported three weeks earlier. Two of the band directors recorded lower scores on whether students were practicing at home. Two of the respondents reported lower scores on the second administration on the attitude of the football coach toward the band.

Alpha reliability coefficients were calculated for the scales created following the principal components analysis. These coefficients are reported in Chapter III. The coefficients ranged from .78 to .94 and all were deemed sufficiently high to produce meaningful data for further analysis.

Table 4

Changes in Items Resulting from the Content Validity Survey

Original item	New item
1. Average daily membership as of September 30, 1998.	1. Total number of students in the school.
2. Getting community support for band activities is easy in my community.	2. Getting financial support for band activities is easy in my community.
3. My principal treats my band program as an academic essential rather than an extra-curricular activity.	3. My principal treats my band program as an academic essential in the curriculum.
4. School board members attend concerts and performances by the band.	4. School board members attend performances by my band.
5. My superintendent shows support of the band program through his attendance at public performances and concerts.	5. My superintendent shows support of the band program through his attendance at performances.
6. My supervisor or council member has a supportive attitude in matters concerning the band.	6. My local governing body (e.g., board of supervisors or city council) has a supportive attitude in matters concerning the band program.
7. My supervisor attends performances and concerts performed by my band.	7. Members of my local governing body (e.g., board of supervisors or city council) attend performances by the band.
8. My band members are self-disciplined enough to practice at home.	8. My band members practice at home.
9. The student body responds to the band at pep rallies.	9. The student body responds positively to the band at pep rallies.

(table continues)

Table 4 (continued)

Original item	New item
10. Participation in band is sometimes a handicap to students seeking wider social acceptance.	10. Participation in band limits the social acceptance of students.
11. Scheduling in band is a problem at my school.	11. Fitting band into students' schedules is a problem.
12. Students at my school have a low appreciation for the benefits of band.	12. Students at my school appreciate the benefits of band.
13. Students at my school have a fear of failure.	13. Students at my school do not participate in band because they have a "fear of failure."
14. Many of my students experience "burnout."	14. Students who enroll in band do not become bored.
15. Students in my band communicate well with others.	15. My band students communicate well with others.
16. Students in my band are very responsible.	16. My band students are responsible.
17. Students in my band have a positive self-image.	17. My band students have a positive self-image.
18. Participation in band conflicts with the work schedule of some students.	18. The work schedule of some students conflicts with band rehearsals.
19. I keep the principal informed of all band performances.	19. I keep the principal informed of all band activities.
20. I work with parents in fundraising.	21. I work closely with the parents in fundraising.

(table continues)

Table 4 (continued)

Original item	New item
22. Band and sports do not coincide well at my school.	21. Band and football work well together at my school.
23. I communicate well with the coach at my school.	22. I communicate well with the football coach at my school.
23. The coach feels that the band plays an important part in contributing to school pride at our school.	23. The football coach feels that the band plays an important part in contributing to school pride at our school.
24. I always plan ahead for enrollment in my band program.	24. I plan for future enrollment in my band program.
25. I begin my recruitment at the middle school level.	25. I begin my recruitment for band in the lower grades.

Table 5

Number and Percentage of Respondents With the Same Responses
When Tested Over a Three Week Interval, N = 6^a

Item ^b	Test-retest agreement	
	<u>N</u>	<u>%</u>
1. The children in this community do not have any trouble buying instruments.	6	100
2. Getting financial support for band activities is easy in my community.	6	100
3. The cost of band is too high for some parents to keep their child in my band program.	6	100
4. My band program does not have budgetary constraints.	6	100
5. There is adequate funding for my band program.	6	100
6. Funding for my band through fund-raising is increasing.	6	100
7. My local governing body is willing to pay for an exemplary band program.	6	100
8. An active booster organization is a “must” for funding my band program.	6	100
9. In the eyes of the community my band program is the most important aspect of my school’s music program.	5	83

(table continues)

Table 5 (continued)

Item ^b	Test-retest agreement	
	<u>N</u>	<u>%</u>
10. One of the main reasons the community attends football games is to see the band perform at half time.	6	100
11. Community pride for the band is shown through attendance at public performances.	6	100
12. My band parents play a key role in fund-raising.	6	100
13. My band parents play a key role in communicating the benefits of the band program to the school administration.	6	100
14. My band parents attend band performances.	6	100
15. My principal feels that the band promotes school spirit.	6	100
16. My principal treats my band program as an academic essential in the curriculum.	5	83
17. My principal feels that the band is a positive public relations tool for the school.	6	100
18. School board members attend performances by my band.	5	83
19. School board members have a supportive attitude in matters concerning my band program.	6	100

(table continues)

Table 5 (continued)

Item ^b	Test-retest agreement	
	<u>N</u>	<u>%</u>
20. My superintendent expresses that the band program is an academic essential in the curriculum.	6	100
21. My superintendent shows support of the band program through his attendance at performances.	6	100
22. My local governing body (e.g., board of supervisors or city council) has a supportive attitude in matters concerning the band program.	6	100
23. Members of my local governing body (e.g., board of supervisors or city council) attend performances by the band.	6	100
24. My band members practice at home.	4	67
25. My band members feel that band requires too much time.	5	83
26. My band members respond to increased demands for skill development.	5	83
27. My band members are very enthusiastic about band.	5	83
28. My band members are motivated to excel.	5	83
29. My band members are motivated to practice.	6	100

(table continues)

Table 5 (continued)

Item ^b	Test-retest agreement	
	<u>N</u>	<u>%</u>
30. My band members are often stereotyped (e.g., called sissies) in my school.	6	100
31. My band members are socially accepted by the students at my school.	5	83
32. The student body responds positively to the band at pep rallies.	5	83
33. Participation in band limits the social acceptance of students.	6	100
34. Graduation requirements force students to make a choice between band and other subjects.	6	100
35. Fitting band into students' schedules is a problem.	6	100
36. Expanded activity offerings affect participation in band at my school.	6	100
37. Students at my school appreciate the benefits of band.	6	100
38. Students at my school do not participate in band because they have a "fear of failure."	6	100
39. Students who enroll in my band do not become bored.	6	100
40. Students in my band like the music they play.	5	83

(table continues)

Table 5 (continued)

Item ^b	Test-retest agreement	
	<u>N</u>	<u>%</u>
41. Participation in band helps students at my school develop social skills.	6	100
42. My band students communicate well with others.	5	83
43. My band students are responsible.	6	100
44. My band students have a positive self-image.	6	100
45. Participation in band conflicts with the practice schedule of sports at my school.	6	100
46. The work schedule of some students conflicts with band rehearsals.	6	100
47. Academic pressures force students to drop band at my school.	6	100
48. Students at my school feel that band takes up too much time.	6	100
49. My band students communicate well with me.	6	100
50. I have a positive relationship with my band students.	6	100
51. I maintain a friendly, professional relationship with my students.	5	83
52. I get along well with my principal.	5	83
53. My principal thinks I am a good band director.	5	83

(table continues)

Table 5 (continued)

Item ^b	Test-retest agreement	
	<u>N</u>	<u>%</u>
54. I keep the principal informed of all band activities.	6	100
55. I work closely with parents in fund-raising.	6	100
56. I work with parents in establishing a budget for the band.	6	100
57. I keep an open line of communication with school board members.	6	100
58. School board members are invited to all band performances.	6	100
59. School board members are informed about the needs of the band program.	6	100
60. Band and football work well together at my school.	5	83
61. I communicate well with the football coach at my school.	5	83
62. The football coach feels that the band plays an important part in contributing to school pride at our school.	4	67
63. The coach and I work together in sharing the football field for practice.	6	100
64. I plan for future enrollment in my band program.	6	100

(table continues)

Table 5 (continued)

Item ^b	Test-retest agreement	
	<u>N</u>	<u>%</u>
65. Recruitment is an on-going process in my band program.	6	100
66. I begin my recruitment for band in lower grades.	6	100
67. The students at my school are aware of the band program.	6	100
68. I use the visibility of the band as a primary tool to increase the desire of the students to participate.	6	100
69. I develop goals for the band in order to promote my band program.	6	100
70. I use social activities (e.g., school trips, etc.) as a motivation incentive to students in the band program.	6	100
71. My band students experience success on a daily basis.	6	100
72. My band performs on a regular basis.	6	100
73. Age	6	100
74. Race	6	100
75. Sex	6	100
76. Highest level of education completed.	6	100
77. Years in education	6	100
78. Years as a band director	6	100

(table continues)

Table 5 (continued)

Item ^b	Test-retest agreement	
	<u>N</u>	<u>%</u>
79. Years in present position	6	100
80. Job assignment	6	100
81. Type of schedule	5	83
82. Total number of students. ^c	4	67
83. Enrollment in your band program by grade level.	5	83
84. Limit on the number of students you take into band.	5	83
85. When is band schedule for the students?	5	83
86. Proportion of children on free or reduced-price lunch. ^d	4	67
87. Total amount of money you receive.	4	67

^aTest was administered twice three weeks apart.

^bThe full text of the item is in Appendix A.

^cThe enrollment of the school was reported to be lower by less than two percent.

^dThe percentage of students on free or reduced-price lunch was reported lower by less than three percent.

Data Collection Procedures

The questionnaire (see Appendix A) was mailed to each member of the sample. A cover letter (see Appendix C) that explained the intent of the study was prepared on Virginia Tech letterhead stationery and was the first page of the questionnaire. The letter contained the exact date the letter was mailed as well as the researcher's signature and the signature of the researcher's advisor. The questionnaire was mailed in a matching envelope (4 ½" X 9 ½"). Names and addresses were individually typed on the envelopes. First class mail was used. Each questionnaire was stamped with an identification number for follow-up mailing. Included with the questionnaire was a preaddressed, postage-paid return envelope.

Follow-up procedures included three carefully timed mailings (Dillman, 1978). A postcard reminder (see Appendix D) was mailed to everyone one week after the questionnaire was mailed. A letter (see Appendix E) and duplicate of the questionnaire was mailed to non-respondents three weeks after the original mailing. In seven weeks, a final mailing was sent by certified mail (see Appendix F). Another replacement questionnaire was enclosed.

Data Analysis

The data were entered into the Statistical Package for the Social Sciences (SPSS) for analysis. Descriptive statistics for all of the categorical and continuous variables were calculated to check for data errors and to determine the characteristics of the data set. Table 6 is a list of the descriptive statistics that calculated for each item or construct in the study. Appendix G contains the descriptive statistics for the Likert-type items. Appendix H contains the ANOVA statistics for the stepwise regression of band enrollment on the predictor variables. Appendix I contains the correlation coefficients for the variables in the regression analysis.

Table 6

Descriptive Statistics Calculated for Variables in the Study

Variable	Statistics
Age	Mean, standard deviation, minimum, maximum
Race	Frequencies, percentages
Sex	Frequencies, percentages
Highest level of education completed	Frequencies, percentages
Years in education	Mean, standard deviation, minimum, maximum
Years as a band director	Mean, standard deviation, minimum, maximum
Years worked in present position	Mean, standard deviation, minimum, maximum
Job assignment	Frequencies, percentages
Type of schedule	Frequencies, percentages
Size of student body	Mean, standard deviation, minimum, maximum
Enrollment in band program (by grade)	Mean, standard deviation, minimum, maximum
Limitations on number in the band (yes, no)	Frequencies, percentages
If yes, actual number	Mean, standard deviation, minimum, maximum
Community affluence (proportion of students on free or reduced-price lunch)	Median, minimum, maximum

(table continues)

Table 6 (continued)

Variable	Statistics
Items 1-72 ^a	Frequencies and percentages by item and construct (strongly agree, agree, disagree, strongly disagree), means, standard deviations, minimums and maximums by item and scale.

^aSee items in Appendix A.

Following a principal components analysis on the Likert-type items and the construction of scales, analyses of variance, t-tests, and a step-wise regression analysis were performed. The regression analysis was used to determine the proportion of variance in band enrollment (total band members in grades 4-12) that can be accounted for by the predictor variables.

CHAPTER III

RESULTS

The purpose of this study was to examine factors that band directors may be able to use in enhancing enrollment in their band programs. The analysis and findings of the study are presented in this chapter. The chapter contains three sections: a description of the principal components analysis used to reduce the Likert-type items to a meaningful set of scales, descriptive statistics for all of the variables included in the analysis, and a multiple regression analysis.

Reduction of Variables Using Principal Components Analysis

A principal components analysis was run to reduce the number of items to a set of meaningful scales that could be used in the analysis of the data. The analysis was run with the 72 Likert-type items in the survey. Ten components, accounting for a total of 78.92% of the variance in the items, were derived with varimax rotation. The eigenvalues for the ten components are in Table 7. The items and their factor loadings are in Table 8. The criteria for selecting items for scales were (1) a loading of at least .40 and (2) a conceptually clear connection among all of the items included in a scale. Thus, each item that met the first criterion was compared to all of the other items that loaded on a component. If they were conceptually connected, the items were kept for inclusion as a scale. In those cases where items were not clearly connected, the items were omitted from the final scales even though they had a loading of .40 or more. Three of the components (Components 4, 6, and 7) could not be clearly identified through the items loading on them; therefore, they were omitted from further analysis. The remaining components and their related items were conceptually clear and were used in the final

Table 7

Eigenvalues with Percentage of Item Variance Accounted for by Factors Following Rotation

Factor ^a	Eigenvalue	% of variance	Cumulative %
1	17.31	24.04	24.04
2	13.13	18.24	42.28
3	5.60	7.78	50.06
4	4.00	5.56	55.62
5	3.95	5.48	61.10
6	3.36	4.67	65.77
7	3.08	4.28	70.05
8	2.77	3.84	73.89
9	2.59	3.60	77.49
10	1.03	1.43	78.92

Note. Extraction Method: Unweighted Least Squares.

^aThe factors are: 1=Relationships between the band director and constituents; 2=Overall support for the band; 3=Financial support for the band; 4=Unnamed; 5=Administrative, school board, and governing board support for the band; 6=Unnamed; 7=Unnamed; 8=Recruiting practices; 9=Coach and band director relationships; 10=Band student self-image.

Table 8

Factor Loadings for the Principal Components Analysis of the Items on the Band Enrollment Questionnaire, Varimax Rotation

Item	Component and loading ^a									
	1	2	3	4	5	6	7	8	9	10
1. The children in this community do not have any trouble buying instruments.	.30	.00	.73^b	-.00	.29	.10	.24	.07	-.01	.08
2. Getting financial support for band activities is easy in my community.	.28	.13	.52	.44	.45	.33	.05	-.01	.07	.03
3. The cost of band is too high for some parents to keep their child in my band program. (R)	.39	.08	.73	.20	.03	-.05	.21	-.08	.26	.04
4. My band program does not have any budgetary constraints.	-.07	.07	.75	.13	.15	-.12	.01	.05	.36	.11
5. There is adequate funding for my band program.	.37	.06	.57	.50	.31	.12	.02	-.03	.04	.09
6. Funding for my band through fund-raising is increasing.	-.57	.20	.58	.01	-.04	.12	-.21	.09	.15	.10
7. My local governing body is willing to pay for an exemplary band program.	.45	.04	.29	.49	.47	.01	-.10	-.01	-.16	-.03
8. An active booster organization is a “must” for funding my band program.	-.56	.17	-.52	-.29	-.19	-.10	.10	.08	.18	.12
9. In the eyes of the community my band program is the most important aspect of my school’s music program.	.45	.15	-.12	-.70	.02	.20	-.07	.11	.02	-.15
10. One of the main reasons the community attends football games is to see the band perform at half time.	-.47	.66	.01	-.20	.13	-.05	-.10	-.20	-.07	.04
11. Community pride for the band is shown through attendance at public performances.	.05	.75	-.16	.38	.25	.20	-.04	-.03	-.11	-.07
12. My band parents play a key role in fund-raising.	-.04	.78	-.25	-.30	-.08	-.26	-.12	.07	.08	.17

(table continues)

Table 8 (continued)

Item	Component and loading									
	1	2	3	4	5	6	7	8	9	10
13. My band parents play a key role in communicating the benefits of the band program to the school administration.	.04	.57	-.17	-.03	.03	.05	-.53	.04	-.03	.04
14. My band parents attend band performances.	.44	.22	-.42	-.51	-.00	-.02	-.00	.07	.10	.20
15. My principal feels that the band promotes school spirit.	.46	.58	-.08	.25	.29	.24	-.01	.10	-.17	-.15
16. My principal treats my band program as an academic essential in the curriculum.	.63	.17	.23	.05	.57	-.14	.03	.03	-.02	-.03
17. My principal feels that the band is a positive public relations tool for the school.	.48	-.04	-.19	.31	.28	.64	.10	.13	-.01	-.10
18. School board members attend performances by my band.	.35	.61	.25	.05	.46	-.18	-.03	.01	-.20	-.02
19. School board members have a supportive attitude in matters concerning my band program.	.65	.20	.19	.08	.59	-.16	.04	.11	-.01	-.02
20. My superintendent expresses that the band program is an academic essential in the curriculum.	.31	.21	.22	-.03	.83	-.02	.08	.11	-.00	.01
21. My superintendent shows support of the band program through his attendance at performances.	.20	.14	.18	.38	.75	.10	-.06	.12	-1.0	.02
22. My local governing body (e.g., board of supervisors or city council) has a supportive attitude in matters concerning the band program.	.05	.81	-.02	.02	.27	.40	.04	.06	-.06	.07
23. Members of my local governing body (e.g., board of supervisors or city council) attend performances by the band.	.15	.84	.11	.08	.16	.31	.06	-.10	.04	-.03

(table continues)

Table 8 (continued)

Item	Component and loading									
	1	2	3	4	5	6	7	8	9	10
24. My band members practice at home.	.13	.73	.10	-.01	-.11	-.01	.48	-.17	-.09	.02
25. My band members feel that band requires too much time. (R)	.25	.75	.18	-.00	-.01	-.37	-.17	.08	.13	.03
26. My band members respond to increased demands for skill development.	.60	.55	.22	.05	.04	-.21	.01	.08	-.08	.03
27. My band members are very enthusiastic about band.	.88	.06	-.01	.02	.03	.16	.03	.08	.02	-.13
28. My band members are motivated to excel.	.84	-.01	.06	.22	-.00	-.30	-.11	.07	.09	-.15
29. My band members are motivated to practice.	.16	-.17	.09	.85	.14	-.07	-.19	.08	.05	-.03
30. My band members are often stereotyped (e.g., called sissies) in my school. (R)	.63	.11	.45	-.15	.08	-.27	.26	.09	.18	.00
31. My band members are socially accepted by students at my school.	.54	.52	.40	-.16	.09	-.16	.17	.11	.11	.03
32. The student body responds positively to the band at pep rallies.	.77	.03	.06	.10	.13	-.05	.10	-.03	.17	-.05
33. Participation in band limits the social acceptance of students. (R)	.66	-.31	.13	-.33	.16	-.01	-.16	.25	.20	.01
34. Graduation requirements force students to make a choice between band and other subjects. (R)	-.39	.33	.45	.31	.29	-.05	.18	.06	-.27	.04
35. Fitting band into students' schedules is a problem. (R)	.14	.43	.35	.46	.23	-.03	.40	-.21	-.00	.02
36. Expanded activity offerings reduce participation in band at my school. (R)	.51	.50	.34	-.03	.11	.05	.46	-.04	.13	.03
37. Students at my school appreciate the benefits of band.	.56	.46	.21	-.04	.14	-.17	.31	.09	-.15	.13

(table continues)

Table 8 (continued)

Item	Component and loading									
	1	2	3	4	5	6	7	8	9	10
38. Students at my school do not participate in band because they have a “fear of failure.” (R)	.66	-.30	.40	-.15	-.02	-.01	.13	.00	-.00	-.08
39. Students who enroll in my band do not become bored.	.87	.02	-.01	-.01	.09	.20	.06	.06	.03	.04
40. Students in my band like the music they play.	.92	.01	.06	-.03	.10	.18	.05	.04	.03	.04
41. Participation in band helps students at my school develop social skills.	.53	.14	-.06	-.14	-.11	.66	-.22	.18	-.01	.09
42. My band students communicate well with others.	.85	.01	.07	.05	-.09	.19	.04	.17	-.08	.13
43. My band students are responsible.	.86	.00	.03	.01	.02	.18	.04	.09	-.01	.10
44. My band students have a positive self-image.	.51	-.16	.15	.05	-.07	.10	-.01	.01	-.07	.66
45. Participation in band conflicts with the practice schedules of sports at my school. (R)	.58	.39	.30	.02	.18	-.09	.43	-.19	.04	.00
46. The work schedule of some students conflicts with band rehearsals. (R)	.73	.07	.21	-.03	.21	.02	.38	.00	-.03	.12
47. Academic pressures force students to drop band at my school. (R)	.39	.44	.36	-.42	-.02	-.07	.50	-.08	.05	.04
48. Students at my school feel that band takes up too much time. (R)	.18	.69	.08	-.21	.09	-.18	-.19	.02	-.12	.37
49. My band students communicate well with me.	.67	-.06	-.13	.00	.23	-.02	-.14	.28	-.13	.28
50. I have a positive relationship with my band students.	.46	-.69	-.11	.09	.21	-.05	-.16	.32	-.04	.14
51. I maintain a friendly, professional relationship with my band students.	.42	-.51	.37	.24	.12	-.14	-.13	.26	.14	.27
52. I get along well with my principal.	.77	-.06	.10	-.05	.06	.17	.08	.06	-.02	.282
53. My principal thinks I am a good band director.	.75	-.13	.10	-.03	.15	.18	.08	.00	.05	.39

(table continues)

Table 8 (continued)

Item	Component and loading									
	1	2	3	4	5	6	7	8	9	10
54. I keep the principal informed of all band activities.	.41	-.71	.03	.09	.04	.07	.03	.13	.08	.10
55. I work closely with parents in fund-raising.	-.06	.23	-.17	.07	-.02	-.02	-.77	.22	-.13	.05
56. I work with parents in establishing a budget for the band.	-.38	.71	-.13	-.01	.03	-.07	-.43	.08	-.16	-.07
57. I keep an open line of communication with school board members.	.06	.79	-.04	.34	.23	.23	-.03	.06	-.14	-.15
58. School board members are invited to all band performances.	.07	.92	.06	-.10	.10	.00	.03	-.04	-.13	.02
59. School board members are informed about the needs of the band program.	.09	.86	.04	-.10	.03	.01	.04	.02	-.13	-.17
60. Band and football work well together at my school.	.24	-.21	.15	-.05	-.12	-.07	.01	.02	.87	-.07
61. I communicate well with the football coach at my school.	-.00	-.17	.02	-.25	-.22	.57	.41	-.04	.39	.07
62. The football coach feels that the band plays an important part in contributing to school pride at our school.	.25	-.32	.14	.33	.16	.04	.21	.01	.67	.03
63. The coach and I work together in sharing the football field for practice.	-.36	-.23	.05	-.19	-.17	.17	.06	.02	.74	-.02
64. I plan for future enrollment in my band program.	.45	.18	.18	-.13	-.05	.66	-.09	.37	.05	.08
65. Recruitment is an on-going process in my band program.	.23	-.40	-.08	.00	.01	.36	.26	.61	.01	.04
66. I begin my recruitment for band in the lower grades.	.26	-.46	-.07	-.07	.04	.37	-.26	.62	-.02	.03
67. The students at my school are aware of the band program.	.67	.13	.22	-.02	-.02	.33	-.13	.35	.13	-.03

(table continues)

Table 8 (continued)

Item	Component and loading									
	1	2	3	4	5	6	7	8	9	10
68. I use the visibility of the band as a primary tool to increase the desire of students to participate.	.44	.18	.03	-.07	.22	-.07	-.05	.70	-.04	-.06
69. I develop goals for the band in order to promote my band program.	.25	-.52	.00	.10	.11	.00	-.19	.65	.07	.06
70. I use social activities (e.g., school trips, etc.) as a motivational incentive to students in the band program.	-.29	-.60	-.13	-.06	.07	.24	.08	.53	.03	.07
71. My band students experience success on a daily basis.	.66	.07	.17	.03	-.03	.11	.14	.49	.04	-.05
72. My band performs on a regular basis.	.45	-.71	.13	.10	-.00	.06	.13	.36	.15	-.07

^a Components (factors): 1=Relationships between the band director and constituents; 2=Overall support for the band; 3=Financial support for the band; 4=Unnamed; 5=Administrative, school board, and governing board support for the band; 6=Unnamed; 7=Unnamed; 8=Recruiting practices; 9=Coach and band director relationships; 10=Band-student self-image. ^bItems with loadings in bold were kept in scales. (R)=Item was reverse scored.

analyses of the data. The resulting components were: (1) Relationships between the band director and constituents; (2) Overall support for the band; (3) Financial support for the band; (5) Administrative, school board, and governing board support for the band; (8) Recruiting practices; (9) Coach and band director relationships; and (10) Band student self-image. The components and related items used to form scales are in Table 9. Descriptions of each of the useable components of the survey follow:

Component 1: Relationships between the band director and constituents. This component accounted for 24.04% of the variance in the items. Items concerned with band director-principal relations; band director-student relations, including student motivation to practice, student interest in band, and student commitment of time to band; band student-peer relations; parental and community support; principal support for the band; and student self-image loaded on this component. All of the items appear to be broadly associated with the kinds of relationships a band director develops with the members of the band community.

Component 2: Overall support for the band. This component accounted for 18.24% of the variance in the items. Items concerned with communicating with school board members, the principal, and parents; student motivation to practice, stay in the band, and be enthusiastic about band; parental involvement in fund raising and communicating the benefits of band; community, school board, and governing board attendance at band programs; and students overcoming scheduling problems and committing the necessary time to participate in band loaded on this component. The items are associated with the general support of the band community for the band program.

Component 3: Financial support for the band. This was conceptually one of the clearest components. It accounted for 7.78% of the variance in the items. Items concerned with the ability

Table 9

Scales With Items Meeting the Criteria for Placement in a Scale

1 Relationships between the band director and constituents	2 Overall support for the band	3 Financial support for the band	5 Administrative, school board, and governing board support for the band	8 Recruiting practices	9 Coach and band director relationships	10 Band student self-image
9. In the eyes of the community my band program is the most important aspect of my school's music program.	10. One of the main reasons the community attends football games is to see the band perform at half time.	1. The children in this community do not have any trouble buying instruments.	7. My local governing body is willing to pay for an exemplary band program.	65. Recruitment is an on-going process in my band program.	60. Band and football work well together at my school.	44. My band students have a positive self-image.
14. My band parents attend band performances.	11. Community pride for the band is shown through attendance at public performances.	2. Getting financial support for band activities is easy in my community.	16. My principal treats my band program as an academic essential in the curriculum.	66. I begin my recruitment for band in the lower grades.	62. The football coach feels that the band plays an important part in contributing to school pride at our school.	
17. My principal feels that the band is a positive public relations tool for the school.	12. My band parents play a key role in fund-raising.	3. The cost of band is too high for some parents to keep their child in my band program. (R)	19. School board members have a supportive attitude in matters concerning my band program.	68. I use the visibility of the band as a primary tool to increase the desire of students to participate.	63. The coach and I work together in sharing the football field for practice.	

(table continues)

Table 9 (continued)

1 Relationships between the band director and constituents	2 Overall support for the band	3 Financial support for the band	5 Administrative, school board, and governing board support for the band	8 Recruiting practices	9 Coach and band director relationships	10 Band student self-image
27. My band members are very enthusiastic about band.	13. My band parents play a key role in communicating the benefits of the band program to the school administration.	4. My band program does not have any budgetary constraints.	20. My superintendent expresses that the band program is an academic essential in the curriculum.	69. I develop goals for the band in order to promote my band program.		
28. My band members are motivated to excel.	15. My principal feels that the band promotes school spirit.	5. There is adequate funding for my band program.	21. My superintendent shows support of the band program through his attendance at performances.	70. I use social activities (e.g., school trips, etc.) as a motivational incentive to students in the band program.		
30. My band members are often stereotyped (e.g., called sissies) in my school. (R)	18. School board members attend performances by my band.			71. My band students experience success on a daily basis.		
31. My band members are socially accepted by students at my school.	22. My local governing body (e.g., board of supervisors or city council) has a supportive attitude in matters concerning the band program.					

(table continues)

Table 9 (continued)

1 Relationships between the band director and constituents	2 Overall support for the band	3 Financial support for the band	5 Administrative, school board, and governing board support for the band	8 Recruiting practices	9 Coach and band director relationships	10 Band student self-image
32. The student body respond positively to the band at pep rallies.	23. Members of my local governing body (e.g., board of supervisors or city council) attend performances by the band.					
33. Participation in band limits the social acceptance of students. (R)	24. My band members practice at home.					
38. Students at my school do not participate in band because they have a “fear of failure.” (R)	25. My band members feel that band requires too much time. (R)					
39. Students who enroll in my band do not become bored.	26. My band members respond to increased demands for skill development.					
40. Students in my band like the music they play.	35. Fitting band into students’ schedules is a problem. (R)					

(table continues)

Table 9 (continued)

1 Relationships between the band director and constituents	2 Overall support for the band	3 Financial support for the band	5 Administrative, school board, and governing board support for the band	8 Recruiting practices	9 Coach and band director relationships	10 Band student self-image
41. Participation in band helps students at my school develop social skills.	36. Expanded activity offerings reduce participation in band at my school. (R)					
42. My band students communicate well with others.	37. Students at my school appreciate the benefits of band.					
43. My band students are responsible.	47. Academic pressures force students to drop band at my school. (R)					
45. Participation in band conflicts with the practice schedules of sports at my school. (R)	48. Students at my school feel that band takes up too much time. (R)					
46. The work schedule of some students conflicts with band rehearsals. (R)	54. I keep the principal informed of all band activities.					

(table continues)

Table 9 (continued)

1 Relationships between the band director and constituents	2 Overall support for the band	3 Financial support for the band	5 Administrative, school board, and governing board support for the band	8 Recruiting practices	9 Coach and band director relationships	10 Band student self-image
49. My band students communicate well with me.	56. I work with parents in establishing a budget for the band.					
50. I have a positive relationship with my band students.	57. I keep an open line of communication with school board members.					
51. I maintain a friendly, professional relationship with my band students.	58. School board members are invited to all band performances.					
52. I get along well with my principal.	59. School board members are informed about the needs of the band program.					
53. My principal thinks I am a good band director.	72. My band performs on a regular basis.					
67. The students at my school are aware of the band program.						

(R)=Scoring was reversed.

of students to buy instruments, getting financial support, budget constraints, and adequacy of funding loaded on this component.

Component 5: Administrative, school board, and governing board support for the band.

This was a conceptual clear component. It accounted for 5.48% of the variance in the items.

Items related to superintendent, school board, governing board, and principal support loaded on this component.

Component 8: Recruiting practices. This component was conceptually clear. It accounted for 3.84% of the variance in the items. Setting recruitment goals, holding social activities, assuring that the band has successful experiences, timing recruitment, recruiting continuously, and making the band's activities visible were recruitment strategies that loaded on this component.

Component 9: Coach and band director relationships. This component was conceptual clear. It accounted for 3.6% of the variance in the items. The items loading on this component were concerned with how well the band director and coach worked together, whether the coach thought the band contributed to school pride, and whether the band director and coach shared the field for practice.

Component 10: Band student self-image. This component had only one item that met the .40 criterion. The component accounted for 1.43% of the variance in the items. The item was concerned with the self-image of band students.

Scales were formed from the items selected from the principal components analysis. Alpha coefficients were calculated to check the internal consistency of the scales. Because the scale for band student positive self-image had only one item, calculating the alpha coefficient was not appropriate. These coefficients are in Table 10. All scales have moderate to high internal consistency and are sufficiently reliable for the analyses conducted in this study.

Table 10

Alpha Reliability Coefficients for the Scales

Scale	Number of items	Alpha
1. Relationships between the band director and constituents	23	.94
2. Overall support for the band	22	.92
3. Financial support for the band	5	.89
5. Administrative, school board, and governing board support for the band	5	.89
8. Recruiting practices	6	.85
9. Coach and band director relations	3	.78

Descriptive Statistics for the Categorical Predictor Variables

The descriptive statistics for the categorical predictor variables are in this section. These include race, gender, level of education, job assignment, and schedules.

Race

In this study of band directors within the American School Band Directors Association, almost half of the band directors responding were White, with Black making up over one-third of the respondents (see Table 11). There were few American Indian, Alaskan native, Asian or Pacific Islander, or Hispanic participants.

Table 11

Percentage of Total Returns of the Questionnaire by Race

Race	<u>n</u>	<u>%</u>
American Indian or Alaskan native	24	7.62
Asian or Pacific Islander	6	1.90
Hispanic	24	7.62
Black, not of Hispanic origin	117	37.10
White, not of Hispanic origin	144	45.70
Total	315	100.00

Gender

The respondents were primarily male with about one-fifth being female (see Table 12).

These data reflect the predominance of males in the membership of the band directors' organization.

Table 12

Percentage of Total Returns of the Questionnaire by Gender

<u>Gender</u>	<u>n</u>	<u>%</u>
Male	250	79.4
Female	65	20.6
Total	315	100.0

Level of Education

Almost seventy percent of the respondents (see Table 13) had masters' degrees or educational specialist degrees. The respondents were a highly educated group of people. Some of the "others" held doctoral degrees.

Table 13

Percentage of Total Returns of the Questionnaire by Level of Education

Highest level of education completed	n	<u>%</u>
Bachelor's degree	81	25.7
Master's degree	129	41.0
Educational specialist degree	86	27.3
Other	19	6.0
Total	315	100.0

Schedule and Job Assignment

Almost all of the respondents scheduled band practice during and after school (see Table 14). Less than ten percent scheduled band practice before and during school. Over 80 percent of the respondents taught in either a high school or a combination of high school and middle school. Just over half of the respondents worked under a 4x4 block schedule. Fewer than 20 percent were using a 7AB block schedule with a few more than one-fourth using the seven period day schedule. Less than five percent were assigned to a school with a six period day schedule. Over 50% of the band directors were assigned to multiple schools.

Because the job assignment of the band director and the type of schedule had a large number of categories, the categories were collapsed. Job assignment was recoded into two categories: middle and high school (1) and all others (0). Type of schedule was recoded into 4x4 block (1) and all others (0).

Descriptive Statistics for the Continuous Predictor Variables

Age; years in education; years as a band director; years in present position; proportion of children on free or reduced-price lunch; size of the student body; band revenue per student; limitations on the number of students in the band; relationships between the band director and constituents; overall support for the band; financial support for the band; administrative, school board, and governing board support for the band; recruiting practices; coach and band director relationships; and band student self-image are in this section.

Age

The age of the respondents showed an older group of band directors (see Table 15). This was a group getting up in years. These data indicate the potential for a large turnover of band directors within a few of years.

Table 14

Percentage of Total Returns of the Questionnaire by Schedule and Assignment

Variable	n	%
When is band scheduled for students?		
Before and during school	27	8.57
During and after school	279	88.57
During school only	0	0.00
Before, during, and after school	9	2.86
Total	315	100.00
Recoded "When is band scheduled for students?"		
Before and during school	27	8.60
During and after school	278	88.60
Before, during, and after school	9	2.90
Total	315	100.00
Job assignment		
High school only	101	32.06
High school and middle school	123	39.05
Middle school only	33	10.48
Middle school and elementary	4	1.26
Intermediate school only	0	0.00
High school and intermediate school	3	1.00
Elementary school only	2	0.60
High school and elementary	38	12.06
High school, middle , and elementary	11	3.49
High school, intermediate, and elementary	0	0.00
Total	315	100.00
Recoded job assignment		
High school and middle (1)	257	81.60
All others (0)	58	18.40
Total	315	100.00
Type of schedule		
4x4 block	166	52.70
7AB block	59	18.73
7 period day	83	26.35
6 period day	7	2.22
Total	315	100.00

Table 15

Descriptive Statistics for Continuous Predictor Variables

Variable	<u>N</u>	<u>M</u>	<u>SD</u>	<u>Min</u>	<u>Max</u>
Age	315	47.33	7.08	31	62
Years in education	315	22.96	7.10	9	37
Years as a band director	315	21.57	6.70	8	36
Years in present position	315	11.94	5.22	1	30
Proportion of children on free or reduced-price lunch	315	47.25	13.34	0	85
Size of the student body	315	482.77	171.17	200	2052
Band revenue					
Band boosters	312	7984.88	4020.41	1000	20000
School board	315	4930.95	3098.12	1000	15000
Other	9	2777.78	2333.33	2000	9000
Total band revenue	313	12986.68	6741.68	1500	35000
Revenue per band student	313	125.13	57.91	16.08	310.00
Limitations on number in the band (actual number)	0	0	0	0	0
Relationships between the band director and constituents (PC #1)	315	2.93	.32	2.58	3.96

(table continues)

Table 15 (continued)

Variable	<u>N</u>	<u>M</u>	<u>SD</u>	<u>Min</u>	<u>Max</u>
Overall support for the band (PC #2)	315	2.93	.32	2.58	3.96
Financial support for the band (PC #3)	315	2.10	.52	1.00	3.40
Administrative, school board, and governing board support for the band (PC #5)	315	2.28	.53	1.00	3.20
Recruitment practices (PC #8)	315	3.34	.35	3.00	4.00
Football coach and band director relationships (PC #9)	315	2.64	.41	2.00	4.00
Band student self-image (PC #10)	315	3.05	.33	2.00	4.00

Note. PC = principal component. Principal components 4, 6, and 7 were not conceptually meaningful and were not included in the analysis.

Years in Education, Years as a Band Director,
and Years in Present Position

The years in education of the respondents indicate a wealth of experience (see Table 15). The average years in education were almost equal to the average years as a band director. Not only have the band directors remained in the music profession, but they have remained in the same positions for an extended period of time.

Proportion of Students on Free or Reduced-Price Lunch

Table 15 shows an 85-point spread between the schools with the lowest and the highest proportion of students on free or reduced-price lunch. This indicates a broad range in the socio-economic status of the student bodies served by the band directors.

Size of the Student Body

The size of the student body shows a broad range in the total enrollment of the schools (see Table 15) from very small (200) to large (2052). The largest school is 10 times larger than the smallest school.

Band Revenue

The band revenue showed a broad range of funding for band programs (see Table 15). Some bands are better financed than others. Band booster organizations provide the most money to the band program, followed by the school board, followed by donations from other sources.

Revenue Per Band Student

Revenue per band student (see Table 15) was determined by dividing the total band revenue by the total number of students in the band. The average was \$125.13 per band student. The largest revenue per pupil was about 20 times larger than the smallest revenue per band student.

Limitations on Number of Students in the Band

There were no limitations on the number of students allowed in band (see Table 15).

Scales Derived From the Principal Components Analysis

Six scales were derived from the principal components analysis applied to the Likert-type items in the survey. These six scales are: relationships between the band director and constituents; overall support for the band; financial support for the band; administrative, school board, and governing board support for the band; recruitment practices; football coach and band director relationships; and band student self-image. Descriptive data (means, standard deviations, minimums, and maximums) are in Table 15. All scales could range from 1 to 4 with 1 being the lowest score and 4 being the highest score.

Respondents reported moderate amounts (\underline{M} = 2.10 to 3.34) of the six measured variables. Only two means (recruitment practices, \underline{M} = 3.34 and band student self-image, \underline{M} = 3.05) were notably higher than the others. The standard derivations were small for all six scales indicating that respondents felt about the same way with respect to the items measured by the scales. The scale receiving the lowest score was financial support for the band.

Descriptive Statistics for the Continuous Criterion Variable

Band enrollment was the only continuous criterion variable in the study (see Table 16). Enrollment in the band programs ranged from very small to very large. Most of the respondents begin their band program at grade six. There is a small drop when students make the jump from the sixth grade to the seventh grade and another drop from the eighth grade to the ninth grade. There was an increase in grade 10 and then a decline in the last two years of high school.

Table 16

Descriptive Statistics for the Continuous Criterion Variable: Enrollment in Band

Variable	N	M	SD	Min	Max
Enrollment in band					
Program (by grade)					
Grade 4	1	12.00	0.00	12	12
Grade 5	29	17.52	3.08	13	25
Grade 6	253	21.30	12.18	8	75
Grade 7	253	19.06	10.55	4	60
Grade 8	254	19.46	11.23	6	65
Grade 9	245	16.87	8.82	1	64
Grade 10	275	19.75	14.79	1	75
Grade 11	275	17.99	13.67	1	74
Grade 12	275	16.98	12.78	2	75
Total enrollment	315	110.64	41.53	43	409

Relationships Between Categorical Variables and Band Enrollment

The categorical variables of interest were (1) the race of the band director, (2) gender of the band director, (3) the level of education of the band director, (4) the primary assignment of the band director, and (5) the schedule of the band director's school. The criterion variable was band enrollment. Data were analyzed with one-way analyses of variance and t-tests.

Race of the Band Director and Band Enrollment

Race was coded as follows: Group 1=American Indian, Alaskan native, Asian, Pacific Islander, Hispanic; Group 2=Black, not of Hispanic origin; Group 3=White, not of Hispanic origin. Data from the analysis of variance and Scheffe's tests for post-hoc comparisons are in Tables 17, 18, and 19.

Table 17

Descriptive Statistics for Differences in Band Enrollment by Race of the Band Director

Race	<u>N</u>	<u>M</u>	<u>sd</u>	<u>Min</u>	<u>Max</u>
American Indian, Alaskan Native, Asian, Pacific Islander, Hispanic	54	111.96	38.37	49	212
Black, not of Hispanic origin	117	122.33	46.12	56	409
White, not of Hispanic origin	144	100.65	36.09	43	189
Total	315	110.64	41.53	43	409

Table 18

Analysis of Variance Data for Differences in Band Enrollment by Race of the Band Director

Source	<u>SS</u>	<u>df</u>	<u>MS</u>	<u>F</u>	<u>p</u>
Race	30455.61	2	15227.81	9.30	.00
Within	510988.56	312	1637.78		
Total	541444.18	314			

Table 19

Scheffe's Multiple Comparisons: Band Enrollment by Race of the Band Director

Comparison	Mean difference	<u>SE</u>	<u>p</u>
Group 1 minus Group2	-10.37	6.66	.30
Group 1 minus Group 3	11.31	6.46	.22
Group 2 minus Group 3	21.68	5.04	.00

Note. Group 1=American Indian, Alaskan Native, Asian, Pacific Islander, Hispanic; Group 2=Black, not of Hispanic origin; Group 3=White, not of Hispanic origin.

The band enrollments of the combined group of American Indians, Alaskan natives, Asians, Pacific Islanders, and Hispanics did not differ from the enrollments of Black or White band directors. Black band directors, however, had higher average enrollments than White directors (see Table 19).

Gender of the Band Director and Band Enrollment

Gender was categorized as follows: 1=Male, 2=Female. Data for testing differences in band enrollment between males and females are in Tables 20 and 21. A t-test for independent samples was used to analyze the data. Assuming equal variances (Levene's test for equal variances: $F=.52$, $p=.47$), band enrollment did not differ for male and female directors.

Table 20

Descriptive Statistics for Differences in Band Enrollment by Gender of the Band Director

Gender	<u>N</u>	<u>M</u>	<u>Sd</u>	<u>Min</u>	<u>Max</u>
Male	250	112.32	42.56	43	409
Female	65	104.20	36.89	45	201
Total	315	110.64	41.53	43	409

Table 21

Independent t-Test Data for Differences in Band Enrollment by Gender of the Band Director

Mean difference	t	df	p
8.12	1.41	313	.16

Education of the Band Director and Band Enrollment

Education was categorized as follows: 1=Bachelor's degree, 2=Master's degree, and 3=Educational specialist's degree. All “others” were omitted from the analysis because their degrees were not specifically identifiable in the data. Data from the one-way analysis of variance are in Tables 22-24. Band directors with the educational specialist's degree had larger band enrollments than those with bachelor's degrees. There was no difference in band enrollments (1) for those directors with the master's or educational specialist's degrees, or (2) for those with the bachelor's or master's degree.

Table 22

Descriptive Statistics for Differences in Band Enrollment by Education of the Band Director

Education level	<u>N</u>	<u>M</u>	<u>sd</u>	<u>Min</u>	<u>Max</u>
Bachelor's degree	81	99.75	37.73	45	85
Master's degree	129	113.48	41.03	49	231
Educational specialist's degree	86	118.10	45.02	64	409
Total	296	111.07	41.86	45	409

Table 23

Analysis of Variance Data for Differences in Band Enrollment by Education of the Band Director

Source	<u>SS</u>	<u>df</u>	<u>MS</u>	<u>F</u>	<u>p</u>
Education	15379.33	2	7689.66	4.49	.01
Within	5016909.32	293	1711.98		
Total	516988.65	295			

Table 24

Scheffe's Multiple Comparisons: Band Enrollment by Education of the Band Director

Comparison	Mean difference	<u>SE</u>	<u>p</u>
Bachelor's degree minus master's degree	-13.73	5.87	.07
Bachelor's degree minus educational specialist's degree	-18.35	6.41	.02
Master's degree minus educational specialist's degree	-4.62	5.76	.73

Primary Assignment of the Band Director and Band Enrollment

Eight different assignment configurations were found in the original descriptive data. Because of small numbers in many of these assignments, the assignments were collapsed into two groups (high school, middle school, or a combination of the two, N=257; all others, N=58; see Table 25). Assuming equal variances within the two groups (Levene's test for equality of variances: F=2.83, p=.09), band directors assigned to high schools or middle schools had higher band enrollments than band directors assigned to other combinations of schools.

Table 25

Descriptive Statistics for Differences in Band Enrollment by the Assignment of the Band Director

Assignment	<u>N</u>	<u>M</u>	<u>sd</u>	<u>Min</u>	<u>Max</u>
High or middle school	257	117.31	41.11	43	409
All other assignments	58	81.10	28.65	49	158
Total	315	110.64	41.53	43	409

Table 26

Independent t-Test Data for Differences in Band Enrollment by the Assignment of the BandDirector

Mean difference	<u>t</u>	<u>df</u>	<u>p</u>
36.21	6.36	313	.00

School Schedule and Band Enrollment

Schools were classified into four types of schedules: (1) four by four, (2) 7AB, (3) seven period day, and (4) six period day. Descriptive statistics for band enrollments in schools with each of these schedules are in Table 27. Differences in band enrollments were analyzed with one-way analysis of variance followed by Scheffe's post-hoc comparisons. Data for these analyses are in Tables 28 and 29.

Table 27

Descriptive Statistics for Differences in Band Enrollment by School Schedule

Schedule	<u>N</u>	<u>M</u>	<u>sd</u>	<u>Min</u>	<u>Max</u>
Four by four	166	102.64	39.29	43	231
7AB	59	128.97	38.01	61	185
Seven period day	83	116.01	44.68	64	409
Six period day	7	82.29	11.80	70	102
Total	315	110.64	41.53	43	409

Table 28

Analysis of Variance Data for Differences in Band Enrollment by School Schedule

Source	<u>SS</u>	<u>df</u>	<u>MS</u>	<u>F</u>	<u>p</u>
Schedule	38449.80	3	12816.60	7.92	.00
Within	502994.38	311	1617.35		
Total	541444.18	314			

Table 29

Scheffe's Multiple Comparisons: Band Enrollment by School Schedule

Comparison	Mean difference	<u>SE</u>	<u>p</u>
Four by four minus 7AB	-26.32	6.10	.00
Four by four minus seven period day	-13.37	5.41	.11
Four by four minus six period day	20.36	15.52	.63
7AB minus seven period day	12.95	6.85	.31
7AB minus six period day	46.68	16.08	.04
Seven period day minus six period day	33.73	15.83	.21

Schools with the 7AB schedules had higher band enrollments than schools with four by four or six period schedules. There were no differences in band enrollments in schools with four by four, seven period, or six period schedules. Schools with 7AB schedules had the same band enrollments as those with seven period schedules.

Time of Day Band Is Scheduled and Band Enrollment

Time of day band is scheduled was originally classified into four categories. Because one of the categories had no data, three categories were used in the analysis: (1) before and during school; (2) during and after school; and (3) before, during, and after school. Enrollment data for each of the categories are in Table 30. Differences in band enrollments by time of day band is scheduled were analyzed with one-way analysis of variance. Data for this analysis are in Table 31. No differences in band enrollment were found among the three groups of band directors who scheduled practice sessions at different times of the school day.

Table 30

Descriptive Statistics for Differences in Band Enrollment by Time of Day Band Is Scheduled

Time of day band is scheduled	<u>N</u>	<u>M</u>	<u>sd</u>	<u>Min</u>	<u>Max</u>
Before and during school	27	124.70	46.91	64	185
During and after school	279	109.63	40.91	43	409
Before, during, and after school	9	100.00	39.25	58	183
Total	315	110.64	41.53	43	409

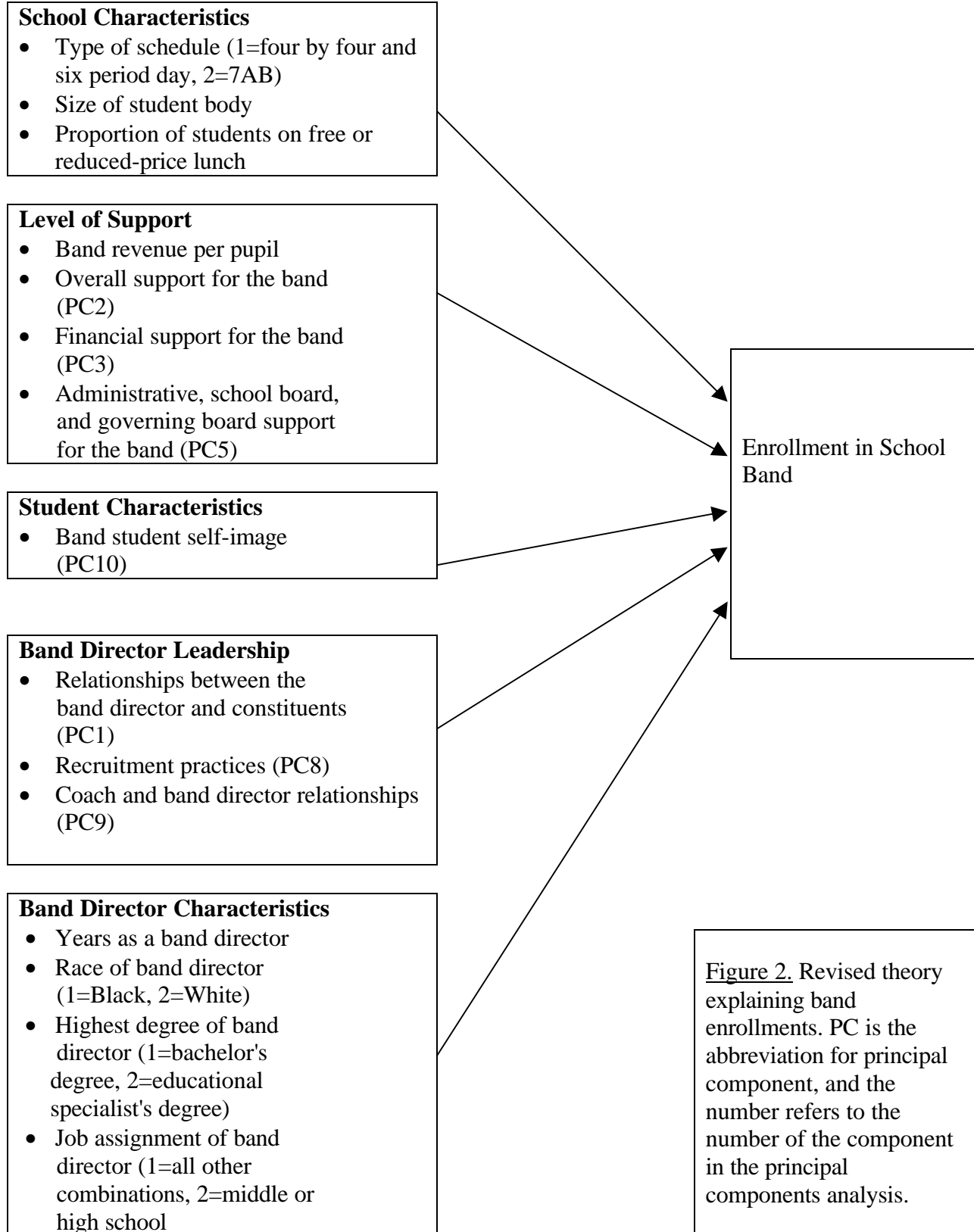
Table 31

Analysis of Variance Data for Differences in Band Enrollment by Time of Day Band Is Scheduled

Source	<u>SS</u>	<u>df</u>	<u>MS</u>	<u>F</u>	<u>p</u>
Time of day band is scheduled	6645.32	2	3322.66	1.94	.15
Within	534798.86	312	1714.10		
Total	541444.18	314			

Regression of Band Enrollment on the Predictor Variables

The model used for the stepwise multiple regression analysis was based on a revised theory (see Figure 2) created from the findings from the principal components analysis and the analyses of the relationships between the categorical variables and band enrollment. In Figure 2, the domains identified in the original theory for the development of the survey were deleted in favor of new scales created from the results of the principal components analysis. Because age, years in education, and years as a band director had high intercorrelation coefficients, only one of the variables was used in the analysis. The others were omitted. The Pearson correlation coefficients for age and years in education and years as a band director were $r=.86$ and $r=.81$, respectively. The Pearson correlation coefficient for years in education and years as a band



director was $r = .93$. It was reasoned that a band director's ability to recruit and maintain band members would increase with experience as a band director, thus this variable was considered a good candidate as a predictor of band enrollment and was included in the analysis. All comparisons found to be significant in the analyses of variance and t-tests (race--coded (1) Black v. (2) White; education--coded (1) bachelor's degree v. (2) educational specialist's degree; assignment--coded (1) all others v. (2) high or middle school; and schedule coded (1) four by four and six period day combined v. (2) 7AB were included in the stepwise multiple regression model for analysis. Because there was no variance in the limit on the number of students in the band, this variable was omitted from the analysis. Gender of the band director and time of day when band was scheduled were found not to be associated with band enrollment in the preliminary analyses and were not included in the regression analysis. All other variables in the original theory (see Figure 1) were included in the revised theory (see Figure 2) and the regression analysis.

Five variables accounted for 75% of the variance in band enrollment (see Table 32). These five variables in order of the amount of variance accounted for are (1) total number of students in the band director's school, (2) relationships between the band director and constituents (principal component one), (3) revenue per band student, (4) proportion of students on free or reduced-price lunch in the band director's school, and (5) race of the band director. The unstandardized regression coefficients (see Table 33) indicate that each additional student in the total student body may be expected to yield .16 of a student in band; each increase of one point in relationships between the band director and constituents may be expected to yield 30.54 additional students in band; each addition of one dollar in per band pupil revenue may be expected to yield a decrease of .17 of a student in band; each one percent increase in the

Table 32

Data From the Regression of Band Enrollment on the Predictor Variables

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Change Statistics				
					R Square Change	F Change	df1	df2	Sig. F Change
1 ^a	.76	.58	.58	26.98	.58	191.31	1	138	.00
2 ^b	.82	.67	.66	24.19	.08	34.60	1	137	.00
3 ^c	.84	.70	.70	22.90	.04	16.88	1	136	.00
4 ^d	.86	.74	.73	21.43	.04	20.33	1	135	.00
5 ^e	.87	.75	.74	21.08	.01	5.51	1	134	.02

^aPredictors: (constant), Total number of students.

^bPredictors: (constant), Total number of students, Relationships with constituents component.

^cPredictors: (constant), Total number of students, Relationships with constituents component, Revenue per band pupil.

^dPredictors: (constant), Total number of students, Relationships with constituents component, Revenue per band pupil, Proportion on free or reduced lunch.

^ePredictors: (constant), Total number of students, Relationships with constituents component, Revenue per band pupil, Proportion on free or reduced lunch, Race: Black v. White.

Table 33

Unstandardized and Standardized Regression Coefficients for Predictors of Band Enrollment by Entry Into the Stepwise Multiple Regression

Model		Unstandardized coefficients		Standardized coefficients		
		b	SE	Beta	t	p
1	(Constant)	21.38	6.63		3.22	.00
	Total number of students	.19	.01	.76	13.83	.00
2	(Constant)	-88.17	19.55		-4.51	.00
	Total number of students	.18	.01	.74	14.80	.00
	Relationships with constituents (PC 1) ¹	38.44	6.54	.29	5.88	.00
3	(Constant)	-53.50	20.34		-2.63	.01
	Total number of students	.17	.01	.71	14.88	.00
	Relationships with constituents (PC 1)	33.79	6.29	.26	5.37	.00
	Revenue per band pupil	-.14	.04	-.20	-4.11	.00
4	(Constant)	1.69	22.63		.08	.94
	Total number of students	.16	.01	.66	14.330	.00
	Relationships with constituents (PC 1)	28.75	5.99	.29	4.80	.00
	Revenue per band pupil	-.17	.03	-.24	-5.20	.00
	Proportion on free or reduced lunch	-.65	.14	-.21	-4.51	.00
5	(Constant)	8.89	22.47		.40	.69
	Total number of students	.16	.01	.64	14.03	.00
	Relationships with constituents (PC 1)	30.54	5.94	.23	5.14	.00
	Revenue per band pupil	-.17	.03	-.23	-5.06	.00
	Proportion on free or reduced lunch	-.61	.14	-.19	-4.22	.00
	Race Black v. White	-8.72	3.72	-.11	-2.35	.02

¹PC=principal component.

proportion of students on free or reduced-price lunch may be expected to yield a decrease of .61 of a student in band; and if the band director is White, the band may be expected to decline by 8.72 students. These are all average predicted values. The analysis of variance table for each step of the stepwise regression is in Appendix H. The correlation matrix for the variables is in Appendix I.

Several variables did not enter the multiple regression equation given the criteria for entry (probability of F to enter was equal to or less than .05). These variables were (1) assignment of the band director--high school or middle school v. all others, (2) education of the band director--bachelor's degree v. educational specialist degree, (3) years as a band director, (4) coach-band director relationships--principal component nine, (5) recruitment practices of the band director--principal component eight, (6) band student self-image--principal component ten, (7) schedule of the school--four by four and six period day v. 7AB block, (8) overall support for the band--principal component two, (9) financial support of the band--principal component three, (10) and administrative, school board, and governing board support for the band--principal component five.

Summary

Seven scales were derived from the principal components analysis. As a result of the findings from the principal components analysis and the analysis of the relationships between the categorical variables and band enrollment, a revised theory was created. The five domains of the revised theory were used in a stepwise multiple regression. The total number of students in the band director's school and the relationships between the band director and constituents had positive effects on band enrollment while revenue per band student and proportion on free or

reduced-price lunch had negative effects on band enrollment. Black band directors were predicted to have higher band enrollments than band directors of other races.

CHAPTER IV
CONCLUSIONS, DISCUSSION, IMPLICATIONS AND
RECOMMENDATIONS FOR PRACTICE AND FUTURE RESEARCH

This study was designed to provide advice to band directors on what they can do to enhance the enrollment in their band programs. The researcher's belief was that such information could have some benefit to band directors in their efforts to deal with the future enrollment in their band programs. In this section of the study, the researcher offers a conclusion based on the research findings, and discusses the findings, draws implications, and makes recommendations for practice and further study.

Conclusions

The main conclusion is that large schools with a positive relationship between the band director and constituents have large bands. The inverse is also true. Schools with smaller enrollments and poor relationships between the band director and constituents have smaller bands. The total number of students in the band director's school and the relationships between the band director and constituents had positive effects on band enrollment while revenue per band student and the proportion of students on free or reduced-price lunch had negative effects on band enrollment. Black band directors were predicted to have larger bands than white band directors. The total number of students in the band director's school was the most potent of the five variables that entered the regression. Schools with a higher proportion of students on free or reduced-price lunch could be expected to have smaller bands.

Discussion

Only a small amount of research on the reasons band programs are successful and the characteristics that contribute to their success has been conducted. This study widens the door for the study of variables that contribute to enrollment in band programs. It is not unusual to hear band directors discuss the importance of effectively maintaining or increasing their band enrollment. Studies such as this one can provide assistance to band directors faced with the challenge of initiating and sustaining a successful band program. It is hoped that this study will help band directors identify characteristics of successful band programs and provide a basis upon which teachers and schools with less successful band programs can proceed with some expectation of improvement.

Size of the School

It was not surprising to discover that the size of the school was the most salient independent variable with respect to explaining band enrollment. The larger the enrollment of the school, the greater the band enrollment. This is a factor over which the band director has no control. Caimi (1981) found that the contribution to band directing success made by the number of students in the school was greater than the contributions that could be directly attributed to any of the high school band director's innate motivational traits. Warrener (1985) stated that school enrollments play a major role in the number of students enrolled in band. Goodstein (1987) found that one of the strongest determinants of band enrollment is the number of incoming freshmen. Mann (1979) found that one of the predictors of the success of band directors in relation to the size of the band is the student enrollment in the school.

Relationships Between the Band Director and Constituents

The relationships between the band director and the principal, students, band parents and community was the second greatest contributor to band enrollment. This set of variables was closely associated with the kinds of relationships a band director develops with the members of the band community. The band director is one of the most influential factors contributing to the success of the band program.

The band director must be able to motivate and inspire students. Loss of interest is a primary reason for the loss of band students in the band program (Brown, J. D., 1990; Herendeen, 1976; Rogers, 1985). When student interest is low, students do not respond positively. Student interest is parallel with the component of motivation to practice. If student interest is not present, then the student is not motivated to practice. This results in the loss of students in the band (Austin, 1988; Henry, 1978; Herendeen, 1976; Werpy, 1995). Band students must possess a high level of commitment to the band program because a large amount of time is spent in rehearsals and performances.

Peer relations were connected to the relationship between the band director and constituents. One of the most important factors affecting band enrollment is peer pressure (Austin, 1988; Herendeen, 1976). This was very evident in the Gemeinhardt Report 3 (Brown, J. D., 1990), which found that 60% of the students reported peer pressure as a reason for not participating in band.

Another item associated with the relationship between the band director and constituents was time commitment to the band. Lack of available practice time plays a major role in the schedule of many band students (Austin, 1988; Brown, J. D., 1985a). Researchers (Austin,

1988; Brown, J. D., 1994) have found that one of the most important problems facing band directors is the lack of available time because of other obligations of the band student.

Another important component concerned with the relationship between the band director and constituents was student self-image. The acquisition of personal self-confidence has been cited as a possible justification in band enrollment (Brown, J. D., 1985b; Frakes, 1986).

Participation in band provides a means to the development of self-confidence which, in turn, results in high self-esteem (Dillon, 1982; Liddell, 1977; Punke, 1972). Students who have positive self-images experience success and remain in the band program (Brown, J. D., 1985b).

Students in band have a number of reasons for participating. They desire to learn to play well, but they also want to develop skill to gain acceptance from their peers and recognition from teachers and parents. Social recognition and acceptance are important motivational forces in music. Music participation of any kind is never static, but is always a dynamic form of social behavior.

Revenue Per Band Student

Revenue per band student entered the regression equation, explaining almost four percent of the variation in band enrollment. Money is a very important issue. Surveys (“The 1997 Survey,” 1997; “The 1998 Survey,” 1998; “The 1999 Survey,” 1999; “The 2000 Survey,” 2000; “The 2001 Survey,” 2001) have shown a continuous increase in fund-raising each year in order to meet the band budget. The support from the school board has shown a steady decrease each year. In the 2000-2001 school year, while music departments at all schools showed larger budgets, 93% of the schools had increased their fund-raising to support their music program (“The 2001 Survey,” 2001).

Researchers (Battisti, 1989; Caimi, 1981; Goodstein, 1987; Iida, 1991; Rogers, 1985) felt that community support, overall support of the band, internal support, job assignment, and financial support would contribute to enrollment in band. In this study, these did not enter the stepwise multiple regression. This could be attributed to the fact that these variables become important after the student is enrolled in band.

Proportion on Free or Reduced-Price Lunch

The socio-economic status of the student body can affect the enrollment in the band program. The proportion on free or reduced-price lunch is inversely related to the band enrollment. If the proportion on free or reduced-price lunch is high, the band is smaller. If the proportion on free or reduced-price lunch is low, the band is larger.

Race of the Band Director

The study revealed that the race of the band director could affect the enrollment of the band. Band programs with White band directors showed smaller enrollments than band programs with Black band directors.

Questionnaire Design

The study resulted in a very high return rate. The researcher feels that this can be attributed, in part, to the design of the tri-fold questionnaire. The design made the questionnaire very easy as well as time saving for the respondent to complete. The fact that this study is a topic of interest to band directors could have contributed to the high return rate.

Implications and Recommendations

The implications of the study for practice and recommendations for future studies are in this section. The implications for enhancing band enrollment, derived from the results of the study, are addressed first followed by the recommendations for future research.

Implications for Practice

The size of the school plays a major role in the number of students who possess musical talent. The larger the school is, the larger the talent pool, and the greater the enrollment in band. Thus, the larger the school is, the larger the band. When the total school enrollment declines, the relationship is reciprocal. The smaller the school enrollment is, the smaller the band enrollment.

The success of a band program is enhanced by the band director's leadership in maintaining support for the band program. This leadership is necessary to sustain support groups. The band director must balance support groups to form a harmonious blending of financial security, student interest, parental awareness, and community support. In this day of "accountability," band programs are subject to re-evaluation. In order for band programs to remain in our educational system as an integral part of today's and tomorrow's changing curriculum, band directors must continue to convince their constituents of the merits of maintaining a band program in their schools. Effective communication is a two-way street. Not only must band directors convey their thinking to administrators in a rational and convincing manner, but they must also try to determine how their constituents evaluate the band program.

Band programs are recognized as a curricular area capable of improving school-community relations. The band represents the community as well as the school and can bring favorable recognition to both the school and the community. If the band functions on a philosophy of service to the people in the community, the people, in return, will support the band program in a variety of ways: their presence at performances, their efforts to raise money for equipment and supplies, and the encouragement they give children to continue in the band program. Success in a band program depends largely upon the band director's ability to get along with people, and only a small percentage is due to technical proficiency.

Even though the size of the school cannot be controlled, the band director plays a key role in the motivation of the student. The band director must have the ability to build and to maintain a positive attitude within students. This includes having motivational and inspirational skills. Creativity is important, and enthusiasm is indispensable. There is no substitute for enthusiasm. Students quickly respond to a director's enthusiasm and excitement. A band will be the reflection of the director; if the band director is enthusiastic, then the students are enthusiastic. The more motivation the student experiences, the greater the chances of his or her participation in the band. The less motivation the student experiences, the probability of his or her participation in band decreases. Comments and praise for good work should be an integral component of every rehearsal. It is very important that students experience the recognition and appreciation of the other students when they do something well. The band director should not lose one opportunity to let the students know that the sound they create is appreciated. In failing to acknowledge a job well done, an opportunity to raise the level of enthusiasm is missed.

The band director must constantly motivate the students to practice. Time commitment plays a key role in the interest of the student. Whenever students enroll in band, it becomes very easy to become frustrated. They are often not yet good enough to play well. Students do not have much fun struggling with a difficult passage in a musical arrangement, but a humorous comment may ease the stress of a tense moment. Most students respond better to encouragement and respect than to intimidation. Humor can sometimes create the right atmosphere. At this point, the band director can offer incentives for practicing. Even though this might be considered a corny way to motivate students, it works. Young students haven't matured to the point where their consciences drive them to practice.

Every day should be a great day of creating as far as the student is concerned. Every student should walk out of every rehearsal feeling enriched. Students respond to a high energy level, and if they see the director physically and emotionally involved in the music, they respond. When there is energy in the body movements and facial expressions, they catch the spirit.

The band director can also attack the variable of time commitment in student motivation. While it is dangerous to always give in to conflicts with other activities, it is equally dangerous for a band director to appear completely inflexible. While some directors require attendance at a performance without exception, it is sometimes better to weigh the importance of a particular performance with the student's conflicting activity.

Peer acceptance is important to students because they want to feel good about the activities in which they are involved. Band students in many programs are often victims of ridicule, but directors can use this to their advantage by facing the fact that musicians are different. Peer pressure is the most influential factor in a student's life. Students are easily impressed and do not always have the confidence or knowledge to work through what's right or wrong. Much is based upon who's the most popular, and they do things or drop out of things based upon this fact. Band directors have to be on top of these issues all of the time.

A show of concern for the student increases the desire to be in band. Students will not care about band unless they know the band director cares. This is the key to a good band program; students will do anything for a teacher they like and respect. The best course is to be fun but firm and genuinely concerned for students' well being. All band programs consist of good students, some of whom may not have had an opportunity to learn from a dedicated,

sincere, and knowledgeable instructor. Students become involved and become the program's best communicators; success breeds success.

One of the major implications that emerges from a study of this nature is the matter of how band directors manage with respect to the variables that are significant in student motivation. The challenge is to constantly use strategies to increase student motivation. If a positive relationship exists between the band director and the students, the end result is the provision of a setting in which music can be most influential in the lives of students. In many ways, a band director is like being a doctor; the student plays, then the band director prescribes ways to improve, which is what doctors do.

A band director is a facilitator who must get to know the students better than they know themselves to prescribe musical direction for each one. For this reason, it is important for the band director to keep his or her creative ability fresh. If the director is living the musician's life, it is easy to create experiences that will inspire each student.

Recommendations for Further Study

Five recommendations are offered for future researchers' consideration.

One logical avenue for future research is to do a comparison of the enrollments of band directors who do their own feeder programs to the enrollments of band directors who do not do their own feeder programs. The purpose of such a study would be to determine if band directors who do their own feeder programs have larger band enrollments.

Further research is needed to identify other characteristics that contribute to highly successful band programs. This study should be replicated with emphasis on the personality of the band director to identify the behaviors of directors that motivate students.

All of the bands in this study were supported by band booster organizations. Because of their influence and importance to funding, it is recommended that a study be made of inner workings and internal organization of these units to find the methods of operation that are beneficial to the bands.

Some band directors have very successful band programs while others do not. It is recommended that case studies of successful band programs be done to identify techniques used by band directors to motivate students to join or stay in band.

Some band directors of very small schools have high band enrollments. It is recommended that case studies be made to determine what factors contribute to the success of these programs.

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APPENDIX A

Questionnaire:

Contributing Factors to Band Enrollment

Contributing Factors to Band Enrollment
Questionnaire

Please read each sentence carefully and circle the letter which best represents your response.

SA = Strongly agree, A = Agree
D = Disagree, SD = Strongly disagree

PLEASE DO NOT OMIT ANY ITEM.

- | | |
|--|-----------|
| 1. The children in this community do not have any trouble buying instruments. | SD D A SA |
| 2. Getting financial support for band activities is easy in my community. | SD D A SA |
| 3. The cost of band is too high for some parents to keep their child in my band program. ^a | SD D A SA |
| 4. My band program does not have any budgetary constraints. | SD D A SA |
| 5. There is adequate funding for my band program. | SD D A SA |
| 6. Funding for my band through fund-raising is increasing. | SD D A SA |
| 7. My local governing body is willing to pay for an exemplary band program. | SD D A SA |
| 8. An active booster organization is a “must” for funding my band program. | SD D A SA |
| 9. In the eyes of the community my band program is the most important aspect of my school’s music program. | SD D A SA |
| 10. One of the main reasons the community attends football games is to see the band perform at half time. | SD D A SA |

11. Community pride for the band is shown through attendance at public performances. SD D A SA
12. My band parents play a key role in fund-raising. SD D A SA
13. My band parents play a key role in communicating the benefits of the band program to the school administration. SD D A SA
14. My band parents attend band performances. SD D A SA
15. My principal feels that the band promotes school spirit. SD D A SA
16. My principal treats my band program as an academic essential in the curriculum. SD D A SA
17. My principal feels that the band is a positive public relations tool for the school. SD D A SA
18. School board members attend performances by my band. SD D A SA
19. School board members have a supportive attitude in matters concerning my band program. SD D A SA
20. My superintendent expresses that the band program is an academic essential in the curriculum. SD D A SA
21. My superintendent shows support of the band program through his attendance at performances. SD D A SA

22. My local governing body (e.g., board of supervisors or city council) has a supportive attitude in matters concerning the band program.	SD D A SA
23. Members of my local governing body (e.g., board of supervisors or city council) attend performances by the band.	SD D A SA
24. My band members practice at home.	SD D A SA
25. My band members feel that band requires too much time. ^a	SD D A SA
26. My band members respond to increased demands for skill development.	SD D A SA
27. My band members are very enthusiastic about band.	SD D A SA
28. My band members are motivated to excel.	SD D A SA
29. My band members are motivated to practice.	SD D A SA
30. My band members are often stereotyped (e.g., called sissies) in my school. ^a	SD D A SA
31. My band members are socially accepted by students at my school.	SD D A SA
32. The student body responds positively to the band at pep rallies.	SD D A SA
33. Participation in band limits the social acceptance of students. ^a	SD D A SA

34. Graduation requirements force students to make a choice between band and other subjects. ^a	SD D A SA
35. Fitting band into students' schedules is a problem. ^a	SD D A SA
36. Expanded activity offerings reduce participation in band at my school. ^a	SD D A SA
37. Students at my school appreciate the benefits of band.	SD D A SA
38. Students at my school do not participate in band because they have a "fear of failure." ^a	SD D A SA
39. Students who enroll in my band do not become bored.	SD D A SA
40. Students in my band like the music they play.	SD D A SA
41. Participation in band helps students at my school develop social skills.	SD D A SA
42. My band students communicate well with others.	SD D A SA
43. My band students are responsible.	SD D A SA
44. My band students have a positive self-image.	SD D A SA
45. Participation in band conflicts with the practice schedules of sports at my school. ^a	SD D A SA
46. The work schedule of some students conflicts with band rehearsals. ^a	SD D A SA
47. Academic pressures force students to drop band at my school. ^a	SD D A SA

48. Students at my school feel that band takes up too much time. ^a	SD D A SA
49. My band students communicate well with me.	SD D A SA
50. I have a positive relationship with my band students.	SD D A SA
51. I maintain a friendly, professional relationship with my band students.	SD D A SA
52. I get along well with my principal.	SD D A SA
53. My principal thinks I am a good band director.	SD D A SA
54. I keep the principal informed of all band activities.	SD D A SA
55. I work closely with parents in fund-raising.	SD D A SA
56. I work with parents in establishing a budget for the band.	SD D A SA
57. I keep an open line of communication with school board members.	SD D A SA
58. School board members are invited to all band performances.	SD D A SA
59. School board members are informed about the needs of the band program.	SD D A SA
60. Band and football work well together at my school.	SD D A SA
61. I communicate well with the football coach at my school.	SD D A SA
62. The football coach feels that the band plays an important part in contributing to school pride at our school.	SD D A SA

63. The coach and I work together in sharing the football field for practice.	SD D A SA
64. I plan for future enrollment in my band program.	SD D A SA
65. Recruitment is an on-going process in my band program.	SD D A SA
66. I begin my recruitment for band in the lower grades.	SD D A SA
67. The students at my school are aware of the band program.	SD D A SA
68. I use the visibility of the band as a primary tool to increase the desire of students to participate.	SD D A SA
69. I develop goals for the band in order to promote my band program.	SD D A SA
70. I use social activities (e.g., school trips, etc.) as a motivational incentive to students in the band program.	SD D A SA
71. My band students experience success on a daily basis.	SD D A SA
72. My band performs on a regular basis.	SD D A SA

Demographic Data

73. _____ Age at last birthday.

74. Race:

- _____ American Indian or Alaskan Native
- _____ Asian or Pacific Islander
- _____ Hispanic
- _____ Black, not of Hispanic origin
- _____ White, not of Hispanic origin

75. Sex:

- _____ Male
- _____ Female

76. What is the highest level of education that you completed?

- _____ Bachelor's degree
- _____ Master's degree
- _____ Educational specialist's degree
- _____ Other (Please specify.) _____

77. _____ Years in education (including present year).

78. _____ Years as a band director (including present year).

79. _____ Years worked in present position.

80. Please specify your job assignment:
(Check all that apply.)

- _____ High school
- _____ Middle school
- _____ Intermediate
- _____ Elementary

81. Type of schedule used in your school: (Check one.)

- 4X4 block
- 7 AB block
- 7 period day
- 6 period day
- Other (Specify) _____

82. _____ Total number of students in the school.

83. Indicate the number of students in your band by grade level:

- Grade 4
- Grade 5
- Grade 6
- Grade 7
- Grade 8
- Grade 9
- Grade 10
- Grade 11
- Grade 12

84. Do you set a limit on the number of students you take into the band?
(Check one.)

- Yes No

If yes, what is the number? _____

85. When is band scheduled for the students: (Check one.)

- Before school
- During school
- After school
- Other (Please specify.) _____

86. Proportion of children in your school on free or reduced-price lunch:

87. What is the total amount of money you received from the following in 1998-99:

_____ School board
_____ Band boosters
_____ Other sources
_____ (Please specify.)

_____ Total Band Revenue

Thank you for responding.
Please return to.....
Linda Justus
Route 1, Box 97
Hurley, VA 24620
Phone: 540-566-2405

^aThese items were reverse scored (SD=4, D=3, A=2, SA=1). All other items were scored SD=1, D=2, A=3, SA=4.

APPENDIX B

Content Validation Instrument

Content Validation Instrument

Directions

Would you please help me check the content of my questionnaire? Please go through the instrument and check to determine if each item is a measure of its construct. Check Yes or No. Then, suggest any changes that you feel will improve the wording or clarity of the items.

CONSTRUCT	ITEMS	DOES THE ITEM MEASURE THE CONSTRUCT?
Type of schedule	Type of schedule used in your school: (Check one.) _____ 4x4 block _____ 7 AB block _____ 7 period day _____ 6 period day _____ Other: (Specify.)	<input type="checkbox"/> Yes <input type="checkbox"/> No
Size of student body	Average daily membership as of September 30, 1998: _____	<input type="checkbox"/> Yes <input type="checkbox"/> No
Enrollment in your band program	Indicate the number of students by grade level: _____ Grade 4 _____ Grade 5 _____ Grade 6 _____ Grade 7 _____ Grade 8 _____ Grade 9-12	<input type="checkbox"/> Yes <input type="checkbox"/> No
Limitation on number of students in the band	Do you set a limit on the number of students you take into the band? (Check one.) <input type="checkbox"/> Yes <input type="checkbox"/> No If yes, what is the number? _____	<input type="checkbox"/> Yes <input type="checkbox"/> No
Community affluence	Proportion of children on free or reduced-price lunch: _____	<input type="checkbox"/> Yes <input type="checkbox"/> No

(table continues)

CONSTRUCT	ITEMS	DOES THE ITEM MEASURE THE CONSTRUCT?
<p>Please read each sentence carefully and indicate your response by encircling the letters, which best represent, your band program.</p> <p style="text-align: center;">DO NOT OMIT ANY ITEM.</p> <p style="text-align: center;">SD = Strongly Disagree, D = Disagree, A = Agree, SA = Strongly Agree</p>		
<p>Community affluence</p>	<p>1. The community from which this school draws students is wealthy.</p> <p style="text-align: right;">SD D A SA</p> <p>2. The children in this community do not have any trouble buying instruments.</p> <p style="text-align: right;">SD D A SA</p> <p>3. Getting community support for band activities is easy in my community.</p> <p style="text-align: right;">SD D A SA</p> <p>4. The cost of band is too high for some parents to keep their child in my band program.</p> <p style="text-align: right;">SD D A SA</p>	<p><input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p><input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p><input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p><input type="checkbox"/> Yes <input type="checkbox"/> No</p>

(table continues)

CONSTRUCT	ITEMS	DOES THE ITEM MEASURE THE CONSTRUCT?
Financial support	1. My band program does not have any budgetary constraints. <div style="text-align: center;">SD D A SA</div>	<input type="checkbox"/> Yes <input type="checkbox"/> No
	2. There is adequate funding for my band program. <div style="text-align: center;">SD D A SA</div>	<input type="checkbox"/> Yes <input type="checkbox"/> No
	3. Funding for my band through fund-raising is increasing. <div style="text-align: center;">SD D A SA</div>	<input type="checkbox"/> Yes <input type="checkbox"/> No
	4. My local governing body is willing to pay for an exemplary band program. <div style="text-align: center;">SD D A SA</div>	<input type="checkbox"/> Yes <input type="checkbox"/> No
	5. An active booster organization is a “must” for funding my band program. <div style="text-align: center;">SD D A SA</div>	<input type="checkbox"/> Yes <input type="checkbox"/> No

(table continues)

CONSTRUCT	ITEMS	DOES THE ITEM MEASURE THE CONSTRUCT?
	<p>6. What is the total amount of money you received from the following in 1998-1999:</p> <p>(Please indicate by dollar amounts.)</p> <p>_____ School board _____ Band boosters _____ Other sources (Please specify.) _____ Total band revenue</p>	<p><input type="checkbox"/> Yes <input type="checkbox"/> No</p>
<p>Psychological support—community</p>	<p>1. In the eyes of the community my band program is the most important aspect of my school's music program.</p> <p style="text-align: right;">SD D A SA</p> <p>2. The community supports fund-raising events by my band.</p> <p style="text-align: right;">SD D A SA</p> <p>3. One of the main reasons the community attends football games is to see the band perform at halftime.</p> <p style="text-align: right;">SD D A SA</p>	<p><input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p><input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p><input type="checkbox"/> Yes <input type="checkbox"/> No</p>

(table continues)

CONSTRUCT	ITEMS	DOES THE ITEM MEASURE THE CONSTRUCT?
	<p>4. Community pride for the band is shown through attendance at public performances and concerts.</p> <p style="text-align: center;">SD D A SA</p>	<p><input type="checkbox"/> Yes <input type="checkbox"/> No</p>
<p>Psychological support— parents</p>	<p>1. My band parents play a key role in fund-raising.</p> <p style="text-align: center;">SD D A SA</p> <p>2. My band parents play a key role in communicating the benefits of the band program to the school administration.</p> <p style="text-align: center;">SD D A SA</p> <p>3. My band parents attend band performances.</p> <p style="text-align: center;">SD D A SA</p>	<p><input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p><input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p><input type="checkbox"/> Yes <input type="checkbox"/> No</p>
<p>Psychological support— principal</p>	<p>1. My principal feels that the band promotes school spirit.</p> <p style="text-align: center;">SD D A SA</p> <p>2. My principal treats my band program as an academic essential rather than an extra-curricular activity.</p> <p style="text-align: center;">SD D A SA</p>	<p><input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p><input type="checkbox"/> Yes <input type="checkbox"/> No</p>

(table continues)

CONSTRUCT	ITEMS	DOES THE ITEM MEASURE THE CONSTRUCT?
	<p>3. My principal feels that the band is a positive public relations tool for the school.</p> <p style="text-align: center;">SD D A SA</p>	<p><input type="checkbox"/> Yes <input type="checkbox"/> No</p>
<p>Psychological support— school board</p>	<p>1. School board members attend concerts and performances by the band.</p> <p style="text-align: center;">SD D A SA</p> <p>2. School board members have a supportive attitude in matters concerning my band program.</p> <p style="text-align: center;">SD D A SA</p>	<p><input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p><input type="checkbox"/> Yes <input type="checkbox"/> No</p>
<p>Psychological support— superintendent</p>	<p>1. My superintendent expresses that the band program is an academic essential in the curriculum.</p> <p style="text-align: center;">SD D A SA</p> <p>2. My superintendent shows support of the band program through his attendance at public performances and concerts.</p> <p style="text-align: center;">SD D A SA</p>	<p><input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p><input type="checkbox"/> Yes <input type="checkbox"/> No</p>

(table continues)

CONSTRUCT	ITEMS	DOES THE ITEM MEASURE THE CONSTRUCT?
Psychological support—supervisor or council member	<p>1. My supervisor or council member has a supportive attitude in matters concerning the band.</p> <p style="text-align: center;">SD D A SA</p> <p>2. My supervisor attends performances and concerts performed by my band.</p> <p style="text-align: center;">SD D A SA</p>	<p><input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p><input type="checkbox"/> Yes <input type="checkbox"/> No</p>
Motivation to practice	<p>1. My band members are self-disciplined enough to practice at home.</p> <p style="text-align: center;">SD D A SA</p> <p>2. My band members do not feel that band requires too much time.</p> <p style="text-align: center;">SD D A SA</p> <p>3. My band members respond to increased demands for skill development.</p> <p style="text-align: center;">SD D A SA</p> <p>4. My band members are very enthusiastic about band.</p> <p style="text-align: center;">SD D A SA</p>	<p><input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p><input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p><input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p><input type="checkbox"/> Yes <input type="checkbox"/> No</p>

(table continues)

CONSTRUCT	ITEMS	DOES THE ITEM MEASURE THE CONSTRUCT?
	5. My band members are motivated to excel. <p style="text-align: center;">SD D A SA</p> 6. My band members are motivated to practice. <p style="text-align: center;">SD D A SA</p>	<input type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Yes <input type="checkbox"/> No
Peer pressure	1. Male band students in my school are often stereotyped (e.g., called “sissies”). <p style="text-align: center;">SD D A SA</p> 2. My band members are socially accepted by the students at my school. <p style="text-align: center;">SD D A SA</p> 3. The student body responds to the band at pep rallies. <p style="text-align: center;">SD D A SA</p> 4. Participation in band is sometimes a handicap to students seeking wider social acceptance.	<input type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Yes <input type="checkbox"/> No

(table continues)

CONSTRUCT	ITEMS	DOES THE ITEM MEASURE THE CONSTRUCT?
Course load	<p>1. Additional graduation requirements force students to make a choice in enrolling for band at my school.</p> <p style="text-align: center;">SD D A SA</p> <p>2. Scheduling in band is a problem at my school.</p> <p style="text-align: center;">SD D A SA</p> <p>3. Expanded activity offerings affect participation in band at my school.</p> <p style="text-align: center;">SD D A SA</p> <p>4. The number of class periods during the school day conflicts with scheduling at my school.</p> <p style="text-align: center;">SD D A SA</p>	<p><input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p><input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p><input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p><input type="checkbox"/> Yes <input type="checkbox"/> No</p>
Student interest	<p>1. Students at my school have a low appreciation of band.</p> <p style="text-align: center;">SD D A SA</p> <p>2. Students at my school have a fear of failure.</p> <p style="text-align: center;">SD D A SA</p> <p>3. Many of my students experience “burnout.”</p> <p style="text-align: center;">SD D A SA</p>	<p><input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p><input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p><input type="checkbox"/> Yes <input type="checkbox"/> No</p>

(table continues)

CONSTRUCT	ITEMS	DOES THE ITEM MEASURE THE CONSTRUCT?
	4. Students in my band program like the music they play. SD D A SA	<input type="checkbox"/> Yes <input type="checkbox"/> No
Student self-image	1. Participation in band helps students at my school develop social skills. SD D A SA 2. Students in my band communicate well with others. SD D A SA 3. Students in my band are very responsible. SD D A SA 4. Students in my band have a positive self-image. SD D A SA	<input type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Yes <input type="checkbox"/> No
Time commitment	1. Participation in band conflicts with sports at my school. SD D A SA 2. Participation in band conflicts with the work schedule of some students. SD D A SA	<input type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Yes <input type="checkbox"/> No

(table continues)

CONSTRUCT	ITEMS	DOES THE ITEM MEASURE THE CONSTRUCT?
	<p>3. Academic pressures force students to drop band at my school.</p> <p style="text-align: center;">SD D A SA</p> <p>4. Students at my school feel that band takes up too much time.</p> <p style="text-align: center;">SD D A SA</p>	<p><input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p><input type="checkbox"/> Yes <input type="checkbox"/> No</p>
Band director-student relations	<p>1. My band students communicate well with me.</p> <p style="text-align: center;">SD D A SA</p> <p>2. I have a positive relationship with my band students.</p> <p style="text-align: center;">SD D A SA</p> <p>3. I maintain a friendly, professional relationship with my students.</p> <p style="text-align: center;">SD D A SA</p>	<p><input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p><input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p><input type="checkbox"/> Yes <input type="checkbox"/> No</p>
Band director-principal relations	<p>1. I get along well with my principal.</p> <p style="text-align: center;">SD D A SA</p> <p>2. My principal thinks I am a good band director.</p> <p style="text-align: center;">SD D A SA</p>	<p><input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p><input type="checkbox"/> Yes <input type="checkbox"/> No</p>

(table continues)

CONSTRUCT	ITEMS	DOES THE ITEM MEASURE THE CONSTRUCT?
	3. I keep my principal informed of all band performances. SD D A SA	<input type="checkbox"/> Yes <input type="checkbox"/> No
Band director-parent relations	1. I work with parents in fund-raising. SD D A SA 2. I work with the parents in establishing a budget for the band. SD D A SA	<input type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Yes <input type="checkbox"/> No
Band director-school board member relations	1. I keep an open line of communication with school board members. SD D A SA 2. School board members are invited to all band performances. SD D A SA 3. School board members are informed about the needs of the band program. SD D A SA	<input type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Yes <input type="checkbox"/> No

(table continues)

CONSTRUCT	ITEMS	DOES THE ITEM MEASURE THE CONSTRUCT?
Band director-football coach relations	<p>1. Band and sports do not coincide well at my school.</p> <p style="text-align: center;">SD D A SA</p> <p>2. I communicate well with the coach at my school.</p> <p style="text-align: center;">SD D A SA</p> <p>3. The coach feels that the band plays an important part in contributing to school pride at our school.</p> <p style="text-align: center;">SD D A SA</p> <p>4. The coach and I work together in sharing the football field for practice.</p> <p style="text-align: center;">SD D A SA</p>	<p><input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p><input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p><input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p><input type="checkbox"/> Yes <input type="checkbox"/> No</p>
Recruitment	<p>1. I always plan ahead for enrollment in my band program.</p> <p style="text-align: center;">SD D A SA</p> <p>2. Recruitment is an on-going process in my band program.</p> <p style="text-align: center;">SD D A SA</p> <p>3. I begin my recruitment at the middle school level.</p> <p style="text-align: center;">SD D A SA</p>	<p><input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p><input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p><input type="checkbox"/> Yes <input type="checkbox"/> No</p>

(table continues)

CONSTRUCT	ITEMS	DOES THE ITEM MEASURE THE CONSTRUCT?
	<p>4. The students at my school are aware of the band program.</p> <p style="text-align: center;">SD D A SA</p> <p>5. I use the visibility of the band as a primary tool to increase the desire of the students to participate.</p> <p style="text-align: center;">SD D A SA</p>	<p><input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p><input type="checkbox"/> Yes <input type="checkbox"/> No</p>
Continuous motivation	<p>1. I provide continuous performances in order to challenge my students.</p> <p style="text-align: center;">SD D A SA</p> <p>2. I use social activities (e.g., school trips, etc.) as a motivational incentive to students in my band program.</p> <p style="text-align: center;">SD D A SA</p> <p>3. My students experience success on a daily basis.</p> <p style="text-align: center;">SD D A SA</p> <p>4. My band performs activities on a regular basis.</p> <p style="text-align: center;">SD D A SA</p>	<p><input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p><input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p><input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p><input type="checkbox"/> Yes <input type="checkbox"/> No</p>

APPENDIX C

Cover Letter for the Questionnaire

May 3, 1999

Dear Colleague:

Is maintaining your band enrollment a challenge for you? Would you like to have a continuously growing band? This study is being conducted to look for variables that are related to band enrollment.

Your responses are vital to this study. The information gained will provide advice to band directors on what they can do to enhance enrollment in their band programs.

All information provided will be confidential. The number which appears on the survey and envelope will be used to monitor the returns. A self-addressed, stamped envelope is enclosed for your convenience.

Thank you in advance for sharing your time and perceptions with us.

Sincerely,

Linda B. Justus

Doctoral Candidate

David J. Parks

Professor

APPENDIX D

Postcard Follow up (One Week)

May 10, 1999

Dear Colleague:

Last week a questionnaire that will be used to identify variables related to band enrollment was mailed to you. The data collected will provide advice to band directors on what they can do to enhance their enrollments. The study is being conducted at Virginia Polytechnic Institute and State University.

If you have already completed and returned the questionnaire, please accept our sincere thanks; if not, please do so today. If by some chance you did not receive the questionnaire, or it got misplaced, please call collect (540-566-2405) and another one will be mailed to you today.

Sincerely,

Linda B. Justus

Doctoral Candidate

David J. Parks

Professor

APPENDIX E

Cover Letter for Second Mailing (Three Weeks)

May 24, 1999

Dear Colleague:

Three weeks ago you were mailed a questionnaire designed to identify variables related to band enrollments. The findings will be helpful to band directors in their efforts to deal with the future enrollment in their band program.

Your response has not yet been received. Another questionnaire is enclosed. Your responses are crucial since the information from this study will provide advice to band directors on what they can do to enhance the enrollment in their band program. Would you please take the time to complete and return it?

Your cooperation is greatly appreciated.

Sincerely,

Linda B. Justus
Doctoral Candidate

David J. Parks
Professor

APPENDIX F

Cover Letter for Third Mailing (Seven Weeks)

June 21, 1999

Dear Colleague:

This letter is in reference to our study of variables related to band enrollments. Your response is crucial since the information gained from this study will provide advice to band directors on what they can do to enhance the enrollment in their band programs. We have not yet received your completed questionnaire.

The large number of questionnaires is very encouraging. But, whether we will be able to determine the extent that certain identified constructs account for variation in band enrollments depends on you and others who have not yet responded. Because of the importance of your input to this study, we are sending the questionnaire by certified mail. May we urge you to complete and return it as quickly as possible?

Your contribution to the success of this study will be appreciated.

Most sincerely,

Linda B. Justus

Doctoral Candidate

David J. Parks

Professor

APPENDIX G

Descriptive Statistics for Likert-Type Items

Appendix G

Descriptive Statistics for Likert-Type Items

Item	<u>N</u>	<u>M</u>	<u>SD</u>	Min	max
1. The children in this community do not have any trouble buying instruments.	315	2.11	.68	1	4
2. Getting financial support for band activities is easy in my community.	315	2.18	.64	1	4
3. The cost of band is too high for some parents to keep their child in my band program. ^a	315	2.11	.64	1	4
4. My band program does not have any budgetary constraints.	315	2.03	.44	1	4
5. There is adequate funding for my band program.	315	2.09	.67	1	4
6. Funding for my band through fund-raising is increasing.	315	3.14	.65	1	4
7. My local governing body is willing to pay for an exemplary band program.	315	2.09	.61	1	4
8. An active booster organization is a “must” for funding my band program.	315	3.26	.68	1	4

(table continues)

Item	<u>N</u>	<u>M</u>	<u>SD</u>	Min	Max
9. In the eyes of the community my band program is the most important aspect of my school's music program.	315	3.29	.46	2	4
10. One of the main reasons the community attends football games is to see the band perform at half time.	315	2.73	.51	1	4
11. Community pride for the band is shown through attendance at public performances.	315	2.79	.52	1	4
12. My band parents play a key role in fund-raising.	315	3.11	.67	1	4
13. My band parents play a key role in communicating the benefits of the band program to the school administration.	315	3.03	.46	2	4
14. My band parents attend band performances.	315	3.34	.48	3	4
15. My principal feels that the band promotes school spirit.	315	2.87	.63	1	4
16. My principal treats my band program as an academic essential in the curriculum.	315	2.42	.75	1	4
17. My principal feels that the band is a positive public relations tool for the school.	315	3.06	.50	2	4

(table continues)

Item	<u>N</u>	<u>M</u>	<u>SD</u>	Min	Max
18. School board members attend performances by the band.	315	2.16	.71	1	3
19. School board members have a supportive attitude in matters concerning my band program.	315	2.16	.71	1	3
20. My superintendent expresses that the band program is an academic essential in the curriculum.	315	2.34	.51	1	3
21. My superintendent shows support of the band program through his attendance at performances.	315	2.16	.57	1	4
22. My local governing body (e.g., board of supervisors or city council) has a supportive attitude in matters concerning the band program	315	2.55	.80	1	4
23. Members of my local governing body (e.g., board of supervisors or city council) attend performances by my band.	315	2.42	.75	1	3

(table continues)

Item	<u>N</u>	<u>M</u>	<u>SD</u>	Min	Max
24. My band members practice at home.	315	2.73	.47	1	3
25. My band members feel that band requires too much time. ^a	315	2.47	.78	1	4
26. My band members respond to increased demands for skill development.	315	2.87	.56	1	4
27. My band members are very enthusiastic about band.	315	3.09	.33	2	4
28. My band members are motivated to excel.	315	3.08	.38	2	4
29. My band members are motivated to practice.	315	2.88	.38	2	4
30. My band members are often stereotyped (e.g., called sissies) in my school. ^a	315	2.35	.78	1	4
31. My band members are socially accepted by students at my school.	315	2.33	.87	1	4
32. The student body responds positively to the band at pep rallies.	315	3.02	.44	1	4
33. Participation in band limits the social acceptance of students. ^a	315	2.59	.68	1	4

(table continues)

Item	<u>N</u>	<u>M</u>	<u>SD</u>	Min	Max
34. Graduation requirements force students to make a choice between band and other subjects. ^a	315	1.53	.55	1	3
35. Fitting band into students' schedules is a problem. ^a	315	1.64	.60	1	3
36. Expanded activity offerings reduce participation in band at my school. ^a	315	1.84	.63	1	3
37. Students at my school appreciate the benefits of band.	315	2.81	.60	1	4
38. Students at my school do not participate in band because they have a "fear of failure." ^a	315	2.66	.65	1	4
39. Students who enroll in band in my school do not become bored.	315	3.08	.32	2	4
40. Students in my band like the music they play.	315	3.08	.30	2	4

(table continues)

Item	<u>N</u>	<u>M</u>	<u>SD</u>	Min	Max
41. Participation in band helps students at my school develop social skills.	315	3.19	.40	3	4
42. My band students communicate well with others.	315	3.09	.32	2	4
43. My band students are responsible.	315	3.08	.27	3	4
44. My band students have a positive self-image.	315	3.05	.33	2	4
45. Participation in band conflicts with the practice schedules of sports at my school. ^a	315	1.81	.68	1	4
46. The work schedule of some students conflicts with band rehearsals. ^a	315	2.07	.66	1	4
47. Academic pressures force students to drop band at my school. ^a	315	1.88	.72	1	3
48. Students at my school feel that band takes up too much time. ^a	315	2.32	.73	1	3

(table continues)

Item	<u>N</u>	<u>M</u>	<u>SD</u>	Min	Max
49. My band students communicate well with me.	315	3.15	.39	2	4
50. I have a positive relationship with my band students.	315	3.32	.47	3	4
51. I maintain a friendly, professional relationship with my band students.	315	3.40	.49	3	4
52. I get along well with my principal.	315	3.05	.33	2	4
53. My principal thinks I am a good band director.	315	3.08	.33	2	4
54. I keep the principal informed of all band activities.	315	3.22	.42	2	4
55. I work closely with parents in fund-raising.	315	3.13	.40	2	4
56. I work with parents in establishing a budget for the band.	315	2.90	.61	1	4
57. I keep an open line of communication with school board members.	315	2.78	.46	1	4
58. School board members are invited to all band performances.	315	2.85	.39	1	4
59. School board members are informed about the needs of the band program.	315	2.84	.42	1	4

(table continues)

Item	<u>N</u>	<u>M</u>	<u>SD</u>	Min	Max
60. Band and football work well together at my school.	315	2.71	.46	2	4
61. I communicate well with the football coach at my school.	315	2.85	.46	2	4
62. The football coach feels that the band plays an important part in contributing to school pride at our school.	315	2.55	.50	2	4
63. The coach and I work together in sharing the football field for practice.	315	2.65	.50	2	4
64. I plan for future enrollment in and program.	315	3.22	.41	3	4
65. Recruitment is an on-going process in my band program.	315	3.50	.50	3	4
66. I begin my recruitment for band in the lower grades.	315	3.45	.50	3	4
67. The students at my school are aware of the band program.	315	3.15	.36	3	4
68. I use the visibility of the band as a primary tool to increase the desire of students to participate in band.	315	3.24	.43	3	4

(table continues)

Item	<u>N</u>	<u>M</u>	<u>SD</u>	Min	Max
69. I develop goals for the band in order to promote my band program.	315	3.39	.49	3	4
70. I use social activities (e.g., school trips, etc.) as a motivational incentive to students in the band program.	315	3.32	.47	3	4
71. My band students experience success on a daily basis.	315	3.14	.35	3	4
72. My band performs on a regular basis.	315	3.14	.45	3	4

^aThese items were scored as follows: Strongly disagree = 4, Disagree = 3, Agree = 2, and Strongly agree = 1. All other items were scored as follows: Strongly disagree = 1, Disagree = 2, Agree = 3, and Strongly agree = 4.

APPENDIX H

Analysis of Variance Table for Regression of
Band Enrollment on the Predictor Variables

Appendix H
Analysis of Variance Table for Regression of Band Enrollment on Predictor Variables

Model		SS	Df	MS	F	Sig.
1 ^a	Regression	139243.14	1	139243.14	191.31	.00
	Residual	100440.75	138	727.83		
	Total	239683.89	139			
2 ^b	Regression	159495.68	2	79747.84	136.25	.00
	Residual	80188.21	137	585.32		
	Total	239683.89	139			
3 ^c	Regression	168348.59	3	56116.20	106.99	.00
	Residual	71335.30	136	524.52		
	Total	239683.89	139			
4 ^d	Regression	177685.56	4	44421.39	96.73	.00
	Residual	61998.33	135	459.25		
	Total	239683.89	139			
5 ^e	Regression	180132.27	5	36026.45	81.07	.00
	Residual	59551.62	134	444.42		
	Total	239683.89	139			

^a Predictors: (Constant), Total number of students.

^b Predictors: (Constant), Total number of students, Relationships with constituents factor.

^c Predictors: (Constant), Total number of students, Relationships with constituents factor, Revenue per band pupil.

^d Predictors: (Constant), Total number of students, Relationships with constituents factor, Revenue per band pupil, Proportion on free or reduced lunch.

^e Predictors: (Constant), Total number of students, Relationships with constituents factor, Revenue per band pupil, Proportion on free

^f Dependent Variable: Band enrollment.

APPENDIX I

Correlation Matrix for Variables
in the Regression Analysis

Appendix I

Correlation Matrix for Variables in the Regression Analysis

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
	<u>Pearson coefficients</u>															
1 Band enrollment																
2 Assignment HM v All others	.34															
3 Education																
4 Bachelors v. EDS	.22	.19														
5 Race Black v. White	-.26	-.08	-.32													
6 Years as a band director	.18	.23	.34	-.14												
7 Coach-band director relations	-.01	-.12	.08	.01	-.10											
8 Recruitment practices	.10	.02	-.17	.10	-.04	.15										
9 Student self-image	.28	.12	-.18	-.00	-.10	.06	.27									
10 Relationships with constituents factor	.36	.13	-.09	.07	.07	.13	.42	.55								
11 Schedule of school	.12	.08	.06	-.08	-.14	-.01	-.15	.15	-.03							
12 Overall band support factor	.35	.36	.26	-.09	.28	-.31	-.27	.04	.34	.12						
13 Financial support factor	.37	.11	.10	-.10	.06	.22	.07	.27	.47	.30	.33					
14 Revenue per band pupil	-.36	-.21	-.17	.07	-.20	.20	-.04	-.12	-.19	-.07	-.40	-.01				
15 Admin sch bd gov body support	.25	.27	-.10	.04	.08	-.10	.19	.23	.55	.15	.49	.63	-.13			
16 Proportion on free or red. lunch	-.36	-.11	-.24	.14	-.17	-.14	-.03	-.14	-.17	-.30	-.16	-.42	-.13	-.18		
17 Total number of students	.76	.30	.19	-.19	.15	-.08	.05	.11	.09	.05	.14	.19	-.16	.05	-.23	

(table continues)

Appendix I (continued)

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
	Significance level (one-tailed)															
1 Band enrollment																
2 Assignment HM v All others	.00															
3 Education																
4 Bachelors v. EDS	.00	.01														
5 Race Black v. White	.00	.09	.00													
6 Years as a band director	.00	.00	.00	.01												
7 Coach-band director relations	.43	.02	.15	.44	.03											
8 Recruitment practices	.03	.39	.02	.06	.24	.00										
9 Student self-image	.00	.02	.01	.48	.04	.16	.00									
10 Relationships with constituents factor	.00	.01	.12	.12	.11	.01	.00	.00								
11 Schedule of school	.02	.09	.24	.09	.01	.44	.01	.00	.29							
12 Overall band support factor	.00	.00	.00	.08	.00	.00	.00	.27	.00	.01						
13 Financial support factor	.00	.03	.10	.05	.15	.00	.11	.00	.00	.00	.00					
14 Revenue per band pupil	.00	.00	.02	.12	.00	.00	.22	.02	.00	.10	.00	.41				
15 Admin sch bd gov body support	.00	.00	.11	.24	.08	.05	.00	.00	.00	.01	.00	.00	.01			
16 Proportion on free or red. lunch	.00	.03	.00	.01	.00	.01	.30	.01	.00	.00	.00	.00	.01	.00		
17 Total number of students	.00	.00	.01	.00	.00	.07	.19	.03	.05	.18	.01	.00	.00	.21	.00	

(table continues)

Appendix I (continued)

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	
	N																
1 Band enrollment	315																
2 Assignment HM v All others	315	315															
3 Education																	
4 Bachelors v EDS	167	167	167														
5 Race Black v. White	261	261	140	261													
6 Years as a band director	315	315	167	261	315												
7 Coach-band director relations	315	315	167	261	315	315											
8 Recruitment practices	315	315	167	261	315	315	315										
9 Student self-image	315	315	167	261	315	315	315	315									
10 Relationships with constituents factor	315	315	167	261	315	315	315	315	315								
11 Schedule of school	315	315	167	261	315	315	315	315	315	315							
12 Overall band support factor	315	315	167	261	315	315	315	315	315	315	315						
13 Financial support factor	315	315	167	261	315	315	315	315	315	315	315	315					
14 Revenue per band pupil	313	313	166	259	313	313	313	313	313	313	313	313	313				
15 Admin sch bd gov body support	315	315	167	261	315	315	315	315	315	315	315	315	315	313	315		
16 Proportion on free or red. lunch	315	315	167	261	315	315	315	315	315	315	315	315	315	313	315	315	
17 Total number of students	315	315	167	261	315	315	315	315	315	315	315	315	315	313	315	315	315

VITA

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