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## **NAMM Foundation**

# **The Costs of High-Quality Elementary and Secondary School Music Education Programs**

**Final Report**

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# The Costs of High-Quality Elementary and Secondary School Music Education Programs

## Introduction

A significant body of research shows that engaging in musical activities supports cognitive development among preschool-aged children, improves their reading and mathematics skills, and raises attendance and graduation rates (Catterall, 1998; Johnson & Memmott, 2006; Woodruff, Tierney, Strait, & Kraus, 2014). Yet, stagnant or declining state education revenues, exacerbated by the Covid-19 pandemic in many states, is placing increasing pressure on school district budgets that may lead to cuts in music and other elective programs. During the course of this study one of its participating districts had three of its five elementary music teacher positions cut due to a budget shortfall. All of this is occurring within a vacuum of knowledge about how much music programs cost generally and more specifically what quality music education programs cost. Some light was shed on these questions in a 2010 study of the resources dedicated to music education in a single, large suburban district (Fermanich, 2010, 2011). This study found that expenditures from all sources for this district's comprehensive music program comprised only about 1.6% of the district's total operating budget. This illustrates that quality music programs are not a significant draw on district resources and, at a minimum, districts should weigh the benefits foregone against potential savings when considering making cuts to music programs during tight budget times.

This study builds on that single 2010 NAMM Foundation-supported case study of the cost of music education programs. The earlier study was the first to comprehensively examine the costs of providing a well-rounded music education program. The purpose of this study is to expand on these findings by studying the costs of music education programs in districts representing a broader spectrum of contexts. This study collected budget, personnel and student data, and interviewed or surveyed music program administrators and educators, in a sample of 10 school districts that varied by geographic location, enrollment size, locale (urban, suburban or rural), and student demographics. The results of this study provide a greater understanding of the resources required to support quality music education programs and how they vary across different school district contexts.

As was the case with the 2010 study, we take a comprehensive view of resources supporting districts' music education programs. In addition to district funding sources, we also examine other financial, nonfinancial, and indirect program supports. Some examples of these additional resources include school-based fundraising, in-kind donations, partnerships, and volunteer time. Indirect supports include professional development opportunities provided by districts and schools as well as other professional growth activities such as collaboration time with colleagues and time for curriculum development. Finally, we also take into consideration the breadth and depth of these districts' programs, examining key components such as music

program offerings, minutes per week of music instruction, teacher experience and educational attainment, and the availability of instructional and performance space.

The study found that in these 10 school districts the average per student spending for music programs was \$251 (all students, not only music students). Expenditures per only those students enrolled in music classes averaged \$368 per student. The share of spending on music instruction in these districts averaged 1.9 percent of total district operating expenditures. The study found that instrumental music was the most expensive program, averaging \$555 per instrumental student. Choir followed with an average of \$429 per choir student. General music was the least expensive, averaging only \$131 per general music student.

## Methods

The study used a mixed methods approach, using both quantitative and qualitative research methods. We collected quantitative data via teacher surveys, and resource and staffing data from school district and school administrative sources. Qualitative data were collected via on-site and virtual interviews with key central office administrators and a sample of music educators at the elementary and secondary school levels to provide richer descriptive data and context to help with interpreting the results of the quantitative analyses. Our research questions for the study are:

1. How much in money and in-kind resources are available for music education?
2. What are the sources of the resources supporting music education?
3. How much do districts depend on non-general fund support for their music education programs? On community partnerships? On student fees? On funding from booster organizations? On parent or community volunteers?
4. How are the resources available for music education spent?

## Data Collection

Data was collected from the participating districts via a request for administrative data, interviews with music program staff, and music teacher surveys. Administrative data was requested for the following information:

- Total school district and music program budget and expenditure data by revenue source;
- Music educator information, including the number of full-time-equivalent (FTE) positions, salary and benefit costs, and teacher qualifications; and
- Music program and course offerings by grade level.

Semi-structured interviews were conducted with music program coordinators to gather information on the mission and structure of each district's music program, available financial resources and other district supports for the music program, and district-level fundraising activities. Focus groups or individual interviews were also conducted with music teachers across

grade levels for information on school-level music education courses and activities, support, and fundraising activities. Interviews or focus groups were held with 12 central office-based music program directors and 84 music teachers.

Finally, online surveys were administered to all music teachers in the participating districts to collect data on the instructional and fundraising activities of individual teachers. A total of 489 teachers were surveyed and 158 teachers responded for a response rate of 32.3 percent.

Unfortunately, data collection was interrupted by the emergence of the Covid-19 pandemic in late February 2020. Through February the research team was able to conduct in-person site visits to four participating districts. Once the pandemic emerged, districts converted to remote, online learning and all district facilities were closed. With district programs working to adapt to online distance learning, data collection efforts were suspended from late February through mid-April. The remaining six site visits were eventually conducted virtually via Zoom video calls.

### **Participating School Districts**

This study examines spending for music education programs in 10 purposively selected school districts. These districts were selected from among the 623 member Best Communities for Music Education cohort designated by the NAMM Foundation.<sup>1</sup> Although these districts do not make up a statistically representative sample of the nation's public school districts, they do present a cross-section of districts by enrollment size, student demographics, geography, and locale. Table 1 below provides an overview of the 10 participating districts. Geographically the districts represent the Western United States ranging from the Rocky Mountains to the West Coast, the Midwest, the South, and Eastern regions of the country. Four of the districts are classified by the National Center for Education Statistics of the U.S. Department of Education as urban/city districts, four are classified as suburban districts, and two as rural districts. The average student enrollment was 23,104 students (median enrollment equaled 14,369) but ranged from fewer than 900 students to more than 100,000 students. Student socioeconomic status, measured using counts of students eligible for the Federal free- and reduced-price lunch program, averaged just under 44 percent but ranged from 18 percent to 63 percent. The percentage of students from ethnic and racial minorities averaged 58 percent and ranged from 14 percent to 82 percent. Nine of the districts served students in grades kindergarten through 12, with one elementary district serving students in grades kindergarten through 8. The districts were assured anonymity, so actual district names were replaced with pseudonyms based on the districts' geographical location.

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<sup>1</sup> For more information see <https://www.nammfoundation.org/what-we-do/best-communities-music-education>

**Table 1**  
**Summary Data for Participating Districts**

School District Name	Grade Range	Locale	Size	Free-Reduced Lunch %	Minority %	Total Enrollment
School District East 1	K-12	Rural/Fringe	Small	49.3%	20%	850
School District East 2	K-12	Suburban	Large	15.9%	47%	7,150
School District South 1	K-12	Urban/City	Large	44.3%	45%	20,050
School District South 2	K-12	Urban/City	Large	59.8%	74%	112,100
School District Midwest 1	K-12	Suburban	Midsized	51.5%	29%	21,200
School District Midwest 2	K-12	Suburban	Large	17.6%	14%	13,600
School District Mountain 1	K-12	Urban/City	Small	47.7%	16%	10,200
School District West 1	K-12	Urban/City	Midsized	36.3%	43%	15,200
School District West 2	K-8	Suburban	Large	51.7%	82%	29,600
School District West 3	K-12	Rural/Distant	Small	63.2%	13%	1,100
<b>Mean</b>				<b>43.7%</b>	<b>58%</b>	<b>23,104</b>

Source: U.S. Department of Education, NCES Common Core of Data

### Teachers Responding to Survey

A total of 158 out of 489 music teachers sent a survey via email responded, resulting in a survey response rate of 32.3 percent. Table 2 provides a summary of certain key characteristics of the responding teachers. Over half, 51.3 percent, taught at the elementary school level. Of the remaining teachers, 21.5 percent taught in middle schools and 27.2 percent in high schools. The average years of teaching experience was 15, but experience ranged from first year teachers to 38 years of experience. Just under half of responding teachers, 47.9 percent, held a BA degree in music education. Of teachers with advanced degrees in music, 34.9 percent held a Masters and 2.7 percent a doctorate. A number of teachers, 14.4 percent, reported holding some other type of degree, including 1.4 percent who held a degree in a subject other than music education. General music teachers comprised 41.2 percent of all respondents. These teachers primarily worked at the elementary school level. At 36.5 percent, teachers of instrumental music, including band, orchestra, or strings, comprised the next largest group of respondents. Teachers of choir, at 22.4 percent of the total, were the smallest group of respondents.

**Table 2**  
**Characteristics of Music Teachers Responding to Survey**

	Elementary	Middle	High
Grade Level Taught	51.3%	21.5%	27.2%
	Mean	Minimum	Maximum
Years of Experience Teaching	15	1	38
	General	Instrumental	Choir
Primary Music Area Taught	41.2%	36.5%	22.4%

The characteristics of survey respondents are representative of the full roster of music teachers employed by the districts. The average years of experience are nearly identical – 15 years for responding teachers compared 15.5 years for all employed music teachers. The self-reported educational attainment data from the survey shows lower percentages of teachers with both Bachelor’s and Master’s degrees than the information provided by district sources. This may be explained by the fact that the survey asked for the highest music-related earned degree and provided an “Other Degree” category that was selected by more than 14 percent of survey respondents. The administrative data provided by districts listed whether degrees were Bachelor’s or Master’s but not necessarily if the degrees were music-related or not. Based on the available reported information, it is likely that in most, if not all, of the cases in which “Other Degree” was selected, this degree was either a Bachelor’s or Master’s degree in a subject area other than music.

Just over half of the teachers responding to the survey taught music in two or more schools. A total of 24.7 percent of teachers taught in two schools, 13.3 percent taught in three schools, 7.0 percent in four schools, and 6.3 percent in five or more schools. The majority of teachers working in multiple schools taught at the elementary level.

The teachers were also asked if they held memberships in a state or national music education organization such as the National Association for Music Educators. Just under 61 percent of music teachers responded that they did. Of these, nearly 20 percent said they served as an officer in the organization.

### **Teachers Interviewed**

A total of 84 teachers were interviewed individually or in focus groups of up to six teachers. The selection of these teachers was made by the district music director, although in the two smallest districts all of the music teachers were included in the interviews. District music directors were asked to provide a sample of teachers for interviews representing all grade levels and music subject areas. As noted earlier, prior to the end of February these interviews were conducted in person at the districts. All remaining interviews were then conducted by Zoom after school closures occurred due to the Covid-19 pandemic. Table 3 summarizes key characteristics of the teachers participating in interviews. The largest group of teachers, 42.0 percent, taught at the elementary level. The majority of these teachers taught general music, although a few taught instrumental or choir music primarily in the fourth or fifth grades. The average number of years of experience of the teachers interviewed was 12 years, with a range of two to 30 years. More than half of the teachers interviewed, 52.4 percent, taught some form of instrumental music. Of the remaining teachers, 28.6 percent taught general music and 19.0 choir.

**Table 3**  
**Characteristics of Music Teachers Interviewed**

	Elementary	Middle	High
Grade Level Taught	42.0%	30.7%	27.3%
	Mean	Minimum	Maximum
Years of Experience Teaching	12	2	30
	General	Instrumental	Choir
Primary Music Area Taught	28.6%	52.4%	19.0%

## Music Programs

As members of the NAMM Foundation’s Best Communities for Music Education, all of the districts participating in this study offered comprehensive, grades Kindergarten through 12 music education programs of good quality. All 10 of the districts required a music class at least one day per week for grades K through five. On average elementary students received about 50 minutes of music education per week. One district, a small rural district on the West Coast, offered elementary music classes four days per week. In middle and high school most music courses were electives. Several districts (or in some cases states) required music in the sixth and ninth grades, but for the most part secondary students chose to enroll in elective band, orchestra, or choir classes. In nearly all cases these classes were held five days per week, with many offering one-on-one lessons and ensemble rehearsal time outside of school hours and multiple school-based and external performance opportunities. Table 4 summarizes the minutes per week of music education provided by grade level. With an average of 50 minutes per week, grades K through 3 received the least music instruction time, while high schools, grades 9 through 12, offered the most with 224 minutes per week. The range of average minutes of weekly instruction varied widely in grades K through 8, ranging from a low of 25 minutes to a maximum of 275 minutes. The range in high schools was considerably narrower, ranging from 250 to 275 minutes. All of the high schools participating in the study offered performance-based classes on a daily basis, so the variation is due solely to differences in class period length.

**Table 4**  
**Music Instruction**  
**Minutes Per Week**

	K-3	4-5	6-8	9-12
Average	50	52	173	224
Range	25 - 120	25 - 120	30 - 275	250 - 275

Table 5 summarizes music program course offerings by grade level. All districts required general music classes for students in grades K through 5, while three required a general music class in sixth grade and one in ninth grade. All districts offered both instrumental (band and/or

orchestra) and choir in grades 6 through 12. Fewer offered performance classes in the elementary grades, with one district starting choir classes as early as third grade, six districts offering choir classes in grades four and five, and two in 5<sup>th</sup> grade only. Five districts offered either band, orchestra, or both in grades four and five, while two offered them in 5<sup>th</sup> grade only. Five districts also offered music theory or other non-performance music classes (examples include music technology and music business) in high school.

**Table 5**  
**Course Offerings by Grade Level**  
**Number of Districts**

Course Offerings	Number of Districts			
	K-3	4-5	6-8	9-12
General Music	10	10	3 in 6 <sup>th</sup> only	1 in 9 <sup>th</sup> only
Instrumental	0	7 – 2 in 5 <sup>th</sup> only	10	10
Choir	1 in 3 <sup>rd</sup> only	8 – 2 in 5 <sup>th</sup> only	10	10
Music Theory or Other	0	0	0	5

All of the districts’ programs were designed to meet their state’s music education standards, which were largely based on the National Core Arts Standards for Music (National Coalition for Core Arts Standards, 2014). One district elected to exceed its state’s standards and another followed the National Core Arts Standards.

All but two of the programs were overseen by a central office administrator. This program director was typically in charge of all district arts programs including music, visual arts, and theater. Lead teachers in the two smaller districts served as the music program coordinator in their districts. Administration in two of the programs included a second professional administrator and at least one clerical person.

## Music Program Expenditures and Financial Support

Table 6 compares districts’ total per student operating expenditures with per student (all students, not only music students) spending for music education programs. Per student spending on music averaged 1.9 percent of total per student operating spending. Average per student total operating spending was \$13,214, while average per student spending for music programs was \$251. This is similar to the per student music program expenditure we found in the 2010 district case study. In 2010 dollars that amount was \$187 per student. The equivalent 2020 amount, estimated by adjusting for inflation using the Bureau of Labor Statistics CPI-U, is \$235 per student, \$16 less than the average of the 10 districts in this study. Music program expenditures as a share of total operating expenditures ranged from 0.9 percent in School District West 2 to 2.5 percent in School District Mountain 1 and School District Midwest 2, with an average of 1.9 percent for all districts. This is similar to the share of total expenditures in



Mountain View, where 1.6 percent of total operating expenditures were used for music education.

**Table 6**  
**Per Student Total District and Music Program Expenditures**

School District Name	Per Student Total Operating Expenditures	Per Student Music Expenditures	Music as Percent of All Expenditures
School District East 1	\$16,580	\$274	1.7%
School District East 2	\$19,402	\$295	1.5%
School District South 1	\$9,649	\$224	2.3%
School District South 2	\$11,943	\$144	1.2%
School District Midwest 1	\$14,722	\$360	2.4%
School District Midwest 2	\$10,987	\$279	2.5%
School District Mountain 1	\$9,188	\$232	2.5%
School District West 1	\$10,742	\$250	2.3%
School District West 2	\$12,804	\$121	0.9%
School District West 3	\$16,124	\$331	2.1%
<b>Mean</b>	<b>\$13,214</b>	<b>\$251</b>	<b>1.9%</b>

Expenditures per student enrolled in one or more music classes averaged \$368 for the nine districts providing accurate music class enrollment data. Instrumental music was the most expensive program per music student, averaging \$555 per instrumental music student. Choir followed, with an average of \$429 per choir student. General music was the least expensive, averaging only \$131 per general music student.

Table 7 below shows the amount of music education expenditures in each district categorized by expenditure function. These expenditures are allocated to the following spending functional categories:

- Administration
- Contracted Services
- Maintenance and Repairs (primarily of musical instruments)
- Instructional Equipment (primarily musical instruments)
- Instructional Materials and Supplies
- Miscellaneous Expenditures
- Music Teacher Compensation (both salary and fringe benefits)
- Other Instructional Expenditures
- Student Transportation (for field trips, performances, and competitions).

Table 7 shows that the vast majority of spending is for the compensation of music teachers. More than 85 percent of music expenditures were for music teacher compensation. Administration accounted for 3.1 percent of total music expenditures on average. The two smallest districts, School District East 1 and School District West 3, reported no administrative

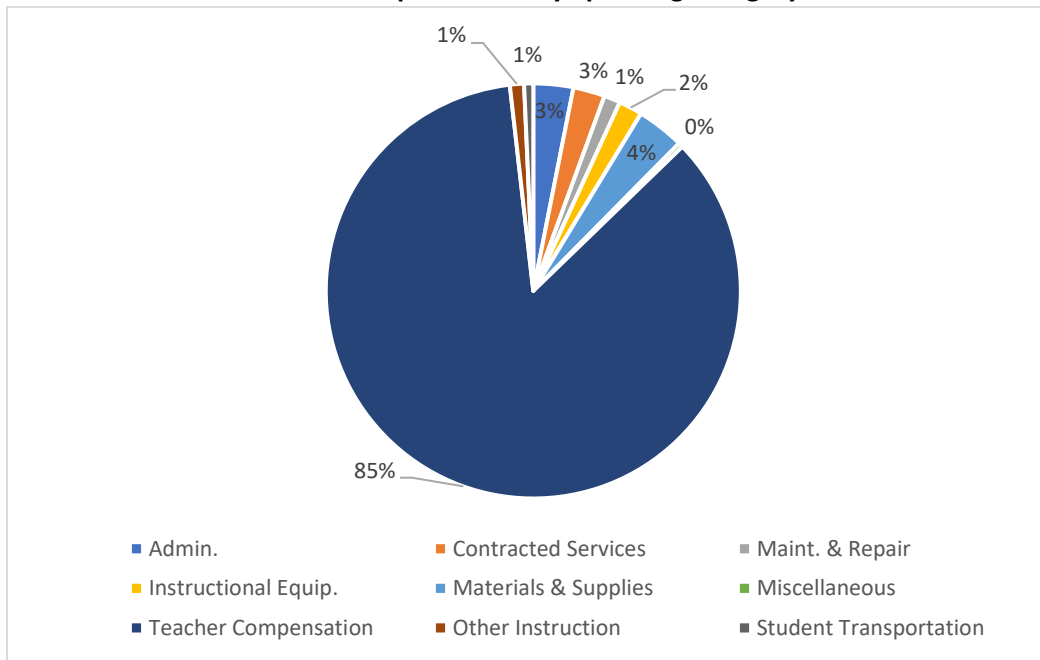
costs as the music programs in these two districts were managed by lead music teachers. Expenditures for contracted service providers; the purchase of instructional equipment (including instruments), materials, and supplies; the maintenance and repair of musical instruments; and other instructional costs all accounted for between 1.1 percent and 3.7 percent of total expenditures. Spending for such things as student transportation for field trips and competitions and other miscellaneous spending each counted for less than one percent of total music expenditures on average.

**Table 7  
Expenditures by Spending Category**

School District Name	Admin.	Contracted Services	Maint. & Repair	Instructional Equipment	Materials & Supplies	Misc.	Teacher Compensation	Other Instruction	Student Transp.	Total Music Expend.
School District East 1	\$0	\$0	\$0	\$0	\$4,440	\$25,000	\$203,780	\$0	\$450	\$233,670
School District East 2	\$102,033	\$0	\$11,042	\$42,581	\$19,468	\$127	\$1,929,655	\$0	\$745	\$2,105,651
School District South 1	\$213,577	\$96,545	\$45,322	\$122,776	\$91,796	\$60,007	\$3,774,683	\$0	\$77,418	\$4,482,124
School District South 2	\$277,788	\$66,797	\$84,480	\$347,616	\$530,975	\$37,362	\$14,720,074	\$43,530	\$57,500	\$16,166,122
School District Midwest 1	\$155,631	\$36,982	\$28,100	\$130,068	\$328,609	\$11,834	\$6,949,816	\$0	-\$1,060	\$7,639,980
School District Midwest 2	\$260,142	\$43,001	\$30,000	\$0	\$161,051	\$1,500	\$3,294,792	\$0	\$0	\$3,790,485
School District Mountain 1	\$134,875	\$7,911	\$19,566	\$9,622	\$11,471	\$8,410	\$2,159,671	\$803	\$17,667	\$2,369,997
School District West 1	\$88,600	\$845,850	\$117,407	\$163,582	\$487,550	\$0	\$1,562,452	\$387,300	\$142,945	\$3,795,686
School District West 2	\$150,881	\$0	\$230,000	\$0	\$14,227	\$0	\$3,111,683	\$57,680	\$21,000	\$3,585,471
School District West 3	\$0	\$900	\$900	\$4,025	\$2,620	\$16,174	\$332,286	\$0	\$0	\$356,905
<b>Average</b>	<b>\$138,353</b>	<b>\$109,799</b>	<b>\$56,682</b>	<b>\$82,027</b>	<b>\$165,221</b>	<b>\$16,041</b>	<b>\$3,803,889</b>	<b>\$48,931</b>	<b>\$31,667</b>	<b>\$4,452,609</b>
<b>Percent of Total</b>	<b>3.1%</b>	<b>2.5%</b>	<b>1.3%</b>	<b>1.8%</b>	<b>3.7%</b>	<b>0.4%</b>	<b>85.4%</b>	<b>1.1%</b>	<b>0.7%</b>	<b>100.0%</b>

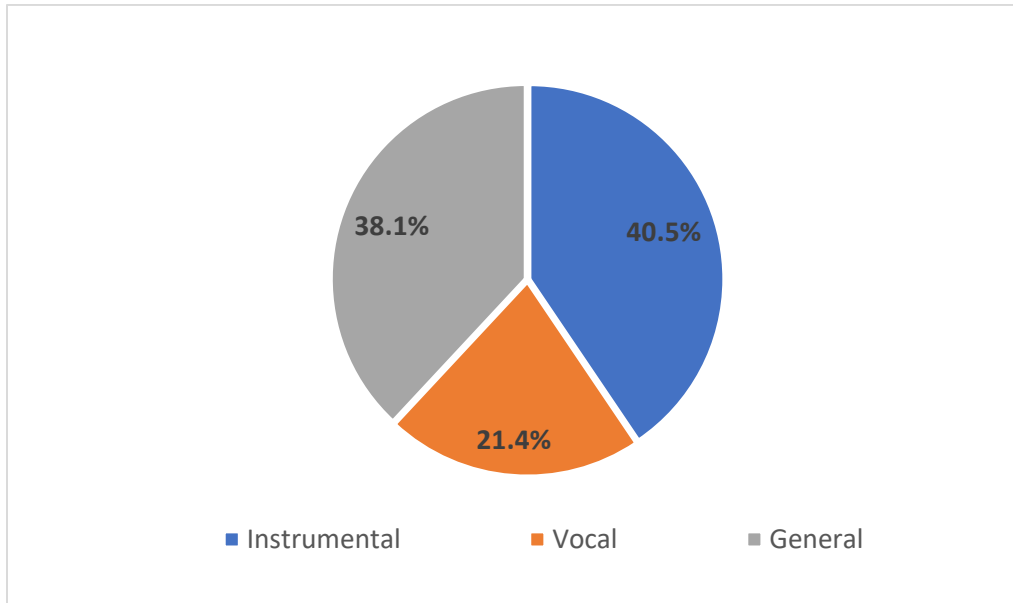
Figure 1 below summarizes the expenditure data from Table 7 by breaking out the spending categories in percentage terms. It shows that teacher compensation comprised the great majority of music program expenditures - 85 percent of all expenditures. The next largest share of expenditures is four percent for instructional materials and supplies. This is followed by administration and contracted services with three percent of total expenditures each. All other expenditure categories made up only a little more than five percent of total expenditures combined.

**Figure 1**  
**Share of Expenditures by Spending Category**



Eight districts provided detailed information allowing for the breakout of expenditures by music discipline or program. Figure 2 shows that general music instruction had the largest share of music expenditures at just over 40 percent of the total. General music's larger share is due primarily to its prevalence in the elementary grades. General music instruction is the primary discipline offered in elementary schools and all study districts required such a class for elementary students. In most districts instrumental or vocal music was not available until fifth grade at the earliest and often not until middle school. Instrumental programs, including band, orchestra, and in some districts, string or jazz ensembles, accounted for just over 38 percent of total music expenditures. At 21.4 percent, vocal, or choir programs received the smallest share of music program spending.

**Figure 2**  
**Expenditures by Music Discipline**



Seven of the participating districts also provided expenditure detail allowing music expenditures to be broken out by school level. Elementary schools, in which music instruction was required for all students, had the largest share of music program expenditures with nearly 42 percent of the total. High schools had the next largest share with 32.9 percent of the total, and middle schools had the smallest share with 25.4 percent of the total. Figure 3 presents these data.

**Figure 3**  
**Expenditures by School Level**

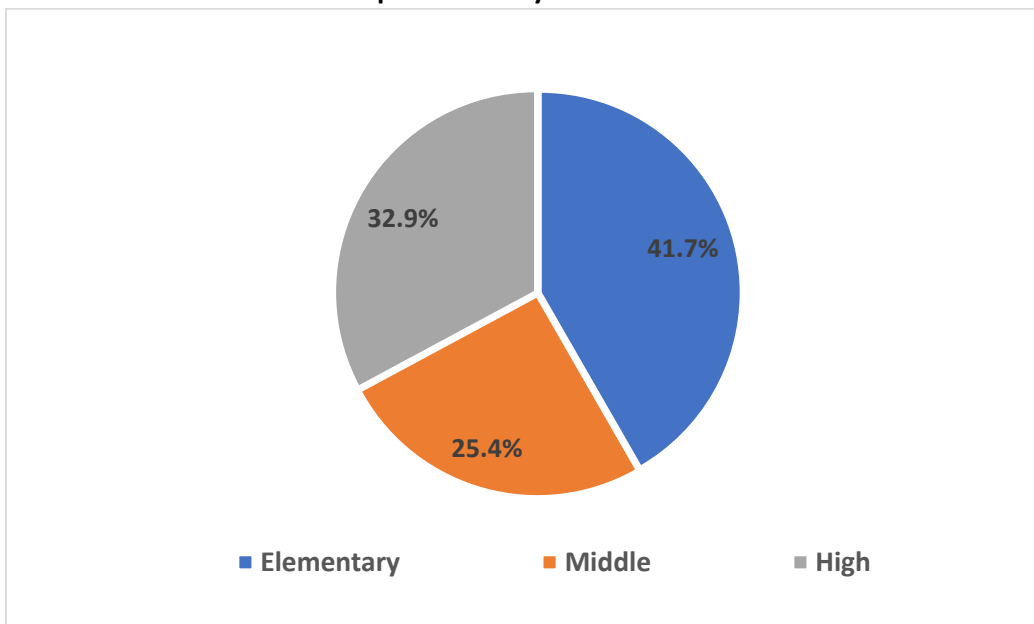


Table 8 shows the percentage of total music program spending (excluding administration expenditures) by subject area and school district. On average, at 47.8 percent of total non-administrative expenditures, the largest share of spending was for general music. However, in four of the districts the share for general music spending was less than either instrumental or choir spending, or both. As the data on spending per subject above shows, band, orchestra and choir classes are more expensive per student, but enroll far fewer students. Spending for instrumental classes commanded the next highest share, 35.5 percent. At 16.7 percent choir represented the smallest share of music program expenditures. Table 8 shows that spending shares varied significantly across districts, signifying differing areas of emphasis from district to district and the amount of fundraising occurring in high school programs. Expenditure data broken out by music subject area were not available for two districts. The district reporting no spending for instrumental or choir instruction, School District West 2, is the single K-8 elementary district which did not offer formal band or choir classes.

**Table 8**  
**Share of Total Music Expenditures by Subject**

School District Name	General Music	Instrumental	Choir
School District East 1	43.2%	41.9%	14.9%
School District East 2	NA	NA	NA
School District South 1	15.8%	49.2%	25.4%
School District South 2	47.0%	34.9%	16.4%
School District Midwest 1	49.1%	43.3%	7.5%
School District Midwest 2	27.8%	43.9%	21.4%
School District Mountain 1	20.8%	44.0%	29.5%
School District West 1	14.3%	27.5%	55.9%
School District West 2	95.8%	0.0%	0.0%
School District West 3	NA	NA	NA
<b>Mean</b>	<b>47.8%</b>	<b>35.5%</b>	<b>16.7%</b>

Table 9 compares funding for music education programs by funding source for the nine districts reporting this information. This comparison provides some indication of how much a district's music program is dependent on indirect funding such as course fees, grant writing, and other fundraising efforts. General fund resources, the largest source of school district discretionary funds raised predominantly from state and local sources, were the largest source of funding for music education, averaging over 92 percent of all funding. This percentage ranged from only 62.9 percent in School District West 1 to 100 percent in School District East 2, School District Midwest 2, and School District West 3. Other funds consisted of special revenues such as grants and other fundraising at the district, and in some cases, school levels, and student activity funds derived from course and program admissions fees. These funds averaged 7.4 percent of total expenditures across the nine reporting districts.

**Table 9**  
**Music Program Expenditures by Funding Source**

School District Name	General Fund	Other Funds
School District East 1	89.1%	10.9%
School District East 2	100.0%	0.0%
School District South 1	93.6%	6.4%
School District South 2	NA	NA
School District Midwest 1	94.2%	5.8%
School District Midwest 2	100.0%	0.0%
School District Mountain 1	99.8%	0.2%
School District West 1	62.9%	37.1%
School District West 2	94.1%	5.9%
School District West 3	100.0%	0.0%
<b>Mean</b>	<b>92.6%</b>	<b>7.4%</b>

The proportion of funding from district general fund sources has real-world consequences for district music programming. Two of our participating districts illustrate how differences in direct district support for funding music programs may impact the stability and quality of a program. On one end of this spectrum is a well-funded suburban district. Music education in this district has enjoyed a long history of strong support from the community. As a result, music is a priority for both the district’s board of education and superintendent. The program received strong and stable support from administration, leading to all aspects of music education in the district being funded from district resources, including teachers, accompanists, the purchase and maintenance of instruments, instructional materials, and travel to performances and competitions. School music staff felt little pressure to spend time on raising money for their programs, generally only fundraising to purchase “extras.” On the other end of the spectrum is a medium-sized city district in which music education competed with other priorities for a piece of a shrinking district budget pie. In this district the general fund paid only for teachers’ salaries and a small materials and supplies budget. Funding for everything else had to be raised from external sources. Fortunately, the music director was hired from the local music nonprofit community and was able to use her connections to leverage a substantial amount of funding and partnerships with the local symphony and other nonprofit music organizations. However, she fears that if or when she leaves the district the high-quality program she built over the years will quickly revert back to the bare bones program she inherited when she first came to the district.

### **Other Forms of Financial Support for Music Education**

In addition to district general fund revenues and other forms of district financial support, such as class and activity fees or districtwide fundraising efforts, music education programs are supported through other financial and in-kind resources. We asked music program coordinators and teachers about these other forms of program support, including school-based fundraising,

in-kind donations, partnerships with local community organizations or businesses, and program volunteers.

### School-Based Fundraising

Of the teachers representing 120 schools responding to our survey, 60 percent reported that they engaged in some form of fundraising during the prior school year. Middle schools reported the highest participation in fundraising with 78.9 percent reporting doing at least some fundraising. High schools followed with 71.9 percent engaging in fundraising. Just under half of elementary school music teachers, 49.3 percent, reported that they engaged in fundraising. The teachers reported engaging in a number of different fundraising strategies, including soliciting donations from parents and community members, holding auctions, holding sales ranging from mattresses to fruit sales, applying for grants, and ticket sales for school music performances. Table 10 summarizes reported school-level fundraising for those schools reporting they engaged in fundraising activities. These figures represent the total average of funds raised by schools during the past year. They do not include amounts raised independently by band or choir booster clubs or amounts raised centrally and allocated to a school.

**Table 10**  
**School Fundraising Amounts by School Level**

	Elementary	Middle	High	All
Mean	\$4,323	\$15,338	\$66,341	\$25,510
Minimum	\$60	\$1,000	\$200	\$60
Maximum	\$25,000	\$80,000	\$850,000	\$850,000

On average, elementary schools raised the least amount of money, averaging \$4,323 per school. Elementary schools also reported the lowest maximum amount of money raised - only \$25,000. Middle schools raised an average of \$15,338, with a maximum raised of \$80,000. High schools raised by far the largest amount of money, averaging \$66,341 per school. The maximum raised was \$850,000, an outlier among the high schools in the participating districts. This amount was raised in a high school with a long-established, nationally recognized program. Excluding the amount raised by this school decreases the high school average amount from \$66,341 to \$17,363 and the overall average from \$25,510 to \$10,332.

As was the case with the 2010 study, one area of support we were unable to assess consistently across school districts was the contribution of booster clubs. The financial impact of booster clubs can be significant, particularly for high school programs. Booster clubs are typically parent or community operated organizations that raise funds in support of music programs. Because they are independent from the districts or schools they support, they are not required to provide districts with financial reports, or in many cases, even seek district input or approval for the types of support they provide. As a result, the financial data provided by participating districts did not include funding from booster clubs. Interviews with high school music teachers



provided estimates ranging from a few thousand dollars per high school to tens of thousands of dollars for individual programs within a high school. For example, a marching band booster club may raise \$25,000 to \$30,000 in a year for purchasing new uniforms. Depending on the particular school and program the financial impact of boosters may be significant.

### In-Kind Donations

In-kind donations are non-monetary donations made to districts’ music education programs. Of the 129 schools represented in our survey, 127 reported accepting in-kind donations. The most common forms of in-kind contributions consisted of individuals from external groups donating time to assist with instruction (for example, members of a local orchestra tutoring music students), putting on performances, chaperoning music-program trips, or providing transportation for field trips or performances; music stores donating sheet music, instruments, or instrument repair; or other businesses or organizations donating food and beverages for music program students. Nearly all of the schools receiving in-kind donations reported receiving all or most of these various forms of in-kind support.

### Partnerships

The participating districts and schools also reported developing partnerships with external organizations to help supplement district support for their music programs. However, as Table 11 shows, such partnerships were relatively rare, with 36.4 percent of schools reporting they had participated in such partnerships in the past year. Middle schools were the least likely to have engaged in a partnership, with only 15.2 percent reporting they partnered with another organization in the prior year. Of the 73 elementary schools with teachers participating in the survey, 39.7 percent reported having one or more partnerships, while 56.5 percent of high schools reported having such partnerships. Among all schools with partnerships, the average number of partnerships was 1.6. High schools reported having an average of 2.2 partnerships per school, middle schools 1.6 partnerships, and elementary schools 1.3 partnerships.

**Table 11**  
**Schools with Partnerships**

	Elementary	Middle	High	All
Percent Reporting Partnerships	39.7%	15.2%	56.5%	36.4%
Average Number of Partnerships	1.3	1.6	2.2	1.6

Based on interviews with music program staff, the most common types of partners were local or state music organizations such as symphonies, chamber orchestras and operas, and local music stores.

### Volunteers

Interviews with music teachers indicated that volunteers played an important role in their schools’ music programs, assisting with fundraising activities, staging performances, and chaperoning field trips and trips for performances and competitions. However, teachers in only

about a quarter of schools responding to our survey reported making use of volunteers in the past year. This low rate could be due to the effects of the pandemic, but most schools were still in session during the holiday performance season when volunteers are typically very involved. As Table 12 shows, fewer than a quarter of middle school teachers and fewer than a third of high school teachers reported using volunteers during the past year. Among those schools reporting using volunteers, the average number of volunteers per school ranged from seven in elementary schools to 62 in high schools, which typically engage in a large number of local and out-of-town performances. Interviews with music teachers indicated that parents of current and past music students, other family members of music students, other community members, school staff, and employees of local businesses were involved in volunteering their time to support schools’ music programs.

**Table 12  
Schools with Music Program Volunteers**

	Elementary	Middle	High	All
Percent Reporting Volunteers	9.6%	21.7%	30.3%	25.6%
Average Number of Volunteers	7	12	62	33

While these types of supplemental resources may comprise a relatively small proportion of music programs’ total resources, a strong majority of music educators believed them to be essential for maintaining the scope and quality of their schools’ music programs. Music teachers were asked if their schools could continue offering music programming at their current level of quality without the additional support of fundraising, in-kind donations, partnerships, and volunteers. Of those teachers responding, 64.3 percent said their schools would not be able to offer programming with the same quality without these supports. As Table 13 shows, teachers at the high school level indicated the greatest reliance on these additional sources of support with 75.0 percent responding that they were necessary for maintaining the quality of their programs. Teachers in the elementary and middle school grades held similar views on the importance of these resources, with 59.1 percent and 58.3 percent respectively responding that these additional resources were necessary for supporting their programs.

**Table 13  
Music Educators’ Perception of Importance of Supplemental Resources**

All	Elementary	Middle	High
64.3%	59.1%	58.3%	75.0%

**Instructional Support for Music Educators**

The survey also asked music teachers about the types of instructional support they received from their districts and schools. These areas of support included opportunities for engaging in professional development as well as other types of support and growth opportunities such as

working collaboratively with colleagues, receiving extra time for developing curriculum, or working in a teacher leadership capacity.

### Professional Development

An important element for the ongoing professional growth of music educators is engagement in professional development activities. Music teachers reported that few of the professional development opportunities offered at their school sites or within their districts specifically addressed music education topics. Other topics were offered that were useful for their classroom instruction including classroom management and working with English language students. Nearly all of the teachers responding to the survey, 96.8 percent, reported they had participated in at least one professional development activity on any subject during the year. As Table 14 shows, music teachers engaged in a number of different professional development formats. The most popular forms of professional development were workshops or conferences. Eight-five percent of teachers responding reported that they had engaged in one or more professional development opportunities via workshops or conferences. Just over sixty-four percent reported that they engaged in professional development activities offered at their school site, while 57.5 percent reported engaging in summer professional development institutes. Summer professional development institutes are typically district-sponsored professional learning activities offered during the summer that are multiple days in length. They may be used to cover multiple topics or fewer topics in greater depth.

**Table 14**  
**Music Educator Engagement in Professional Development**

Site-Based Activities	Workshop or Conference	Summer PD Institutes	Other
64.1%	85.0%	57.5%	15.7%

Music teachers were also asked if they were compensated for the cost of attending the professional development activity and if their time attending the activity was compensated. Table 15 presents the results for both of these questions. A majority of music teachers reported that their school or district paid for the costs associated with attending professional development activities (for example registration fees, tuition, materials, or travel) for site-based activities, workshops or conferences, or summer professional development institutes. Only a little over a quarter of teachers said they did not have to pay for other forms of professional development activities in which they engaged. Similarly, nearly 64 percent of teachers responding reported they were compensated for their time spent engaging in site-based activities, workshops or conferences, or summer professional development institutes. Again, just over a quarter of teachers reported their time was compensated for other forms of professional development.

**Table 15**  
**Who Paid for Professional Development Activity**

	Site-Based Activities	Workshop or Conference	Summer PD Institutes	Other
Teacher compensated for cost	55.8%	66.3%	75.7%	26.7%
Teacher compensated for time	63.6%	58.7%	62.9%	26.7%

### Other Professional Support

Table 16 shows the percentage of teachers reporting receiving other forms of support from their schools or districts for their music instruction or professional growth. These included 1) release time for developing curriculum, 2) common planning or other collaborative time with other music educators, 3) common planning or other collaborative time with other educators who taught other subjects, 4) access to computer labs or other technology for their music classes, 5) having an instructional aide assigned to their classroom, 6) engaging in a school/teacher leadership role, and 7) other forms of support. The largest share of music teachers, more than 82 percent of those responding, said they had time to collaborate with their music educator peers. Nearly 60 percent of respondents reported serving in some form of a school or teacher leadership role. Fewer than half of responding teachers reported being given release time for curriculum development, collaborating with non-music teachers, or having access to computer labs or other technology. Just under six percent reported receiving some other form of support from their school or district.

**Table 16**  
**Teachers Receiving Other Professional Supports from School or District**

Release Time for Curriculum Development	Collaboration Time with Other Music Educators	Collaboration Time with Other Non-Music Educators	Access to Computer Labs or Other Tech.	Had Aide Assigned to Class	Engaged in School Leadership Role	Other
39.0%	82.4%	42.6%	42.6%	12.5%	58.8%	5.9%

### The Work Context of Music Educators

The final area teachers were asked about in the survey was their work environment and context as music educators. This section of the survey included questions about how teachers' time was allocated, the amount of time worked outside of the contract day or year, whether teachers were compensated for time worked outside of their contract, whether or how much teachers spent out-of-pocket on instructional materials and other music program activities, and the suitability of the space available to them for teaching, rehearsing, and performing music. A summary of the data provided by districts on the characteristics of all of their music teachers is also presented.

## Teacher Characteristics

As part of the data collection for this study, districts were asked to provide information for each music teacher they employed. These data include the full-time-equivalent (FTE) of each position (e.g. a position’s percentage of full-time work – a full-time position is 1.0 FTE, a half-time position is 0.50 FTE), total years of teaching experience, the highest academic degree attained, and the amount of salary and fringe benefits. Table 17 summarizes the averages for each participating district.

**Table 17**  
**Music Teacher Characteristics**

District	FTE	Average Years of Experience	Percent with BA	Percent with MA	Percent with Ph.D	Average Salary	Average Fringe Benefits	Average Total Compensation
School District East 1	2.0	15	50.0%	50.0%	0.0%	\$52,568	\$45,297	\$97,865
School District East 2	19.0	18.1	NA	NA	NA	\$61,848	\$18,554	\$80,402
School District South 1	49.0	12.8	75.5%	24.5%	0.0%	\$65,674	\$24,956	\$90,630
School District South 2	226.0	16.8	NA	NA	NA	\$49,770	\$15,230	\$65,000
School District Mountain 1	29.0	18.9	31.0%	65.5%	3.4%	\$58,393	\$16,039	\$74,432
School District Midwest 1	95.0	17	NA	NA	NA	\$39,617	\$10,146	\$49,763
School District Midwest 2	35.8	14.7	40.1%	54.3%	5.6%	\$66,567	\$20,370	\$86,937
School District West 1	15.0	15.9	60.0%	33.3%	6.7%	\$72,122	\$25,500	\$97,622
School District West 2	33.0	8	51.5%	45.5%	3.0%	\$69,354	\$26,355	\$95,709
School District West 3	3.8	17.8	50.0%	50.0%	0.0%	\$69,746	\$13,325	\$83,071
<b>All</b>	<b>507.6</b>	<b>15.5</b>	<b>51.2%</b>	<b>46.2%</b>	<b>2.7%</b>	<b>\$60,566</b>	<b>\$21,577</b>	<b>\$82,143</b>

Seven of the 10 participating districts were able to provide all of the detailed data on the characteristics of their music teachers. Three districts were not able to provide data on the educational attainment of their teachers. A total of 507.6 FTE music teachers were employed across the 10 districts.<sup>2</sup> The number of teachers ranged from 2.0 FTE in School District East 1, a small rural district, to 226.0 FTE in School District South 2, a large urban district. On average the teachers had an average of 15.5 years of teaching experience, ranging from eight years of experience in School District West 2 to nearly 19 years in School District Mountain 1. Slightly more than half of all teachers had earned a Bachelor’s degree as their highest degree, followed by 46.2 percent of teachers who earned a Master’s degree. Fewer than three percent of teachers had earned a doctorate. At 65.5 percent, School District Mountain 1 had the highest percentage of music teachers with a Master’s degree. The average salary for all districts was \$60,566, a relatively high salary level but commensurate with both the average years of experience and number of teachers earning Master’s degrees. Average salaries ranged from a low of \$39,617 in School District Midwest 1 to \$72,122 in School District West 1. Part of the

<sup>2</sup> This FTE count differs from the 489 music teachers who were sent surveys because the teachers listed as employed at the time these data were submitted were either no longer employed at the time the surveys were administered or were not available to receive a survey.

difference between these salaries may be explained by differences in the cost of living between the Midwestern state in which School District Midwest 1 is located and the West Coast state of School District West 1. The average cost of fringe benefits (for example retirement, health insurance, and social security) represented just over 35 percent of salaries, resulting in an average total compensation of \$82,143.

## **Teacher Time**

The survey asked music teachers to report the average amount of time they spent on job-related tasks such as instruction, planning time, administrative tasks, fundraising, or other assigned duties. We asked them to report this time in average minutes per week over the past school year. We also asked them to estimate this time in terms of both occurring within and outside their contract day and year. Tables 18 and 19 summarize their responses by school level and for within and outside of contract (e.g., salaried) time.

As Table 18 shows, instruction takes up the largest block of time in a teacher's work week. On average teachers reported spending 1,323 minutes per week, or 22 hours, on instruction. The amount ranged broadly, from as little as 120 minutes to 2,400 minutes (or 2 to 40 hours) per week. This range may be explained by several factors. One is that some teachers responding to the survey worked part-time, so the lower amount of time may reflect a shorter work week. Another may be that respondents also included band, orchestra and choir directors who tended to have greater administrative or coordination responsibilities, thus reducing the time available for instruction. On average, elementary school music teachers had the lowest amount of instructional time, 1,240 minutes per week, compared to the 1,545 minutes per week reported by middle school music teachers – the teachers with the highest average number of instructional minutes per week.

Nearly all teachers reported having some planning time during the week. All but one middle school teacher reported having individual planning time while 70 percent of all responding teachers reported having some collaborative planning time, that is, time to plan coursework and activities or discuss students' work with one or more colleagues. Among all teachers the average amount of weekly individual planning time was 210 minutes (an average of 42 minutes per day). This ranged from no planning time to 600 minutes per week. Elementary teachers reported having the least average number of minutes per week of planning time – 192, while high school teachers, at 241 minutes per week, had the greatest amount of time. Alternatively, elementary teachers reported having the highest average amount of weekly collaborative planning time – 57 minutes, compared to an average of 53 minutes for all teachers. At 45 minutes per week, high school teachers reported having the least amount of collaborative planning time. The range of weekly collaborative planning time minutes for all teachers ranged from none to 480 minutes. However, elementary teachers were least likely to have collaborative planning time, with just under 68 percent of elementary teachers reporting they had any collaborative planning time. Just over 70 percent of all teachers reported having some collaborative planning time during the week. High school teachers were the most likely to have

weekly collaborative planning time, with 78.1 percent reporting having some weekly collaborative time.

The survey also asked teachers about the amount of time they engaged in non-instructional activities, including administration, fundraising, and other assigned duties. Table 19 summarizes their responses. On average, teachers spent 588 minutes (or just under 10 hours) per week on these non-instructional tasks. Other assigned duties made up the largest share of this time, averaging 452 minutes per week for all teachers. The amount of time teachers across all school levels committed to other assigned tasks was similar, ranging from an average of 102 minutes per week for high school teachers to 110 minutes for middle school teachers. On average, elementary teachers engaged in administrative tasks the least of all teachers, with only 86 minutes per week. High school teachers spent 204 minutes per week on administrative tasks while middle school teachers committed 115 minutes per week to such tasks. Across all teachers the amount of time for administrative tasks ranged from none to 900 minutes (15 hours).

Fundraising comprised the smallest share of time reported by music teachers. Teachers from all levels of school reported averaging just 15 minutes of fundraising during their work week. This ranged from no time to 225 minutes. There was also a fairly wide range across school levels, with elementary teachers averaging 11 minutes, middle school teachers averaging 14 minutes, and high school teachers averaging 25 minutes.

**Table 18**  
**How Teacher Time is Allocated During the Contract Day and Year**  
**(All Times are Reported in Minutes Per Week)**

Activity	School Level	Average	Minimum	Maximum
Music Instruction	Elementary	1,240	150	2,100
	Middle	1,545	300	2,250
	High	1,348	120	2,400
	All	1,323	120	2,400
Individual Planning Time	Elementary	193	20	600
	Middle	216	0	480
	High	241	50	600
	All	210	0	600
Collaborative Planning Time	Elementary	57	-	480
	Middle	49	-	180
	High	45	-	300
	All	53	-	480
Administrative Tasks	Elementary	86	-	600
	Middle	115	-	300
	High	204	-	1,400
	All	121	-	1,400

Activity	School Level	Average	Minimum	Maximum
Fundraising	Elementary	11	-	225
	Middle	14	-	60
	High	25	-	120
	All	15	-	225
Other Assigned Duties	Elementary	105	-	470
	Middle	110	-	425
	High	102	-	900
	All	452	-	900

Unlike teachers' allocation of time during the contract week, teachers reported that they spent the largest share of their out-of-school work time on individual planning time. Teachers from all school levels averaged 182 minutes per week on planning coursework and other instructional activities. This time ranged from none to 750 minutes per week. Middle school teachers reported spending the most out-of-school time on planning, averaging 203 minutes per week. Elementary teachers, averaging 168 minutes per week, spent the least time.

Elementary school teachers also spent the least out-of-school time on instruction, averaging 57 minutes per week. High school teachers reported spending 141 minutes per week on out-of-school time instruction, the highest among all school levels. The average for all teachers was 85 minutes per week, ranging from no time to 780 minutes (13 hours) per week.

Music teachers reported spending more time on other, non-instructional tasks, such as administration, fundraising, and other assigned duties during out-of-school time than during in-school contract time. Across all school levels teachers averaged a total of 839 minutes (14 hours) per week on these tasks on their own time. Administrative tasks made up the largest share of this time, averaging 424 minutes per week. Other assigned duties averaged another 398 minutes per week, while fundraising averaged only 17 minutes per week. Elementary teachers were engaged in these other activities the least, averaging a total of 102 minutes. High school teachers dedicated the most time to these tasks, averaging 325 minutes per week. Middle school teachers averaged 137 minutes per week.

**Table 19**  
**How Teacher Time is Allocated Outside the Contract Day and Year**  
**(All Times are Reported in Minutes Per Week)**

Activity	School Level	Average	Minimum	Maximum
Music Instruction	Elementary	57	-	360
	Middle	102	-	360
	High	141	-	720
	All	85	-	780
Individual Planning Time	Elementary	168	-	750
	Middle	203	-	600
	High	197	-	600
	All	182	-	750



Activity	School Level	Average	Minimum	Maximum
Administrative Tasks	Elementary	57	-	500
	Middle	115	-	700
	High	145	-	1,500
	All	424	-	700
Fundraising	Elementary	12	-	180
	Middle	15	-	120
	High	29	-	400
	All	17	-	400
Other Assigned Duties	Elementary	33	-	360
	Middle	7	-	60
	High	151	-	600
	All	398	-	600

While teachers reported working a significant amount of time outside of their contract day and year, only a little over a third of teachers reported being paid for at least a portion of this time (typically through stipends for extra duties, or hourly pay as specified in their teacher contract). Out of all teachers, 35.6 percent reported being paid for their out-of-school time worked. Elementary teachers were the least likely to be paid, with only 21.9 percent of elementary teachers reporting that they were paid for this time. High school teachers were the most likely to be compensated for this time, with 54.3 percent reporting they were paid. Half of all middle school teachers reported being compensated for their out-of-school time worked.

### Out-of-Pocket Spending

Of the 158 teachers responding to the survey, 139, or 89 percent, reported spending their own money for expenses related to their music instruction or related activities.

Table 20 shows that elementary teachers were most likely to report spending out-of-pocket money for their music classes, with 96.3 percent reporting they did so. Nearly 84 percent (83.7 percent) of high school music teachers reported spending out-of-pocket dollars. Middle school teachers were least likely to spend out-of-pocket, with 73.5 percent reporting out-of-pocket spending. The amount of out-of-pocket spending averaged \$416 per teacher, with elementary teachers reporting spending \$500, high school teachers \$343 and middle school teachers \$262 per teacher. The amount per teacher among teachers reporting making out-of-pocket expenditures ranged from \$30 to \$3,000, with elementary teachers reporting the \$3,000 maximum amount.

**Table 20  
Teachers' Out-of-Pocket Spending**

Level	Average Amount	Minimum (if reported any spending)	Maximum
Elementary	\$500	\$30	\$3,000
Middle	\$262	\$30	\$1,200
High	\$343	\$50	\$1,000
All	\$416	\$30	\$3,000

### Facilities

The types of spaces available for music programs may impact the scope and quality of programs. Access to adequate rehearsal space, rooms for small group and one-on-one tutoring and practice, and performance spaces all have an effect on the type, size, and quality of music education programs in schools. The survey asked teachers about the availability of key types of music-related space in their schools. Table 21 summarizes teachers' responses to questions about whether they had access to adequate space for providing group or ensemble instruction and rehearsals; space for school performances such as an auditorium; rooms for individual lessons, practices, and assessments; teacher consultations; and teacher offices. Teachers in elementary schools were least likely to report adequate space related to instrumental or choral instruction, such as rooms for individual lessons and practices and teacher consultations. Elementary teachers were also least likely to have an office, probably due to their frequently working in more than one school. Middle school teachers were less likely than those in elementary and high schools to report having adequate space for group/ensemble instruction. They were also less likely than high school teachers to report having access to small rooms for individualized lessons, practices and consultations, and also less likely to report having an office. Overall, high percentages of teachers from all school levels reported having adequate space for rehearsals and school-wide performances.

**Table 21  
Access to Music Program Space in Schools**

Level	Group Instruction	Rehearsals	School-Wide Performances	Individual Lessons/ Practices/ Assessments	Teacher Consultations	Teacher Offices
Elementary	100.0%	90.4%	84.9%	27.4%	21.9%	31.5%
Middle	50.0%	100.0%	95.7%	52.2%	52.2%	60.9%
High	100.0%	100.0%	100.0%	72.0%	60.0%	100.0%
All	90.8%	94.2%	90.1%	41.3%	35.5%	51.2%

### Student Participation in Music Programs

The final table, Table 22, shows the percentage of a district's total enrollment participating in the different music disciplines as well as the total share of students participating in music. Eight

of the 10 participating districts provided enrollment data for their music programs. These are duplicated counts, meaning that a student participating in multiple disciplines, for example both band and choir, will be counted as a participant in both. These counts do not include the small number of secondary students who were enrolled in music theory or music appreciation classes. On average, the number of students participating in music is equal to more than 75 percent of districts’ total enrollment. The largest share is in general music programs, again because universal participation was required in the elementary grades in these districts. Instrumental music had the next largest share, with 15.6 percent. And, at 8.4 percent, vocal music, or choir, had the smallest participation share.

**Table 22**  
**Share of All Students Participating in Music Programs**

School District Name	Instrumental	Vocal	General	All Music <sup>1</sup>
School District East 1	13.8%	9.3%	56.2%	79.2%
School District East 2	20.0%	12.3%	47.3%	58.9%
School District South 1	12.0%	9.3%	45.9%	67.6%
School District South 2	NA	NA	NA	NA
School District Midwest 1	14.0%	7.4%	48.6%	70.3%
School District Midwest 2	16.3%	14.6%	40.7%	71.5%
School District Mountain 1	NA	NA	NA	NA
School District West 1	8.3%	8.7%	37.3%	54.2%
School District West 2	28%	0%	72%	142.5%
School District West 3	12.2%	5.8%	40.9%	58.9%
<b>Mean</b>	<b>15.6%</b>	<b>8.4%</b>	<b>48.6%</b>	<b>75.4%</b>

<sup>1</sup> Because these are duplicated counts, e.g. a student participating in multiple music classes is counted more than once, the All Music total may exceed 100 percent.

**Summary**

This study examined the resources dedicated to providing music education programs in 10 public school districts. These districts varied in terms of geographical location, locale, enrollment size, and student demographics. All the districts had reputations for providing quality, well-rounded music programs in their community, and some had received national recognition as well. The study found the average per student spending for music programs was \$251 in these 10 school districts (all students, not just music education students) – just less than two percent of the average total per student operating expenditure of \$13,214. Music expenditures per student enrolled in music classes averaged \$368. The study also found wide variation in the degree to which districts provided direct support for their music programs. In a few districts, general fund dollars provided the vast majority of financial support required to field a high-quality program. In others the music coordinator and music teachers relied heavily on fundraising and other external resources to offer a quality program beyond the basics. Our

interviews with program coordinators indicated this could significantly impact programs' quality and stability over time.

These results indicate that, while not insignificant, supporting a quality music program does not impose an excessive burden on school district finances, and given the research-supported benefits of music education, may well be a smart investment on the part of district leadership.

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