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AN INVESTIGATION OF THE LEVEL OF BURN-OUT OF PUBLIC SCHOOL  
BAND DIRECTORS WHO PERFORM ON THEIR MAJOR INSTRUMENT

A MASTER'S PAPER

IN MUSIC EDUCATION

BY

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## Abstract

This study is an investigation of the level of burnout of public school band directors who perform on their major instrument. Band directors in particular experience burnout due to their varied responsibilities in teaching, administration, and after-school commitments. One coping strategy to avoid burn-out relates to returning to band directors' first loves, performance on their primary instrument. 36 band directors teaching in the elementary through high school level completed a questionnaire in which they provided demographic information and also responded to items on the Maslach Burnout Inventory – Educators Survey. The demographic information included age, years of teaching service, teaching responsibilities, size of school district, perceived performance opportunities, and major instrument in undergraduate study. The Maslach Burnout Inventory (MBI) consists of twenty-two statements describing feelings and perceptions associated with burnout and is broken down into three subscales: Emotional Exhaustion, Depersonalization, and Personal Achievement. Among the thirty-six respondents, 56% showed a *high* rate of Emotional Exhaustion; 53% showed a *moderate* rate of Depersonalization; and 89% showed a *low* rate of burnout on the Personal Achievement subscale. A significant yet weak positive correlation was found between personal public performance and level of burnout. A low correlation was also found between school and community size and frequency of performance. Implications for teacher training as well as areas of further research are discussed.

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## Introduction

Stress can cause teacher burnout, which is an ever-growing problem in today's schools (Travers & Cooper, 1996; McLain, 2005). Teachers who remain in the field tend to show physical and emotional symptoms of stress (Radocy & Heller, 1982). Emotional symptoms include mental anxiety, poor relationships with students, peers, and administrators, low job performance, and a greater degree of absenteeism from the workplace. Physical symptoms include peptic ulcers, high blood pressure, rheumatoid arthritis, rise in cholesterol level, and migraine headaches (Radocy & Heller). These symptoms can also be related to teacher burnout.

Teachers, and music educators, specifically, are susceptible to stress in the workplace (Payne & Yukimura, 1995). Music educators have been found to have higher rates of burnout than other teachers (Hamann, 1986). "Burnout is a syndrome of emotional exhaustion, depersonalization, and reduced personal accomplishment ..." (Maslach, 1982, p. 1). Burnout has contributed to several problems in the education profession. Burnout not only affects the individual, but all those people that he or she comes in contact, including students, peers, and parents.

Band directors experience stress, and eventually burnout, from the extra responsibilities related to their particular profession (Mercer, 1986). Band directors are often concerned about recruiting enough students in order to avoid low enrollment in their classes, which may lead to a poor band program and a greater work load of non-music related duties. Band directors, as with most music educators, must defend the value of their programs and curricula, defend their positions as educators, become administrators of their programs, spend many hours outside of school planning,

rehearsing students, or performing with students, and plan trips which may require many hours and great responsibility (Hylton, 1989). Some band directors must perform all of these tasks with little or no support from the school district administration and community (Heston et al., 1991).

Stress and burnout can lead to loss of enthusiasm or vitality (Hylton, 1989). In more serious cases, prolonged stress and even lead to sleep disorders, digestive or vascular disorders (Mercer, 1986) or even death (Kaiser & Plocinski, 1982). Because of the effects of stress on the physical, emotional and mental lives of band directors, many choose early retirement or a new career altogether. For band directors, and teachers in general, there is a national shortage of teachers (Pipho, 1998; Madsen & Hancock, 2002).

Most music teachers were musicians before they were educators. They enjoy and gain satisfaction from performing on their instrument (Mercer, 1986). Today, those musicians who became music educators find the challenge of teaching music to be much more stressful than in years past. Finding causes and coping tools for stress in the workplace has been a goal of many researchers (Mercer & Mercer, 1986).

Teachers must use coping strategies in order to survive in the workplace. Schools may share the responsibility of helping to foster the identity of the artist as well as the teacher identity (Scheib, 2006). However, professional development is more focused on student performance. The first strategy that Rogers (1986) suggests is to “Get out your instrument” (p. 25). Performing with other adults in professional or community ensembles can be an effective reminder of why musicians decided to make teaching their life’s work. Interaction with other adults who share similar experiences may also help struggling teachers to cope. Perhaps those band directors who perform outside of the

school day in a professional or recreational way are more apt to handle occupational stress because they take care of their musician self. However, in certain geographic areas there may not be opportunities to perform with other adults in professional or community groups.

The purpose of this study is to determine the nature of the relationship between the music educators' personal public performance outside of school (professionally or recreationally) and their level of burnout. The research questions guiding this study were:

1. Do band directors who perform outside of school on their major instrument have a different level of burnout than those who do not perform?
2. Does a relationship exist between the size the teacher's school district/ community and the perceived opportunity for performance outside of school?

## Review of Related Literature

The purpose of this study is to determine the nature of the relationship between personal public performance outside of school (professionally or recreationally) and the level of band director burnout.

In this chapter, a review of research related to burnout is presented, including studies that explore (a) stress and job dissatisfaction in teachers, (b) levels of burnout in music teachers, and (c) levels of burnout of band directors and (d) coping strategies and coping strategies of band directors (e) role stress of music teachers. A brief summary is then presented for the purpose of showing trends in the research associated with burnout among band directors and the need for the present study.

### Teacher Stress and Job Dissatisfaction

Litt & Turk (1985) identified sources of stress and dissatisfaction that may cause teachers to leave the profession. The authors surveyed 291 high school teachers, and focused on four independent variables: perceived role, school climate, coping resources, and specific work problems. To attain a high response rate, each questionnaire was mailed to the teacher's school and addressed to the principal. The principal then asked the teacher to complete the survey and return it to the researcher. Litt and Turk analyzed the data using a canonical correlation analysis. Inadequate salary, low status of the teaching profession, and too much paperwork were found to have a high effect on stress. Additional causes of stress and burnout included role ambiguity between teacher and administrator, quality of relationship with supervisors (specifically a lack of feedback from the supervisor), and having a principal that is unconcerned and/or not involved. An

inverse relationship was found between the effectiveness of coping strategies and the desire to leave teaching.

Friedman and Farber (1992) found professional self-concept to be another reason for teacher burnout. They used a modified form of the Maslach Burnout Inventory to survey 641 elementary teachers in 40 Israeli schools. Additional portions of the test related to self-concept were taken from the Tennessee Self Concept Scale and the Perdue Teacher Opinionnaire. The purpose of this study was to “investigate how teacher burnout is related to the various ways that teachers view themselves professionally and to the ways in which they sense others within the educational system view them” (p. 28). One of the variables that contributed to a teacher’s feelings of low self-concept was a feeling of being “less professionally competent” (p. 32) Friedman and Farber found that teachers with a low self-concept and those who find their jobs less rewarding have higher burnout rates.

Kaiser and Polczynski (1982) cite sources, reactions and coping strategies for stress. Sources of stress included bureaucracy of stress (attendance, hall duties, etc.), work role ambiguity, relationships within the workplace, career development, and organizational structure. In most cases, these stressors have little to do with the act of teaching.

In summary, educators’ stress and level of burnout are often not caused by the act of teaching. In the case of the music educator, “too much paperwork” (Litt & Turk, 1985, p. 183) and the “bureaucracy of teaching” (Kaiser & Polczynski, 1982, p. 128) decrease the amount of music making with students. “Low salary” and “low status” (Litt & Turk, p. 183) reduce the external motivation of those within the profession.

### Burnout in Music Teachers

Phillip Stubblefield (1983) found significant relationships between job stress and job satisfaction. His purpose was to find a correlation, if any, between job stress, job satisfaction, and teaching assignment. Data was collected using the Job Description Index by Smith and the Stress Related Questionnaire developed by Stubblefield. These surveys were sent to 262 music educators in the state of Michigan during the 1982-1983 school year. Stubblefield found no significant differences between the amount of stress and teaching assignment or grade level taught.

Hamann, Daugherty, and Mills (1987) found that public school music educators are affected by burnout. They used a Maslach Burnout Inventory and a Demographic Data Sheet questionnaire to survey 101 public school music educators in various western states in the United States. Data obtained from the surveys were analyzed using a stepwise regression and a multiple regression. Some reasons for high levels of burnout included amount of work, too little time to complete work, not content with job, unclear goals from administrators, little direction in career plan, low recognition, and lack of cooperation from colleagues outside the music department.

McLain (2005) also used the Maslach Burnout Inventory – Education Survey (MBI-ES) to study the “effects of certain factors on music teacher burnout” (p. 1). An email invitation was sent to 896 K-12 music teachers from 42 U.S. states to participate in an online survey that included the MBI-ES and selected demographic information. Five hundred and fourteen respondents indicated *moderate* MBI emotional exhaustion levels, *low* MBI depersonalization levels, and “low burnout” in personal accomplishment. It

should be pointed out that those teachers who indicated they would not teach until retirement had higher rates of burnout on all three scales.

In summary, music teachers are affected by stress. Job satisfaction plays a key role in the level of stress (Stubblefield, 1983). Many variables, including students, time, job load, and salary, can affect the level of job satisfaction and stress (Hamann et al., 1987). High levels of burnout can indicate a reason for teacher attrition (McLain, 2005).

### Burnout in Band Directors

The purpose of a study by Heston, Dedrick, Raschke and Whitehead (1996) was to find sources of job satisfaction and job stress. The sample consisted of 120 band directors from various sizes of schools in a Midwestern state. The instrument consisted of four parts: demographic information; rank-order of stress factors; five point Likert-type scale in conjunction with 10 potential job stressors; and three open-ended questions for band directors to identify their personal sources of job stress and satisfaction. They found that “students are ... the major source of both job satisfaction and job stress” (p. 323). Students who took playing an instrument and participating in band seriously contributed positively to a band director’s job satisfaction. Those who were poorly behaved, not committed, or had poor attitudes contributed to the band director’s stress.

Nimmo’s (1989) purpose was to “investigate and to identify factors contributing to attrition among high school band directors” (p.17). A questionnaire developed by Nimmo and the Maslach Burnout Inventory were used to collect data. Surveys were mailed to 720 band directors, but only 174 were returned and usable. Nimmo converted the data into numbers and percentages and used chi-square and analysis of variance

(ANOVA) to analyze the data. The highest reasons for attrition, in rank order, were as follows: “too many school related commitments;” “a general feeling of being burned-out;” “unappreciative administration;” “a feeling of not being able to spend enough time with my family;” “too many athletic commitments for pep band;” “a feeling that nobody cares;” and “potential salary too low.”

In “Why Band Directors Leave: From the Mouths of Maestros,” Scheib (2004) sent an email survey to band directors who were planning on leaving their current positions for other teaching positions or other careers altogether. Original recipients of the email invitation were also asked to forward the email to anyone leaving their position. Eight band directors responded to the invitation and completed the survey. The participants’ responses could be generalized into four categories: difficult working conditions, low salary, poor public perceptions of teaching, and low priority of music in the school curriculum. Working conditions can further be broken down into three more categories: burden of maintaining or increasing school enrollment, the lack of teacher autonomy, the feeling of being overworked.

Band directors are susceptible to job stress and burnout for a number of reasons. Student achievement and attitude seem to be key factors in the level of burnout for the band director (Heston et al., 1996). Many other factors, including the amount of responsibilities the job requires, low pay, public perception, and difficult working conditions increased the level of stress to where band directors may leave the profession (Nimmo, 1989; Scheib, 2004).

### Role Stress of Band Directors

John Scheib describes role stress as “a result of conflicting, overwhelming, or unsatisfactory expectations identified by the person holding an occupational role within an organization” (2006, p. 6). In two separate studies, Scheib (2003 & 2006) illustrated six role stressors as “role conflict,” “role ambiguity,” “role overload,” “underutilization of skills,” “resource inadequacy,” and “nonparticipation” (this occurs when the teacher is not included in decisions affecting his or her role expectation) and how these stressors contributed to music teacher burnout.

Scheib (2003) used a collective case study of four music teachers from a Midwestern high school to identify specific types of role stress in both the professional and personal lives of the participants. Interviews, print materials, and observations over one academic semester (August 2001 – January 2002) were all collected for analysis. The findings indicate that role conflict was the greatest stressor in the study. Role overload, underutilization of skills and resource inadequacy were also found to be significant stressors. Role ambiguity and nonparticipation were found to have low stress and were not significant.

Role stress also develops from the role conflict between the music teacher’s identity as a performing musician and a music educator (Scheib, 2006). Through undergraduate teacher training, students are often praised for achievement as a performer, not for excellence as an educator. Once these students begin working in the teaching profession, support for the teacher-self is often very low or non-existent.

From these two studies, it was found that role stress, and more specifically role conflict, “two or more contradictory role messages,” (Scheib, 2006, 7) was a significant cause of burnout and stress in band directors.

### Coping Strategies of Band Directors

Patricia Brown’s (1987) purpose was to identify why teachers in Tennessee felt “stressed” and what factors caused that feeling of stress. The survey created by Brown asked teachers to react to items with low, moderate, or extreme stress. Respondents were also asked to identify relief level of coping strategies using a seven point Likert-type scale. One-hundred and sixty-one teachers from Tennessee returned the survey. Music teachers identified reading, religion, separation of life and work, careful nutritional practices, deep breathing, sports, aerobic exercise, and craft work as ways to deal with stress.

Heston, Dedrick, Raschke & Whitehead (1996) found that band directors rely on their spouse as their greatest coping strategy. Other strategies identified in their research include music colleagues, other teachers, family, administration, self, church, friends, hobbies, music activities (non-school), and exercise.

Scheib (2006) suggests that school districts and teacher preparation institutions can also lower the rate of burnout and stress in band directors. First, colleges and universities can take a more active role in “fostering a teacher identity” (p. 7) and by socializing pre-service teachers early in arts educator training. School districts can take an active role by providing professional development opportunities to support their artist identity.

Payne and Yukimura (1995) stated that music teachers must have coping tools to survive in the work place. Brown (1987), Heston, Dedrick, Raschke, & Whitehead (1996) have shown that band directors have used some coping strategies to deal with on-the-job stress.

### Summary

Teacher burnout is caused by many different sources. Most seem to be peripheral to the act of teaching, pulling the educator away from the actual teaching of the subject matter (Friedman & Farber, 1992; Kaiser & Polczynski, 1992; Litt & Turk, 1985). For the music educator, the subject matter is music or music making (Mercer, 1986). Music educators were affected by the same stressors as general classroom teachers (Hamann, et al., 1987). Band directors were particularly affected by the amount of responsibility their jobs require (Nimmo, 1989) and the role stress particularly found in arts educators (Scheib 2004; 2006). Much of the stress in the workplace is caused by factors unrelated to music making or factors that prevent music making. Some coping strategies are used, including the strategy in question for this study, making music outside of school.

## Methodology

The purpose of this study is to determine the nature of the relationship between the occurrence of personal public performance outside of school (professionally or recreationally) and the level of burnout of band directors. Teacher retention continues to become more difficult (Pipho, 1998). Burnout and stress may be a primary reason for this attrition (McLain, 2005). As some stress may be caused by the transition from performer to teacher (Scheib, 2006), this study explores personal performance as a coping strategy, which may help band directors lower the rate of personal stress and burnout.

### Questionnaire

In order to determine the level of burnout band director participants experienced, a tool was needed that was effective for this purpose. Several measures have been developed to examine the extent and nature of burnout in many fields. Within the field of education, an effective tool that has been utilized in many studies is the Maslach Burnout Inventory – Educator Survey (MBI-ES) (Maslach & Jackson, 1986). The MBI-ES consists of 22 “I feel” statements using a Likert-type rating scale of 0-6 (0 – never; 6- every day). The MBI-ES measures the intensity and frequency of three assessment scales: emotional exhaustion, depersonalization, and personal accomplishment. Time needed to complete the MBI-ES is approximately 15 minutes. “The MBI is a reliable, valid, and effective instrument in burnout assessment measurement” (Hamann et al., 1987, p. 133).

Once the survey was completed, a numerical score was given for each of the three assessment scales: emotional exhaustion, depersonalization, and personal accomplishment. The score for each subscale was derived by simply adding the

numerical value of each answer as described in the MBI-ES instructions. A copy of the Inventory is available in Appendix B.

The second instrument to be used was a Demographic Data Survey (DDS), written by the author. The DDS was designed to collect demographic information about the respondents, and to also address the second research question in this study regarding perceived performance opportunities. The DDS consists of 12 multiple choice questions about age, sex, marital status, years of service, school district size, grade level(s) taught, job responsibilities, major instrument in undergraduate study, and questions about the perception of performance opportunities in the band director's geographic area. The entire DDS required approximately 10 minutes to complete.

Questions regarding size of school district and size of area were used in relationship to the question regarding perceived performance. Questions regarding the frequency of performance was used along with the MBI-ES to determine if a relationship exists between personal public performance and the level of burnout in band teachers. Other basic demographic questions were chosen to identify trends in the population of respondents or merely out of curiosity. A copy of the DDS is in Appendix B.

### Participants

Band directors who are members of the Pennsylvania Music Educators Association (PMEA) were the targeted participants for the study. The PMEA population includes music teachers with a wide range of experience from varied community sizes, school sizes, and years of service. PMEA members specifically would be most convenient to contact, while keeping survey results as anonymous as possible. An email request was sent to each of the 12 PMEA District Presidents in July of 2009. In the

request, District Presidents were asked to forward the invitation to participate in the survey to all band directors teaching in K-12 schools in Pennsylvania. Within the email invitation was a link provided by *SurveyMonkey* to complete the questionnaire. Forty-two band directors began the questionnaire, and 36 completed the questionnaire. The invitation to participate appears in Appendix C.

### Procedures

The DDS and MBI-ES questions were compiled into one questionnaire using a *SurveyMonkey* account through the Penn State School of Music. The questionnaire consisted of four pages: 1) informed consent; 2) Demographic Data Survey Page #1 (Questions #1-7); 3) Demographic Data Survey #2 (Questions #8-12); and 4) MBI-ES. All questions were multiple-choice.

### Analysis

For research question #1, “Do band directors who perform outside of school on their major instrument have a different level of burnout than those who do not perform?”, the data received from the questionnaire was in numerical form. Using the MBI-ES coded chart to determine which questions corresponded to the three areas of burnout, the sum of the questions specific to the three areas was determined. The Pearson Product Moment was used with the data from question #11 (Amount of Performance) and the three areas of burnout to determine whether a relationship existed.

In the case of research question #2, the total school district/community size was determined by simply adding the numerical answers from questions #6 (school district size) and #8 (size of community) together. This value was then entered into the Pearson

Product Moment with the numerical value of question #10 (Perceived opportunities for performance) to determine whether a correlation exists.

## Results

The purpose of this study is to determine the nature of the relationship between the occurrence of personal public performance outside of school (professionally or recreationally) and the level of burnout of band directors. Of the 41 respondents that took the questionnaire, 36 provided usable data for the purpose of this study.

Eighty percent of the respondents were male and 83% were married. Most respondents (25%) reported to be in the 36-40 age range and had 11-15 years of service in education (30%). Nearly all respondents taught in public schools (92%) with most teaching in AA (196 – 327 male enrollment) or AAA (328 – 539 male enrollment schools (31% for each). One third of respondents taught in small towns, while most others taught in a rural (22%) or suburban (25%) communities. Though most band directors taught in a high school setting (86%), over half of the respondents taught at more than one level. In addition to being a band director, 77% of respondents indicated they had responsibilities for extracurricular activities, 53% had non-teaching duties throughout the day, and 50% were responsible for a general music classroom.

Most respondents were brass players (trumpet = 28%; trombone = 22%) or percussionists (25%). Although most felt that there were “few” (58%) performance opportunities in their geographic area, respondents indicated they performed “1-2 times per month” (30%) or “1-2 times per week” (25%). Slightly over half of the responding band directors teach privately (53%).

To determine the rate of burnout of each of the three subsections of the MBI-ES, the responses given to specific questions were summed. As per the instructions in the MBI-ES questions #1, 2, 3, 6, 8, 13, 14, 16, and 20 were added up to give the “Emotional

Exhaustion” score. Of the 36 respondents to the questionnaire five showed a *low* rate of burnout, 11 were *moderately* burned out, and 20 had a *high* rate of Emotional Exhaustion.

Questions #5, 10, 11, 15, and 22 were added up to determine the “Depersonalization” score. Most (19) were *moderately* depersonalized, 11 had a *high* rate, and 6 showed a *low* rate of depersonalization.

Finally, questions #4, 7, 9, 12, 17, 18, 19, and 21 were added up to determine the “Personal Accomplishment” score. The personal accomplishment score is reversed from the other two measures of the MBI-ES. For this scale, a higher score means a greater feeling of personal accomplishment and a *lower* rate of burnout. Most respondents (32) had a *low* rate of burnout, 4 were “Moderate,” and no respondents had a *high* rate of burnout.

In summary, a majority of the respondents had a *high* rate of “Emotional Exhaustion,” a “Moderate Rate” of “Depersonalization,” but showed great “Personal Accomplishment” from their work as a band director.

To answer Research Question #1, “Do band directors who perform outside of school on their major instrument have a different level of burnout than those who do not perform?”, an alteration to the scoring was necessary. The responses to Questions #13, “*What is the frequency in which you perform on your major instrument?*”, needed to be reversed for the correlation to reflect a comparison of a positive (higher performance) to a positive (low burnout). To reflect the responses given (high number = more performance) a simple formula was used in an Excel spreadsheet ( $n=7-x$ ;  $x$ =response).

Three separate Pearson Product Moment formulas were used to determine the nature of the relationship between the three areas of burnout and the rate of personal

public performance (RP). The Correlation Coefficient of RP and the “Emotional Exhaustion” was 0.05. The Correlation Coefficient of RP and “Depersonalization” was – 0.11. Finally, the Correlation Coefficient of RP and “Personal Accomplishment” was .007. Each of these results showed a weak positive correlation between personal public performance and the rate of burnout of band directors.

Before analyzing the data for Research Question #2, “Does a relationship exist between the size the teacher’s school district/ community and the perceived opportunity for performance outside of school?”, the responses to Questions #6 & #8 (school district and community size) were added together to form the School/Community Coefficient (SCC) (ex. Size of School District + Size of Community = SCC).

A Pearson Product Moment was conducted between the SCC and the responses to Question #12, “*In your opinion, how many performance opportunities exist in your area?*”. The Correlation Coefficient of the PPM was .07. Again, this result showed a low correlation between SCC and perceived performance opportunities for the band director.

In summary, this study showed a minimal relationship between the rate of personal public performance and the level of burnout among band directors.

## Discussion

The purpose of this study was to determine the nature of the relationship between the occurrence of personal public performance outside of school (professionally or recreationally) and the level of burnout of band directors. Teacher stress can cause teacher burnout (Travers & Cooper, 1996; McLain, 2005). Music teachers, and band directors specifically, have been found to have higher rates of burnout than other teachers (Hamann, 1986; Payne & Yukimura, 1995). Stress and burnout can lead to a number of physical, emotional, and interpersonal problems (Radocy & Heller, 1982; Hylton, 1989). In more serious cases, prolonged stress and even lead to sleep disorders, digestive or vascular disorders (Mercer, 1986) or even death (Kaiser & Plocinski, 1982). For band directors, and teachers in general, there is a national shortage of teachers (Pipho, 1998; Madsen & Hancock, 2002).

Payne and Yukimura (1995) stated that music teachers must have coping tools to survive in the work place. Enjoyment and satisfaction came from performing on their instrument (Mercer, 1986). Because most band directors were musicians before they were educators, one possible coping strategy is for the band director to perform on his or her primary instrument (Rogers, 1986). John Scheib suggests that stress and burnout can be lowered by fostering the performer role of the band director (2003; 2004; 2006).

An invitation was sent to the 12 PMEA District Presidents to forward to the K-12 band directors in their districts. The email invitation included a link provided by *SurveyMonkey* to participate in the author-generated questionnaire that covered various demographic information, current performance experiences, and the Maslach Burnout

Inventory-Educator Survey. A total of the 41 respondents took the questionnaire, and of those responses, 36 were complete and usable for this study.

To determine the level of burnout on the three subscales of the MBI-ES a sum was derived from specific questions according to the instructions given. For example, to determine the “Emotional Exhaustion” score, questions #1, 2, 3, 6, 8, 13, 14, 16 & 20 were added together to find the composite score for that participant.

Data was analyzed by using a Pearson Product Moment with the data from the three areas of burnout and the question regarding amount of performance for research question one. For the second research question, data was analyzed using a Pearson Product Moment with the data from questions regarding school district and community size and the perceived performance opportunities.

Once the data was analyzed, it was shown that most respondents (56%) had a *high* rate of “Emotional Exhaustion,” a *moderate* rate (53%) of “Depersonalization,” but showed great “Personal Accomplishment” from their work as a band director (89%). Though the *high* rate of Emotional Exhaustion and *moderate* rate of Depersonalization are higher rates of burnout found in McLain (2005), the *low* rate of burnout in the area of “Personal Accomplishment” seems to show a trend. It should be noted that the responses, when viewed in aggregate form, appeared to have a *low* rate of burnout overall. However the respondents appeared “Emotionally Exhausted” when the results of the questionnaire were calculated.

Similar to results by Hamann, Daugherty & Mills (1987) and McLain (2005), subjects in this study were found to have high rate of Personal Accomplishment. However, in contrast to previous studies in which subjects reported a Moderate rate of

Emotional Exhaustion, the subjects in this study showed a high rate of Emotional Exhaustion.

One limitation of the present study was the relatively low number of respondents (N=36). PMEA has over 1500 band directors in its membership. Future study in this area could be improved by using a larger sample of the population.

Concerning the research questions, this study showed a minimal relationship between the rate of personal public performance and the level of burnout among band directors and a low correlation between School/Community Coefficient (SCC) and perceived performance opportunities for the band director.

Some other observations, not included as part of the research questions, were found using the demographic questionnaire results. Several researchers (Hamann, Daugherty, and Mills, 1987; Nimmo, 1989; Scheib, 2004) stated that the amount of work, too many after-school commitments, and amount of paperwork were a major cause of stress and burnout of music teachers. Thirty-one of the 36 respondents were high school band directors. Of those 31 teaching high school band, 14 also taught in either a middle school or elementary school, and six taught at all three levels. This may explain why the Emotional Exhaustion rate was *high*.

Implications of this study suggest that the amount of teaching responsibilities may cause a *high* rate of emotional exhaustion. Future researchers should consider looking at how responsibilities out side of the school may add to that Emotional Exhaustion. Family, personal public performance, or other responsibilities may add to an already overloaded teacher.

There may be several reasons for the low correlation between personal public performance and rate of burnout. As is described above, most respondents had a *high* rate of Emotional Exhaustion and a *low* rate of burnout in the Personal Accomplishment subscale. Because of the number of responsibilities the respondents have during and after school, it appears the burnout they have may not be from Role Stress, but from the amount of work required by the profession. This finding is similar to several other studies cited in this paper (Stubblefield, 1983; Hamann, Daugherty, and Mills, 1987; Nimmo, 1989; Heston, Dedrick, Raschke and Whitehead, 1996).

Another reason for the low correlation between personal public performance and level of burnout may be the *high* rate of Personal Accomplishment experienced by the respondents. In Heston, Dedrick, Raschke and Whitehead's 1996 study, it was found that "students are ... the major source of both job satisfaction and job stress" (p. 323). The respondents of this study may have a high rate of student accomplishment which supports their *high* rate of Personal Accomplishment. Future study on the subject of band director stress should focus on the aspect of student accomplishment. Perhaps there is a correlation between student accomplishment and band director burnout. There may also be an inverse correlation between student accomplishment and emotional exhaustion, as the results of this questionnaire might suggest. Also, if *students* are the primary reason for band director stress and satisfaction, perhaps personal public performance may only add to a band director's amount of Emotional Exhaustion.

As *Role Stress* is a significant factor in the hypothesis of this paper, it should be noted that some of the respondents may still have high burnout rates because of *role stress*. However, it may not be the artist role stress as presented by Scheib (2006). When

looking at the Demographic Data Survey (DDS) results, only six of the 36 respondents were women. Of these, five were married. Because the DDS did not inquire about number of children, there is no way to know whether or not these five married women have children. However, it is noteworthy that all five married women had a *high* rate of Emotional Exhaustion. All had very low rates of personal public performance, including three who answered “never.” It can be inferred that personal public performance is not a coping strategy used by these female band directors, but a coping strategy is needed. These findings are supportive of the collective case study by John Scheib (2003) in which the role stress found in one of the subjects, a mother, was because of the conflict between her family and school responsibilities.

Though not directly related to personal public performance, future researchers may want to focus on coping strategies of women as band directors. Because the subscale of Emotional Exhaustion was *high*, it would be reasonable for preservice teacher training to include coping strategies and instruction on balance between work and family roles.

Rate of performance and burnout levels were equally distributed among respondents performing on a number of different instruments. Years of service also appeared to have no effect on rate of burnout or frequency of performance.

Though a majority of respondents felt there were *few* opportunities for performance outside of school (58%), frequency of performance responses were evenly spaced among the respondents (No performing=1; 1-2 times per year=2; 1-2 times every six months=2; 1-2 times every three months=5; 1-2 times per month=5; 1-2 times per week=6). Equally notable, those respondents who felt there were *many* performance

opportunities responded in a similar fashion. Even the one respondent who felt there were *no* performance opportunities performed 1-2 times per year. This may show that those band directors who require performance as a coping strategy will find a performance venue, whether or not one exists in the immediate area.

Future study on performing as a coping strategy may include how hard band directors may try to find a performing outlet. This type of study would certainly benefit school districts with active performers by offering them a place to display their own personal talents if no other performance venue exists. Though it is suggested from the results of this study that there is a low correlation between personal public performance and rate of burnout, more thorough study in the area of performance as a coping strategy may help lower the rate of stress and burnout in band directors.

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## Appendix A

### Sample Maslach Burnout Inventory for Educators

How often do you feel this way?	Never	A few times a year or less	Once a month or less	A few times a month	Once a week	A few times a week	Every day
1. I feel emotionally drained from my work.	0	1	2	3	4	5	6
2. I feel used up at the end of the workday.	0	1	2	3	4	5	6
3. I feel fatigued when I get up in the morning and have to face another day on the job.	0	1	2	3	4	5	6
4. I can easily understand how my students feel about things	0	1	2	3	4	5	6
5. I feel I treat some students as if they were impersonal objects.	0	1	2	3	4	5	6
6. Working with people all day is really a strain for me.	0	1	2	3	4	5	6
7. I deal very effectively with the problems of my students.	0	1	2	3	4	5	6
8. I feel burned out from my work.	0	1	2	3	4	5	6
9. I feel I'm positively influencing other people's lives through my work.	0	1	2	3	4	5	6
10. I've become more callous toward people since I took this job.	0	1	2	3	4	5	6
11. I worry that this job is hardening me emotionally.	0	1	2	3	4	5	6
12. I feel very energetic.	0	1	2	3	4	5	6
13. I feel frustrated by my job.	0	1	2	3	4	5	6
14. I feel I'm working too hard on my job.	0	1	2	3	4	5	6
15. I don't really care what happens to some students.	0	1	2	3	4	5	6
16. Working with people directly puts too much stress on me.	0	1	2	3	4	5	6

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How often do you feel this way?	Never	A few times a year or less	Once a month or less	A few times a month	Once a week	A few times a week	Every day
17. I can easily create a relaxed atmosphere with my students.	0	1	2	3	4	5	6
18. I feel exhilarated after working closely with my students.	0	1	2	3	4	5	6
19. I have accomplished many worthwhile things in my job.	0	1	2	3	4	5	6
20. I feel like I'm at the end of my rope.	0	1	2	3	4	5	6
21. In my work, I deal with emotional problems very calmly.	0	1	2	3	4	5	6
22. I feel students blame me for some of their problems.	0	1	2	3	4	5	6

Add up your totals	
Emotional Exhaustion (EE)	
Depersonalization (DP)	
Personal Accomplishment (PA)	

Burnout Level	EE	DP	PA*
High	27 or higher	13 or higher	0 - 31
Moderate	17 - 26	7 - 11	32 - 38
Low	0 - 16	0 - 6	39 or higher

\*Note: The response scale values are reversed for the Personal Accomplishment Subscale; Higher score = stronger feelings of accomplishment and lower burnout

Burn out in band directors, b

Appendix B

Demographic Questions

1. Male / Female
2. Single / Married
3. Age range: 21-25 / 26-30 / 31-35 / 36-40 / 41-45 / 45-50 / 50-55
4. Years of Service: 1-5 / 6-10 / 11-15 / 16-20 / 21-25 / 26-30 / 30+
5. School District Size: A, AA, AAA, AAAA
6. Age Level Taught (Select all that apply): HS, MS/JH, EL
7. Other teaching responsibilities: Orchestra, Classroom, Choral, Academic, Duties, Extracurricular, Other
8. Size of Area: Rural, Metropolitan, Small City
9. Major Instrument in Undergraduate Degree: Flute, Clarinet, Saxophone, oboe, bassoon trumpet, french horn, trombone, baritone, tuba, percussion, voice, strings, piano
10. Perceived opportunities for Performance: Many, few, none
11. Frequency of performance on your major instrument (professional or nonprofessional, alone or with others, basically *any* playing outside of the regular school day): 1-2 times per week, month, three months, six months, year,
12. Do you teach privately? Yes/No

Appendix C

**Greetings** from the Williamsport Area School District! My name is Don Fisher and I am a middle school band director here in Williamsport. I am also finishing my Master's work through the Pennsylvania State University.

My paper topic is **“An Investigation of the Level of Burnout of School Band Directors who Perform on Their Major Instrument.”** I would like to have your participation in this project by completing a short survey online. The survey consists of 44 questions and should take about 20 minutes to complete.

Beginning July 20, there will be a two week window for data collection.

Your participation in this research is confidential, and data will be reported confidentially. Your confidentiality will be kept to the degree permitted by the technology used. No guarantees can be made regarding the interception of data sent via the Internet by any third parties.

Here is the link to the survey ...

[http://www.surveymonkey.com/s.aspx?sm=KLFIGpg9dMx0s0QiRW61Qw\\_3d\\_3d](http://www.surveymonkey.com/s.aspx?sm=KLFIGpg9dMx0s0QiRW61Qw_3d_3d)

**I appreciate your time in helping with this project!**

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**PSU**